

# **Science Fiction and the Hidden Global Agenda**

**Carl James**

**2016 Edition**

**Volume Two**

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## Author Biography

Carl James was born and raised in Lichfield, Staffordshire. Carl is a singer-songwriter, musician and musical multi-media producer. He is an internet-based author and occasional graphic artist. He is also a therapeutic activities co-ordinator for the elderly. In 1998, he co-founded (and became the lead singer of) “*Who’s Renown*” - a tribute to rock legends *The Who*. The band spent the next fourteen years performing at some of the UK’s biggest live music venues and festivals, simultaneously gaining a reputation as one of the country’s leading tribute acts. Carl has since worked on independent musical multi-media projects. In 2013, he released an album of music, entitled “*Songs for Chaotic Times*”, addressing several of the subjects raised in his alternative research. In early 2011, he launched “*The Truth Seeker’s Guide*” blog website in an attempt to examine and comment on the larger truths of subjects like 9/11, mind control, weather modification and chemtrails, directed free energy, corruption within the mainstream media, false flag events, subliminal messaging, social engineering, perceptual management, and aspects of the ET/UFO phenomenon. His specific areas of interest are predictive programming and esoteric symbolism hidden within the output of the mainstream media entertainment industry. His website can be found here:

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

## Dedication

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

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



# Table of Contents

Some Words about the 2016 Edition...	i
Introduction	iii
<b>CHAPTER ONE: "HOUSE OF MOUSE"</b>	<b>1</b>
Disney Agenda	2
Disney Mind Control	5
Mouseketeers	9
Wholesome Values	11
Adult Messages	13
LOST...	16
Oceanic 9/11	20
Moment of Singularity	25
<b>CHAPTER TWO: "DARK SIDE OF THE FORCE"</b>	<b>29</b>
The Force Awakens	30
Ancient Orders	34
The Great Mystery	37
Order 666	39
Star Wars Secrecy	41
Meet Me in Montauk...	43
<b>CHAPTER THREE: "SAYING SOMETHING"</b>	<b>49</b>
The Thoughtful Zone	50
Do Not Attempt To Adjust The Picture...	52
I Am Not a Number	55
The Last Best Hope...	62
Shadows and Symbols	65
Babylon Agenda	69
Whatcha know, Joe?	71
<b>CHAPTER FOUR: "THE EDGE OF THE MATRIX"</b>	<b>79</b>
The Idiot's Lantern	80
Moon Matrix	86
They Called Him Burroughs	91
The Soft Machine	94

Exterminator!	99
Swinging Satellites	102
PKDUltra	106
Take the Red Pill or the Blue Pill?	113
<b>CHAPTER FIVE: “RIDDLING RIDLEY”</b>	121
A Marathon of Tension	122
Electric Sheep	125
Tears or Rain?	128
A Word from Our Sponsors	131
Scott and “The Establishment”	134
Collaborative Purpose	136
Prometheus	139
Brother in Arms	144
The Martian	147
The Hollywood Family	149
<b>CHAPTER SIX: “FEAR FACTOR”</b>	159
It’s All Over! Run for the Hills, Ma!	160
Cold War Fallout	162
When the (Nuclear) Wind Blows	165
The Day After	167
Soviet Lizards	169
Zombies, Viruses, Plagues... Oh My!	172
Alternative 3	177
Propagating the Fear	182
<b>CHAPTER SEVEN: “THE POST-9/11 FUTURE”</b>	185
The Truth Is Out There	186
Exposing 9/11	191
Foreshadowing or Programming	194
88 Miles per Hour...	196
What “The Future” Really Tells Us	203
Mr Fusion	206
Statue of Liberty and Paris 2015	213

What the Frack!?	216
The Truth Is Out There... Again!	222
CHAPTER EIGHT: "7/7 AND THE TARDIS RITUAL"	227
The Road to 7/7	228
The Aliens of London	231
The 2012 Olympics, 7/7 and Who	235
RTD at the Tardis Controls	239
"The 456" & "The Family"	241
Red Roses, Rituals & Secret Societies	245
CHAPTER NINE: "ADVENTURES IN TIME AND SPACE"	253
The Ring System	254
The Brotherhood	263
Black Cubes & Other Saturnian Symbols	268
Time and Relative Dimension in Space	279
Gallifreyan Swastika	287
Roundels and Mandalas	289
CHAPTER TEN: "IO! SATURNALIA!"	293
The God of Science Fiction	294
From Scott to Lindelof – The Saturn Brigade	299
Clarke's Monolith	305
Destination: Jupiter or Saturn?	312
Kubrick, Apollo and Grandpa Saturn	315
Silent Running	318
Interstellar	320
Crowley's Greater Ritual	325
"Heroes" of the Cube	327
Culture Cube	332
CHAPTER ELEVEN: "ARCANE CODES"	341
More than Randomness?	342
James Cameron – Master Mason?	343
Use of the Ancient Archetypes	346
Language of the Symbol	349

<b>Worship 2.0</b>	<b>352</b>
<b>Intelligence Beliefs?</b>	<b>354</b>
<b>Revelation of the Method</b>	<b>360</b>
<b>Conclusions</b>	<b>365</b>
<b>Index</b>	<b>369</b>

## Some Words about the 2016 Edition...

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

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

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

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

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

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

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

Enjoy!

Carl James.

## Introduction

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

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

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

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

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

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

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

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

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

The SFX article concludes:

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

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

Despite this paradigm, we should not dismiss the role that science fiction has played as an allegorical roadmap of the world during the 20<sup>th</sup> and 21<sup>st</sup> century. Furthermore, many of the individuals who have shaped the last century of the genre have intricate connections with the various arms of global governance – a colourful collective I will loosely refer to throughout as “The Agenda Players”. It may seem a wild and perhaps controversial suggestion to make, yet it does appear to be the case.

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

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

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

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

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

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

# Chapter One: “House of Mouse”

***“TV and films present a codified and constructed version of reality; presented to us as a true depiction of the real world... we suspend our disbelief enough to empathise with the emotions of the characters portrayed. We have learnt to deconstruct, understand and accept these symbolic representations.”***

(Neil Sanders, “Your Thoughts Are Not Your Own – Volume 2”)

***“It is not fashionable to cite Disney versions when applying fairy tales to clinical questions. However, it seems likely that the people in the Disney Studios possess an unconscious, too. It seems possible that the Disney unconscious may be closer to our own than those of the storytellers who spoke with the brothers Grimm.”***

(Jean Goodwin, “Snow White and the Seven Diagnoses”)

***“Control of commodities [such as entertainment] and access to commodities translates into control over people. The postmodern US is a massive rush of disconnected commodities, each seeking a moment of our attention... The world of commodities is our ‘soma’ and entertainment is the current form of public discourse.”***

(The World Future Society in a book review in their publication Future Survey Annual, 1993, describing Disney. Michael Marien, Bethesda, MD: World Future Society, p. 91)

## Disney Agenda

In the American mainstream media, you can count on one hand how many groups control the vast majority of the industry. Their scope and influence is transnational - practically "global" in every sense of the word. In alternative knowledge research, the study of the connections between the mainstream media and the elite global agenda repeatedly brings up one name: Disney. At one time or another, The Disney Corporation has had ownership of a dozen Hollywood outlets (including Touchstone Pictures and Miramax Films), numerous newspapers (including The Kansas City Star, Fort Worth Star-Telegram, The Wilkes Barre Times Leader and The Belleville News-Democrat), a dozen or so assorted publishing Houses, a chain of Disneyland resorts, several record companies, roughly fifty TV stations and broadcasters (including ABC and ESPN) and 40-odd radio stations. They have also branched into other areas including: clothing, food, education, and mobile/internet based communication.<sup>1</sup>

In WWII, Disney was co-opted by the U.S. Department of Defence, and employed in military propaganda. ***"Shortly after the release of Dumbo in October 1941, the US entered World War II. The US Army and Navy Bureau of Aeronautics contracted most of the Disney studio's facilities where the staff created training and instruction films for the military, home-front morale-boosting shorts such as "Der Fuehrer's Face" and the 1943 feature film "Victory through Air Power."***<sup>2</sup>

Disney was the only Hollywood studio to be fully converted into a military post. Film equipment was replaced with anti-aircraft weaponry. Parking lots were filled to with crates of ammunition and jeeps. In 1941, the Burbank Studios became a primary defence station to guard the nearby Lockheed plant against a possible airstrike. During WWII, 90% of production took the form of government training films, education and propaganda. Their techniques were so effective that the Nazis adopted their methods to make propaganda cartoons of their own. Disney's techniques were no more obvious than in their 1943 animated version of *"Chicken Little"* - particularly the character of Sly Fox, who uses a psychology book to capture the chickens. The scene includes the line: ***"If you tell 'em a lie, don't tell 'em a little one... tell 'em a big one!"***<sup>3</sup>

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<sup>1</sup> [http://en.wikipedia.org/wiki/List\\_of\\_assets\\_owned\\_by\\_Disney](http://en.wikipedia.org/wiki/List_of_assets_owned_by_Disney)

<sup>2</sup> [http://en.wikipedia.org/wiki/Walt\\_Disney](http://en.wikipedia.org/wiki/Walt_Disney)

<sup>3</sup> Robert Reynolds, "Atypical Disney short, in more ways than one", 22 May 2004 - <http://www.imdb.com/title/tt0035733/reviews>

With so much emphasis placed on Disney's "patriotic tendencies", it is surprising to learn that Walt Disney himself was somewhat sympathetic to certain Nazi doctrines. He was a close friend of German filmmaker and Nazi propagandist Leni Riefenstahl and former Nazi Wernher von Braun. Walt Disney collaborated with the latter on a number of Disney projects. Von Braun was one of the key figures to be extricated from Germany as part of the infamous Operation Paperclip – the project that gave blanket, post-WWII amnesty to former Nazi scientists and engineers (usually war criminals) in exchange for the use of their expertise and knowledge by the British and Americans. During WWII, Von Braun was head of development on the V-2 rocket programme. In America, he was the first director of the Marshall Space Flight Centre and a guiding force in NASA's Apollo programme. According to Linda Hunt, author of *"Secret Agenda"*, ***"Just two weeks after the moon landing, von Braun confessed in a letter to an Army general that he had been a member of the SS. The letter to retired Major General Julius Klein discussed columnist Drew Pearson, who had revealed von Braun's SS membership decades earlier. It was written on von Braun's official stationery as director of Marshall and was marked 'personal and sensitive' (...) 'it's true that I was a member of Hitler's elite SS. The columnist was correct,' von Braun wrote to Klein. Then he admonished: 'I would appreciate it if you would keep the information to yourself as any publicity would harm my work with NASA.'"***<sup>4</sup>

In 1941, the U.S. State Department sent Walt Disney and a group of animators to South America - as part of its "Good Neighbour" policy.<sup>5</sup> Disney was contracted by the U.S. Government to produce "educational" and "informational" films on their behalf, including (a collaboration with von Braun) *"Man in Space"* (animated by Ward Kimball), *"Man and the Moon"* (1955), and *"Mars and Beyond"* (1957).<sup>6</sup> One of von Braun's fellow Paperclip and NASA cohorts, Dr. Heinz Haber became the chief scientific consultant to Walt Disney productions - he co-hosted *"Man in Space"* with von Braun. A close friend of Haber and von Braun was Dr. Siegfried Gerathewohl – chief of the Psychological Testing Centre for the German Airforce during WWII. Gerathewohl also went on to work for NASA. Walt Disney's larger association with the U.S. military and political establishment is also widely

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<sup>4</sup> Linda Hunt, "Secret Agenda: The United States Government, Nazi Scientists, and Project Paperclip, 1945 to 1990", St Martins Pr (April 1991 - pg. 149) The letter was dated 2nd August 1969. Von Braun's SS membership: in Berlin Document Centre reports and JIOA memo 691, 3 March 1947, in the Wernher von Braun INSCOM dossier. See also Wernher von Braun's FBI dossier. Von Braun's JIOA dossier is "missing" from the RG 330 files at the NARS.

<sup>5</sup> Fredrick B. Pike, "FDR's Good Neighbor Policy: Sixty Years of Generally Gentle Chaos", University of Texas Press (July 22, 2010) ASIN: B00EENPH84

<sup>6</sup> David Meerman Scott, "Marketing the Moon: The Selling of the Apollo Lunar Program", MIT Press (April 2014) ISBN-10: 0262026961 / ISBN-13: 978-0262026963 (pg. 11)

documented: ***“In 1947, Walt Disney testified before the House Un-American Activities Committee (HUAC), where he branded Herbert Sorrell, David Hilberman and William Pomerance, former animators and labour union organizers as Communist agitators. All three men denied the allegations and Sorrell went on to testify before the HUAC in 1946 when insufficient evidence was found to link him to the Communist Party. He also accused the Screen Cartoonists Guild of being a Communist front, and charged that the 1941 strike was part of an organized Communist effort to gain influence in Hollywood.”***<sup>7</sup>

Disney was a founding member of the anti-communist group Motion Picture Alliance for the Preservation of American Ideals. The FBI files on Disney make for interesting reading. According to researcher Fritz Springmeier: ***“Just prior to W.W. II, the FBI recruited Walt Disney. His job was to spy on Hollywood or anything else that looked suspicious. Documents obtained from the Freedom of Information Act, in spite of heavy censoring, clearly show that Walt Disney became a paid Special Correspondent asset of the FBI. He reported to FBI agent E.E. Conroy. In 1954, Walt was promoted to Special Agent in Charge (SAC) which means others reported to him. After “leaving” the CIA, ex-DCI (ex-head) of the CIA William Hedgcock Webster became a lawyer for the Washington D.C. based firm of Milbank, Tweed, Hadley and McCloy. In 1993, when news broke about Walt Disney’s FBI membership, ex-CIA head Webster worked with the Disney family to cover up to the public that Walt Disney was an FBI agent. Webster went on TV and had interviews to spread the fabrication that Walt was not connected to the FBI. Why?”***<sup>8</sup> ***“In 1961, (J. Edgar) Hoover saw a script of a Disney comedy, “Moon Pilot”, and found that it depicted bureau agents in an “uncomplimentary manner.” He ordered the Los Angeles bureau chief to tell Disney personally “that the Bureau will strongly object to any portrayal of the F.B.I. in this film.” Disney replied that he would never portray the bureau “other than in a favourable light due to his esteem for the Director and the Bureau.” The script was changed so that the actor Edmund O’Brien, who had been playing an F.B.I. agent, became a generic security agent instead.”***<sup>9</sup>

Finally, I should point out that Walt Disney was a documented member of the quasi-secret society: The Order of DeMolay – he was initiated into the original

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<sup>7</sup> [http://en.wikipedia.org/wiki/Walt\\_Disney](http://en.wikipedia.org/wiki/Walt_Disney)

<sup>8</sup> Fritz Springmeier & Cisco Wheeler, “The 13 Illuminati Bloodlines”, Ambassador House; 3rd edition (2002 - Pg. 244) - <http://fritz-springmeier.dbs2000ad.com/>

<sup>9</sup> Herbert Mitgang, “Disney Link to the F.B.I. and Hoover is disclosed”, NY Times, May 6, 1993 - <http://www.nytimes.com/1993/05/06/movies/disney-link-to-the-fbi-and-hoover-is-disclosed.html>

Mother Chapter of the Order of DeMolay, Kansas City, Missouri. The cartoon character Mickey Mouse was also made an honorary DeMolay. Despite fervent denials that he was a Freemason, a First Day Cover commemorated *“the DeMolay membership of ‘Brother Walt Disney.’”* ***“It was sponsored by the Masonic Stamp Club of NY and cancelled in Marceline, Missouri on September 11, 1968. It is listed in the Scott Catalog #1355 - 499,505 were produced.”***<sup>10</sup> DeMolay was also funded by freemasonry. Other notable initiates of the Order of DeMolay include: cartoon voice artist Mel Blanc (who amongst other things voiced the robot Twiki in *“Buck Rogers in the 25th Century”*), actor Gary Collins (notable as the parapsychologist and ESP-gifted Dr. Michael Rhodes in Rod Serling’s *“Night Gallery”*), Western legend John Wayne, and any number of businessmen, politicians, scientists and astronauts.<sup>11</sup>

## Disney Mind Control

What is actually quite startling about the Disney Empire as a whole is the darker nature of their holiday resorts – such as Walt Disney World. It seems that the Florida Governor at the time gave “Disney World” virtual self-determination and autocracy in every legal sense. The property in Florida was totally under Disney’s jurisdiction, they had their own laws, their own police force, their own hospitals, and their own tax rate. No outside authority would interfere with their jurisdiction. Walt Disney World became (effectively) an independent state within a state. Walt Disney, Inc. teamed up with Los Alamos and Sandia Labs to develop body scanners, branding and access codes for the visitors to Disney’s theme parks. This association with Los Alamos, etc. (combined with the bizarre stories relating to the huge labyrinthine network of tunnels underneath Disney World), perhaps ties into the larger phenomenon of trauma-based mind control.<sup>12</sup>

There are numerous personal accounts, from alleged mind control victims, citing the Disney Empire as a complicit party in the practice. The first time I came across any of these allegations was when I read Cathy O’Brien’s harrowing life story – *“Trance: Formation of America”*. Her account of ritual, sexual and occult-based abuse and torture (as part of her “Presidential model” mind control programming) is disturbing enough. Yet within her story is a claim that many mind control victims

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<sup>10</sup> [http://www.phoenixmasonry.org/masonicmuseum/walt\\_disney\\_fdc.htm](http://www.phoenixmasonry.org/masonicmuseum/walt_disney_fdc.htm)

<sup>11</sup> DeMolay Hall of Fame - <http://www.demolay.org/aboutdemolay/halloffame.php>

<sup>12</sup> “Disneyland’s Secret Underground Tunnels And Mind Control—Are Britney Spears, Paris Hilton And Madonna Part Of Mind Control Cult?”, June 28, 2013 - <http://beforeitsnews.com/alternative/2013/06/disneylands-secret-underground-tunnels-and-mind-control-are-britney-spears-paris-hilton-and-madonna-part-of-mind-control-cult-2695872.html>

have been conditioned at Disney associated locations, with further programme “triggering” caused by underlying imagery and archetypes seen in numerous, world famous Disney films. In her book, she elaborates: ***“My father...took us to see Walt Disney's Pinocchio, explaining that my brother and I were his puppets still in the carving stage. The distortions of reality that these and other Disney theme movies provided when coupled with my father's government trained conscious and subconscious controlling influence, began to further erode our ability to discern fantasy from reality.”***<sup>13</sup> ***“During Christmas vacation, 1974, my father flew us all to Disney World by route of Tampa, Florida. Ignorant of geography, it did not occur to me that Tampa was out of the way to Disney World until my father drove the rented van to the gates of MacDill Air Force Base. Military personnel met me there and escorted me into the base TOP SECRET high tech mind-control conditioning facility for ‘behavioural modification’ programming. This was the first in what became a routine series of mind-control testing and/or programming sessions on government installations that I would endure throughout my Project Monarch victimization.”***<sup>14</sup> She also says that at this point in her life: ***“So far, I had only been to MacDill and Disney World for government/military programming.”***<sup>15</sup>

Further claims of this association have been made by Brice Taylor. In her book *“Thanks for the Memories ... The Truth Has Set Me Free!”* she says: ***“Walt (Disney) took me to an office... and told me that he was my real father. He said the Mickey Mouse Club was my real family--where I really belonged. Everyone was always telling me I belonged to a different family than my parents and I didn't understand... it was all very confusing. Walt Disney seemed nice but I wasn't with him very long. He called another man in and that man took me by the hand and led me away. This man was a very bad man and he really scared me. He took me into another room and gave me those view master box glasses to look into. He showed me pictures in them that were so scary that other parts of me had to come to see them. It was too much for a little girl to see. Dead things—cut up bodies, dead cats skinned with big eyeballs and their tails cut off, people cut up, etc... This event involved several of my personalities.”***<sup>16</sup> I should point out that her

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<sup>13</sup> Cathy O'Brien & Mark Phillips, “Trance: Formation of America”, Reality Marketing Inc. - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm> & <http://www.trance-formation.com/index.htm>

<sup>14</sup> Ibid. (pg. 100) - <http://bibliotecapleyades.lege.net/sociopolitica/transformation/transformation05.htm>

<sup>15</sup> Ibid.

<sup>16</sup> Brice Taylor, “Thanks For the Memories ... The Truth Has Set Me Free! The Memoirs of Bob Hope's and Henry Kissinger's Mind-Controlled Slave”, Brice Taylor Trust (March 15, 1999) - <http://educate-yourself.org/mc/nwomcbutireview.shtml>

book (also known as *"Starshine: One woman's valiant escape from mind control"*) is to some degree a "distorted" account of her life. It was later revealed that 'Brice Taylor' was a pseudonym adopted by Susan Ford. In an interview with Wayne Morris, she described it as a name ***"that I chose to protect myself and my children when I first started writing my book and putting it out."***<sup>17</sup>

Mary Lewis (LCSW), in *"Awakening to the Realities of Mind Control"*, also references Disney mind control: ***"Certain themes have surfaced throughout the years, which to this day continue to amaze me as I hear them over and over. The Disney Parks, MGM Studios, Disney Movies, Disney characters, and Disney songs have been used in conjunction with the programming. My understanding of this is that using such a familiar and popular theme assures that the program will be triggered easily. To anyone who is a Disney fan (and who is not), this is probably one of the hardest things to believe. However, sitting where I sit, hearing what I hear, and seeing what I see, I cannot refute this truth anymore."***<sup>18</sup> In his book *"Project Monarch..."* Ron Patton wrote: ***"Programming is updated periodically and reinforced through visual, auditory and written mediums. Some of the first programming themes included the 'Wizard of Oz' and 'Alice in Wonderland', both heavily saturated with occult symbolism. Many of the recent Disney movies and cartoons are used in a two-fold manner: desensitizing the majority of the population, using subliminals and neurolinguistic programming, and deliberately constructing specific triggers and keys for base programming of highly-impressionable MONARCH children."***<sup>19</sup> In a similar vein in, *"The Illuminati Formula Used to Create an Undetectable Total Mind Controlled Slave,"* it is suggested by Cisco Wheeler and Fritz Springmeier: ***"This is why the Disney movies and the other shows are so important to the programmers. They are the perfect hypnotic tool to get the child's mind to dissociate in the right direction. The programmers have been using movies since almost day one to help children learn the hypnotic scripts."***<sup>20</sup>

When examining the role of children in this phenomenon, it is worth noting that *"America's Most Wanted"* documented numerous cases of children being

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<sup>17</sup> CKLN-FM Mind Control Series - Part 23 - Brice Taylor Interview - <http://www.whale.to/b/taylor1.html>

<sup>18</sup> Mary Lewis, "LCSW: Awakening To The Realities Of Mind Control" - [http://www.e-reading.co.uk/chapter.php/89504/21/Taylor\\_-\\_Thanks\\_For\\_The\\_Memories.html](http://www.e-reading.co.uk/chapter.php/89504/21/Taylor_-_Thanks_For_The_Memories.html)

<sup>19</sup> Ron Patton, "Project Monarch", PARANOIA: The Conspiracy Reader, Citadel Press, 1999 - See: [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_mindcon02.htm](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_mindcon02.htm)

<sup>20</sup> Fritz Springmeier & Cisco Wheeler, "The Illuminati Formula to Create an Undetectable Total Mind Control Slave", Springmeier & Wheeler (1996) ASIN: B0006QXVU4 (Chapter 4a - Hypnosis Can Boost The Creativity...) - <http://educate-yourself.org/mc/illumformula4chap.shtml>

kidnapped at Disney Amusement Parks. ***“One mother, who got separated from her child when getting off a train, frantically, told a guard her child was missing. The guard took her to the monitor room, where they saw the kidnapper carrying the child out of the park with the boy slumped over his shoulder. In that short of a time, the kidnapper had drugged the child, cut his hair different, and put a different shirt on him. This mother was one of the fortunate few who did manage to find their kidnapped children.”***<sup>21</sup>

These days, I find even the most innocuous aspects of Disney a little unsettling – mainly in light of the research I have done on this subject. This is particularly the case when examining the nature and general ambience of their vacation resorts. Interestingly, this was brought home to me about a year ago when I was pointed to a reference made in the famous U.S. sitcom *“Roseanne”*. The season 8 episode, *“Spring Time for David”*, involves the son-in-law (David) getting a job at a theme park, staffed by eerie, hyperactive employees. The park is not Disneyworld, but it is curious that the episode immediately follows on from a multi-part story set in (and filmed at) Disneyworld. There is a telling line when David says, ***“It says right on the brochure ‘this is not a brainwashing camp’.***” To which Roseanne replies, ***“Yeah and I put my correct weight on my driver’s license!”***<sup>22</sup> There is perhaps a lot more significance to this when you consider that comedian and actress Roseanne Barr has stated that she believes herself to be a trauma-based mind control victim. In 2012, Roseanne Barr joined politics as the Peace and Freedom Party, U.S. Presidential candidate. As part of her campaign, she appeared on various news programmes where she addressed the practice of mind control. In an interview on RT News in 2013, she said: ***“I go to Hollywood parties or occasionally go to Oscar parties and things like that and people, big stars, people will grab me by the arm and take me aside and say (whispering) ‘I just wanna thank you for the things you say’... and it blows my mind, but that’s the culture, it’s a culture of fear for sure (...) and it’s a big culture of mind control too. MKUltra mind control rules in Hollywood.”***<sup>23</sup> I do have some reservations about Roseanne Barr’s involvement with alternative knowledge matters. Certainly, some of the individuals she has allied herself with in the past have highly questionable motivations and “agenda” connections. Additionally, she displays (to this day) some characteristics that are

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<sup>21</sup> Fritz Springmeier, "13 Bloodlines of the Illuminati" - The Disney Bloodline, Spring Arbor Distributors, November 1, 1998 - <http://fritz-springmeier.dbs2000ad.com/> & <http://www.bibliotecapleyades.net/bloodlines/disney2.htm>

<sup>22</sup> Springtime for David, Roseanne: Season 8, Episode 19, (first broadcast 12 March, 1996) - <http://www.imdb.com/title/tt0688882/>

<sup>23</sup> Roseanne's America, Interview with Roseanne Barr, Breaking the Set, RT, March 2013 - <http://www.youtube.com/watch?v=HLTsdC0lasc#t=273>

indicative of the phenomenon she speaks out about. However, credit where credit is due, she is one of the few Hollywood figures to openly speak about trauma-based mind control as a reality.<sup>24</sup>

## Mouseketeers

The Mickey Mouse Club was created by Disney in the 1950s. The television show lasted for decades and spawned many actors and singers from its ranks of “Mouseketeers” – the group of “squeaky clean, wholesome-valued” child actors who presented the shows. It is curious that the early years of The Mickey Mouse Club contained a huge dose of military propaganda. The infamous “*Mouse Reels*” featured military storylines that were pre-screened and approved by the Pentagon before being aired. One “*Mouse Reel*” that aired on January 7th 1956 was shot aboard the world’s first nuclear submarine, the USS Nautilus. The Nautilus official insignia was also created by Walt Disney himself<sup>25</sup>, as was the “choo - choo train” logo for the U.S. Marine Corps’ “Toys for Tots” programme.<sup>26</sup> The show’s newsreel editor, William C. Park – a former navy reserve commander, sent a letter to the U.S. Department of Defence in 1957 which described the extent of The Mickey Mouse Club’s involvement with the military. ***“We have worked with all of the Armed Services at one time or another since we began operations. We have enjoyed wide acceptance from an estimated 15 million youngsters.”***<sup>27</sup> As a potential recruitment tool, it worked perfectly. The Pentagon’s own guidelines stipulated that the military would only extend co-operation to films and TV shows that would: ***“Enhance the U.S. Armed Forces’ recruiting and retention programme.”***<sup>28</sup> Much of the literature on the Disney/mind control subject suggests that the U.S. military and intelligence agencies are involved with the Disney mind-control methods in some manner.

The “Mouseketeers” programme is alleged to be the source of many Disney-conditioned, trauma-based mind control victims. It is claimed that the likes of

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<sup>24</sup> Several interesting sources relating to Roseanne Barr have been collected in this article on the Vigilant Citizen website: Roseanne Barr: “MK ULTRA Mind Control Rules in Hollywood”, Apr 1st, 2013 - <http://vigilantcitizen.com/latestnews/roseanne-barr-mk-ultra-mind-control-rules-in-hollywood/>

<sup>25</sup> Lt. Cmdr. Jennifer Cragg, “USS Nautilus Crew Members Reflect on Launching Anniversary of the Navy’s First Nuclear Powered Submarine”, Story Number: NNS120120-17, 1/20/2012 - [http://www.navy.mil/submit/display.asp?story\\_id=64798](http://www.navy.mil/submit/display.asp?story_id=64798)

<sup>26</sup> Chronological History of The Toys for Tots Programs - [http://www.toysfortots.org/about\\_toys\\_for\\_tots/toys\\_for\\_tots\\_program/chronology.aspx](http://www.toysfortots.org/about_toys_for_tots/toys_for_tots_program/chronology.aspx)

<sup>27</sup> David L. Robb, “Operation Hollywood: How the Pentagon Shapes and Censors the Movies”, Prometheus Books (April 2004) ISBN-10: 1591021820 / ISBN-13: 978-1591021827 (pg. 307)

<sup>28</sup> Ibid.

Christina Aguilera, Britney Spears, Lindsey Lohan, Miley Cyrus, and Justin Timberlake - all former "Mouseketeers" – have been subjected to the practice. We often see bizarre situations unfolding with these "artists" in their personal lives. Many have gone through personality-fracturing "breakdowns" resulting in periods of time in rehabilitation or disturbing changes in their appearance. One of the most notable of these was when Britney Spears walked into Esther's Hair Salon and shaved-off all of her hair. One witness, who was in the beauty shop at the time, described Britney as saying: ***"(She was) tired of having things plugged into her and doesn't want anyone to touch her."***<sup>29</sup>

Some people argue that these "breakdowns" are nothing more than a manifestation of the stresses and strains that come with the lifestyle of a pop star. This may well be the case. However, they seem to happen with alarming regularity and under the most bizarre of circumstances. If this phenomenon is so pronounced, then why isn't there a more effective mechanism within the industry to better safeguard against it? This is perhaps a superficial answer to this that highlights the ritualistic sacrificial nature of the Hollywood "star" system. As Erich Kuersten put it (in the article "CinemArchetype #5: The Human Sacrifice": ***"They [Hollywood] hope for a Marilyn overdose to turn their creative property into dorm poster legend, but they'll settle for a public burning, the threat of the witch, the chthonic feminine symbolically scorched from the Earth so sexually frustrated housewives don't have to worry they're missing something while they outfit their cages in the latest gilding."***<sup>30</sup> Moreover, if you consider the notion that these personalities are victims of mind control, then their "professional" image offers many subtle (and not so subtle) clues. You will often see these themes in their lyrics and music videos: such as multiple versions of the artists (multiple personality disorder?), disjointed reality, self-harm, descent into mania and insanity, cracked mirrors (fractured alters), butterflies (metamorphosis), bird cages (entrapment), etc. Many researchers consider such symbolism to be indicative of trauma-based mind control programming, that the themes used represent aspects of their initial programming, and that the abundance of such symbolism continues to serve as a form of "programme triggering". We should also consider the mass

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<sup>29</sup> Sheila Marikar, "Bald and Broken: Inside Britney's Shaved Head", Feb. 19, 2007 - <http://abcnews.go.com/Entertainment/Health/story?id=2885048&page=1> See also: "Anna Nicole, Britney, and Mind Control", Freeman's Blog - <http://thefreemanperspective.blogspot.co.uk/2007/02/httpwww2bloggercomimgllinkgifanna.html>

<sup>30</sup> Erich Kuersten, "CinemArchetype #5: The Human Sacrifice", February 28, 2012 - <http://academic.blogspot.co.uk/2012/02/12-sacrificial-offerings.html>

effect that these “triggers” may be having on the perceptions of the larger viewing public.

## Wholesome Values

The bedrock of Disney’s globally “perceived” standards and reputation is one of “wholesome family values”. A little scrutiny of Disney’s output alone tells us a story that contradicts these overt “values”. Since their first animated films, Disney has produced (including some in partnership with other studios) a huge number of animated and live action films, shorts and television programmes. There are many common themes running through these productions – apparent since the early days of Disney. The protagonists of these narratives often find themselves on a physical and psychological journey. Usually they are lost or separated from their loved ones, perhaps trying to find a way home again or attempting to create a new life for themselves. The journey often involves a traumatic and transformative experience (e.g. a metamorphosis into a new being) involving hardship and danger, peril and heartbreak. The protagonist usually befriends some form of non-human individual or individuals. These are often animals, but have also included supernatural entities, aliens, robots, even figments of the imagination. Most people would describe these tropes as normal for a children’s story. However, the specifics of the journey are quite interesting and decidedly dark.

*“Snow White and the Seven Dwarfs”* (1937), probably above and beyond even the likes of Mickey Mouse and Donald Duck, was the medium that made Disney a household name. I know that *“Snow White”* is perhaps a contentious inclusion here – given that Disney did not originate the story – however pretty much everything that people today associate with the story refers to the Disney version. The 1937 film begins with Snow White’s jealous stepmother Queen ordering a reluctant huntsman to take Snow White into the woods and kill her. Further on, Snow White escapes and befriends various woodland creatures, as well as seven adult dwarfs. The Queen creates a poisoned apple to put Snow White into a “Sleeping Death”. The Queen even cackles at one point about taking Snow White and “burying her alive!” It is worth pointing out that when the film was released in England, ***“it was originally passed A (so more suitable for adult audiences).”***<sup>31</sup> Picture houses forbade any child under the age of sixteen from seeing the film due to the scary content. Most people will argue that children have always loved a little

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<sup>31</sup> “The early years at the BBFC” - <http://www.bbfc.co.uk/education-resources/student-guide/bbfc-history/1912-1949>

fear, peril and gruesomeness in their stories. This may be true, but a case could be made for the concept of overkill in Disney films. Here are a few examples:

- *"Pinocchio"* (1940) - Stromboli turns brutal and locks Pinocchio in a birdcage to prevent him from leaving, warning him that if he grows too old he will chop him into firewood.
- *"Bambi"* (1942) - his mother is shot and killed by a deer hunter while helping her son to find food.
- *"Alice in Wonderland"*<sup>32</sup> (1957) - the Queen of Hearts orders Alice executed by decapitation.

In a 1968 interview with Charlie Kohler for *The East Village Eye*, Stanley Kubrick once said ***"Children's films are an area that should not just be left to the Disney Studios, who I don't think really make very good children's films. I'm talking about his cartoon features, which always seemed to me to have shocking and brutal elements in them that really upset children. I could never understand why they were thought to be so suitable. When Bambi's mother dies this has got to be one of the most traumatic experiences a five-year-old could encounter. [...] I think that there should be censorship for children on films of violence. I mean, if I didn't know what Psycho was, and my children went to see it when they were six or seven, thinking they were going to see a mystery story, I would have been very angry, and I think they'd have been terribly upset. I don't see how this would interfere with freedom of artistic expression. If films are overly violent or shocking, children under 12 should not be allowed to see them. I think that would be a very useful form of censorship."***<sup>33</sup> If we consider Disney's wholesome family values (a family unit, a loving environment, etc.) there appears to be a slight discontinuity within their films. I don't wish to get into the argument regarding what constitutes a so-called "family unit", yet Disney's view of this is a somewhat fractured and disjointed one. The majority of their films involve central characters

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<sup>32</sup> An investigation into "Alice in Wonderland" creator Lewis Carroll has recently revealed that the author was actually a paedophile. In order to protect the legacy of his work, the mainstream media have created a new way to protect these figures by calling him a "repressed paedophile" and claiming that he never actually sexually abused a minor. For an example see: Hannah Furness, "BBC investigates whether Lewis Carroll was 'repressed paedophile' after nude photo discovery", Telegraph Online, 26 Jan. 2015 - <http://www.telegraph.co.uk/news/bbc/11368772/BBC-investigates-whether-Lewis-Carroll-was-repressed-paedophile-after-nude-photo-discovery.html> "Occultist Aleister Crowley identified Lewis Carroll as a holy man of the occult art whose famous children's stories Alice in Wonderland and Through the Looking Glass held profound magical secrets. Crowley made Carroll's books required reading in his school for magicians" - See: <http://sapphyra.blogspot.co.uk/2013/02/so-i-guess-i-am-not-done-gathering.html> & [http://carolineletkeman.org/sp/index2.php?option=com\\_content&do\\_pdf=1&id=1728](http://carolineletkeman.org/sp/index2.php?option=com_content&do_pdf=1&id=1728)

<sup>33</sup> Stanley Kubrick interviewed by Charlie Kohler in *The East Village Eye*, 1968, a few days after 2001: A Space Odyssey opened. See also: Nick Wrigley, "Stanley Kubrick, Cinephile", 27 November, 2014 - <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/stanley-kubrick-cinephile>

that are orphaned, fostered, adopted, abandoned, have no family at all, suffered the loss of one or both parents, etc. Having an adopted, foster or step-parent stepping into an absent role is absolutely fine in my opinion. However, Disney regularly portrays these figures as having contempt for their charges; simultaneously displaying psychotic, if not homicidal, tendencies! Hardly a loving and nurturing environment!

Another Disney trait is a predilection toward the occult. In the early Disney film *"Fantasia"* (1940), the finale of the film (*"Night on Bald Mountain"*) treats the viewer to a ritual wherein the devil Chernabog summons evil spirits and restless souls from their graves. The spirits dance and fly through the air until driven back by the sound of an Angelus bell as night fades into dawn. Such rituals would have been the antithesis of accepted mainstream religious beliefs at the time. Disney has returned many times to the notion of 'selling your soul' (e.g. *"The Devil and Max Devlin"*), magick / occult aspects (*"Summer Magic"*, *"Mary Poppins"*, *"Bedknobs and Broomsticks"*, *"The Black Cauldron"*, *"Hocus Pocus"*) and the beliefs / symbolism of secret societies (*"Alice in Wonderland"*, *"Something Wicked This Way Comes"*, *"The Three Musketeers"*, *"National Treasure"*, *"The Prestige"*). The studio has also had a preoccupation with narrative devices such as mind experimentation (*"The Adventures of Merlin Jones"*, *"The Computer Wore Tennis Shoes"*), advanced technology (*"The Absent Minded Professor"*, *"Moon Pilot"*, *"Tron"*, *"Surrogates"*) and the extra-terrestrial phenomenon (*"Escape to Witch Mountain"*, *"Flight of the Navigator"*, *"Mission to Mars"* and *"Signs"*).

## Adult Messages

At this point it feels appropriate to briefly discuss some content that really shouldn't appear in Disney productions targeting younger viewers – overt over-sexualisation. Remember that the bulk of Disney's media productions are predominantly crafted to appeal to viewers in the pre-teen age bracket. In order to diversify their audience demographic Disney created a public visage to produce more adult productions – in the form of Touchstone Pictures. Established in 1983, Touchstone ***"typically releases films targeted to adult audiences with more mature themes and darker tones than those released under the flagship Walt Disney Pictures label."***<sup>34</sup> Touchstone is not a separate company or distinct business operation, it is merely a brand or label of Disney. Seasoned researchers will recognize the agenda significance of many Touchstone films – such as *"Beaches"*,

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<sup>34</sup> [https://en.wikipedia.org/wiki/Touchstone\\_Pictures](https://en.wikipedia.org/wiki/Touchstone_Pictures)

*"Splash", "Adventures in Babysitting", "Good Morning, Vietnam", "Who Framed Roger Rabbit", "Dead Poets Society", "Pretty Woman", "Dick Tracy", "Sister Act", "The Prestige", "War Horse", "Lincoln", "Con Air", "Enemy of the State", "Armageddon" and "Pearl Harbor."* Those Touchstone films that lacked an obvious sexual orientation are interesting in and of themselves. However, it is worth remembering that Touchstone did indeed produce more overtly sexual films – such as *"Consenting Adults"*. Disney has actually ventured into soft porn content via cable access in the past.<sup>35</sup> You could perhaps forgive such content if it is clearly targeting an adult audience, but let us look at some of those films crafted purely with a child viewer in mind.

To begin with – and on a purely superficial level – let's look at an example such as the animated film *"Bambi"*. One of Disney's earlier cinematic success stories, it is generally considered an innocent enough tale suitable for all the family. Perhaps less known is that the film was based upon a book written by a porn photographer named Felix Salten. Salten worked in a Viennese sex salon owned by the elite Hapsburg bloodline. Beyond the superficial, we should consider the subliminal sexual themes and imagery inserted into various Disney features. Here are a number of examples. It appears that there are castles made of male sexual organs in some of the promotional material for *"The Little Mermaid"*<sup>36</sup>, as well as a minister conducting the wedding who appears to have an erection.<sup>37</sup> In *"Who Framed Roger Rabbit?"*, Jessica Rabbit is thrown from an animated taxi which results in her flying through the air with her legs akimbo and revealing (for four frames of film, at least) that she is indeed a member of the infamous 'anti-panty' brigade!<sup>38</sup> The film also appears to show Daffy Duck sprouting an erection during the 'piano duelling' scene.<sup>39</sup> In the VHS version of *"Aladdin"*, there is a scene where the Genie flies up to Jasmine's balcony and seemingly whispers **"Take off your clothes."**<sup>40</sup> There are some claims that the full line is **"all good teenagers take off your clothes."** Disney insists it's really **"Take off and go"**, spoken to Jasmine's tiger. I'll leave it for you decide. During airing of *"The Clock Cleaner"* animated short, WDIV -TV discovered that Daffy Duck was clearly heard to say **"f\*\*\* you."** When discovered, Wal-Mart pulled the video from the shelves. Disney edited and re-

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<sup>35</sup> Disney's Not So Disney Interests - <http://www.anomalies-unlimited.com/Disney/Interests.html>

<sup>36</sup> The Little Mermaid Penis - <http://www.anomalies-unlimited.com/Disney/Mermaid.html>

<sup>37</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

<sup>38</sup> Naked Jessica Rabbit - <http://www.anomalies-unlimited.com/Disney/Jessica.html>

<sup>39</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

<sup>40</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

released the video, despite insisting that it really wasn't there.<sup>41</sup> A bare breasted woman can be clearly seen in the background of a scene from the animated film *"The Rescuers"*<sup>42</sup> and the word SEX is clearly visible after a cloud of dust is kicked into the air during a scene from *"The Lion King."*<sup>43</sup> Disney once produced an animated film entitled *"The Story of Menstruation."*<sup>44</sup>

There have been claims from Disney animators who tell stories of sexual themes and imagery being purposely incorporated into the actual animated characters and scenes of Disney's output. Some detractors of the Disney sexual-subliminals concept maintain that the practice is probably little more than japey on the part of animators – motivated more by the fact that they can get away with doing it as opposed to any sinister agenda. In the cases of more extreme accounts, detractors dismiss these as the rants of disgruntled employees. If nothing else, there have been several videos posted on YouTube (by quite talented artists) with demonstrations of sexual imagery being effectively hidden in seemingly innocent cartoon images and animation.<sup>45</sup> Based on my research, I am convinced that Disney does indeed practice subliminal messaging and imagery in much of its output. On a purely instinctive level, I believe that Disney has honed its abilities to embed concepts and themes into a fine art. If Disney was able to effectively convince large numbers of the populace that Lemmings periodically engage in mass suicide attempts by jumping off cliffs (which is actually untrue of Lemmings, but was successfully portrayed in the 1953 Disney nature documentary *"White Wilderness"*<sup>46</sup>) then what else are they capable of conveying? I believe that the practice of subliminal insertion in Disney's output is sometimes much more than employee japey. In alternative knowledge research, there are deeper concerns regarding the Disney imagery and subliminals that reflect occult, secret society and the so-called "Illuminati" paradigms. One notable example appears in the *"Disney's Ducktales"* episode *"Yuppy Ducks"* – where an eye chart in the background reads **"Ask about Illuminati."**<sup>47</sup> I would ask why Disney feels the need to hide such concepts in children's cartoons.

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<sup>41</sup> More Charming Disney Innocence - <http://www.anomalies-unlimited.com/Disney/Disbits.html>

<sup>42</sup> The Rescuers Naked Woman in Window - <http://www.anomalies-unlimited.com/Disney/Rescuers.html>

<sup>43</sup> The Lion King Sex in the Dust - <http://www.anomalies-unlimited.com/Disney/Lion.html>

<sup>44</sup> Walt Disney - The Story of Menstruation (1946) - <https://www.youtube.com/watch?v=bjllZvoKRlg>

<sup>45</sup> PENIS DRAWINGS...OR ARE THEY?? - <https://www.youtube.com/watch?v=j19Aoe9EUUV>

<sup>46</sup> White Wilderness - <http://www.snopes.com/disney/films/lemmings.asp>

<sup>47</sup> Disney's Ducktales Says "Ask About Illuminati" - [https://www.youtube.com/watch?v=EONaheMXhAk&feature=player\\_embedded](https://www.youtube.com/watch?v=EONaheMXhAk&feature=player_embedded)

## LOST...

Since the beginning of the 21<sup>st</sup> century, Disney/ABC has spearheaded some of the most popular science fiction and fantasy television shows to come out of the U.S. (“LOST”, “Fringe”, “Once Upon a Time”, etc.) Other popular shows, like NBC’s “Heroes”, became successful by emulating many of the themes from “LOST”. “LOST” was a global hit and revolutionised the way television sci-fi and drama was produced. The pilot episode broadcast broke records for viewing figures, the show was picked up in dozens of countries, and many of the actors (Mathew Fox, Evangeline Lily, etc.) became overnight stars. “LOST” had a simple and hardly original central premise. A plane crashes on a desert island and the surviving passengers have to rally together to stay alive. Initially, the show appeared fantasy in nature: vicious natives, visions of dead people, a radio signal broadcasting for 17 years, polar bears running wild in the jungle and a human-mangling monster that took the form of a column of black smoke. However, eventually the series became fully science fiction – utilising themes such as energy portals and time travel.

The show also displayed many of the mind control themes typically alluded to in Disney productions. The characters on “LOST” are literally and figuratively “lost”, have almost hallucinatory “flashes” back and forth throughout their lives, and often describe themselves as “damaged goods”. The character of Libby (a psychologist, but formerly a psychiatric patient) is witnessed assisting the character of Claire to uncover repressed memories (memories that were traumatically suppressed by the ‘bad guys’ of the show – ‘The Others’) and makes a claim that will be familiar to anybody with a passing knowledge of the mind control subject: ***“Sometimes, when something terrible happens to us, there’s a little switch in your head that flicks on to protect us from having to deal with it. Maybe your memories aren’t gone. Maybe you’re just blocking them.”***<sup>48</sup> Cathy O’Brien describes the Dissociative Identity Disorder (DTD) phenomenon of trauma-based mind control in a similar manner: ***“It is the mind’s sane defence to an insane situation. It is a way of dealing with trauma that is literally too horrible to comprehend.(...) By compartmentalizing the memory of such horrendous abuse, the rest of the mind can function “normally” as though nothing had happened. This compartmentalization is created by the brain actually shutting down neuron pathways to a specific part of the brain. These neuron pathways are triggered***

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<sup>48</sup> Lost: Maternity Leave - <http://www.tvrage.com/Lost/episodes/314142>

***open again when the abuse recurs. The same part of the brain that is already conditioned to the trauma deals with it again and again as needed.***<sup>49</sup>

Interestingly, many of the characters (in “*LOST*”) were established with “alters” (compartmentalised personalities), secrets kept, hidden lives, etc. The character of Kate Austin used numerous aliases throughout her “flashbacks”. She appeared with false names, hair colour and car license plate numbers. This is not an uncommon character template in more contemporary U.S. science fiction output. A similar theme was clearly visible in NBC’s “*Heroes*”. An entire character (in the form of “Niki Sanders”, played by Ali Larter) suffered multiple personality disorder, childhood trauma and abuse, and had a “secret” twin (similar to the alleged Monarch “twin programming”). The character even interacted (and flipped places with – “switches”) with her violent and sexually aggressive alter-ego (called “Jessica”) via her image in the mirror or other reflected surfaces. The character also experienced disorientation and memory loss after spending time as the “Jessica” personae. Mind control researcher Neil Sanders has noted these traits in celebrities who may be possible victims of similar programming: ***“Recent artists have also dallied with alter egos who depict a darker or more sexual side to their personalities. Britney Spears has an alter-ego named ‘Mona Lisa’ and artist Shakira has claimed to become ‘She-Wolf’ when performing. Mariah Carey, who famously had a total mental breakdown and refused to enter the Sony offices for fear of ghosts, becomes alternate personality ‘Mimi’. Soul singer Mary J Blige is also ‘Brook-Lynn’ and Christina Aguilera morphs into the, even more, raunchy ‘X-Tina’.***<sup>50</sup>

Sydney Bristow, the central character of the show “*Alias*” (which was also produced by many of the same people involved with “*LOST*”), was an undercover agent who continuously used false personas - hence the name of the show! The sci-fi, parallel universe, time travel, mind-bender “*Fringe*” featured multiple versions of the same core characters - such as parallel universe doppelgangers. The main protagonist, Olivia Dunham, unwittingly switched lives with her red-haired (scarlet woman?) alter-ego during season three of the show. Experiments with LSD and sensory deprivation tanks were also par for the course on the show. “*Fringe*” also alluded to a period in American history (namely The Cold War) when scientists

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<sup>49</sup> Cathy O’Brien & Mark Phillips, “Trance: Formation of America” (pg. 88) - <http://www.trance-formation.com/index.htm>

<sup>50</sup> Neil Sanders, “Your Thoughts Are Not Your Own – Volume 2 : Marketing, Movies and Music”, Numbersixdance Publishing; 1 edition (2012 - pg. 221) ASIN: B0011L7V7U - <http://www.neilsandersmindcontrol.com/index.php/2014-01-02-21-10-30/volume-two>

at the likes of Stanford Research Institute and Xerox PARC were carrying out bizarre research and experimentation. Seemingly mad scientists in collusion with the CIA, experimenting with all manner of hallucinogenic substances, and researching every corner of the esoteric realm... look no further than *"Fringe's"* disgraced-scientist character Walter Bishop.

Another show with similar themes (and a tenuous connection to Disney) was the joint Australian/American hit sci-fi series *"Farscape"*. The show included parallel universes, wormhole ("portal") travel and the head-scratching concept of "unrealised realities". Most of the characters were typically tortured and psychologically dysfunctional. The main character, John Crichton, even underwent literal trauma-based mind control indoctrination – receiving an implanted chip in his brain that caused him to hallucinate, suffer memory loss, switch to other personalities, and so on. *"Farscape"* was partly produced by Henson, who created *"The Muppet Show"*. The Muppets have always had a historical connection with both Disney and the mind control subject – many of the celebrities who appeared on the show are alleged to have been programmed in some fashion (Loretta Lynn, for example<sup>51</sup>) or actively involved in the cover-up (allegedly Kris Kristofferson – who Cathy O'Brien cites as a "handler" in her book<sup>52</sup>). Kristofferson also starred in the bizarre 1989 film *"Millennium"* – a non-linear narrative, involving time travellers from the future carrying out mass-abductions of passengers from doomed airliners! Disney eventually wholly acquired *"The Muppets"* franchise.<sup>53</sup> The two leading actors involved with *"Farscape"* (Ben Browder and Claudia Black) went on to become principles in the latter years of *"Stargate SG1"*. The *"Stargate"* television franchise was conceived by MGM, who have an historical association with Disney. There were a disproportionately large number of references to *"The Wizard of Oz"* and *"Alice in Wonderland"* throughout both *"Farscape"* and *"Stargate SG1"*.<sup>54</sup>

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<sup>51</sup> Aaron Franz, "Alchemy in Popular Music - Loretta Lynn's Van Lear Rose and mind control", 17 February 2012 - <http://www.theageoftransitions.com/index.php/articlesbutton/218-alchemy-in-popular-music-loretta-lynn-s-van-lear-rose-and-mind-control>

<sup>52</sup> Cathy O'Brien & Mark Phillips, "Trance: Formation of America" - <http://www.trance-formation.com/index.htm> Cathy O'Brien alleges that Kris Kristofferson was/is a Project Monarch slave runner (pg. 119) "A good friend of mine who remains a victim to date was "married" to Kristofferson on the night she wed her mind-control handler-much the way I had "married" Byrd when I wed Houston." (Footnote 4, pg. 122)

<sup>53</sup> [http://en.wikipedia.org/wiki/The\\_Muppets#Disney\\_era](http://en.wikipedia.org/wiki/The_Muppets#Disney_era)

<sup>54</sup> [http://stargate.wikia.com/wiki/The\\_Wizard\\_of\\_Oz](http://stargate.wikia.com/wiki/The_Wizard_of_Oz)

The same is true of ABC's "LOST".<sup>55</sup> It is believed that these two children's stories (amongst others) have a significant connection to mind control - as part of a victim's initial programming and as a generic source of symbolism and programme "triggers". "LOST" included a recurrent theme of child kidnapping, ritual initiation and indoctrination. Research shows that almost all alleged trauma-based mind control programming begins at a very early age - usually running concurrent with a traumatic event/continuing events in their lives. The character of Walt is abducted (and experimented on) by the island's populace - "The Others". This group are also responsible for abducting the children who survived the crash of the plane's tail section as well as Danielle Rousseau's baby daughter, Alex. Rousseau, in turn, kidnaps Claire's baby boy, Aaron. When Claire subsequently sees her dead father in the jungle, she abandons Aaron (all alone) to follow her father. The leader of "The Others", Benjamin Linus, appears to have also had a traumatic upbringing. His mother dies immediately after giving birth to him. As a result, his father states that Ben "killed his mother". In flashback, he is shown to have had an abusive upbringing at the hands of his father. His only friend is a young girl, whom he shares "wooden dolls" with - Pinocchio anyone!? Ben ultimately ends up murdering his own father using nerve gas and joins "The Others". When Ben is first initiated as an "Other", Richard Alpert says that he must "**sacrifice his innocence**" and will "**never be the same again.**" Ben has his memories erased and cannot remember the events that triggered and preceded his initiation. One of the more curious moments in "LOST" is a scene where we witness the technology created by The Dharma Initiative - used to carry out experiments in mind control and subliminal messaging. The technology is held in a section of a building called "Room 23". The scene where Karl is strapped to the chair is reminiscent of Alex's conditioning in "A Clockwork Orange". Note also that Room 23 is only one digit absent the label of Kubrick's Room 237 in "The Shining".

In Room 23, images are flashed rapidly across a large screen and are telling, to say the least. They include the likes of a masonic square and compass, black and white piano keys, one eye and a pair of red lips, several images of dolls, images of stars and galaxies, a partially eclipsed moon, and a totem with eyes shaped like an owls.<sup>56</sup> "LOST" is littered with references to masonic (and by extension Egyptian mythological), occult and numerological themes and iconography. There are far too many examples to list here. However, I have carefully documented an

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<sup>55</sup> [http://lostpedia.wikia.com/wiki/The\\_Wonderful\\_Wizard\\_of\\_Oz](http://lostpedia.wikia.com/wiki/The_Wonderful_Wizard_of_Oz) & [http://lostpedia.wikia.com/wiki/Alice%27s\\_Adventures\\_in\\_Wonderland](http://lostpedia.wikia.com/wiki/Alice%27s_Adventures_in_Wonderland)

<sup>56</sup> [http://lostpedia.wikia.com/wiki/Room\\_23](http://lostpedia.wikia.com/wiki/Room_23)

extensive (but by no means exhaustive) number of examples on my website in a three-part blog series entitled *"The LOST Conspiracy."*<sup>57</sup> To sum up this particular paradigm, Michelle Rodrigues (who played Ana Lucia Cortez in "LOST") was interviewed about the use of symbols in the show and her remarks are telling: ***"You know... numbers are interesting. Alchemy could have something to do with it too. I think they use a lot of alchemy in the show. They hint at it... they hint at stars and signs and masonry. A lot of that stuff is in there"***<sup>58</sup>

## Oceanic 9/11

Before I move on from "LOST", I feel it is worth briefly looking at the way the show's producers utilized the internet to promote the show. Viral videos and commercials advertised the show's fictional companies – such as "Oceanic Airlines". The producers also took advantage of the "mystery" angle within the show, creating clues that led to exclusive websites and footage. Most notable was a wealth of internet material revealing information about the mysterious "Dharma Initiative" (a scientific research community that once existed on the island) and its abandoned secret research facilities - known as "hatches" or "stations". To promote this, the producers actually studied the online alternative knowledge "community" and so-called "conspiracy forums" as a model for the websites that promoted the "mysteries" and "cover-up" of the Dharma Initiative. This angle truly captured the imagination of online fans. Documents relating to The Dharma Initiative were "leaked" online (actually as part of an RPG-type game) in a realistic manner. The "previously undiscovered footage" phenomenon was used to create further online viral videos. A "conspiracy of silence" regarding the island, the plane crash, the survivors, etc., was perpetuated across the internet. Fans of the show researched meticulously and uncovered clues as to the true nature of "The Island." This in turn led to further "revelations". Realistic looking business websites advertising jobs for The Dharma Initiative, The Hanso Foundation, Mittelos Biosciences, Oceanic and Ajira Airways, and so on, were created by those involved with marketing and producing the show. The reaction cemented a huge internet-based following dedicated to the mysteries on offer. Latching onto the positive reaction to this "conspiracy theory" motif, the producers decided to go even further.

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<sup>57</sup> Carl James, "The Lost Conspiracy", 29 April, 2013 - <http://thetruthseekersguide.blogspot.co.uk/2013/04/the-lost-conspiracy-part-1.html>

<sup>58</sup> <http://lostpedia.wikia.com/wiki/Alchemy>

“LOST” was originated by a group of writers, producers and directors that collectively call “The J.J. Brigade”. These include the likes of J.J. Abrams, Damon Lindelof, Carlton Cuse, Bryan Burk, Robert Orci and Alex Kurtzman. Many of those in or associated with “The J.J. Brigade” have a degree of connection with Disney – having finely-tuned their writing and production skills during their tenure working on ABC shows. “LOST” co-creator/ executive producer Damon Lindelof, has a large degree of insight into the notion of “conspiracies”. In an interview with *“American Jewish Life Magazine”* (Lindelof is Jewish by the way), he explained ***“My father was into the Illuminati and the number 23, so he was a big reader of Robert Anton Wilson. There was some intentionality behind using 23, but we had no idea, no grand design behind the numbers. But suddenly, the number one question stopped being 'What is the monster?' and went to being 'What do the numbers mean?' The number also has a great cosmic importance according to some science fiction circles. So 23 is a number in Hurley's string of lucky numbers and 815 appears often in the show as well, which is a derivation of 23 minus 15 plus 8 so all of the numbers are derivations of 23 in some way or another.”***<sup>59</sup> This insight has been confirmed by a close friend of the Lindelof family, Robert Goodman. ***“Masks of the Illuminati, which I read from your father's library and which I suspect you've read and were inspired by.”***<sup>60</sup> Robert Goodman has published a plethora of articles examining the deeper meaning in “LOST”. These articles often take the form of letters and transcripts of emails to Damon Lindelof and include a number of notable agenda/conspiracy-associated observations. In *“Get Lost” - Entry #14*, Goodman muses about the death of character John Locke in the episode *“The Life and Death of Jeremy Bentham”*. ***“The death and “resurrection” of Jeremy Bentham deserve special treatment. I didn't notice the allusions to the death of P2 conspirator Roberto Calvi until they were pointed out, and neither did John P., whom I'd've thought might've caught them without prompting. Calvi was found hanged by an orange rope under circumstances that caused it to initially be ruled a suicide but quickly determined not to be, so you had Bentham use an orange power cord. The white shmatte he wore and the absence of a pant leg over Bentham's cast are said to be typical of Masonic rites, and his “There is no help for me” was a fair parody of a Mason initiation pledge. He also made what I take to be a Masonic hand signal by extending his right arm sideways and making a “pistol” or “square” sign with his hand. At the beginning of the***

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<sup>59</sup> Damon Lindelof, “‘Lost’ and Found”, Feb 21, 2008, American Jewish Life Magazine - <http://www.ajmagazine.com/archivesblog/2008/02/lost-and-found.html> The interview was part of the Feb/Mar 2008 issue - <http://www.ajmagazine.com/archives/2008/febmar.html>

<sup>60</sup> Robert Goodman, “Get” Lost — entry #1: July 8, 2005 (RMG) - <http://users.bestweb.net/~robgood/teach/GetLost.html>

**episode, the “resurrected” Locke was hooded in black, something like a friar, reflecting the Blackfriar Bridge that Calvi was hanged from. A fake death and resurrection is a common theme of Masonic and other initiation rites, and a black robe and hood is also frequent garb of initiates.”<sup>61</sup>**

In emails with Lindelof, Goodman also discussed the Priory of Sion and the book *“Holy Blood, Holy Grail”* by Henry Lincoln, Michael Baigent, and Richard Leigh. ***“When I started to read Holy Blood, I was sincere when I e-mailed you the question, “What if de Sède planted the evidence?” I was unaware then of what came out some years later, that a conspiracy of that author and a few others had done just that, but it seemed obvious enough to me as the weak point of the whole investigation by Baigent, Leigh, and Lincoln. The Lost hoaxers could be presumed to have been aware of the transparency and revelation of the Priory hoax, and therefore to have taken measures to make the evidence they manufactured not appear to have been easily rigged, as well as to prevent any leaks via a Chaumeil or junior Plantard. They succeeded well enough (in material shown thru season 4) that even most viewers of Lost haven't recognized the evidence's being manufactured right before their eyes, in color and HD. Yet when I started reading Holy Blood, I had been looking only for general inspiration for Lost along the lines of “religious conspiracy”, and hadn't been expecting the very specific allusions I found.”<sup>62</sup>*** Goodman expands on this citing numerous characters from *“LOST”* – such as Rose and Bernard. ***“Rose's [...] attachment to her necklace cross, making the coupling the Rose-Cross, representing the Rosicrucians. However, this allusion is (heh) crucial to understanding Lost because it occurs in the pilot episode. When I first realized your show's Priory connections, one thought I had [...] establishing first the theme of a religious conspiracy-hoax, then later particularizing it to Sion — and that you might've produced “Pilot” before you'd do particularized it. To the contrary, the occurrence of the Rose-Cross in the premier proves you were working the Priory angle all along. Bernard represents the propagandist for the Templars of the same name.”<sup>63</sup>***

In the show's fourth season, a conspiracy was built around the show's original concept of the “plane crash” and construction began on a fictional “cover-up” surrounding the events. *“The Oceanic Six: A Conspiracy of Lies”* was a companion ‘mockumentary’ to the series, billed as a controversial underground expose

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<sup>61</sup> “Get” Lost - Entry #14, Dec. 12, 2009 - <http://users.bestweb.net/~robgood/teach/GetLost14.html>

<sup>62</sup> “Get” Lost - Entry #12 by RMG Dec. 22, 2008 - <http://users.bestweb.net/~robgood/teach/GetLost12.html>

<sup>63</sup> Ibid.

questioning the survivors' stories. The show begins: ***"Disclaimer: The following video was received from an anonymous source."*** The piece is presented as a "60 Minutes"-style investigation into the "Oceanic Six" narrative and presents evidence (in the form of aviation engineering and scientific "experts", etc.) suggesting some kind of cover-up or conspiracy of misinformation on the part of the authorities, the media, the survivors, etc. It is very similar in style to several of the early alternative-knowledge investigative films that were created by certain members of the so-called 9/11 truth community. In more recent years, this synchronicity has clearly prompted an attempt to downplay the connection between the piece and the television show itself. ***"The Oceanic Six: A Conspiracy of Lies is a short mockumentary which was an extra feature for the season 4 DVD and Blu-ray. It is intentionally edited in the style of amateur and independent conspiracy documentaries such as Loose Change. It is unknown whether the contents of the documentary are to be considered part of official canon or what guidance the producers of this DVD feature may have had from the writers or creators of LOST."***<sup>64</sup> The 'mockumentary' concludes, ***"whoever is behind this colossal hoax had to have had unimaginable financial backing and a co-operation at the highest levels of power... a level of power that could only point to the United States Federal Government, the United Nations, or an unknown organisation with unparalleled international reach."***<sup>65</sup>

In the fourth season of "LOST", Jeff Fahey was cast as new character Frank Lapidus. Co-creator/ executive producer Damon Lindelof was interviewed about the character for the fourth season DVD boxset. ***"We thought, you know, this show really needed a conspiracy buff who is basically saying 'I believe this plane, on the bottom of the ocean, is a sham and I'm going to the island to prove it because maybe there are survivors out there and I can stop feeling so guilty for not having flown the plane that day.'"***<sup>66</sup> Lapidus discusses Oceanic 815 "conspiracy" with Sayid in the episode "Meet Kevin Johnson". ***"What if I was to tell you that the plane they found in that trench wasn't Oceanic 815... you know those nuts that think the moon landing was faked? This is like that... only real. Can you imagine what would happen if we found some of those people alive?!"***<sup>67</sup> In the same episode, Tom (aka Mr Friendly) elaborates on the subject: ***"It's a phoney. A man***

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<sup>64</sup> "The Oceanic Six: A Conspiracy of Lies", Lostpedia - [http://lostpedia.wikia.com/wiki/The\\_Oceanic\\_Six:\\_A\\_Conspiracy\\_of\\_Lies](http://lostpedia.wikia.com/wiki/The_Oceanic_Six:_A_Conspiracy_of_Lies)

<sup>65</sup> "The Oceanic Six: A Conspiracy of Lies" - transcript - [http://lostpedia.wikia.com/wiki/The\\_Oceanic\\_Six:\\_A\\_Conspiracy\\_of\\_Lies\\_transcript](http://lostpedia.wikia.com/wiki/The_Oceanic_Six:_A_Conspiracy_of_Lies_transcript)

<sup>66</sup> Lost: The Complete Fourth Season (DVD), Disc Six - "The Freighter Folk - A look at the new faces from the freighter."

<sup>67</sup> "Lost" - Meet Kevin Johnson (TV Episode 2008) - Quotes - IMDb - <http://www.imdb.com/title/tt0994368/quotes>

***named Widmore put it down there and he staged the whole wreck... because he doesn't want anyone else finding out where the real plane ended up, except for him. The cemetery in Thailand where Widmore dug up 300-odd corpses... the purchase order for the old 777 that he brought through a shell company, and the shipping logs for the freighter he used to drop the whole mess down a trench deep enough to guarantee that no remains will ever be identified.***<sup>68</sup> Gault, Captain of the freighter sent to the island by Charles Widmore, discusses the "conspiracy" in the episode "Yi Jeon": ***"Now here's a funny thing. This black box comes from Oceanic Flight 815. A salvage vessel recovered it from the bottom of the ocean... it was found with the wreckage of the plane along with all 324 dead passengers. That's not the complete story... given the fact that you (the genuine survivors of the crash) are standing here... breathing. The wreckage was obviously staged. Now can you imagine what kind of resources and manpower go into pulling off a feat of that magnitude? Faking the recovery of a plane crash? Putting 324 families through a grieving process based on a lie? But what's even more disturbing... Where exactly does one come across 324 dead bodies?"***<sup>69</sup>

Alternative researchers may find something about this overall concept eerily familiar. It seems that the producers studied those websites where people initially appeared to be asking questions about 9/11 and transferred the subject into the fictional framework of "LOST". Why was this? It is fair to say that contemporary television and film writers steal their ideas from everywhere – no area of inspiration is off-limits to them. It is known that post-9/11, the number of people in the world taking an interest in cover-ups and conspiracies of silence has grown exponentially. Did the show's producers decide to innocently mine this subject (and, for that matter, a new potential audience demographic) or was this an attempt to further muddle the 9/11 paradigm? Regarding the fevered online reaction to the show's "mysteries" and "conspiracies", I personally find it disappointing that so many people will invest extraordinary amounts of time and effort in concepts that are total fiction, yet they have no time to even contemplate the genuine cover-ups that exist throughout history. Sadly, this is reflective of the world we now live in.

Following the success of "LOST", the "The J.J. Brigade" went on to become hugely influential in Hollywood. Their collective names are regularly recognised on the credits of the "Transformers" movie franchise, "Cloverfield", "Super 8", "Cowboys

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<sup>68</sup> "Lost" - Meet Kevin Johnson (TV Episode 2008) - Quotes - IMDb - <http://www.imdb.com/title/tt0994368/quotes>

<sup>69</sup> Ji Yeon transcript, Lostpedia - [http://lostpedia.wikia.com/wiki/Ji\\_Yeon\\_transcript](http://lostpedia.wikia.com/wiki/Ji_Yeon_transcript)

and *Aliens*", and Ridley Scott's "*Prometheus*", to name a few. The collective has called upon the services of the U.S. military and intelligence agencies extensively to produce shows and films. During production of the "*Transformers*" movies, the production team was allowed unprecedented access to The Pentagon and U.S. Department of Defence.<sup>70</sup> "*Alias*" was publicly supported by the CIA. In August 2003, the agency enlisted actress Jennifer Garner (who played *Alias*' central character Sydney Bristow) to appear in recruitment videos, which would be shown at fairs and college campuses. A CIA officer said: "***Jennifer and the character of Sydney Bristow both reflect a lot of the qualities we look for in new career field officers.***"<sup>71</sup> J.J. Abrams became the director of "*The Force Awakens*" - the first film in the new Disney-acquired "*Star Wars*" franchise.<sup>72</sup> The film was produced by Abrams and Bryan Burk.

## Moment of Singularity

"*Star Wars: A New Hope*" (1977) was the envy of Disney and prompted an immediate attempt to capitalise on its success by creating their own thoroughly science fiction film. All the common "sci-fi/fantasy" denominators in "*Star Wars*" were apparent to Disney (given that they had traded in them for many decades) yet the studio decided not to imitate the more fantastic elements of the film (other than the theme of sentient robots) and produce a much darker science fiction movie. The result was the 1979 film "*The Black Hole*"<sup>73</sup> which featured the tale of a deranged scientist, Dr. Reinhardt, who proceeds to wipe and re-programme the minds of his starship's human crew, whilst simultaneously grandstanding against a backdrop of a vast portal into time, space and dimension. The character spouts all manner of occult and arcane sentiments – ably aided and abetted by a demonically crazed and blade-spinning, red robot called Maximillian. Watched objectively, the film is nothing short of bonkers and hardly worlds away from the kind of occult fare produced by the likes of Kenneth Anger at the height of the Laurel Canyon scene! "*The Black Hole*" climaxes with a journey into the eponymous singularity and seems to make no apparent sense. However, it is possible that this single section of film tells us more about the darker nature of Disney than anything else

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<sup>70</sup> Joe Davidson, "Military Unites With Hollywood on 'Transformers'", U.S. Department of Defence Website, June 23, 2009 - <http://www.defense.gov/news/newsarticle.aspx?id=54875>

<sup>71</sup> "Alias' star Jennifer Garner to be CIA bait", USA Today, 28 August, 2003 - [http://usatoday30.usatoday.com/life/2003-08-28-alias-cia\\_x.htm](http://usatoday30.usatoday.com/life/2003-08-28-alias-cia_x.htm)

<sup>72</sup> [http://en.wikipedia.org/wiki/Star\\_Wars\\_Episode\\_VII](http://en.wikipedia.org/wiki/Star_Wars_Episode_VII)

<sup>73</sup> Ryan Lambie, "Looking back at Disney's The Black Hole", 27 Apr 2012 - <http://www.denofgeek.com/movies/19113/looking-back-at-disney%E2%80%99s-the-black-hole>

they had ever previously committed to celluloid. Many of the concepts discussed in mind control and occult research are visible in the finale of the film – particularly the occult “portal” concept. Although the film fails to mention exactly what has occurred, the novelisation of the film (as well as a number of children’s audio book versions – officially sanctioned by Disney) presented the notion that the survivors had emerged from the portal in another dimensional space/time. Disney returned to this theme in their 1982 sci-fi film “*Tron*”, presenting a mind-bending, virtual reality world that was revisited and further cemented in a 2010 sequel “*Tron: Legacy*”. In 2013, it was announced that Disney were preparing a remake of “*The Black Hole*” and another sequel to “*Tron*”. Both films were to be directed by Joseph Kosinski - creator and director of “*Oblivion*”. “*The Black Hole*” remake was to be written by Jon Spaihts – an associate of the J.J. Brigade via his co-writer credits on Ridley Scott’s “*Prometheus*”. The project has seemingly been in development since 2009 and as yet (mid-2016) failed to reach the production stage.<sup>74</sup>

Amongst the many dark aspects of “*The Black Hole*”, there is one theme that deserves closer scrutiny as it connects significantly with several facets of the hidden global agenda. The lobotomized and “reprogrammed” crew (ultimately serving as “drones” for Reinhardt) are “assimilated” in a fashion that seems to allude to the transhumanist agenda. This theme has been repeated throughout science fiction: the “Borg” of “*Star Trek*”, the “Cybermen” of “*Doctor Who*”, etc. The “ultimate” integration of the biological and artificial is often discussed by proponents of transhumanism as the “moment of singularity”.<sup>75</sup> Upon entering the black hole (another “singularity”, I might add), the robot Maximillian appears to fuse with Dr. Reinhardt. This fusing of man and machine, combined with the time and reality-distorting effects of the black hole, creates an “immortal being” of sorts – left to rule eternity in a Dante-esque hell dimension. There appear to be overt transhumanist themes running throughout “*The Black Hole*”. A number of researchers maintain that Disney’s overarching agenda includes promoting the transhuman paradigm.<sup>76</sup> Many Disney associated films and television programmes include nods to the phenomenon. Disney-related pop stars (such as Britney Spears)

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<sup>74</sup> Jonathan Hatfull, “Black Hole remake will be just as dark, weird and violent”, Scifi Now, 6 September 2013 - <http://www.scifinow.co.uk/news/49299/joseph-kosinski-the-black-hole-is-pretty-spectacular/>

<sup>75</sup> Terry Grossman, “The Transhuman Singularity”, March 27, 2001 - <http://www.kurzweilai.net/the-transhuman-singularity> Terence McKenna described this phenomenon as the “technological singularity” - a nexus through which humans could access other dimensions and contact all manner of entities and energies - <http://www.youtube.com/watch?v=zOfCgdDijp0>

<sup>76</sup> For a bizarre science-fictionalisation of the Disney / Transhumanist paradigm, I suggest reading Cory Doctorow’s “Down and Out in the Magic Kingdom”, Harper Voyager (8 July 2010) - ISBN-10: 0007327935 / ISBN-13: 978-0007327935 See also: [https://openlibrary.org/works/OL5734712W/Down\\_and\\_out\\_in\\_the\\_Magic\\_Kingdom](https://openlibrary.org/works/OL5734712W/Down_and_out_in_the_Magic_Kingdom)

have also utilised the theme in some of their pop videos. I will return to the transhumanism phenomenon later in this book.

The Black Hole's themes of "distorted reality" resonate with the accounts of Cathy O'Brien. She and other alleged mind control victims believe that perceptions of multiple dimensions, time travel and fractured reality are possible manifestations of their conditioning or implanted memories designed to prevent the recollection of real memories. It is claimed that such concepts in film and television sci-fi actually triggers or steers the programming of some victims. If these claims have any basis in reality, then Hollywood sci-fi / fantasy was in a far better position to convey such themes following the global success of "*Star Wars*". Tellingly, Disney actively pursued the acquisition of the "*Star Wars*" franchise, created numerous imitations, and acquired rival-studio franchises. Disney eventually procured the likes of Pixar Animation, the Marvel Comic franchise and, in late 2012, the *Star Wars* franchise. Lucas' prior announcement that he was selling the franchise prompted speculation of a fierce studio bidding war. However, there are indications that Lucas always intended to sell to Disney. In May 2011, ***"(Lucas) met Disney CEO Bob Iger during the inauguration of the Star Tours: The Adventures Continue attraction. Lucas told Iger he was considering retirement and planned to sell the company, as well as the Star Wars franchise."***<sup>77</sup>

Predictably, "*Star Wars: The Force Awakens*" followed many of the tried and tested staples and archetypes of a Disney film. The central character of Rey (played by Daisy Ridley) is effectively an orphan, searching for her heritage / parentage. In the film, she inherits several "father figures". Kylo Ren (Adam Driver) is the dark, robed villain – a tempestuous youth seen resisting the "***temptation of the light***". The central story of the original "*Star Wars*" trilogy revolves around a son who saves (or at least redeems) his father from the darkness. The journey of Anakin Skywalker seemingly culminates with his salvation (actually bringing "***balance to the force***") via his son Luke. In a bizarre plot reversal (typical of Disney's disdain for family units), Kylo Ren is revealed to be Han Solo's son shortly before Ren murders his own father. Disney, it seems, has taken the entire franchise's central premise of father/son redemption and metaphorically jettisoned it out of the nearest airlock! Disney, it seems, has taken the entire franchise's central premise of father/son redemption and metaphorically jettisoned it out of the nearest airlock! Additionally, there is something of a ritual blood sacrifice theme to the scene. Another noteworthy (Disney-archetypal) character is that of former Stormtrooper

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<sup>77</sup> [http://en.wikipedia.org/wiki/Lucasfilm,\\_Ltd.#Disney\\_subsiary](http://en.wikipedia.org/wiki/Lucasfilm,_Ltd.#Disney_subsiary)

Finn (John Boyega.) Finn's character is essentially a mind-controlled "super soldier" who breaks his programming. Much has now been written about the elite / global-agenda symbolism and narrative themes in the film. Some, such as the iconography of Ren's "red cross" (the masonic Rosy Croix) lightsabre or the "Starkiller Base" with its red, all-seeing Eye of Providence (and that it draws its energy from the sun – turning light into a "black sun"), are salient examples. Others, such as the suggestion that the mysterious character of General Snoke was modelled after the face and persona of John D Rockefeller Sr (although there is a startling resemblance!)<sup>78</sup>, are a little more abstract. The release date of the film has also drawn some attention<sup>79</sup> – particularly given the themes of darkness - coming as it did on December 18<sup>th</sup> which is one day after the commencement of the week-long Saturnalia festival (the ancient Roman festival in honour of the deified Saturn god.) Saturn worship (associated with the Order of the Black Sun and practiced by, amongst others, Nazi occultists) is important in understanding certain key influences on the creation of the "Star Wars" franchise and a subject I will examine in the next chapter.

"*The Force Awakens*" was true to the principles of its new owners, displaying Disney staples such as the youth searching for their past and family, a band of diverse and stalwart travellers, a final confrontation between good and evil in a dark forest or lair - involving some display of dark magic... actually, now I think about it, George Lucas already used those themes in his earlier films! In this regard, it would appear that Lucas' and Disney's interests have always been common ones. In a December 2015 interview with Charlie Rose, Lucas expressed an inexplicable and contradictory opinion about Disney. Lucas said "***These are my kids. All the Star Wars films [...] I love them, I created them, I'm very intimately involved in them [...] and I sold them to the white slavers that take these things and...***"<sup>80</sup> Lucas stops by laughing nervously, and is cut off by Rose in any case. To reiterate, Lucas calls Disney "***white slavers***"! Some observers have said that Lucas' remarks were simply "*bad blood*" prompted by Disney's decision not to utilise Lucas' original story for "*The Force Awakens*". Or was there more to Lucas' statement? Did he momentarily slip us a kernel of truth about the House of Mouse?

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<sup>78</sup> "Who is Supreme leader Snoke? John D. Rockefeller of course" (Dec 23, 2015) - <https://fourthdimensionalrecovery.wordpress.com/2015/12/23/who-is-supreme-leader-snoke-john-d-rockefeller-of-course/>

<sup>79</sup> "Isaac Weishaupt - Illuminati Watcher, 2016: A Preview of Illuminati and Occult Symbols in Film and Television, Jan 15, 2016 - <http://illuminatiwatcher.com/2016-a-preview-of-illuminati-and-occult-symbols-in-film-and-television/>

<sup>80</sup> George Lucas on 'Force Awakens': It's like a "break up" (Dec. 25, 2015) | Charlie Rose - <https://www.youtube.com/watch?v=O8hQVIRgFLU>

## Chapter Two: “Dark Side of the Force”

*“You must unlearn what you have learned.”*

(Yoda, “The Empire Strikes Back”)

*“I did research to try to distil everything down into motifs that would be universal. I attribute most of the success to the psychological underpinnings which have been around for thousands of years.”*

(George Lucas)

*“‘Story’ is not Myth. Myth is the ultimate form of story, it is story that resonates in the cells of the human being. It has certain behavioural characteristics. It is not a form of storytelling anyone can do because it does not rely on the normal tropes of storytelling. Myth does not depend on characters, effects, and plot - it depends on symbols, archetypes, sacred spaces, and transformations. Normal types of story depend on ‘storytelling craft’. Myth depends on ‘invocation’. You must be able to ‘summon’ the archetype [...] Mythical intelligence elevates character into symbol and archetype.”*

(Rubadiri, “The End of Magic- Review of ‘The Force Awakens’”)

## The Force Awakens

Speculation amongst alternative knowledge researchers began pretty much as soon as Disney announced the production of *“Star Wars: Episode VII - The Force Awakens.”* One month before the release of the film, J.J. Abrams revealed some information about the new villains of the film – The First Order. In an interview with *Empire* magazine, the director created some controversy when he explained his source of inspiration for the antagonists. ***“That all came out of conversations about what would have happened if the Nazis all went to Argentina but then started working together again? What could be born of that? Could The First Order exist as a group that actually admired The Empire? Could the work of The Empire be seen as unfulfilled? And could Vader be a martyr? Could there be a need to see through what didn’t get done?”***<sup>81</sup> In an article discussing these remarks, author Brent McKnight added: ***“From Abrams’ words, it sounds like they have a reverence for the Empire, and are building on what came before them, like white supremacists trying to use the roadmap laid out by Hitler and the Nazis and take it even further.”***<sup>82</sup>

Such themes are actually nothing new to the *“Star Wars”* universe. A number of researchers have catalogue a myriad of names and references to WWII terminology/events in the existing franchise. A particularly insightful article on this subject is Scott Warner’s *“Star Wars, Adolf Hitler and World War Two: Decoding the Hidden Allegories of George Lucas.”*<sup>83</sup> Broadly, the imagery, military insignia, uniforms and weaponry of the franchise are modelled on similar items from WWII. Many of the Imperial Stormtrooper’s blasters were fashioned out of old German weaponry with additions such as copper tubing. The term *“Stormtrooper”* was apparently based on Hitler’s personal bodyguards of the same name. The uniforms of the Death Star officers seem to have been modelled on WWII German and Japanese officers and troops. Han Solo’s blaster was originally a Broomhandle C96 Mauser pistol with the nozzle from a fire extinguisher fitted. The logo of the Empire also appears to resemble the Black Sun symbol – associated with both the *Fraternitas Saturni* / *Brotherhood of Saturn* (a particular fascination of certain

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<sup>81</sup> Eliana Dockterman, “J.J. Abrams Says Nazis Inspired the New Star Wars Villains”, Aug. 25, 2015 - <http://time.com/4010014/j-j-abrams-star-wars-force-awakens-villain-nazi/>

<sup>82</sup> Brent McKnight, “Star Wars: The Force Awakens’ Villains Have Connections to the Nazi Party” - <http://www.cinemablend.com/new/Star-Wars-Force-Awakens-Villains-Have-Connections-Nazi-Party-79077.html>

<sup>83</sup> Scott Warner, “Star Wars, Adolf Hitler and World War Two: Decoding the Hidden Allegories of George Lucas” - <http://starwarstika.50webs.com/starwars.html>

elements of the Nazi party) and the partial origins of the Nazi swastika.<sup>84</sup> In the expanded “*Star Wars*” universe, one of the galaxy’s most powerful crime syndicates is known as the “*Black Sun*” organisation.<sup>85</sup> I will examine the significance of Saturnian/Black Sun symbolism in later chapters of this book.

Suggestions have also been made about Princess Leia's dress and hair in “*Star Wars: A New Hope*” and how it imitates the style prominent amongst German women during WWII - the hair is particularly noticeable amongst those women pictured in the Nazi parades.<sup>86</sup> There is also the synchronicity of the name of Princess Leia's home planet of Alderaan and the star Aldebaran - once popular in several Nazi esoteric treatise as it was heralded (like the Theosophical Shambhala) as the original homeland of the "Aryan" race. The following comes from Jim Nichols' "*The Aldebaran Mystery*": ***“According to the legend of the German Vril society, a fateful meeting was held in 1919 at an old hunting lodge near Berchtesgaden, where Maria Orsic presented to a small group assembled from the Thule, Vril and Black Sun Societies, telepathic messages she claimed to have received from an extraterrestrial civilization existing in the distant Aldebaran solar system.”***<sup>87</sup>

Even the typeface used for the “*Star Wars*” logo, credits and poster design possibly owes its origins to the Nazis. George Lucas originally asked designer Suzy Rice to create a logo that looked ***“very fascist.”*** Her recollections of the process appeared in “*The Star Wars Poster Book.*” She chose the typeface ‘Helvetica Black’ (whatever the true origin of the font, she based her choice on the assertion made in the book she was reading: that the font had grown out of those used by Joseph Goebbels for Nazi propaganda) and subsequently modified the style to create the now iconic logo. ***“Apparently she’d been reading a book about German typeface design the night before Lucas asked her to design something that would have “an intimidating impact” on the audience, and thought she remembered the book saying something about how Helvetica grew out of typefaces Joseph Goebbels had selected for Nazi propaganda. “Apparently, the book established Helvetica Black as the inevitable evolutionary product of a typeface design that Joseph***

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<sup>84</sup> “All Teachings of Helena Petrovna Blavatsky: About Swastika”, Esoteric Online - <http://www.esotericonline.net/group/teachings-of-helena-petrovna-blavatsky/page/about-swastika>

<sup>85</sup> [http://starwars.wikia.com/wiki/Black\\_Sun](http://starwars.wikia.com/wiki/Black_Sun)

<sup>86</sup> You can see some examples of the "Buns" hairstyle amongst the Nazi-supporting women in this image - <http://blog.uvm.edu/jscontom/files/2013/04/jews6.jpg>

<sup>87</sup> Jim Nichols' "The Aldebaran Mystery" - [http://www.bibliotecapleyades.net/ciencia/ciencia\\_flyingobjects55.htm](http://www.bibliotecapleyades.net/ciencia/ciencia_flyingobjects55.htm)

**Goebbels had ordered to represent the German Nationalist party on all of its signage," [Garbriella] Garcia explains."<sup>88</sup>**

It has long been known that George Lucas was a fan of WWII history and studied the period with great interest. When *"Star Wars: A New Hope"* was being assembled, Lucas used footage of WWII dogfights as a substitute for yet-to-be completed special effects shots.<sup>89</sup> However, costumes, names and special effects weren't the only things to be influenced by WWII. One of the most iconic scenes in *"A New Hope"* is the award ceremony finale – where Han Solo and Luke Skywalker receive their medals for the part they played in the Battle of Yavin. Bizarrely, this section of the film was seemingly modelled on the infamous scenes at the Nuremberg Nazi Party Rally Grounds. ***"Inspiring the final scene of Star Wars (1977), Himmler, Hitler and Lutze at the 6th Party Congress rally with the Grandstand in the background from Riefenstahl's Triumph of the Will."***<sup>90</sup> The thesis *"Human History According To George Lucas: Models of Fascism in Star Wars' Prequels"* by Amir Bogen, discusses this connection to Leni Riefenstahl further: ***"To reinforce that link, I thoroughly reviewed the narrative elements contained in the prequels which anchor the films to their historical context and suggest how they relate to the rise of the Third Reich in Germany of the 1930s. Adopting the aesthetics of Leni Riefenstahl as a dominant stylistic element reinforces the link between Star Wars films and Nazi Germany, both before and after Hitler's rise to power."***<sup>91</sup> This is taken from Joel Meares' *"How Führer Fav Filmmaker Inspired Depictions of Power"*: ***"Take Hitler's climactic speech: The camera surveys the precisely aligned crowd as Hitler, flanked by Viktor Lutze and Heinrich Himmler, walks to the podium. Lucas echoes this in Return of the Jedi, when Emperor Palpatine arrives at Death Star II, where he's flanked by Lord Vader."***<sup>92</sup>

Leni Riefenstahl was a German film director, producer, screenwriter, editor, photographer, actress, dancer, and Nazi propagandist. Her two most famous films – the Nazi propaganda pieces *"Triumph of the Will"* and *"Olympia"* - are considered

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<sup>88</sup> Adam Clark Estes, "How the Star Wars Logo Got Confused With Nazi Typography", 6/22/15 - <http://gizmodo.com/how-the-star-wars-logo-got-confused-with-nazi-typograph-1713065510>

<sup>89</sup> "From World War to Star Wars: Dogfights!" (JUNE 17, 2015) - <http://www.starwars.com/news/from-world-war-to-star-wars-dogfights>

<sup>90</sup> Nuremberg Nazi Party Rally Grounds - <http://www.tracesofevil.com/>

<sup>91</sup> Amir Bogen, supervised by Dr Boaz Hagin, "Human History According To George Lucas: Models of Fascism in Star Wars' Prequels", July 2011 - [http://www.academia.edu/3983111/Human\\_History\\_According\\_To\\_George\\_Lucas\\_Models\\_of\\_Fascism\\_in\\_Star\\_Wars\\_Prequels](http://www.academia.edu/3983111/Human_History_According_To_George_Lucas_Models_of_Fascism_in_Star_Wars_Prequels)

<sup>92</sup> Joel Meares, "How Führer Fav Filmmaker Inspired Depictions of Power" (08.30.11) - [http://www.wired.com/2011/08/pl\\_prototype\\_leni/](http://www.wired.com/2011/08/pl_prototype_leni/)

***“the most effective, and technically innovative, propaganda films ever made.”***<sup>93</sup>

Although history has attempted (quite successfully) to paint her out of the Nazi historical picture<sup>94</sup>, there is no escaping the fact Riefenstahl was a consistent and loyal propagandist for the Third Reich. She also had a close friendship with Hitler himself.<sup>95</sup> Lucas was a big fan of Riefenstahl’s cinematic techniques and styles – as documented in Jürgen Trimborn’s *“Leni Riefenstahl: A Life”*: ***“George Lucas, who once called Riefenstahl the “most modern filmmaker.” freely acknowledged that he borrowed from Triumph des Willens for several scenes in his Star Wars films. In fact, the closing sequence of the first movie is clearly reminiscent of Riefenstahl: the film’s heroes stride to martial music across a triumphalis of granite slabs, past block formations of uniformed masses, to mount a stone tribunal and be received in the end by an ovation from the crowd. Riefenstahl herself felt honoured by this: “When such a great director does that, it is certainly a compliment. I know that Lucas and Spielberg and whatever all their names are value me greatly.”***<sup>96</sup>

J.J. Abrams’ decision to continue the Nazi/“Star Wars” thematic connection into the new era of films actually echoes a longstanding sentiment of the Disney Empire. In the previous chapter, I mentioned the political tendencies of Walt Disney – particularly his Nazi sentimentalities. In the 1930s, Walt Disney actually welcomed Leni Riefenstahl to Hollywood to promote her film *“Olympia”*. Even after the news of Kristallnacht broke in November 1938, Disney did not cancel his invitation to Riefenstahl.<sup>97</sup> Like *“Star Wars”*, Riefenstahl’s style (whether homage or otherwise) has appeared in numerous Disney films. ***“American films that quoted Riefenstahl didn’t get off entirely uncritically, as shown by the 1994 Disney film The Lion King, by Rob Minkoff. In the opening sequence, in which the “king of the lions” is filmed from below as he sits alone on his throne on a platform set high above the masses and receives their ovation, the perception of similarities to Triumph des Willens was unavoidable, leading the press repeatedly***

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<sup>93</sup> [https://en.wikipedia.org/wiki/Leni\\_Riefenstahl](https://en.wikipedia.org/wiki/Leni_Riefenstahl)

<sup>94</sup> See: JUDITH THURMAN, WHERE THERE’S A WILL - The rise of Leni Riefenstahl, The New Yorker - <http://www.newyorker.com/magazine/2007/03/19/where-theres-a-will>

<sup>95</sup> Taylor Downing, “The Olympics on Film”, History Today - <http://www.historytoday.com/taylor-downing/olympics-film> Originally published in History Today Volume 62 Issue 8 August 2012 - See: <http://www.historytoday.com/taylor-downing/olympics-film#sthash.3yLegcrp.dpuf>

<sup>96</sup> Jürgen Trimborn, *“Leni Riefenstahl: A Life”*, Faber & Faber; 1st edition (22 Jan. 2008) ASIN: B008S0JRSK

<sup>97</sup> Walt Disney’s grandniece backs up Meryl Streep’s racism claims: “Anti-Semite? Check. Misogynist? Of Course!!!”, The Independent, Saturday 15 February, 2014 - <http://www.independent.co.uk/news/people/news/walt-disneys-grandniece-backs-up-meryl-streeps-racism-claims-antisemite-check-misogynist-of-course-9064138.html>

**to mention "angles cribbed from Riefenstahl."**<sup>98</sup> A scene, actually very reminiscent of Riefenstahl's style, appears in *"The Force Awakens"* when the amassed army of the First Order is addressed by their head General on the Starkiller planet. In many ways, it seems that J.J. Abrams' intentions (regarding "The First Order") synchronise with the one-time Nazi/fascist-sympathies of Walt Disney and some of George Lucas' artistic objectives when creating the *"Star Wars"* franchise.

## Ancient Orders

The Nazi/WWII paradigm wasn't the only subject to inspire the origins of *"Star Wars"*. Lucas had a fascination with philosophy and the origins of mythology and world religions – particularly Joseph Campbell's *"The Masks of God"* series. In fact, Campbell was so influential that he once told investigative journalist Bill Moyers that Lucas was the best student he ever had. Lucas said: ***"I did research to try to distil everything down into motifs that would be universal. I attribute most of the success to the psychological underpinnings which have been around for thousands of years."*** He described the film as a ***"ritualistic coming-of-age story."***<sup>99</sup>

There are deeper themes portrayed in the *"Star Wars"* franchise that may point to Lucas' wider knowledge of the beliefs associated with secret societies, freemasonry and the occult. Regarding the origin of the Jedi concept, Lucas has claimed a number of sources – such as the Japanese Samurai stories. It has been suggested that the name "Jedi" came from the term "Jidai Geki" – meaning "period dramas" with regard to movies about the Samurai.<sup>100</sup> However, a number of researchers believe that the concept came from the Egyptian "Dedi" (also Djedi).<sup>101</sup> In his article, *"The Jedi Religion and the Force"*, Wayne Purdin describes something very similar to the robed order of the Jedi, their mystical powers and their "lightsabre" weapons. ***"The Djedi, an ancient order of Egyptian priests/warriors who wore hooded robes, carried a staff of power and guarded the pharaoh."***<sup>102</sup> Purdin claims that secret techniques and knowledge of a real "Force" were eventually misused and ultimately ***"kept secret and only revealed to select***

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<sup>98</sup> Jürgen Trimborn, "Leni Riefenstahl: A Life", Faber & Faber; 1st edition (22 Jan. 2008) ASIN: B008S0JRSK

<sup>99</sup> "George Lucas", Classics Closet, Friday, 1 February 2013 - <http://www.classicscloset.com/2013/02/george-lucas.html>  
See also: "Joseph Campbell and the Power of Myth with Bill Moyers | Star Wars | PBS" - <http://youtu.be/2F7Wwew8X4Y>

<sup>100</sup> <http://en.wikipedia.org/wiki/Jidaigeki>

<sup>101</sup> <http://en.wikipedia.org/wiki/Dedi>

<sup>102</sup> Wayne Purdin, "The Jedi Religion and the Force", September 18, 2009 - <http://www.examiner.com/article/the-jedi-religion-and-the-force>

**initiates.**"<sup>103</sup> Researcher Paul White elaborates further and also asserts that Joseph Campbell actually helped Lucas to write "Star Wars".<sup>104</sup> ***"The Jedi priests and priestesses were apparently high initiates in the ancient vibrational science of light and sound. They practiced the mystical 'Power of the Word' and could not only heal, and activate high spiritual states in ordinary humans, but were even able to bioengineer the planetary landscape. Perhaps the world famous mythologist, Joseph Campbell, knew this when he worked on the script of 'Star Wars'."***<sup>105</sup>

There is yet another aspect of the Jedi/Djed to consider. ***"The djed pillar in Ancient Egypt, which represents the backbone of Osiris, and hence the kundalini life force energy, aka the Force. And the multiple duality symbolism of the twins Luke and Leia, the princess with the two potential suitors Luke and Han before Luke discovers he is her brother, and Luke and Vader are all archetypal solar and lunar imagery. Even the two droids are gold and white, solar and lunar. The name Luke Skywalker is a solar reference, and his identity as the solar hero is made crystal clear in the scene on Tatooine where he is watching the double sunset. The two suns are the waxing and waning summer and winter sun of the two halves of the year. Luke represents the waxing one, Vader the waning one, the black sun setting into the underworld. Leia represents the lunar goddess, with her white robe. The Death Star even looks like a moon. The solar and lunar imagery is associated with the kundalini, the two streams of life force that flow up and down around the spine - Ida is the lunar and pingala the solar."***<sup>106</sup> It is also salient that Leia's adopted surname is Organa – a word which resonates with Wilhelm Reich's life-force Orgone energy.<sup>107</sup>

The Egyptian "Sun" symbolism is also prevalent in "Star Wars". An early name for the story was ***"The Son of the Suns"***.<sup>108</sup> It is interesting that Freemasonry is

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<sup>103</sup> Ibid.

<sup>104</sup> Paul White, "The Matrix Key", Paul White's Research Paradigm -

<http://www.awarenessquest.com/images/Awarness%20Quest%20website%20Dec08/www/pwhiteedit.htm>

<sup>105</sup> Paul White, "Raising of The Djed: ancient ritual of earth chakra activation", Paul White's Research Paradigm - <http://www.awarenessquest.com/images/Awarness%20Quest%20website%20Dec08/www/pwhiteedit.htm> More information can be found on the forum of The Institute for Jedi Realist Studies website -

<http://instituteforjedirealiststudies.org/forum/1-general-discussion/13307-return-of-the-djed> & Djedet Media - Djed/Djedet/Jedi Research - Excerpts from Various Sources - <http://www.djedet.com/ladyjedi.php>

<sup>106</sup> These excellent observations were made by one "Fleurdamour" in the comments section of the Vigilant Citizen article "The New 'Star Wars' Posters Are All About the One-Eye Sign", November 5, 2015 - <http://vigilantcitizen.com/moviesandtv/the-new-star-wars-posters-are-all-about-the-one-eye-sign/>

<sup>107</sup> See: What is Orgone Energy & What is an Orgone Energy Accumulator? - <http://www.orgonics.com/whatisor.htm>

<sup>108</sup> The Adventures of Luke Starkiller - Journal of the Whills, 3:127 - <http://whills.nu/4/sw4.html>

regularly associated with ancient Egypt – iconography (such as the “all-seeing eye”) appears in many of their lodges, literature and so on. It is believed that the origins of masonic beliefs are linked to ancient Egypt in some way. Some Freemasons agree with this; some say that these beliefs have been around since the dawn of humankind. Some place the first documented accounts of Freemasonry approximately eight hundred years ago. Here are some perspectives from the websites of two masonic lodges:

***“In general, the history may be divided into two distinct eras or parts. The first refers to the era which came before recorded or written history. The second refers to the era which runs back from the present day approximately 800 years and covers that period of which there is a definite record. There are those who believe that Freemasonry originated with the very beginning of civilization, indeed with the start of intelligent thinking man. However, there is no absolute basis for such a belief. We do know that as time and experience proved certain truths, these truths were taken and carried to the thinking people of the various tribes. We do know, also, that in several of the ancient civilizations there existed certain mystic societies; that these mystic societies had a Lodge form, with Lodge officers, all similar in character and all teaching moral living.”***<sup>109</sup>

***“While many speculate that Freemasonry began at the same time civilization took root, there is no real evidence for this claim. Freemasonry, as we know it today, likely came into being about 800 years ago.”***<sup>110</sup> Strangely, Lucas establishes the Jedi as an ancient order. ***“For over a thousand generations the Jedi Knights were the guardians of peace and justice in the Old Republic... before the dark times.... before the Empire.”***<sup>111</sup> Yet he highlights a specific time frame in which the oldest and most powerful Jedi Master, Yoda, has trained initiates: ***“For eight hundred years have I trained Jedi.”***<sup>112</sup>

A purported section from Manly P. Hall’s book, *“An Encyclopaedic Outline of Masonic, Hermetic, Quabbalist and Rosicrucian Sumbolical Philosophy”*, adds an interesting angle to the possible inspiration for Star War’s Yoda character. ***“Eliphas Levi, 33rd Degree Freemason, the famous British Occultist, is pictured here conducting a Demonic Conjuraton Ritual, Invoking a demon (Mephistopheles,***

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<sup>109</sup> “History of Freemasonry”, The Freemasons of Fort Worth, Lodge #148, Brothers of Light - [http://www.fortworth148.org/About\\_History.php](http://www.fortworth148.org/About_History.php)

<sup>110</sup> Oakville Lodge 400 - <http://www.oakvillelodge.ca/index.php/origins-of-freemasonry>

<sup>111</sup> Obi-Wan Kenobi, “Star Wars: A New Hope” - [http://starwars.wikia.com/wiki/Jedi\\_Order](http://starwars.wikia.com/wiki/Jedi_Order)

<sup>112</sup> Star Wars Quotes - Episode V: Sci-fi - <http://www.moviequotesandmore.com/star-wars-quotes-5.html>

**also known as "Yoda") into our spacetime.**"<sup>113</sup> The image cited in Hall's book shows this "Mephistopheles" to have a striking similarity to the Yoda character. Oddly, Lucas' "mentor" Joseph Campbell also cited Mephistopheles (from the Faustian legends) in relation the films, although in his case he compared the entity not to Yoda but rather to Darth Vader!<sup>114</sup>

Strangely, long-time alternative knowledge researcher Jordan Maxwell once claimed that the etymology of the character name Yoda originated from a creature **"revered in freemasonry"** that he called "Jota", "Joda" or "Juta" (this entity has allegedly also been referenced as a "sloth monkey".) **"According to the Masonic reference works that you can get in any library, the Freemasonic orders of Europe said that there was an ideologue, a spiritual entity, that gave knowledge to what the masons call 'our hidden masters' (referring to those who allegedly lead world masonry)...They call him Jota; and in the reference works you'll see this little creature with pointed ears.**"<sup>115</sup> It should be noted that this claim by Maxwell has been met with much derision by researchers of the subject. Maxwell's credibility has also come into question due to his own Hollywood connections – particularly his associations with Steven Spielberg and George Lucas.<sup>116</sup> By his own admission, he has openly discussed being **"popular in Hollywood circles as a lecturer about the illuminati and secret ancient history.**"<sup>117</sup>

## The Great Mystery

Over the years, several initiate-based organisations and masonic lodges have shown close ties to the "Jedi" concept. Here is one such account from an event organised by The Grand Lodge of Iowa in 2011: **"The Masons joined the ladies and guests at the ASCS Building for the banquet and program. Brother Matthew Peake, son of the honouree, served as Master of Ceremonies. Grand Secretary William R. Crawford gave the Invocation ahead of a delicious roast pork**

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<sup>113</sup> Manly P. Hall, "An Encyclopedic Outline of Masonic, Hermetic, Quabbalist and Rosicrucian Sumbolical Philosophy." See also: "The New World Order Scam" (Chapter 6: Lest The Magician Die) - <http://www.bibliotecapleyades.net/sociopolitica/newworldorderscam/newworldorderscam06.htm>

<sup>114</sup> Joy Dickinson, "Lucas' 'Yoda' Gave Meaning To Myth", Orlando Sentinel, Feb 9, 1997 - [http://articles.orlandosentinel.com/1997-02-09/entertainment/9702060938\\_1\\_george-lucas-luke-skywalker-monomyth](http://articles.orlandosentinel.com/1997-02-09/entertainment/9702060938_1_george-lucas-luke-skywalker-monomyth)

<sup>115</sup> Jordan Maxwell talking in the film "The Illuminati" (2005), by Chris Everard – See: The Illuminati: Vol 1 - All Conspiracy No Theory [FULL DOCUMENTARY] - <https://www.youtube.com/watch?v=omssFmOdTGg>

<sup>116</sup> Jordan Maxwell is pictured here with George Lucas and former Disney CEO Michael Eisner. The picture was taken at the "invite only" opening of the Raiders of the Lost Ark ride at Disneyland - [https://chaukeedaar.files.wordpress.com/2013/03/lucas\\_eisner\\_maxwell.jpg](https://chaukeedaar.files.wordpress.com/2013/03/lucas_eisner_maxwell.jpg)

<sup>117</sup> Jordan Maxwell Inner World of the Occult - <https://www.youtube.com/watch?v=3Z1TkVASJM>

**tenderloin dinner. During dinner, a ‘visitor from the past’ came and made the Grand Chaplain a Masonic Jedi Knight.”**<sup>118</sup> It is often claimed that George Lucas was/is a Freemason. Such claims are even cited in some alternative knowledge literature. Unfortunately this claim is based largely on his corporate status and some occasionally odd hand gestures he has made.<sup>119</sup> Whilst it may well be the case that he was/is a mason, there is currently no way to evidentially confirm this. There is, however, some circumstantial evidence to suggest that the history of masonry played a part in inspiring the overall “*Star Wars*” narrative. In order to see the parallels, we must once again consider the approximately “800 years” timeframe and a certain masonic-related secret society.

Very much like Lucas’ Jedi, the infamous Templars were not only an order of skilled warrior knights but also a band of religious and scholastic monks. Again like the Jedi, the Templars took an oath of poverty, obedience and chastity. They were forbidden from pursuing romantic or sexual relations with the opposite sex – in the case of the Templars, they weren’t even allowed casual contact with women. Both Jedi and Templar initiates had to face “trials” in their training. Like the Jedi’s allegiance to The Chancellor of the Republic (a.k.a. Sith Lord Palpatine/Darth Sidious), the Templars followed the orders of The Pope. In this regard, I find the synchronicity of the terms Palpatine and Papalcy most revealing. Amusingly, a number of websites have noted the similarity between the twisted visage of Palpatine and the face of former Pope Benedict XVI!<sup>120</sup>

In October of 1307, the Templars were faced with their version of “Order 66” (from “*Revenge of the Sith*”) and arrested throughout France. It was decreed that all Templars were to be crushed everywhere within the Catholic empire. Those they had sworn to protect (in this case, Pope Clement V in partnership with French King Philippe le Bel) had turned against them. The Templars were hunted down, imprisoned and even executed. Again like the ill-fated Jedi, those Templars that remained went underground and hid in secret. In some fashion, the Templars are almost painted romantically by history. The reality was somewhat different. The Templars, despite pledging their allegiance to the papacy, had all manner of beliefs and loyalties to principalities far and wide. This was beneficial to those who had escaped the purge - as it afforded them a secret network of allies and ultimately

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<sup>118</sup> The Grand Lodge of Iowa, A.F. & A.M. - Volume 112, Number 3 Cedar Rapids, Iowa September 2011, Grand Lodge Bulletin, Page 65 - [http://grandlodgeofiowa.org/docs/publications/GLBv11203\\_0911.pdf](http://grandlodgeofiowa.org/docs/publications/GLBv11203_0911.pdf)

<sup>119</sup> Eric Dubay, “Famous Freemasons Exposed: Exposing Masonry from the Vatican to Hollywood” - <http://www.scribd.com/doc/3289775/Famous-Freemasons-Exposed>

<sup>120</sup> Pope Benedict XVI Totally Looks Like Emperor Palpatine - <http://cheezburger.com/1701045504>

allowed them to find sanctuary amongst both Christian and Muslim communities. Despite their apparent “safety”, the Templars opted to protect their beliefs and values under a shroud of secrecy. Their “safe houses” became known as lodges – the same masonic lodges that we know of today. Eventually, these clandestine warriors ingratiated themselves in the political affairs of numerous nation states. Depending upon how much stock you place in the accounts, their efforts included the battles to overthrow the various kings of Bavaria and Prussia, as well as influencing the outcome of the French, American and Russian revolutions.

In the “*Star Wars*” narrative framework, we see the Order of the Jedi Knights rejected by their protectorates, hunted and then killed. We also see the remaining hidden few (Obi Wan Kenobi, Yoda and eventually Luke Skywalker) inspiring and aiding the various races, fighting alongside the rebels and ultimately inciting a galaxy-wide revolution. It is not hard to notice the similarities between a seemingly historical account and a fictional lore. I know of few “real world” (or otherwise) narratives that so closely mirror the overall “*Star Wars*” saga than that of the Templar accounts. One could make a good argument that this was Lucas’ source of inspiration. The notion is given further credence if we consider the ritual magick and occult angles to both the Templar/masonic accounts and the “*Star Wars*” saga.

## Order 666

“*Star Wars - Episode III: Revenge of the Sith*” (2005) is structured around, and littered with allusions to, the “666” paradigm. The infamous “Order 66” plot device (which turns the Republic’s “Clone Army” against the Jedi) is a subtle allusion to “666” – adding up the numerical value of the letters in the word “order” (O=15, R=18, D=4, E=5, R=18, adding up to a total of 60. 0 means zero or nothing, leaving “6”) to the number “66” = “666”. There are two sections in the movie – each separately portraying the principle character, Anakin Skywalker, as (respectively) “good” and “evil”. There is a cinematic “bridge” or “grace period” between these two sections (lasting a few minutes), where Anakin looks into the distant Coruscant city skyline – searching for his love and metaphorical “moral compass”, Padme. It is a brief transitory period before his decision to join the “dark side of the force”. These two sections appear to be sixty-six minutes and six seconds in length (666) – based on the transitional (narrative/dialogue) markers. The first section of the film concludes when Anakin learns that Palpatine is a Sith Lord. The second section begins with Palpatine revealing his true nature to the Jedi (Mace Windu and others attempt to seize him) and Anakin makes his choice to join Palpatine. Here is the dialogue (spoken by Palpatine to Anakin) close to the conclusion of the first “half” of the film (I have emphasised key words for your consideration): “**Anakin, if one is**

***to understand the GREAT MYSTERY; one must study ALL its aspects, not just the DOGMATIC, narrow view of the Jedi. If you wish to become a complete and WISE leader, you must EMBRACE a LARGER VIEW of the Force.***<sup>121</sup>

Precisely sixty minutes and sixty seconds (61 minutes, 0 seconds) into the film, Palpatine uses the words ***“The Great Mystery”***. At sixty minutes and sixty-six seconds (61 minutes, 6 seconds) he says ***“You must embrace a larger view.”*** Given the extensive allegorical allusions to secret societies, hidden knowledge and ancient beliefs in the “Star Wars” movies, I suspect that “The Great Mystery” (referred to in the dialogue) is an allusion to the Mystery School teachings often associated with Freemasonry and the Occult. Is the “666” motif there to warn the viewer that such beliefs are evil or misguided; or is it a red herring designed to mislead? Of course, the most telling line of dialogue in the film is: ***“You must embrace a larger view.”*** Lucas would have undoubtedly overseen the inclusion of these kinds of references in the film, so you have to wonder what he was trying to convey. Many people - who have recognised the multiple “666” occurrences - have come to one of two conclusions... both equally plausible. Either it is merely an insignificant variation on the narrative theme of “making a deal with the devil” (as Anakin metaphorically does in the film), or it indicates ritualistic, even evil or “Satanic” themes. However, such notions are very often interpreted in stark black and white tones, quietly ignoring the grey areas in the middle.

From time to time, I am accused of being “soft on the occult” – which is not true. It is simply that I always try to examine these subjects in a pragmatic or objective manner. All too often, people allow religious and emotional bias to cloud their ability to perceive these subjects for what they are. I’m not saying we should all get “666” tattooed on our foreheads, and run around shouting ‘evil is good’... far from it! Clearly there are those who use hidden knowledge for malicious intent, but the key word here is “intent”. In my opinion, knowledge is never evil; the evil is only in those who decide to use it in a negative way. Equally we should always be prepared for the consequences of learning something that we are sometimes ill-equipped to handle – the power of that knowledge can easily get out of control. Knowledge that we (the masses) are denied by the hidden rulers of the world has historically always been ridiculed or coloured by fearmongering in order to keep the masses away from it. It is entirely possible that things other than the stereotypical “signs of evil” have been subtly conveyed in *“Star Wars: Revenge of the Sith”*. Ultimately, I will leave it to you to conclude what they may be.

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<sup>121</sup> <http://www.scenebyscene.net/iii/iiiscene118.html>

## Star Wars Secrecy

There are a number of claims made about Lucas (or that relate to “*Star Wars*”) that cannot be readily quantified – we have only the accounts and credibility of the individuals making them – but I offer them for your consideration anyway. In her book “*Trance: Formation of America*”, Cathy O’Brien described George Lucas as a “**NASA, NSA (National Security Agency) operative.**”<sup>122</sup> Brice Taylor has referred to a Ronald Reagan associated project in the 1980s called “*The Star Wars Project*” – “**a global network working together for global control.**”<sup>123</sup> It is unclear if she was referring to Reagan’s Strategic Defence Initiative (SDI) – which was quickly dubbed “Star Wars”<sup>124</sup> – however the tone of her claim indicates she may have been referring to something altogether different to the public façade of SDI. President Reagan announced the Strategic Defence Initiative Project (SDI) on March 8, 1983. On May 25, 1983, George Lucas’ “*Return of the Jedi*” (the final part of the original “*Star Wars*” trilogy) was released across America. SDI was (at least publically) an attempt to develop “space-age” weaponry – such as “charged particle beams” (although some researchers have suggested that this was a cover story for the development of “non-conventional” warfare - including directed energy weaponry) - that would be deployed in Earth orbit. Stanford Research Institute (specifically the engineer Fred W. Redding, Jr.<sup>125</sup> and Dr. Edward Teller<sup>126</sup>) played a crucial role in the SDI project. Although we can make an educated guess as to what SDI was REALLY all about (i.e. not what we were told!), there is no “official” or “mainstream” historical summation of what the initiative ultimately achieved – even now, thirty years later. It is even more puzzling that billions of dollars were spent on SDI. Just what exactly was all the money spent on!?

In 1982/1983, a number of science fiction notables - including Robert Heinlein and Arthur C. Clarke – joined a then-top-secret U.S. think tank that helped to shape

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<sup>122</sup> Cathy O’Brien & Mark Phillips, “Trance: Formation of America” (pg. 167) - <http://www.trance-formation.com/index.htm>

<sup>123</sup> Brice Taylor, “Thanks For the Memories” - <http://educate-yourself.org/mc/nwomcbturireview.shtml>

<sup>124</sup> [http://en.wikipedia.org/wiki/Strategic\\_Defense\\_Initiative#Controversy\\_and\\_criticism](http://en.wikipedia.org/wiki/Strategic_Defense_Initiative#Controversy_and_criticism)

<sup>125</sup> “Graham seems to have relied principally on Fred W. Redding, Jr., an engineer from the Stanford Research Institute, one of the contractors for the Army’s BMD program” - Frances FitzGerald, “Way Out There In the Blue: Reagan, Star Wars and the End of the Cold War”, Simon & Schuster; 1st Touchstone Ed edition (March 12, 2001) ISBN-13: 978-0743200233 (pg. 133)

<sup>126</sup> Although many sources ignore Teller’s association, Yervant Terzian’s book “Carl Sagan’s Universe” cites “Edward Teller (Stanford Research Institute), who advocated the immediate development and testing of nuclear deflection technology, leading toward the deployment of a planetary defence system.” - Yervant Terzian, “Carl Sagan’s Universe”, Cambridge University Press (13 Aug 1997) ISBN-13: 978-0521576031 (pg. 83)

(amongst other things) the Strategic Defence Initiative.<sup>127</sup> Heinlein, Clarke and Isaac Asimov were once dubbed “The Big Three” of science fiction. Heinlein served extensively in the U.S. military and was a fierce supporter of the military industrial complex.<sup>128</sup> He helped to organise a “secret group” of science fiction writers who served as a quasi-think tank for U.S. Naval Intelligence during WWII.<sup>129</sup> Based out of the Naval Air Experiment Center in Philadelphia, PA., some of the writers involved included John W. Campbell, Jr., L. Ron Hubbard, George O. Smith, Murray Leinster (Will F. Jenkins), L. Sprague de Camp, and Fletcher Pratt.<sup>130</sup>

One key figure involved with the “Star Wars” Strategic Defence Initiative was Colonel John B. Alexander. Alexander’s connections with the global agenda are extensive. In the early 1990s, he was revealed as being involved with the development of “non-lethal weapons”. In his 1990 book *“The Warrior’s Edge”*, he described how: **“Governments around the world must take a fresh look at non-traditional methods of affecting reality. We must raise human consciousness of the potential power of the individual body/mind system - the power to manipulate reality. We must be willing to retake control of our past, present, and ultimately, our future.”**<sup>131</sup> He described how *“Return of the Jedi”* had provided an image and a name for a clandestine endeavour he was involved with during the 1990s - known as *“The Jedi Project”*. The project’s aim was: **“To seek and construct teachable models of behavioural/physical excellence using unconventional means; according to Alexander, the Jedi Project was to be a follow-up to Neuro-Linguistic Programming skills. By using the influence of friends such as Major General Stubblebine, who was then head of the U.S. Army Intelligence and Security Command, he managed to fund Jedi. In reality the concept was old hat, re-christened by Alexander.”**<sup>132</sup> Alexander took a keen interest in such notions before “The Jedi Project”, having been part of the creation of the infamous First Earth Battalion – a military project charged with developing “super soldiers” with

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<sup>127</sup> Scott Rappaport, "Robert Heinlein's literary estate comes to UCSC as a gift from his late widow", University of California News Center, September 30, 2003 - <http://news.ucsc.edu/2003/09/404.html>

<sup>128</sup> Dave McGowan, "Inside the LC" - <http://www.davesweb.cnchost.com/>

<sup>129</sup> Robert A. Heinlein, NNDB - <http://www.nndb.com/people/710/000023641/>

<sup>130</sup> Cory Doctorow, "Science fiction writers implicated in vast A-bomb conspiracy, 1944: the Cleve Cartmill affair", Jan 20, 2008 - <http://boingboing.net/2008/01/20/science-fiction-writ-3.html>

<sup>131</sup> Colonel John B. Alexander, Major Richard Groller and Janet Morris, *“The Warrior’s Edge”*, (William Morrow Inc., New York, 1990) (pgs. 9 – 10)

<sup>132</sup> Armen Victorian (aka Henry Azadehdel), "Non- Lethality: John B. Alexander – The Pentagon’s Penguin", June 1993, *Lobster Magazine* - [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_mindcon09.htm](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_mindcon09.htm)

psychic skills.<sup>133</sup> He was also connected with the CIA/SRI remote viewing experiments.<sup>134</sup>

## Meet Me in Montauk...

The strange world of “*Star Wars*” and George Lucas extends far beyond connections to the U.S. military or esoteric symbolism. Clues to an even deeper association with the global agenda may lie in the book “*The Music of Time*”<sup>135</sup> and the bizarre life story of Preston Nichols. Nichols claims that he was involved with the infamous ‘Montauk Project’. According to Peter Moon (co-author of the book), ***“The Montauk Project itself was put together as a result of human behavioural studies conducted secretly under the umbrella of Brookhaven Laboratories. These studies were done as a result of the Philadelphia Experiment in 1943 when the Navy experimented with degaussing technology and sought to make a ship, the USS. Eldridge, appear invisible to radar. The Navy denies this, but the subject matter is still highly classified and considered to be the forerunner of today’s stealth technology. Not only was the USS. Eldridge reported to have become invisible, but the sailors involved were hurled out of this dimension. Upon their return, some were imbedded in the bulkheads and other fixtures of the ship with others spontaneously combusting or suffering severe psychological trauma. Even if one does not accept the more sensational aspects of the Philadelphia Experiment, there is absolutely no doubt about the fact that the sailors were exposed to non-ordinary electromagnetic fields as a result of the degaussing coils that were employed to demagnetize the hull.”***<sup>136</sup>

Brookhaven Laboratories subsequently undertook research to study how human consciousness related to different electromagnetic fields. Their involvement with mind control research and the interface of human consciousness and computers has also been extensively documented. It is claimed that some of Brookhaven’s research was relocated to a decommissioned Air Force Station at Montauk, New York. It is also alleged that, on August 12, 1983, a full scale “hook up” was made to

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<sup>133</sup> Jim Channon, “What Is The First Earth Battalion And How Did It Originate?”, October 6, 2009 - <http://spectregroup.wordpress.com/2009/11/26/first-earth-battalion/> (See also: “John Alexander & Robert Bigelow” - Conspiracy Theory with Jesse Ventura S03E05 Skinwalker - <http://www.youtube.com/watch?v=NJstDY9K5so>)

<sup>134</sup> See: 2013 BBC documentary “The Secret Life of Uri Geller” - <http://www.bbc.co.uk/programmes/b037k0c5> & <http://vidoser.net/secret%20life%20of%20uri%20geller.html/bkdsG9KWUJ75kY>

<sup>135</sup> Preston B. Nichols & Peter Moon, “The Music of Time”, Sky Books (NY); First Printing edition (July 1, 2000) ISBN-13: 978-0967816203

<sup>136</sup> *Ibid.* (pgs. 15–16)

the USS. Eldridge in 1943 and time travel became a reality. These activities are sometimes referred to as “The Montauk Project”.

Preston Nichols claims that he entered Montauk research when he became a paid employee of Brookhaven Labs in the late 1960's – although his recollection of his involvement is somewhat vague and contrary. According to Moon: ***“Over the years, more people began to recognize Preston from Montauk and other associations he had no conscious memory of Preston soon realized that he had an entire life he knew nothing about. Memories were buried, including what appeared to be memories of other realities which were elusive but nevertheless tangible in many respects. Preston explained his disparities by telling me that he seems to live on at least three different time lines, and they get confused.”***<sup>137</sup>

Those who were affected became known as “The Montauk Boys” - allegedly constituting thousands of youngsters who were taken by the CIA and the U.S. military and subjected to experiments involving EM radiation, remote brain programming and testing of mind control technology and techniques. Nichols believes that Mark Hamill (yes, *THE* Mark Hamill who played ‘Luke Skywalker’ in “Star Wars”) may also have been involved, in some manner, with The Montauk Project. He also claims that Hamill was involved with the more clandestine activities of the music industry. ***“At that time, Mark was a member of a recording group called the “Ohio Express.” He volunteered for some of my experiments and we hit it off and became friends. He had a very deep interest in the occult, metaphysics, ESP and all types of psychic phenomena. Originally, he lived in Ohio and would visit his family on Long Island. When he did, we would get together and discuss all sorts of different subjects. We pooled our information and sought out many different types of occultism. Mark was extremely mystical. He consulted astrologers and was always looking for patterns in numbers and names.”***<sup>138</sup>

Nichols also asserts that Mark had a “brother”, “Chuck Hamill”. ***“(He was) apparently set up as some sort of CIA operative who was slated to work out of England. His father was already in military intelligence so the connection probably came from that quarter.”***<sup>139</sup> Whilst this may be true, Mark Hamill’s biography makes no reference to a brother named (or even nicknamed) “Chuck”.

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<sup>137</sup> Ibid. (pg. 17)

<sup>138</sup> Ibid. (pg. 35)

<sup>139</sup> Ibid. (pg. 43)

“Officially”, Mark Hamill is one of seven children, including two brothers, Will and Patrick.<sup>140</sup>

Nichols states that, in the mid 1970’s, he received a phone call from Mark Hamill whilst he was filming “*Star Wars*”. Hamill said that George Lucas was in need of a “sound man”. Nichols asserts that he was flown by corporate jet to begin work on the film. However, from there, the story becomes decidedly strange. **“When they actually filmed *Star Wars*, I literally saw two psychics or adepts that were concentrating on the camera as it was running. They were putting some sort of psychic overlay on the film. I recognized what they were doing because it was similar to what I had done with musical recordings. I assume that Lucas learned the technique on his own... I believe this is why the *Star Wars* movies achieved unprecedented popularity.”**<sup>141</sup> Nichols maintains that he worked for Lucas. **“(I) worked in a limited capacity for the other *Star Wars* films, too. There is also another Lucas film in the can that no one has ever seen. It is called ‘*Splinter of the Mind’s Eye*’.”**<sup>142</sup> “*Splinter of the Mind’s Eye*” was the name of a 1978 “*Star Wars*” novel written by Alan Dean Foster. It is set between “*Episode IV: A New Hope*” and “*Episode V: The Empire Strikes Back*”.<sup>143</sup> According to the SciFi Now Special Edition “*The Greatest Sci-fi Films & TV of All Time*”, it was **“fully endorsed by Lucas at the time. *Splinter* was written to fulfil Foster’s writing contract and to act as a basis for a cheap TV movie sequel to *A New Hope*, should it fail at the box office. [...] Before the book’s release, *Star Wars* broke box office records [...] Plans for a big-screen adaption were thankfully abandoned.”**<sup>144</sup> It is plausible that pre-production work commenced on “*Splinter of the Mind’s Eye*” before this happened. If that was the case however, why has this work never been covered in the myriad of books and documentaries produced about the production history of the “*Star Wars*” saga?

Nichols also asserts that he was involved in developing Lucas’ ‘THX Sound’ and that he was the fifth sound man to work on *Star Wars*, owing to George Lucas’ impatience with his staff. **“(He is) extremely difficult to work for. He is very**

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<sup>140</sup> [http://en.wikipedia.org/wiki/Mark\\_Hamill](http://en.wikipedia.org/wiki/Mark_Hamill)

<sup>141</sup> Preston B. Nichols & Peter Moon, “The Music of Time” (pg. 102)

<sup>142</sup> Ibid. (pgs. 102-103) - [http://en.wikipedia.org/wiki/Splinter\\_of\\_the\\_Mind's\\_Eye](http://en.wikipedia.org/wiki/Splinter_of_the_Mind's_Eye)

<sup>143</sup> [http://en.wikipedia.org/wiki/Splinter\\_of\\_the\\_Mind's\\_Eye](http://en.wikipedia.org/wiki/Splinter_of_the_Mind's_Eye)

<sup>144</sup> “The Greatest Sci-Fi Films & TV of All Time”, SciFi Now, Imagine Publishing Ltd, 2011, ISBN 9781908222039 (pg. 61) See: <http://www.scifinow.co.uk/blog/the-greatest-sci-fi-films-tv-of-all-time-is-available-now/>

***demanding and dictatorial. If something does not work, it is your fault, not his.***<sup>145</sup>

Nichols also makes a curious observation about the role that science fiction plays as a form of 'plausible deniability'. ***“Long ago, I learned that hard core science fiction fans and the establishment of that genre do not like such stories to be real. They want fantasy and fiction. If it is real, they reject it either because they are frightened or are serving some other agenda. Therefore, I have always told people that they can consider my writing to be science fiction if it makes them more comfortable.***<sup>146</sup>

The history of Project Montauk is decidedly murky and contradictory, making accounts hard to verify. I have come to the conclusion that some of the material available on this subject (including aspects of Nichols' accounts) is disinformation designed to mislead those who study the subject. However, I say this not as an attempt to wholly discredit any researcher or individual who claims that they may have been involved, as I suspect that some of these individuals (probably including Nichols) are actually unwitting pawns in a disinformation campaign or effort to 'muddy' the facts – maybe even as a result of certain mental conditioning they may have undergone. Based on the research I have carried out, I believe that some of the accounts relating to Montauk are strikingly similar to the mind control and psychic experiments carried out (for several decades) by the DOD, the CIA and Stanford Research Institute (SRI). As for Nichols' accounts, the credibility of his narrative has been questioned by a number of researchers. I should note that Nichols appears to have a highly detailed grasp of sound engineering, as well as the intricacies of the music industry, which adds to the credibility of his claims that he, at least, worked in this particular field.

From my own experience, I also believe there may be some truth to some of the more generic claims Nichol has made about Mark Hamill. Hamill, by his own admission, has admitted to growing up in an extensively-connected ***“military family.***<sup>147</sup> I also have reason to believe Hamill was involved with the music industry. I have an accurate recollection of a *“Star Wars”* documentary that was broadcast on West German television (circa 1983, on the TV channel ZDF – I was on holiday in Germany at the time!) where Mark Hamill discussed being a

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<sup>145</sup> Preston B. Nichols & Peter Moon, “The Music of Time” (pgs. 102-103)

<sup>146</sup> Ibid. (pg. 153)

<sup>147</sup> Mark Hamill | Full Q&A | Oxford Union - [https://www.youtube.com/watch?v=5lv\\_sazoGg](https://www.youtube.com/watch?v=5lv_sazoGg)

performer of “teeny bop” music, before he found larger fame in George Lucas’ films. Although my memory of the aforementioned interview is vivid and genuine (I trust my own recollection of what little I can remember of it!), I have unfortunately never been able to recall the name (or any production details) of the documentary itself (I was more interested in the fact that it was all about “*Star Wars*”!) and I’m, therefore, unable to find any reference to it on the internet. I find it curious that there are no other biographical details (in interviews, articles, books and so on) that note Hamill’s involvement with “teeny bop” music. Whilst it may be difficult to verify whether Hamill was actually one of the so-called ‘Montauk Boys’ or that Lucas sanctioned or demanded imprinted psychic messages on the raw film of “*Star Wars*”, the suggestion of mind control and psychic experimentation is noteworthy. Is it possible that some of the key individuals involved with “*Star Wars*” were equally connected to such state-sponsored experiments?

Whilst I don’t completely discount some of the “dimensional/time travel” aspects of the Montauk narrative (Stewart Swerdlow’s claim of an alleged Montauk “trans-dimensional chair”, for example, is fascinating to say the least<sup>148</sup>), I suspect that some parts of the story are, in actuality, a cover for several of the state-sponsored experiments involving mind control and “psychic spying”/“remote viewing” – a subject I examined at length in volume one of “*Science Fiction and the Hidden Global Agenda*”. In the previous book, I tied remote viewing to the likes of the U.S. military, NASA and the CIA. I also tied the state sponsored mind control phenomenon to similar groups and organisations. We really do have wonder if there is a measureable process at work (something akin to psychic warfare or mind control) when we observe the enormous popularity of certain science fiction franchise (such “*Star Wars*” or “*Star Trek*”). With this in mind, should we adopt a position of caution with every aspect of science fiction? Should we treat it all with scepticism and ignore the possibility that science fiction has on occasion promoted positive themes?

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<sup>148</sup> This is also known as the “Montauk Chair” and the “Tavistock Chair”. See: Michael Topper, “The Montauk Project Revisited” - <http://www.bibliotecapleyades.net/ciencia/topper/topper01.htm> & Stewart Swerdlow - [http://www.bibliotecapleyades.net/montauk/esp\\_montauk\\_1.htm](http://www.bibliotecapleyades.net/montauk/esp_montauk_1.htm)



## Chapter Three: “Saying Something”

***“The thing about writers is we try to say things without saying them.”***

(J. Michael Straczynski, creator of “Babylon 5”)

***“I don’t want to have to push for something that I want and settle for second best. I don’t want to have to compromise all the time, which in essence is what a television writer does if he wants to put on controversial themes.”***

(Rod Serling, creator of “The Twilight Zone”)

***“Science fiction has immense value as a mind-stretching force for the creation of the habit of anticipation. Our children should be studying Arthur C. Clarke, William Tenn, Robert Heinlein, Ray Bradbury and Robert Sheckley, not because these writers can tell them about rocket ships and time machines but, more important, because they can lead young minds through an imaginative exploration of the jungle of political, social, psychological, and ethical issues that will confront these children as adults.”***

(Alvin Toffler, “Future Shock”)

## The Thoughtful Zone

In this chapter, I want to present (for your consideration) some examples of science fiction that are often considered to be exceptions to the notion that the genre is a wholly agenda-driven mechanism designed to programme, acclimatise and steers the perceptions and beliefs of the masses. It has been suggested that the golden age of televisual science fiction came with the dawn of the 1960s. Certainly, shows such as *“Star Trek”*, *“The Outer Limits”*, *“The Prisoner”* and *“The Twilight Zone”* are good examples which support this argument. Although there may have been times in the past when certain genre fare attempted to address loftier subjects (that related to the goals of the global agenda), it appears that these attempts were never easily articulated – particularly given the constraints of the mainstream media mechanism. Such was the case when Rod Serling conceived *“The Twilight Zone”*.

Serling was born on Christmas Day, 1924 and grew up in New York City. He was a keen writer with a love of acting. Rejecting a college education, he enlisted in the U.S. army and was stationed on the island of Leyte in the Philippines. He served with the 511th Parachute Infantry Regiment of the 11th Airborne Division. Eventually, he was moved to the 511th’s Demolition Platoon – known as the “death squad” due to its high level of casualties. The platoon suffered a fifty per cent casualty rate during The Battle for Manila.<sup>149</sup> Serling’s experiences in combat shaped many of his political and moral views and influenced much of his later writing, particularly *“The Twilight Zone”*. His stories often centred on isolated characters within military settings; experiencing trauma and psychological turmoil as a result of their military experiences.

Serling left the army in 1946 and enrolled in college, where he earned a Bachelor of Arts degree. He worked successfully in radio and soon moved into television, where he became increasingly frustrated with the state of corporate media censorship and struggled to sell his stories – largely due to his polarised social and political views. In an interview with Mike Wallace (available on Contemporary Authors Online) he said. ***“I don’t want to have to push for something that I want and settle for second best. I don’t want to have to compromise all the time, which in essence is what a television writer does if he wants to put on controversial***

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<sup>149</sup> Gordon F. Sanders, "Serling: The Rise and Twilight of Television's Last Angry Man", Cornell University Press; 1 edition (January 26, 2012) ISBN-13: 978-0801477300

**themes.**<sup>150</sup> Serling successfully managed to get “*The Twilight Zone*” commissioned for television with the unusual proviso that the show be produced by his own company ‘Cayuga Productions’. It was also necessary for him to write eighty per cent of the scripts for the first season, although he ultimately penned 92 of the shows 156 episodes (a feat that has rarely been repeated in television history.) For the most part, the show was maintained by a small group of dedicated and talented science fiction writers including Robert Presnell Jnr., Charles Beaumont and Richard Matheson. Ray Bradbury also wrote for the show. Serling stepped back from his executive capacity from late season three onward, curiously the same time that sponsorship was taken over by American Tobacco.

The show aired in October 1959 and had already created controversy before completion of the first season. Serling knew he couldn’t touch a lot of topics directly, especially in the age of the Hays Code and the Hollywood blacklist. However, the episode “*The Monsters are due on Maple Street*” undoubtedly placed him under the spotlight of the purveyors of McCarthyism.<sup>151</sup> The episode portrayed a powerful message about the culture of fear and manufactured “enemies”. The closing narration is as prescient today as it was then. ***“The tools of conquest do not necessarily come with bombs, and explosions, and fallout. There are weapons that are simply thoughts, attitudes, and prejudices, to be found only in the minds of men. For the record, prejudices can kill and suspicion can destroy. And a thoughtless, frightened search for a scapegoat has a fallout all its own, for the children, and the children yet unborn. And the pity of it is...that these things cannot be confined to the Twilight Zone.”***<sup>152</sup>

There were many episodes of “*The Twilight Zone*” that dealt with social and political issues, particularly the theme of control and the involvement of the state. One highlight, for me personally, is a second season episode entitled “*The Obsolete Man*”. The story involves a simple librarian (Burgess Meredith) who is declared “obsolete” by the state and told he must die. “*The Twilight Zone*” exemplified what could be done when science fiction dared to discuss the issues of the day.

Although Serling did take an interest in more esoteric issues (particularly the extra-terrestrial phenomenon and various “ancient alien” concepts in his later life), narrating various documentaries such as “*UFOs: It Has Begun*” (1976), “*The Outer*

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<sup>150</sup> The Mike Wallace Interview featuring Rod Serling (1959) - <http://www.youtube.com/watch?v=ZpKkHCvBsw>

<sup>151</sup> Jordan Prejean and Brian Durant, ““The Monsters Are Due on Maple Street””, February 13, 2012 - <http://twilightzonevortex.blogspot.co.uk/2012/02/monsters-are-due-on-maple-street.html>

<sup>152</sup> <http://www.goodreads.com/quotes/840799-the-tools-of-conquest-do-not-necessarily-come-with-bombs>

*Space Connection*" (1975), *"In Search of Ancient Mysteries"* (1975), *"Monsters!, Mysteries or Myths?"* (1974), *"UFOs: Past, Present, and Future"* (1974), *"In Search of Ancient Astronauts"* (1973) and *"The Unexplained"* (1970); it remains questionable how far reaching *"The Twilight Zone"* legacy is in relation to the larger truths of the global agenda. The show, nonetheless, made its presence known.

In the 1980s, *"The New Twilight Zone"* re-emerged on television. Many of the episodes were lazy rehashes of stories from the original run. The new show was far more complicit with the themes and symbolism that are now commonplace in television fantasy and science fiction. The opening credits alone had some obscure symbolism – such as a baby foetus, owl masks, dolls, spiders, a rocking-horse, nuclear mushroom clouds, etc. More interestingly, the reimaged version of the infamous theme tune was performed by the notorious rock band (and agenda stalwarts) The Grateful Dead. Despite the involvement of many high profile actors, writers and directors, the success of the show was short lived. For the third season, the show was retooled and up-and-coming television writer J. Michael Straczynski was brought on-board to revitalise the show. Straczynski also worked with legendary science fiction writer Harlan Ellison on the show. Interestingly, one of the episodes written by Straczynski, entitled *"Special Service"*, bears an uncanny resemblance to the movie *"The Truman Show"* and predates it by about ten years. *"The Twilight Zone"* was, once again, re-imagined in the post-9/11 era. *"The Monsters Are Due on Maple Street"* was remade as *"The Monsters Are on Maple Street"* and broadcast on February 19, 2003. The plot of this episode included a U.S. military "psypop", "terrorism", man-made earthquakes, blackouts, an electromagnetic pulse, a piercing noise, and the U.S. government cutting off the electricity and water supply.

## **Do Not Attempt To Adjust The Picture...**

Another show that followed in the footsteps of the original version of *"The Twilight Zone"* was *"The Outer Limits"*. The latter aired on ABC from 1963 to 1965 and is often compared to Rod Serling's show. *"The Outer Limits"* was largely conceived by Leslie Stevens – a man highlighted as the probable creator (as opposed to Glen A. Larsen) of the original *"Battlestar Galactica"* television series. Stevens was born in Washington, D.C. He studied science at Annapolis at the behest of his father, Leslie Clark Stevens III. His father was a three-star Admiral in the United States Navy, an MIT graduate, and the inventor of arresting gear / arrestor gear – the mechanical systems used to rapidly decelerate planes that land on aircraft carriers. Leslie Stevens Senior was also a naval attaché in Moscow for three years (1947-50) and

served on the National Security Council under Eisenhower. ***“(He) was instrumental in the formation of NASA (he was US Navy Representative on the Governing Committee its immediate predecessor) and other, more exotic projects. His resume is such that he was a very likely candidate for membership on Majestic 12 or a similar working group.”***<sup>153</sup>

At the age of 15, Leslie Stevens Jr. sold a play, *“The Mechanical Rat”*, to Orson Welles' Mercury Theatre and ran away from home to join the troupe. Strangely, this was in 1939 – less than a year after Welles' infamous *“War of the Worlds”* psyop. Stevens was soon returned to his home by truant officers. He joined the USAF during WWII, becoming the youngest captain in the Corps by the age of 20. He also worked as an intelligence officer in Iceland. Post WWII, he studied at the prestigious Yale Drama College, where he met future *“Outer Limits”* producer Joseph Stephano.<sup>154</sup>

Stevens formed Daystar Productions and set about producing films and television shows. The Daystar name and logo appears to be another of those curious corporate nods to *“Sun Worship”*. The logo consists of five stars with a negative space pentagon shape in the centre. *“The Outer Limits Companion”* (by David J Schow) includes an interview with Stevens where he discussed the origins of the *“Daystar”* motif. ***“I'm a great believer in the 'solar channel,' the realization that the actual body of the sun itself is conscious--not sentient, but conscious. Now, that usually makes people say, 'Holy s\*\*\*, what's he talking about and why isn't he in a lunatic asylum?' There's so much to it that to cover it casually in a couple of sentences, won't do it justice. But it will whet your appetite...right?”***<sup>155</sup>

*“The Outer Limits”* was an incredibly popular show for the duration of its run. It was also a very troubled production that seemed to constantly fall victim to bizarre sabotage attempts on the part of ABC. This may have had much to do with the controversial plots and themes that appeared in many of the episodes. Researcher Christopher Knowles, who has extensively studied this subject, has observed that, ***“Coincidentally or not, The Outer Limits' stories closely paralleled real-life government programs such as MKULTRA ('Nightmare', 'Controlled Experiment'), Project Paperclip ('It Crawled In From the Woodwork'), NSA surveillance ('OBIT')***

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<sup>153</sup> Christopher Knowles, “Secret Star Trek, Part 8: Daystar Trek and the Majestic Nine”, 7/16/2013 - <http://secretsun.blogspot.co.uk/2013/07/secret-star-trek-part-8-daystar-trek.html>

<sup>154</sup> “Obituary: Leslie Stevens”, The Independent, Tom Vallance, Wednesday 13 May 1998 - <http://www.independent.co.uk/news/obituaries/obituary-leslie-stevens-1159807.html>

<sup>155</sup> David J. Schow, *“The Outer Limits Companion”*, Gnp Crescendo Records; Revised edition (July 1999) - <http://www.davidjshaw.com/theouterlimits/>

**and the NASA youth training program ('The Special One'), all of which were still very much classified. Other stories dealt with nuclear accidents ('Production and Decay of Strange Particles'), secret societies within the military ('The Invisibles'), the assassination of an American President ('One Hundred Days of the Dragon') and any manner of alien abductions and human experimentations, again skirting the frontiers of the Top Secret world."<sup>156</sup>**

"Controlled Experiment" was written and directed by Stevens and contains a startlingly significant scene – especially for a 1960s TV science fiction show. The character "Phobos One" (played by Barry Morse) takes a dollar bill from a purse and begins discussing the Great Seal and the all-seeing eye in the pyramid. The scene sits almost out of context with the story. Phobos asks **"what does it all mean?"** Was Stevens asking the audience the same question?

In 1970, Stevens published a book entitled *"EST: The Steersman Handbook, Charts of the Coming Decade of Conflict"*. **"The 'est' in the book's title refers to what Stevens described as 'Electronic Social Transformation'. The book described a future society and the rise of what Stevens described as the 'est people'. The 'est people' were a new generation of post-literate humans who were to bring about a 'transformation' of society. The 'est people' were to be technically minded, eclectic, and computer literate. They would possess qualities necessary for social transformation, integral to Earth's survival."**<sup>157</sup> The global agenda players have studied EST as part of their obsession with The Tavistock Institute-inspired "social engineering" agenda. Stevens was consulted on the subject on a number of occasions. His work is referenced in the study *"Wiring Megalopolis: Two Scenarios"* by Mark Hinshaw.<sup>158</sup> EST is also closely associated with the new age movement. Steven's connection with the movement is noted in the book *"Taoism for Dummies."*<sup>159</sup>

In 1965, Stevens worked on the infamous occult movie *"Incubus"* – starring (later of Captain Kirk fame) William Shatner. Production shooting took place in the Big Sur region of California – which is incidentally the location of the Esalen Institute. The film was released in 1966 and soon withdrawn from circulation by Stevens

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<sup>156</sup> Christopher Knowles, "Secret Star Trek, Part 7: Playground of the Elementals" - <http://secretsun.blogspot.co.uk/2013/07/secret-star-trek-part-7-playground-of.html>

<sup>157</sup> [http://en.wikipedia.org/wiki/Est:\\_The\\_Steersman\\_Handbook](http://en.wikipedia.org/wiki/Est:_The_Steersman_Handbook)

<sup>158</sup> Mark Hinshaw, "Wiring Megalopolis: Two Scenarios" – appeared in "Communications Technology and Social Policy: A New Cultural Revolution?" edited by George Gerbner, Larry P. Gross, and William H. Melody (Wiley & Sons)

<sup>159</sup> Jonathan Herman, "Taoism For Dummies", John Wiley & Sons (3 Sep 2013) ISBN-13: 978-1118423967

himself. Stevens claimed in interviews that the bizarre deaths of several actors (connected to the production) made it impossible for him to watch the film. Actor Milos Milos murdered his girlfriend and then shot himself. Ann Atmar committed suicide weeks after shooting the film. A few years after production, Eloise Hardt was kidnapped and murdered. Special guests at the premiere of the film were director Roman Polanski and actress Sharon Tate - of the infamous "Manson murders". Some people claim that the film carried a "curse" with it. ***"The tragedies seemed to centre primarily on the actors who played the film's various incubi and succubi."***<sup>160</sup>

Soon after "*Incubus*", Daystar Productions folded and Stevens began a successful career with Universal Studios. As Christopher Knowles notes, Universal was controlled by Hollywood "kingmaker" Les Wasserman. ***"Notably, Wasserman would pluck Jack Valenti out of the White House in 1966 and install him as head of the MPAA, a post Valenti would hold for decades. Wasserman's crowning creation was Ronald Reagan, a steadfast believer in the reality of UFOs."***<sup>161</sup> Given Steven's seeming connections and willingness to indulge such agenda-related subjects, it makes sense that Wasserman would have had a vested interest in "handling" Stevens through Universal Studios. Stevens' tenure at the studio undoubtedly prompted his involvement in the likes of "*Battlestar Galactica*" – a show that some researchers believe to have been an ideological tool for certain agenda players.

## I Am Not a Number

Science fiction shows that dare to allegorically examine the deeper corners of the hidden global agenda have never been an exclusively American phenomenon. Conceived by "*Danger Man*" script editor George Markstein and Patrick McGoohan, the inspiration for the British television show "*The Prisoner*" came from the stories of WWII POWs who were incarcerated in relatively benign surroundings. Their conversations were recorded and habits were strictly monitored by the authorities. Such an idea had previously been explored in the "*Danger Man*" episode "*Colony Three*" – which featured an Eastern European "simulation" town.<sup>162</sup> In numerous interviews, Markstein took credit for this

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<sup>160</sup> Cara Jepson, "Curse of the 'Incubus'", May 3, 2000 - <http://www.salon.com/2000/05/03/incubus/>

<sup>161</sup> Christopher Knowles, "Secret Star Trek, Part 7: Playground of the Elementals" - <http://secretsun.blogspot.co.uk/2013/07/secret-star-trek-part-7-playground-of.html>

<sup>162</sup> Robert Fairclough, "The Prisoner: The Official Companion to the Classic TV Series", Carlton Books Ltd (2 April 2002) ISBN-13: 978-1842224342

concept in *"The Prisoner"* - claiming that he had been inspired by a Scottish location called Inverlaire Lodge – a place where spies who knew too much were sent.<sup>163</sup> Tellingly, knowledge of Inverlaire Lodge was not publicly known until well into production of *"The Prisoner"*. Markstein always maintained that he was an ex-spy and worked for MI5 – an assertion that has been maintained in most books written about both Markstein and *"The Prisoner"*. However, one or two researchers (such as the author of the blog *"Number Six Was Innocent - McGoohan and The Prisoner"*<sup>164</sup>) have compiled some compelling information suggesting that Markstein may have had no such affiliations and gleaned his "inside knowledge" from others. Regarding the inspirational idea for *"The Prisoner"*, it seems likely that it actually came from the extraordinarily creative mind of Patrick McGoohan rather than Markstein.<sup>165</sup>

Although many have argued (including McGoohan) that *"The Prisoner"* is not really science fiction, I believe that the show can readily be categorised as such. *"The Prisoner"* was a curious mix of the then cultural zeitgeist, Orwellian themes, social indoctrination, drug-induced states of consciousness, mind control, and the notion of *"the individual versus the collective"*. Much of the content of the show seemed to eerily mirror the covert efforts of the U.S. Military and CIA during the 50's and 60's, posing the question of how much McGoohan and his writers really knew about certain aspects of the global agenda. The tone of *"The Prisoner"* (notably different from other "spy thrillers") makes one wonder whether or not the show was a subtle form of disclosure.

The show had many iconic themes and forms of imagery, including the network of surveillance cameras that dotted the show's locale (known as "The Village".) There was also the "all-seeing eye" of Number Two's command centre, the significance of the numbers used to "name" the residents of The Village, and so on. The numbers themselves may have represented several levels of meaning. I find it telling that the first episode, *"Arrival"*, repeatedly highlighted the number six and multiples of six (perhaps indicating the 666 paradigm.) Very shortly after arriving, Number 6 is appointed a maid (to gain his confidence) called Number 66. When he takes his first walk in the village and meets its inhabitants, he converses with a

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<sup>163</sup> "In Search of the Prisoner", Sci-fi Channel, 2001

<sup>164</sup> George Markstein in his own words, 25 March 2012, "Number Six Was Innocent - McGoohan and The Prisoner" - <http://numbersixwasinnocent.blogspot.co.uk/2012/03/george-markstein-in-his-own-words-i-am.html>

<sup>165</sup> McGoohan actually implied this in an interview conducted a few years after "The Prisoner" - "I know of one in the British Isles, another in Germany and one here in the United States. They provided me with just the sort of dramatic gimmick I needed to say something that very much needs saying.", McGoohan - Where Am I?, 8 August 2010 - <http://numbersixwasinnocent.blogspot.co.uk/2010/08/mcgoohan-where-am-i-i-know-of-one-in.html>

Naval Admiral playing a game of Chess. The Admiral has a badge on his cap adorned with the number '66'. His first hope of escape appears in the form of a helicopter with the serial number 1203 (1+2+0+3=6.) The only character in the episode that appears to react to the village in a similar manner to Number 6 is named 'Cobb'. He is designated Number 9 – an inverted 6. In the episode, *"Free for All"*, Number 6 tries to ignite a democratic revolution in The Village. As he incites the crowd, his onlookers are heard chanting (note the emphasis on the position of the pause) *"six, six, six"* (pause) *"six, six, six."* Commenting on the use of numbers in the show, McGoohan once said: ***"Numerology...we're all becoming ciphers."***<sup>166</sup>

The "tipping of the hat" / *"Be Seeing You"* gesture - used as a form of salutation amongst the villagers - is similar to several motions used in freemasonry, as well as one used in early Christianity. McGoohan once argued that it was the single most important piece of symbolism in the show, although curiously he refrained from explaining why. Years later, J. Michael Straczynski would use the same motif in his epic science fiction series *"Babylon 5"*. In this case, it was used to indicate those people involved with the "Psi Corp" organisation – a powerful and shadowy group of humans with psychic and mind control abilities. The phrase ***"I am not a number, I am a free man!"*** became identifiable with the notion of being watched by the state and passed into the cultural lexicon in much the same way as Orwell's *"Big Brother"*. The show reflected the growing concerns regarding globalisation and the advent of surveillance technology. This was particularly prescient, given that these subjects are probably even more important today than they were at the time. In so many ways, *"The Prisoner"* remains a relevant socio-political commentary.

*"The Prisoner"* had many significant episodes. The episode *"Free for All"* involved Number Six running for political office - highlighting the stage management and hypocrisy of the "democratic election" process. In *"The Schizoid Man"*, Number Six is subjected to mind-controlling "aversion therapy". *"The General"* dealt with a mind-altering education technology (called "Speed Learn") and subliminal indoctrination. *"Checkmate"* dealt with yet more mind control themes – containing techniques that mirrored the Milgram experiment, Asch conformity experiments and the SRI prison experiments. *"The Girl Who Was Death"* revealed Number Six's would-be female assassin as being directed by her world-domination-obsessed, Napoléon-fixated father – perhaps noting the role of elite European bloodlines in the orchestration of global agendas. The final episode *"Fall Out"* metaphorically

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<sup>166</sup> Jay Dyer, "Numbered Man – An Analysis of The Prisoner (1967)", July 5, 2015 - <http://jaysanalysis.com/2015/07/05/numbered-man-an-analysis-of-the-prisoner-1967/>

demonstrated how the ruling elite simultaneously controlled (amongst other things) the 60s political “decision makers” and the opposing “counter-culture” movement – by allowing a rebellious beatnik and a Westminster politician to escape The Village with Number Six in the closing moments of the episode.

Dr Lucy Sargisson, an authority on political dystopias and utopias, has highlighted the relevance of the show. ***“The Prisoner contains a number of classic dystopian themes: control of the individual... you never really know quite who is controlling the individual, whether it’s agents of the state – that’s implied although it’s not quite clear. It has the use of technology, surveillance, it has violence, beatings, the use of psychotropic drugs that make you change the way that you think. These are all classic dystopian themes that you can see in The Prisoner.”***<sup>167</sup>

Regarding the larger global agenda, “The Prisoner” gave away its biggest clue very early on. In the second episode, “The Chimes of Big Ben”, Number Two talks to Number Six about his dream of a “global village” (a term readily used today by proponents of global governance), exposes the illusion of nations, borders and “sides” with competing agendas, and specifically talks about a “world order”: Number Two: ***“It doesn’t matter which side runs The Village.”*** Number Six: ***“It’s run by one side or the other.”*** Number Two: ***“Oh certainly, but both sides are becoming identical. What, in fact, has been created is an international community - a perfect blueprint for world order. When the sides facing each other suddenly realise they are looking into a mirror they will see that this is the pattern for the future.”***

The journalist Steve Rose once wrote in The Guardian newspaper: ***“Without ‘The Prisoner’, we’d never have had cryptic, mind-bending TV series like ‘Twin Peaks’ or ‘LOST’. It’s the ‘Citizen Kane’ of British television – a programme that changed the landscape and quite possibly destroyed its creator.”***<sup>168</sup> This reference to “The Prisoner” possibly “destroying” Patrick McGoohan is often cited by media historians and is a very misleading perspective of the man behind the show. McGoohan had a very realistic view of television and film (specifically Hollywood) and combined this view with a deeply personal moral centre. He generally disliked forms of violence in television and film – particularly in things in which he starred (although that pattern didn’t always hold.) He specifically preferred not to kiss or engage in sexual activities with his female co-stars – partly because he believed

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<sup>167</sup> “Very British Dystopias” - first broadcast Saturday 15th June, 2013 on BBC Radio4

<sup>168</sup> Steve Rose, “Be seeing you: remembering Patrick McGoohan”, The Guardian, Wednesday 14 January, 2009 - <http://www.theguardian.com/culture/tvandradioblog/2009/jan/14/television>

there was far too much sexuality displayed in television and film, partly because of his religious beliefs (he had a Catholic background), and partly because of his love and dedication to his wife and family. He mostly removed himself from the television genre (following *"The Prisoner"*) because of his concerns about the way the medium was changing. He turned down some important (what would perhaps have been career defining) roles – such as playing James Bond – for related reasons. He starred in two film roles for Disney, but later expressed some quite candid remarks about the 'House of Mouse.' He also chose his remaining film roles carefully and sparingly – often playing roles with a thematic similarity to that of Number Six.

Media historians have debated how much of *"The Prisoner"* was influenced by McGoohan. Whilst many people were involved with the production of the show, it is true that McGoohan did become somewhat consumed with the production. He wrote several episodes (either under his own name or a pseudonym) and substantially rewrote many scripts by other writers. He also directed several episodes (again under his own name or a pseudonym) and produced and edited. Creatively, the show was very much McGoohan's baby. In the Channel 4 documentary *"Six into One: The Prisoner File"*, he said: ***"What was the germ of the idea, how long had it been in my head... it was in my mind from the very early days, since maybe about seven years old... the individual against the establishment, the individual against the bureaucracy, the individual against so many laws that were all confining - the church, for instance, it was almost impossible to do anything without some form of sin."***<sup>169</sup>

McGoohan fully understood the significance of the themes and messages portrayed in *"The Prisoner"* – even if the viewer didn't always fully grasp what he was getting at. In the few interviews he gave in his life, McGoohan continually espoused the show's significance and even gave some curious insight into his own worldview. As early as 1968, he said: ***"At this moment individuals are being drained of their personalities and being brainwashed into slaves. The inquisition of the mind by psychiatrists is far worse than the assault on the body of torturers."***<sup>170</sup>

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<sup>169</sup> Patrick McGoohan, "Six Into One: The Prisoner File", Channel 4, Produced by ILLUMINATIONS in association with YO-YO Films, 1984

<sup>170</sup> "Solitary Purdah, The Sovereign Man is the Real Prisoner", Sep 24, 2012 - <http://www.marketoracle.co.uk/Article36686.html>

In 1977, he was interviewed by Warner Troyer in front of a Toronto audience for the Canadian public television network TVOntario. The interview contained a wealth of clues to McGoohan's life, work and worldview. He talked about his belief that rapid technological development was (and is) in actuality part of a mechanism used to enslave humanity. He said: ***"I think we're progressing too fast. I think that we should pull back and consolidate the things that we've discovered."***<sup>171</sup>

McGoohan often identified the show's famous Penny-Farthing bicycle logo as a symbol of man's ***"illusory faith in technological progress."*** He was also highly critical of advertising and the commercial/corporate world. In an audio interview with Roger Goodman (included on Disc 6 of *"The Prisoner"* Blu-Ray boxset), McGoohan alluded to the use of sex and subliminals in advertising. In the aforementioned Canadian 1977 interview, he was far more scathing. He begins by talking about the "soulless" nature of The Village's inhabitants:

McGoohan: ***"Ah, the majority of them have been sort of brain-washed. Their souls have been brainwashed out of them. Watching too many commercials is what happened to them."*** Troyer: ***"I used to think that television commercials were spiritually healthy because they made us sceptical and that that was probably a very good thing to learn very early on."*** McGoohan: ***"Well, they don't make enough people sceptical because if they made enough people sceptical, the people who were made sceptical wouldn't be buying all the junk that they're advertising and then they'd be out of business. [...] We're run by the Pentagon, we're run by Madison Avenue, we're run by television, and as long as we accept those things and don't revolt we'll have to go along with the stream to the eventual avalanche [...] As long as we go out and buy stuff, we're at their mercy. We're at the mercy of the advertiser and of course there are certain things that we need, but a lot of the stuff that is bought is not needed. We live in a little village. Your village may be different from other people's villages, but we are all prisoners."***<sup>172</sup>

McGoohan also expanded on the cryptic ending of *"The Prisoner"* – explaining that not only is the mass of humanity imprisoned but that it is also (to some degree) its own jailer and jail cell. ***"The greatest enemy that we have... number one was depicted as an evil governing force in this village so who is this number one? We just see the number twos, the sidekicks... now this overriding evil force is at its***

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<sup>171</sup> "The Prisoner Puzzle - A Rare Interview with Patrick McGoohan" (The Ontario Educational Communications Authority, 1977) The full interview can be found here - <https://www.youtube.com/watch?v=WiiUnCmpGbM> A full transcript can be found here - <http://www.cultv.co.uk/mcgoohan.htm>

<sup>172</sup> Ibid.

***most powerful within ourselves and we have constantly to fight it, I think. That is why I made number one an image of number six - his other half, his outer ego [...] He hasn't got any (freedom)... which is the whole point. When that door opens on its own (in the final scene) there's no one behind it, exactly the same as all the doors in the village open, you know that somebody is waiting in there to start it all over again. He's got no freedom. Freedom is a myth.***"<sup>173</sup>

The biggest clue to this notion was conveyed in the opening of every episode of *"The Prisoner"*. Number Six asked each Number Two why he had been brought to The Village and what they wanted from him. Each always replied *"information."* The emphasis on the phonetic pronunciation of this word was always *"in (pause) formation."* I would suggest that Number Six's wardens do not want information (in the traditional sense of the word) from him. Rather, they want him in formation – as in fitting into a formational order. They want him to conform to the system. They are not really interested in what Number Six knows, they just want him to be obedient and controlled. This, I believe, is the most important message we can glean from the show.

There are few figures amongst the Hollywood/mainstream media who I believe have ever had a conscience about their role in the media (and how it is largely orchestrated by the global agenda.) On more than one occasion, I have cited Stanley Kubrick as a possible exception to this and I believe that Patrick McGoohan may well have been another. Bizarrely, Kubrick's *"2001: A Space Odyssey"* and McGoohan's *"The Prisoner"* were both filmed at Borehamwood at the same time. It is also believed that Kubrick and McGoohan spent time together during respective filming – although this has been difficult to wholly verify.

Finally, I should point out that Ron Grainer (famous for writing the *"Doctor Who"* theme tune) composed the original theme music for *"The Prisoner"* – somewhat ironically entitled *"The Age of Elegance"*. Whilst on the subject of the BBC and (by association *"Doctor Who"*), I would be remiss if I didn't at least mention the significance of *"Blake's 7"*. Aired by the BBC in 1978, the show espoused similar themes to that of *"The Prisoner"*. It was created by Terry Nation (who also created the Daleks for *"Doctor Who"*) and ran for four years. Nation had previously envisioned various types of dystopias in several of his *"Doctor Who"* stories and his post-apocalyptic series *"Survivors"*.

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<sup>173</sup> Ibid.

*"Blake's 7"* was a daring show. The first episode, *"The Way Back"* (broadcast on January 2<sup>nd</sup>, 1978), immediately opens with a close-up shot of a surveillance camera. References are made to the manipulation of memory and chemical suppressants in the food and water to keep people docile. One character is heard to say, ***"Reality is a dangerous concept."*** It is revealed that the central character, Blake, has unwittingly undergone 'intensive therapy'. Blake comes into contact with a resistance group - whose leader tells him, ***"They took your mind to pieces and rebuilt it."*** The resistance group is soon found by the security police. The police gun down the civilians without a second thought. Blake is arrested and set up by the government as a ***"dangerous radical."*** Government officials are observed discussing Blake and even considering infecting him with a virus so that he would appear to die of ***"natural causes"***, as opposed to dying a martyr. The officials appear very pre-occupied with being seen to be making sure that ***"justice is served."*** They pin false charges of child-related abuse / crimes on Blake to discredit him. Blake highlights the power of the societal "hit-piece". ***"Even if I'm proved innocent, the charges have been made. I've got to hand it to them... They've done a brilliant job!"*** It is eventually revealed that Blake was a political dissident with much support. "Officially", he was seen to denounce his radicalism to reaffirm his support of the administration. Unofficially, he was subjected to state sanctioned, trauma-based mental conditioning. ***"They erased areas of your mind. They implanted new ideas!"***

Notable episodes of the series included *"Project Avalon"* (which hinted at false-flag military operations), *"Bounty"* (highlighted the use of the problem-reaction-solution paradigm), *"Shadow"* (highlighted how certain agenda players play "one side off against the other") and *"Traitor"* (the use of mind-altering chemicals and drugs in the air and drinking water.)

## The Last Best Hope...

In February 1993, Warner Bros' U.S. Prime Time Entertainment Network aired the pilot episode of the epic science fiction space opera series *"Babylon 5"*. A year later, the series proper, began—running for five seasons between 1994 and 1998. The final season was broadcast on the Turner Network Television channel. The series told the story of a space station populated by a crew of human military officers, ambassadorial representatives from dozens of worlds, and thousands of traders, entrepreneurs, and travellers from all over the galaxy. The *"Babylon 5"* premise was conceived as a five-year *"novel for television"*. The overall narrative arc of the series unfolded against a backdrop of galactic war and upheaval,

initiated by often unseen forces plotting and conspiring within the shadows of power.

*"Babylon 5"* was created, largely written, and executive produced by J. Michael Straczynski. Straczynski was born into a family of Jewish/Russian ancestry. His work has included films, television series, novels, short stories, comic books, radio dramas and other media. He worked for a number of years in journalism. He also holds a BA with a double major in psychology and sociology (with minors in philosophy and literature.) The inspiration for the series was based partly on Straczynski's love of science fiction and fantasy. ***"I love sagas. I grew up on Lord of the Rings, The Foundation books, and British television which used a lot of long term storytelling."***<sup>174</sup>

Straczynski has also cited the influence of shows like *"The Outer Limits"*, *"The Prisoner"*, and *"Blake's 7"*. From the very beginning, Straczynski was determined to make a show that was very different from most of the standard serials on television. In his numerous DVD commentaries for the series, he reiterated his convictions and dedication to "thoughtful" science fiction. The continuity and quality of *"Babylon 5"* may also have had much to do with the fact that Straczynski had a very clear and defined vision for the overall series. In keeping with the tradition of other televisual science fiction visionaries (such as Patrick McGoohan and Rod Serling), he also wrote most of the series episodes (92 of the overall 110 segments). The remaining episodes were written by Peter David, Neil Gaiman, Kathryn M. Drennan, Lawrence G. DiTillio, D. C. Fontana, and David Gerrold. Straczynski's close friend Harlan Ellison (also a creative consultant on the show) received story credits for two episodes.

*"Babylon 5"* is particularly notable because (like the work of Stanley Kubrick and others) it appears to reflect (perhaps even metaphorically expose) many aspects of the hidden global agenda. The show examined those doctrines and mythologies that figure in elite and secret society beliefs. On the region 2 DVD of *"Babylon 5: The Lost Tales"*, Straczynski elaborated on the name of the show and the partial inspiration drawn from Babylonian creation myth. ***"Why Babylon 5? If you look back at history, the ancient Babylon was a point of intersection for a lot of different cultures. It was a port of trade. It was a place where a lot of business got done. Also (it was) very corrupt, very political... so, on the one hand, that represented Babylon 5. In addition to that, we had Babylonian creation myth***

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<sup>174</sup> "Back to Babylon 5" – Babylon 5: Season 1 [DVD] [1994] ASIN: B00006ISHM

***which stipulated that the universe was created through the intercession with the balance between order and chaos. That, of course, was the very nature of the Vorlon / Shadow conflict. What we did on B5, you can see, parallels what was done in Babylonian creation myth.***<sup>175</sup>

The two oldest and most powerful alien races featured in the show are The Vorlons and The Shadows. These rival races secretly manipulate and control the other races (the masses) for thousands of years. They both have their own individual perspective on how and why this agenda of control should be maintained. One highlight episode of the series - "*Z'ha'dum*" - explains much about the nature of these two races. ***"Who decides that the working day is from 9 to 5 instead of 11 to 4? Who decides that the hemlines will be below the knee this year and short again the next? Who draws up the borders, controls the currency, and handles all the decisions that happen transparently around us...?"***<sup>176</sup> The Vorlons are described as ***"like your parents, I suppose. They want you to play nice, clean your room, and do it by the rules. I guess you could call them 'lords of order.'"*** The Shadows ***"bring two sides together, they fight, a lot of them die... but those who survive are stronger, smarter and better."***

The Vorlons are often heard asking the question ***"Who are you?"*** The Shadows ask ***"What do you want?"*** On the DVD commentary for the episode, Straczynski suggested: ***"There are some social philosophers who actually agree with this and say, 'yeah, it is how it works... it is how society works.' My philosophy has always been that the monster never sees the monster in the mirror. We all have rationales for what we do. So I didn't want it to be 'just blowing things up'. They had to have a rationale that made sense to them and it wasn't just 'bad guys'. They think they're right... The Shadows think they're right. The truth is somewhere in-between."***<sup>177</sup>

Some global agenda researchers (such as Benjamin Fulford) have proposed that the agenda elite consists of rival cabals with different perspectives on how to control the masses. Some believe that the masses should be treated like children. Others believe the masses should be approached as nothing more than drones or cattle. All sides have similar overarching goals in mind, but the attitudes and methods differ. Interestingly, the aforementioned episode suggests that there was

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<sup>175</sup> "Fireside Interviews" - Babylon 5: Lost Tales [DVD] [2007] ASIN: B000UOOUUC

<sup>176</sup> Z'ha'dum (22 Sep. 1996 - Babylon 5: Season 3, Episode 22) - <http://www.imdb.com/title/tt0517724/>

<sup>177</sup> "Z'ha'dum" episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

once an “equal balance” between The Vorlons and The Shadows. Eventually, both sides decided to attempt to manipulate the masses to respond favourably to their distinctive dictates. ***“They even started interfering with the development of younger races... When you look at a Vorlon, you see what they want you to see. They’ve manipulated us so we’d respond favourably to them. They’ve even interfered with us at a genetic level, taking humans and adjusting them.”***<sup>178</sup> This paradigm mirrors the doctrines of sociological, religious and political beliefs, as well as the manipulative efforts of the mainstream media. In the show, it is interesting that the younger races eventually decide to push back against this ideology of control and choose an alternative path of their own making.

## Shadows and Symbols

Motifs and beliefs of the agenda elite are littered throughout *“Babylon 5”*. In the early episode *“And the Sky Full of Stars”*, the central character (Commander Jeffrey Sinclair, played by the late Michael O’Hare) is shown being taken prisoner by the Minbari race. He is shackled to the lower side of a triangular frame surrounded by nine cloaked / hooded figures. He is scanned by a triangular object with a glowing “eye” in the centre. The object is eventually revealed as a “Triluminary”. A triangle mysteriously appears then disappears on Minbari Ambassador Delenn’s forehead in a later episode of the first season. Curiously, the Minbari are the key alien race responsible for leading the fight against the controlling influence of The Shadows. The logo for the Minbari Federation is an upside-down triangle with a glowing sphere behind the lower point. This could easily be interpreted as the elite pyramid of control (with the glowing capstone) inverted to represent a reversal of the former control mechanism.

The “all-seeing eye” motif is equally apparent. In the first season episode *“Signs and Portents”*, Centauri Ambassador Londo Mollari becomes embroiled in a plot to steal “The Eye” - the property of the very first Centauri Emperor. “The Eye” is described as ***“no greater symbol of authority.”*** “The Eye” also figures in a multifaceted prophecy relating to the fate of the character Londo – one chance to change his destiny involves saving ***“the eye that does not see.”*** Events later in the series involve Londo’s enemy G’Kar being imprisoned on the Centauri Homeworld. The Emperor orders G’Kar’s left eye be removed for looking at him in an offensive manner. Londo visits him after his ordeal and asks him ***“How is the eye?”*** G’Kar replies, ***“It sees!”***

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<sup>178</sup> “Babylon 5” - Z’ha’dum (22 Sep. 1996) - <http://www.imdb.com/title/tt0517724/>

Numbers also feature prominently in the series, particularly the number three. In the episode *“Deathwalker”*, Vorlon Ambassador Kosh echoes the masonic “trinity” when describing **“understanding (as) a three edged sword.”** The three central “plot nexus” characters of the series are called “The One” (three into one). Commander Jeffrey Sinclair is revealed as *“the one who was”*, Minbari Ambassador Delenn is *“the one who is”*, and Captain John Sheridan is *“the one who will be.”* The Minbari “Grey Council” (of Nine, incidentally!) consists of 3 representatives from the Warrior Caste, 3 from the Worker Caste, and 3 from the Religious Caste –  $3 \times 3 = 9$ . Two of three castes portray the black and white masonic motif - the Religion Caste (dressed in white) and the Warrior Caste (dressed in black). Their combined leadership reflects in “The Grey Council”, whose motto is **“We are grey. We stand between the candle and the star, between the darkness and the light.”**

The mind control paradigm is also alluded to in the show – via the Psi Corp organisation (humans with telepathic or other psychic abilities.) An early episode (*“Spider in the Web”*) reveals that the Psi Corp run a number of “black operations” (*“Project Lazarus”*, *“Bureau 13”*, etc.) Project Lazarus involves taking coma victims, those fatally wounded, those just dead, etc. and programming them with a mission (augmented with technology) to be assassins. The subconscious mind of these victims is trapped reliving the trauma of their fatality. The show’s first resident telepath, Talia Winters, has a vision (in the episode *“Deathwalker”*) of herself trapped in a hall of mirrors. The mirror/reflection motif is often a part of mind control programming, according to victims and researchers of the phenomenon. It is eventually revealed that Talia Winters unwittingly received a sleeper programme from her Psi Corp masters. A “trigger” is used to reveal her sinister “sleeper agent” personality.

The character of Susan Ivanova also has a dream of her mother in a high chair, flanked either side by individuals wearing baroque/masonic masks – one happy/one side – and Psi Corp badges. It is revealed that Ivanova is a latent telepath who has hidden her status to avoid having to join the Psi Corp. Her mother was discovered to be telepathic and refused to join the Psi Corp. She was administered powerful drugs that affected her personality to such a degree that she ultimately committed suicide. In the dream, Ivanova’s mother asks a Psi Corp officer about the drugs: **“Will it make the voices go away?”** The officer replies, **“No. But it will make them sing like birds.”** All of these aspects are recognisable allusions to “trauma-based” mind control.

A similar process is also part of the character arc of Security Chief Michael Garibaldi. The character is the archetypal “mind control victim” character. The

character has a fractured personality, with a history of alcohol abuse and destructive relationships. The character loves Disney/Warner Bros-type cartoons and uses the term “peekaboo” (considered to be mind control terminology: “Peekaboo – I See You”) as his security password. Disney cartoon character names are used by Garibaldi as code names and jargon in the latter episodes of season four – Disney’s “Seven Dwarfs” names are used as aliases for the members of the Mars strike team assigned by Garibaldi. Throughout the fourth season of the show, Garibaldi becomes an unwittingly programmed sleeper agent for the Psi Corp agenda. On the DVD commentary for the episode “*Face of the Enemy*”, J. Michael Straczynski discussed this development in his character. ***“There’s a certain element here, from *The Manchurian Candidate*, of a person having been brainwashed and then sent back in again. That to me always seemed to be a particularly scary idea of someone who was not, anymore, what you thought he was... and the image of Garibaldi in the mirror, erasing his own face, was very powerful.”***<sup>179</sup>

Within the “*Babylon 5*” universe, it is usually the Psi Corp that is responsible for creating these “trauma-based mind control” scenarios. I find it telling that the Psi Corp logo is uncannily similar to the unofficial symbol adopted by the British Psychoanalytical Society<sup>180</sup> - which therefore resonates with those psychoanalytical pioneers of The Tavistock Institute.<sup>181</sup> I suspect that this resemblance may have been partly inspired by Straczynski’s interest in psychology.<sup>182</sup>

The larger story arc of “*Babylon 5*” involves a cabal of elite factions on Earth (headed by the tyrannical Earth President Morgan Clark), who are conspiring to take control of the entire Earth Alliance. In the episode “*Revelations*”, one character remarks, ***“There’s a new order coming back home. You can either become a part of it or you can be stepped on.”*** Several organisations appear in the wake of this conspiracy – such as the Orwellian “Ministry of Peace”, “Ministry of Truth” and “Nightwatch”. Straczynski explains: ***“This, again, is part of looking at how any historical tyranny takes place. Clark, back home on Earth, has created an atmosphere of fear, of suspicion, the ‘Nightwatch’ is there... you frighten the population first, get them afraid of themselves, of each other and when you have a frightened population, you can then put in groups that will control them and organise them and get them to do what you want them to do. Bullying doesn’t***

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<sup>179</sup> “Face of the Enemy” Episode Commentary - *Babylon 5: Season 4* [DVD] [1994] ASIN: B00009XMNX

<sup>180</sup> Unofficial psychoanalysis symbol - [https://commons.wikimedia.org/wiki/File:Unofficial\\_pschoanalysis\\_symbol.png](https://commons.wikimedia.org/wiki/File:Unofficial_pschoanalysis_symbol.png)

<sup>181</sup> British Psychoanalytical Society - [https://en.wikipedia.org/wiki/British\\_Pschoanalytical\\_Society](https://en.wikipedia.org/wiki/British_Pschoanalytical_Society)

<sup>182</sup> Straczynski earned a BA with a double major in psychology and sociology (with minors in philosophy and literature) - [https://en.wikipedia.org/wiki/J.\\_Michael\\_Straczynski](https://en.wikipedia.org/wiki/J._Michael_Straczynski)

***tend to work, but making a person afraid, that tends to work... this is the problem of any tyranny, that people of goodwill tend to go along with them because they don't wanna stand up... they don't wanna get in trouble.***<sup>183</sup>

"*Babylon 5*" also reflected the agenda-driven concepts of perception and the mainstream media. The fictional ISN news network is shown stifling the truth about larger events and circumstances (reporters want to speak out, but the powers that be prevent them.) Eventually, the reporters attempt to broadcast information about a large scale agenda cover-up on Earth and are taken off the air. Straczynski commented on this moment on the DVD commentary for the episode "*Severed Dreams*". ***"For the first time, you see the anchors, which have been very dispassionate and very... almost distant, come out and take a stand and speak out and this lends a certain air of immediacy to the show and a reality to the show. You really feel for the first time that the news is being taken over... the first job of a tyranny is to control the media and here we see that happening for the first time. (...) We try and play a lot with how the media is perceived and the media perceives us. What is the nature of truth in the show? If you see it on camera, is it true? Here, the lie is delivered with a smile, everything's just fine... and we're all gonna have cake afterwards! The media, I think, is something we should always question."***<sup>184</sup>

Whilst creating the narrative device of a dictatorial Earth, Straczynski wanted as much realism and believability as possible. He based the catalysing event (the assassination – and subsequent cover-up - of Earth President Santiago) on the assassination of John F. Kennedy.<sup>185</sup> The scene where Santiago's vice-president, Morgan Clark, is sworn in was purposely staged to resemble the swearing in of Lyndon Johnson after JFK's assassination. Interestingly, the scene was shot on the anniversary of Johnson's swearing in. Straczynski said, ***"I gave very particular instructions to re-create the staging of the photograph in which Lyndon Johnson takes over from JFK after the assassination. The same layout, posture, background, and so on. We even had a photo on set for reference. The creepy thing is that the day we shot the scene was the anniversary of the day it actually took place; very weird atmosphere on set that day."***<sup>186</sup>

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<sup>183</sup> "Severed Dreams" episode commentary - *Babylon 5: Season 3* [DVD] [1994] ASIN: B00009XMNU

<sup>184</sup> Ibid.

<sup>185</sup> "Chrysalis" episode commentary - *Babylon 5: Season 1* [DVD] [1994] ASIN: B00006ISHM

<sup>186</sup> <http://www.ntua.gr/lurk/guide/022.html> See also "Chrysalis" episode commentary - *Babylon 5: Season 1* [DVD] [1994] ASIN: B00006ISHM

The show's narrative devices (that could so readily be described in the same context as the real hidden global agenda) are incredibly relevant and remarkably prophetic. The situation on Earth (in the "Babylon 5" narrative) could easily be metaphorically transposed to the U.S. post 9/11 era. President Clark is recognisable as a cypher for George Bush Jnr. The Nightwatch and "Ministry of Peace" are analogous with the contemporary U.S. Homeland Security. ISN (The Interstellar News Network) is portrayed as wielding the same perception management techniques as the BBC, CNN or FOX News. However, the "Babylon 5" concept was created (according to several sources) over a decade before 9/11! With this in mind, it is worth examining just how open Straczynski is to the global agenda concept. How much did he really know when creating the show? Did he have "agenda" connections? If he was informed (as "Babylon 5" seems to indicate), has he continued to express those views post-Babylon 5 and (more importantly) post-9/11?

## Babylon Agenda

The "Babylon 5" production crew had a close relationship with certain agenda players – namely NASA and certain arms of the military industrial complex. The production crew also received informal technical advice on the series from the Jet Propulsion Laboratory (JPL). Engineers and scientists visited the sets on several occasions throughout its run. During the third season, NASA approached the production team to ask if they could use the model of the Starfury fighter as the basis for a possible orbital "fork lift truck" design that could be used outside the International Space Station. JMS agreed, so long as any such future vehicle (based on said design) was named a "Starfury".<sup>187</sup> On the Season 5, region 2 DVD extra "Beyond Babylon", Patricia Tallman (who played telepath Lyta Alexander) said: **"You know you've done something right when the guys that are actually in space and wearing the suits are coming to visit you playing like you're in space!"**<sup>188</sup> Jerry Doyle (Security Chief Michael Garibaldi) went even further asserting that: **"I know a lot of rocket scientists, astronauts, and people in the military that dig the show."**<sup>189</sup> Doyle should know better than most. He gained a BS in Aeronautics at Embry-Riddle Aeronautical University (1978) and served in the USAF.<sup>190</sup> Following his stint on "Babylon 5", Doyle became deeply involved in politics. He ran as the

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<sup>187</sup> INTERVIEW: Joe Straczynski (10/5/2009) - <http://www.republibot.com/content/interview-joe-straczynski>

<sup>188</sup> "Beyond Babylon" - Babylon 5: Season 5 [DVD] [1994] ASIN: B0002W12NK

<sup>189</sup> Ibid.

<sup>190</sup> Jerry Doyle - <http://www.nndb.com/people/902/000071689/>

Republican nominee for the United States House of Representatives in California's 24th Congressional district (Los Angeles and Ventura counties) in 2000. He lost to Democrat Brad Sherman.<sup>191</sup>

It is also noteworthy that, in 2003, Bruce Boxleitner (who played central character John Sheridan) was appointed to the Board of Governors of the National Space Society.<sup>192</sup> Until recently, the official website for the society boasted of its association with Wernher von Braun: ***“a non-profit, educational space advocacy organization founded by Dr. Wernher von Braun.”*** This has now been removed from the official website. Oddly, the connection is still noted (at least at the time of writing this book) on Wikipedia.<sup>193</sup>

Straczynski also appears to have a degree of reverence for WWII and talks of his respect for Winston Churchill. One of the main ships defending the Babylon 5 station (in the key story arc episode *“Severed Dreams”*) is called the “EAS Churchill”. On the DVD commentary for this episode, Straczynski revealed, ***“We used a lot of images on our posters and in our symbolism from WWII because that was perhaps one of the last really ‘clean’ fights we had. There isn’t a lot of ambiguity in that particular war... there has been in the wars since then.”***<sup>194</sup>

Despite revealing that he is aware of the ambiguity in more recent wars, Straczynski doesn’t seem to be aware that the real history of WWII also differs (somewhat) from what is taught in history books. Churchill was also a high ranking freemason.<sup>195</sup> If Straczynski has any detailed insight into the larger global agenda, you would think that he would understand this era of history more fully. Why then does he refer to it as ***“the last really ‘clean’ fights we had”***?<sup>196</sup>

The military aspects of the show gradually morphed, as it progressed, into a growing band of freedom fighters – which only fought for a truly just cause. This is rare in any mainstream media entertainment output, especially ones featuring (fictitious or otherwise) military organisations. Most fictional narratives which feature a military angle usually show the protagonists as blindly subservient to the chain of command and following orders. Straczynski once said of the show’s

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<sup>191</sup> United States Congress District 24 - <http://primary2000.sos.ca.gov/returns/usrep/2419.htm>

<sup>192</sup> NEWS RELEASE: ACTOR BRUCE BOXLEITNER APPOINTED TO NATIONAL SPACE SOCIETY BOARD OF GOVERNORS, 02 June 1998 - <http://www.nss.org/news/releases/release44.html>

<sup>193</sup> [http://en.wikipedia.org/wiki/National\\_Space\\_Institute](http://en.wikipedia.org/wiki/National_Space_Institute)

<sup>194</sup> “Severed Dreams” episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

<sup>195</sup> Brother Sir Winston Churchill FDC - [http://www.phoenixmasonry.org/masonicmuseum/winston\\_churchill\\_fdc.htm](http://www.phoenixmasonry.org/masonicmuseum/winston_churchill_fdc.htm)

<sup>196</sup> “Severed Dreams” episode commentary - Babylon 5: Season 3 [DVD] [1994] ASIN: B00009XMNU

militaristic approach: ***“Where is the morality in blindly following orders if you are given an order that you feel is not appropriate? What ultimately triumphs, is the moral authority of saying ‘you’re doing something wrong and you have to stop’... It is often the person that says the most damning things, that is being the most patriotic.”***<sup>197</sup>

With these thoughts ringing in my ears, I decided to try to find out what perspectives Straczynski has on the subject of larger global agendas. Straczynski has always shared many of his thoughts, motivations and activities online, having used the internet extensively and personally to interact with the “*Babylon 5*” fan community and his supporters. It is therefore far more likely to find references (to his own thoughts on any given subject) than, perhaps, any other script writer, director, producer or show runner in the business.

## **Whatcha know, Joe?**

I first began with Straczynski’s perspectives on the assassination of U.S. President John F. Kennedy – given that this event inspired much of the early “conspiracy of light” narrative in “*Babylon 5*”. In the DVD commentary for the first season finale (“*Chrysalis*”), Straczynski states that “*one man* (in this case, Lee Harvey Oswald) *CAN change the world.*” This quote seemingly prefigures that he is unaware or unwilling to entertain the evidence indicating that the assassination of JFK was far more than the act of a “lone gunman”. A comment by Straczynski (on his JMSNews website – dated 11/1/1994) seems to muddle this perspective even further:

***“The similarity to the Kennedy situation, and the use of the LBJ swearing-in photo as reference for the Earthforce One shot, were definitely intentional. Remember, we’re trying to construct a metaphor here, as one of the levels on which the show operates. What do \*I\* personally think re: the Kennedy situation? I can’t think of anything less interesting, and less grounded, than my own opinion on this subject. I’ve done an awful lot of reading in this area, but there are a lot of folks who know a hell of a lot more than I do, with probably many of them on this system. The House Subcommittee that investigated this issue some time ago came to the conclusion that there most likely \*was\* a conspiracy of some sort, but couldn’t find any overwhelming evidence to any other shooter (these being two different but important issues). Do I think there was some sort of conspiracy (and to qualify as conspiracy you only need one or two other people)? Yes. Were***

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<sup>197</sup> “Face of the Enemy” Episode Commentary - Babylon 5: Season 4 [DVD] [1994] ASIN: B00009XMNX

***there other shooters? My sense is probably, but not necessarily. Will we ever know the full story? No. Should we ever stop trying? No.***<sup>198</sup> Strangely, in 2002, Straczynski was asked: ***"In B5, Santiago's murder is obviously part of a coup conspiracy. Do you feel the same way about JFK, or does the parallel extend solely to the events of that day?"*** He replied: ***"If Oswald acted alone, I'm a Martian panda bear."***<sup>199</sup>

In 2003, Straczynski expressed views about the Iraq invasion, the lack of evidence indicating weapons of mass destruction, and the discontinuity between these events and 9/11.<sup>200</sup> With this in mind, I wondered about Straczynski's views on the larger scope of 9/11. It wasn't long before I was reminded of his writing tenure (from 2001 to 2007) on the long-running Marvel comic book series *"The Amazing Spider-Man"* and his famous 9/11 black issue (featuring Spider-Man and other superheroes dealing with the destruction of the World Trade Centre) that effectively supported the "official" version of the events of 9/11.<sup>201</sup>

I also remembered the continual references to Babylon 5's fictional comedy double-act - "Rebo and Zooty" – who finally appeared in the fifth season episode *"Day of the Dead"*, portrayed by notorious "entertainers / illusionists" Penn and Teller. The duo once presented a show called *"Penn & Teller: Bullshit!"* – A scathingly sceptical look at psychics, religion, the pseudoscientific, conspiracy theories, and the paranormal. Penn and Teller often appear to act as a mouthpiece for the "official" version of various events that have taken place throughout history. Their position is usually driven solely by negativity, ostracism and vitriolic abuse – as opposed to evidence.

The season three episode of *"Penn & Teller: Bullshit!"* ("Conspiracy Theories") featured a section about 9/11 and included references to Eric Hufschmidt and his book *"Painful Questions"* (although I actually have a number of questions about his book myself, but that's a subject for another time!) Penn and Teller became so scathing - about people who question the "official" version of 9/11 - that they

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<sup>198</sup> From: [straczynski@genie.geis.com](mailto:straczynski@genie.geis.com) Date: 1 Nov 1994 03:16:11 -0500 - Subject: Re: USA TODAY and the Truth ab - <http://mirrors.ntua.gr/b5/Usenet/jms94-11-usenet>

<sup>199</sup> JMSNews - The J. Michael Straczynski Message Archive (Date: 11/10/2002, Subject: Re: ATTN JMS: Re "Chrysalis" DVD Commentary) - <http://www.imsnews.com/msg.aspx?id=1-4709&topic=Science%20fiction>

<sup>200</sup> [B5JMS] And So It Begins... (Fri Mar 28 04:25:17 EST 2003) - <http://www.fsl.cs.sunysb.edu/pipermail/b5jms/2003-March/005000.html>

<sup>201</sup> J. Michael Straczynski, Comic Vine - <http://www.comicvine.com/j-michael-straczynski/4040-40683/>

actually encouraged viewers ***“to push down a flight of stairs anyone who is seen with the book.”***<sup>202</sup>

Post-*“Babylon 5”*, Straczynski has indicated that he seemingly accepts the “official” narrative of 9/11, although he has been incredibly critical of the subsequent “War on Terror” (which is perhaps ironic given that it was engineered via 9/11.) Previous observations he has made indicate that he perhaps has no time for any (even substantial) evidence to the contrary regarding the events of September 11th, 2001. In 1995, a user of the Newsgroup “rec.arts.sf.tv.babylon5” asked Straczynski about the appropriateness of using “conspiracies” in a fictional context. Here is his reply (slightly abridged for conciseness - A full version of his comments can be read at the web address in the footnotes<sup>203</sup>):

***“From Rod Serling, when a device he created for a fictional story (a bomb wired to a plane set to detonate when the plane dropped below a given altitude) ended up being used in real life: ‘A writer cannot be held accountable for the pathology of fools.’ Fiction ain't the problem. To say that it is ‘immoral’ for SF writers to tell stories about government conspiracies is not only contrary to the very nature of fiction and SF in particular, it also misses the point by a thousand miles. It isn't that folks in the backwoods have been watching TV shows or reading novels about fictional government conspiracies...it's that some folks have been making “documentaries” and writing tracts that are supposed to be THE TRUTH about what's going on.***

***It isn't fiction that's the problem...its G. Gordon Liddy telling people that if they're going to shoot at ATF officers they ought to aim at the head because they wear flak jackets...it's Jesse Helms who told the press that if Clinton ever came to his state the Pres better bring a bodyguard with him...it's Rush Limbaugh and his other ilk who for years have been making the distinction between Liberals and Americans...it's fanatical elements within the Religious Right who feel the need to create vast government conspiracies that say the government is going to come and stamp the Number of the Beast on their forehead any moment now.... A climate of fear and paranoia and disloyalty for the crime of disagreement has been created and fostered by those who have most to gain from it. And now they are trying to run from what they have done. It ain't TV shows about stuff happening in the far future. I don't think anyone out there watching B5 has any***

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<sup>202</sup> <http://www.gatecreepers.com/entries/exclusive-debunking-penn-and-tellers-bullshit/>

<sup>203</sup> Newsgroups: rec.arts.sf.tv.babylon5, Subject: To JMS: Stop the Conspiracy St, Date: 10 May 1995 05:04:16 -0400 - <http://users.fred.net/tomr//discour.html>

***belief whatsoever that this stuff is real, and present, and can be responded to. If there are one or two lunatics who might possibly read something into it, they could do so to ANY program, regardless of content.***<sup>204</sup>

Although I understand what Straczynski was trying to say (there are indeed those who are seemingly “exposing” the global agenda, who act in very irresponsible ways and often have an agenda all of their own), he appears to be ignoring a couple of key points. Firstly, there are real state and/or elite orchestrated conspiracies and cover-ups. There is plenty of quantifiable evidence to substantiate the existence of at least some of these cover-ups (e.g. state sponsored mind control, 9/11, etc.) Secondly, Hollywood fiction does appear to regularly contain themes relating to these subjects but the stories may, misinform, muddle-up or confuse our thoughts about them. The problem is that it is uncertain who is orchestrating this media mechanism and to what end. When it comes to the content of the stories that get made into TV shows or films, is it the decision of high level studio executives, is it an editorial decision, or do writers and directors also have a say? There appears to be evidence of the latter if we look at people like Stanley Kubrick, Patrick McGoochan and Gene Roddenberry, for example.

Straczynski seems to grasp the themes of corporate control and tyrannical authoritarianism – concepts that go hand in hand with the larger global agenda. ***“From 2009 to 2010, students, faculty members, Sun journalists, and concerned citizens fought with a corrupt Southwestern College administration and governing board to keep the First Amendment Freedoms of Speech, Assembly, and the Press alive on the campus. In 2010, when the administration attempted to strangle the newspaper by tying its purse strings around its throat, [...] Straczynski personally funded an issue of The Sun after former superintendent Raj Chopra and his vice presidents attempted to block publication. The issue broke the story of construction contract corruption involving College Board members and administrators.”***<sup>205</sup>

In a subsequent interview with this publication, Straczynski said ***“I hate tyranny and I hate bureaucracy [...] I think it’s important in every circumstance to confront bureaucratic stupidity, cupidity, deceitfulness, malice, intimidation and manipulation – especially when it’s being done deliberately to either repress the truth or otherwise stomp on First Amendment freedom of the press. I don’t***

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<sup>204</sup> Ibid.

<sup>205</sup> Interview with J. Michael Straczynski, May 24, 2013 - <http://thewriterswashroom.blogspot.co.uk/2013/05/interview-with-j-michael-straczynski.html#more>

***believe in a sliding scale. You fight all of it. Otherwise you have to start reconciling yourself with the idea that some evil is okay if it's small evil. No. You have to make sure that not one of those snakes gets past you or they'll multiply and grow and eat you when you're not looking.***<sup>206</sup>

Interestingly, Straczynski and Bryce Zabel (the creator of the quasi-conspiracy series “Dark Skies”) collaborated on an attempt to “re-boot” the “Star Trek” franchise. Their preliminary meetings began in 1999 and culminated in a 14-page treatment that was presented to Paramount Pictures in 2004. In an article entitled: “Spaced Out: Re-Booting Star Trek”, Zabel wrote:

***“The take that JMS and I came up with included using the original characters as the new film will do, apparently, but not as young officers at Starfleet Academy. We wanted to do what they do in the world of comics, create a separate universe (“Universe A”) for all the past TV and film Trek continuity in order to free ourselves creatively so we could embrace the good stuff, banish the bad, and try some new things. In our re-boot (“Universe B”), we wanted to start over, use Kirk, Spock and McCoy and others in a powerful new origin story about what it was that bonded them in such strong friendship, and show them off as you'd never seen them before.***<sup>207</sup>

Although the idea was rejected, this same premise was precisely how J.J. Abrams re-booted the franchise just a few years later.

Why is any of this interesting or relevant to this chapter? Well, Zabel has written extensively about the JFK assassination and subsequent cover-up. He has also researched the ET/UFO cover-up – including collaborating on a book called “A.D. After Disclosure” with researcher Richard M. Dolan. Zabel even gave the famous alternative knowledge researcher/broadcaster Art Bell a cameo appearance in “Dark Skies”. Bell portrayed a member of the Majestic-12 Board of Directors (in this case CBS president William S. Paley) in the episode “We Shall Overcome.”<sup>208</sup> In his book “Silver Screen Saucers”, Robbie Graham documents Bryce Zabel’s encounters “mystery men” during the production of his series “Dark Skies”. Apparently, one man claimed to have “**inside information on UFOs.**” A few days

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<sup>206</sup> Ibid.

<sup>207</sup> Bryce Zabel “Spaced Out: Re-Booting Star Trek”, June 15, 2006 - [http://bztv.typepad.com/newsviews/2006/06/spaced\\_out\\_star.html](http://bztv.typepad.com/newsviews/2006/06/spaced_out_star.html)

<sup>208</sup> “Art Bell Plays William Paley: Majestic12 Dark Skies”, [http://www.disclose.tv/action/viewvideo/73117/Art\\_Bell\\_Plays\\_William\\_Paley\\_Majestic12\\_Dark\\_Skies/](http://www.disclose.tv/action/viewvideo/73117/Art_Bell_Plays_William_Paley_Majestic12_Dark_Skies/)

later, he returned to NBC with several men who claimed to work for “Naval Intelligence.” Zabel ultimately rejected their offer.

He said ***“It felt like it was staged for us. Like it was all built around us. It seems to be that we had been targeted for some elaborate disinformation job. [...] Do I think they were really going to read us into a secret UFO program? No. But it did seem like they were really part of some official organization. One of the guys said he was a SEAL, and I have to say, all of those guys looked very hardcore military guys. [...] They looked and spoke like military guys.”***<sup>209</sup>

There is some evidence to suggest that both Zabel and Dolan sometimes mislead and misinform people on certain alternative knowledge subjects - wittingly or unwittingly, I’m not sure. Even so, surely Straczynski’s connections with them would have made him at least aware of the main contentions of their respective research subjects?<sup>210</sup> Additionally, Straczynski was close friends with author Harlan Ellison - who assisted extensively with the production of “*Babylon 5*”. Ellison has expressed some telling, if somewhat odd, views about 9/11 and the subsequent “War on Terror”.<sup>211</sup> He once famously said on the subject: ***“You are not entitled to your opinion. You are entitled to your informed opinion. No one is entitled to be ignorant.”***<sup>212</sup>

Despite having utilised the themes of conspiracies and cover-ups to great effect in “*Babylon 5*”, I am slightly baffled by Straczynski’s seeming unwillingness to accept or even acknowledge the larger scope of the phenomenon in a “real world” context. Maybe this is the nature of a writer’s inspiration – ‘grab your ideas where you can, even if you don’t necessarily agree.’ As Aristotle said: ***“It is the mark of an educated mind to be able to entertain a thought without accepting it.”***

However, I don’t think Aristotle meant for people to entertain an idea then totally disregard it! There was a time when I considered “*Babylon 5*” to be the “last best hope” for a television series that had anything left worth saying. I still believe that “*Babylon 5*” (like “*The Prisoner*” and “*Blake’s 7*” that went before it) was a compelling TV series, with much of relevance to say. However, I remain a little

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<sup>209</sup> Robbie Graham, “Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood’s UFO Movies”, White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pgs. 275 - 277)

<sup>210</sup> “A.D. - After Disclosure” - <http://www.afterdisclosure.com/>

<sup>211</sup> Ellison expressed his views in an article of the Free Inquiry (Fall, 2002 - Volume 22, No. 4) called “Terrorists” - <http://www.secularhumanism.org/index.php/3496>

<sup>212</sup> <http://www.goodreads.com/quotes/9972-you-are-not-entitled-to-your-opinion-you-are-entitled>

perplexed as to what it was that Straczynski was REALLY trying to say... or WHY he was saying it.

Here is a truly bonkers coda to the Babylon 5/global agenda story. At some point in late 2002, Bruce Boxleitner (B5's Captain John Sheridan) visited The U.S. White House in the company of then-wife Melissa Gilbert (president of the Screen Actors Guild, who also played Boxleitner's onscreen B5 wife Anna Sheridan) for a discussion with some of the functionaries there concerning acting roles moving north of the Canadian border. During this meeting, Karl Rove (Senior Advisor and Deputy Chief of Staff during the George W. Bush administration) entered the room and specifically asked to meet Boxleitner. Rove apparently told him: ***"I just wanted to tell you that I'm a big science fiction fan, and that Babylon 5 is the best science fiction television series ever.... and the President thinks so too."***<sup>213</sup>

It does make you wonder what must go through the mind of former President Clark... sorry, President Bush every time he catches a rerun of *"Babylon 5"*. Does he "get off" on the esoteric symbolism or do certain scenarios appear a little too reminiscent of events in his own life? Who knows... but you can almost hear him saying, *"Hey Laura, they're playing my song again!"* He must laugh his ass off...

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<sup>213</sup> Posted by FIJC (Member # 1092) on March 06, 2004 12:21 AM: "Things You Don't Expect To Hear" (November 25, 2002) - <http://www.isnnews.net/zocalo/jms.shtml> See also: The Ornergy America Website - <http://www.ornery.org/cgi-bin/ubbcbj/ultimatebb.cgi?ubb=print;topic=f=6;t=003267>



## Chapter Four: “The Edge of the Matrix”

***“You can see it when you turn on your television. It is the world that has been pulled over your eyes to blind you from the truth.”***

(‘Morpheus’, “The Matrix” - 1999)

***“Television is the American ideal: Persuasion without coercion. Nobody makes us watch. Who could have predicted that a ‘free’ people would voluntarily spend one fifth of their lives sitting in front of a ‘box’ with pictures? Fifteen years sitting in prison is punishment. But fifteen years sitting in front of a television set is entertainment.”***

(John Reston)

***“It's impossible to walk through solid rock... You have to walk between the molecules that make up the rock.”***

(J.M. Dattilo)

***“Reality is frequently inaccurate.”***

(Douglas Adams, “The Restaurant at the End of the Universe”)

***“We do not see things as they are. We see them as we are.”***

(Talmudic saying)

## The Idiot's Lantern

A lifetime of studying the hidden global agenda would reveal many things, but one inescapable fact would stand out about all others: nothing is ever as it appears to be. The global agenda players appear to have an obsession with keeping the masses ignorant of their reality and have developed elaborate mechanisms of perception management to achieve this. But what is our reality? Strangely - given that the agenda players' obsession with steering the content and message of the genre – science fiction appears to be one place where the larger existential questions are seemingly asked. The legendary sci-fi author and existential thinker, Philip K. Dick, astutely summed up the false belief that modern humankind has reached the pinnacle of realisation: ***“The pre-Socratic Greek philosopher Parmenides taught that the only things that are real are things which never change... and the pre-Socratic Greek philosopher Heraclitus taught that everything changes. If you superimpose their two views, you get this result: Nothing is real.”***<sup>214</sup>

In this chapter, I will attempt to draw together some of the more diverse and disparate strands that connect science fiction, the global agenda and the concept of “manufactured reality”. Although there are a number of methods employed by the agenda players, an obvious component of perception management is the mainstream media - specifically television. Anthony Burgess, author of *“A Clockwork Orange”*, once said: ***“It's funny how the colours of the real world only seem really real when you viddy (watch) them on the screen.”***<sup>215</sup> Michael Crichton, in *“Airframe”*, said: ***“Sometimes I look around my living room, and the most real thing in the room is the television. It's bright and vivid, and the rest of my life looks drab. So I turn the damn thing off. That does it every time. Get my life back.”***<sup>216</sup> Such is the power of the proverbial “idiot's lantern” - a term ascribed to the “television set” device during the early days of broadcasting.

In *“Television and the Hive Mind”*, Mack White described how television developed from those early days – in accordance with the global agenda. ***“For the first decade or so after the Dawn of Television, there were only a handful of channels in each market--one for each of the three major networks and maybe one or two***

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<sup>214</sup> Philip K. Dick, “How to Build a Universe pt. 2”, 1978 - <http://yin.arts.uci.edu/~studio/readings/dick/index2.html>

<sup>215</sup> Anthony Burgess, *“A Clockwork Orange”*, (originally 1963) Penguin; Re-issue edition (7 April 2011) ISBN-13: 978-0241951446

<sup>216</sup> Michael Crichton, *“Airframe”*, Arrow (3 Aug 1997) ISBN-13: 978-0099556312 (pg. 423)

***independents. Later, with the advent of cable and more channels, the population pie began to be sliced into finer pieces--or 'niche markets.' This development has often been described as representing a growing diversity of choices, but in reality it is a fine-tuning of the process of mass manipulation, a honing-in on particular segments of the population, not only to sell them specifically-targeted consumer products but to influence their thinking in ways advantageous to the globalist agenda.*"<sup>217</sup>**

The true nature of TV was heavily alluded to in John Carpenter's *"They Live"* (1988). The film tells the story of a down-on-his-luck labourer (played by Roddy Piper) who inadvertently comes into possession of a pair of sunglasses which show a hidden world all around him. Billboards, magazines and newspapers now appear as blank white canvases containing simple controlling slogans such as "reproduce", "no independent thought", "stay asleep", "obey" and "consume". More disturbing is the revelation that those responsible for this control (specifically those within the upper-class ruling elite) are not human and are actually skeletal-looking aliens disguised as humans. It is an impressive allegory for what many alternative knowledge researchers know to be the case (perhaps not so much the angle of the ruling class being "extra-terrestrial" ... although some people do accept such a notion.) The narrative specifically highlights the role that the likes of culture, advertising and the media play in shaping and defining our perceptions of reality, causing one to truly question whether or not our sense of freedom and self-determination is merely an illusion. The film also says much about the clandestine nature of the controlling global elite.

Carpenter, the film's director, dropped out of the mainstream filmmaking bracket in 1986 and became aware of certain mechanisms at work in society at the time. ***"I looked at the country and thought we were in really deep trouble. This seems like fascism to me, the rise of the fundamentalist right and the kind of mind control they're putting out, the kind of presidency Reagan has had. I sort of never picked up on it on a soundstage, where you're really insulated from the outside world."***<sup>218</sup> He also became acutely aware of the censorship and propaganda inherent to the Hollywood system. ***"Hollywood is about power, it's about controlling. [...] I had a terrible experience on many levels, but the biggest problem is that they had no respect for filmmakers and most of the human***

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<sup>217</sup> Mack White, "Television and the Hive Mind" - <http://www.mackwhite.com/tv.html>

<sup>218</sup> Lewis Beale, "Horrors! Yuppies Vs. The Homeless "They Live" Carpenter's Allegory Of Doom & Politics", Los Angeles Daily News, NOVEMBER 08, 1988 - [http://articles.philly.com/1988-11-08/news/26245703\\_1\\_john-carpenter-alien-invasion-homeless-people](http://articles.philly.com/1988-11-08/news/26245703_1_john-carpenter-alien-invasion-homeless-people)

***beings who work there (in the studio system). [...] I'm in it because I want to make my movies. Making cheaper pictures means ultimate freedom. It allows you to take chances, and allows you to do things they don't do anymore in American films.***<sup>219</sup>

Although *"They Live"* was a low budget film, it actually did remarkably well in theatres. It opened at number one in the box office and recovered its budget within a couple of days. In the space of just over a week it made almost \$8 million – a healthy profit or a film released in 1988. The film also received an almost unanimously positive reception from film critics. Very soon, with seemingly no explanation from the film's backing studio Universal, the film seemed to vanish without a trace from theatres and branded a box-office failure. Keith David, who starred in the film, made some astute observations about this in the region two DVD "making of..." documentary. ***"Not that anybody's being paranoid but it was interesting that 'They Live' was number one at the box office... and suddenly you couldn't see it anywhere - it was, like, snatched."***<sup>220</sup>

The 2013 documentary film *"The Pervert's Guide to Ideology"* examined *"They Live"* and described it as *"a forgotten masterpiece of the Hollywood Left."* ***"The sunglasses function like a critique of ideology. They allow you to see the real message beneath all the propaganda, glitz, posters, and so on. (...) When you put the sunglasses on you see the dictatorship in democracy, the invisible order which sustains your apparent freedom."***<sup>221</sup>

The film is often cited in alternative knowledge articles as a rare example of a Hollywood film that comes close to speaking truthfully about the global agenda mechanism. Although there are far too many articles (with references to the film) to list here, *"'They Live', the Weird Movie with a Powerful Message"* (from the Vigilant Citizen website)<sup>222</sup> and *"They Live, We Sleep"* (from The Celtic Rebel blog)<sup>223</sup> are noteworthy and extensively detailed. In a 2015 article, Jordan Zakarin marked the 25<sup>th</sup> anniversary of the film by interviewing its director John Carpenter. Zarkarin began by asking Carpenter about the significance of the film's themes in

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<sup>219</sup> Ibid.

<sup>220</sup> They Live [1989], Momentum DVD [2002] ASIN: B00006JY2K

<sup>221</sup> The Pervert's Guide To Ideology, BBFC - <http://www.bbfc.co.uk/releases/perverts-guide-ideology-film>

<sup>222</sup> "They Live, the Weird Movie with a Powerful Message", VigilantCitizen.com, Apr 17th, 2012 - <http://vigilantcitizen.com/moviesandtv/they-live-the-weird-movie-with-a-powerful-message/#iHwkPUhwVJSPTvTE.99>

<sup>223</sup> "They Live, We Sleep", Celtic Rebel, March 3, 2008 - <http://therebelpath.com/2008/03/03/they-live-we-sleep-1/>

our contemporary world. He replied, ***“You have to understand something: It’s a documentary. It’s not science fiction.”***<sup>224</sup>

Although *“They Live”* was loosely based on *“Eight O’clock in the Morning”* (a short story by Ray Nelson), Carpenter has admitted that much of the inspiration for the film actually stems back to a strange tale from the early 1960s. He claims he was told about a batch of television sets made by the “Brunswick Corporation” that emitted “subliminal messages” into the viewer’s subconscious mind. Carpenter has never been able to fully verify the details of this tale and admits that it was a story told around his childhood neighbourhood, like an urban myth of sorts. You can hear his account of this story on the region 2 DVD commentary track for the film.<sup>225</sup>

Whilst researching the “Brunswick Affair”, I have only really come across second hand stories on internet forums and discussion websites. By these accounts, several magazine articles (which I’m unable to locate, I might add) allegedly reported the bizarre buying habits of a number of consumers in one region of the U.S. – circa 1962-1964. The commonality was that they all owned “Brunswick” television sets. After dismantling one of them, the only part the “technicians” couldn’t identify (I could find no details of who these “technicians” were) was a small device that emitted signals during commercials. These devices transmitted subliminal messages to such a degree that one woman was allegedly prompted to go out and buy several dozen cans of dog food; even though she didn’t own a pet of any kind!<sup>226</sup> To be honest, I have never been able to fully quantify the Brunswick story. In fact, with the exception of the aforementioned internet forums, and an obscure 1978 French/Canadian short film (which “fictionalises” the account) entitled *“L’affaire Bronswik”*<sup>227</sup> (“The Brunswick Affair” - directed by Robert Awad and André Leduc), I can find no references to it elsewhere.

I find the account of a “device emitting signals”, hidden in a television, interesting. Although it is not quite the same thing, it is claimed that (around 1976) the CIA began installing a “Teleguard TG2 DE monitoring device” in TV sets. The device could transmit the activities and sounds in front of a TV. More recently, a number

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<sup>224</sup> Jordan Zakarin, “John Carpenter Looks Back on ‘They Live’: ‘It’s Not Science Fiction. It’s a Documentary’”, October 9, 2015 - [https://www.yahoo.com/movies/john-carpenter-looks-back-on-they-live-its-174619686.html?soc\\_src=social-sh&soc\\_trk=fb](https://www.yahoo.com/movies/john-carpenter-looks-back-on-they-live-its-174619686.html?soc_src=social-sh&soc_trk=fb)

<sup>225</sup> They Live [DVD] [1989] ASIN: B00006JY2K

<sup>226</sup> The Tilted Forum Project - <https://thetfp.com/ftp/general-discussion/5531-brunswick-affair.html#axzz2sfCZMim2>

<sup>227</sup> L’affaire Bronswik (1978) - <http://www.imdb.com/title/tt0077126/>

of communication/security monitoring devices have appeared with the name “Teleguard”.<sup>228</sup> Is the “Teleguard TG2 DE monitoring device” story the possible source of the “Brunswick” narrative?

Given what I have come to know about the machinations of the corporate mainstream media, PR agencies and the larger scope of perception management, it wouldn't surprise me if “The Brunswick Affair” were true (in some manner). A cursory examination of the measureable effect that television has on the human mind (such as inducing low Alpha Wave brain patterns - “Altered States”) clearly indicates some form of hypnotic process at work. In this state, the viewer loses the ability to critically analyse, brain activity slows and the brains' subconscious is communicated with directly. The subconscious stores all those learned aspects that we access without thinking – such as walking, breathing, and so on.

Furthermore, there is a complex and documented history of implanted subliminal ('below the threshold') messages to consider. On June 22nd 1956, the BBC experimented with projecting images on TV that were too fast to be seen on a conscious level.<sup>229</sup> The Canadian Broadcasting Corporation,<sup>230</sup> Mexico's Televisa network,<sup>231</sup> and US TV station WTWO (Maine) also carried out similar trials shortly after. Seattle's KOL embedded barely audible messages below the music being played. These included suggestions to make a cup of coffee or checking to see if someone was at the front door! These and many other examples have been thoroughly documented in the book: “*Mind Control in the United States*” by Steven Jacobson.<sup>232</sup> There is also the infamous New Jersey movie theatre experiment carried out by market researcher and psychologist James Vickery, who successfully tested subliminal advertisements for Coca Cola and Popcorn.<sup>233</sup>

On December 16, 1997, an estimated seven hundred Japanese children (the actual figure may have been much higher) were rushed to hospital after being inflicted with an artificially induced epileptic seizure. The attack was caused by the animated science fiction/fantasy children's series “*Pokemon*” (the episode was

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<sup>228</sup> PGF POCKET TELEGUARD – “protects you and your family's telephone & fax line against illegal bugs or other automatic eaves-dropping devices with the technology that was once only available to the FBI and CIA. It's smaller than a pack of cigarettes and can be used anywhere in the world.” - <http://www.adusa.com/telephone.html>

<sup>229</sup> Marya Mannes, “Ain't Nobody Here But US Commercials,” Reporter, October 17, 1957, p. 35.

<sup>230</sup> “TV's 'Invisible Ads' Called Ineffective,” Science Digest, May, 1958. pp. 22-23.

<sup>231</sup> Wilson Bryan Key, *The Clam-Plate Orgy: And Other Subliminal Techniques for Manipulating Your Behaviour*, Englewood Cliffs: Prentice-Hall (1980 - p. 148) ISBN-13: 978-0451153760

<sup>232</sup> Steven Jacobson, “Mind Control in the United States”, Critique Pub (Jun 1985) ISBN-13: 978-0911485004

<sup>233</sup> Herbert Brean, “Hidden Sell Technique Is Almost Here,” Life, March 31, 1958, pp. 102-104

called "*Electric Soldier Porygon*"). Strangely, only a small number were actually diagnosed as having epilepsy. Many reports were quick to downplay the connection between the event and the actual television programme.<sup>234</sup>

Declassified documents have shown that the U.S. army were studying this effect in relation to non-lethal weapons development – although it is known that their research predates the Pokemon incident by decades. The documents, nevertheless, cite the Pokemon episode: ***"The photic-induced seizure phenomenon was borne out demonstrably on December 16, 1997 on Japanese television when hundreds of viewers of a popular cartoon were treated, inadvertently, to photic seizure induction."***<sup>235</sup>

Hal Becker<sup>236</sup> was a man who spent decades of his life manipulating the minds of the leaders of our society. A media expert and management consultant for the hugely influential "Futures Group"<sup>237</sup> think-tank, he once summed up the true nature of television as a perception manipulator and possible weapon: ***"I know the secret of making the average American believe anything I want him to. Just let me control television. Americans are wired into their television sets. Over the last 30 years, they have come to look at their television sets and the images on the screen as reality. You put something on television and it becomes reality. If the world outside the television set contradicts the images, people start changing the world to make it more like the images and sounds of their television."***<sup>238</sup>

On a number of occasions, science fiction has metaphorically alluded to the true nature of television. A few memorable examples include Nigel Kneale's 1968 play "*The Year of the Sex Olympics*", Oliver Stone's excellent (despite being made by Disney's ABC) 1993 mini-series "*Wild Palms*", and "*Max Headroom*". The latter began life in 1985 via a British-made cyberpunk TV movie "*Max Headroom: 20 Minutes into The Future*", a two-season television series was aired from 1987 to 1988. On the evening of November 22, 1987, a number of television signals in the

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<sup>234</sup> Luke Plunkett, "The Banned Pokémon Episode That Gave Children Seizures", November 2, 2011 - <http://kotaku.com/5757570/the-banned-pokemon-episode-that-gave-children-seizures>

<sup>235</sup> Spencer Ackerman, "The Pokemon Plot: How One Cartoon Inspired the Army to Dream Up a Seizure Gun", September 26, 2012 - <http://www.wired.com/2012/09/seizure-fever-dazzler>

<sup>236</sup> About Hal Becker - <http://www.halbecker.com/bio.html>

<sup>237</sup> "The Futures Group, a private think-tank, was one of the first organizations to specialize in the use of computer interfaces in psychological manipulations of corporate executives and political leaders. In 1981, it pioneered the RAPID program for the U.S. State Department, which used computer-driven graphics to brainwash select developing sector leaders into supporting International Monetary Fund conditionalities and population control programs. It was also involved in extensive profiling of the U.S. population for major multinationals." See also: <http://futuresgroup.wordpress.com/2008/page/6/>

<sup>238</sup> L. Wolfe, "BRAINWASHING: How The British Use The Media for Mass Psychological Warfare", The American Almanac, May 5, 1997.

Chicago, Illinois area were interrupted by the image of an unidentified individual dressed as Max Headroom. Those responsible for the broadcast intrusion have never been identified.<sup>239</sup> Whilst it may be coincidental, I find it curious that this event occurred almost ten years to the day after the UK “Lab Nine” television broadcast intrusion.

## Moon Matrix

In 1998, “*The Truman Show*” took these observations (regarding the role of television) and expanded them to encompass questions about the very nature of “perceived reality”. Truman Burbank (played by Jim Carrey) is the unwitting star of a reality television show based around his “life”. A series of events force him to question the contrivances of his staged and orchestrated “reality” - executed and directed by his ‘handler’, “Christof”, who is portrayed in an almost messianic manner by Ed Harris. Christof engineers Truman’s world from his lofty position behind a façade of the moon in the sky. The inherent lunar implications are perhaps telling. Shortly after Truman begins to suspect something is wrong, he draws a space helmet around his reflected image in the bathroom mirror and even pretends to be an astronaut on a mission to the moon! Does this allude to the NASA Apollo cover-up, the significance of astronomical symbolism in elite secret societies, and so on – or does it suggest something about the larger “manufactured reality” phenomenon?

Curiously, David Icke tied the latter to the Moon in his 2010 book “*Human Race Get off Your Knees: The Lion Sleeps No More*”.<sup>240</sup> Whatever you make of the idea that the Moon is an artificial structure/spacecraft transmitting an almost “virtual reality” signal into the consciousness of the human race, Icke’s observations about the way in which we perceive our reality are salient: ***"It's all about the control and programming of perception. That's the only way the few - and it is a few compared with the global population - that the billions can be controlled. Manipulating how we interact with reality, keeping from us that we are consciousness, putting us in these bubbles of a sense of limitation (and "I can't"),***

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<sup>239</sup> Max Headroom broadcast signal intrusion - [http://en.wikipedia.org/wiki/Max\\_Headroom\\_broadcast\\_signal\\_intrusion](http://en.wikipedia.org/wiki/Max_Headroom_broadcast_signal_intrusion)

<sup>240</sup> David Icke, “Human Race Get off Your Knees: The Lion Sleeps No More”, David Icke Books (1 April 2010) ISBN-13: 978-0955997310

***manipulating the way we decode reality and, therefore, making us see the world as the control system wants us to see it. That's the basis of all of it.***<sup>241</sup>

In *"The Truman Show"*, Truman Burbank eventually overcomes his conditioning and fears, exiting his "reality" through a "door in the sky". Although the concept is effectively realised, the film is inherently flawed. Firstly, Truman's exit into the "real world" is merely one of Hollywood trappings and clichés (he runs to meet his "dream girl" for example). Secondly, the world outside his faux world is conveyed as "real" – a flawed notion given that it could be argued that "reality" itself is illusory. Thirdly, the film reflects "mass" attitudes toward the media, yet it is through this very medium that we are presented with the concepts that are examined in the film. On his website, Ken Sanes has an excellent article entitled *"The Meaning of The Truman Show"*. ***"Of course, the movie is also a form of media. As it conveys these ideas to us in dramatic form, we are absorbed by its own take on the meaning of things. Like Truman, we are manipulated and entertained by its lifelike simulations and story line. We identify with Truman and psychologically become a part of his world. So the movie uses the manipulations of media in order to manipulate us into seeing through the manipulations of media."***<sup>242</sup>

Jim Carrey is a curiously "agenda-astute" media figure and I have often questioned the wild swings of choice he has made when accepting film roles (if he has a choice, that is!). Some of his films are "agenda propaganda" through and through; others tell us something (albeit vaguely) more profound about the bigger picture. If you ever want to get a glimpse into his possible mind-set, check out NBC's interview with Jim Carrey (if you can find it) regarding his role in the occult-drenched film *"Lemony Snicket's A Series of Unfortunate Events"*. Carrey sits in front of an "all-seeing eye" backdrop and continues to interrupt the interview to glance knowingly at the image!<sup>243</sup> Another film (also involving Jim Carrey) that may hold some clues to the larger scope of engineered perceptions of reality is *"Eternal Sunshine of the Spotless Mind"* (2003). The film centres on characters whose memories have been fractured and erased – in this case by their own choice. Toward the climax of the film, Clementine (played by Kate Winslet) whispers to Jim

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<sup>241</sup> David Icke, "The Lion Sleeps No More" – "Moon Control" - <http://www.youtube.com/watch?v=cmKeSIVpNR8>

<sup>242</sup> Ken Sanes, "The Meaning of The Truman Show: Truman as Archetype" - <http://www.transparencynow.com/truman.htm>

<sup>243</sup> Notes: *the interview has seemingly vanished from the internet*. This brief article has a description and an image from the interview: "All Seeing Eye in the Interview with Jim Carrey on NBC". During the interview Jim Carrey says that he is feeling paranoid, like someone is watching him (referring to the picture on the wall), then he says "it's a really creepy feeling." - <http://nowworldorder.webs.com/apps/photos/photo?photoid=63206829>

Carrey's character, "*meet me in Montauk*"<sup>244</sup>. If we consider the relevance of the various examples of reality distortion and allusions to mind control in the film, then this seemingly off-hand reference to "Montauk" may have a deeper significance.<sup>245</sup>

Carrey, perhaps not so coincidentally, portrayed Andy Kaufmann (the infamous comedian who featured in "*Saturday Night Live*" and sitcom "*Taxi*") in a loosely biographical film version of his life story. The title of the film, "*Man on the Moon*", is referenced in the film's theme tune (recorded by rock band "R.E.M.") and includes the line, "***if you believe they put a man on the moon.***" Some people claim that Kaufmann actually faked his own death. This is also generically portrayed in the film. This theme of fakery, the title of the film, and the line in the theme song, again connects to the Moon.

At this point, I feel it is important to highlight several connected strands and "degrees of separation" (hopefully not too much of a digression) that may indicate the darker side of the global agenda's perception management mechanism. "*Man on the Moon*" was directed by Miloš Forman. Several of his other films ("*The People vs. Larry Flynt*"<sup>246</sup>, "*One Flew over the Cuckoo's Nest*"<sup>247</sup>, etc.) have tenuous connections to the CIA, drug experiments and mind control (see footnotes). "*Man on the Moon*" also starred Courtney Love, who Carrey allegedly dated in 1999. Love was the widow of the ill-fated grunge rocker, and "Nirvana" frontman, Kurt Cobain. Cobain was "obsessed with Anton LaVey"<sup>248</sup> - the founder of the Church of Satan. LaVey had multiple connections with the Laurel Canyon scene and CIA/mind control operatives<sup>249</sup>, and close friendships with a number of science fiction

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<sup>244</sup> The scene is available on YouTube - <http://youtu.be/rmM90aY3FdA>

<sup>245</sup> *Author's Notes: Although I don't agree with the author's analysis of some of the films featured on this website, a fascinating article about the possible implications of the film can be found here:* "Film: Eternal Sunshine of the Spotless Mind" (Wed, Aug 2, 2010) - <http://nwointelreport.blogspot.co.uk/2010/08/film-eternal-sunshine-of-spotless-mind.html>

<sup>246</sup> Re; 1978 shooting incident: "Flynt himself wondered if the CIA wasn't involved" - Martha Neil, "Larry Flynt's lawyer and others recall March '78 shooting near courthouse", Mar 5, 2013 - <http://www.abajournal.com/news/article/larry-flynts-lawyer-and-others-recall-78-shooting-near-courthouse/>

<sup>247</sup> The author of the book (on which the film was based), was Ken Kesey who had extensive CIA connections. See Mark Willis, "Flashbacks: Ken Kesey's CIA-Sponsored Acid Trip", August 18, 2011 - <http://blindflaneur.com/2011/08/18/flashbacks-ken-kesey%E2%80%99s-cia-sponsored-acid-trip/>

<sup>248</sup> Mojo Magazine, Sept. 1999, pg. 86

<sup>249</sup> LaVey was heavily associated with Michael A. Aquino - founder of the Temple of Set and former Army Lieutenant Colonel - whose activities brought him into close contact with The Pentagon, The NSA, and the CIA. See: Aquino, Satan and the U.S. Military - [http://www.bibliotecapleyades.net/vatican/esp\\_vatican16a.htm](http://www.bibliotecapleyades.net/vatican/esp_vatican16a.htm) He and U.S. Army colonel Paul Vallely co-authored an article for Military Review - entitled "*From PSYOP to Mindwar: The Psychology of Victory*" - which endorsed the 1980 Military Review article "*The New Mental Battlefield: Beam Me Up, Spock*" by Lt. Col. John Alexander, an affiliate of SRI.

luminaries – including Clark Ashton Smith (who appeared in Blanche Barton's *"The Secret Life of a Satanist: The Authorized Biography of Anton LaVey"*<sup>250</sup>)

It has been suggested that Courtney Love was/is involved with mind control programming (either programmed or as a "handler".) The same has been claimed of Cobain – presumably as a victim.<sup>251</sup> Courtney Love's father was Hank Harrison - writer and ex-manager of CIA assets, The Grateful Dead. There is a direct line of association between The Grateful Dead<sup>252</sup> and the CIA's drug-pushing "Merry Pranksters"<sup>253</sup> and Operation CHAOS.<sup>254</sup> ***"(Aldous) Huxley collaborator Keith Ditman provided author Ken Kesey with an unlimited supply of LSD, and it was from this small group that arose Kesey's guerrilla theatrical Merry Pranksters and the Grateful Dead, a rock band that still commands a large cultic following after the demise of its leader."***<sup>255</sup> According to Jim Keith (in his book *"Mind Control, World Control"*): ***"The first member of the Grateful Dead to take LSD, Robert Hunter, did so under the auspices of a 'government sponsored' Stanford University drug study. An FBI internal memo from 1968 also mentions the employment of Jerry Garcia of the Grateful Dead as an avenue 'to channel youth dissent and rebellion into more benign and non-threatening directions.' It is obvious with their 'laid-back', non-politically involved stance; the Grateful Dead have performed a vital service in distracting many young persons into drugs and mysticism, rather than politics."***<sup>256</sup>

Sierra Peterson – researcher of ritualistic abuse and mind control, and author of the *"Watching the Watchers"* blog<sup>257</sup> - claims that Hank Harrison was an associate of Lab Nine groupie/SRI asset Jack Sarfatti. ***"One of the people he [Jack Sarfatti]***

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<sup>250</sup> Blanche Barton, *The Secret Life of a Satanist: The Authorized Biography of Anton LaVey*, Feral House, U.S.; New edition (10 July 2001) ISBN-13: 978-0922915125

<sup>251</sup> Miranda Kelley, "MKULTRA Insider: Kurt Cobain was Assassinated", February 2, 2012 - <http://wariscrime.com/new/mk-ultra-insider-kurt-cobain-was-assassinated/>

<sup>252</sup> "Grateful Dead Lyricist: Subject in the CIA's MKUltra Program", Friday, September 20, 2013 - <http://beforeitsnews.com/alternative/2013/09/grateful-dead-lyricist-subject-in-the-cias-mkultra-program-2769816.html> See: Randall Mikkelsen, "Grateful Dead songwriter hits the road for rare tour", Sep 16, 2013 - <http://www.reuters.com/article/2013/09/16/entertainment-us-roberthunter-idUSBRE98F07720130916>

See: Jim Keith, "Mind Control World Control" (pg. 97, footnote 8)

<sup>253</sup> Martin A. Lee and Bruce Schlain, "Acid Dreams" (pg. 100)

<sup>254</sup> Operation CHAOS Links - [http://www.whale.to/b/chaos\\_h.html](http://www.whale.to/b/chaos_h.html)

<sup>255</sup> Jim Keith, "Mind Control, World Control" (pg. 97 – 98 See also: pg. 105 footnote 8: Carol White, "The New Dark Ages Conspiracy" (New York: New Benjamin Franklin House, 1984); Al Hiddell, "Paranotes", *Paranoia Magazine*, Winter 1995/1996)

<sup>256</sup> Jim Keith, "Mind Control, World Control" (pg. 179) See also: FBI documentation on The Grateful Dead - <http://vault.fbi.gov/The%20Grateful%20Dead%20/The%20Grateful%20Dead%20Part%201%20of%201/View>

<sup>257</sup> Sierra Peterson, "Watching the Watchers" - <http://eyeofwintermute.blogspot.co.uk/>

**mentioned hooking me up with was Hank Harrison, Courtney Love's father, who has been accused of domestic violence by every single member of his family. Jack told me that Harrison is an 'expert in mind control'”**<sup>258</sup> Allegedly, Sarfatti stated that: **“Harrison was secretly tied up with the intelligence community, most likely the military.”**<sup>259</sup> Strangely, Hank Harrison's 1980 edition of *“The Dead”* - a vague “documentation” of all things “Grateful Dead” - is dedicated to (amongst others) *“The boys at the Bohemian Club.”*<sup>260</sup> The Grateful Dead's Mickey Hart and Bob Weir are both documented Bohemian Club members/ Bohemian Grove attendees.<sup>261</sup>

If it appears that I have digressed too far into the world of music and away from the subjects of this book, think again! Kurt Cobain and Courtney Love were both obsessed with quasi-science fiction author William S. Burroughs. A crucial moment in Cobain's life was meeting Burroughs in October 1993 - just months before Cobain's death. ***“In October 1993 Cobain met with Burroughs in Lawrence, KS. During this first week of the tour, Alex MacLeod drove Kurt to Lawrence, Kansas, to meet William S. Burroughs. (...) ‘Meeting William was a real big deal for him.’ MacLeod remembered. ‘It was something he never thought would happen.’ They chatted for several hours, but Burroughs later claimed the subject of drugs didn't come up. As Kurt drove away, Burroughs remarked to his assistant. ‘There's something wrong with that boy; he frowns for no good reason.’”***<sup>262</sup>

Courtney Love's father, Hank Harrison, was once asked if he believed that William S. Burroughs had an impact on Cobain. His answer was an unequivocal ***“Yes, Very Negative.”***<sup>263</sup> Burroughs was heavily connected with the likes of Ken Kesey, Aldous Huxley and the “Merry Pranksters”<sup>264</sup> – a group that promoted drugs, supplied by the CIA, that had originally been produced for use in MKUltra. This combined with

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<sup>258</sup> Miranda Kelley, “MK ULTRA Insider: Kurt Cobain was assassinated”, O'Finian's Blog, February 2, 2012 - <http://wariscrime.com/new/mk-ultra-insider-kurt-cobain-was-assassinated/>

<sup>259</sup> <http://praxisforlife.org/?p=446> See also: “An Interview with the first manager of Grateful Dead, Hank Harrison, talks about the Psychedelic Time, Blues, Celts & Kurt Cobain”, November 8, 2011 - <http://blues.gr/profiles/blogs/an-interview-with-the-first-manager-of-grateful-dead-hank>

<sup>260</sup> Hank Harrison, “The Dead”, Celestial Arts (1980) ISBN-13: 978-0890872826

<sup>261</sup> Alex Shoumatoff, “Bohemian Tragedy”, Vanity Fair, May 2009 -

<http://www.vanityfair.com/culture/2009/05/bohemian-grove200905> See also: Debra J. Saunders, “Bohemian Grove - Men Only”, San Francisco Chronicle, July 10, 2011 - <http://www.sfgate.com/opinion/saunders/article/Bohemian-Grove-men-only-2355089.php>

<sup>262</sup> Charles R. Cross, “Heavier than Heaven: A Biography of Kurt Cobain”, Hyperion (August 21, 2002) ISBN-13: 978-0786884025 - See also: [http://dangerousminds.net/comments/when\\_kurt\\_cobain\\_met\\_william\\_burroughs](http://dangerousminds.net/comments/when_kurt_cobain_met_william_burroughs)

<sup>263</sup> “An Interview with the first manager of Grateful Dead, Hank Harrison, talks about the Psychedelic Time, Blues, Celts & Kurt Cobain”, November 8, 2011 - <http://blues.gr/profiles/blogs/an-interview-with-the-first-manager-of-grateful-dead-hank>

<sup>264</sup> Tom Wolfe, “The Electric Kool-Aid Acid Test”, Black Swan; New Ed edition (17 Feb 1989) ISBN-13: 978-0552993661

the aforementioned aspects (Hank Harrison and The Grateful Dead’s association with the CIA, LSD, MKUltra, etc.) raises some pretty big questions about William S. Burroughs. Burroughs was one of a small handful of writers who had an untold influence over the field of science fiction that dealt with metaphysics, drug abuse, paranoia and distorted perceptions of reality.

## They Called Him Burroughs

William Seward Burroughs II (also known by his pen name William Lee) was born on February 5, 1914. He was born into a prominent family, whose wealth came from an adding machine invented by his grandfather – who also founded the Burroughs Adding Machine Company, which evolved into the Burroughs Corporation. Burroughs maternal uncle was Ivy Lee<sup>265</sup> – P.R. guru for the Rockefeller family. Burroughs was an alumnus of the prestigious Los Alamos Ranch private boarding school, New Mexico.<sup>266</sup> Other famous alumni of the school include Gore Vidal and Santa Fe Opera founder John Crosby.<sup>267</sup> The school was acquired by the United States Army's Manhattan Engineering District in November 1942. The school awarded its final certificates in January 1943. The Army took control in February. Bizarrely, under the auspices of the military, it became the top-secret site of the Manhattan Project that created the first atomic bomb. Interestingly, the Los Alamos school had a masonic association. There are indications of this in the still-preserved Fuller Lodge, located on the site of the Los Alamos Historical Museum.<sup>268</sup>

Despite never truly considering himself a science writer, Burroughs certainly had a huge effect on the genre. His influence is still felt in the “cyberpunk” and “techno-noir” subgenre – most certainly influencing the likes of renowned sci-fi author William Gibson<sup>269</sup> - and can be seen in films such as “*The Matrix*”. Interestingly, Gibson’s “*Sprawl*” Trilogy features orbital machine intelligence manipulating events on Earth. This echoes something of Gene Roddenberry’s odyssey with Lab Nine and is a subject I will return to later in this chapter. Burroughs once said: “I

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<sup>265</sup> [http://en.wikipedia.org/wiki/Ivy\\_Lee#Early\\_life\\_and\\_career](http://en.wikipedia.org/wiki/Ivy_Lee#Early_life_and_career)

<sup>266</sup> William S. Burroughs (edited by James Grauerholz and Ira Silverberg; 1998), *Word Virus: The William S. Burroughs Reader*, Grove Press, published 2000, ISBN 0-8021-3694-X, ISBN 9780802136947

<sup>267</sup> [http://en.wikipedia.org/wiki/Los\\_Alamos\\_Ranch\\_School](http://en.wikipedia.org/wiki/Los_Alamos_Ranch_School)

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<https://www.google.co.uk/search?q=Fuller+Lodge&tbo=u&source=univ&sa=X&ei=BITJU8aJK8nF7Aapn4DACg&ved=0CCsQsAQ&biw=1366&bih=673>

<sup>269</sup> William Gibson catapulted cyberpunk to the height of mass popularity in the eighties. He predicted the contemporary information age with startling accuracy.

***read all the SF I could get my hands on. As I remember, there were some good stories in Amazing Stories and Weird Tales, though I can't remember who wrote them. The best of them seem to have disappeared without a trace. You don't find much really good SF because it's very hard to write; there just aren't many writers who have the imagination and know-how to make you believe this or that could actually ever take place.***"<sup>270</sup>

His biggest contribution to the genre was *"The Nova Trilogy"* - consisting of *"The Soft Machine"*, *"The Ticket That Exploded"* and *"Nova Express"*. It is difficult to summarise the overall plot of the trilogy (particularly in light of Burroughs "cut-up" style of writing), however many themes - such as time travel, mind control, subliminal messages, psychic abilities, pharmacological control and electronic subversion - are present in the books. The overriding theme of the trilogy is the nature of control mechanisms, specifically human and machine control of life. The books were a thematic follow-through from his work *"Naked Lunch"*.

Burroughs was known to have been fascinated by all things fringe and esoteric – particularly alternative and suppressed forms of technology. It is claimed that, during his visit with Burroughs, Kurt Cobain spent some time in an orgone accumulator that belonged to Burroughs. Some researchers cite a mixed media collage that Burroughs sent Kurt Cobain for his 27<sup>th</sup> birthday, which show Cobain waving from inside this "accumulator" – although, to be honest, the image shows Cobain sitting in what looks like nothing more than a small outdoor toilet!<sup>271</sup> However, it does appear that Burroughs may have been in possession of a genuine orgone accumulator at some point: ***"Burroughs was unhappy for most of his life, and he cycled through many belief systems in search of peace, including psychoanalysis, Scientology, and the use of Wilhelm Reich's orgone accumulator, a box that would supposedly rejuvenate the user."***<sup>272</sup>

The evidence of Burroughs various "beliefs" is widely documented. He was fascinated with a concept known as the "23 synchronicity principle" (the strange recurrence of the number 23.) Robert Anton Wilson (co-author of the *"Illuminatus!"* trilogy - a bizarre conspiracy satire/"limited-hangout" book –albeit a

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<sup>270</sup> Burroughs in Larry McCaffery's "Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers", University of Illinois Press (Jan 1991) ISBN-13: 978-0252061400

<sup>271</sup> A mixed media collage that Burroughs sent Kurt Cobain for his 27th birthday - [http://realitystudio.org/images/paintings/burroughs\\_collage\\_for\\_cobain.2.jpg](http://realitystudio.org/images/paintings/burroughs_collage_for_cobain.2.jpg)

<sup>272</sup> Matthew Gilbert, "'Call Me Burroughs' by Barry Miles", January 25, 2014 - <http://www.bostonglobe.com/arts/books/2014/01/25/the-life-and-times-william-burroughs/NdXpBePErha2VEwsdnzUmN/story.html>

very entertaining one!) was well aware of Burroughs' fascination with the "23" phenomenon: ***"According to Burroughs, he had known a certain Captain Clark, around 1960 in Tangier, who once bragged that he had been sailing 23 years without an accident. That very day, Clark's ship had an accident that killed him and everybody else aboard. Furthermore, while Burroughs was thinking about this crude example of the irony of the gods that evening, a bulletin on the radio announced the crash of an airliner in Florida, USA. The pilot was another captain Clark and the flight was Flight 23."***<sup>273</sup> The "Illuminatus!" trilogy mentions Burroughs and the "23 synchronicity principle." Jim Carrey also starred in a 2007 film about the principle - called *"The Number 23"*.

In an interview in 1987, Burroughs recalled having "hallucinations" at the age of four of ***"little grey men, playing in my block house, and green reindeer."***<sup>274</sup> Burroughs had a serious interest in secret societies beliefs and had connections to groups with occult-related backgrounds. Author and researcher Matthew Levi has noted that Burroughs was: ***"himself no stranger to altered states and irregular sexual practices, and with a lifelong obsession with the occult."***<sup>275</sup> It is known that he was a student of the occult associated "Left-Hand Path." ***"He brought to the table the left-handed path in Western letters and philosophy."***<sup>276</sup> In the 1960s, he joined (then left) the Church of Scientology.<sup>277</sup> He also took a keen interest in Aleister Crowley's Ordo Templi Orientis (as did his eventual close friend and CIA-linked/LSD guru Timothy Leary): ***"Robert Williams had arranged with Dr Christopher S. Hyatt from the Golden Dawn and owner/operator of New Falcon Publications to initiate William S. Burroughs into the 'Caliphate'. Breeze gave Hyatt a "special charter" to do so though Hyatt was supervised from a distance by James Wasserman (now a dedicated 'Caliphate' member) from Falcon."***

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<sup>273</sup> Robert Anton Wilson, "The 23 Phenomenon", May 2007 -

[http://www.forteanimes.com/features/commentary/396/the\\_23\\_phenomenon.html](http://www.forteanimes.com/features/commentary/396/the_23_phenomenon.html)

<sup>274</sup> This was revealed when Burroughs was interviewed by Larry McCaffery's and Jim McMenamin in July 1987 in Boulder, Colorado. See: "Conversations with William S. Burroughs", edited by Allen Hibbard, University Press of Mississippi, 1999 (pg. 182)

<sup>275</sup> Matthew Levi, "Some Reflections on Kenneth Grant", February 1, 2014 - <http://wiccanrede.org/2014/02/some-reflections-on-kenneth-grant/> See also: Matthew Levi, "The Magical Universe of William S. Burroughs"

<sup>276</sup> "MYSTICAL CANDY SKULL Interview with photographer Philip Heying", October 18, 2013 - <http://www.burroughs100.com/2/post/2013/10/mystical-candy-skull-interview-with-photographer-philip-heyng.html> See also: Tom King, "The Burroughs Guy: An Interview with James Grauerholz", July 30, 2007 - [http://www.lawrence.com/news/2007/jul/30/burroughs\\_guy/?print](http://www.lawrence.com/news/2007/jul/30/burroughs_guy/?print)

<sup>277</sup> David S. Wills, "The Weird Cult: William S. Burroughs and Scientology", Beatdom Literary Journal, December 2011.

***Williams and Hyatt discussed this with Burroughs and it was decided to decline the 'Caliphate' offer.***<sup>278</sup>

Cabell Mclean, a close friend who lived with Burroughs for a while, also recalled an experience associated with Chaos Magic (experienced by Mclean, Burroughs and a female associate) that was initiated by ***“a chunk of raw Thai black opium weighing about half a pound. (...) We received (it) from a fan who was a drug importer. He had never met Bill before, but treated him as a sort of godfather, deserving this gesture of respect. Typically, Bill was quite nonchalant about this huge quantity of 'O', and kept it casually in the very back of our freezer. Whenever he or I wanted some, we just chipped of a small one-gram hunk.***<sup>279</sup>

## The Soft Machine

Burroughs was no stranger to drug use. His fascination with drug-induced consciousness expansion has added to the notion that he was somehow associated with those agenda players with a similarly vested interest – such as the CIA. It is curious that whilst the CIA and the U.S. military were supporting sojourns into the mystical drug territories of South America, Burroughs seemed to be in exactly the same place, doing the same thing, at the exact same time. Like Andrija Puharich, Burroughs was in Mexico during the fifties seeking out ayahuasca. *“The Yage Letters”*, co-authored by Burroughs, recounts a number of these expeditions – including a trip to Peru in the early fifties. The book also explains how he hoped to gain experiences such as ESP and “mental telepathy” through use of these drugs.<sup>280</sup>

In an interview with Larry McCaffery and Jim McMenamin in July 1987 in Boulder, Colorado, Burroughs was asked about the CIA and U.S. military’s interest in these types of phenomenon. Burroughs answers are noteworthy in that they appear to avoid drawing any attention to his possible involvement. He also muddled and downplayed the extent of American involvement, placing the onus on Soviet activities.

***“JM: What about government funding for that type of thing?”***

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<sup>278</sup> Peter-Robert Koenig, “Phantoms of the Paradise”, “ORDO TEMPLI ORIENTIS background information” - <http://www.parareligion.ch/2005/phantom.htm>

<sup>279</sup> Cabell Mclean, "Playback: My Personal Experience of Chaos Magic with William S. Burroughs, Sr." See: O. Neo-Sannyas and Sven Davisson, "Ashe: Selections from the Journal of Experimental Spirituality", Mandrake of Oxford (1 Jan 2003) ISBN-13: 978-1869928803 (pg. 73)

<sup>280</sup> William Burroughs, Allen Ginsberg and Oliver Harris, "The Yage Letters Redux", City Lights Books; 4th Ed edition (31 Dec 2005) ISBN-13: 978-0872864481

**WB: Not that I know of. There might well be, but if it's being done, it isn't overt. I should imagine the Russians are more likely to be into that. They're really much more practical than we are, you know.**

**LM: Do you think the fact that we're not conducting serious research into these areas has to do with the empirical biases of thinking over here?**

**WB: The scientists may take it seriously enough. But remember: when it comes time to allocate money for it, politicians are going to say to themselves. This is fine, but what are our constituents going to think if they find out about the CIA secretly in the Nevada desert somewhere. They couldn't justify the appropriations to Congress, and Congress couldn't justify them to their constituents. Well, the Russians don't have to worry about their constituents. That's a big advantage in getting anything done.**

**LM: Were these the CIA experiments involving the use of LSD?**

**WB: These experiments were more involved with ESP and trying to get up a way to control and contact agents using ESP. Far-seeing was one of the things; the CIA has done a lot of experiments with far-seeing. The idea was that agents could go and see enemy encampments and emplacements. I've read a number of books on the subject. Quite interesting, well documented. I used the idea in *Cities of the Red Night* with the character Yen Lee.”<sup>281</sup>**

In a 1976 article for the magazine “*Crawdaddy*”, Burroughs was far more pointed about the CIA’s involvement with drugs, the occult, technology and psychic phenomenon. **“Now anyone who has lived for any time in countries like Morocco where magic is widely practiced has probably seen a curse work. I have. However, the curses tend to be hit or miss, depending on the skill and power of the operator and the susceptibility of the victim. And that isn't good enough for the CIA or similar organization: ‘Bring us the ones that work not sometimes but every time.’ So what is the logical step forward? TO DEVISE MACHINES THAT CAN CONCENTRATE AND DIRECT PSYCHIC FORCE WITH PREDICTABLE EFFECTS. I suggest that what the CIA is or was working on at the top secret Nevada**

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<sup>281</sup> This was revealed when Burroughs was interviewed by Larry McCaffery’s and Jim McMenamin in July 1987 in Boulder, Colorado. See: “Conversations with William S. Burroughs”, edited by Allen Hibbard, University Press of Mississippi, 1999 (pgs. 181 – 182)

***installation may be described as COMPUTERIZED black magic. If curse A doesn't make it, Curse Program B automatically goes into operation and so on.***<sup>282</sup>

In his piece *"The Limits of Control"*, Burroughs discussed state sponsored mind control and cited the likes of Sirhan Sirhan and MKUltra's Dr. Jose Delgado.

***"Brainwashing, psychotropic drugs, lobotomy and other, more subtle forms of psychosurgery; the technocratic control apparatus of the United States has at its fingertips new techniques which if fully exploited could make Orwell's 1984 seem like a benevolent utopia."***<sup>283</sup>

Burroughs was closely associated with Brion Gysin and a device known as "The Dream Machine" – a sort of revolving lampshade that utilised light, shape and movement to induce altered state of consciousness. The science behind the device is based on the "flicker rate" principle – which some researchers have studied in relation to television. It has often been suggested that Gysin was affiliated with the CIA. The 2008 film – *"FLicKeR"* - was based on John Geiger's book *"Chapel of Extreme Experience"* and starred (amongst others) Laurel Canyonite/agenda associate Kenneth Anger. John Geiger, who authored books on Brion Gysin and the Dream Machine, once said, ***"Gysin was a mythomaniac, so the hardest part was cutting through all the bullshit and that process was not always helped by his old friends. I had one of his acolytes tell me in hushed tones that Gysin had been CIA. Yeah right, the CIA's going to recruit a rapacious gossip as an operative. Good cover though: gay, druggie, avant-garde artist. Couldn't hide his moods, little more a state secret. Nobody'd ever guess that he was really passing the goods to Uncle Sam."***<sup>284</sup>

One close associate of Burroughs was Timothy Leary. It is widely believed that Leary was an asset of the CIA and military industrial complex - helping to promote the widespread use of those psychoactive substances that were created in CIA-sponsored laboratories. In 1977, Leary published *"Exo-Psychology"* - in which he discussed the global agenda mechanism of psychological control. ***"Government psychologists must have total control over the citizenry, and there must be total secrecy and censorship. One dissident, freedom-oriented psychologist can totally disrupt a psychological fascism by public exposure. Psychological control***

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<sup>282</sup> "William S. Burroughs on Electronic Mind Control" – See William S Burroughs, "Black Magic Mind War", Crawdaddy, July, 1976 - [http://web.archive.org/web/20030623220407/http://alexconstantine.50megs.com/william\\_s\\_burroughs.html](http://web.archive.org/web/20030623220407/http://alexconstantine.50megs.com/william_s_burroughs.html)

<sup>283</sup> William S. Burroughs, "The Limits of Control" - <http://eng7007.pbworks.com/w/page/18931079/BurroughsControl>

<sup>284</sup> Interview with John Geiger, February 2006, RealityStudio: A William S. Burroughs Community - <http://realitystudio.org/interviews/john-geiger/>

***techniques cannot be employed in a democracy where minority groups can campaign against and publicly discuss the techniques being used. Thus, the proposals of B.F. Skinner cannot be implemented except in a state where the government has total control of communication.***"<sup>285</sup>

In October of the same year, a conference was held at the University of California in Santa Cruz, entitled "LSD: A Generation Later". The conference was attended by thousands of people, including a number of figures closely associated with the CIA's LSD experiments - such as Dr. Albert Hofmann. Allen Ginsberg and Timothy Leary also attended and spoke on the subject of CIA involvement in the LSD movement. Although it seems that no one took him that seriously, Leary stated: ***"The LSD movement was started by the CIA (...) I wouldn't be here now without the foresight of the CIA scientists. (...) It was no accident, (...) it was all planned and scripted by the Central Intelligence, and I'm all in favour of Central Intelligence.***"<sup>286</sup>

Leary further reiterated his support of the CIA's experiments in an interview with mind control researcher Walter Bowart during the seventies. Bowart asked him, ***"Do you think CIA people were involved in your group in the sixties?" Leary responded, "Of course they were. I would say that eighty percent of my movements, eighty percent of the decisions I made were suggested to me by CIA people... I like the CIA!" (...) Asked whether he had been used by the CIA, Leary said, "I've known this for ten years.***"<sup>287</sup>

In his early career, Leary was a successful clinical psychologist and wrote extensively on the subject. He also developed a personality test (called "The Leary" - favoured by the CIA) to test prospective employees.<sup>288</sup> He was appointed as a lecturer at Harvard University – a known hotbed of CIA and military-funded LSD experiments.<sup>289</sup> In the summer of 1960, Leary was introduced to magic mushrooms whilst in Cuernavaca, Mexico.<sup>290</sup>

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<sup>285</sup> Timothy Leary, "Exo-Psychology: A Manual On The Use Of The Human Nervous System According To The Instructions Of The Manufacturers", Starseed/Peace Press Publication 1977 Los Angeles, California – See: [https://archive.org/stream/manexopsychology00learrich/manexopsychology00learrich\\_djvu.txt](https://archive.org/stream/manexopsychology00learrich/manexopsychology00learrich_djvu.txt)

<sup>286</sup> Martin A. Lee and Bruce Shlain, "Acid Dreams" (pg. 7)

<sup>287</sup> Jim Keith, "Mass Control: Engineering Human Consciousness", Adventures Unlimited Press; New Ed edition (1 Aug 2003) ISBN-13: 978-1931882217 (pg. 109)

<sup>288</sup> Martin A. Lee and Bruce Shlain, "Acid Dreams" (pg. 64)

<sup>289</sup> Ibid. pg. 65

<sup>290</sup> Ibid. pg. 65

***“Leary was eager for William Burroughs to take the mushroom pills. Burroughs, author of Naked Lunch, was something of a mentor to the beat generation. In the summer of 1961 Leary travelled to Tangiers, where Burroughs was living at the time. He was working on a new novel, The Soft Machine, smoking a considerable amount of Moroccan kit, and experimenting with a flicker machine developed by his friend Byron Gysin that caused hallucinations similar to mescaline or LSD. The poets Alan Ansen and Gregory Corso were there for the session along with Leary and Ginsberg. Things got off to a swimming start as they sauntered in the warm moonlight high on psilocybin. But the mood quickly changed once it became apparent that the mushroom was not to Burroughs's liking. “No good, no bueno,” he kept shaking his head. He split from the others and waited out the “high” in seclusion.”***<sup>291</sup>

Leary was also responsible for coaxing Burroughs to Harvard to be involved with “consciousness alteration” experiments. ***“Burroughs looked forward to working with sensory deprivation and submersion tanks, stroboscopes, machines to measure brain waves, and all the technical wonders that a prestigious university could supply. But his hopes were dashed as soon as he arrived at Harvard. All he found was a semi-permanent cocktail party with a bunch of starry-eyed intellectuals talking some half-assed jive about brotherly love.”***<sup>292</sup>

It is worth noting that when Leary was fired by Harvard in 1963, he continued his study of psychoactive substances with Burroughs in Mexico. Both were eventually expelled from the country. Burroughs rapidly distanced himself from the psychedelic scene. In *“Acid Dreams: The Complete Social History of LSD: The CIA, the Sixties, and Beyond,”* Martin A. Lee and Bruce Shlain noted that: ***“Despite rampant enthusiasm for hallucinogens among his peers, (Burroughs) suspected that sinister forces were also interested in these drugs and that Leary and his sidekicks might be playing right into their hands. Burroughs feared that psychedelics could be used to control rather than liberate the vision-starved masses. He understood that the seeker of enlightenment was especially vulnerable to manipulation from without, and he sounded an urgent warning to this effect in the opening passages of Nova Express, published in 1964.”***<sup>293</sup>

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<sup>291</sup> Ibid. pg. 70

<sup>292</sup> Ibid. pg. 71

<sup>293</sup> Ibid. pg. 71

This begs the question of how much Burroughs really knew. Whilst his knowledge may have come from his various associates, it has also been suggested that Burroughs knew because he was somewhat “on the inside” of the agenda. The suggestion is a contentious one, yet it is supported by a degree of circumstantial evidence.

## Exterminator!

In the introduction to *“The Yage Letters”*, it is stated that: **“Burroughs had once tried to enlist in the OSS, wartime forerunner of the CIA, was one of his more sinister qualifications as the man who could dig it.”**<sup>294</sup> A number of researchers claim that Burroughs was an assassin/hit man for the CIA. A few years ago, a short film appeared on the internet (called *“William Burroughs: CIA Killer”*) that connected some of the suspicious dots in his life and argued that Burroughs was an “assassin”. The film quickly vanished from the web and has not re-appeared since.<sup>295</sup> The circumstantial factors still remain though. Burroughs was obsessed with deadly weapons. **“(He) owned 28 guns and 43 knives. The guns ran the gamut from derringers to shotguns to flare guns to a .454 Casull, and everything in-between.”**<sup>296</sup> One recurring theme throughout several of his novels (particularly *“The Nova Trilogy”*) is the inclusion of the character Hassan-i Sabbah and the associated group known as “Hashshashin” or “Assassins” - Nizari Ismailis.<sup>297</sup>

Burroughs was also involved (directly and indirectly) with a number of bizarre murders. The first came about via his “beat generation” associates – namely that of David Kammerer. Kammerer was a childhood friend of Burroughs. Both attended primary school together, socialised in the same circles and even travelled through parts of France together. Both considered each other close friends.<sup>298</sup> Kammerer became sexually infatuated with Burroughs’ renowned ‘Beat’ peer, Lucien Carr. After years of pursuing Carr, events seemingly turned nasty on the evening of August 13, 1944. After allegedly assaulting Carr, Carr stabbed Kammerer to death, tied and weighted his body, and dumped it in the Hudson River, New York. Carr’s first port of call was Burroughs’ apartment, where he gave

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<sup>294</sup> William Burroughs, Allen Ginsberg and Oliver Harris, “The Yage Letters Redux”, City Lights Books; 4th Ed edition (31 Dec 2005) ISBN-13: 978-0872864481 (pgs. xxvi - xxvii)

<sup>295</sup> Here is one example of a dead link to the video - <http://www.youtube.com/watch?v=VQL3FvWGx2g>

<sup>296</sup> Hikuta! - Tom Peschio on Burroughs and His Guns, RealityStudio - <http://realitystudio.org/biography/hikuta/>

<sup>297</sup> Hassan-i Sabbah - [http://en.wikipedia.org/wiki/Hassan-i\\_Sabbah](http://en.wikipedia.org/wiki/Hassan-i_Sabbah) See also: Edward Burman, “The Assassins: The Holy Killers of Islam”, Aquarian Press (24 Sep 1987) ISBN-13: 978-1852740276

<sup>298</sup> William Lawlor, “Beat Culture: Lifestyle, Icons and Impact”, ABC-CLIO, 2005 (pg. 46)

Burroughs a packet of cigarettes stained with Kammerer's blood. Burroughs flushed the evidence down the toilet. A number of Carr's peers helped him dispose of the offending knife.<sup>299</sup> When Carr eventually turned himself in, Burroughs was also arrested as a material witness. Carr was charged with first-degree manslaughter and sentenced to a term of one-to-twenty years in prison. He ended up serving two years. The incident seemingly inspired Burroughs and Jack Kerouac's collaborative novel *"And the Hippos Were Boiled in Their Tanks"*.<sup>300</sup>

During the late 1940s, Burroughs lived with his common-law wife Joan Vollmer and two children. Burroughs got in trouble with the law on several occasions (drug abuse, drug distribution and lewd behaviour), prompting him and his family to relocate. The family eventually settled in Mexico City. On September 6, 1951, Vollmer was shot in the head by Burroughs. She died later the same day. It is uncertain what exactly transpired – Burroughs initially claimed that he was enacting a game of "William Tell" (with Vollmer balancing a water tumbler on head) and accidentally missed his target. He later claimed that he was selling the gun to an acquaintance when it misfired.<sup>301</sup> Burroughs was charged with murder and held for two weeks before being released on bail. His brother paid the bail at a cost of several thousand dollars. With Burroughs reporting once a week to the Mexico City jail to confirm his whereabouts, little happened for over a year. Strangely, his attorney Bernabé Jurado shot and killed the child of a government official and quickly fled the country. Burroughs followed suit, returning to the United States. In his absence, he was convicted of manslaughter. Astoundingly, he received a two-year suspended sentence and was never pursued (for the crime) any further.<sup>302</sup> In light of all this, I was slightly surprised to learn that Burroughs was once a detective for hire!<sup>303</sup>

Burroughs became a dedicated writer following Vollmer's death. He eventually found himself in Tangiers, Morocco – living in a house where local boys were prostituted to visiting American and English men.<sup>304</sup> This period inspired his short

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<sup>299</sup> James Campbell, "This is the Beat Generation", University of California Press, London, 1999 (pgs. 30–33)

<sup>300</sup> Jack Kerouac & William S. Burroughs, "And the Hippos Were Boiled in Their Tanks", Penguin Classics; 1 edition (6 Aug 2009) ISBN-13: 978-0141189673

<sup>301</sup> [http://en.wikipedia.org/wiki/Joan\\_Vollmer](http://en.wikipedia.org/wiki/Joan_Vollmer)

<sup>302</sup> James W. Grauerholz, "The Death of Joan Vollmer Burroughs: What Really Happened?", American Studies Department, University of Kansas, January 7, 2002 See: <http://www.artifacting.com/blog/wp-content/uploads/2003/11/deathofjoan-full.pdf>

<sup>303</sup> Dennis McNally, "Desolate Angel: Jack Kerouac, The Beat Generation, And America", Da Capo Press; export ed edition (20 Mar 2003) ISBN-13: 978-0306812224 (pg. 64)

<sup>304</sup> Ted Morgan, "Literary Outlaw: The Life and Times of William S. Burroughs", W. W. Norton & Company; Reprint edition (20 July 2012) ISBN-13: 978-0393342604 (pgs. 238 – 242)

story collection *“Interzone”*. Several of these Tangier-inspired stories appeared in his 1973 collection *“Exterminator!”* The title story of the latter depicted an insect “exterminator” – another job that Burroughs once held.<sup>305</sup> This theme also appeared in *“Naked Lunch”*. James Campbell, author of *“This is the Beat Generation: New York, San Francisco, Paris”*, confirmed that *“Naked Lunch”* was influenced by **“stories about Tangiers and its inhabitants found their way in.”**<sup>306</sup>

*“Naked Lunch”* is seen as giving a wealth of clues to Burroughs’s possible agenda connections. Amongst the many (quite frankly) sick themes on display in the novel, there are a number of disturbing references to illicit trafficking in something called the “real black meat”, as well as “hanging boys” in “limestone caves”. A number of researchers have suggested that these may be allusions to ritual practices involving boys. Allegedly (although I haven’t been able to find the primary source of the reference), Jack Kerouac and Allen Ginsberg once said to Burroughs, **“Bill, what’s all this stuff about boys being hung in limestone caves?”**<sup>307</sup> Burroughs writing was usually semi-autobiographical.

In 1991, the David Cronenberg directed film *“Naked Lunch”* was released. The film was a loose adaption of the eponymous novel, containing characters and themes from many of Burroughs works as well as a metaphorical replay of Joan Vollmer’s murder. In the film, William Lee is a bug exterminator who hallucinates that he is a secret agent charged with a mission to kill Joan – he does this while attempting to shoot a drinking glass off her head in imitation of William Tell. Lee has a “handler” whom he files “reports” with. Toward the climax of the film, Lee has to prove he is worthy of entry into “Annexia”. He does this by “re-murdering” a doppelganger of his dead wife. Pretty spooky stuff! Burroughs once said: **“I am forced to the appalling conclusion that I would never have become a writer but for Joan’s death, and to a realization of the extent to which this event has motivated and formulated my writing... the death of Joan brought me in contact with the invader, the Ugly Spirit, and manoeuvred me into a life long struggle, in which I have had no choice except to write my way out.”**<sup>308</sup>

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<sup>305</sup> Dennis McNally, “Desolate Angel: Jack Kerouac, The Beat Generation, And America”, Da Capo Press; export ed edition (20 Mar 2003) ISBN-13: 978-0306812224 (pg. 64)

<sup>306</sup> James Campbell, “This is the Beat Generation: New York, San Francisco, Paris”, University of California Press (31 Dec 2001) ISBN-13: 978-0520230330 (pg. 278)

<sup>307</sup> “Cobain murdered by CIA”, David Icke Forum - <http://www.davidicke.com/forum/showthread.php?p=1058660310>

<sup>308</sup> Legends & Legacies: William S. Burroughs, The Man in the Gray Flannel Suit - <http://www.legacy.com/news/legends-and-legacies/william-s-burroughs-the-man-in-the-gray-flannel-suit/237/>

What else did Vollmer's death bring about for Burroughs? Like the metaphorical entry into Annexia, was he granted access to an aspect of the global agenda? It is curious to note: "***While living abroad in Tangiers, London and Paris, he was often mistaken for a CIA agent.***"<sup>309</sup> In a final twist of the Burroughs story, his life story was portrayed in a 2000 film - written and directed by Gary Walkow – called "*Beat*". Who was chosen to play Joan Vollmer in the film? Why, none other than Courtney Love!

## Swinging Satellites

Philip K. Dick – often referred to as "PKD" – was a truly inspirational and prescient figure of the science fiction genre. PKD wrote 44 novels and 120 short stories over thirty years. His writing predominantly examined the nature of perception and reality, particularly the role of science and technology in relation to the subject. He proposed that technology would reshape our perceptions of our past, present and future – effectively altering our memories. This theme informed the narrative of his 1966 novella "*We Can Remember It for You Wholesale*" (which became the basis of the movie "*Total Recall*") and the 1968 novel "*Do Androids Dream of Electric Sheep*" (the inspiration for Ridley Scott's "*Blade Runner*".) The former depicted a market for convincing but artificial/implanted memories. Both stories asked the question: If memories are implanted without knowledge, how can you know that you are "the real you"? "*Do Androids Dream of Electric Sheep?*" featured a device called "the empathy box" - influenced by the model of television. This was one of the earliest realisations of virtual reality. PKD saw the technology as being used to fool people.

In February/March 1974, PKD experienced a prolonged life-altering event that became known simply as 2-3-74. The event was infamously depicted in a comic strip by one Robert Crumb – called "*The Religious Experience of Philip K. Dick*" – in Issue 17 of "*Weird*".<sup>310</sup> PKD was suffering pain following the botched surgical removal of impacted wisdom teeth. On February 20, he received a delivery of medication from a young woman. "*The Religious Experience of Philip K. Dick*" described how the woman was wearing a Christian ichthys pendant. As the sunlight reflected off the gold pendant, the object generated a "pink beam" that struck Dick's forehead – imparting vast information, including the knowledge that

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<sup>309</sup> Ibid.

<sup>310</sup> The Religious Experience of Philip K. Dick by R. Crumb from *Weirdo* #17, Philip K. Dick Fan Site - <http://www.philipkdickfans.com/resources/miscellaneous/the-religious-experience-of-philip-k-dick-by-r-crumb-from-weirdo-17/>

his young son was ill. The story described the boy being rushed to hospital, saving him from a near-fatal affliction. Following the event, PKD endured weeks of mind-expanding hallucinations where he encountered a "transcendentally rational mind" known varying as "Zebra", "Firebright", even "God".

However, the specifics of these events appear to have been slightly misinterpreted – particularly the “pink beam” (his then-wife Tessa stood with him at the door the whole time and witnessed nothing like the description in PKD’s book “VALIS”) and the account of their son’s life threatening condition. Their son, Christopher, was taken to the doctor with “strange symptoms” in July ’74 and diagnosed with an inguinal hernia in August. The first mention of Christopher’s forthcoming surgery was noted on 18 October to writer Thomas M. Disch.<sup>311</sup> Nevertheless, the parts about PKD’s visions and interaction with seeming “entities” (of a sort) appear to be true.

PKD eventually concluded that the various “voices” and “entities” that communicated with him throughout the 2-3-74 experience were simply aspects of a larger “artificial intelligence” (A.I.) system called “VALIS” (Vast Active Living Intelligence System.) PKD believed that he was in communication with A.I. entities known as “Teachers” – the most dominant of these was a mechanical female voice identified as “Sadassa Ulna” (in his vast work “*Exegesis*”, PKD referred to this entity as “Diana”, “Sophia” and “Shekinah”.) PKD believed that VALIS was real and that it was a kind of satellite beaming messages to Earth – although this was further complicated by his later conviction that VALIS was actually part of a larger illusion.

PKD eventually articulated the VALIS interaction into an eponymous book (published in 1981), followed by “*The Divine Invasion*” (1981), “*The Transmigration of Timothy Archer*” (1982) and the posthumously published “*Radio Free Albemuth*”. Many of his thoughts on the experience formed the basis of an 8000-page, one-million-word continuing dialogue with himself that became known as the “*Exegesis*”. Although the 976 page book “*The Exegesis of Philip K. Dick*” was published in 2011, much of the original “*Exegesis*” material remains unpublished to this day. Of the VALIS communications, PKD said: “***They only come late at night, when the background din and gabble of our world have faded out. Then, faintly, I hear voices from another star. Of course, I don’t usually tell people this when they ask, “Say, where do you get your ideas?” I just say, “I don’t know”. It’s***

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<sup>311</sup> Anthony Peake, “A Life of Philip K. Dick: The Man Who Remembered the Future”, Chapter Eight: The Theophany (1972-74) – “The Diagnosis”, Arcturus Publishing; First Edition (1 Oct 2013) ISBN-13: 978-1782122425

*safer.*<sup>312</sup> PKD sensed how people might react. He once described how he wished: ***“To HIDE behind the veil of fiction (...) I can claim that I made the whole thing up. The revelations that I received were so astounding that it has taken me five years to arrive at a place where I will even put forth the concept as fiction.”***<sup>313</sup>

The notion of machine-like “voices” and orbiting artificial intelligence machines has repeatedly cropped up during my research and I have alluded to such themes during Gene Roddenberry’s experience with Lab Nine, the Uri Geller communications, Jack Sarfatti’s experience and so on. Much of the Lab Nine phenomenon also occurred around the same time as PKD’s 2-3-74 experience. Some researchers have claimed that some form of implant may have been responsible for assisting these “communications” – such as devices like Andrija Puharich’s tooth implanted “hearing aid”. Was PKD’s “botched” dental surgery connected to 2-3-74 in a more sinister manner?

The notion of communication with extra-terrestrial “satellites” has appeared throughout the history of Ufology. Donald Keyhoe once wrote about “artificial satellites”, claiming (in the 1950s) that one or two of these objects orbited the Earth. In 1954, researcher Wilbert Smith (who initiated Project Magnet – a Canadian Government-supported project set up to monitor the UFO phenomenon by studying magnetic and gravimetric readings) studied the accounts of Frances Swan - an alleged ET contactee. Swan contacted the U.S. government regarding two mysterious “satellites” which seemingly orbited the Earth throughout 1953 and 1954. On one occasion, one of these objects apparently hovered 90,000ft over The Pentagon.<sup>314</sup> Swan claimed to have been in contact with some of the occupants of these “satellites”. One was named ‘Affa’ – Commander of ‘M4 – M4’. Another (named ‘Ponar’, Commander of ‘L11’) described their craft as 190 miles across in size. Swan’s information was studied by retired Vice-Admiral Herbert Knowles, who asked her technical questions – which she was able to answer in detail. Knowles became convinced that she had genuine knowledge. Bizarrely, Swan was later investigated by the FBI.<sup>315</sup>

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<sup>312</sup> Lawrence Sutin, “Divine Invasions: A Life of Philip K. Dick”, Gollancz (9 Feb 2006) ISBN-13: 978-0575078581 (pgs. 101 – 124) See also: New Release: Classic Science Fiction by Philip K. Dick, May 23, 2010 - <http://eloquentvoice.com/?p=259>

<sup>313</sup> Brad Steiger, Philip K. Dick’s Phylogenic Memory and the Divine Fire, Friday, March 7, 2008 - <http://dedroidify.blogspot.co.uk/2008/03/philip-k-dicks-phylogenic-memory-and.html>

<sup>314</sup> Grant Cameron, “Canadian UFO Director gets an Alien Letter” - [http://www.presidentialufo.com/old\\_site/frances\\_swan.htm](http://www.presidentialufo.com/old_site/frances_swan.htm)

<sup>315</sup> Grant Cameron, “Eisenhower Answers His UFO Mail” - [http://www.presidentialufo.com/old\\_site/eisenhow3.htm](http://www.presidentialufo.com/old_site/eisenhow3.htm)

On a related subject, a number of researchers have drawn a connection between PKD's VALIS and the alleged "Black Knight satellite" – a large artificial satellite that was seemingly detected orbiting above the continental United States. ***"Astronaut Gordon Cooper Jr. allegedly caught a first-hand glimpse of the object during his 22-orbit Mercury-Atlas 9 flight."***<sup>316</sup>

PKD's experiences with orbital machines, machine-like voices and extra-terrestrial paradigms did not begin in 1974. In September 1954, Dick and his then-wife Kleo moved to a house in Point Reyes Station and befriended neighbours June and Jerry Kresy. The Kresy's invited the Dicks to join their local group – led by a mercurial woman who espoused a belief that the apocalypse would arrive on 22 April 1959 and that the "believers" would be saved by the arrival of a group of 'space brothers' and their flying saucer. The Dicks quickly parted company with the group. The day, obviously, came and went without event.<sup>317</sup>

Later in his life, Dick took a considerable interest in alleged UFO contactee Benjamin Creme.<sup>318</sup> In the late seventies, PKD contacted Brad Steiger (aka Eugene E. Olson) - author of almost 170 books, including *"Gods of Aquarius"* and co-authored *"Alien Rapture: The Chosen"* – suspecting that he was himself a "star child". "Star children" or "star people" are, according to Steiger, ***"Individuals who feel that they bear within their genes awareness acquired by extra-terrestrial interaction with humans in prehistoric or ancient times and who have now been activated by DNA memory to fulfil a mission in assisting others in their spiritual and evolutionary advancement."***<sup>319</sup>

On Good Friday 1961, PKD experienced what became known as "The Eldritch Vision". In some accounts, he described tending a flower bed in his garden; in others he recalled walking a country lane near his home. In any case, he recalled a disturbing vision of ***"a great streak of black sweeping across the sky."***<sup>320</sup> In a July 1974 interview with the London Daily Telegraph, PKD elaborated: ***"What I saw was***

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<sup>316</sup> Martin J. Clemens, "The Black Knight Satellite, Bracewell Probes, and Philip K. Dick", February 21, 2014 - <http://mysteriousuniverse.org/2014/02/the-black-knight-satellite-bracewell-probes-and-philip-k-dick/>

<sup>317</sup> Anne R Dick, "The Search for Philip K. Dick", Tachyon Publications; Reprint edition (24 Nov 2010) ISBN-13: 978-1616960001 (pg. 28)

<sup>318</sup> Allen H. Greenfield, "Secret Rituals of the Men in Black", 2005 - Chapter 16 - In Summary: A Radical Revision of the History of Planet Earth. See also: "Tony Grisoni on writing The Owl in Daylight" - <http://www.dickien.fr/dossiers/tony-grisoni/interview-tony-grisoni-owl-daylight-english.html>

<sup>319</sup> Brad Steiger, "Philip K. Dick's Phylogenic Memory and the Divine Fire", Alternative Perceptions magazine, Issue 118, Nov 2007 See also: <http://technocult.net/archives/2007/11/04/philip-k-dicks-phylogenic-memory-and-the-divine-fire/>

<sup>320</sup> Ibid. pg. 66

***some form of evil deity... not living but functioning; not looking so much as scanning, like a machine or monitor. It had slotted eyes and always hung over one particular spot.***<sup>321</sup> The account is also recalled in Patricia S. Warrick's *"Mind in Motion: The Fiction of Philip K. Dick"*: ***"I looked up at the sky and saw a face. I didn't really see it but the face was there, and it was not a human face; it was a vast visage of perfect evil. It had empty slots for eyes - it was metal and cruel and, worst of all, it was God."***<sup>322</sup>

## **PKDUltra**

PKD had a bizarre, troubled, yet fascinating life. His "visions" and state of mind were often attributed to mystic and paranormal phenomenon, or the likes of schizophrenia, paranoia, and repeated drug use. Although he was renowned for his drug use, it appears that PKD only took LSD - the CIA's drug of choice in their clandestine operations – a handful of times in his life. It is important to note that Dick was very aware of the agenda connections between the CIA/military industrial complex and mind altering drugs, altered states of reality, police power and corporate cover-ups – he had, after all, been metaphorically depicting the phenomenon in his books since the 1950s.

Whilst many records of PKD's life show that he had tenuous connections to the agenda, only a small number of researchers have ever talked about the deeper implications. Was there a darker side to PKD's agenda associations? Is it possible that some of the strange experiences in PKD's life – and his almost fractured state of mind – were orchestrated by the agenda? For that matter, could PKD have been an unwitting mind control victim? PKD believed he was a gifted child. At the age of eighteen, he attended the Langley Porter Neuropsychiatric Institute in San Francisco, for a series of psychological and psychometric tests. He claimed that he was part of a special study of students with high IQs.<sup>323</sup> Psychometric tests appear in a number of PKD's books. PKD was also a patient at Langley on numerous occasions throughout his life. The research facility is historically associated with SRI, which in turn was connected to U.S. military and CIA mind control projects. I should also point out that PKD spent large chunks of his life living in the San Pablo/San Francisco Bay area – just a stone's throw away from SRI.

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<sup>321</sup> Philip Purser, "Even Sheep Can Upset Scientific Detachment", Daily Telegraph #506 (pgs. 27-30)

<sup>322</sup> Patricia S. Warrick, "Mind in Motion: The Fiction of Philip K. Dick", Southern Illinois University Press, 1987 (pg. 95)

<sup>323</sup> Anthony Peake, "A Life of Philip K. Dick", Chapter Two: The Beginning (1928-46) – "Behind The Counter"

When PKD was born in 1928, he had a twin sister (named Jane) who died within six weeks of birth. Despite their short time together, Jane was a profound influence on him. He considered her the “missing part” of himself. The “twin” phenomenon has been studied in relation to those people with a “heightened sense of awareness.” In Volume One of *“Science Fiction and the Hidden Global Agenda”*, I discussed the relevance of twins and “twinning” in certain mind control research programs.

During the mid-50s, the socialist views and left-wing activities of PKD’s wife Kleo brought the couple to the attention of the FBI. The couple were visited by two individuals “George Smith” and “George Scruggs” who eventually claimed to be FBI agents. The couple became good friends with the two men. Scruggs apparently even taught PKD how to drive.<sup>324</sup> PKD claimed that the two agents were members of “Red Squad” – specialized in infiltrating, conducting counter-measures and gathering intelligence on political and social groups – and that they were also investigating the “subversive” content of his writing.<sup>325</sup>

During the mid-60s, PKD became fascinated with the Laurel Canyon scene – particularly the music of The Rolling Stones, Jefferson Airplane and The Grateful Dead. PKD was close friends with science fiction writer Radell Faraday “Ray” Nelson. Nelson recalled PKD’s association with a local poet who edited a well-received literary review magazine. According to Anthony Peake, in his book *“A Life of Philip K. Dick: The Man Who Remembered the Future”*, ***“This individual, called ‘The Connection’ also had associations with many of the original members of the ‘beat’ movement such as the novelist and artist William Burroughs and the poet Allen Ginsberg. PKD had been hugely influenced by Burroughs, Ginsberg and other members of this group and so was keen to nurture the relationship with ‘The Connection’. But the poet also had a darker side. He earned his living (as Ray states, ‘a very good living’) as a drug dealer and was Burroughs’ supplier. PKD must have been aware of the high standard of living that ‘The Connection’ enjoyed and could compare it with his own at the time.”***<sup>326</sup>

In 1971, PKD was located in northern California – at the height of the CIA’s counter-culture operations. Whilst living at 707 Hacienda Way, Santa Venetia

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<sup>324</sup> Lawrence Sutin, “Divine Invasions: A Life of Philip K. Dick” (pgs. 83 – 84)

<sup>325</sup> Joe Vitale, “The Worlds of Philip K. Dick: An Interview with America’s Most Brilliant Science Fiction Writer”, *The Aquarian*, 11 October, 1978, reproduced in PKD Otaku 04 (pg. 8) See: <http://efanzines.com/PKD/PKD-Otaku-04.pdf> See also: [http://en.wikipedia.org/wiki/Red\\_squad](http://en.wikipedia.org/wiki/Red_squad)

<sup>326</sup> Anthony Peake, “A Life of Philip K. Dick”, Chapter Seven: The Single Life (1970-71) – “The Break In”

(North San Rafael), he opened up his house to young people, a number of drug users, and some political dissidents. In autumn of the same year, PKD became convinced that a former housemate (called 'Rick') was planning to kill him. He allegedly went so far as to hire three "contract killers" to protect him for a day or two. In November, he returned home to find windows smashed, doors broken, and his fire proof safe blown open. His financial records and manuscripts were also destroyed or vanished. There has been a great deal of speculation about this event. Some researchers believe that the safe was blown by somebody in PKD's drug circle – someone who knew of a sizeable bag of "white powder" (possibly heroin) that was allegedly kept in his safe.<sup>327</sup> PKD's house was again broken into in March 1972. These events would later inspire his 1977 story "A Scanner Darkly" - about the destruction of privacy and the dawn of the age of technological control. It foreshadowed the big brother age of surveillance, drones, email & phone hacking, and internet monitoring. Dick presented it as a global prison.

Dick became incredibly paranoid about the events in Hacienda Way and began suspecting that he was being targeted by the powers that be, because of "**things he knew.**" He once cited his 1964 novel "*The Penultimate Truth*" as an example. The book described a phony, almost false-flag, war between the U.S. and the Soviets in order to keep the masses under elite control. In a 1978 interview, Joe Vitale asked PKD if this had a connection to the break-in at his house. He replied, "***In the novel, some Americans and some Russians are able to get above ground and found out what's really going on and they become friends. Now maybe certain people thought this was too close to the truth and that I had some kind of information. Maybe that's why they wanted to get to my files. I don't know.***"<sup>328</sup>

In February 1972, with his fear getting the better of him, PKD abandoned his San Rafael home and accepted an invitation to the VCON2 Vancouver Science Fiction Convention (held at the Biltmore Hotel on 18-19 Feb '72) in Canada. According to various sources, whilst in Canada, PKD was approached by a smartly dressed individual who allegedly threatened him. He also claimed, years later, that at some point during early 1972 he was abducted by a group of mysterious 'men in black' suits. After the events of 2-3-74, PKD recalled being driven around Vancouver by "**men in black**" and experiencing "**missing time.**" Anne R. Dick – in her book "*The Search for Philip K. Dick*" – was told (by PKD's cousin Lynne) that PKD believed the

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<sup>327</sup> These events are somewhat depicted in the 2001 film "The Gospel According to Philip K. Dick" (Director: Mark Steensland, Writers: Andy Massagli Mark Steensland) ASIN: B000059TOP

<sup>328</sup> Joe Vitale, "The Worlds of Philip K. Dick" (pg. 8) See: <http://efanzines.com/PKD/PKD-Otaku-04.pdf>

CIA was **"after him."** She also notes that PKD told his doctor that the FBI and the CIA were tapping the phone of his Santa Venetia home and that they had broken into the property and taken his papers. She also cited several of his close associates at the time who concurred that these agencies were, at the very least, observing his house.<sup>329</sup>

Throughout the early 1970s, PKD wrote a number of unusual letters to the FBI. In one such letter, dated October 28, 1972, he said, **"Several months ago I was approached by an individual who I have reason to believe belonged to a covert organization involved in politics, illegal weapons, etc., who put great pressure on me to place coded information in future novels 'to be read by the right people here and there', as he phrased it. I refused to do this. The reason why I am contacting you about this now is that it now appears that other science fiction writers may have been so approached by other members of this obviously Anti-American organization and may have yielded to the threats and deceitful statements such as were used on me. Therefore I would like to give you any and all information and help I can regarding this, and I ask that your nearest office contact me as soon as possible. I stress the urgency of this because within the last three days I have come across a well-distributed science fiction novel which contains in essence the vital material which this individual confronted with me as the basis for encoding. That novel is CAMP CONCENTRATION by Thomas Disch, which was published by Doubleday & Co. P.S. I would like to add: what alarms me the most is that this covert organization which approached me may be Neo-Nazi, although it did not identify itself as being such. My novels are extremely anti-Nazi. I heard only one code identification by this individual: Solarcon-6."**<sup>330</sup>

A further correspondence with the Federal Bureau, dated November 4, 1972, offered further theories from PKD regarding who was responsible for the events in Hacienda Way. **"Only two or three persons that I can recall knew the layout of the burglar alarm system. One was Harold Kinchen, who was under investigation by Airforce Intelligence at Hamilton Field at the time I left. (...) Recently I've obtained, by accident, new information about Kinchen's associates, and the neo-Nazi organization theory does seem reinforced. In this case, the November robbery was political in nature and more than a robbery.(...) Kinchen put coercive**

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<sup>329</sup> Anne R. Dick, "The Search for Philip K. Dick", Tachyon Publications; Revised edition (November 5, 2010) ISBN-13: 978-1616960001 (pg. 142 - 150)

<sup>330</sup> Philip K. Dick, "Selected Letters of Philip K. Dick", Volume Two 1972 -73, Underwood-Miller (1993) ISBN-13: 9780887331619 (pg. 45) See also: Neo-Nazis, Syphilis, and World War III, Letters of Note, July 21, 2010 - <http://www.lettersofnote.com/2010/07/neo-nazis-syphilis-and-world-war-iii.html>

***pressure, both physical and psychological, on me to put secret coded information into my future published writings, "to be read by the right people here and there," as he put it, meaning members of his subversive organization. As I told you in November, he accidentally responded to a phone call from me with a code signal. Later, he admitted belonging to a secret "worldwide" organization and told me some details. The coded information which Kinchen wished placed in my novels (I of course refused, and fled to Canada) had to do with an alleged new strain of syphilis sweeping the U.S., kept top-secret by the U.S. authorities; it can't be cured, destroys the brain, and is swift-acting. The disease, Kinchen claimed, is being brought in deliberately from Asia by agents of the enemy (unspecified), and is in fact a weapon of World War Three, which has begun, being used against us.***

PKD did add a note of scepticism regarding "Kinchen's claims", saying that ***"These neo-Nazis or whatever they are would "break" their own code and make public this phony information, thus creating mass hysteria and panic. There is, of course, no such new untreatable paresis, despite rumours we have been hearing from Servicemen returning from Viet Nam."***<sup>331</sup>

In an odd letter to the FBI, dated September 2, 1974, PKD talked about another plot to subvert science fiction authors and literature. On this occasion, he claimed the plot was orchestrated by the Soviets and involved Stanislaw Lem - the Polish science fiction author who wrote, amongst others, the seminal 1961 novel "Solaris". ***"Lem is probably a composite committee rather than an individual, since he writes in several styles and sometimes reads foreign, to him, languages and sometimes does not - to gain monopoly positions of power from which they can control opinion through criticism and pedagogic essays is a threat to our whole field of science fiction and its free exchange of views and ideas."***<sup>332</sup>

PKD was friends with Ira Einhorn. ***"Phil and Ira became acquainted through the auspices of CoEvolution Quarterly, later renamed The Whole Earth Review, a by-product of former Merry Prankster Stewart Brand's revolutionary brainchild, The Whole Earth Catalog. Within the letter section of CoEvolution Quarterly, Dick and Einhorn initiated a dialogue on Soviet psychotronics & mind control, and it's far reaching implications. Shortly afterwards, Einhorn's girlfriend and fellow researcher, Holly Maddux's dismembered body parts were discovered in a***

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<sup>331</sup> Ibid.

<sup>332</sup> What was that "Famous Philip K. Dick Letter" regarding Lem? - <http://english.lem.pl/faq>

**steamer trunk in Einhorn's Philadelphia apartment, and Einhorn charged with her murder.**"<sup>333</sup>

Paul Rydeen – in his piece "*Philip K. Dick: The Other Side*" - wrote, "***In some of his dreams, Phil saw Soviet scientists rushing around behind the scenes to keep the alien satellites functioning.***"<sup>334</sup> A number of researchers have noted that PKD was in contact with the Soviet scientific establishment. Furthermore, it has even been claimed that the Soviets wrote to him, shortly after 2-3-74, asking if they could "experiment" on him. Whilst the latter claim remains largely unsubstantiated, PKD did indeed correspond with a number of Soviet academics. As early as 1957, the CIA had in fact intercepted a letter that he had sent to a Soviet physicist.<sup>335</sup> This was further corroborated by PKD himself in the book "*The Shifting Realities of Philip K. Dick*". "***Under the Freedom of Information Act, I was able to get the CIA to admit that they had indeed opened my mail to the Soviet Union and photographed it.***"<sup>336</sup>

Adam Gorightly examined the possibility of a Soviet mind control/PKD connection in his article "*PKD, The Unicorn and Operation Mind Control*". He hypothesised (although he ultimately rejected the notion) that PKD may have been the recipient of a "brain implant". Such an implant may even have been responsible for his VALIS transmissions. "***In an interview with Greg Rickman, Phil had stated he suspected a brain implant had been placed in his head, and that the Xerox Missive was supposedly a trigger to set off the implant, but failed. (...) Phil later came to believe this Soviet mind control experiment upon his temporal lobe had developed into something far more strange (if that was at all possible) when an alien entity consisting of pure information skyjacked these psychotronically produced Soviet projections, using them to beam extra-terrestrial messages of a benevolent nature into Phil's oft befuddled mind.***"<sup>337</sup>

Gorightly also noted the connection between Ira Einhorn, Uri Geller and Andrija Puharich and wondered if PKD's 2-3-74 dental surgery involved an implant. "**To**

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<sup>333</sup> Adam Gorightly, "PKD, The Unicorn and Operation Mind Control", JOURNAL OF POSSIBLE PARADIGMS, Issue 4, Summer '96 - See: <http://www.randomcollection.info/mcf/hambone/pkd.html>

<sup>334</sup> Paul Rydeen, "Philip K. Dick: The Other Side", 1995, THE GNOSIS ARCHIVE - <http://www.gnosis.org/pkd.biography.html>

<sup>335</sup> Alexander Star, "The God In The Trash", The Fantastic Life And Oracular Work Of Philip K. Dick - <http://www.alphane.com/moon/index.html#gitt.htm>

<sup>336</sup> Philip K. Dick, "The Shifting Realities of Philip K. Dick", First Vintage Books Edition (1995) ISBN 0-679-42644-2 (pg. 37)

<sup>337</sup> Adam Gorightly, "PKD, The Unicorn and Operation Mind Control", JOURNAL OF POSSIBLE PARADIGMS, Issue 4, Summer '96 - See: <http://www.randomcollection.info/mcf/hambone/pkd.html>

***suggest that a dentist might have planted psychotronic receptors into the mouth and head of the greatest science fiction writer of all time might seem utterly preposterous, but nonetheless connections of certain dentists to mind control implants is not a new one, and the opportunity to insert said devices during dental surgery--while the patient's anesthetized mind is off dancing in the merry land of Nitrous Oxide--is most definitely there, and one that wouldn't readily be suspected by his/her patient/victim.***<sup>338</sup>

In an updated edition of *"Operation Mind Control"*, Walter Bowart discussed the Mental Telepathy System (MTS - a CIA sponsored mind control operation involving the use of psychotronics<sup>339</sup>) in relation to PKD's *"VALIS"* – which he concluded was a ***"highly literate description of the things the survivors of the so-called MTS are describing."***<sup>340</sup> I should also mention, whilst I'm on the subject of mind control, PKD's odd encounter with Disney. In September 1973, a French documentary crew filmed a surreal interview with PKD and Norman Spinrad discussing politics whilst sitting in one of the spinning teacups in "The Mad Hatter's Tea Party" ride at Disneyland!<sup>341</sup>

It is difficult to know for sure what really happened to PKD throughout the many strange events that plagued his life. One thing remains certain; Dick had remarkable insight into the hidden global agenda and its mechanisms – even if he didn't fully comprehend or adequately articulate it himself. He remains a rare example of a science fiction luminary who felt a social responsibility and an unwavering courage in the face of a system that has repeatedly turned and twisted so many others of his kind. In a speech given at the 1977 Metz Science Fiction Convention in France, he talked about his life's work - and also about the nature of the global agenda: ***"What I was sensing was the manifold of partially-actualized realities lying tangent to what evidently is the most actualized one: the one which the majority of us, by consensus gentium agree on. (...) We are living in a computer programmed reality and the only clue we have to it, is when some variable is changed and some alteration in our reality occurs. We would have the***

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<sup>338</sup> Ibid.

<sup>339</sup> "Mind Control and Mental Telepathy", MindNet.com, August 1, 1993 – See: [http://www.jacobsm.com/projfree/mind\\_control\\_mental\\_telepathy.html](http://www.jacobsm.com/projfree/mind_control_mental_telepathy.html)

<sup>340</sup> Walter Bowart, *"Operation Mind Control"*, Researcher's Edition, Flatland Editions, 1994 - Chapter 28 "From Bionic Woman to Stimulated Cat", pg. 418 (pdf version: 423) See: <http://www.scribd.com/doc/114341667/Operation-Mind-Control-Researcher-s-Edition>

<sup>341</sup> Philip K. Dick interview at Disneyland 1973- [http://www.antebiel.com/EN/roman/D2\\_D4.html](http://www.antebiel.com/EN/roman/D2_D4.html) See also: LES EVADES DU FUTUR - <http://www.antebiel.com/medias/script-evade.html> & <http://www.rosab.net/horizon-evenements/spip.php?article30>

***overwhelming impression that we were reliving the present (déjà vu) perhaps in precisely the same way, hearing the same words, saying the same words... I submit that these impressions are valid and significant and I will even say this: such an impression is a clue that at some past time point a variable was changed (reprogrammed as it were) and that because of this an alternative world branched off.***<sup>342</sup>

## **Take the Red Pill or the Blue Pill?**

Toward the end of the twentieth century, Hollywood offered up several mainstream and surprisingly complex examinations of the “reality” concept, such as: “*Dark City*” (1998) “*eXistenZ*” (1999) “*The Thirteenth Floor*” (1999) and the phenomenally successful film “*The Matrix*” (1999). The latter was heralded by many alternative knowledge researchers as a profound (at least by Hollywood standards) metaphor, presenting questions about the fundamental nature of control, perception and existence.

Personally, I have learned to view the film a little more objectively these days. It does, after all, contain themes that support paradigms engineered or endorsed by the global agenda, such as: Transhumanism (humans biologically intermingling with advanced technology, humans bred in maturation chambers, etc.), sentient artificial intelligence overpowering humanity, occult and secret society symbolism (the “Scarlet Woman”, “black cats”, “The Architect” as a symbol of the masonic 'great architect of the universe', and the curious scene where Morpheus introduces Neo to “The White Room” – his arms in an almost Baphomet-like position, followed by an inverted pyramid hand gesture<sup>343</sup>), Disney-associated mind control themes (multiple references to the likes of “*Alice in Wonderland*”), numerous characters and locations named after religious, mythological and masonic archetypes (“Nebuchadnezzar”, “Persephone” and “Trinity” for example), a city that serves as the last refuge to humanity called “Zion” (a boon for those researchers who like to mention the curious “*Protocols of Zion*” in the same sentence as “global agendas”), and a subtle foreshadowing of the events of 9/11 (see: *Chapter Seven: “Foreshadowing or Programming”*.)

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<sup>342</sup> Did Philip K. Dick Disclose the Real "Matrix" in 1977?, Forbidden Knowledge TV - <http://www.forbiddenknowledge.tv/videos/police-state/did-philip-k-dick-disclosethe-real-matrix-in-1977.html>  
See also: <http://www.youtube.com/watch?v=iXeVgEs4sOo#t=95>

<sup>343</sup> FREEMASON dan ILLUMINATI (Mind Control - Wayang) \* Updated, September 29, 2011 - <http://joevilcrazyworld.blogspot.co.uk/2011/09/8-freemason-dan-illuminati-mind-control.html>

Despite these aspects, there is no denying that the film conveys a thoughtful message about our perception of reality. The holographic nature of existence (in a similar vein to the fictional “Matrix”) is a hotly debated subject amongst alternative knowledge researchers. There does seem to be some “real world” science to support the idea of an all-encompassing “holographic” reality – I would suggest checking out the work of physicists like Alain Aspect and David Bohm. However, be warned... some of this research needs to be looked at objectively. After all, a number of agenda-related names crop up in relation to the research - Bohm is actually connected via SRI, Jack Sarfatti, etc. - as are the likes of Hal Puthoff (CIA, SRI, etc.), Stanislav Grof (LSD experiments, Esalen, etc.) and Karl Pribram (neurobehavioral experiments and SRI.) For more on this subject, check out Michael Talbot’s *“The Holographic Universe”*.<sup>344</sup>

*“The Matrix”* trilogy was written and directed by The Wachowskis. When creating the story outline for *“The Matrix”*, a number of influences were brought into play. However, the most prevalent of these was Grant Morrison’s epic graphic / comic book series, *“The Invisibles”* - issues of which were kept on the set of *“The Matrix”* during filming. Morrison – a noted student of the occult and Aleister Crowley’s teachings – used *“The Invisibles”* to tell a bizarre story. Morrison drew on ***“the Gnostic writings of early Christianity, the drug-fuelled speculations of Terence McKenna, Mayan and Aztec religions, the Roswell crash, the Holy Grail, the Cathars, legends of the Knights Templar, the rituals of Freemasonry, Maya Deren’s writings on Voudoun, the mad science of Wilhelm Reich and Jack Parsons, the cool ‘60s spy stylings of The Prisoner, the metaphysical posturing of Aleister Crowley... well, the list goes on.”***<sup>345</sup> *“The Invisibles”* is indebted to the *“Illuminatus!”* trilogy (by Robert Shea and Robert Anton Wilson) – another favourite of The Wachowskis. Robert Anton Wilson (despite being lauded by many alternative knowledge researchers) was a highly dubious character who included amongst his friends and/or influences (respectively), the likes of Terence McKenna, Timothy Leary, William S Burroughs and Aleister Crowley. My own personal research has forced me to conclude that Wilson was a witting agent and orchestrator of disinformation – although I have yet to confirm (as is unfortunately the case with many of these “futurist” figures) what specific players of the global agenda he was answerable to.

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<sup>344</sup> Michael Talbot, *“The Holographic Universe”*, 1991, ISBN 0-06-092258-3 See also: [http://www.endlesssearch.co.uk/science\\_holographicuniverse.htm](http://www.endlesssearch.co.uk/science_holographicuniverse.htm)

<sup>345</sup> The Invisibles - <http://www.rotten.com/library/culture/the-invisibles/>

Examining those sources that inspired The Wachowskis too create *“The Matrix”* has thrown up an unusual story about original ownership of the concept. For over a decade now, one *“Matrix”* related story has continually resurfaced on the internet. It is the story of Sophia Stewart and the possibility that her 1981/1983 (the date varies from source to source and even when cited by Stewart herself) narrative *“The Third Eye”* was allegedly plagiarised by The Wachowskis and formed the basis of *“The Matrix”*. ***“The story goes that in 1986 African-American female writer Sophia Stewart submitted a manuscript titled, THE THIRD EYE, to a science fiction comic book contest that was sponsored by the Wachowski Brothers from an ad that was placed in a national magazine. She never heard from them and her manuscript was never returned. Years later, in 1999, when the first MATRIX film was released Stewart recognized that her work had been appropriated by the Wachowski Brothers and she filed a lawsuit for copyright infringement in 2003 against them, Warner Bros., Joel Silver, Village Roadshow Entertainment, James Cameron, Gale Ann Hurd and THE TERMINATOR franchise. Now every three or four years after she had filed the lawsuit contradictory stories are circulated on the internet about her either having won the lawsuit (in 2004) or that the lawsuit had been dismissed (in 2005). And just as recently as December 10th 2011, other websites including www.brandnewz.com have announced that Miss. Stewart has won a multi-billion dollar settlement for copyright infringement against the MATRIX franchise and THE TERMINATOR franchise. She allegedly won her lawsuit based on the fact that, ‘according to court documentation, an FBI investigation discovered that more than thirty minutes had been edited from the original [Matrix] film, in an attempt to avoid penalties for copyright infringement.’”***<sup>346</sup>

For some people desperate to respectively defend or attack the notion of “conspiracies” or cover-ups in the Hollywood media industry, Sophia Stewart’s tale is something of a “boon” - ironically because it is so mired in controversy. At this late stage, we have only Stewart’s word to go on as to how successful the “lawsuit” was and how far it was carried. From a number of sources, her case was successful but quietly covered-up. From other sources, the lawsuit broke down circa 2005. Kemp Power’s July 31<sup>st</sup> 2005 article *“The Billion-Dollar Myth”* published by The Los Angeles Times stated ***“Sophia Stewart didn't attend her June 13 hearing at the U.S. federal court building in downtown Los Angeles. She saw the proceeding as a minor hurdle on the way to an anticipated July 12 trial in her copyright***

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<sup>346</sup> Andre Seewood, "Sophia Stewart: 'The Matrix' Lawsuit - Conspiracy Or Hoax", December 10, 2011, Shadow and Act - <http://blogs.indiewire.com/shadowandact/sophia-stewart-the-matrix-lawsuit-conspiracy-or-hoax>

***infringement suit against directors Andy and Larry Wachowski, James Cameron and other defendants--a trial she imagined would be "one of the largest suits for damages in the history of the film industry." [...] Last month's request by the defendants to dismiss the case was an act of desperation, Stewart believed, because her proof of theft was indisputable. Stewart had attracted many supporters (mostly African American, who agreed that Hollywood had ripped her off) and detractors who question both the validity of her claims and her sanity ever since she began trying to rally support for her case in 2003. She claimed that she would have "big surprises" for the judge and jury, as well as for all of the naysayers, when her case finally went to trial. Unfortunately, Judge Margaret Morrow wasn't interested in surprises. In her 53-page ruling, Morrow dismissed Stewart's case, noting that Stewart and her attorneys had not entered any evidence to bolster the key claims in her suit or demonstrated any striking similarity between her work and the accused directors' films. Stewart says she is hiring additional attorneys and is asking the court to reconsider that decision, but earlier this summer, in a nearly empty courtroom 790 of the Roybal Federal Building, Stewart's case apparently ended with a whimper.***<sup>347</sup>

It is difficult to know for certain if there ever was a solid basis to Stewart's claim. Whilst I have no doubt that Hollywood plagiarises unknown and uncredited writers on a regular basis, there are discontinuities in this particular account – such as the age of The Wachowskis in 1986 and their ability (at that point) to organise a writing contest advertised in a “national magazine”, or the shifting publication date of Stewart's “*The Third Eye*” as a possible means to add plagiarism by the “creators” of “*The Terminator*” to the lawsuit. I will leave it for you to decide if Stewart is on the level or not. There are many interviews with her available on the internet to listen to.<sup>348</sup> Her case has been embraced by a number of alternative knowledge researchers for a myriad of reasons. Some believe that her case demonstrates suppression of the artistic and creative talent of the black community in Hollywood. Others believe that she was “silenced” because of the themes and messages espoused in “*The Third Eye*”. Stewart herself has said. ***“We're timeless and ageless [...] The Oracle is me. I wrote myself into my work.”***<sup>349</sup>

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<sup>347</sup> Kemp Powers, “The Billion-Dollar Myth”, Los Angeles Times, July 31, 2005 - <http://articles.latimes.com/2005/jul/31/magazine/tm-mothermatrix31>

<sup>348</sup> One such example (caution advised due to the limited-hangout nature of Kerry Cassidy and Project Camelot) is PROJECT CAMELOT: THE REAL AUTHOR OF THE MATRIX - SOPHIA STEWART - [https://www.youtube.com/watch?v=8ZCSnNZR\\_hA](https://www.youtube.com/watch?v=8ZCSnNZR_hA)

<sup>349</sup> Ibid.

The Wachowskis produced “*V for Vendetta*” in 2005 – yet another film that was scrutinized by many alternative knowledge researchers. The mask of the “V” character (based on Guy Fawkes) was adopted by the “Anonymous” internet hacker movement<sup>350</sup> and became a prominent feature of the “Occupy” movement.<sup>351</sup> The timing of the film’s release couldn’t have been more prophetic. Given the emerging dominance of police state attitudes in the West, following 9/11, 7/7 and the burgeoning “War on Terror”. The themes of the film (individualism, totalitarianism, Islamophobia, terrorism, etc.) struck a chord with those concerned about the erosion of civil liberties and false flag terrorism. David Lloyd who conceived the graphic novel of “*V for Vendetta*” (with Alan Moore) was interviewed about the climatic scenario of the film involving the destruction of the UK Houses of Parliament. He said, ***“(It) is a symbol of just getting rid of something that has become too corrupt and too old and too prone to destruction... ‘V’ does have a kind of happy ending. At the end of the story, the populace has a choice. It can either carry on the way it is or it can actually change things. It gives you hope and excites you. The warning element is potent as anything else, but it’s not as grim as some dystopian stories... I think the problem with politics is it hides itself amongst all these complications and simplicity is something I think we should have more of.”***<sup>352</sup>

Bizarrely, Stephen Fry (who starred in the film) stated that the film was not a reflection of anything that was occurring in the UK or America at the time.<sup>353</sup> This remark is hardly surprising of somebody whom many researchers now believe to be a willing shill and disinformationist for the global agenda. “*V for Vendetta*” co-creator Alan Moore is an adept occultist and student of Aleister Crowley. He also wrote a graphic novel about fellow occultist and JPL stalwart Jack Parsons called “*Brighter than You Think*.”<sup>354</sup>

In 2012/2013, The Wachowskis and Tom Tykwer released an epic and expansive film called “*Cloud Atlas*”. As with “*The Matrix*”, the film dealt with the subject of human consciousness and reality and included some knowing nods to the likes of

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<sup>350</sup> Parmy Olson, “We Are Anonymous: Inside the Hacker World of LulzSec, Anonymous, and the Global Cyber Insurgency”, Cornerstone Digital (4 Aug 2013) ASIN: B00EAJLMRW

<sup>351</sup> Tamara Lush and Verena Dobnik, “‘V for Vendetta’ Mask Becomes Symbol of Occupy Protests”, 11/4/11 - [http://www.huffingtonpost.com/2011/11/04/v-for-vendetta-mask-becom\\_n\\_1075996.html](http://www.huffingtonpost.com/2011/11/04/v-for-vendetta-mask-becom_n_1075996.html)

<sup>352</sup> “Very British Dystopias” - first broadcast Saturday 15th June, 2013 on BBC Radio4 - <http://www.radiotimes.com/episode/w42z2/very-british-dystopias> & <http://www.bbc.co.uk/programmes/b02x5c9z>

<sup>353</sup> “Freedom Forever!”, “Making V For Vendetta featurette”, V for Vendetta [DVD] [2006] ASIN: B000B83Z4O

<sup>354</sup> See: Marc Sobel, “Alan Moore’s Brighter Than You Think”, Fri, 13 September 2013 - <http://sequart.org/magazine/29763/alan-moores-brighter-than-you-think/>

new-age thinker Carlos Castaneda. However, *“Cloud Atlas”* went far deeper into the realms of connectivity and non-linear cause and effect, as well as the themes of freedom and self-determination. The film also appeared to buck the Hollywood system in terms of financing – being subsidized by almost two dozen European businesses and organisations. The bulk of the money came from Germany.<sup>355</sup> The film was actually a remarkable achievement. Whilst it is far from being a cinematic revelation, it does scratch the surface of what can be conveyed in science fiction when somewhat loosened from the trappings of the mainstream media industry and the all-pervasive influence of the global agenda over Hollywood specifically.

More recently, The Wachowskis have joined forces with *“Babylon 5”* creator J. Michael Straczynski to create the Netflix series *“Sense8”*. The story involves a group of eight disparate characters who suddenly become mentally and emotionally linked. The show was an instant hit with viewers. It is slightly disconcerting that the show appears to reflect those sensibilities inherent to the machinations of the global agenda – particularly in the way it addresses politics, religion and identity. The show is also overtly “sexual” – but not in the traditional sense of the word. Critics have actually heaped praise on Sense8’s portrayal of sexuality. Here is one such example from an article by Abbey White entitled *“How Sense8 Quietly Became the Best LGBTQIA Representation on TV”*:

***“In one of the series' most famous scenes, characters living at opposite ends of the gay-straight binary engage beyond their understood orientations. Some cluster members flow in and out of the bodies of their mates, while others share in the sensual experience. Everyone involved is aware of what's happening and willingly participates, as evidenced by several post-scene reactions. The scene is a perfect example of how once the cluster connects, they share their lives in almost every way, including their own sexuality (...) That moment, albeit hilarious, confirms that the experience and sharing principle are very real. It also shatters any idea that the eight leads' sexualities can exist the way they once did. Each and every one of them - irrespective of their interest's gender - is now pansexual.”***<sup>356</sup>

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<sup>355</sup> Martin Blaney, “Cloud Atlas awarded the maximum amount by German incentive programme”, 6 September, 2011 - <http://www.screendaily.com/news/finance/cloud-atlas-awarded-the-maximum-amount-by-german-incentive-programme/5031604.article>

<sup>356</sup> Abbey White, “How Sense8 Quietly Became the Best LGBTQIA Representation on Tv”, September 10th, 2015 - <http://www.themarysue.com/sense8-reson-to-watch/>

There are some researchers who launch almost manically into the subject of sexuality in relation to the global agenda. There are obviously people, predominantly driven by their religious, political and cultural convictions, who would happily see references to sexuality and sexual activity severely curtailed in mainstream media output. I am not coloured by such bias, neither am I prudish about such subjects. If there is to be a sensible investigation of a possible hidden global “sexual agenda” then I firmly believe that logic and pragmatism should dictate the framework of such a forum. However, even I can recognize that the contemporary media plays it “fast and loose” with fictional portrayals of sex. For example, television shows like *“Game of Thrones”* and *“True Blood”* often use any excuse to show imagery akin to soft-core porn just for the sheer hell of it... that and a healthy “rise” in viewing figures, of course! I’m also not ignorant of the fact that increased promotion of mass sexual promiscuity does seem to have an effect on diminishing the cohesion of familial units (whatever form they may come in) and, by extension, communal collectives – making it easier to undermine and control the mass of humanity. Putting it simply, if we are all divided and distracted then we stop looking out for and protecting each other, thus becoming easily isolated and more vulnerable targets.

On a related note, some researchers have discussed a “gay agenda” in the output of the mainstream media. It cannot be denied that the theme is increasingly common in contemporary media – with a noticeable increase in the number of gay, bisexual, transgendered and even pansexual (people who will “go” with anybody of any sexual orientation or gender) characters in television and movies. Again, I am not prudish! People have a right to practice their sexuality however they want – providing they don’t do anybody any harm and most certainly don’t involve innocents or minors. It is not disputed that the mainstream media industry is populated with individuals of varied sexual orientation; perhaps far more than the average profession. Indeed, Lana Wachowski is transgender and this orientation seems to have heavily influenced a number of the characters in *“Sense8”*. It would make sense that the media’s output would reflect the world views of those writing, producing and directing.

What concerns me far more about *“Sense8”* is the overt “post-human” agenda, laced with occult and ritualist themes. Science fiction has become increasingly obsessed with portraying humans as becoming “*more than human*” – that to be “merely” human is somehow inferior to “homo-superior.” The occult connection is obvious with a little research – for example: Aleister Crowley regularly talked about the attainment of the “homo-superior” condition. Interestingly, 50s pulp sci-fi writers also had a fascination with the “super-men” concept (such as Olaf

Stapledon, Winston Marks, and John Bloodstone.) The pulp magazines which published these stories would also run adverts for the Rosicrucian organisation A.M.O.R.C. - which used Crowley's slogans **"Do what thou wilt shall be the whole of the law"** and **"Love is the law, love under will"** for a while. Also, consider this section from the article: *"The Laughing Gnostic — David Bowie and the Occult"*: ***"'Odd John' is a novel by Olaf Stapledon (1936). It is a story about a coming Superman Race that intends to replace Humanity but leads to the destruction of their utopian colony on an island. According to Wikipedia 'Odd John' is responsible for coining the term 'Homo-superior.'"***<sup>357</sup>

Earlier in this section, I demonstrated the proverbial "six degrees of separation" between the Wachowskis and occultism. Their 2015 film *"Jupiter Ascending"* certainly followed this pattern. It is a film about a woman who discovers she is the genetic descendant of extra-terrestrials and destined to rule the Earth. Besides the clear "push" of transhumanism and the associated "singularity", the story is ultimately about humanity becoming gods – the perfect "homo-superior." The title of the film is also a giveaway: *"Jupiter Ascending"* – more like (in the occult sense) *"Lucifer Rising"*. Synchronistically, this reminded me of the chapter of the same name in Arthur C. Clarke's *"2001"* sequel novel *"2010: Odyssey Two"*. In the book, the planet Jupiter is transformed into a star called Lucifer. It should therefore come as little surprise that The Wachowskis have cited *"2001: A Space Odyssey"* as one of their greatest inspirations.

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<sup>357</sup> Peter R. Koenig, "The Laughing Gnostic — David Bowie and the Occult", 1996/2015 - <http://www.parareligion.ch/bowie.htm>

## Chapter Five: “Riddling Ridley”

*“Obviously, there’s this degree of wanting people to accept other people’s faiths and philosophies.”*

*“I maintain good relationships with all the studios so I’ve never been bullied into any cut, frankly.”*

*“I’m a moviemaker, not a documentarian. I try to hit the truth.”*

(Ridley Scott)

## A Marathon of Tension

There is no disputing that Hollywood film director Ridley Scott has one of the keenest compositional minds in the movie business. In this regard, it is hardly surprising that Scott's name often surfaces in relation to the hidden global agenda. Not unlike Stanley Kubrick, Scott has a specific attention to detail and narrative. Actress Veronica Cartwright (who played "Lambert" in Scott's sci-fi horror film "Alien") once said, **"Ridley is so detail orientated that his eyes go toward everything that's on the outside. I think that probably comes from his art-directing days."**<sup>358</sup>

Scott's early independent film *"The Duellists"* was heavily promoted at Cannes Film Festival and acclaimed by critics as rivalling Kubrick in terms of style and visualisation. Just as Kubrick had a background in photography, Scott's roots were in graphic design and advertising. As with Kubrick's *"Barry Lyndon"*, Scott's film touches upon historical themes that relate to elite families, secret societies and the like. Due to the success of *"The Duellists"* (and, as Scott admits, the financial success of *"Star Wars"*), Scott was offered a deal to make *"Alien"*. In the Channel 4 documentary *"Alien Evolution"*, original writers Dan O'Bannon and Ron Shusett admitted that the story was stolen from or influenced by many science fiction movies – including *"Invasion of the Body Snatchers"*, *"Night of the Living Dead"*, *"The Day the Earth Stood Still"* and *"2001: A Space Odyssey"*. Scott's was heavily influenced by aspects of the French animated sci-fi genre – such as *"Metal Hurlante"* and *"Moebius"*. In an interview, the conceptual artist for the film – Ron Cobb – explained, **"Ridley's a wonderful artist, and he wanted it to look a lot like a Moebius-designed spaceship, with all kinds of rounded surfaces and with Egyptian motifs."**<sup>359</sup>

Scott also took an interest in the work of Swiss surrealist painter, sculptor and set designer H.R. Giger. Giger's art is full of motifs that are similar to esoteric and secret society designs. It has long been known that the occult is synonymous with the surrealist art movement.<sup>360</sup> Giger's most prolific work *"Necronomicon"* (specifically his painting *Necronom IV*) became the touchstone of inspiration in designing the xenomorph creature and habitat. Giger's *"Necronomicon"* work was

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<sup>358</sup> "Alien Evolution" (2001) 13 October 2001 (UK) - <http://www.imdb.com/title/tt0297720/>

<sup>359</sup> Ibid.

<sup>360</sup> There are many books on this subject. I highly recommend Tessel M. Bauduin's *"Surrealism and the Occult: Occultism and Western Esotericism in the Work and Movement of André Breton"* (Amsterdam University Press)

named after H. P. Lovecraft's infamous (and most people say "fictional") magickal/occult grimoire - used as a plot device in Lovecraft's stories. I should note that the numerical equivalent of the Greek letters that make up the word Necronomicon is 555. Interesting for its significance in occult numerology, 555 was also Adolf Hitler's original Nazi party membership number, the number of Hiram Abif (exhaulted freemason) and is the height (in feet) of the masonic Washington Monument (amongst many other things!) Giger also created designs for a filmed version of Frank Herbert's "*Dune*" novel. Set to be directed by Alejandro Jodorowsky, the project was later abandoned. David Lynch used some of Giger's rough concept designs when directing his version of "*Dune*". Giger had long wished to collaborate with Lynch – after being wowed by the designs in his film "*Eraserhead*". Giger was known to be a fan of Aleister Crowley.<sup>361</sup>

Returning to Ridley Scott's "*Alien*", it appears that the original design for the xenomorph creature was inspired by the art of noted freemason Sir Francis Bacon. Giger once revealed, "***The Chestburster... The idea came from a painting from Francis Bacon. Ridley Scott told me about this painting of '46. It's just a crucifixion and one of the members has just teeth and rats, flesh... he liked to have the Chestburster like that.***"<sup>362</sup>

There is a dark sexualisation of humanity at the core of the "*Alien*" narrative – involving alien parasitic incubation and traumatic birth. The concept also manipulates the human fear factor. "***I always felt, keep it really tight, and only see the bits you wanna see... because this*** (Scott taps his head) ***is always stronger than anything else. So if you think you've seen something, it's always gonna be more horrific, more horrifying.***" Associate Producer Ivor Powell described how, "***Women of certain age, probably child bearing and upwards age, or certainly women in their thirties and forties... for some psychological reason were very put off by the Chestburster, by the birth scene. I think they found it deeply Freudian and disturbing.***"<sup>363</sup>

Ivor Powell started his career as Stanley Kubrick's assistant on "*2001: A Space Odyssey*". He went on to become Ridley Scott's producer on "*The Duellists*", "*Blade Runner*" and "*Alien*". In 2001, Powell became involved with the first European Psychoanalytic Film Festival (EPFF). The British Psychoanalytical Society hosted the

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<sup>361</sup> See: H. R. Giger's Crowley (The Beast 666) - [http://2.bp.blogspot.com/-21ewecSH6go/VQ\\_vOvcw29I/AAAAAAAAARk/QCLTgFI5nk/s1600/aleistecrowley.jpg](http://2.bp.blogspot.com/-21ewecSH6go/VQ_vOvcw29I/AAAAAAAAARk/QCLTgFI5nk/s1600/aleistecrowley.jpg)

<sup>362</sup> "Alien Evolution" (2001) 13 October 2001 (UK) - <http://www.imdb.com/title/tt0297720/>

<sup>363</sup> *Ibid.*

festival at Regent's College and the British Academy of Film and Television Arts, over the first weekend of November 2001. The Chairman of the EPFF Organising Committee, Andrea Sabbadini, worked for the British Psychoanalytical Society. The festival's Honorary President was Bernardo Bertolucci.<sup>364</sup> Interestingly, some of the original music score was taken from Jerry Goldsmith's soundtrack of the film "Freud" – a story based upon the life of the agenda-associated psychoanalyst Sigmund Freud. Roger Christian (Art Director on "Alien") elaborated, "**You are inside the psychology of fear... things growing inside you, the way that robots are as humans, and you're not quite sure who is who, and the claustrophobia of a setting where you're enclosed and can't get out.**"<sup>365</sup>

Scott's association with certain groups (that have taken an interest in human psychology) shows that he is very adept at using the medium of film to manipulate viewers' perceptions and emotions. I will look at one of these groups later in this chapter. Scott maintains that the overall thesis of "Alien" is merely a study of the "psychology of fear". However, on a deeper level, the film revels in the intrusion of the unknown into our fundamental humanity. The sexual invasion, the metamorphosis into another being, the undermining of the principles of basic human procreation, artificial beings surreptitiously passing themselves off as biological humans; all these aspects (further witnessed in several of his later films) are hallmark traits of the methods and goals of the global agenda. In many respects, they also relate to the science of transhumanism. Over the years, Scott has freely admitted that he is fascinated by the latter process.

By his own admission, Scott was heavily influenced by (what some consider) the very first science fiction novel ever written, Mary Shelley's "Frankenstein or the Modern Prometheus" (first published anonymously in 1818). The novel was also a thinly veiled analysis of the kind of science that would eventually become known as Transhumanism. The prequel to "Alien", "Prometheus", was partly named (amongst other things) in honour of Shelley's work. In the documentary series "Prophets of Science Fiction", Scott discussed his perception of the novel's themes.

**"Frankenstein's thesis started off as well meaning, thinking that actually it would help medically as to be able to create life. It meant that he had to take a body and actually start experimenting on a dead body and try to ignite life into the**

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<sup>364</sup> Steven Jay Schneider, "If Freud made films... Andrea Sabbadini interviewed", Kinoeye, Volume 1, Issue 8, 10 Dec, 2001 - <http://www.kinoeye.org/01/08/schneider08.php> See also: <http://www.psychanalysis.org.uk/epffinterview.htm>

<sup>365</sup> Ibid.

*dead body. If I was a scientist on that road there's no way I could be stopped. I would definitely continue to do that, but it may lead you into trouble that you can't control and therefore the whole process of his intention became perverted... (It) is synonymous with technology gone amuck, but the true meaning of the original story is much more complex. Mary Shelley asked 'is it really wrong for science to create life.'*"<sup>366</sup>

## Electric Sheep

Scott's follow-up film to "Alien" was a corporate, dystopian vision of the near-future – the legendary "Blade Runner". Scott described the film as his "most complete and personal film". "Blade Runner" eventually had an immeasurable effect on science fiction. The film is often discussed along with William Gibson's novel "Neuromancer" as initiating the "cyberpunk" subgenre. Curiously, William S. Burroughs had a more than coincidental association with "Blade Runner". Scott was unhappy with the title of Phillip K Dick's novel ("Do Androids Dream of Electric Sheep?") that inspired the film. Scott secured a more dynamic film title from William S. Burroughs' book "Blade Runner: A Movie".<sup>367</sup> The latter 1979 treatment was set in the early 21<sup>st</sup> century and involved mutated viruses. The term "Blade Runner" referred to a smuggler of medical supplies. The story was described as "**a medical-care apocalypse**".<sup>368</sup> Burroughs' story was based on Alan E. Nourse's 1974 novel "The Blade Runner" - which tells the story of a man with a club foot, who lives in a society where free comprehensive medical treatment is available for anyone who has been sterilized, and no medical care whatsoever is available for anyone else (including children).

Ridley Scott's "Blade Runner" studied the nature of humanity as a biological "machine" via the concept of "Replicants" (a variation on the "android" paradigm) to examine how humans could be renovated, transmuted, even replaced by the feats of technological and genetic engineering. The concept has become something of a staple in the science fiction genre. "Blade Runner" was one of the first films to present the subject in an almost academic manner, although there are a few earlier examples (such as "The Stepford Wives" – directed by former UK Military Intelligence Corps and Combined Forces Entertainment Unit officer Bryan

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<sup>366</sup> "Prophets of Science Fiction": Season 1, Episode 1 "Mary Shelley", 9 Nov. 2011 - <http://www.imdb.com/title/tt2092742/>

<sup>367</sup> "The Greatest Sci-Fi Films & TV of All Time", SciFi Now, Imagine Publishing Ltd, 2011, ISBN 9781908222039 (pg. 74)

<sup>368</sup> [http://en.wikipedia.org/wiki/Alan\\_E.\\_Nourse#Biography](http://en.wikipedia.org/wiki/Alan_E._Nourse#Biography)

Forbes<sup>369</sup>) that tackled the theme intelligently. What is particularly interesting is that these types of films often use the science fiction “tech” genre to show a world where certain feminine roles – the mother, the lover, etc. – have been undermined or usurped by an artificial construct. This theme is prevalent in all of Scott’s science fiction efforts and is salient in that Scott is also often accused of misrepresenting the feminine gender in a good number of his films. For example, his “masculinizing of the feminine” is evident in the likes of “*Alien*”, “*Blade Runner*”, “*Thelma & Louise*”, and “*G.I. Jane*”. Some critics claim that his films resonate thematically with the so-called “Rape-Revenge” genre of filmmaking.<sup>370</sup>

Scott had already utilised the Replicant concept in “*Alien*” and would subsequently return to it in “*Prometheus*”. Strangely, when the latter film was aired on the UK’s Channel 4 in early 2015, it was tagged with an advertisement for a seemingly “real” company called Persona Synthetics selling “*the new generation Synthetic Human*.”<sup>371</sup> The ad was followed by a number of complaints from panicked viewers who believed that artificial humans were now being sold to the public (as opposed to perhaps being solely the domain of agencies like DARPA...!) The campaign was even buoyed by adverts on EBay “selling” these “synthetics”. In the end, it all turned out to be a slick PR campaign<sup>372</sup> used to promote Channel 4’s forthcoming Sci-fi drama series “*Humans*” - where the latest gadget is a highly-developed robotic servant eerily similar to its live counterpart.

The engineered human plot device is commonplace in contemporary science fiction. Directed by Michael Bay (another Hollywood figure with a penchant for Military/Hollywood collaborations), the 2005 film “*The Island*” portrayed the cloned human idea as an inevitability. The cloning programme in this film is actually sponsored by the U.S. DOD as a “source of troop replacements” – although the DOD is portrayed as “the good guys”, with no knowledge of the “sentient” status of the beings (naturally, given that the real DOD was supporting production of the film!) It is also curious that the beings are implanted with false memories of their childhood and subjected to viewing material “*designed to manage aggression*

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<sup>369</sup> See: Forbes, Bryan (1926-2013) BFI Profile - <http://www.screenonline.org.uk/people/id/491680/> & British Academy of Film and Television Arts: A tribute to Bryan Forbes CBE: 25 May 2007 - <http://static.bafta.org/files/bryanforbes-tribute-87.pdf>

<sup>370</sup> Joy McEntee, "Ladies, Bring a Poisoned Plate: Cinematic Representations of the Rape-Revenge Film," Media Information Australia 72 (May 1994): 41. See also: [https://en.wikipedia.org/wiki/Rape\\_and\\_revenge\\_film](https://en.wikipedia.org/wiki/Rape_and_revenge_film)

<sup>371</sup> <http://www.personasynthetics.com/> See also: Persona Synthetics TV Commercial: The New Generation - <https://www.youtube.com/watch?v=vc7k-DwrlTI>

<sup>372</sup> Danny Walker, "Channel 4's Persona Synthetics ad for Humans could be the best TV promo we've ever seen", May 9, 2015 - <http://www.mirror.co.uk/tv/tv-news/channel-4s-persona-synthetics-ad-5669676>

and reinforce simple social skills.” The clones are also kept unaware of their true status, by being housed in an elaborate enclosed city (complete with a holographic façade) that is “safe from the global contamination.” The contamination is actually a lie maintained by an implanted, shared knowledge that keeps the clones from asking questions and venturing into the outside world.

Alan Ladd Jnr. was involved in helping Ridley Scott realise “*Blade Runner*”. Interestingly, Ladd was the lynchpin of George Lucas’ support when financing the first “*Star Wars*” film. It is fair to say that without Ladd “*Star Wars*” would never have been made. “*Blade Runner*” was a commercial failure upon release. A few years later, it became a cult success via the home video and DVD market. Warner Bros. intervened in the final edit of the film, tampering with Scott’s original vision. An added “happy ending” further disgruntled Scott. Strangely, much of the stock film used for this alternate ending was taken from footage that had gone unused by Stanley Kubrick during production of “*The Shining*.”<sup>373</sup>

It is interesting that Kubrick connects to Scott in this manner. However, there may be a more obscure and convoluted connection regarding the Voight-Kampff Empathy Test featured in “*Blade Runner*”. Scott credits the plot device (perhaps understandably) to “**Philip K. Dick, who invented this totally believable instrumentality and term - 'Voight-Kampff'.**”<sup>374</sup> Dick used the plot device and terminology in the film’s source material - “*Do Androids Dream of Electric Sheep*” - first published in 1968. Yet one of the onscreen visual displays of HAL’s technical readouts in “*2001: A Space Odyssey*” (the screen labelled C7, bottom right-hand corner) shows the words “Voight-Kampff”.<sup>375</sup> Kubrick’s film was also released in 1968. As yet, I have been unable to ascertain which of these ‘Voight-Kampffs’/‘Voight-Kampffs’ came first. Kubrick’s Discovery sets were in construction from (at least) early 1966 onward.<sup>376</sup> Dick may also have been writing “*Do Androids Dream of Electric Sheep*” at this point in time, although I have had difficulty confirming exactly when Dick originally conceived (or began writing) the story.

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<sup>373</sup> Colin Marshall, “How Ridley Scott Turned Footage from the Beginning of *The Shining* into the End of *Blade Runner*”, Open Culture, October 15th, 2013 - <http://www.openculture.com/2013/10/how-ridley-scott-turned-the-beginning-of-the-shining-into-the-end-of-blade-runner.html>

<sup>374</sup> Laurence Knapp and Andrea Kulas, “Ridley Scott: Interviews (Conversations with Filmmakers)”, University Press of Mississippi (5 May 2005) ISBN-10: 157806726X / ISBN-13: 978-1578067268 (pg. 99)

<sup>375</sup> “At the bottom of Hal’s heartbeat/brainwave graph is ‘Voight Kampff’. Isn’t that the name of the test given to suspect ‘Replicants’ in ‘Blade Runner?’” See: <http://www.hobbytalk.com/bbs1/showthread.php?t=303519>

<sup>376</sup> See: “Arthur Clarke’s 2001 Diary” - Excerpted from *Lost Worlds of 2001* by Arthur C. Clarke, New American Library (New York), 1972. <http://www.visual-memory.co.uk/amk/doc/0073.html>

It is generally believed that Voight-Kampf/Voight-Kampff was inspired by the work of scientist and mathematician Alan Turing – himself a curious agenda-associated figure who worked for British and US army intelligence creating and breaking codes. He also worked at the notorious Bletchley Park. ***“His work propounded an artificial intelligence test — to see if a computer could convince a human (by answering set questions, etc.) that it was another human. The phrase Turing test was popularised by science fiction but was not used until years after Turing’s death.”***<sup>377</sup>

This ties-in directly with both Kubrick’s HAL and Scott’s Replicants. To add a further layer of multiple synchronicities, Turing worked at the US Bell Labs (circa 1942/1943 developing secure speech devices.<sup>378</sup> Additionally, Bell Labs played a key role in helping to conceive Kubrick’s HAL concept. On completion of his work at Bell Labs, Turing began working on ***“electronic enciphering of speech in the telephone system.”***<sup>379</sup> This latter concept has echoes of the “machine voices on the telephone” phenomenon and also relates to Philip K. Dick! Kubrick consulted (and interviewed for his aborted “2001” prologue) Irving John Good who worked closely with Alan Turing at Bletchley Park.

It is likely, due to the source material of the story, that the Voight-Kampf featured in “Blade Runner” refers to Dick’s usage; yet this further “Blade Runner” synchronicity with Stanley Kubrick is fascinating. It is also a little eerie that both Scott and Kubrick use the spelling “Voight-Kampf” as opposed to Dick’s “Voight-Kampff” (double ‘ff’.)

## Tears or Rain?

At this point, I feel it is worth looking at the inclusion of the iconic Bradbury Building in “Blade Runner”. The Los Angeles tenement first gained a degree of immortality in the Harlan Ellison-scripted episode of “The Outer Limits” - “Demon with a Glass Hand”.<sup>380</sup> The episode was directed by Byron Haskin, who also helmed the 1953 big screen adaption of “War of the Worlds”. Robert Justman (later of “Star Trek” fame) was responsible for “retooling” the script of “Demon...” An earlier episode of “The Outer Limits” (also written by Harlan Ellison, which had a remarkably similar plot to “Demon...”) called “Soldier” was allegedly plagiarised,

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<sup>377</sup> [http://bladerunner.wikia.com/wiki/Voight-Kampff\\_machine](http://bladerunner.wikia.com/wiki/Voight-Kampff_machine)

<sup>378</sup> Andrew Hodges, "Alan Turing : The Enigma", (London: Burnett Books, 1983) ISBN 0-04-510060-8 (Pgs. 245–253)

<sup>379</sup> Ibid. (Pgs. 245–250)

<sup>380</sup> [http://en.wikipedia.org/wiki/Bradbury\\_Building#In\\_popular\\_culture](http://en.wikipedia.org/wiki/Bradbury_Building#In_popular_culture)

many years later, by James Cameron as the basis for his movie *"The Terminator"* - resulting in an infamous lawsuit that was resolved with a financial settlement and Ellison's name being added to the end credits of the film.<sup>381</sup> The Bradbury Building was designed by George Wyman, whose designs were allegedly inspired by messages he received through an Ouija Board!<sup>382</sup>

Just around the corner from The Bradbury Building is the Rosslyn Hotel (perhaps a relevant name for those with an interest in Templar lore), which also featured in *"Blade Runner"*. The Rosslyn was seen in U2's video for their hit song *"Where the Streets Have No Name"*. Frontman (and establishment darling) Bono undertook a decade-long obsession with the building, culminating in a peculiar film called *"Million Dollar Hotel"* in 2000. The film starred Mel Gibson (who co-produced via his I-CON Pictures) and Milla Jovovich - both rather curious Hollywood figures. Bono co-wrote the script with Wim Wenders.<sup>383</sup> The Rosslyn has a bizarre and convoluted history connecting the Hollywood system, financial elites, and so on. The story is far too complex to detail here, but worth taking the time to research. It is strange that Ridley Scott chose to immortalise these esoteric and agenda-related landmarks in *"Blade Runner"*.

Scott's interest in such symbolism didn't end there. The opening of the film featured two towering pyramid shaped buildings (strangely sans cap-stone), dwarfing the Los Angeles skyline. The scene intercuts with a single (all-seeing!?) eye. Further masonic, animal-related imagery was included at the insistence of Scott - such as an owl and a snake. On the commentary of *"Blade Runner: The Director's Cut"*, Scott states, ***"The eyeball, really, was the symbol of the ever watchful eye and is... the only relevance to what might be a little bit Orwellian, which would be the idea of Big Brother. So are we in the world, already, of the Big Brother environment? It was always my theory that, in the endless discussions with Hampton Fancher and Michael Deeley, that the world would be probably run and owned by three corporations... maybe two."***<sup>384</sup>

Both Ridley and his brother Tony Scott have never shied away from inserting subtle but generic masonic symbolism in their films. In *"American Gangster"* (2007 -

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<sup>381</sup> Andy Marx, "IT'S MINE: All Very Well and Good, but Don't Hassle the T-1000", July 07, 1991 - [http://articles.latimes.com/1991-07-07/entertainment/ca-2720\\_1\\_screen-credit](http://articles.latimes.com/1991-07-07/entertainment/ca-2720_1_screen-credit)

<sup>382</sup> [http://en.wikipedia.org/wiki/George\\_Wyman#Life\\_and\\_career](http://en.wikipedia.org/wiki/George_Wyman#Life_and_career)

<sup>383</sup> The Million Dollar Hotel (2000) <http://www.imdb.com/title/tt0120753/> See also: [http://en.wikipedia.org/wiki/The\\_Million\\_Dollar\\_Hotel](http://en.wikipedia.org/wiki/The_Million_Dollar_Hotel)

<sup>384</sup> Blade Runner (The Director's Cut) (1982) ASIN: 0790729628

directed by Ridley Scott), Ted Levine's character (Lou Tobeck) wears a masonic lapel pin.<sup>385</sup> In *"Domino"* (2005 – directed by Tony Scott), the powerful reality television producer Mark Heiss wears a masonic ring.<sup>386</sup>

In the early stages of planning the story for *"Blade Runner"*, it was intended for corporate head "Tyrell" to be revealed as a "Replicant". The lead Nexus 6 character "Roy Batty" was to be taken into the heart of the pyramid building and uncover a sarcophagus containing the 'original' Tyrell in cryogenic freeze. In this version of the story, Tyrell had created several versions of himself. Scott compared this to Howard Hughes – who had several lookalikes to pose as him in multiple locations across the world. The death of Hughes had to be kept secret for a while because of the existence of his doppelgangers. In the DVD audio commentary for the Director's Cut of the film, Scott oddly remarked that **"it would make sense for corporate global elites"** to utilise multiple doppelgangers!<sup>387</sup> He added that the subplot was far too complex and dropped from the final script of the film. I wonder why!?

The practice of implanting the Replicant characters with false memories also has a flavour of the mind control phenomenon to it. This is particularly the case with the character of "Rachael" (played by Sean Young), who is completely unaware of her artificial nature. The same could also be said of the lead character of Deckard (played by Harrison Ford) who Scott maintains is also a Replicant.

Shortly before commencing work on *"Blade Runner"*, Ridley Scott had spent a year working on a film adaption of Frank Herbert's epic science fiction novel *"Dune"*. Complications with the production, along with the death of his brother Frank, prompted Scott to leave the project. *"Dune"* was eventually realised by David Lynch. Notably, both of these films starred Sean Young (aka Mary Sean Young) – an actress who has become quite aware of the hidden global agenda paradigm in more recent years. In 2013, Young was interviewed by Red Ice Radio, where she discussed her acting career in relation to aspects of the global agenda and voiced her observations of Ridley Scott. **"He's a very talented man, Ridley Scott, you know? He obviously has connections. It reminds me a little bit of Jay Weidner"**

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<sup>385</sup> [http://www.whale.to/c/compass\\_and\\_square.html](http://www.whale.to/c/compass_and_square.html)

<sup>386</sup> Visible at 00:42:40 in the film. See: <http://freemasonry.bcy.ca/fiction/cinema.html>

<sup>387</sup> Blade Runner (The Director's Cut) (1982) ASIN: 0790729628

***talking about Stanley Kubrick... I mean, he's got his connections into these money sources to make these movies.***<sup>388</sup>

Young was more generous in her opinion of David Lynch: ***"I don't think he's owned by the powers that be. I don't think that they direct or control him. You can almost see the evidence of that now because he's really into transcendental meditation and he was at the time (of Dune)... I think when he did 'Dune' it was his experience that it was kind of awful. You know, I don't think he walked away from the making of 'Dune' with getting to make the movie he wanted to make... he had resistance from people... I think it was difficult for him.***<sup>389</sup>

In recent years, Lynch has become a keen political, social and 'existential' activist. He has also expressed views that question the official narrative of the events of 9/11: ***"The things that bother me is the hole in the Pentagon being too small for a plane, the lawn isn't mussed up, and the government's not showing the plane hitting when many cameras photographed it!"***<sup>390</sup> Unfortunately, his views have tended to support the misleading theory that the WTC buildings were destroyed via "controlled demolition" – a view that is evidentially disproven by Dr. Judy Wood in her book *"Where Did the Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11"*.<sup>391</sup> I will examine this subject, in more detail, in Chapter Seven.

## **A Word from Our Sponsors**

Ridley Scott's career choice after *"Blade Runner"* involved a venture into the territory of Orwell's *"Nineteen Eighty-Four"*. This convoluted story (involving all manner of legal wrangling and directorial disaffection) began in the cutthroat world of corporate rivalry – involving two of the most powerful firms of the information age: IBM and Apple. In the early 1980s, IBM owned a significant percentage of the home computer market. Apple, seeking to shift the balance, commissioned an advert (designed to showcase their new Macintosh computers) that would be shown during Super Bowl XVIII – which, at the time, was the world's

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<sup>388</sup> "Mary Sean Young - Blade Runner, Dune & Awakening to the Conspiracy", Red Ice Radio, May 6, 2012 - <http://www.redicecreations.com/radio/2012/05/RIR-120506.php>

<sup>389</sup> Ibid.

<sup>390</sup> Steve Watson, "David Lynch Goes Public With 9/11 Questions", Wednesday, December 6, 2006, Infowars.net - <http://www.infowars.net/articles/december2006/061206Lynch.htm>

<sup>391</sup> Dr. Judy Wood, "Where Did the Towers Go? Evidence of Directed Free-energy Technology on 9/11", The New Investigation (2010) ISBN-13: 978-0615412566 See also: <http://www.drjudywood.co.uk/> & <http://wheredidthetowersgo.com/>

most watched sporting event. Interestingly, the man who originated this endeavour was Steve Jobs. Jobs' name crops up a fair bit in alternative knowledge research. Scott was approached to direct the commercial. He was an understandable choice, given that he had already been involved with over two and half thousand commercials by this point in his career.

On January 22 1984, the advert (costing \$900,000) was aired during the games, as well as in numerous cinemas. The date allegedly dictated the setting and theme of the advert. Scott had used Orwell's *"Nineteen Eighty-Four"* to portray a dystopian future, populated by faceless security forces and indoctrinated worker drones. The drones are shown sat in front of a large screen filled with the deafening rhetorical tones of "Big Brother":

***"Today, we celebrate the first glorious anniversary of the Information Purification Directives. We have created, for the first time in all history, a garden of pure ideology – where each worker may bloom, secure from the pests purveying contradictory truths. Our Unification of Thought is more powerful a weapon than any fleet or army on Earth. We are one people, with one will, one resolve, one course. Our enemies shall talk themselves to death, and we will bury them in confusion. We shall prevail!"***<sup>392</sup>

The security forces are shown chasing an athletic blonde woman, carrying a sledgehammer. She bursts into the auditorium and hurls the hammer at the screen. As the screen smashes, the image fades to a single caption: ***"On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '1984'"*** Given how history has subsequently unfolded, some would say that there is a twisted irony in the notion of Apple coming to save humanity from the "conformity" of Big Brother!

The legal shenanigans of this episode began almost as the advert was aired. At the time, Marvin Rosenblum, a Chicago attorney and film producer, held the rights to any film and television adaption of Orwell's novel. As he unwittingly watched the premiere of the commercial, he recognised many themes from *"Nineteen Eighty-Four"* and immediately contacted Apple with a 'cease and desist' notice. The advert disappeared and was never repeated. However, the damage was done. Apple had struck a massive blow against their competition. Scott had finally

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<sup>392</sup> [http://en.wikipedia.org/wiki/1984\\_\(advertisement\)](http://en.wikipedia.org/wiki/1984_(advertisement))

realised his long-held ambition to adapt Orwell's work for the big screen – albeit in 60 seconds!<sup>393</sup>

In typical fashion, Scott's approach to the advert was epic and cinematic in every sense, effectively demonstrating how adept he was at delivering a message with conviction. Critics still consider it a "masterpiece" and a "watershed event" in advertising. Of course, this was nothing new for Scott, who spent most of the late 60s and early 70s running a film and commercial production company (Ridley Scott Associates - RSA) alongside his brother, Tony Scott. Working with noted film director Alan Parker, Hugh Hudson and cinematographer Hugh Johnson, Ridley made many commercials at RSA during the 1970s, including a notable Hovis advert, "*Bike Round*", in 1974. Many of their efforts garnered awards and critical recognition within the industry.<sup>394</sup> In a nutshell, this means that Scott has always been well-versed in the power and true nature of such media mechanism and, by extension, the almost hypnotic sway of symbolism and subliminal techniques.

To this day, Scott continues to make commercials. In 2012, he executive produced "*Fame*" (the infamous "black" perfume) for Lady Gaga.<sup>395</sup> On a personal note, I am continually baffled as to why anybody would wish to associate themselves with the bizarre and twisted world of Gaga. Her back-catalogue of work is replete with references to ritualistic and secret society principles and practices, abuse, torture, murder, mind control, and so on. Was Scott's collaboration with Gaga orchestrated, purely business, or indicative of his acceptance of agenda-related ideals? Furthermore, given Gaga's obsession with occult symbolism, was their effort a visualization of a quasi-ritual of sorts. It is telling that the "*Fame*" ad's production designer was Nathan Crowley. Crowley is notable for his work on Christopher Nolan's "*Batman*" films and, particularly, for being related to arch-occultist Aleister Crowley. In an interview, Nathan Crowley said, "**Yes, [infamous UK occultist] Aleister Crowley is a direct relative, he's my grandfather's cousin, but we were never allowed to even mention his name because we were a very Quaker family.**"<sup>396</sup>

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<sup>393</sup> Jackie Jura, "Orwell Today", June 2010 - <http://www.orwelltoday.com/readerorwellcopyrightcases3.shtml>

<sup>394</sup> RSA Films - <http://www.rsafilms.com/>

<sup>395</sup> "Lady Gaga Shoots Theatrical Video for 'Fame' Perfume", [rollingstone.com](http://www.rollingstone.com/music/videos/lady-gaga-shoots-theatrical-video-for-fame-perfume-20120815), August 15, 2012 - <http://www.rollingstone.com/music/videos/lady-gaga-shoots-theatrical-video-for-fame-perfume-20120815>

<sup>396</sup> "A-listers flock to the museum's "Superhero" bash", *The Art Newspaper*. Features, Issue 192, June 2008 (Published online: 01 June 2008 - <http://www.theartnewspaper.com/articles/An-arousing-display-at-the-Met/8583>) See also: "So I guess I am not done gathering info...The possible Dark Knight connection and the occult", February 7, 2013 - <http://sapphyra.blogspot.co.uk/2013/02/so-i-guess-i-am-not-done-gathering.html> & Nathan Crowley - [http://www.whale.to/c/nathan\\_crowley.html](http://www.whale.to/c/nathan_crowley.html)

## Scott and “The Establishment”

To try to ascertain Scott’s loyalty to the ideologies of the global agenda, it is worth looking at his life and career. Scott was born 30 November 1937 in South Shields, Tyne and Wear in the North East of England. He studied at Grangefield Grammar School and West Hartlepool College of Art from 1954 to 1958, obtaining a Diploma in Design. He went on to study at the Royal College of Art, contributing to college magazine ARK and helping to establish the college film department. Before graduating, Scott gained work as a “designer” on the BBC television programme “Tonight” - about the severe winter of 1963.

***“After graduation in 1963, he secured a job as a trainee set designer with the BBC, leading to work on the popular television police series Z-Cars and science fiction series Out of the Unknown. He was originally assigned to design the second Doctor Who serial, The Daleks, which would have entailed realising the famous alien creatures. However, shortly before Scott was due to start work, a schedule conflict meant he was replaced on the serial by Raymond Cusick.”***<sup>397</sup>

It is also worth noting that Scott was knighted in the 2003 New Year Honours. In his 2005 movie, “Kingdom of Heaven”, Scott portrayed the infamous Templar Knights as little more than self-important egotists – a grossly over-simplistic interpretation of their true nature and position in history.

Scott has also actively sought the assistance of the US military industrial complex for many of his films, and has always voiced his support for the role of the military. He was brought up in an army family for most of his early life. His father, Colonel Francis Percy Scott, was an officer in the Royal Engineers and his elder brother (Frank) also had a career in the Merchant Navy. ***“Scott bent over backward in 1996 in an attempt to appease the Pentagon and to get them to provide assistance for the making of G.I. Jane, which starred Demi Moore as a female recruit trying to get into the Navy SEALs. In the end, however, Scott couldn’t change the script enough to satisfy the navy, but it wasn’t for lack of trying.”***<sup>398</sup>

In 2001, Ridley Scott directed “Black Hawk Down”. The film, based on Mark Bowden’s 1999 book of the same name, “depicts” the battle of Mogadishu in Somalia in 1993. Once again, Scott approached the military for assistance.

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<sup>397</sup> [http://en.wikipedia.org/wiki/Ridley\\_Scott#Early\\_life\\_and\\_career](http://en.wikipedia.org/wiki/Ridley_Scott#Early_life_and_career)

<sup>398</sup> David L. Robb, “Operation Hollywood” (pg. 70)

However, unlike *"G.I. Jane"*, Scott would need to fully accommodate any and all script changes that were requested. Due to the nature of the film's subject, Scott has stated that he couldn't have made the film without them. The "real life" account of the events in Somalia, centre on a group of U.S. soldiers caught up in the conflict. Most of the film's characters retained the names of their "real life" counterparts – with one crucial exception. The character of Ranger Specialist John Stebbins (played by Ewan McGregor) was restructured and renamed Ranger Specialist Danny Grimes, at the insistence of the U.S. Army. It turned out that Stebbins (a decorated soldier, who was awarded one of the military's highest honours: the Silver Star) was responsible for raping a twelve-year-old boy. Stebbins was court martialled and sentenced to thirty years in prison.

These kinds of changes in film create a perception of the world based on gross historical inaccuracies – certainly in the case of those people who interpret the proviso "based on a true story" as the gospel! However, there are far more important factors to consider. Journalist and author David L. Robb underlines the larger problem. ***"By insisting that the producers change the name of a real-life-hero-turned-child-rapist, the army violates its own rules, which are contained in 'A Producer's Guide to U.S. Army Cooperation with the Entertainment Industry', published by the army's Office of Public Affairs. According to these guidelines, the army will provide assistance only to films that depict real people and real events if those people and events are portrayed in an 'authentic' manner. The army manual states: 'The production must be authentic in its portrayal of persons, places, actual military operations or historical events.' Using Stebbins' name in 'Black Hawk Down' would have been 'authentic', but it also would have been embarrassing. So it had to be changed because the army is really less interested in authenticity than it is in positive images."***<sup>399</sup>

Following *"Black Hawk Down"*, Scott and his brother Tony executive produced a "follow-up" reality series to the film called *"American Fighter Pilot"* – documenting three male US Air Force officers in training Tyndall Air Force Base in Panama City, Florida. Seven episodes were filmed throughout 2000. However CBS decided to shelve the project until they were approached (two months after 9/11) by President George W. Bush's senior advisor Karl Rove who reminded them of the media's post-9/11 "obligation" to producing "morale building" programming. ***"Rove sought (...) a commitment to patriotic material while The White House***

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<sup>399</sup> Ibid. Pgs. 92 - 93

**conducted its war on terrorism.**<sup>400</sup> The show was aired in March 2002 to lacklustre viewing figures, critical derision and ultimately cancelled after two episodes. Caryn James of the New York Times described it as **“one long, unconvincing commercial for the Air Force...”**<sup>401</sup>

It should be noted that Scott worked with producer Jerry Bruckheimer on *“Black Hawk Down.”* Bruckheimer has worked with the military on almost every Hollywood film he has ever been involved with. His films include: one of the industry’s most blatant military P.R. recruitment films (*“Top Gun”*), as well as one of the most ridiculous reinforcements of the “official” history of WWII (*“Pearl Harbour”*) that I’ve ever had the misfortune of watching! He also worked extensively with the military to realise the science fiction global catastrophe flick *“Armageddon”* and the *“Transformers”* film franchise. Many of his commercially successful films (*“Pearl Harbour”*, *“Armageddon”*) have been produced and financed by Disney or their subsidiaries: Touchstone, Miramax, Hollywood Pictures, etc. Ridley Scott has often talked about his admiration of Disney films and the influence they have had on his work. On the Region 2 DVD commentary for his 1985 film *“Legend”*, he said, **“I wanted to give Legend a more contemporary movement to it rather than getting bogged down in a too classical retelling. It was primarily Disney animation that influenced me.”**<sup>402</sup> Scott admitted that the principle influences on the film were *“The Hobbit”* and Disney’s *“Peter Pan”* and *“Fantasia”*. He repeatedly screened the latter’s *“Night on Bald Mountain”* for Tom Cruise as a way of clarifying the kind of performance needed for his character Jack O’ the Green in *“Legend”*.

## Collaborative Purpose

One of Ridley Scott’s most blatant associations with the agenda players came in 2009, when he directed an “Official Common Purpose Leadership Development” film.<sup>403</sup> Common Purpose is a charity that boasts of its ability to **“promote future leaders of society”** and commitment to **“diversity”**. When researcher Brian Gerrish first heard of Common Purpose, he began to enquire about their activities – particularly the financing of the charity. He studied all the branches of local authority in the Plymouth area of the United Kingdom (such as Hospitals, Schools,

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<sup>400</sup> Lawrence Raw, “The Ridley Scott Encyclopaedia”, Scarecrow Press (15 Oct. 2009) ISBN-13: 978-0810869516 (pg. 9)

<sup>401</sup> Ibid.

<sup>402</sup> Legend [1985] [DVD] ASIN: B0000634AN

<sup>403</sup> <http://www.commonpurpose.org.uk/gallery/videos/official-cp-video> & <http://www.youtube.com/watch?v=MDBHgq9UTIo>

Prisons, Accountants, Solicitors, the Church, Police, Military, Local Council, etc.) and found that all had “graduates” of Common Purpose within their ranks. Gerrish secured documentation revealing that Common Purpose had created structures to effectively “control a city”. ***“Policy documents ‘Controlling Your Host City’ dealing with social engineering and community control through CP links in the executive structure of a city.”***<sup>404</sup>

According to Gerrish, a number of Common Purpose websites and associated sites spoke of future leaders ***“controlling society – not elected democratically, but by their Common Purpose design.”*** He discovered that graduates are encouraged to be loyal to Common Purpose first and foremost before their professional or personal interest. More disturbingly, he found that the graduate model was being implemented across the whole of the country. He also uncovered representatives embedded in the mainstream media (such as the BBC) and national government. Soon after discovering the scope and reach of the charity, Gerrish began to feel threatened by an almost continual harassment – carried out by unknown parties. He received numerous late night phone calls and even found used hypodermic needles posted through his letterbox. For more information regarding Gerrish’s work to uncover the scope of Common Purpose, visit the website Common Purpose Exposed.<sup>405</sup>

What is particularly interesting about Common Purpose is their seemingly strict adherence to The Chatham House Rule of Confidentiality – established by the Council of Royal International Affairs in 1927. The rule states that, ***“When a meeting is held under CHR (Chatham House Rule), participants are free to use their information received, but neither the identity nor the affiliation of the speakers, nor that of any other participant, may be revealed; nor may it be mentioned that the information was received at the meeting.”***<sup>406</sup>

In this manner, information about all manner of organisations can be used to the benefit of Common Purpose, whilst simultaneously disregarding openness and accountability. The use of Neuro-Linguistic Programming (NLP) by Common Purpose (particularly in their training programmes and by their graduates who work in the mainstream media<sup>407</sup>) is even more disturbing. Such methods appear

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<sup>404</sup> Common Purpose Infiltration And Subversion Of Society - [http://www.cpexposed.com/sites/default/files/documents/CP\\_Subversion\\_UK.pdf](http://www.cpexposed.com/sites/default/files/documents/CP_Subversion_UK.pdf)

<sup>405</sup> Common Purpose Exposed Website - <http://www.cpexposed.com/>

<sup>406</sup> Chatham House Rules - <http://www.chathamhouse.org/about-us/chathamhouserule>

<sup>407</sup> <http://www.cpexposed.com/video/julia-middletons-use-nlp>

to have been utilised as part of a socio-political agenda. NLP, in its most basic form, is the practice of “psychopolitics” – **“the art and science of asserting and manipulating dominion over the thoughts and loyalties of individuals, officers, bureaus, and the masses, and the effecting of the conquest of enemy nations through ‘mental healing’”**<sup>408</sup> There is something almost ‘cult-like’ to the practice of the technique. For example, I would not consider “mental healing” (in this regard) to be healing at all; rather it is a form of conditioning or programming, perhaps even a form of ‘mind control.’

There are some striking similarities between the principles of Common Purpose and groups such as The Fabian Society, and a disproportionate number of links between the charity and DEMOS. DEMOS, who have been publicly endorsed by the UK’s most recent Labour and Conservative Governments, are an allegedly *“independent”* think-tank focused on *“power and politics.”*<sup>409</sup> DEMOS are obsessed with perception management, even going so far as to ***“wage war on ‘conspiracy theories’, particularly the suggestion that 7/7 and 9/11 involved state complicity, and has urged the government to “fight back” by infiltrating conspiracy websites to spread state propaganda. DEMOS have also characterized people who question the official fable of 7/7 and 9/11 as extremists and terrorist recruiters.”***<sup>410</sup>

The principles of DEMOS are known to be rooted in many of the doctrines espoused by The Tavistock Institute and The Fabian Society. In Volume One of *“Science Fiction and the Hidden Global Agenda”*, I documented the Fabian connection to the likes of H. G. Wells and George Orwell. DEMOS and Common Purpose demonstrate principles that would be very much at home on the pages of books written by Wells, Orwell or Huxley. Although it may be simply circumstantial, I find it telling that Ridley Scott has actively sought to direct films based upon the work of these kinds of science fiction writers. The *“1984”* advert (based on Orwell’s novel) is one example. In 2009, it was reported that Scott had long-sought to direct a big screen version of Aldous Huxley’s *“Brave New World”* and that, in co-operation with Leonardo DiCaprio’s Appian Way production company (who owned the film rights to the novel), the production was imminent. However, the film disappeared into the industry-termed *“development hell”* and never saw the light

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<sup>408</sup> Psychopolitics - <http://psychopolitics.net/>

<sup>409</sup> DEMOS - <http://www.demos.co.uk/>

<sup>410</sup> P.J. Watson, “Government Front Group Vows to Abolish Critical Thinking: Propaganda Matrix”, Tuesday, 18 October, 2011 – See Also: <http://www.demos.co.uk/publications/thepowerofunreason>

of day.<sup>411</sup> Although I don't wish to make any accusations, I find it curious that those who end up becoming involved with Common Purpose are encouraged to place the interests of the charity above and beyond all their other priorities. Does this also apply to those (such as Ridley Scott) who promote Common Purpose via advertising campaigns? Just an observation...

## Prometheus

In 2012, film director Ridley Scott created some excitement amongst fans of the science fiction genre by releasing a semi-prequel to his 1979 sci-fi horror classic "Alien". "Prometheus" immediately raised some eyebrows amongst alternative knowledge researchers. Scott described the film as "**a metaphor for a being challenging the gods**"<sup>412</sup>; a theme that is apparent in the name of the film. "Prometheus" was written by Jon Spaihts and Damon Lindelof – the latter being an "inner circle" member of the notorious J.J. Brigade.

The opening sequence of the film reveals a tall entity deliberately infecting himself with some sort of transmutating organic substance. The creature begins to "fragment" into base cellular material, which "infects" the organisms inhabiting the nearby waterfalls. Ridley Scott himself described this as "*a seeding process*". It is revealed that the location is Earth, several millennia ago. The organic material that "infects" the being appears to have the consistency of "black oil" or "goo". This motif has appeared on multiple occasions in science fiction – even as early as H.P. Lovecraft's work "Dagon": "**There was nothing within hearing, and nothing in sight save a vast reach of black slime; yet the very completeness of the stillness and the homogeneity of the landscape oppressed me with a nauseating fear.**"<sup>413</sup>

The theme further connects with the "black eyes" phenomenon. Although this is usually discussed in relation to the supposed "black eyed children" – almost apparition like entities who are characterized by appearing lost and wanting to be "taken home" by the witness – it is regularly apparent in science fiction; predominantly in the "Children of the Damned" narrative but also visible in the likes of "Buffy the Vampire Slayer", "Farscape", "Babylon 5", "Smallville", "LOST", "Sapphire and Steel", "Doctor Who", "Torchwood" and "The Stepford Wives", to

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<sup>411</sup> Steven Zeitchik, "Ridley Scott, DiCaprio travel to Brave New World", Thu Aug 6, 2009 - <http://www.reuters.com/article/2009/08/06/us-world-idUSTRE5750WZ20090806>

<sup>412</sup> Prometheus (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA

<sup>413</sup> See: "Necronomicon: The Best Weird Tales of H.P. Lovecraft", Gollancz; Export Ed edition (27 Mar. 2008) ISBN-10: 0575081570 / ISBN-13: 978-0575081574

name a few. The sentient “black oil” played a key role in the demise of the character Tasha Yar in the “*Skin of Evil*” episode of “*Star Trek: The Next Generation*.” In “*The X Files*”, the extra-terrestrial organic material that once arrived on the Earth in the distant past is described as “the black oil” or “Purity.” It is revealed that this substance will soon be used as part of an extra-terrestrial “colonisation process”, utilising humans as hosts for the process.<sup>414</sup> The human victims of Purity infection are initially characterized with black eyes.

A number of researchers have suggested that the science fiction “black goo” theme is a “fictionalised” portrayal of an allegedly “real” phenomenon. There does seem to be some circumstantial evidence to suggest that the phenomenon may be connected to occult rituals and the summoning of foreign entities. Study into this particular subject doesn’t end there however. Researcher David Griffin claims that an alleged extra-terrestrial “black oil” nanotechnology connects with The Falklands War, and possibly even the mysterious deaths of a number of British scientists and engineers who worked on the Strategic Defence Initiative (SDI) during the mid-1980s.<sup>415</sup> Whilst there is something very suspicious about the circumstances surrounding these deaths<sup>416</sup>, I have yet to see any conclusive evidence linking these deaths (or The Falklands War, for that matter) to a cover-up involving extra-terrestrial bioengineering. That is not to say that there may be something to the “black goo” / “extra-terrestrial” connection though.

The “black goo” / “black eyes” motif is prominent in pop music videos – with artists like Beyoncé, Hilary Duff, and bands like Diary of Dreams sporting “black eyes”. Curiously, the subject also features in the Ridley Scott/Lady Gaga collaboration “*Fame*”. ***“Lady Gaga is clearly bathing in the goo, manipulating the goo and rubbing it all over hapless males. She even has little urns full of it to spray on people, making the lives of androids everywhere much easier. She even screams a little at the end just like the Alien scream/sound.”***<sup>417</sup>

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<sup>414</sup> <http://x-files.wikia.com/wiki/Purity>

<sup>415</sup> David Griffin, “Extraterrestrial and Exopolitical Elements to the Falklands War with Argentina”, 2012 at the 4th Annual British Exopolitics Expo, Liverpool, Sunday 5th August - <http://www.youtube.com/watch?v=b2zgTlpSQhI>

<sup>416</sup> “Demand Government Explanation of Deaths, Disappearance”, Associated Press, Mar. 19, 1987 - <http://www.apnewsarchive.com/1987/Demand-Government-Explanation-of-Deaths-Disappearance/id-021df436398cc273d28fe12871734a7f>

<sup>417</sup> Lady Gaga / Ridley Scott/ Black Goo connection, Oct 27, 2012 - <http://www.prometheus2-movie.com/community/forums/topic/23619> See also “Lady Gaga Shoots Theatrical Video for ‘Fame’ Perfume”, [rollingstone.com](http://www.rollingstone.com/music/videos/lady-gaga-shoots-theatrical-video-for-fame-perfume-20120815), August 15, 2012 - <http://www.rollingstone.com/music/videos/lady-gaga-shoots-theatrical-video-for-fame-perfume-20120815>

Following the aforementioned introduction to *"Prometheus"*, the plot jumps forward to the year 2089, where Dr. Elizabeth Shaw and Dr. Charlie Holloway lead a team of archaeologists, scientists and engineers to locate the "extra-terrestrial progenitors" of the human race. Mirroring many aspects of the "ancient alien intervention" paradigm, the clues to their whereabouts have been seeded in ancient cave paintings and carvings scattered across the Earth. Interestingly, the film does much to muddle together the ancient alien concept and the doctrines of faith-based belief systems.

The character of Elizabeth Shaw is seen wearing a Christian crucifix necklace. Upon discovering that extra-terrestrial "engineers" have been involved in human creation and evolution, Charlie asks her, **"Ok, I guess you can take your father's cross off now."** She replies, **"Why would I want to do that?"** Charlie responds, **"Because THEY made us."** Elizabeth calmly answers, **"And who made them?"**<sup>418</sup> Her rebuttal doesn't expand further by asking: *"who made the makers, and who made them, and so on."* The alternative ending of the film (included on the DVD and Blu-ray release of the film) sees Elizabeth Shaw heading off on board an alien spacecraft to locate the engineers' home world. The robot character, David, reveals the name of this planet. **"Several of your ancient cultures had a word similar to it: Paradise."** Shaw says, **"I want to go to Paradise."** Some early scenes in the film firmly establish that many humans consider the afterlife concept (such as "Heaven") to be "Paradise". One of Ridley Scott's original titles for the film was *"Paradise"* and it was even maintained as a cover title for secrecy during production. If we, once again, consider the notion that the ancient alien concept has been usurped as an "ideological tool" (and recall Glen A. Larsen's off-hand remark: **"what if Heaven is the name of a planet?"**), we must consider the possibility that *"Prometheus"* (via mainstream/cultural dissemination) serves an agenda purpose.

An article on the website [vigilantcitizen.com](http://vigilantcitizen.com), entitled *"Prometheus: A Movie about Alien Nephilim and Esoteric Enlightenment"*, has examined the greater significance of the "Prometheus" motif in the film. **"In Greek mythology, Prometheus is a Titan, the primeval race of deities that came before the Olympians. He stole fire from the gods in order to give it to humanity - an act that enabled progress and civilisation. For accomplishing the act of bringing fire (a symbol of divine knowledge) to humanity, Prometheus became an important figure in the**

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<sup>418</sup> "Prometheus: A Movie about Alien Nephilim and Esoteric Enlightenment", [vigilantcitizen.com](http://vigilantcitizen.com), Jan 27th, 2013 - <http://vigilantcitizen.com/moviesandtv/prometheus-a-movie-about-alien-nephilim-and-esoteric-enlightenment/>

**mythology of Mystery schools, such as Freemasonry and Rosicrucianism, which are based on the usage of occult knowledge in order to achieve godhood.**<sup>419</sup>

Ridley Scott described the origins of the story as being somewhat inspired by the science fiction classic *“Quatermass and the Pit”*. ***“The screenwriter was a very creative man. He was the one to come up with the idea of pre-visitation... I think even before Erich von Däniken. They’d found what they thought was a bomb in WWII, lying underneath a subway (...) and, of course, it’s a spaceship and above it the area is called Hob’s Lane. Hob is the name for a male witch and Hob’s Lane had been called that since the sixteen century because there’s always been a strange emanation in this section of what would be countryside, then the little street, and so on. It was always thought that the street was haunted. I thought it was a great idea, not that we ever used it, but the fundamental basis was there. I thought it would tie up historic facts with present day repercussions when people think it’s a ghost and it’s not at all; it’s the presence of this thing in the ground that keeps appearing because of what it is.”***<sup>420</sup> It is curious that Scott mentions “male witches” and “hauntings” in such a context. (*Author’s Notes: the fictional Hobbs Lane was formerly Hob’s Lane – “Hob being an antiquated name for the Devil.”*<sup>421</sup>)

The planet in the film is called “LV-223”. On the Blu-ray commentary for the film, Scott makes a startling admission that the designation was chosen deliberately as a ***“very romantic codename”***<sup>422</sup> – although he doesn’t elaborate any more than that. It is possible that Scott considered this name “romantic” because it harkens back to the planet LV-426 in *“Alien”*; the film that also did much to launch Scott’s high profile Hollywood career. However (and maybe I’m reading too much into this, but...) the numbers that constitute the planet’s name do have esoteric value. The reverse of “223” is “322” (reversed numbers, words and symbols have more value in an occult context) - a number associated with Yale University’s “Skull and Bones” secret society (a society that counts both former U.S. Presidents George Bush Junior and Senior as members). It is curious that Scott uses the term “codename”.

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<sup>419</sup> Ibid.

<sup>420</sup> Prometheus (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA

<sup>421</sup> [https://en.wikipedia.org/wiki/Quatermass\\_and\\_the\\_Pit](https://en.wikipedia.org/wiki/Quatermass_and_the_Pit)

<sup>422</sup> Ryan Britt, “Ridley Scott Explains Prometheus, Is Lovably Insane”, October 10, 2012 - <http://www.tor.com/blogs/2012/10/ridley-scott-explains-prometheus-is-lovably-insane> See also Scott’s Blu-ray film commentary - Prometheus (Blu-ray + Digital Copy) [Region Free] ASIN: B005ZCHQKA

Early promotion for “*Prometheus*” included a fictional conference, hosted by TED (Technology, Entertainment, and Design), where the character of corporate magnate Peter Weyland proclaims that his discoveries (of ancient alien intervention) have transformed him into the proverbial “post-modern Prometheus.”<sup>423</sup> Although the setting of this conference and the character of Weyland are clearly fictional, TED is a very real enterprise. ***“TED (Technology, Entertainment, and Design) is a global set of conferences owned by the private non-profit Sapling Foundation, under the slogan “ideas worth spreading”. TED was founded in 1984 as a one-off event. The annual conference began in 1990, in Monterey, California. TED’s early emphasis was technology and design, consistent with its origins in the Silicon Valley.”***<sup>424</sup>

TED also has connections to the hidden global agenda. This is apparent when noting some of their previous speakers, such as Bill Clinton, Al Gore, Gordon Brown, Richard Dawkins, Bill Gates, Bono, and Google founders Larry Page and Sergey Brin. In April 2013, TED came under scrutiny following accusations of censorship. ***“In recent weeks TED Talks – with their mantra - ‘ideas worth sharing’ - have been accused of censorship after two British speakers had their talks removed from TED’s official website. The row involves two British speakers, the journalist and author Graham Hancock and Cambridge and Harvard University lecturer Rupert Sheldrake. Both speakers have been deemed as ‘provocative’ amid accusations of ‘pseudoscience’ at lectures they gave at a TEDx talk – a franchised spin-off of the main TED Talk brand. Hancock describes a ‘war on consciousness’ that prevents the world from gaining a higher state of awareness through shamanic principles and psychoactives like the South American potion, ayahuasca. Rupert Sheldrake, a biochemist gave a speech which was loosely based on his book, *The Science Delusion* in which he refutes enduring dogmas which he claims are holding back legitimate scientific enquiry.”***<sup>425</sup>

Both speakers had their presentations pulled from TED’s YouTube channel. Although they were reinstated following a number of complaints, the videos were difficult to locate – they were reinstated away from the main website in, as Hancock called it, the ***“naughty corner.”*** Following these events, attention was drawn to TED’s anonymous science board which informs TED on the “legitimacy” of their featured speakers. TED refused to investigate their methods, on the

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<sup>423</sup> <http://www.weylaindustries.com/tedtalk>

<sup>424</sup> [http://en.wikipedia.org/wiki/TED\\_\(conference\)](http://en.wikipedia.org/wiki/TED_(conference)) & <http://www.ted.com/>

<sup>425</sup> “TED conference censorship row”, The Independent, Wednesday 29 January 2014 - <http://www.independent.co.uk/life-style/gadgets-and-tech/news/ted-conference-censorship-row-8563105.html#>

grounds that their advisory board consists of “unpaid volunteers.” It is particularly interesting to note, given the connection between TED and the film “*Prometheus*”, that TED often have a predisposition for showcasing subjects and speakers that support transhumanism.<sup>426</sup> Closer examination of the themes portrayed in “*Prometheus*” reveals a “transhumanist” view of the extra-terrestrial intervention paradigm and the overall (past and future) evolution of humanity. Given that Ridley Scott is seemingly a proponent of transhumanism and has disseminated these views in all of his science fiction films, some researchers believe that his films are effectively “propaganda” for the global agenda players. Others believe that he uses his medium (not unlike Stanley Kubrick did) to alert the viewer to the dangers of the agenda. In any case, his agenda associations may go some way toward explaining the strange circumstances that surrounded the death of his brother Tony Scott in 2012.

## Brother in Arms

Ridley Scott collaborated extensively with his brother, Tony Scott, on many projects – most notably in founding and operating Scott Free Productions from 1995 onward. The company worked on numerous commercials and television shows, in addition to feature films. In late 2011/early 2012, the pair began production on a two-part television miniseries called “*Coma*” for the U.S. channel A&E. The series was based on Robin Cook’s novel of the same name. The book had been previously adapted as a big screen version (starring Genevieve Bujold and directed by Michael Crichton) in 1978. The story (as with the Scott Free Productions version) involved the discovery of an unusually high number of surgeries at a hospital resulting in the patients entering comas. In Scott’s version, medical student Susan Wheeler (played by Lauren Ambrose) is based at the “Jefferson Institute” and begins investigating these comas. She eventually uncovers a conspiracy to cover-up a human experimentation laboratory and organ farm at the institute. “*Coma*” was broadcast on A&E on September 3–4, 2012.

Two weeks before the miniseries was aired, Tony Scott died. On 19 August 2012, it was immediately announced that Scott had “committed suicide”, having seemingly jumped from the Vincent Thomas Bridge, Los Angeles. By the end of the day, the Coroner’s Office had announced that his death was “**being investigated as a suicide with no indication it was anything but a suicide.**” It was also claimed that “contact information” had been left in his nearby car and that a “suicide note” had

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<sup>426</sup> <http://www.ted.com/topics/transhuman>

been discovered at his Los Angeles office. The Deadline News website also claimed that, earlier the same day, ***“Deadline was alerted that ‘an older gentleman who people recognized from either movies and/or TV tried to jump off a pier’ and that the attempt was not successful.”***<sup>427</sup>

The American news media went into a sudden frenzy – with unsubstantiated “eye witness accounts” of the jump. Videos and photographs that allegedly documented the tragedy seemed to appear (then abruptly vanish from) all across the internet. The circumstances of Scott’s death were still mired in speculation by the end of August, when the coroner’s office refused to rule his death as suicide. They also stated that the suicide note offered no motive and didn't mention any health problems. The LA Department of Public Health deferred listing the cause of death until after the toxicology results were returned. Scott’s death certificate listed the circumstances as “deferred”. In October 2012 a Los Angeles coroner concluded: ***“There was no evidence of neoplasia - cancer - identified.”***<sup>428</sup>

Shortly after Scott’s death, a number of news agencies began reporting that he had been diagnosed with an inoperable brain tumour and the news of this had prompted his suicide. However, Scott’s wife Donna immediately refuted this. ***“U.S. reports that her husband had cancer were ‘absolutely false’. (...) ‘The family told us it is incorrect that he has inoperable brain cancer,’ Craig Harvey, a chief at the Los Angeles County Coroner’s Office told the newspaper.”***<sup>429</sup> Several news services then began to retract their earlier statements – now asserting that Scott could easily have had cancer, but he chose not to inform anybody close to him. Despite there being no clear indication of a suicide verdict, some news services were still insisting that his death was such. The only difference was that they were now using terms like ***“probably suicide”*** and ***“it seems pretty obvious.”*** For an example of this, see the TMZ article ***“Tony Scott Cause of Death Not Officially Suicide ... Yet”***<sup>430</sup> By October 2012, the cause of death had been seemingly “confirmed” as “suicide”.

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<sup>427</sup> Nikki Finke, “Director-Producer Tony Scott Jumped To Death From San Pedro Bridge In Suicide”, Deadline Hollywood, August 19, 2012 - <http://www.deadline.com/2012/08/report-director-producer-tony-scott-jumped-to-death-from-san-pedro-bridge/>

<sup>428</sup> “Ridley Scott breaks silence on brother Tony Scott’s death”, Nick Allen, The Telegraph Online, 28 Nov 2014 - <http://www.telegraph.co.uk/news/worldnews/northamerica/usa/11261672/Ridley-Scott-breaks-silence-on-brother-Tony-Scotts-death.html>

<sup>429</sup> David Gardner, “Coroner refuses to rule that bridge plunge death of Top Gun director Tony Scott was suicide”, 31 August 2012 - <http://www.dailymail.co.uk/news/article-2196582/Mysterious-twist-coroner-holds-calling-Tony-Scott-death-suicide.html>

<sup>430</sup> “Tony Scott Cause of Death Not Officially Suicide ... Yet” - 8/31/2012 12:39 PM PDT BY TMZ STAFF - <http://www.tz.com/2012/08/31/tony-scott-death-certificate/> See also: <http://radaronline.com/exclusives/2012/08/tony-scott-dead-death-bridge-suicide-director-top-gun-video-brain-cancer/>

The autopsy had revealed no trace of cancer. The news media still appeared determined to press home his death as tragic, but nothing abnormal. Attention was repeatedly drawn to the autopsy report and the significance of anti-depressants and sleeping pills in his body.<sup>431</sup>

In a manner that seemingly further muddled the accounts of Tony Scott's death, his brother Ridley broke silence on the subject in late 2014. In an article by Nick Allen – published on 28th Nov 2014 by The Telegraph Online - Ridley Scott stated that the family had **“rejected reports that he had been suffering from brain cancer”** at the time because **“the family had wanted to keep the cancer diagnosis private.”** Oddly the article glossed over the autopsy findings by saying that **“(it) did not pick up indications of cancer so he may have been in remission at the time of his death.”**<sup>432</sup>

Nevertheless, the earlier obfuscation created by the news media left a number of unanswered questions and prompted some people to suggest that there may have been more sinister circumstances surrounding Tony Scott's death. This was quickly disregarded (as per usual) as reckless *“conspiracy thinking.”* If this was the case, then it was no more reckless than the speculation that was being peddled by the mainstream media in the days following his death. In keeping with the context of this book, I feel that it is valid to raise certain questions and issues regarding Tony Scott and his death – no matter how *“conspiratorial”* they might appear. The concept of sudden deaths orchestrated by certain agenda players is more common than most people realise. For example, the 1975 Church Committee Hearings revealed that the CIA was adept at **“targeted assassinations by induced heart attacks and cancer.”**<sup>433</sup> In the past, certain high-profile figures in Hollywood have suggested that a number of bizarre Hollywood deaths have actually been (to use the phrase) *“Star Whacks”*. Actor Randy Quaid made this claim in 2010. The

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<sup>431</sup> “Tony Scott had taken anti-depressants and sleeping pills before he jumped off bridge to his death as autopsy confirms director WASN'T suffering from cancer”, 23 October 2012 - <http://www.dailymail.co.uk/news/article-2221702/Tony-Scott-autopsy-reveals-taken-anti-depressants-sleeping-pills--confirms-director-WASNT-suffering-cancer.html>

<sup>432</sup> “Ridley Scott breaks silence on brother Tony Scott's death”, Nick Allen, The Telegraph Online, 28 Nov 2014- <http://www.telegraph.co.uk/news/worldnews/northamerica/usa/11261672/Ridley-Scott-breaks-silence-on-brother-Tony-Scotts-death.html>

<sup>433</sup> CIA Targeted Assassinations by Induced Heart Attack and Cancer - The 1975 Church Committee hearings - <http://www.globalresearch.ca/cia-targeted-assassinations-by-induced-heart-attack-and-cancer/5326382> See also: “Assassinations by induced heart attack and cancer”, Sign of the Times, 16 Dec 2010 - <http://www.sott.net/article/232912-Assassinations-by-induced-heart-attack-and-cancer>

mainstream news media immediately launched a “hit-piece” campaign against him and his wife in order to discredit their claims and characters.<sup>434</sup>

This is particularly prescient, in light of Tony Scott’s death. If he was murdered by certain agenda-parties, is it possible that the themes contained in “*Coma*” were thematically connected? The promotional campaign for “*Coma*” included some dark imagery and curious symbolism. The *Coma* Conspiracy website contained a post-it-note (as seen in the show) with an “urgent” telephone number for a “Dr. Taylor”. The short number ended with 322.<sup>435</sup> Is this another subtle nod to the ‘Skull and Bones’ secret society - perhaps similar to the naming of the planet in Scott’s “*Prometheus*”?

We shouldn’t forget, however, that Tony Scott was an agenda man for much of his Hollywood career. If he was “bumped off”, where did it all go wrong? All the signs suggest that (like Tony) Ridley Scott has also generally adhered to the principles of the global agenda for most of his career. Although some alternative knowledge researchers insist that (like Kubrick) Ridley Scott may have tried to metaphorically reveal aspects of the agenda in some of his films, his involvement with Common Purpose and his collaborations with the U.S. military in the production of his films are clear indications of Agenda compliance. Almost a year after his brother’s death, Ridley Scott was once again playing the “agenda game”. On 24 June 2013, CNN began airing a series called “*Crimes of the Century*”. The series was executive produced by Scott. Each episode was a firm reinforcement of the “official” narrative of agenda-orchestrated or associated historical events such as the “**John Lennon killing, the Andrea Yates murders, the Reagan assassination attempt, the Oklahoma City bombing, the Amanda Knox story, the Waco siege and the Unabomber case.**”<sup>436</sup>

## The Martian

As a postscript section to this chapter, there is one final area of Ridley Scott’s Hollywood career that deserves close scrutiny. Namely, it is Scott’s choice and use of certain actors in his films. This is an important factor to explore as it underlines

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<sup>434</sup> Sheila Marikar, “Randy and Evi Quaid’s ‘Hollywood Star Whackers:’ Real Threat or Bizarre Excuse?” (Oct. 26, 2010) - <http://abcnews.go.com/Entertainment/andy-evi-quaid-hollywood-star-whackers-real-threat/story?id=11963374>

<sup>435</sup> “2 Weeks before Release, Producer Murdered - What was He Trying to Tell Us? *Coma* Conspiracy”, August 20, 2012 - <http://beforeitsnews.com/unexplained-phenomena/2012/08/2-weeks-before-release-producer-murdered-what-was-he-trying-to-tell-us-coma-conspiracy-2430228.html#> See also - <http://www.comaconspiracy.com/>

<sup>436</sup> CNN Press Room, “Crimes of the Century” - <http://cnnpressroom.blogs.cnn.com/2013/06/03/cnn-original-series-crimes-of-the-century-from-producer-ridley-scott-premieres-sunday-june-23-at-9-pm-et/>

the complex nature of the Hollywood/global agenda relationship and the fraternity of those who work within the Hollywood system. To begin with, let us briefly examine the Ridley Scott-directed film “The Martian” – a curious film in its own right, but also a vehicle for the actor Matt Damon. In early 2013, Twentieth Century Fox optioned the film rights to Andy Weir’s science fiction story “*The Martian*” – the narrative centres on a NASA astronaut who becomes stranded on Mars following a forced evacuation by his fellow crew, his attempts to survive against the odds, and NASA’s mission to rescue him. Twentieth Century Fox hired screenwriter Drew Goddard (a close associate of the J.J. Abrams clique, “The J.J. Brigade”) to adapt and direct the film. A year later, it was reported that Ridley Scott would direct the big screen adaptation and that Matt Damon would star as the ill-fated astronaut, Mark Watney. In early 2015, part of the film was shot in Southern Jordan’s Valley of the Moon, a locale featured prominently in the film “*Lawrence of Arabia*”. The latter film is a favourite of Scott and featured (both visually and thematically) in “*Prometheus*”. NASA and JPL was substantially involved with the production of “*The Martian*” and thanked in the film’s end credits for their roles. Curiously, the credits also included a disclaimer regarding NASA: **“The National Aeronautics and Space Administration’s cooperation and assistance does not reflect an endorsement of the contents of the film or the treatment of the characters therein.”**

The film, like most contemporary films featuring a portrayal of NASA, depicts a “mainstream / official” account of manned and unmanned space exploration that, in reality, is probably very different from the proverbial “secret space program” that is hidden from public consumption. Unfortunately much of this hidden picture can only be speculated about - meaning that its true nature and scope is somewhat vague to anybody other than those working on it from the inside. It seems clear that Hollywood does play a role in maintaining the publicly-perceived version of human space exploration – particularly that of the USA and NASA.

Even within the context of the Hollywood-created, publicly-perceived accounts of NASA, there appears to be another subtle perception management agenda. Both “*The Martian*” and another recent NASA/space exploration-themed film, “*Gravity*” have portrayed the Chinese National Space Administration playing a key “*saving the day*” role in the film’s narrative. In “*The Martian*”, NASA try and fail to send a rocket full of supplies to Damon’s stranded astronaut character on Mars. With time running out, the Chinese Space Agency step in and offer NASA the use of their already-built Taiyang Shen space probe to complete the rescue. In “*Gravity*”, Sandra Bullock’s character (“Stone”) manages to make it safely to Earth by using a Shenzhou capsule docked at the rapidly disintegrating Chinese Space Station

Tiangong. Strangely (unlike *"The Martian"*) the makers of *"Gravity"* received no "official" support from NASA during the films production.<sup>437</sup> Despite NASA supporting one production and not the other, both portray the Chinese Space Agency as more capable and ready than NASA itself and both involve the Chinese Space Agency effectively saving NASA's proverbial "bacon" at a crucial moment.

In the mainstream "public" arena, there have been a number of documented business and scientific collaborations between China and the USA in the field of space exploration. On an "official" and "public" political level, such involvements appear to be something of a seemingly controversial subject. ***"In 2011, Congress passed a spending bill that expressly forbids NASA from working with China, citing a high risk of espionage."***<sup>438</sup> The reality of what the US and China get up to beyond the veil of Earth orbit is probably far different (and perhaps harder to imagine) than that which is written about in newspapers or even portrayed on a Hollywood movie screen. Nevertheless, we must ask the question why Hollywood seems determined to portray the Chinese Space Agency in such a way in these (predominantly NASA-oriented) films about human space exploration. More to the point, why is NASA endorsing these portrayals? It could be argued that the portrayals are an exercise in subtly undermining the decisions made by the US Congress to restrict US/Chinese collaboration in space exploration, however we would need to accept the public façade of manned/unmanned space exploration at face value for this to be the case. More likely, these Hollywood portrayals serve to muddle and conceal the more covert motives and activities of NASA.

## The Hollywood Family

As noted previously, the key figure in *"The Martian"* that connects Scott and the larger agenda at this point is Matt Damon. Damon's science fiction credentials were virtually non-existent until recently – despite having appeared in substantial film roles since the mid-nineties. Aside from the voice-only lead in 2000's *"Titan AE"*, it wasn't until 2011 that he accepted a role in the quasi-science fiction thriller *"Contagion"*. Strangely, since then, a number of his films have fit the genre. These

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<sup>437</sup> Steve Rose, "Mars attracts: the cosy relationship between Nasa and Hollywood", The Guardian, 30 September, 2015 - <https://www.theguardian.com/science/2015/sep/30/mars-attracts-the-cosy-relationship-between-nasa-and-hollywood>

<sup>438</sup> Kelly Dickerson, Tech Insider, "Here's why NASA won't work with China to explore space", Business Insider UK, Oct 19, 2015 - <http://uk.businessinsider.com/nasa-china-collaboration-illegal-2015-10> See also: William Pentland, "Congress Bans Scientific Collaboration with China, Cites High Espionage Risks", Forbes - <http://www.forbes.com/sites/williampentland/2011/05/07/congress-bans-scientific-collaboration-with-china-cites-high-espionage-risks/#3662b382b860> & [https://en.wikipedia.org/wiki/Chinese\\_exclusion\\_policy\\_of\\_NASA](https://en.wikipedia.org/wiki/Chinese_exclusion_policy_of_NASA)

include *“The Adjustment Bureau”* (2011), *“Elysium”* (2013), a cameo, but key plot role, in *“Interstellar”* (2014), followed by the lead in *“The Martian”*. Damon’s films are often noted as being symbolic of what some researchers term “Illuminati Hollywood” or, at the very least, reflective of certain occult and secret society principles. Certainly, a good case for this argument could be made with a film like *“Elysium”* – which has been endlessly discussed by alternative knowledge researchers. I am certainly aware of numerous suspicious themes (for example, the seemingly transhumanist agenda of its director Neill Blomkamp) in that particular film. A number of “mainstream” sources have even discussed the themes in the film. Newsmax called the film “sci-fi socialism” and “political propaganda.” Variety decided it was ***“more openly socialist political agendas of any Hollywood movie in memory, beating the drum loudly not just for universal healthcare, but for open borders, unconditional amnesty and the abolition of class distinctions as well.”***<sup>439</sup> Despite the obvious indicators, both Blomkamp and Damon downplayed the hype saying that ***“‘Elysium’ doesn’t have a message.”***<sup>440</sup>

In 2015, Damon began appearing in YouTube videos delivering speeches that, at least on the surface, were critical of certain elements of America’s so-called ruling / financial elite. The most notable of these – *“Matt Damon on Elite & NWO - Amazing Speech on This Evil World”*<sup>441</sup> – was naively lauded by many as Damon’s “expose” of the global elite. It is actually nothing of the sort. The transcript of the speech reveals something of Damon’s documented socialist political leanings, along with a sizeable borrowing of themes and quotes from American historian and social activist Howard Zinn (namely his *“Violence: The Crisis of American Confidence”* and *“A People’s History of the US”*.) The more pertinent question is this: if Damon really was that bothered about corruption and injustice then why hasn’t he abandoned the corrupt Hollywood system and given over some of his sizeable wealth to finance a means to expose this corruption? He has done neither. Some will say that he has supported numerous causes in order to fight political and economic injustice in the world, but even these endeavours are something of a proverbial “shell-game” (as I will explain shortly) to create a “politically aware” public persona. Even his 2010 narrated documentary film *“Inside Job”* (about the

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<sup>439</sup> “DIRECTOR and MATT DAMON DENY ‘ELYSIUM’ Had ANY MEANING” - <http://www.secretsofthefed.com/director-and-matt-damon-deny-elysium-had-any-meaning/>

<sup>440</sup> See: <http://gw.geneanet.org/tdowling?lang=en&p=matthew%2Bpaige&n=damon&oc=0> Also: [http://home.comcast.net/~stephander/site/?/page/Famous\\_Cousins\\_-\\_Actors\\_and\\_Entertainers/&PHPSESSID=162d106d92b5205580fd42b9ea6eab32](http://home.comcast.net/~stephander/site/?/page/Famous_Cousins_-_Actors_and_Entertainers/&PHPSESSID=162d106d92b5205580fd42b9ea6eab32) & <http://www.wargs.com/family/ancestry.html>

<sup>441</sup> MATT DAMON on ELITE & NWO - Amazing Speech On This Evil World - <https://www.youtube.com/watch?t=1&v=Rh-HOYjpsA>

part played by financial deregulation in the late-2000s financial crisis) said nothing about the true nature of the global economic system (i.e.: illegal taxation, the usury system, fiat currency, etc.) I would argue that Damon has no real intention of metaphorically “rocking the boat.”

Damon is figuratively and literally a part of what one could refer to as “Hollywood Royalty.” In researching this subject, I came across an article called *“Elysium - A Pre-Movie Preview – Exposing Hollywood Bloodlines & Matt Damon.”* Although I have always been aware of the sizeable number of public figures (Hollywood, Political, Military, etc.) that are related to each other<sup>442</sup> (by bloodline, marriage, etc.), the article succinctly discusses the myriad of figures related to Matt Damon.

***“Other genealogical cousinly relations of “Mathew Paige Damon” include Clint Eastwood, Anthony Perkins, Glenn Close, Eldred Gregory Peck, Katherine Houghton Hepburn, Edward Montgomery Clift, Henry Jaynes Fonda, Alexander Rae (Alec) Baldwin, Mark Hamill, Kevin Bacon, John Christopher (Johnny) Depp, Jr, Maria Shriver, Johnny Carson, Jake Gyllenhaal, Ron Howard, Tom Hanks, Christopher Reeve, Mathew Avery Modine, Justin Randall Timberlake, Mary Frances (Debbie) Reynolds, Carrie Frances Fisher, Molly Kathleen Ringwald, Christina Applegate, Jo Raquel Tejada (Raquel Welch), Lyndsey Adams Buckingham (Fleetwood Mac), Mary Chapin Carpenter (Country), David Van Cortlandt Crosby (Crosby, Stills, and Nash), Glenn Miller (Orchestra), and names like Joseph Smith and Brigham Young, Anderson Cooper (Vanderbilt), Woodrow Wilson, Franklin Delano Roosevelt, George Bush, John Forbes Kerry, Barack Obama, Richard Nixon, James Monroe, Martin Van Buren, Ronald Wilson Reagan, Alexander Hamilton, John Hancock, Howard Bush Dean II, Sarah Louise Heath Palin (Sarah Palin), Robert Joseph (Bob) Dole, Winston Churchill, John D. Rockefeller, John Jacob Astor IV, Lance Edward Gunderson (Lance Armstrong), William Henry Gates III (Bill Gates), Robert Ludlum, Ralph Waldo Emerson, Howard Robard Hughes and the Wright Brothers, and countless congressmen, governors, generals, and other political, military, actors, authors, poets, and the signers of the constitution and declaration of independence, etc....”<sup>443</sup>***

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<sup>442</sup> “DIRECTOR and MATT DAMON DENY ‘ELYSIUM’ Had ANY MEANING” - <http://www.secretsofthefed.com/director-and-matt-damon-deny-elysium-had-any-meaning/>

<sup>443</sup> “Elysium - A Pre-Movie Preview – Exposing Hollywood Bloodlines & Matt Damon” - <https://realityblogger.wordpress.com/2013/08/01/elysium-a-pre-movie-preview/>. See also: “Ben Affleck and Matt Damon Are Cousins”, Today News Gazette, March 12, 2013 - <http://todaynewsgazette.com/ben-affleck-and-matt-damon-are-cousins/>

Damon is part of a clique of “A-list” Hollywood actors who appear (at least on the surface) to be “politically conscious”. Their political ambitions and agendas often overlap – usually overtly, but also in more subtle and curious ways. This group includes the likes of Ben Affleck, Brad Pitt, Angelina Jolie and George Clooney. It is worth looking at a few examples of the “causes” they have ingratiated themselves with. Matt Damon, George Clooney, Brad Pitt, Don Cheadle, David Pressman, and Jerry Weintraub founded “*Not on Our Watch Project*”, an “**organization that focuses global attention and resources to stop and prevent mass atrocities such as in Darfur.**”<sup>444</sup> Part of the project connects to the Satellite Sentinel Project (SSP) – a curious setup that seemingly monitors armed activity for signs of renewed civil war between Sudan and South Sudan. David Pressman is the United States Ambassador to the United Nations for Special Political Affairs – nominated to the position by Barack Obama.<sup>445</sup> He also represents the UN Security Council. Jerry Weintraub (who incidentally produced the 1998 sci-fi film “*Soldier*”) was a staunch Republican and counted George H. W. Bush and Ronald Reagan amongst his closest friends. George Clooney, with Nobel Prize-winner Elie Wiesel, addressed the UN Security Council in 2008 to ask the UN to find a solution to the conflict in Darfur.<sup>446</sup> Clooney and Don Cheadle received the Summit Peace Award from the Nobel Peace Prize Laureates in Rome in December 2007.<sup>447</sup>

Ben Affleck (who is Matt Damon’s tenth cousin, once removed<sup>448</sup>) and Whitney Williams co-founded the Eastern Congo Initiative (are you starting to see an “African” motif here!) which has collaborated with the Clinton Foundation and Matt Damon’s Water.org. Affleck has addressed the likes of the Center for Strategic and International Studies and Senate Foreign Relations Committee. He is also a supporter of the cancer charity The Jimmy Fund.

Brad Pitt and Matt Damon have supported the ONE campaign which claims to fight AIDS and poverty in third world countries. Pitt and his wife Angelina Jolie have set up an extensive network of organisations that operate in Africa and the Middle East. In August 2001, Jolie was appointed to the role of goodwill Ambassador to the United Nations Refugee Agency (UNHCR). She was eventually promoted to Special Envoy to High Commissioner António Guterres – allowing her to represent

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<sup>444</sup> [https://en.wikipedia.org/wiki/Matt\\_Damon](https://en.wikipedia.org/wiki/Matt_Damon)

<sup>445</sup> [https://en.wikipedia.org/wiki/David\\_Pressman](https://en.wikipedia.org/wiki/David_Pressman)

<sup>446</sup> [https://en.wikipedia.org/wiki/George\\_Clooney#Darfur](https://en.wikipedia.org/wiki/George_Clooney#Darfur)

<sup>447</sup> [https://en.wikipedia.org/wiki/George\\_Clooney#Darfur](https://en.wikipedia.org/wiki/George_Clooney#Darfur)

<sup>448</sup> “Matt Damon And Ben Affleck Are Related”, 05/25/2011, Huffington Post - [http://www.huffingtonpost.com/2009/10/09/matt-damon-and-ben-afflec\\_0\\_n\\_315990.html](http://www.huffingtonpost.com/2009/10/09/matt-damon-and-ben-afflec_0_n_315990.html)

the UNHCR on a diplomatic level.<sup>449</sup> Her role has seen her address meetings of the World Economic Forum, G8, The World Bank and the Council on Foreign Relations (CFR). She eventually joined the CFR in June 2007. George Clooney has also been recruited into their ranks.<sup>450</sup> In 2014, Jolie became an Honorary Dame Commander of the Order of St Michael and St George (DCMG) for ***“services to the UK's foreign policy and campaigning to end sexual violence in war zones.”***<sup>451</sup>

One minor point I should make here (one that doesn't seem to have any relevance to the vast majority of people!) is that Jolie's films are often littered with occult and secret society symbolism. Take the *“Lara Croft”* films and *“Wanted”* as good examples. The same could also be said (at least on occasion) of her appearance, the way she dresses, some of her tattoos, her personality “quirks” (such as carrying around a vial of her ex-boyfriend's blood), the list goes on. Her films sometimes carry the hallmarks of trauma and abuse (and some inherent mind control motifs – see *“Girl Interrupted”*, for example), which again has also been somewhat reflected in her personal life (self-harm, suicide attempts, etc.) Finally, Jolie has played the role of the “deadly assassin” in her films on a number of occasions – or at least never that far away from somebody using a gun. Are all these factors par for the course for someone who seemingly occupies such a prominent and important position on the so-called “world stage”? Or should I just allow myself to be drowned out by that ever increasing mantra of *“Hollywood doesn't reflect real life”*!?

The aforementioned group of actors have a few things in common when it comes to their Hollywood “careers” and the type of film roles they have taken. Commonality number one: these actors all began appearing in films around the same time (late eighties – early nineties) and all have made a substantial number of films. An average guess would be around fifty - Jolie may have made less as she started a couple of years later, Clooney would have made a few more as he started a little earlier – but you get the idea.

Commonality number two: you would imagine that they have all played varied genre roles. However, as I initially pointed out with Matt Damon, their science fiction roles have been sparse. Jolie has appeared in only two full-out science

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<sup>449</sup> [https://en.wikipedia.org/wiki/Angelina\\_Jolie#UNHCR\\_ambassadorship](https://en.wikipedia.org/wiki/Angelina_Jolie#UNHCR_ambassadorship)

<sup>450</sup> “Now that George Clooney and Angelina Jolie are CFR members, who might be next?” - Michael Levi, “Diagnosing the Energy Innovation Gap”, June 17, 2010, Council On Foreign Relations - <http://blogs.cfr.org/levi/2010/06/17/diagnosing-the-energy-innovation-gap/>

<sup>451</sup> [https://en.wikipedia.org/wiki/Angelina\\_Jolie#Recognition\\_and\\_honors](https://en.wikipedia.org/wiki/Angelina_Jolie#Recognition_and_honors)

fiction films – “*Cyborg 2*” (how could we forget that one!) in 1993 and a smallish role in “*Sky Captain and the World of Tomorrow*” in 2004. Forget “*Hackers*” (it’s a thriller!) or “*Lara Croft*” and “*Maleficent*” (they are fantasy/supernatural.) Ben Affleck’s only bonafide sci-fi flick was “*Armageddon*” in 1998. You could perhaps count “*Phantoms*” (1998) and “*Paycheck*” (2003.) However, “*Batman v Superman: Dawn of Justice*” (2016) is more “super hero” genre than sci-fi. Brad Pitt ups the count with three: “*12 Monkeys*” (1995), “*The Time Traveller’s Wife*” (2010) and “*World War Z*” (2013) – the latter, again, is quasi-sci-fi. George Clooney also appeared in three: “*Solaris*” (2002), “*Gravity*” (2013) and “*Tomorrowland*” (2015). He also executive produced the 2006 adaption of Philip K. Dick’s “*A Scanner Darkly*”. His appearances in the “*Spy Kids*” films don’t count! Don Cheadle’s only genre film was “*Mission to Mars*” in 2000. He appeared in various Marvel super hero films but, again, not really bonafide sci-fi. Are you seeing a pattern here? Other high-paid actors like Bruce Willis, Will Smith, Tom Cruise and Keanu Reeves have never been shy of science fiction. The genre is not an acting career destroyer, given that science fiction films are regularly listed amongst box office successes. So what is the deal here?

Commonality number three: The aforementioned actors love roles in films that connect in some way (either thematically or literally) with “gun-play” and, by extension, the military and intelligence establishment. Angelina Jolie played the role of the wife of a CIA officer (alongside Matt Damon) in “*The Good Shepherd*” (2006) and played an actual CIA officer in “*Salt*” (2010.) She starred as an FBI profiler in “*Taking Lives*” (2004) and an assassin (alongside Brad Pitt) in “*Mr & Mrs Jones*” (2005). Ben Affleck played CIA analyst Jack Ryan in “*The Sum of All Fears*” (2002), starred in the political thriller “*State of Play*” (2009), and directed, co-produced (along with George Clooney) and starred in “*Argo*” (2012) – the latter is based on the true story of CIA operative Tony Mendez who created the CIA-cover company Studio Six Productions. Mendez and his fellow operatives used a fake sci-fi film production to mount an undercover operation in Iran.<sup>452</sup> Brad Pitt played a CIA agent in the Tony Scott directed “*Spy Game*” (2001). Both Pitt and Matt Damon had cameos in the George Clooney-directed “*Confessions of a Dangerous Mind*” (2002). In the film, Clooney played Jim Byrd - a CIA agent who recruits the central character. Clooney also played a U.S. Army Special Forces Lieutenant Colonel in “*The Peacemaker*” (1997), a U.S. Army Captain in “*The Thin Red Line*” (1998), a U.S.

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<sup>452</sup> Ellen Killoran, (October 13, 2012). "'Argo' Review: Ben Affleck Pinches Himself in Stranger-Than-Fiction CIA Story". International Business Times - <http://www.ibtimes.com/argo-review-ben-affleck-pinches-himself-stranger-fiction-cia-story-845955>

Army Special Forces Major in *“Three Kings”* (1999), a USAF Colonel (alongside Don Cheadle) in *“Fail Safe”* (2000), a retired U.S. Army Special Forces operator in *“The Men Who Stare At Goats”* (2009), and a veteran CIA field officer (alongside Matt Damon) in *“Syriana”* (2005). The latter film was also executive produced by Clooney. Additionally, both Clooney and Brad Pitt appeared in *“Burn after Reading”* (2008) – a story about a CIA analyst who quits his job. Clooney also directed and starred (as a U.S. Army Lieutenant) alongside Damon in *“The Monuments Men”* (2014). There are a few other names worth mentioning here - namely actors Denzel Washington, Morgan Freeman and James Gandolfini. Also worth noting is the Hollywood producer Jerry Bruckheimer. These individuals also overlap with the aforementioned group.

Collectively, the narrative themes of the films I have just discussed (along with the overlap of actors) demonstrate a substantial military and intelligence establishment connection. It could therefore be argued that a network of films, actors and producers exists to portray (for better or worse) these establishments in Hollywood films and that the aforementioned individuals are a part of this network. The detailed book *“The CIA in Hollywood: How the Agency Shapes Film and Television”* by Tricia Jenkins seems to support this notion to some extent. On the subject of the CIA establishing a Hollywood “network”, Jenkins gives some examples:

***“The brothers Roger and Robert Towne have independently written 'In The Company of Spies', 'The Recruit', 'Mission: Impossible', and 'Mission: Impossible II' (2000), while Robert Towne has another spy thriller, 'The 39 Steps', in development. Likewise, Mace Neufeld's company has produced each of the Tom Clancy/Jack Ryan films to date, including 'The Sum of All Fears'; Michael Frost Becker wrote both 'Spy Game' (2001) and 'The Agency'; J.J. Abrams produced 'Alias' and directed 'Mission: Impossible III' (2006), while Paul Attanasio, writer of 'Sum of All Fears', later went on to write 'The Good German' (2006), and currently has a Matt Helm project in development. Doug Liman, who directed 'The Bourne Identity' (2002), 'Mr. and Mrs. Smith' (2005), and 'Fair Game' (2010), is also the executive producer of USA's 'Covert Affairs' (2010 - ).”*<sup>453</sup>**

Why does Jenkins cite these particular examples? Put simply, production of these shows was indirectly or directly supported by the CIA. Chase Brandon was the CIA’s entertainment industry liaison officer from 1996 until 2007. He assisted the

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<sup>453</sup> Tricia Jenkins, *“The CIA in Hollywood: How the Agency Shapes Film and Television”* (pg. 95)

production of *"Alias"* (2001 season one only - technical consultant), *"24"* (2001-2010), *"Bad Company"* (2002), *"The Sum of All Fears"* (2002), *"The Bourne Identity"* (DVD extras, 2003), and *"The Recruit"* (2003). Several retired CIA officers served as consultants on the likes of *"Sneakers"* (1992), *"Meet The Parents"* (2000), *"Syriana"* (2005), *"The Good Shepherd"* (2006), *"Rendition"* (2007), *"Charlie Wilson's War"* (2007) and *"Salt"* (2010). Of the full CIA cooperation with film *"The Sum of All Fears"*, Tricia Jenkins states:

***"The CIA welcomed Ben Affleck (Jack Ryan) to headquarters, where he spent roughly three days working with the CIA's Russian analysts to better understand his character. Affleck and the film's director, Phil Alden Robinson, also met with DCI George Tenet and other high-ranking officers, who offered their insights into the CIA's missions and operations. The film's set designers were also invited to campus to get a feel for the layout of the building, including its operation centre, and the filmmakers were allowed to shoot some aerials over the campus and some other exterior scenes."***<sup>454</sup>

Now that the potential scope of this CIA/Hollywood network has been established, it is worth bringing the Brothers Scott back into the mix and remind ourselves of their overlap with some of these associated actors and films. Ridley Scott employed Brad Pitt in two of his films *"Thelma & Louise"* and *"The Counselor"*, and Denzel Washington in *"American Gangster"*. His film *"Black Hawk Down"* was produced by Jerry Bruckheimer. Tony Scott also used Brad Pitt twice (*"True Romance"* and *"Spy Games"*) and Denzel Washington in at least five of his films. He produced *"Out of the Furnace"* (2013) which starred Casey Affleck (Ben's brother.) Casey is brother in law (via marriage to Summer Phoenix) to Joaquin Phoenix - who starred in Ridley Scott's *"Gladiator"*. Tony Scott collaborated with Jerry Bruckheimer on no less than six films and used actor James Gandolfini in four of his films. Gandolfini portrayed CIA Director Leon Panetta in *"Zero Dark Thirty"* - the infamous propaganda film about Osama Bin Laden's "death". Almost a year after Tony Scott's demise, Gandolfini died (June 19, 2013) in Rome of an alleged heart attack. Not unlike Tony Scott, there has been a degree of speculation about the true nature of Gandolfini's death.<sup>455</sup>

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<sup>454</sup> Tricia Jenkins, "The CIA in Hollywood: How the Agency Shapes Film and Television" (pg. 85)

<sup>455</sup> See: Jade Watkins, "James Gandolfini 'robbed shortly after his death with thief fleeing his hotel room with a \$3000 Rolex watch'", 7 August 2013 - <http://www.dailymail.co.uk/tvshowbiz/article-2386212/James-Gandolfini-robbed-shortly-death-thief-fleeing-hotel-room-3000-Rolex-watch.html> Also: Cate Meighan, "Was James Gandolfini Murdered - Poisoned By the Mob?", July 13, 2014 - <http://www.celebdirtylaundry.com/2014/james-gandolfini-murdered-poisoned-mob-mafia-killed/>

Tony Scott and Jerry Bruckheimer's Hollywood collaborations with the Pentagon are a matter of public record. Their 1986 movie *"Top Gun"* was, at best, nothing more than a recruiting tool for the USAF. At worst, it was a blatant piece of gung-ho/"hoorah" pro-military propaganda. However one sees the film, it has always been a top favourite of the establishment. The U.S. military have sought a sequel to the film for almost 30 years. Shortly before his death, Tony Scott announced that he was in the early stages of producing *"Top Gun 2"*.

***"Just two days before 68-year-old Scott leaped to his death he had been with Tom Cruise discussing a sequel to their 1986 hit 'Top Gun'. The pair toured the Fallon U.S. Naval air station in Nevada, which is home to the Naval Weapons Fighter School where the real life Top Gun pilots complete their training. 'We had a meeting just two weeks ago and he was burning with the excitement of creating stuff,' said Tom Rothman, chairman of 20th Century Fox."***<sup>456</sup>

Scott and Bruckheimer released *"Enemy of the State"* in 1998 with production and distribution overseen by Disney's Touchstone and Buena Vista Pictures. The film starred Angelina Jolie's dad – actor Jon Voight. Chase Brandon was the CIA's entertainment industry liaison officer to the film.<sup>457</sup> ***"The creators of Enemy of the State approached the CIA to learn about the intelligence community's surveillance technology and were granted access to Langley's archives and the assistant director."***<sup>458</sup>

In September 2012, film director Alex Cox posted an article on his blogsite entitled *"Tony Scott's Suicide Note"*. Cox was the director of the fondly remembered 1984 sci-fi crime comedy *"Repo Man"*. His article discussed the various connections between Hollywood and the agenda establishment. In the article he refers to researcher and author Tricia Jenkins. ***"For your edification, here follow the actors, directors, writers, producers and studio execs who the author links to the CIA, usually found 1) visiting CIA headquarters to party with the spooks, 2) taking instructions from CIA, or 3) actively helping to encourage CIA recruitment. Tony Scott heads the list. Jenkins reports that CIA was particularly fond of his masterpiece TOP GUN, "the single best recruiting tool the navy - and specifically***

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<sup>456</sup> "Tony Scott's suicide note to loved ones offers no clues as to why the filmmaker jumped to his death", Mail Online, 24 August, 2012 - <http://www.dailymail.co.uk/news/article-2193261/Tony-Scotts-suicide-note-loved-ones-offers-clues-jumped.html>

<sup>457</sup> Tricia Jenkins, "The CIA in Hollywood: How the Agency Shapes Film and Television" (pg. 111)

<sup>458</sup> Ibid. (pg. 90)

***naval aviation - ever had" and "was looking for a project that could help them do something similar."***<sup>459</sup>

There is little doubt that the Brothers Scott occupied a lofty position in the Hollywood/agenda network. Yet, there remain many puzzling questions surrounding the pair – not to mention the circumstances of Tony Scott's untimely death. Is it possible that one (or both) of them briefly overstepped the bounds of their position in relation to the agenda? Did Tony pay the price for this with his life?

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<sup>459</sup> Alex Cox, "Tony Scott's Suicide Note", 7 September, 2012 - <http://alexcox.com/blog.htm>

## Chapter Six: “Fear Factor”

***“In a society that believes in nothing, fear becomes the only agenda... A society that believes in nothing is particularly frightened by people who believe in anything... That’s a measure of how far we have become isolated and atomized.”***

(Bill Durodle, Director of the International Centre for Security Analysis, Kings College London)

***“It is entirely impossible to chain man merely by enslaving his body; the mind also must be held, and to accomplish this, fear is the accepted weapon. The common man must fear life, fear death, fear god, fear the devil and fear most overlords – the keepers of his destiny.”***

(Manly Palmer Hall)

***“Deception is a state of mind and the mind of the state.”***

(James Jesus Angleton, Head of CIA Counter Intelligence, 1954 – 1974)

***“We’ll know our disinformation program is complete when everything the American public believes is false.”***

(William Casey, former CIA Director)

## It's All Over! Run for the Hills, Ma!

There have been a huge number of science fiction films based upon frightening future scenarios that play with the human fear of the unknown, science gone mad, nuclear apocalypses, mutated viruses that wipe out most of the known world, and so on. In most cases, these fictions cleverly manipulate our apparent lack of understanding of technology, science, nature, etc. Before I examine some of the “post-apocalyptic-future” scenarios presented in science fiction – and the possible connections with the hidden global agenda - it is worth taking a generic look at the history of the “climate of fear” paradigm and how various agenda players have used it to their advantage. As Alfred Hitchcock once said ***“There is no terror in the bang, only in the anticipation of it. [...] Always make the audience suffer as much as possible.”***<sup>460</sup>

The news media regularly features “special reports” (known in the industry as “over the horizon” pieces) which present various “doomsday” scenarios such as asteroid collisions, alien invasions, solar flares, “climate change”, economic collapse, etc. These pieces often come with the addendum that mankind is on the brink of the proverbial abyss. We are told how society will (under such circumstances) probably be plunged into the Dark Ages, gangs of looters will stalk the streets, food and water will become scarce, the skies will darken and so on! The traumatic effect upon the viewer often undermines the ability to stand back and examine the issues in a critical, objective and unbiased manner. The scenarios presented are often cemented in our psyche as “inevitable certainties.” The reason this occurs lies with the level of “legitimacy” that we apply to the information given to us. If we have no way of judging the accuracy of the information, our cognitive processes fall back upon the level of trust we have in the “apparent” source of the information. The level of trust determines the value of the information - and every subsequent source of information that is connected to the subject. This psychological process (when we do not know the original source or accuracy of a piece of information, but “trust” those who relate it to us – i.e. the mainstream news, etc.) is called “source amnesia.”<sup>461</sup> Mass conveyance of a manufactured or exaggerated concept can also saturate public consciousness to the point where we (the masses) will determine the degree of its inevitability. This is largely

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<sup>460</sup> Mo Costandi, "The Psychology of Alfred Hitchcock", October 17, 2006 - <https://neurophilosophy.wordpress.com/2006/10/17/the-psychology-of-alfred-hitchcock/>

<sup>461</sup> The “academic” perspective is that source amnesia is an “episodic memory disorder” – an affliction rather than a common psychological trait - see: <https://www.boundless.com/psychology/definition/source-amnesia/> However, the trait appears to be quite common in human behaviour, at least on a superficial and generic level.

perpetuated by nothing more than a mass naïve trust in those who first conveyed the information (again, usually the mainstream media) or a collective herd mentality. It has happened time and time again in recent history. Prominent examples include: “The Cold War”, “Population Growth”, “Climate Change”, the “War on Terror” and, most recently, the push of Agenda 21.<sup>462</sup>

Notably, one key figure in the last fifty or so years of U.S. politics, Zbigniew Brzezinski, has openly admitted this: ***“The vagueness of the phrase was deliberately (or instinctively) calculated by its sponsors. Constant reference to a “war on terror” did accomplish one major objective: It stimulated the emergence of a culture of fear. Fear obscures reason, intensifies emotions and makes it easier for demagogic politicians to mobilize the public on behalf of the policies they want to pursue.”***<sup>463</sup> During his life, Brzezinski has referred to the mass of humanity in all manner of pejorative terms. During a lecture at Chatham House on November 17, 2008 (entitled “Major Foreign Policy Challenges for the Next U.S. President”) he said: ***“In earlier times it was easier to control a million people; literally, it was easier to control a million people than physically to kill a million people. Today it is infinitely easier to kill a million people than to control a million.”***<sup>464</sup>

In the early decades of the twentieth century, The Tavistock Institute’s study of “retrogressive psychology”<sup>465</sup> allowed the global agenda players to take advantage of these aspects of the human mind-set; creating a kind of “crisis strategy” or “shock doctrine”<sup>466</sup> with which to manipulate and manage mass perceptions and emotions. The Tavistock Institute conducted extensive studies of post-traumatic

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<sup>462</sup> For an excellent overview of the nuts and bolts of Agenda 21, I suggest checking out Andrew Johnson’s article “Uncommon Purpose – Agenda 22”, Mar 2016 - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89)

<sup>463</sup> Zbigniew Brzezinski, "Terrorized by 'War on Terror'", The Washington Post, March 25, 2007 - <http://www.washingtonpost.com/wp-dyn/content/article/2007/03/23/AR2007032301613.html>

<sup>464</sup> CRX35E Obama Adviser Brzezinski "It is Easier to Kill than to Control" 2 of 5 - <http://www.youtube.com/watch?v=q9YTp6jRVt4>

<sup>465</sup> An incredible amount of detailed information on this subject can be found here: <http://www.moderntimesworkplace.com/archives/archives.html> The Material relates to Tavistock pioneer Eric L. Trist – notably: The Tavistock Institute of Human Relations Foundation (History, Research and Publications 1941 – 1989), "The Social Engagement of Social Science: A Tavistock Anthology" - Volume I - The Socio-Psychological Perspective, Volume II - The Socio-Technical Systems Perspective, & Volume III - The Socio-Ecological Perspective.

See also: Dr. John Coleman, "Conspirators' Hierarchy - The Story of The Committee of 300", 1992 - [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_committee300\\_00.htm#menu](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_committee300_00.htm#menu)

<sup>466</sup> Naomi Klein has written an interesting book on this related subject called “The Shock Doctrine” – Knopf Canada, 2007, ISBN 978-0676978001

stress caused by the bombings of Germany and Japan.<sup>467</sup> Several key agenda figures had strong connections to “Tavistock” methodology and “retrogressive psychology”. The early-twentieth century P.R. guru Edward Bernays encouraged mass irrationality by tapping into the deepest of human fears, for the benefit of the ruling elite. He called it “*guiding from above.*” Another, who was interested in the phenomenon, was Fabian Society member and the Rhodes Round Table co-founder, Bertrand Russell. He once said, “***Hitherto, in this regard, wars have been disappointing... we need to bring into being another ‘Black Plague.’***”<sup>468</sup> Although many believe that Russell was referring to population reduction, it is clear he was alluding to multiple aspects of agenda manipulation. Walter Lippmann also had similar views. “***He is credited with being one of the first to categorize the paranoid dread of nuclear death that permeated the latter part of the 20th century.***”<sup>469</sup>

## Cold War Fallout

In the BBC documentary “*The Power of Nightmares*”<sup>470</sup>, Adam Curtis examined how the threat of the Soviet Union was greatly exaggerated by the U.S. elite in order to manipulate and control the emotions of the masses. Elements of the U.S. Neo-Conservative political cabal began perpetuating the notion that the USSR’s military capability was growing rapidly. Neo-Con heavyweight Donald Rumsfeld managed to convince U.S. President Gerald Ford to set up an “independent” inquiry (called “Team B”<sup>471</sup>) to prove that the Soviets intended an imminent nuclear strike against the U.S. However, the inquiry was far from independent – one member was fellow Neo-Con Paul Wolfowitz, whilst the chairman (Professor Richard Pipes) was a staunch critic of the Soviets. Additionally, the CIA had seemingly been watching the Soviets for some time and concluded that there was no truth to the enquiry’s claims. Team B actually examined all of the CIA’s data and found little evidence of a threat. Despite this, the inquiry claimed that the threat was very real and even argued that Soviet weapons systems were so advanced that

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<sup>467</sup> [http://en.wikipedia.org/wiki/Strategic\\_bombing\\_survey](http://en.wikipedia.org/wiki/Strategic_bombing_survey) See : Tavistock Institute Quotes - [http://www.whale.to/b/tavistock\\_q.html](http://www.whale.to/b/tavistock_q.html)

<sup>468</sup> <http://www.illuminati-news.com/0604-thought-for-today.htm> See also: [http://en.wikipedia.org/wiki/Bertrand\\_Russell](http://en.wikipedia.org/wiki/Bertrand_Russell)

<sup>469</sup> Neil Sanders, “Your Thoughts Are Not Your Own – Volume 2” (pg. 93)

<sup>470</sup> [http://en.wikipedia.org/wiki/The\\_Power\\_of\\_Nightmares](http://en.wikipedia.org/wiki/The_Power_of_Nightmares) See also: <https://archive.org/details/ThePowerOfNightmares-Episode1BabyItsColdOutside>

<sup>471</sup> Here is the “official” account of Team B - [http://en.wikipedia.org/wiki/Team\\_B](http://en.wikipedia.org/wiki/Team_B) For an alternative perspective see Adam Curtis’ BBC documentary “The Power of Nightmares” - <https://archive.org/details/ThePowerOfNightmares-Episode1BabyItsColdOutside>

they “defied detection”! They even fabricated evidence to support these conclusions.

On the basis of Team B’s “findings”, public information films were made to vilify the Soviets and raise the global profile of the U.S. The campaign was a whirlwind of propaganda and psychological manipulation of the masses. A “grand vision” for America’s future was established, with the intention of bolstering national pride and creating a sense of purpose amongst U.S. citizens. The psychological precepts of mythology and fairy tales were utilised – having been recognised as an effective model for reshaping cultural preconceptions. A world of certainty was crafted, with clearly defined parameters establishing who the “good guys” were, who were “bad”, and how dire the circumstances would be if the “bad guys” ever gained the proverbial upper-hand. Ironically, years later, it was discovered that the CIA’s intelligence had been less than solidly reliable regarding Soviet capabilities. However, as this was not known at the time, it had no bearing on the enquiry’s conclusions or the subsequent psyop that ultimately engulfed much of the Western World.

As a result of the “Cold War” propaganda stratagem, the “nuclear threat” became the basis of many post-apocalyptic science fiction stories. Dozens of “atomic mutation” movies swamped the B-movie genre throughout the 1950s. These films featured all manner of deadly creatures - all created as a result of encounters with atomic energy and all hilarious by today’s cinematic standards! These included such gems as: *“The Giant Behemoth”* (1959), *“Creature with the Atom Brain”* (1955), *“The Deadly Mantis”* (1957) and the 1954 classic *“Them!”* More seriously, the “post-nuclear apocalypse” scenario was chillingly portrayed in films like *“Five”* (1951), *“World without End”* (1955), *“The Day the World Ended”* (1956) and *“On the Beach”* (1957) – itself based on Nevil Shute’s novel of the same name. The 1952 science fiction/fantasy film *“Invasion U.S.A.”* was specifically rushed into production to meet the hysteria of the times. The film depicted a Soviet invasion of Washington D.C. and New York, along with a nuclear strike on California. Bizarrely, it turns out that the events in the story are not real and actually the hallucinations of a group of individuals placed in a hypnotic trance to see how they would react to such a scenario! Gordon B. Arnold explained, ***“(The film) crystallized the more paranoid aspects of the 1950s anti-Communist fervour. (...) The anxious climate it represented was one in which fear of conspiracy could continue to grow.”***<sup>472</sup>

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<sup>472</sup> Gordon B. Arnold, “Conspiracy Theory in Film, Television and Politics” (pg. 23 – 24)

The 1961 film *"The Day the Earth Caught Fire"* differed from its Cold War contemporaries by depicting nuclear test detonations that cause the Earth to tip off its axis, followed by all manner of environmental calamities. The film closes with the central characters waiting to hear if a re-enactment of the detonations has corrected the problem. In the film, the British Government are portrayed as covering up the facts. However, the "heroes" of the piece are journalists working for the print media – the newspapers. One of the central characters, a cynical news reporter, is shown as doggedly trying to get to the root of the global catastrophe in order to expose the truth to the public. It is uncertain if the film was intended as a quasi-P.R. stunt to promote the "integrity" of investigative newspaper journalism. The film serves as a naïve reminder of a simpler time, far from what we know of the corporate, agenda-serving nature of the contemporary press. The film was made with the co-operation of The Daily Express UK newspaper - portrayed in the film as completely independent and serving the public above any other authority! Even nowadays, some press agencies actually make these kinds of claims. It doesn't take a great deal of research to find evidence and insight proving that such contemporary claims are laughable.

Post-nuclear nightmare "visions" continued to figuratively haunt Hollywood until the collapse of the Soviet Union. Some notable examples in film included *"Panic in the City"* (1968), *"A Boy and His Dog"* (1975), *"Damnation Alley"* (1977), and *"The Terminator"* (1984). A number of post-apocalypse science fiction films (including the aforementioned *"On the Beach"*) erroneously perpetuated the notion that Australia was somehow a "safe haven" from the fallout of a nuclear war. The whole concept, whilst based in little scientific fact, inspired some people to immigrate to the southern continent at the height of the Cold War – I know of somebody who immigrated (partly) for such a reason! Sounds like a good piece of Australian tourism PR to me! Nevertheless, the notion inspired a number of "post-apocalyptic" movies that were filmed "down under" - such as the *"Mad Max"* trilogy (1979 – 1985) and the recent 'what if' film (although more about a fictional war than a nuclear apocalypse) *"Tomorrow When the War Began"* (2010). The latter film was based on the first of a series of novels by John Marsden. Making no effort to hide its connections with aspects of the global agenda, the closing credits of the film revealed that production was carried out ***"under the guidance and assistance of the Australian Department of Environment, Climate Change and Water"***<sup>473</sup>

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<sup>473</sup> Tomorrow, When the War Began (2010) - <http://www.imdb.com/title/tt1456941/>

## When the (Nuclear) Wind Blows

Perhaps the most emotive fictional work on the nuclear subject is the graphic-novel *“When the Wind Blows”* by Raymond Briggs. Briggs was a member of ‘Greenpeace’ and ‘Friends of the Earth.’ He previously authored popular children’s literature. The story was adapted into an animated film in 1986. In an interview for the DVD of the film, Briggs recalled how he was “inspired” to write the story.

***“There had been a programme on the television about nuclear war the night before, and there was a group of people here the following day and one of them said, as a joke, ‘Oh there’s your next book, Raymond!’ Just as a joke, really, because it might be the last thing I was expected to do, having done books about Father Christmas and Bogeymen, and whatnot. So it stuck in my mind and I went and started it almost immediately.”***<sup>474</sup> Briggs’ staunch support of Greenpeace and the Anti-Nuclear movement is noteworthy. Like the alarmist fearmongering tactics of the latter, Greenpeace has always operated in a similar manner. The following is taken from a Greenpeace expose article posted on the Big Green Radicals website.

***“(Greenpeace’s) true intentions as an alarmist one were exposed when it accidentally pre-emptively released a press release in Philadelphia in 2006 that said, “In the twenty years since the Chernobyl tragedy, the world’s worst nuclear accident, there have been nearly [FILL IN ALARMIST AND ARMAGEDDONIST FACTOID HERE].” (No, really—that’s Greenpeace’s exact language.) The final report warned of plane crashes and reactor meltdowns. Though Greenpeace tried to play this gaffe off as a joke, it was clear that it had accidentally revealed its modus operandi as an alarmist organization not concerned with a sober treatment of evidence and fact. This incidence epitomizes most of Greenpeace’s work as a fear-peddling, anti-science organization.”***<sup>475</sup>

Such tactics were further exposed in 2009 on the BBC's "HARDtalk" programme when Greenpeace's outgoing leader Gerd Leipold was interviewed by BBC reporter Stephen Sackur, ***“Leipold was forced to admit that Greenpeace’s wild claim that Arctic ice would completely melt by 2030 was a mistake. Pressed on the physical impossibility of such a development, Leipold admitted that his organization’s claim that the Arctic will be ice-free by 2030 is mistaken: “I don’t think it will be melting by 2030... That may have been a mistake.” BBC reporter Stephen Sackur***

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<sup>474</sup> When The Wind Blows [DVD] ASIN: B000A7PTFY

<sup>475</sup> <https://www.biggreenradicals.com/group/greenpeace/#financials> See also: "Greenpeace Just Kidding About Armageddon", Washington Post Online, June 2, 2006 - <http://www.washingtonpost.com/wp-dyn/content/article/2006/06/01/AR2006060101884.html>

**accused Leipold and Greenpeace of releasing “misleading information” and using “exaggeration and alarmism,” to which Leipold defended Greenpeace’s record of “emotionalizing issues” in order to scare the public into Greenpeace’s way of thinking.”<sup>476</sup>**

We should also take note of some of the funding for Greenpeace. The organisation receives an annual six-figure donations from the David and Lucile Packard Foundation (the Packard from computer giant Hewlett-Packard) and at least one six-figure donation from the highly questionable Tides Foundation.<sup>477</sup> The latter operates under a “donor-advised giving” system. **“This pass-through funding vehicle provides public-relations insulation for the money’s original donors. By using Tides to funnel its capital, a large public charity can indirectly fund a project with which it would prefer not to be directly identified in public. [...] For the general public, the money trail ends at Tides’ front door. In many cases, even the eventual recipient of the funding has no idea how Tides got it in the first place.”<sup>478</sup>** This is a nice and tidy way of hiding any agenda involvement in the financing of their recipients.

It is significant that Raymond Briggs endowed “*When the Wind Blows*” with an alarmist, fear soaked, and ultimately hopeless atmosphere as it indicates his understanding of the effect these kinds of psychological tactics can have on the public – tactics he may well have picked up from his time as a member of Greenpeace. The nuclear “threat” angle (and the climate of fear that it elicits) has always been of great interest for certain groups of agenda players. For example, the “Three Mile Island” nuclear incident (itself an extension of the agenda-manufactured “nuclear threat” paradigm) was also seemingly utilised by The Tavistock Institute (via FEMA<sup>479</sup>), allowing infamous agenda player Dr Kurt Lewin<sup>480</sup> to study “panic psychology”, under the category of “crisis management”. **“FEMA is a natural successor to the Strategic Bombing Survey of WW-II. Dr. Kurt Lewin, theoretician for what the Tavistock conspirators called crisis management, was deeply involved in the study. There is an unbroken chain between Lewin and Tavistock that stretches back thirty-seven years. Lewin incorporated the Strategic**

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<sup>476</sup> <https://www.biggreenradicals.com/group/greenpeace/#financials> See also: "Greenpeace exposed", The Tribune Review, Aug 23, 2009 - [http://triblive.com/x/pittsburghtrib/opinion/s\\_639458.html#ixzz2vDETr7fv](http://triblive.com/x/pittsburghtrib/opinion/s_639458.html#ixzz2vDETr7fv)

<sup>477</sup> Greenpeace - Facts & Stats" - <https://www.biggreenradicals.com/group/greenpeace/#financials>

<sup>478</sup> "Tides Foundation & Tides Center", Activist Facts <http://www.activistcash.com/organizations/225-tides-foundation-tides-center/>

<sup>479</sup> <http://www.epa.gov/radiation/rert/history.html>

<sup>480</sup> Dr. John Coleman, "Conspirators' Hierarchy - The Story of The Committee of 300", 1992 - [http://www.bibliotecapleyades.net/sociopolitica/esp\\_sociopol\\_committee300\\_00.htm#menu](http://www.bibliotecapleyades.net/sociopolitica/esp_sociopol_committee300_00.htm#menu)

***Bombing Survey into FEMA, with only a few minor adjustments proving necessary, one of the changes being the target, which was no longer Germany but the United States of America. Forty-five years after the end of WW-II it is still Tavistock that has its hands on the trigger.***<sup>481</sup>

Reaction to Three Mile Island galvanised the anti-nuclear movement, as well as environmental groups like Greenpeace. With all these factors in mind, it is entirely possible that Briggs' *"When the Wind Blows"* novel was a tool of the "fear culture" agenda. Interestingly, Briggs made the two protagonists of his story blindly subservient to government instruction. ***"The characters had to be simple, in this story, to obey government instructions. I wanted them to do exactly what the government said and (to do that) you would have to be fairly dim. You had to make them that way in order for them to follow these lunatic instructions... you know, Spike Milligan kind of instructions!"***<sup>482</sup>

## The Day After

*"The Day After"* is often cited as having had a distressing psychological effect upon the American masses. The reality, like Orson Welles' infamous *"War of the Worlds"* radio broadcast of 1938, is a little different. Produced by ABC and broadcast on November 20, 1983, this frightening vision of the after effects of a Soviet nuclear strike on America was sold to the public as a "made for TV" special news bulletin (although it was clearly a "made for TV" movie). A post-broadcast live debate was ***"hosted by Nightline's Ted Koppel, featuring the scientist Carl Sagan, former Secretary of State Henry Kissinger, Elie Wiesel, former Secretary of Defence Robert McNamara, General Brent Scowcroft and conservative commentator William F. Buckley, Jr.. Sagan argued against nuclear proliferation, while Buckley promoted the concept of nuclear deterrence."***<sup>483</sup>

The inclusion of these individuals is telling. Evidence shows that Kissinger and McNamara (in particular) are/were (respectively) clearly involved in aspects of the global agenda. Sagan, once a vocal advocate of subjects that bordered on alternative knowledge, very much became a pro-establishment individual in the latter years of his life.

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<sup>481</sup> Gyeorgos C. Hatonn, "Players in the Game: Destiny of Doom", Phoenix Source Distributors Inc. (Oct 1993 - pg.134) ISBN-13: 978-1569350225 - See also: <http://www.tavainstitute.org/?s=Kurt+Lewin+>

<sup>482</sup> When The Wind Blows [DVD] ASIN: B000A7PTFY

<sup>483</sup> [http://en.wikipedia.org/wiki/The\\_Day\\_After#Reaction](http://en.wikipedia.org/wiki/The_Day_After#Reaction)

*"The Day After"* was a textbook example of "implosive theory"<sup>484</sup> - an internal explosion of anxiety, frightening the subject as much as possible, so as to "burn out" the object of fear. It was allegedly intended as a systematic desensitisation method of dissolving anxiety. *"The Day After"* partly inspired the BBC, who produced a similar but far more disturbing drama, less than a year later. *"Threads"* was broadcast on 23 September, 1984 to an unsuspecting UK TV audience.<sup>485</sup> The piece reflected many of the themes that had been used by the BBC back in 1965 with the documentary-style drama *"The War Game"*<sup>486</sup>. The latter created a furore of controversy. Whitehall notables (including representatives from the Home Office, Ministry of Defence, and Defence Chiefs of Staff) descended on Broadcasting House, forcing the BBC to agree to a ban of the film.<sup>487</sup> It remained unbroadcast for another twenty years. A not dissimilar case would occur years later with *"Threads"*. Although it was aired and repeated in 1985 this too was quietly hidden away in the BBC's archives and remained unrepeated until 2002.

It is now known that the British government had (for decades) a policy of non-tolerance toward media portrayals of nuclear conflict with an inherently "hopeless" outlook for the survivors. It appears that their concern stemmed from two viewpoints. If mankind's fate was sealed (following nuclear annihilation) then what was the point of anything. People might even decide that the future was so bleak that they no longer needed to work, pay their taxes, etc. – a daunting prospect for the agenda elite. Secondly, if this realisation achieved critical mass, then people could rally against the proverbial "Cold War" agenda and instigate a change that could undermine the agenda players.

It is argued that films such as *"The Day After"* and *"Threads"* actually helped to bring about the end of the Cold War, although I would suggest that such agenda-orchestrated plans had already been made at that point and said films served more as an exercise in "acclimatisation". It certainly appears that the Cold War paradigm no longer fitted the global agenda by the mid-late 1980s. I find it curious that *"The War Game"* appeared to be politically inconvenient in 1965 but not so much in 1985 when it was finally aired - alongside a second airing of *"Threads"* – to commemorate the fortieth anniversary of the bombing of Hiroshima and Nagasaki. Unsurprisingly, the Soviet Union "collapsed" a couple of years later and the

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<sup>484</sup> [http://psychology.wikia.com/wiki/Implosive\\_therapy](http://psychology.wikia.com/wiki/Implosive_therapy)

<sup>485</sup> <http://en.wikipedia.org/wiki/Threads>

<sup>486</sup> [http://en.wikipedia.org/wiki/The\\_War\\_Game](http://en.wikipedia.org/wiki/The_War_Game)

<sup>487</sup> Duncan Campbell, "War Plan UK: the Truth about Civil Defence in Britain", Burnett Books, Dec 1982 - ISBN-10: 0091506719

fictional paradigm changed tack. The post 9/11 era combined a new “climate of fear” with imaginative stories about foreign “terrorists” detonating nuclear “dirty bombs” in major cities. The 2006 film *“Right at Your Door”* is a perfect example of this sort of doom-mongering. A number of television series, such as *“Jericho”* and the remake of *“Battlestar Galactica”* (at least initially), also utilised similar nuclear-related, post-apocalyptic themes.

## Soviet Lizards

In keeping with the Cold War propaganda / perception management paradigm, it is worth noting the significance of the 1983 miniseries *“V”*. The miniseries (like *“The Day After”*) came at the height of “perceived” 80s Cold War tensions. *“V”* portrayed a subtle and subversive slow invasion and occupation of the Earth by reptilian aliens – who disguise themselves with a “human-like” façade. On the DVD commentary for the miniseries, Creator Kenneth Johnson discussed how he crafted the story as an allegory of WWII Nazi fascism in a contemporary setting. He also considered the burning of the Reichstag Building (a false-flag event of the Nazi era) and the concept of fascism.

***“Hitler burned the Reichstag, of course, and blamed it on other people so that he could rally his cause and I sort of used that. [...] The idea of creating havoc and blaming it on somebody else, so that you can then go and dump on somebody else, is something that Hitler mastered and something I was anxious to have echo through this. [...] My original screenplay had no aliens or anything like that in it. It was strictly a home-grown, fascist takeover of the United States. [...] Suddenly we were living in a different country, suddenly we were under occupation, suddenly we were under martial law... and I wrote this as a screenplay. It was called ‘Storm Warnings’. I was having dinner with Brandon Tartikoff [...] and he felt that Americans maybe might not get fascism and wanted to know if I could have it be a Soviet occupation... I didn’t really believe that so it became an alien occupation.”***

It was not hard to see the fascist/Nazi elements in *“V”* – such as the visitors logo (modelled on the Nazi version of the swastika), the Visitors’ Friends youth recruitment (the Friends brown jumpsuits echoed the Hitler Youth “brown shirts”), the rounding up of scientists and academics (echoes of minorities being arrested and detained by the Nazis) and so on. Johnson cited Sinclair Lewis’ quasi-science fiction / “what if” scenario story *“It Can’t Happen Here”* (1935) – the story of the rise and rule of a home-grown fascist dictatorship in America – as the original inspiration for *“V”*. Lewis was an associate of the elite/establishment Bohemian

Club.<sup>488</sup> According to Johnson, ***“Back in the early 1980s I read a book called It Can't Happen Here, written by Sinclair Lewis. [...] I was very intrigued by the notion because I felt that there was a great complacency among the American people that no real sea-change would ever take place in their life. [...] V was particularly intended as a socio-political allegory, right from the very beginning. And it also commented on the people like the George Morfogen character, who wanted to just keep his hands over his eyes and pretend nothing was going on, even while his son was becoming part of the Hitler Youth. And the corruption of youth, played by David Packer in V as Morfogen's son, who was seduced by 'the power of the dark side', shall we say?”***<sup>489</sup>

Ironically, “V” revitalised the “what if” science fiction genre and was quickly followed by a more direct piece of Cold War “science fiction” propaganda in the form of the 1984 movie *“Red Dawn”*, which portrayed a Soviet invasion and occupation of the United States. The genre remains popular today – reflected in the Ridley Scott-produced *“The Man in the High Castle”* (adapted from the Philip K. Dick novel of the same name) smash hit television series - which depicts a Nazi/Japanese occupied, post-WWII America. The original “V” miniseries (and the 1984 sequel *“V: The Final Battle”*) was a ratings success story; garnering huge viewing figures. In an interview with Kenneth Johnson, he said, ***“V became the No. 1 show in America, got NBC’s highest rating in over two years, a staggering 40 share, 80 million viewers — and well over 200 million more when it aired overseas, beating the Olympics two to one.”***<sup>490</sup>

*“V: The Final Battle”* – the follow-up miniseries to the original – contained other notable agenda “touches” such as the trauma-based mind control-themed “conversion process” and the abruptly ceased transmission of the established news media to be replaced with Visitor propaganda/hit pieces. The sequel miniseries aired a few months before the 1984 Los Angeles Olympics. Both miniseries were successfully repeated across the world during the Games. It may seem initially odd that the viewing figures for the original miniseries and the follow-up significantly outnumbered viewing figures for the 1984 Games. However, perception management of the Soviets had already damaged the reputation of The

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<sup>488</sup> John Gottberg, "California: Las Vegas, Reno, Baja California" (Nelles Guide), Nelles Verlag GmbH; 2nd Revised edition (24 Sept. 1999) ISBN-10: 388618143X / ISBN-13: 978-3886181438 (pg. 69)

<sup>489</sup> Kenneth Johnson interviewed by MJ. Simpson, MJ. "Kenneth Johnson interview". MJSimpson.co.uk. Archived from the original (<http://www.mjsimpson.co.uk/interviews/kennethjohnson.html> - now defunct) on October 27, 2007 - <https://web.archive.org/web/20071027133748/http://www.mjsimpson.co.uk/interviews/kennethjohnson.html>

<sup>490</sup> “V creator Kenneth Johnson talks about a return to reptiles”, Los Angeles Times, Dec. 12, 2008 - <http://herocomplex.latimes.com/uncategorized/v-2/>

Olympic Games (at least in the eyes of the American viewing public) four years earlier. The 1980 Summer Olympics were held in Moscow. At the 1980 Bilderberg conference (held towards the end of April in Aachen) a decision was finalised whereby the United States (along with a number of other countries) would boycott the Moscow Games. The alleged reason cited was to protest the 1979 Soviet invasion of Afghanistan.<sup>491</sup> With U.S. anti-Soviet rhetoric at an all-time high (and the reputation of the Olympics severely damaged in the eyes of the US population), “V” captured the cultural and political zeitgeist at a perfect time.

The Closing Ceremony of the 1984 Los Angeles Olympic Games featured an extra-terrestrial spacecraft approaching the Coliseum and depositing a benevolent alien creature. At the time, ***“ABC announcer Jim McKay couldn't figure out how it flew. A few in the crowd said, ‘Is it real?’”***<sup>492</sup> Perhaps coincidentally, the 1983 “V” miniseries featured a slightly similar undercurrent regarding the alien “visitors” involvement in the perception management of events shown on television. One character is heard asking ***“how can they be faking this?”*** Another character replies, ***“Movies do it all the time!”*** This paradigm has taken on a new level of relevance in more recent years. Some alternative knowledge researchers have suggested that the need to orchestrate a “real” cataclysm (whether it is an “alien invasion” or other similar scenario) has diminished in the wake of contemporary technologies. Certainly, CGI has come a long way in lessening the need for the real thing – at least when perceived via the conduit of television – however this is merely the tip of the iceberg. It is entirely conceivable that such a scenario - witnessed by the naked eye - could be faked with holographic technology. There are some strong indications that some sort of comparable technology was utilised to “visualise” the “planes” witnessed on 9/11. However, if such technology exists then it is undoubtedly being kept highly classified.

It has also been suggested that there are deeper and more agenda-significant themes alluded to in “V”. Some individuals (David Icke, for example) believe that those who occupy the very top ranks of the agenda elite are reptilian extra-terrestrials with the ability to either assume or project a human form. Whatever you may think of this notion, it is odd that the “Visitors” in “V” fool the human race by disguising their reptilian nature with a human façade. These notions aside, “V” still remains an important indicator of the power of science fiction in facilitating

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<sup>491</sup> [http://en.wikipedia.org/wiki/1980\\_Summer\\_Olympics\\_boycott#Background](http://en.wikipedia.org/wiki/1980_Summer_Olympics_boycott#Background)

<sup>492</sup> David L. Wolper, “Out of the sky, some Hollywood magic”, Los Angeles Times, August 12, 2009 - <http://articles.latimes.com/2009/aug/12/sports/sp-wolper-olympics12>

certain agenda aspects. In this case, it is a stark reminder of a time when the “perceived” threat from the Soviets was far more effective than the reality.

## Zombies, Viruses, Plagues... Oh My!

The “viral apocalypse” is an enduringly popular subject in science fiction. Notable examples include Terry Nation’s *“Survivors”* (1975 – 1977), *“Children of Men”* (2006) and *“I am Legend”* (2007). The latter, based on Richard Matheson’s 1954 novel, also includes a number of obscure references to butterflies which some researchers maintain is an allusion to mind control symbolism. *“I am Legend”* also overlaps the zombie apocalypse genre. Many consider George A. Romero’s film *“Night of the Living Dead”* to be the progenitor of the subject in science fiction, although similar themes can be found in the works of H. P. Lovecraft and Mary Shelley. Some alternative knowledge researchers have suggested that George A. Romero’s zombie films allude to aspects of the global agenda – such as the notion of conformity versus freedom. The zombie genre has become incredibly popular in film and television nowadays. One such critical and commercial success is HBO’s *“The Walking Dead”* television series.

The zombie phenomenon also appears to have crept into the non-fictional realm. Over the last few years, a number of bizarre items have appeared in the news media highlighting the efforts of government agencies to raise awareness of a potentially “real zombie apocalypse”! The CDC (Centres for Disease Control) launched a campaign of public awareness on their Public Health Matters Blog in May 2011. The article by Ali S. Khan stated, ***“So what do you need to do before zombies...or hurricanes or pandemics for example, actually happen? First of all, you should have an emergency kit in your house. This includes things like water, food, and other supplies to get you through the first couple of days before you can locate a zombie-free refugee camp (or in the event of a natural disaster, it will buy you some time until you are able to make your way to an evacuation shelter or utility lines are restored).”***<sup>493</sup>

In the UK in mid-2011, The Guardian newspaper revealed that Bristol City Council had actually drawn up plans for handling an attack by zombies! ***“Local authorities routinely have detailed emergency plans for natural disasters such as floods and man-made atrocities including terrorist attacks. But according to a “top secret”***

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<sup>493</sup> <http://emergency.cdc.gov/socialmedia/zombies.asp>

***plan revealed after a freedom of information request, Bristol city council appears well prepared for a zombie attack.***<sup>494</sup>

In the lead-up to the 2012 London Olympic Games, attention was drawn to the choice of Danny Boyle as artistic director of The Games' Opening Ceremony. Boyle was the director of the zombie apocalypse films "*28 Days Later*" (2002) and "*28 Weeks Later*" (2007). This prompted a number of alternative knowledge website articles that dubbed the 2012 Games - "The Zombie Olympics"<sup>495</sup>. Boyle's Opening Ceremony was a smorgasbord of agenda related symbolism and themes. I have written extensively about this subject on my website.<sup>496</sup> Some researchers have also suggested that this "zombie" terminology is actually code-jargon for a more mundane phenomenon and how to deal with it – "civil unrest".<sup>497</sup> Similar parallels were drawn around the time of the so called "UK Riots" in 2011. These events (and the associated shooting of Mark Duggan) also have a connection to certain agenda players.<sup>498</sup>

The potential threat of a viral apocalypse was somewhat immortalised by Michael Crichton in his 1969 novel "*The Andromeda Strain*". Crichton was a best-selling author, physician, producer, director, and screenwriter. Many of his works were science fiction. Crichton's first major writing began in May 1959 – a travel article for The New York Times. He studied medicine in college but wanted to be a writer – although he worried that he wouldn't be able to make a living as a writer. He wrote in college to pay his term bills, under pseudonyms including "John Lange" and "Jeffrey Hudson." In 1969, he won his first Edgar Award for "*A Case in Need*" – written under the pseudonym of Hudson – and began to be taken more seriously as an author.

The idea for the "*The Andromeda Strain*" came from a footnote in an academic book – "*The Major Features of Evolution*" – by George Gaylord Simpson. Interestingly, in the 1960s, Simpson "***rubbed the then-nascent science of***

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<sup>494</sup> Steven Morris, "When zombies attack! Bristol city council ready for undead invasion", 7 July 2011 - <http://www.guardian.co.uk/society/2011/jul/07/when-zombies-attack-bristol-city-council-undead-invasion>

<sup>495</sup> "Zombie Olympics And Giant Wenlock & Mandeville", Merovee Blogsite, June 14, 2012 - <http://merovee.wordpress.com/2012/06/14/zombie-olympics-and-giant-wenlock-mandeville/>

<sup>496</sup> Carl James, "The Opening Ceremony of The London Olympics 2012", 28 July, 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/the-opening-ceremony-of-london-olympics.html>

<sup>497</sup> Lisa Bedford, "Civil Unrest: You're Pretty Much on Your Own If You Are Caught In a Riot or Other Violent Demonstration", April 18, 2012 - [https://www.shtfplan.com/emergency-preparedness/civil-unrest-youre-pretty-much-on-your-own-if-you-are-caught-in-a-riot-or-other-violent-demonstration\\_04182012](https://www.shtfplan.com/emergency-preparedness/civil-unrest-youre-pretty-much-on-your-own-if-you-are-caught-in-a-riot-or-other-violent-demonstration_04182012)

<sup>498</sup> "New evidence backs theory police planted Mark Duggan gun", 25 November, 2013 - <http://www.voice-online.co.uk/article/new-evidence-backs-theory-police-planted-mark-duggan-gun>

**exobiology, which concerned itself with life on places other than Earth, as a science without a subject.**<sup>499</sup> The aforementioned footnote read: **“science fiction writers have never written about organisms that might be in the upper atmosphere.”** Crichton noted that it was odd that this academic would interrupt his treatise to comment on such a thing. At the time, Crichton had *“The Andromeda Strain”* title but no story. He wrote a narrative to fit his title and Simpson’s footnote.<sup>500</sup>

The novel depicts a seemingly extra-terrestrial virus brought to Earth by a crashed U.S. satellite. A team of scientists are dispatched to investigate and contain the rapidly spreading virus. Crichton treated the narrative as if it were a “true event” – hence the detached narrative style and references to academics and periodicals. The references in the novel’s bibliography turned out to be (according to Crichton) fictitious. He also referenced Project CLEAN, Project CAUTERY, and Project WILDFIRE (NASA/AMC), which he later insisted were fictional. Some researchers say otherwise. The book typified the “technology crisis” – where an event occurs, with no obvious solution or management scenario. By the time he had written the novel (under his own name), he had decided to leave his career in medicine.

Strangely, the basis of the story – specifically the footnote by George Gaylor Simpson – appears to connect to the work of noted American molecular biologist and Nobel Prize winner Joshua Lederberg. He worked at (amongst others) Stanford Research Institute, NASA and as a scientific advisor to several U.S. government administrations.<sup>501</sup> For a number of years, Lederberg was a leading researcher at the U.S. Army Biological Warfare Laboratories at Fort Detrick, Maryland. Noted microbiologist and pioneer of bacterial genetics, Esther Miriam Zimmer, married Lederberg in 1946. They divorced in 1966. Zimmer eventually came to believe that Lederberg was involved with highly classified and dangerous research at Fort Detrick.<sup>502</sup>

Lederberg became **“one of the few researchers doing research in transduction. Transduction can be used to transfer DNA subsequences from viruses to bacteria, and between bacteria. It is conceivable that DNA sequences, if found in extra-terrestrial environments, might also be capable of transduction with terrestrial**

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<sup>499</sup> [http://en.wikipedia.org/wiki/George\\_Gaylor\\_Simpson#Views](http://en.wikipedia.org/wiki/George_Gaylor_Simpson#Views)

<sup>500</sup> “A Portrait of Michael Crichton” (R2 DVD Bonus Material) - The Andromeda Strain [DVD] ASIN: B0000DC16B

<sup>501</sup> [http://en.wikipedia.org/wiki/Joshua\\_Lederberg](http://en.wikipedia.org/wiki/Joshua_Lederberg)

<sup>502</sup> “Camp Detrick and Joshua Lederberg” -

<http://www.estherlederberg.com/Censorship/Spaceman/Camp%20Detrick%20and%20JL.html>

**life forms. This offers the possibility of using extra-terrestrial DNA as a biological weapon.**<sup>503</sup>

The article “Joshua Lederberg: The Cold War and Biological Warfare” (part of a series of carefully researched documents) claims that, **“It is not clear that these researchers (with the exclusion of Joshua Lederberg) were aware of the possible intention to create new biological weapons. It should be noted that devices were being created at Fort Detrick with the express purpose of seeking extra-terrestrial life forms. (...)The book and film “The Andromeda Strain” was then used as propaganda to further the uses of Fort Detrick’s development of biological warfare. As Joshua Lederberg viewed it, the possible development of offensive biological warfare should be hidden.**”<sup>504</sup>

The novel of “The Andromeda Strain” was optioned by agenda-associated film director Robert Wise and released as a film in 1971. The novel and the subsequent film received high kudos and critical recognition. Time Magazine raved about it. Even Wernher Von Braun and NASA showed their support – the former calling it **“fantastic... unlikely, but possible.”** Dr Thomas Otten Paine (Administrator of NASA at the time) said (in July of 1969) that the science of the narrative highlighted possible **“unavoidable risks.”**<sup>505</sup>

The film’s screenplay was written by Nelson Gidding, under Crichton’s guidance. Robert Wise employed good, but less known, actors to create a **“heightened sense of realism.”** Douglas Trumbull worked on the film’s visual effects – an experience he described as a “springboard” for his work on “Silent Running”, another film that would feature the “potential future apocalypse” scenario. Three scientific and technical advisors were employed, as well as \$4million worth of borrowed and rented scientific equipment – much of it on loan from NASA and JPL, and commercially unavailable at the time. They also utilised “remote manipulators”, on loan from the “Atomic International” facilities.<sup>506</sup>

Tellingly, Robert Wise remarked that there was a precedent for the notion of viruses that could decimate the global population and described the film as **“science fact... much more than science fiction.”** When promoting the film, Crichton appeared in various featurettes discussing how the story was based on

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<sup>503</sup> <http://www.estherlederberg.com/Censorship/Spaceman/Andromeda%20Strain.html>

<sup>504</sup> Ibid. “Joshua Lederberg: The Cold War and Biological Warfare”

<sup>505</sup> “A Portrait of Michael Crichton” (R2 DVD Bonus Material) - The Andromeda Strain [DVD] ASIN: B0000DC16B

<sup>506</sup> Ibid.

actual scientific precepts, describing *"The Andromeda Strain"* as **"both fact and science fiction."** Michael Crichton had an unusual approach to writing science fiction. He once said **"how can you make people do things, unless they aren't sick or afraid."**<sup>507</sup>

Crichton became something of an establishment favourite. His work also heavily utilised the familiar science fiction tropes of cybernetics and A.I. (*"Westworld"* – the film was written and directed by Crichton and released in 1973), consciousness and extra-terrestrial contact (*"Sphere"* – published in 1987 and made into a film in 1998) and genetic engineering (*"Jurassic Park"* – published in 1990 and adapted as a film by Steven Spielberg in 1993.) Interestingly, Crichton's 1972 novel *"The Terminal Man"* examined the dangers of mind control and included references to published scientific works that related to the subject.

Although it is often argued that Crichton was an "agenda" writer, it is known that he became increasingly belligerent toward the end of his life. He began discussing corruption within government, the mainstream media, the medical profession and the pharmaceutical industry. He also questioned the denial of the West's true role in a global eugenics programme, as well as the way the establishment attacks anybody who is sceptical of the orchestrated "climate change" strategy. His 2004 novel *"State of Fear"* examined the use of false-flag eco-terrorism in order to promote the notion of "climate change" and contained a powerful essay on some of the aforementioned issues: entitled *"Why Politicized Science is Dangerous"*.<sup>508</sup> Some academics (who support the "official" version of global agenda-associated events) were quick to launch a scathing attack on Crichton's scepticism of the "climate change" doctrine.<sup>509</sup>

On November 4, 2008, Michael Crichton died of cancer. Apparently his illness had been kept private until after his death. At the time of his death, Crichton was undergoing chemotherapy and responding well to treatment. His physicians and family members had been expecting him to make a recovery. This sudden turn of events, combined with his increased criticism of certain global agenda aspects,

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<sup>507</sup> Ibid.

<sup>508</sup> Michael Crichton, "Why Politicized Science is Dangerous", <http://www.crichton-official.com/essay-stateoffear-why politicized science is dangerous.html>

<sup>509</sup> [http://go.ucsusa.org/global\\_environment/global\\_warming/page.cfm?pageID=1670#1](http://go.ucsusa.org/global_environment/global_warming/page.cfm?pageID=1670#1) See also: [http://www.cscop.org/specialarticles/show/bad\\_science\\_bad\\_fiction](http://www.cscop.org/specialarticles/show/bad_science_bad_fiction)

prompted a number of alternative knowledge researchers to speculate about a more sinister cause of his cancer and death.<sup>510</sup>

### Alternative 3

Another popular theme of the post-apocalypse science fiction genre is the negative role that scientific and technological advances will have on human civilisation. Traditionally, this science fiction sub-genre rarely ever showed the aftermath of devastating technological developments – being largely concerned with the events that build-up prior to such cataclysms. That has changed recently with TV series like *“Revolution”* (a show somewhat creatively steered by J.J. Abrams and several members of his so-called J.J. Brigade) where the aftermath of technological catastrophe is central to the ongoing narrative.

The overall “technological catastrophe” sub-genre became prevalent in the 1970s – during the days of the burgeoning “green debate” – and often included nods to potential ecological and environmental disaster. Examples from the UK BBC during this era included *“Survivors”* (1975 – 1977, also spawned a remake in 2008) and *“Doomwatch”*. The latter show ran between 1970 and 1972, and followed the efforts of a team of government scientists tasked with investigating and combating various ecological and technological dangers. Curiously, the true nature of the Doomwatch Scientific Agency was initially portrayed as ***“a body with little power meant to stifle protests and secure green votes. (...) (The show) explored all kinds of new and unusual threats to the human race, many bred out of the fear of real scientific concepts, with a “this could happen to us” fear by the public.”***<sup>511</sup>

On June 20, 1977, the UK’s Anglia Television channel broadcast *“Alternative 3”*<sup>512</sup> – publicised as an “edition of the hard-science series: ‘Science Report’”. *“Alternative 3”* caused a public outcry with its depiction of a global agenda to cover-up:

- The mysterious disappearances and deaths of physicists, engineers, astronomers, and others in related fields.
- A secret American/Soviet space programme – that included off-world bases and the idea that interplanetary space travel had been possible for much longer than was commonly accepted.

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<sup>510</sup> Michael McGaulley, J.D., “Michael Crichton – victim of a conspiracy?” (15 May, 2013) - <http://www.michaelmcgaulley.com/2012/01/michael-crichton-victim-of-a-conspiracy.html>

<sup>511</sup> <http://en.wikipedia.org/wiki/Doomwatch>

<sup>512</sup> <http://www.imdb.com/title/tt0075664/> See Also: <http://www.youtube.com/watch?v=gmNFzBVkqYE>

- An ongoing global programme of population reduction.
- The idea that the Earth's surface would be unable to support life for much longer.
- AND the possibility of extra-terrestrial life on Mars.

The report described how an “environmental / climate” catastrophe was imminent and that three alternative scenarios (allegedly proposed in 1957) had been prepared as a last resort strategy:

- **Alternative One:** a vast reduction of the human population on Earth (In Leslie Watkins’ book adaption of “Alternative 3”, *“Alternative 1 was rather like throwing a few stones at a conventional greenhouse - making holes in the glass to let the heat escape. The suggestion was that a series of strategically - positioned nuclear devices should be detonated high in the atmosphere - to punch holes in that envelope of carbon dioxide.”*<sup>513</sup>)
- **Alternative Two:** construction of vast underground shelters to house government officials and a cross section of the population until the climate had stabilised.
- **Alternative Three:** abandon the Earth (and the vast majority of humanity) and selectively populate Mars via a way station on the Moon.

It has always been maintained that the programme was a hoax – a “spoof” in the style of Orson Welles’ “*War of the Worlds*” broadcast. According to Anglia TV, and those that worked on the piece, it was originally intended for broadcast on April 1 (April Fool’s Day), 1977, but was delayed until June due to a number of factors such as a strike and the unavailability of an ITV network slot for the programme on that date.<sup>514</sup> The end credits date the programme as April 1 and list numerous actors (some well-known) involved in the production (Richard Marner became known for his portrayal of Colonel Kurt von Strohm in the comedy series “*Allo ‘Allo*”!) This did not stop the viewing public from questioning the potential validity of the subject matter. Anglia TV was inundated with phone calls from some viewers asking for more information and others who were outraged by the broadcast. ***“The Times on 21 June reported that ‘Independent television***

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<sup>513</sup> Leslie Watkins, “Alternative 3”, Sphere, March 1978, ISBN-10: 0722111452. See also section two - [http://www.bibliotecaleyades.net/exopolitica/esp\\_exopolitics\\_ZLb.htm](http://www.bibliotecaleyades.net/exopolitica/esp_exopolitics_ZLb.htm)

<sup>514</sup> [http://en.wikipedia.org/wiki/Alternative\\_3#Overview](http://en.wikipedia.org/wiki/Alternative_3#Overview)

**companies last night received hundreds of protest calls after an Anglia programme, Alternative 3.”**<sup>515</sup>

“Alternative 3” was only broadcast once by Anglia TV in the UK – uncommon given that many programmes of this era were subject to repeat showings. Subsequently, it was aired once in Australia and promptly banned. It was **“optioned by NBC in the United States only to be roundly rejected by its Broadcast Standards and Practices department.”**<sup>516</sup> Furthermore, it appears that ITV / Anglia TV have totally washed their hands of the programme – almost as if it never existed. Some sources claim that, **“There is no available master copy of the film. Purportedly, all masters were destroyed in a fire, and all contracts and legal documents pertaining to Alternative 3 have been lost. The only original in existence is a film copy that Christopher Miles kept as a personal memento of the production.”**<sup>517</sup> Other sources claim that the original film **“mysteriously disappeared from Anglia’s archives.”**<sup>518</sup>

The loss of contracts and documentation means that the legal rights of ownership (pertaining to the original broadcast) are highly questionable. Certainly, ITV or Anglia TV cannot claim to have ownership given that there are no legally binding contracts or documents in existence. This has not stopped the removal of existing poor quality versions that have been uploaded to video file-sharing websites, with oft-cited reason given as (bizarrely) *“infringement of copyright laws”!* The programme was finally released on DVD in October 2007. However, the version was taken from the 16mm print (with optical sound) that belonged to director Christopher Miles.

In 1978, Anglia TV sold the book rights for “Alternative 3” to Leslie Watkins. His novelisation of the story created an awareness of “Alternative 3”<sup>519</sup> beyond the confines of the UK.<sup>520</sup> However, the story of Watkins’ association with “Alternative 3” is somewhat puzzling. In the book, many of the fictional characters were replaced with real people. For example, quotes from the fictional astronaut Bob

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<sup>515</sup> [http://en.wikipedia.org/wiki/Alternative\\_3#Reception](http://en.wikipedia.org/wiki/Alternative_3#Reception)

<sup>516</sup> “Alternative 3: END GAME of the New World Order” - <http://www.paranoiamagazine.com/2013/01/alternative-3-end-game-of-the-new-world-order/>

<sup>517</sup> Ibid.

<sup>518</sup> Georgina Bruni, “The Saga Lives On”, 1998 - [http://www.bibliotecapleyades.net/exopolitica/esp\\_exopolitics\\_ZJ01.htm#The\\_Saga\\_Lives\\_On](http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZJ01.htm#The_Saga_Lives_On)

<sup>519</sup> You can read Watkins adaption here - [http://www.theforbiddenknowledge.com/hardtruth/alternative\\_3\\_pt1.htm](http://www.theforbiddenknowledge.com/hardtruth/alternative_3_pt1.htm)

<sup>520</sup> Michael Barkun, A Culture of Conspiracy: Apocalyptic Visions in Contemporary America (Comparative Studies in Religion and Society), University of California Press, May 4, 2006, ISBN-10: 0520248120

Grodin were attributed to real life astronauts Buzz Aldrin and Edgar Mitchell. Although those close to Watkins have maintained that he was simply building upon a “hoax”, Watkins created an even grander scope –mixing truly real world paradigms with those portrayed in the original programme. Nick Austin, then editor of Sphere Books (Watkins’ publisher), maintained that the book was a **“hoax of truly Guy Grand proportions – the best thing of its kind since Orson Welles.”**<sup>521</sup>

Some alternative knowledge researchers became convinced that there were kernels of truth to “Alternative 3”. Jim Keith wrote a book entitled “Casebook on Alternative 3”<sup>522</sup> - suggesting that some elements of the 1977 broadcast were true. William Cooper went further, saying **“The joint U.S. and Soviet leadership dismissed Alternative 1, but ordered work to begin on Alternatives 2 and 3 virtually at the same time.”**<sup>523</sup> Researcher Georgina Bruni noted that the book was, for many years, **“still listed under World Affairs, and not as you might expect, fiction.”**<sup>524</sup>

Over time, Watkins seemingly came to acknowledge the studies of certain alternative knowledge researchers. Some sceptics have suggested that this was an ingenious marketing strategy to exploit those with an interest in cover-ups and thereby increase his potential audience.

There are a variety of reasons why “Alternative 3” is considered somewhat less than fictional in its themes and far closer to reality. For example, nowadays, there is some evidence which shows that weather and environmental modification technology is playing a part in steering the perception management of the “climate change” façade. Additionally, we know that there are a considerable number of vast underground government complexes that could sustain thousands of people for years at a time. These are far more than bomb shelters or disaster relief zones; these are effectively self-sustaining and separate human living habitats.

**“In Conspiracy Theory 2012, with Jesse Ventura, we learned that the U.S. government is still engaged in the building of massive underground bunker systems. According to Ventura, one of the largest has been built under the new Denver airport. In fact, the US government is reportedly building so fast and so**

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<sup>521</sup> [http://en.wikipedia.org/wiki/Alternative\\_3#Reception](http://en.wikipedia.org/wiki/Alternative_3#Reception)

<sup>522</sup> Jim Keith, “Casebook on Alternative 3: UFOs, Secret Societies and World Control”, Atlantic Books, Jan 1993 - ISBN 09626534-97 / ISBN-13: 978-0962653490

<sup>523</sup> William Cooper, Alternative 3 Report - [http://www.bibliotecapleyades.net/exopolitica/esp\\_exopolitics\\_ZJ02\\_a.htm](http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZJ02_a.htm)

<sup>524</sup> Georgina Bruni, “The Saga Lives On”, 1998 - [http://www.bibliotecapleyades.net/exopolitica/esp\\_exopolitics\\_ZJ01.htm#The\\_Saga\\_Lives\\_On](http://www.bibliotecapleyades.net/exopolitica/esp_exopolitics_ZJ01.htm#The_Saga_Lives_On)

**widespread, that private contractors in the bunker business are having a difficult time obtaining necessary equipment and supplies to continue their developments.**<sup>525</sup>

Some underground vaults even contain genetic seed banks. One such bank – The Svalbard Global Seed Vault – is located in Norway and dubbed the “Doomsday Vault”. ***“The Vault lies about 1 kilometre from Longyearbyen Airport as the crow flies, at about 130 metres above sea level and consists entirely of an underground facility, blasted out of the permafrost (at about minus 3-4 degrees Celsius). The facility is designed to have an almost “endless” lifetime.***<sup>526</sup>

The possibility of a secret space programme and advanced space vehicle technology (far ahead of mere rocket propulsion) has been postulated for decades. There is a wealth of extensive research available to anybody who is willing to take the time to study the subject.

It is certainly plausible that Leslie Watkins really did come to recognise the real world parallels with “Alternative 3”. In 1999, Watkins revealed his perspective in a letter published in the June – July edition of Nexus magazine. ***“Renowned investigator Jim Keith suggested in his follow-up book, Casebook on Alternative 3, that I might have written it on behalf of the government (presumably of the USA) as “grey” disinformation, calculated to confuse and defuse the issue of elitist control, mind control, genocide and secret space programs, by revealing yet concealing these truths’. Could Keith be partly right? Was I, unwittingly, helping to blur the truth about some mind-boggling conspiracy? That, I now feel, is a distinct possibility. The deluge of seemingly confirmatory evidence from intelligent people convinced me that I had accidentally trespassed into a range of top-secret truths.***<sup>527</sup>

The possibilities discussed by Watkins pose a number of important questions. Are there unknown individuals who were actually responsible for initiating the project? What was the true purpose of the original “Alternative 3” broadcast? Was

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<sup>525</sup> Mac Slavo, “The Government is Building Underground BUNKERS on a Mass Scale”, October 26th, 2010 - <http://investmentwatchblog.com/the-government-is-building-underground-bunkers-on-a-mass-scale/> See also - <http://www.youtube.com/watch?v=nJABxPueaQM>

<sup>526</sup> <http://www.regjeringen.no/en/dep/lmd/campaign/svalbard-global-seed-vault.html?id=462220>

<sup>527</sup> The letter was labelled “Alternative 3 - The Backlash” - Nexus - 0604 - New Times Magazine - [http://issuu.com/mufonnexus/docs/nexus\\_-\\_0604\\_-\\_new\\_times\\_magazine/6](http://issuu.com/mufonnexus/docs/nexus_-_0604_-_new_times_magazine/6) A scanned copy of the letter can be found here: <http://www.thule.org/alt3.html>

"Alternative 3" an exercise in disinformation, some form of disclosure, or a combination of factors...?

## Propagating the Fear

The creation and maintenance of a "climate of fear" has always been a clear component of the global agenda. Curiously, some of those with a connection to this paradigm haven't exactly gone out of their way to hide their efforts. There are a number of existing documents that highlight these elite-orchestrated machinations. One of the most infamous (and hotly debated) is *"Report from Iron Mountain: On the Possibility and Desirability of Peace."*<sup>528</sup> The report was released into the public domain in the mid-1960s via one Leonard C. Lewin. Lewin purported to have met with an acquaintance, who he ambiguously named "John Doe". It seems that "John Doe" wanted to remain anonymous because of his alleged connection to the report. Doe claimed to be one of fifteen prominent individuals who had been approached to form a think-tank called "The Special Study Group". The group were allegedly given unrestricted access to both top level documentation and any 'expert' that could assist with their research.

The purpose of the research was to investigate alternative societal, political and economic replacement systems that could be implemented, should the world achieve a state of "permanent peace". The report presents an almost unemotional, surgical and strategic-like analysis of the potential systems that could replace "wartime" military institutions (and the global dependency on them) during permanent peacetime. The report concluded that any replacement system would only be effective if it were perceived as a justified necessity and that such justification could be met with a proportionate "threat" or "fear" quotient. ***"Roughly speaking, the presumed power of the "enemy" sufficient to warrant an individual sense of allegiance to a society must be proportionate to the size and complexity of the society. Today, of course, that power must be one of unprecedented magnitude and frightfulness. It follows, from the patterns of human behaviour, that the credibility of a social "enemy" demands similarly a readiness of response in proportion to its menace."***<sup>529</sup>

Some of the suggested methods and replacement systems are shocking in their implications. A utopian model (allowing health, wealth and prosperity for all) was

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<sup>528</sup> "Report from Iron Mountain: On the Possibility and Desirability of Peace." - [http://www.stopthecrime.net/docs/Report\\_from\\_Iron\\_Mountain.pdf](http://www.stopthecrime.net/docs/Report_from_Iron_Mountain.pdf)

<sup>529</sup> Ibid. pg. 39

rejected as being “too cheap” and inconvenient for the agenda players. The preferred models include the likes of false flag terrorism, fear induced trauma, a kind of “Spanish inquisition”, and even some form of slavery – citing examples from several works of science fiction: ***“Another possible surrogate for the control of potential enemies of society is the reintroduction, in some form consistent with modern technology and political processes, of slavery. Up to now, this has been suggested only in fiction, notably in the works of Wells, Huxley, Orwell, and others engaged in the imaginative anticipation of the sociology of the future. But the fantasies projected in Brave New World and 1984 have seemed less and less implausible over the years since their publication. The traditional association of slavery with ancient preindustrial cultures should not blind us to its adaptability to advanced forms of social organization, nor should its equally traditional incompatibility with Western moral and economic values. It is entirely possible that the development of a sophisticated form of slavery may be an absolute prerequisite for social control in a world at peace.”***<sup>530</sup>

The report also highlighted the usurping of the extra-terrestrial phenomenon (via real-world scenarios and fiction) to create false-flag/psyop, fear-based contrivances that would benefit the agenda. ***“The most ambitious and unrealistic space project cannot of itself generate a believable external menace. It has been hotly argued that such a menace would offer the “last, best hope of peace,” etc., by uniting mankind against the danger of destruction by “creatures” from other planets or from outer space. Experiments have been proposed to test the credibility of an out-of-our-world invasion threat; it is possible that a few of the more difficult-to-explain “flying saucer” incidents of recent years were in fact early experiments of this kind.”***<sup>531</sup>

The document itself has languished in controversy ever since Leonard C. Lewin himself claimed that *“Report from Iron Mountain”* was a hoax, that it was meant to be a social and political satire and that he authored it himself. A number of ‘mainstream’ websites have labelled the report as fiction (under the subheading of satire), but this hasn’t stopped many from believing that its origins are much more suspect. In November 1967, *“US News and World Report”* claimed to have had confirmation of the reality of the report from a government official. It is believed that when President Lyndon Johnson read the report, he ***“hit the roof”*** and ordered it suppressed for all time. Several sources allege that orders were sent to

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<sup>530</sup> Ibid. pg. 53

<sup>531</sup> Ibid. pg. 51

U.S. embassies, instructing them to emphasize that the book had no relation to U.S. Government policy.<sup>532</sup> On November 26, 1976, Harvard professor John Kenneth Galbraith cited the report's authenticity. He claimed to have been invited to join the study group. Although he declined the offer, he served as a consultant and was instructed to keep the project secret.<sup>533</sup> The study group that compiled the report allegedly met on several occasions at Iron Mountain, an ***“underground nuclear hideout for hundreds of large American corporations”*** with ***“substitute corporate headquarters”***, near Hudson, New York. ***“Iron Mountain”*** actually exists and was founded in an underground facility near Hudson, New York, in 1951. The facility, ***“Stores and maintains materials for clients, including records, electronic files, medical data and e-mail, according to its most recent annual report. It works with more than 150,000 corporations in North America, Europe, Latin America and Asia Pacific. The company, which had \$2.9 billion of long-term debt as of Dec. 31, went public in 1996 and joined the S&P 500 Index (SPX) in January 2009, according to the filing.”***<sup>534</sup>

*Report from Iron Mountain* is damning in its implication. Whatever you make of its authenticity as an “agenda document”, the language and principles are disturbing and reflect the tone of other documents that have an evidential basis in the global agenda. I have examined several of these documents on my blog website<sup>535</sup> - such as the 2010 documents *“Global Governance 2025: At a Critical Juncture”* and *“Scenarios for the Future of Technology and International Development”*. Whilst some of these documents require close scrutiny in order to read between the proverbial lines, others are far more blatant examples of agenda machinations. One such example, The Project for the New American Century’s *“Rebuilding America’s Defences”* was published in September 2000 and contained some unsettling foresight into events that would occur twelve months later on 9/11.

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<sup>532</sup> “Hoax of Horror? A Book That Shook White House”, U.S. News & World Report, November 20, 1967

<sup>533</sup> Herschel McLandress, “News of War and Peace You’re Not Ready For”, Book World, The Washington Post, November 26, 1967 (pg. 5)

<sup>534</sup> Sapna Maheshwari and Danielle Kucera, “Iron Mountain Calms Bondholders on Dividend: Corporate Finance”, Apr 21, 2011 - <http://www.bloomberg.com/news/2011-04-21/iron-mountain-calms-bondholders-on-2-2-billion-payout-corporate-finance.html>

<sup>535</sup> Carl James, Damning Documents - Blog Series, Oct 27, 2011 - <http://thetruthseekersguide.blogspot.co.uk/2011/10/damning-documents-blog-series.html>

## Chapter Seven: “The Post-9/11 Future”

***“The Party told you to reject the evidence of your eyes and ears. It was their final, most essential command.”***

(George Orwell, “Nineteen Eighty-Four”)

***“There I was, looking at the TV monitor and thinking there was a kind of ‘War of the Worlds’ sick joke being played on us.”***

(Dr. Judy Wood, “Where Did the Towers Go?” pg. 41)

***“The final and most disrupted state of society is termed disassociation in which the individual becomes the entirety of society for himself, and is isolated from other members of the group. The dominant culture of the society becomes ‘fantasy and superstition.’”***

(Jim Keith, “Mind Control, World Control”, pg. 47)

***“The American motion picture is the greatest unconscious carrier of propaganda in the world today.”***

(Edward Bernays, 1928)

## The Truth Is Out There

As the twentieth century drew to a close, it seemed that humanity was finally (albeit slowly) starting to wake up to the reality of the hidden global agenda. Awareness had been building for several decades due to noted anomalies in official accounts of a number of high-profile agenda-related events (such as the assassination of John F. Kennedy, NASA's Apollo programme, the "Watergate" scandal, and so on), yet it wasn't until the 1990s that the situation came into sharper focus. In America, in particular, a number of events transpired that cast the powers-that-be in a far more sinister light. The attempted bombing of the World Trade Centre in 1993, incidents at Ruby Ridge in 1992 and Waco in 1993, and the Oklahoma City bombing all bore the marks of agenda involvement and cover-ups. 1991 also saw the release of Oliver Stone's powerful and phenomenally successful film "JFK". The film was somewhat based on the book "Crossfire: The Plot that Killed Kennedy" by alternative investigator and researcher Jim Marrs. Although the film fudged and took liberties with several factual aspects of the assassination, it highlighted (along with the aforementioned unfolding events) the involvement of the agenda players in real life cover-ups. For many people, the agenda itself was no longer an amorphous idea; it had become a tangible and quantifiable phenomenon that was having an effect on the everyday lives of ordinary people. Such notions became even more cemented in reality as the decade progressed – aided by yet more bizarre and highly questionable events, such as the "car crash death" of Princess Diana in 1997.

In 1993, a then little-known show – called "The X Files" – aired on television for the first time. The show would change the mainstream media landscape forever. Its creator, Chris Carter, first became involved with television when Jeffrey Katzenberg (then head of Disney) took an interest in his writing and hired him to work for Walt Disney Pictures.<sup>536</sup> Carter wrote and produced several shows for the House of Mouse before successfully pitching "The X Files" pilot to the Fox Network. Although hardly original (it was heavily influenced by several "conspiratorial" shows from the 1960s – such as the Roy Thinnes vehicle "The Invaders"), the show soon became a global phenomenon and was quickly embraced by many people with an interest in esoteric and alternative knowledge – something that was seemingly the intention of the show's writers and producers.

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<sup>536</sup> Darren Jones, "File Under X", Scifi Now Timewarp Collection, The Ultimate Guide to Classic Scifi (pg. 109)

The production team certainly did their homework when researching the show. Perhaps every conceivable notion (considered by alternative knowledge researchers) was fictionalised on the show at some point during its run. Whilst researching this subject, I was keen to establish some of the sources for the producer's information; however this has been surprisingly difficult. Whilst details are scarce, I did come across one or two examples - such as John Whalen and Jonathon Vankin supplying Chris Carter with a copy of their book *"50 Greatest Conspiracies of All Time"*. Carter telephoned the authors to thank them and tell them that he, ***"loved the book, (...) fascinating, witty, and right up my alley."***<sup>537</sup> Dean Haglund (who played Langley – one of *"The Lone Gunman"* group – in the show) was interviewed in 2014 about the research done for the show. ***"I was always impressed with the bookshelves of all the writers. Typically, a TV writer will have books on 'How to write a screenplay' or 'Best 100 movies of all time', but these guys would have 'Ancient religious rituals of Mithra' or 'Quantum mechanics made easy.' Likewise, the research that went into every episode was very far beyond the scope of the average show for the time."***<sup>538</sup> Christopher Knowles, who has written at length about the esoteric content in science fiction, also publishes articles about *"The X Files"*. In reply to a comment on one these pieces, he said ***"It was Carter who read the fringe books and had his staff do so as well. He talked about this in interviews. He's the one who used to go on Art Bell's show. It was his scripts that reference the ancient mysteries. He's the one who'd namecheck Alan Watts and Huston Smith etc. etc."***<sup>539</sup>

In 1998, a spin-off film *"The X Files: Fight the Future"* was released in cinemas. On the commentary for the DVD of the film, Carter described some of the details of the show's inspirations: ***"The X Files was built on the idea that the government is withholding information, keeping secrets... certain facts and knowledge. This was the thing that I think was stated very clearly in the pilot episode and has become a sort of spine for the rest of the series. The FBI has come out of this looking actually pretty good; they look like a tool of a shadow government or of government operatives who are behaving in very selfish ways – using the government to their own purposes to protect this conspiracy... to keep this conspiracy of silence."*** He also described the orchestrators of the show's global "conspiracy" as ***"the elders (we call them); men (from different nations) who have***

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<sup>537</sup> "Real Life X-Files: New Dawn speaks to Jon Vankin", New Dawn No. 31 (July-August 1995)

<sup>538</sup> Ryan Sprague, "Confessions of a Conspiracy Geek", 1/7/2014 - <http://www.somewhereintheskies.com/articles-in-progress/confessions-of-a-conspiracy-geek>

<sup>539</sup> Christopher Knowles, (comments section of the article) X-Files Lite, Part 1: Season Six, The Solar Satellite, Wednesday, August 26, 2015 - <http://secretsunjr.blogspot.co.uk/2015/08/x-files-lite-part-1-season-six.html>

***kept the secret to protect themselves and will do anything to protect it. So what we are seeing is really the result of the predictions, I think, about the military industrial complex, about global politics being shaped by not necessarily the good of the people, but by monied interest and I think that it is allegorical in what we're seeing in the world today. (...) I think the world it takes place in and the players are all too believable as people who may, in fact, find reasons to be involved in something like a global conspiracy for purposes that are completely selfish.***<sup>540</sup> The film contained a number of notable reference points – such as an early plot about the bombing of a federal building (part of an agenda orchestrated cover-up) which is uncannily similar to the Oklahoma City bombing. At one point in the film, the token “conspiracy theorist” (Dr Alvin Kurtzweil) refers to a genetically modified virus as a ***“silent weapon for a quiet war”*** – probably a nod to the notorious, seemingly agenda “blueprint” document of the same name.<sup>541</sup> In Kurtzweil’s apartment, Mulder picks up two books that were authored by the doctor – *“The Four Horsemen of the Global Domination Conspiracy”* and *“Countdown to the Apocalypse”*. These titles bear a striking similarity to the names of books about real-world cover-ups and conspiracies of silence. Kurtzweil also states that FEMA is a key player in the conspiracy and describes the agency as *“The Secret Government”* – a term readily used by the famous researcher Bill Cooper.

Although many alternative knowledge researchers have taken *“The X Files”* into their hearts as a valiant attempt to portray all aspects of the global agenda (albeit in a fictional context), I am considerably more sceptical about the show’s coverage of these themes. It cannot be a coincidence that the show appeared at a time when such subjects were beginning to reach a crescendo of public awareness. If nothing else, it is highly likely that some people in Hollywood recognised the potential to “cash-in” on the growing cultural trends of the period. We should also not forget that this was only a few short years before the whole “Y2K” / millennium angst began capturing the public’s imagination / fear. These concerns formed fertile ground for a show like *“The X Files”*. Indeed, this is witnessed by the slew of copycat shows (such as *“Nowhere Man”* and *“Dark Skies”*) that followed.

On a more sinister note, I also believe that the show may well have served as a “limited hangout” / plausible deniability platform. It would certainly have benefitted the agenda players. Sceptics and shills could now dismiss subjects by

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<sup>540</sup> The X Files Movie [1998] [DVD] ASIN: B00004D0HH

<sup>541</sup> See: Carl James, “Damning Documents - Part 3: Silent Weapons For Quiet Wars”, 2 Oct, 2011 - <http://thetruthseekersguide.blogspot.co.uk/2011/10/damning-documents-part-3-silent-weapons.html>

readily pointing to a globally watched science fiction television series as the source of a claim rather than evidential documentation. Given the wealth of references to real-world cover-ups in the show (MKUltra, Operation Paperclip, MJ12, the Tuskegee experiments, Project Aurora, Gulf War Syndrome - the list goes on and on), it is clear that the production team knew a great deal. Chris Carter once fleetingly referred to ***“insider information”*** being used on the show, although it has never been established if this was a joke, a shrewd marketing tactic or a double bluff. *The X-Files* producer / director Kim Manners (whose genre credits also included *“Automan”*, *“Street Hawk”*, *“The Adventures of Brisco County Jr.”*, *“Star Trek: The Next Generation”* and *“Supernatural”*) provided a DVD commentary for the season eight episode *“Within”*, In it, he said ***“[...] We were up in Vancouver [...] and there were two retired CIA agents who came to visit the set. They were there all day long. And I got an opportunity to talk to them, and they looked at me and said, all we can tell you is that what you're doing on The X-Files is not so far removed from reality. Now that's scary.”***<sup>542</sup>

Tellingly, the vast majority of those people involved with the show publicly portrayed themselves (despite having done a lot of research into these subjects) as sceptics. Some involved with the production have even been known to publicly ridicule (what they call) ***“conspiracy theories.”*** Although I don't agree with some of his views and research, Michael A. Hoffman II once raised a valid point about the climate in which *“The X Files”* first aired whilst referring to the show as distractionist “noise.” ***“The latest FBI jargon for this is ‘noise.’ An example would be the debut of the ‘X Files’ television series in the aftermath of renewed, serious investigative interest in the Kennedy assassination conspiracy. Just as the public is deluded into believing that ‘everything causes cancer,’ so that they will do little or nothing to oppose the spread of demonstrable carcinogens in the environment and food chain, the cryptocracy has lately entered the phase of promoting the idea that everything is a conspiracy, so as to divert attention away from demonstrable criminal conspiracies, while propagating obsessions with ‘alien autopsies’ and ‘crashed UFOs.’”***<sup>543</sup>

As an interesting aside, some researchers have claimed that *“The X Files”* creator Chris Carter has masonic affiliations. As is sometimes the case with this claim made against certain public figures, I have yet to find any credible evidence to support

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<sup>542</sup> Michael A. Hoffman II, "Profiling the FBI's Unabomber Charade - THE SCAPEGOAT - Ted Kaczynski, Ritual Murder and the Invocation of Catastrophe", 1999 (See footnote 28) - <http://www.mt.net/~watcher/scapegoathoffman.html>

<sup>543</sup> Transcript of the DVD Audio Commentary by Kim Manners and Robert Patrick for the episode 'Within' - [http://xfilesnew.webzdarma.cz/8x01\\_audio\\_commentary.htm](http://xfilesnew.webzdarma.cz/8x01_audio_commentary.htm)

the notion. It doesn't mean to say that Carter doesn't have a masonic affiliation; just that we currently lack the evidence to prove it. There is one curious aspect to the show that may have a deeper significance – the widespread use of the numbers '1013' in the show. This has always been explained away as a reference to Chris Carter's birthday (October 13.)<sup>544</sup> Carter's production company is also called "1013". *"The Lone Gunman"* spin-off show lasted 13 episodes. A potential masonic connection has been made to these numbers in several articles. Here is one example: *"Illuminated Imagery in Chris Carter's Mulder-less X-Files Season 2001."* The following section originally came from a piece called *"Freemasons trace their origin to October 13."* Make of it what you will. ***"The suppression of the Knights Templar occurred on October 13, 1307. The particular day of the week was a Friday and ever since that event Friday the 13th has been considered to be the unluckiest day of the year."***<sup>545</sup>

It does appear that the agenda players knew "what was coming" in the years when *"The X Files"* was at the height of its popularity. The show could perhaps be viewed as a useful "plausible deniability platform" from which public opinion could be sufficiently "muddied". It is even conceivable that the show helped create a comfortable climate in which the agenda players could operate more freely. Equally so, the show may have served as a form of "predictive programming" to acclimatize the world to certain agenda machinations that would materialize a few short years later. As the 1990s drew to a close, the storm clouds of the US Neo-Con cabal loomed on the horizon. In 1997, these individuals formed the Washington think-tank "Project for the New American Century" (PNAC). The work of this group was published in the document *"Rebuilding America's Defenses: Strategy, Forces and Resources for a New Century"* in September 2000. PNAC was effectively charged with creating a blueprint document outlining an aggressive military plan for the U.S. during the coming years. This would be accomplished by waging ***"multiple simultaneous large-scale wars."***<sup>546</sup> The report singled out a number of countries that were in the American military's cross-hares: ***"According to the CIA, a number of regimes are deeply hostile to America - North Korea, Iraq, Iran, Libya and Syria."***<sup>547</sup> The report concluded that: ***"The process of transformation, even if***

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<sup>544</sup> '1013' – X Files Wikia - <http://x-files.wikia.com/wiki/1013>

<sup>545</sup> "Illuminated Imagery in Chris Carter's Mulderless X-Files Season 2001" - <http://www.mt.net/~watcher/havingmuldersbaby.html> See also "Freemasons trace their origin to October 13." - MASONIC EDUCATION <http://users.1st.net/fischer/SHORT15.HTM>

<sup>546</sup> "Rebuilding America's Defenses: Strategy, Forces and Resources for a New Century", September 2000 (pg. 6 / pdf version: pg. 18)

<sup>547</sup> Ibid. (Pg. 51 - 52 / pdf version: pg. 64 - 65) Iraq is heavily emphasised, being referenced 24 times in the reports seventy-odd pages (ninety pages in the pdf version).

***it brings revolutionary change, is likely to be a long one, absent some catastrophic and catalyzing event - like a new Pearl Harbor.***<sup>548</sup> Pearl Harbour was a contrived false-flag event that swayed public opinion into supporting America's entry into WWII. On September 11, 2001, only one year after the publication of *"Rebuilding America's Defenses"*, the world was delivered the promised *"New Pearl Harbor"* in the form of 9/11. In the subsequent fifteen years, the West used 9/11 (and the fallout from it) to wage war against Afghanistan, Iraq, Libya, and Syria and attempt to do the same with Iran and North Korea. It seemed that the members of PNAC had a staggering ability to predict the future! Even more bizarrely, just a few months later, these individuals would end up (at least publicly) running America. 9/11 was used by these people as a proverbial "get out of jail free" card to justify everything they did in the years that followed.

## **Exposing 9/11**

Perhaps the greatest cover-up in living history is the one that was perpetuated in the wake of the events of September 11, 2001 ("9/11"). The events of that day seemed almost "hyper-real" and could easily have occurred in the plot of some hokey political thriller novel, film or TV show. Within a few short years of 9/11, I became aware of certain oddities – such as pre-9/11 insider trading that benefited those who had premises in and surrounding the World Trade Centre complex and the airline companies whose planes were allegedly "hijacked" on the day. I was also highly suspicious about the lack of disproportionate damage on the day and the confiscation of surveillance camera footage recorded during the events at The Pentagon. Additionally, there were any number of anomalies surrounding the destruction of the WTC7 building – particularly the BBC's reporting of its destruction well in advance of the actual event. As for the destruction of the towers themselves, it was clear that there was something wrong with the official story. A few years later, I became aware of two volumes of research that presented the most complete evidence of a cover-up on 9/11. Dr. Judy Wood<sup>549</sup> (B.S. in Civil Engineering, M.S. in Engineering Mechanics / Applied Physics, and Ph.D. in Materials Engineering Science) spent several years assembling a huge body of work - showing how evidence of directed free-energy technology was apparently utilised on that day in New York. Crucially, the evidence is such that it can be quantifiably measured and can be found in her landmark book *"Where Did*

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<sup>548</sup> Ibid. (Pg. 51 / pdf version: pg. 63)

<sup>549</sup> Dr. Judy Wood's website: <http://www.drjudywood.com/>

*the Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11*".<sup>550</sup> Dr Wood's work examines multiple pieces of evidence – here are a few key facts that I believe are the most compelling:

- The disproportionately small seismic readings measured as the WTC was destroyed.
- The lack of the distinctive S (known as "Secondary" or "Shear") and P ("Primary" or "Push-Pull") wave in the seismic readings.
- Sizeable fluctuations in the Earth's magnetic field at the time of the alleged "plane impacts" and the destruction of the WTC.
- The proportion, speed and nature of the destruction of the WTC.
- "Weird Fires" documented in the vicinity of the WTC.
- The lack of an appropriate amount of debris following the destruction of the WTC.
- The relatively undamaged sub-basement areas of the WTC and the "Bathtub Wall" - that prevents the Hudson River from flooding this area of Manhattan.
- The bizarre behaviour (and almost non-existent reporting) of Hurricane Erin that was due to make landfall in New York on the morning of 9/11.

The second book is Andrew Johnson's book *"9/11 – Finding the Truth"*.<sup>551</sup> Not only does his book examine the evidence featured in Dr. Wood's work, but it also exposes several key organisers within the so-called "9/11 Truth Movement" who have deliberately attacked Dr. Wood's work and character. These same people have tried to obscure the larger implications of the reality of the directed free-energy technology employed in the destruction of the WTC complex. These books / collections of evidence tell us what happened to the World Trade Centre complex on 9/11 – a true and verifiable account, quite unlike what mainstream outlets have presented to us.

Currently, in my opinion, it is difficult to definitively say exactly who planned and perpetrated the destruction seen on 9/11. Similarly, the reasons why it was done and why it involved certain targets is also unclear. This prevents many people, even those who disbelieve the official fable, from investigating the available

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<sup>550</sup> Dr. Judy Wood, "Where Did The Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11", ISBN-13: 978-0-615-41256-6 / ISBN 10: 0615412564 See also: <http://wheredidthetowersgo.com/>

<sup>551</sup> Andrew Johnson, "9-11 – Finding the Truth" - [http://www.checktheevidence.co.uk/cms/index.php?option=com\\_content&task=view&id=238&Itemid=60](http://www.checktheevidence.co.uk/cms/index.php?option=com_content&task=view&id=238&Itemid=60) His thoroughly extensive research (on a variety of subjects) can found at the website: <http://www.checktheevidence.co.uk/cms/>

evidence. That is, they cannot see a reason for a cover up, or the promulgation of a “false conspiracy”, so they don’t even look. What we can know (from studying the evidence) is that the story of four hijacked airliners, two of which “crashed” into the twin towers of the World Trade Centre and subsequently resulted in their “collapse” (the accurate word would be “destruction”), is nothing more than a hugely elaborate smokescreen. When studying the evidence collected by Dr. Wood, it becomes clear that an advanced weapons technology was used. This proves that the science and technology available to certain agenda players is far in advance of the publicly-perceived level of such technology.

Studying 9/11 in depth allows us to observe the larger global agenda mechanisms at work. Put simply, the greater lie precedes a truth which has been hidden. The 9/11 smokescreen has been successfully “wafted” across governments and into political leaders, military forces and intelligence agencies, the mainstream news and entertainment media industry, and so on. Given the scale of this lie, there will always be people who believe that those in the media and elsewhere, who helped perpetuate the lies, are complicit in hiding the “who did it” and “why they did it” ... One can then suggest that senior figures in media organisations must know the “who did it” and the “why they did it”. Sceptics and disbelievers imply that a cover up of the scale of that necessary to keep all of the evidence secret would be so big that it would involve thousands or millions of people and so the cover up could not exist. However, the cover up works because the vast majority of people have a belief in the lie and an apathy or ignorance of the truth. It doesn’t take a psychologist to realise that *“the greater the lie, the more people are willing to believe in it.”* Continual and widespread repetition of a lie can go a long way – something the mainstream media has down to a fine art! Think about it. Can you accurately recall your gut instinct of 9/11 when you initially became aware of it? How did you find out? I suspect that most people would have been told, *“Oh, terrorists hijacked a plane and flew it into the tower.”* The media told the world this lie within moments of the first “plane impact”. How would they have known - that *“Al Qaeda”* extremists had commandeered airliners – almost instantaneously... how could anybody know with such “certainty” and immediacy, for that matter!? At best, these were nothing more than “knee-jerk” reaction assumptions. At worst, they were “buzz phrases” taken from a pre-prepared narrative. *[Author’s Notes: Remember that the news media have done very little investigative journalism in the last few decades. Increasingly, their “information” is usually fed to them in “pre-packaged” news “releases” by agencies such as Reuters and Associated Press.]*

The 9/11 cover-up demonstrates the reach and power of the agenda players. They can “snuff out” huge numbers of people without “batting an eyelid”. It is a frightening realisation and underlines how the 9/11 lie (in and of itself) has been an effective deterrent to anybody who dares to question the truth. I have witnessed the power of the 9/11 lie first-hand. I know of many seemingly open-minded people who will quite happily entertain the notions of extra-terrestrial life, mind control technology, secret societies and occult conspiracies, and so on. Yet, when the subject of 9/11 comes up, they seemingly shut down all critical thinking and see nothing more than the lie – even when presented with compelling and quantifiable evidence. Why is this? The answer is simple. They have been conditioned by a mass repetitive lie. The observed mental processes of many people actually bear all the hallmarks of certain mind control process. I firmly believe that this conditioning was triggered (and is maintained by) the mainstream media (and by extension, newspapers, magazines, literature, movies... in other words, all the main purveyors of our so-called culture.) In the wake of 9/11, the media has entered a new and dangerous era of perception management. Science Fiction books, films and TV shows have also played their part.

## Foreshadowing or Programming

It is curious that a number of science fiction and fantasy films portrayed the destruction of the World Trade Centre (WTC) long before 9/11. Many people would argue that this is simply because they were such iconic, landmark buildings. The 1998 asteroid disaster movie *“Armageddon”*<sup>552</sup> depicted the WTC being struck by a meteorite. Actually, such an image was hardly original given that the 1979 movie *“Meteor”* also depicted a glowing fireball impacting the Twin Towers.<sup>553</sup> In the 1993 film *“Super Mario Brothers”* the Twin Towers merge with Koopa's tower (caused by some sort of dimensional merging technology) and the resulting effect looks eerily like a speeded-up version of the “dustification” of the towers on 9/11.<sup>554</sup> In *“Independence Day”*, Jeff Goldblum's character deciphers a coded countdown – which emphasises 9:11:01 (the exact date of 9/11<sup>555</sup>) on the timer, just moments before alien motherships use their powerful energy weapons to obliterate the major cities of the world. The first scene, depicting the morning after the attacks, shows New York in ruins, yet strangely the twin towers are seen pretty

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<sup>552</sup> Armageddon (1998) - <http://www.imdb.com/title/tt0120591/>

<sup>553</sup> Meteor Destroys World Trade Center - <http://www.youtube.com/watch?v=u3CEXURIm64>

<sup>554</sup> Super Mario Brothers (1993) and the WTC - <http://www.youtube.com/watch?v=og6POlrNU64>

<sup>555</sup> For an example, see: <http://cassiopaea.org/forum/index.php?topic=6173.0>

much still standing – only the top twenty or so floors have suffered any significant damage. In the 1999 movie *“The Matrix”*, Neo’s passport expires on September 11, 2001. ***“The 10-year passport shows an issue date of ‘12 SEP 91’– only one day after George H.W. Bush’s haunting September 11, 1991 speech before Congress where he called for, in no uncertain terms, a New World Order (and before that on Sept. 11, 1990).”***<sup>556</sup> At the end of *“The Matrix”*, the screen is filled with scrolling green numbers then the words *“system failure”*. When *“freeze-framed”* the words appear right on top of the numbers 911.<sup>557</sup> In the film *“Big”*, the boy Josh encounters the *“Zoltar”* fairground machine and makes his wish to become *“big”* on September 11th 1987. We know this because he is last seen by his family (the following morning) on September 12th - confirmed by the *“missing”* since date printed on the milk carton seen later in the film.<sup>558</sup> The film’s star, Tom Hanks, also appeared as a character preparing to jump from the top of the WTC in the 1982 film *“Mazes and Monsters”*.<sup>559</sup> In *“Robocop 2”*, a televised pledge-drive is held. The onscreen tally board states that the intended financial goal of the pledge drive is \$37,480,911 (*“9/11”*).

Perhaps the most notable foreshadowing of 9/11 came on March 4, 2001, when American television broadcast the pilot episode of *“The X Files”* spin-off series *“The Lone Gunmen”*. The plot of the episode revolved around a government conspiracy culminating in an attempt to fly a commercial aircraft (via remote control) into the Twin Towers of the World Trade Centre complex, in order to launch wars in the Middle East. Unsurprisingly the show’s producer, Frank Spotnitz, has continually dismissed the connection as *“coincidence”*. He even went so far as to appear in the BBC’s *“Conspiracy Files”* hit-piece<sup>560</sup> – a programme that was designed to discredit any discussion of a *“9/11 cover-up”*. However, not everybody involved with the show has towed the line of *“official denial”*. Dean Haglund, who played Langley in *“The Lone Gunmen”* and *“The X Files”*, has shown himself to be surprisingly open to the reality of the hidden global agenda<sup>561</sup> – particularly the 9/11 cover-up. Unfortunately, in exploring these matters, Haglund appears to have limited his

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<sup>556</sup> *“The Matrix & Other 9/11 Hollywood Symbolism”*, August 18, 2008 - <http://www.infowars.com/the-matrix-other-911-hollywood-symbolism/>

<sup>557</sup> *“Matrix System Failure HD”* - <https://www.youtube.com/watch?v=6rutxTnPSZ0>

<sup>558</sup> [http://s18.postimg.org/4f1um5cpl/big\\_9\\_12\\_87\\_txt.jpg](http://s18.postimg.org/4f1um5cpl/big_9_12_87_txt.jpg)

<sup>559</sup> <https://www.youtube.com/watch?v=yfxXug5ZMdk>

<sup>560</sup> Adam Chamberlain, *“Frank Spotnitz on the BBC’s Conspiracy Files”*, August 30, 2011 - <http://www.backtofrankblack.com/archives/1212>

<sup>561</sup> Adrian Mack, *“Dean Haglund is keeping an open mind”*, November 23, 2011 - <http://www.straight.com/movies/dean-haglund-keeping-open-mind>

awareness of such larger truths (unwittingly or otherwise, I am unsure) by affiliating himself with highly questionable individuals such as Alex Jones.<sup>562</sup>

The superhero comic book genre also seemed to foreshadow 9/11 on a number of occasions. ***“Adventures of Superman #596 shipped to retailers the day after September 11, 2001. DC said the issue was returnable, which depicted a heavily damaged LexCorp [Twin] Towers in the wake of the Our Worlds at War storyline. [...] Uncanny X-Men #189 from 1984 saw Rachel Summers and Magma enjoying a day in New York in Two Girls Out to Have Fun. When the two towers catch the telepath from the future’s eye, she remembers her own timeline where they fell and killed thousands.”***<sup>563</sup>

## 88 Miles per Hour...

Of all the films to contain symbolism and themes relating to 9/11, none have been scrutinized more closely than the *“Back to the Future”* trilogy – particularly part one of the film series. [Author’s note: For the sake of avoiding repetition, I will refer to the *“Back to the Future”* films and trilogy as *“BTTF”* from this point on.] Numerous scenes and sections of dialogue appear to allude to the events of that day, often in combination with curious symbolism and on-screen appearances of the numbers nine and eleven. The key 9/11 allusions in part one of the film trilogy appear predominantly (but not exclusively) in several pivotal story sections.

The first section takes place at the Twin Pines Mall in the early morning hours of October 26<sup>th</sup> 1985. The name of the Mall is analogous with the Twin Towers. When Marty McFly arrives at the Mall, the time on the Mall sign is 1:16 – an inverted 911. The sign carries the moniker *“Twin Pines Mall”* and two pine tree shapes. When the sign is inverted (as with the aforementioned time of 1:16) the tree *“shapes”* on the sign are loosely analogous with the iconic shapes that the WTC Twin Towers cast on the New York skyline.<sup>564</sup> I should note that Marty comes directly to the Mall from his home on Lyon Estates, the entrance to which is flanked by twin concrete pillars of a sort.<sup>565</sup> Marty arrives and becomes witness to a time travel experiment being carried out by his friend Doc Brown. Doc unveils his time machine – a

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<sup>562</sup> “Actor Dean Haglund On the CIA, Hollywood and 9/11”, Prisonplanet, December 16, 2005 - [http://www.infowars.com/articles/sept11/haglund\\_on\\_cia\\_hollywood\\_911.htm](http://www.infowars.com/articles/sept11/haglund_on_cia_hollywood_911.htm)

<sup>563</sup> Rich Johnston, "9-11 In Comic Books by Ian Mat", Posted September 11, 2010 by Rich Johnston - <http://www.bleedingcool.com/2010/09/11/9-11-in-comic-books-by-ian-mat/>

<sup>564</sup> [http://i905.photobucket.com/albums/ac253/graflok/graflok004/inverted\\_zps54ea86b6.jpg](http://i905.photobucket.com/albums/ac253/graflok/graflok004/inverted_zps54ea86b6.jpg)

<sup>565</sup> <http://brizdazz.blogspot.com.au/2015/04/911synchromysticism-and-back-to-future12.html>

modified DeLorean car – which emerges from the back of a van. The twin ramps which descend from the tailgate of the van are reminiscent of the WTC Twin Towers. The first thing the Doc does is to synchronize the experiment stopwatch with his control watch. The time on both of these watches is 1:19 (another quasi-inverted 9/11.)<sup>566</sup> Marty and Doc Brown come under attack from Muslim terrorists – whose plutonium the Doc has stolen as part of his experiment. This inclusion of “Middle Eastern terrorists” is notable in the context of 9/11. However, remember that “terrorists” only equate to the “official” narrative / cover story of 9/11 - not to the evidence indicating a wholly different scenario on 9/11, such as the use of directed free energy technology at the WTC. I will more fully connect these latter aspects of 9/11 into the context of “*BTF*” shortly.

Doc Brown is shot dead by the “Muslim Terrorists” and Marty leaps into the DeLorean hoping to make an escape. His speedy getaway triggers the time machine and sends Marty back in time to November (the 11<sup>th</sup> month of the year) 1955. Marty appears on the Twin Pines Farm of Old Man Peabody. This land is the future site of the Twin Pines Mall. Marty accidentally drives over one of Peabody’s prized twin baby pine trees which changes the future name of the Mall to “Lone Pines Mall”. Combining this with the 9/11 analogies in the previous scenes at the Mall, one could argue that the loss of the first pine tree is the metaphorical destruction of the first Twin Tower on 9/11. Furthermore, the remaining “Lone Pine” is also analogous with the so-called “Freedom Tower” (One World Trade Centre) that generically replaced the WTC Twin Towers.<sup>567</sup> On the subject of “Pines Tree”, I just want to take a moment to look at the etymology of the word pine. As a noun, “pine” originated from “pin” in Old French and “pinus” in Latin. These words ultimately refer to “jutting points”, “peaks”, “promontory” or “pinnacle” (meaning “highest point”.) In architectural terms, “pinnacle” is an upright member, usually ending in a spire. Another use of the word pine comes from the old English “pinian”, the Dutch “pijnen” and German “peinen”. These words were used to describe “pain” (experienced or inflicted) and were all based on the Latin word “poena” meaning “punishment”.

Marty subsequently arrives in the 1955 Hill Valley town square - where the Texaco garage sells gasoline for 19 and a half cents.<sup>568</sup> The 1985 Texaco garage is

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<sup>566</sup> <http://vignette1.wikia.nocookie.net/btff/images/3/37/119119.jpg/revision/latest?cb=20071115060607>

<sup>567</sup> One World Trade Center - [https://en.wikipedia.org/wiki/One\\_World\\_Trade\\_Center](https://en.wikipedia.org/wiki/One_World_Trade_Center)

<sup>568</sup> [http://vignette3.wikia.nocookie.net/btff/images/3/31/Texaco\\_1955.jpg/revision/latest?cb=20070221024851](http://vignette3.wikia.nocookie.net/btff/images/3/31/Texaco_1955.jpg/revision/latest?cb=20070221024851)

previously seen selling gasoline for \$1.09 and unleaded gasoline for \$1.19<sup>569</sup> (complete with a sign saying “Gas War” – a term that some researchers equate with the post-9/11 “War on Terror”.) The 1955 town square record shop advertises the latest hit songs “The Ballad of Davy Crockett” and “16 Tons” (an inverted 91)<sup>570</sup> and the Western Auto Store has glowing neon “9” arrow as its outdoor sign.<sup>571</sup>

It is worth noting the esoteric significance of Marty’s arrival date on the 5<sup>th</sup> November 1955 – 555 (a 3 digit number with huge occult / masonic significance.) The number is also the first part of Jennifer Parker’s telephone number (beneath her “I Love You!” note.) This is not unusual in itself as the code is a key (and common) part of the American telephone numbers system. However it is written on the reverse of a “Save the Clock Tower” flyer – the same flyer that gives Marty key information about the yet-to-happen Hill Valley lightning storm when he is trapped in 1955. Whilst we’re in this occult/esoteric territory, one of the 1985 town square shops has a masonic pyramid and “all-seeing eye” as its logo – incidentally, it is only seen once when Marty first receives the “Save the Clock Tower” flyer. The 1955 town sign (and the hovering town sign in part two of the film trilogy, for that matter) includes the logos of several sun worship/masonic-related organisations around it. The most prominent business to continually appear in the scenes at the Twin Pines Mall is the J. C. Penney store. The founder of this business chain was James Cash Penney - a 33rd degree mason of both the Scottish and York Rites.<sup>572</sup> There are multiple references to the masonic number 33 in the film trilogy – this may also extend to the occult mirroring/inversion of 33 and thus give an added layer of importance to the key “88 miles per hour” motif in the film. In a 2014 interview with Veritas Radio, historian, writer / researcher and 32<sup>nd</sup> degree freemason Robert W. Sullivan IV gave some thoughts on the masonic / sun worship symbolism in BTTF. ***“10:04, this is the time of the lightning strike. This is drilled into your head ad nauseum in the movie. You Know, the lightning is gonna strike the clock tower at 10:04. This is an esoteric solar reference. 10:04 is a reference to the date of October 4th which is the 265th of the year [...] which means there are 88 days left in the year. This is why the DeLorean has to hit 88***

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<sup>569</sup> [http://vignette4.wikia.nocookie.net/bttf/images/b/b4/Texaco\\_1985.jpg/revision/latest?cb=20070221015033](http://vignette4.wikia.nocookie.net/bttf/images/b/b4/Texaco_1985.jpg/revision/latest?cb=20070221015033)

<sup>570</sup> <http://brizdazz.blogspot.co.uk/2015/04/911synchromysticism-and-back-to.html>

<sup>571</sup> [http://vignette4.wikia.nocookie.net/bttf/images/7/73/Elite\\_Barber\\_Shop\\_-\\_Blue\\_Bird\\_Motel\\_-\\_Western\\_Auto\\_Stores\\_-\\_Ruth's\\_Frock\\_Shop\\_-\\_Statler\\_Studebaker.jpg/revision/latest?cb=20140103073320](http://vignette4.wikia.nocookie.net/bttf/images/7/73/Elite_Barber_Shop_-_Blue_Bird_Motel_-_Western_Auto_Stores_-_Ruth's_Frock_Shop_-_Statler_Studebaker.jpg/revision/latest?cb=20140103073320)

<sup>572</sup> Wasatch Lodge No. 1 F&AM of Utah - James “JC” Penny - <http://www.wasatchlodge.org/publish/james-ic-penny/>  
Grand Lodge of British Columbia and Yukon - James Cash Penney - [http://freemasonry.bcy.ca/biography/penney\\_j/penney\\_j.html](http://freemasonry.bcy.ca/biography/penney_j/penney_j.html) & [https://en.wikipedia.org/wiki/James\\_Cash\\_Penney](https://en.wikipedia.org/wiki/James_Cash_Penney)

***miles to activate the sun chariot invested with the solar symbolism to transport Horus back to the future.***<sup>#573</sup>

There are repeated allusions to trauma-based mind control in the film series – such as the blunt-force head traumas that both Doc and Marty suffer at multiple points in the three films, rainbow symbolism, helmet symbolism (such as when 1955 Doc is first shown wearing his “mind-reading” apparatus), “sex-kitten”/animal print symbolism (particularly in association with the alternative-1985 character, Lorraine, in part two of the trilogy), and bird cage/bluebird symbolism (such as the “Bluebird Motel” sign appearance at a key point in part one of the trilogy.) Project Bluebird is believed to have been a CIA-led (1951 – 1953) precursor to Project Monarch mind control research.<sup>574</sup> To see a collection of images highlighting the esoteric symbolism in the “*BTF*” trilogy, I suggest checking out the website “*Hollywood Subliminals*”.<sup>575</sup>

The centrepiece of the town square is the “Clock Tower” (another “lone” tower) and the location of another pivotal 9/11-related section of the film. On Saturday 12<sup>th</sup> November 1955, Doc Brown harnesses electrical energy from a lightning strike to the clock tower to power the flux capacitor of the DeLorean time machine. This section of the film appears to be book-marked by a scene immediately before when George McFly checks the time and dashes out of the “Enchantment under the Sea” Dance at 9pm. We then see Doc Brown attaching a wire cable from the Clock Tower which leads down to the street below – connecting twin lamp posts (pillars maybe?). Marty drives the DeLorean (outfitted with a connection hook) toward the lightning-charged cable and travels back to his own time of 1985.

When the DeLorean disappears into the future, it leaves twin fire trails resembling “11”. This shot aligns the fire trails to the right of the neon-lit “9” sign of the Western Auto Shop. The framing of this shot effectively fills the screen with a glowing 9/11. Additionally, the movie theatre at the end of the street has four blue neon beams above the roof pointing skyward. The colour and alignment of these beams is eerily reminiscent of the light beams shone up from the former site of the WTC Twin Towers in remembrance of the lives lost on 9/11. The 9 & 11 of the aforementioned time travel sequence appear at 01:37:12 in the film and vanish off

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<sup>573</sup> Robert W. Sullivan IV, Esq., “Cinema Symbolism: Esoteric Imagery in Popular Movies”, September 18, 2014 - (at 12m 57s) <http://www.veritasradio.com/radio-s6.php/guests/2014/09sep/V5-140918-rsullivan.php>

<sup>574</sup> Colin A. Ross, M.D., “BLUEBIRD: Deliberate Creation of Multiple Personality by Psychiatrists”, Richardson, Texas: Manitou Communications, 2000 See: <http://www.wanttoknow.info/bluebird10pg> & <https://sites.google.com/site/mcraais/bluebird>

<sup>575</sup> <https://hollywoodsubliminals.wordpress.com/franchise/back-to-the-future/>

screen at 01:37:21 - meaning that the shot is effectively nine seconds long. The DeLorean would have crashed into the movie theatre if it had not time-travelled. Indeed, it does this upon arriving in 1985. Is this a subtle foreshadowing of the cartoon physics demonstrated by the vehicles that appeared to oh-so-effortlessly pass into the Twin Towers on 9/11? Marty's arrival in 1985 disturbs a tramp who is sleeping on top of a cardboard box-laden bench. The main cardboard box is noticeably hanging from the bench and has the serial number DS-910. Throughout this whole second section of the film, Marty repeatedly tries to warn Doc Brown about his future death at the hands of "terrorists" on October 26<sup>th</sup> 1985. When Marty makes his last attempt to warn Doc, the clock tower shows a prominent allusion to 9/11 – the hour hand is positioned at the end of the ninth hour (just short of ten) and the minute hand is positioned at the end of the eleventh hour.<sup>576</sup> Marty shouts, "***I have to tell you about the future.***" Marty's arrival date of October 26<sup>th</sup> 1985 is also a little curious. Exactly 16 (another inverted 91) years later (to the day - October 26<sup>th</sup> 2001) the United States passed the history-changing Patriot Act into law as a direct result of 9/11 and the perceived threats from "terrorism". In the film (on October 25<sup>th</sup> 1985), Marty tells his head teacher, Mr Strickland, that "***history is gonna change!***" On the same day, Marty encounters a volunteer handing out leaflets to "Save the Clock Tower" – effectively giving him history-changing knowledge.

Much of what I have covered so far in this section of the chapter has been discussed for a while by several internet-based researchers. Some of these researchers have even published articles and produced videos examining the subject. One of the most well-known of these is the video "***BACK TO THE FUTURE predicts 9/11***"<sup>577</sup> The creator of this video (Joe Alexander – filmmaker and member of the synchronomystic community) has a YouTube channel (under the moniker "barelyHuman11") where he has theorized about other synchronistic connections with the "***BTTF***" trilogy – such as the JFK assassination, the Roswell incident and ancient mythology.<sup>578</sup> However, Alexander's "***BACK TO THE FUTURE predicts 9/11***" video has seemingly taken the internet by storm. Posted in July 2015, the video garnered just short of two million views in a mere four months and was promoted (for better or worse) by a myriad of high profile internet sources. Not to take anything away from this video, I am always a little guarded when it comes to rapid

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<sup>576</sup> [https://www.screenused.com/images/btff/9692\\_4.jpg](https://www.screenused.com/images/btff/9692_4.jpg)

<sup>577</sup> "***BACK TO THE FUTURE predicts 9/11***" - <https://www.youtube.com/watch?v=P1ULij3EqvY> An earlier 2014 version of the video can be found here - BTTF [BETA version] - <https://www.youtube.com/watch?v=uPJQ-1Y8jfy>

<sup>578</sup> <https://www.youtube.com/user/barelyHuman11/videos>

internet success stories and things that “go viral” on YouTube. If nothing else, the timing of the release of Alexander’s video seemed to help bolster its popularity – posted as it was a few months before October 21<sup>st</sup> 2015, the worldwide “BTTF” day and the 30<sup>th</sup> anniversary of the first film.

In an August 2015 interview, Joe Alexander described the video as having **“two main components to it, the first is the sub-narrative of Back to the Future and the second is the power that film has to influence the human mind and to paint reality in a different light. (...) More human minds on planet Earth observed 9/11 than any single event in human history, making it a massive terrestrial meditation, concentrating collective consciousness on a single space-time focal point, making 9/11 humanity’s most potent consciousness-altering Stargate.”**<sup>579</sup>

The main points of discussion in Alexander’s video include a **“sudden surprise terrorist attack, perpetrated by a group of Muslim terrorists”** at the Twin Pines Mall, comparisons between the Twin Pines and Twin Towers, and some of the numerical 9s and 11s (such as some of those I have previously discussed) in “BTTF” – amongst other things. One of the most curious aspects raised in Alexander’s video is the synchronicity between the “BTTF” trilogy’s writer and director Robert Zemeckis and his 2015 film *“The Walk”*. *“The Walk”* is a biographical drama film based on the story of French high-wire artist Philippe Petit’s walk between the Twin Towers of the World Trade Center on August 7, 1974.<sup>580</sup> This film had a planned release date of October 21<sup>st</sup> 2015 – the same date that Doc and Marty visit the future in *“BTTF – Part 2”* and, as mentioned before, the 30<sup>th</sup> anniversary of the first film and the worldwide “BTTF” day! For whatever reason, the film’s US general release was ultimately brought forward to October 9<sup>th</sup> 2015 (with the IMAX 3D version appearing shortly before on September 30<sup>th</sup>, 2015.)

Joe Alexander’s video also looks at *“BTTF – Part 2”* and the “Scene Screen” projector scene in Marty’s 2015 home. The screen shows various landscapes and vistas including one of a picturesque garden with twin “pine” trees and another of the New York skyline complete with the Twin Towers central to the foreground. The living room also contains a large table lamp modelled on the upper portion of New York’s Statue of Liberty. Alexander proposes that the faulty “Scene Screen” projection combined with the upside-down perspective of the George McFly character gives the audience a depiction of the Twin Towers **“falling down”**

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<sup>579</sup> Andrew Whalen, "Back to the Future Predicts 9/11" Filmmaker Explains What Makes Robert Zemeckis A Cosmic Pre-Cog, Fri, 08/21/2015 - <http://www.idigitaltimes.com/back-future-predicts-911-filmmaker-explains-what-makes-robert-zemeckis-cosmic-pre-cog-468460>

<sup>580</sup> The Walk (2015 film) - [https://en.wikipedia.org/wiki/The\\_Walk\\_\(2015\\_film\)](https://en.wikipedia.org/wiki/The_Walk_(2015_film))

[Author's Notes: these are his choice of words, not mine.] Some observers have suggested that George McFly's position is analogous with the infamous "Falling Man" captured on film during the events of 9/11.<sup>581</sup> Alexander also proposes that Zemeckis' film *"The Walk"* is the synchronistic "reveal" of the 9/11 symbolism in the *"BTTF"* films.

Synchronicities with *"falling"* twin towers, *"jet planes"* and *"terrorism"* are also drawn in the article *"9/11, Synchromysticism and Back to the Future, 1, 2 & 3? (Part 1)"* – ***"Getting back to the twin theme, Marty gets busted for being involved in an illegal scheme while wearing twin ties. And shortly after that the 'twins' fall..."*** (Old and young Jennifer meeting) ***"...And right after going back to 1985 they nearly get hit by a jet plane. Then when Marty tries to resume his normal life, in what he thought was the nice safe home he once knew, he is chased out by another bunch of people telling him 'we ain't gonna be terrorized.'"***<sup>582</sup>

The aforementioned videos and articles are fascinating, detailed and point out many important clues and points of relevance. However, I am slightly concerned by a tonal trend that I have noticed appearing in such pieces – particularly regarding perceptions of the reality of 9/11. Whilst these kinds of pieces acknowledge (to some small degree) that 9/11 was not as the "official" narrative purports, their points of connection in relation to 9/11 seem to centre on "Muslim terrorist" themes, fires and intense heat, explosions, references to "nuclear" mechanisms, "Ground Zero", "attacks", "jet planes" striking the towers, and the continual assertion that the Twin Towers "collapsed" or "fell down". To demonstrate, see how many of these terms you can pick out from this section of narration/dialogue from the *"BACK TO THE FUTURE predicts 9/11"* video where Joe Alexander discusses the "Scene Screen" section from *"BTTF – Part 2"*: ***"This scene (is) a secret recreation of New York City where Marty's family has gathered to stare at Ground Zero. Of these three characters staring at Ground Zero one of them is completely upside down. (...) The hint being given here is to observe the scene from his perspective by turning it upside down, but when doing so the Twin Towers are clearly shown falling down. In the entire history of cinema, this scene of Back to the Future is the most literal depiction ever made showing the Twin Towers falling down. So how is it possible that this scene would have occurred in a story that already contains a terrorist attack by Muslims at the Twins on 9/11"***

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<sup>581</sup> "The story behind the most powerful image of 9/11: the Falling Man" - <http://www.news.com.au/world/the-story-behind-the-most-powerful-image-of-911-the-falling-man/story-fndir2ev-1226717247792>

<sup>582</sup> "9/11, Synchromysticism and Back to the Future, 1, 2 & 3? (Part 1)", April 8, 2015 - <http://brizdazz.blogspot.com.au/2015/04/911synchromysticism-and-back-to-future12.html>

*where the Twins are the Twin Towers which then execute Hollywood's best depiction of the Twin Towers collapse? But Back to the Future doesn't just portray this attack, it develops into an elaborate warning about it.*"<sup>583</sup>

## What "The Future" Really Tells Us

My own research shows that whilst some people have been swept up in the use of certain 9/11 "terminology" (failing to recognise the implications of its use), there are many individuals in the so-called "9/11 Truth Movement" who deliberately use such terms to muddle and misdirect 9/11 research. For example saying that the Twin Towers "collapsed" or "fell down" is misleading - given that they actually largely turned to dust in mid-air. Whilst I am currently uncertain if this is a deliberate misuse of terminology amongst those people connecting the dots between the "BTTF" film franchise and 9/11, I do wonder why they have yet to analyse the following other synchronicities in the films.

**1. "Looks like an Airplane"** - This relates to the notion of "jet planes" hitting the Twin Towers on 9/11 and the question of whether or not the aircraft "seen" on that day were actually alternative vehicles to those commercial airlines alleged to have impacted the Towers.<sup>584</sup> My personal position on this subject (based on the widely varying witness testimony, anomalies in the recorded footage of the "impacts", the damage caused, the physics involved, etc.) is that these "aircraft" were not as initially perceived and probably deployed some form of "camouflage" / "disguise" system so as to "appear" like conventional jet liners. This would explain a great many of the "impact" anomalies - including the seeming "disappearance" or "melting" of the aircraft into the surface of the Towers.<sup>585</sup>

In "BTTF - Part 1", when the DeLorean crashes in Old Man Peabody's barn, the vehicle drives through an open door. The next scene shows the DeLorean stationary with a barn wall behind it - no open barn door or crash hole is visible.<sup>586</sup> Echoing some of the witness accounts from 9/11, Old Man Peabody looks at the DeLorean and says "**Looks like an airplane... without wings.**" His son retorts, "**That ain't no airplane, look.**"<sup>587</sup> One or two people have suggested to me that the

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<sup>583</sup> "BACK TO THE FUTURE predicts 9/11" - <https://www.youtube.com/watch?v=P1ULj3EgY>

<sup>584</sup> For an overview of this subject, I recommend checking out Gari Jones' 2-hour film "No Planes on 9/11" - Part 1 - <https://www.youtube.com/watch?v=9teNgS3oC4E> & Part 2 - <https://www.youtube.com/watch?v=-Yq6bbTBNUQ>

<sup>585</sup> For example: WTC2 Plane Impact Wing Disappears - <https://www.youtube.com/watch?v=dHSB0qSlpA>

<sup>586</sup> [http://blog.truffleshuffle.co.uk/wp-content/uploads/2013/07/btff\\_10.jpg](http://blog.truffleshuffle.co.uk/wp-content/uploads/2013/07/btff_10.jpg)

<sup>587</sup> [http://sfy.ru/?script=back\\_to\\_the\\_future\\_ts](http://sfy.ru/?script=back_to_the_future_ts)

pattern of Old Man Peabody's shotgun blast into his barn door resembles the numbers 91 or possibly 911. Remember also that the DeLorean should have crashed into the 1955 Hill Valley Movie Theatre during the finale of the first film – were it not for the time-travel “effect” temporally-displacing the resulting crash to 1985. It has been speculated that whatever was flown into the Twin Towers on 9/11 was remotely guided. Coincidentally or not, the first time-travel test of the DeLorean (at Twin Pines Mall) is guided by use of a remote control device. No one is internally driving the vehicle - which also “disappears” – during this test. On another related note, the “official” narrative of 9/11 often muddles the effect that “plane impacts” and “explosions” might have on partial steel construction – such as that used in the Twin Towers. More accurately, Dr Judy Wood has compiled evidence showing some of the effects that the directed free-energy technology deployed on 9/11 had on the buildings’ steel. In *“BTTF – Part 1”*, Marty asks Doc about the construction of the time machine. Doc replies, ***“The stainless steel construction makes the flux dispersal...”*** The return of the vehicle from its first jaunt through time interrupts this reveal and we hear nothing more on the subject.

**2. “The Storm”** – In discussing the part that Hurricane Erin may have played in the process used to dustify the Twin Towers, we cannot ignore the thematic role that the 1955 Hill Valley lightning storm has in Marty’s return journey to 1985. It is the energy from this storm that powers the DeLorean’s flux capacitor making the whole process possible. Bizarrely, Hurricane Erin went largely unreported in pre-9/11 weather forecasts. Given that any and all weather is “weather news”, its absence from forecasts sticks out like the proverbial sore thumb.<sup>588</sup> Synchronistically, Doc and Marty discuss abnormal weather in the film (specifically lightning storms.) Doc says ***“You never know when or where it’s ever gonna strike.”*** This line also resonates with the overall 9/11 perception management psyop. With information about the future available to him, Doc becomes confident and factors the storm into the process that will sent Marty back to 1985. He even goes as far as to say to Marty, ***“Don’t worry, I’ll take care of the lightning.”*** Is there a synchronicity here with the process that “took care” of Hurricane Erin on 9/11 – most notably in dramatically altering its original heading for New York?

**3. “Is It Hot!?”** – There were numerous “heat” and “fire” anomalies on 9/11. In the title of Chapter 13 of *“Where Did the Towers Go”*, Dr Judy Wood terms the phenomenon ***“Weird Fires: Fire without Heat, Heat without Fires.”*** Dr Wood’s research on this subject is highly detailed and a little too extensive to cover here,

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<sup>588</sup> 9 11 - Don't Mention the Hurricane! - <https://www.youtube.com/watch?v=DhsJcKuc1m8>

however I have included links to some key sections of her research in the footnotes below.<sup>589</sup> In *"BTTF – Part 1"*, there is a scene where the DeLorean appears in a flash of light after its time-travel test drive. The audience's expectation of "heat" is subliminally imbedded when the vehicle expels two large plumes of what look like steam from its upper-rear mounted reactor exhausts. Doc Brown then attempts to open the door of the vehicle and recoils his hand as if he has burnt it. Marty shouts, ***"What, what, is it hot!?"*** The Doc replies, ***"It's cold, damn cold."*** The DeLorean's expulsion of "steam" also resonates in relation to 9/11. In her chapter on Weird Fires, Dr Wood invalidates the claims of "molten metal" and "raging fires" beneath the rubble on 9/11. On this subject, she also says, ***"If there really is molten metal present in the "raging fires" beneath the rubble, then where are the "steam explosions" resulting from water being applied? Similarly, if there were molten metal in the basements, more "steam" would be expected in wet weather than in dry weather. But that was not the case. (...) The case is very clear. If there really were temperatures high enough to produce molten metal "for weeks", especially if water were added into the mix, it would have been deadly for any people to have been near those sites, let alone directly on them."***<sup>590</sup>

**4. "This Sucker's Nuclear!?"** - There are researchers who misleadingly theorize about the use of nuclear weaponry on 9/11. The term "mini nukes" is often banded about certain internet forums. Although these notions are again evidentially dispelled by the research of Dr Judy Wood, some of these "nukes on 9/11" people have synchronized 9/11 and *"BTTF"* - emphasizing references to nuclear/atomic power in the film. These include: the DeLorean's initial use of plutonium, the 1955 Hill Valley movie theatre playing the film *"The Atomic Kid"*, young Doc Brown's throwaway reference to *"all the fallout from the atomic wars"*, Marty's radiation suit, the numbers 815 in the film (a possible nod to the time that the American B-29 bomber, Enola Gay, dropped the world's first deployed atomic bomb) and so on. However, I do not believe that these references connect to 9/11 in the way that they are being portrayed by certain researchers. Superficially, these "atomic" and "nuclear" themes do touch base with the fifties "cold war" paradigm, the narrative timeframe of the first film, and the original ending of the film – which

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<sup>589</sup> Dr. Judy Wood and John Hutchison, Anomalies at the WTC and the Hutchison Effect - Fires, Melting, and Luminance without Heat. "Weird Fires" - <http://drjudywood.com/articles/JJ/JJ2.html#fire> "Cheeto" picture (luminance without heat) - <http://drjudywood.com/articles/JJ/JJ2.html#cheeto> Dr. Judy Wood and Dr. Morgan Reynolds, The Star Wars Beam Weapons and Star Wars Directed-Energy Weapons (DEW), "Toasted Cars" - <http://drjudywood.com/articles/DEW/StarWarsBeam5.html#toasted>

<sup>590</sup> Dr. Judy Wood, "Where Did The Towers Go? – The Evidence of Directed Free-Energy Technology on 9/11", ISBN-13: 978-0-615-41256-6 / ISBN 10: 0615412564 (pg. 274) See also: <http://wheredidthetowersgo.com/>

would have seen Doc Brown utilizing the energy from an atomic bomb test to power Marty's return journey to 1985.<sup>591</sup> Although (according to the producers) the film's original ending was changed because of production cost restrictions<sup>592</sup>, I find this shift in emphasis from nuclear to electrical energy most revealing. On a deeper level, there is some key dialogue in the film when we first witness the time machine. In the scene, Doc Brown actually notes the emphasis on electrical (rather than nuclear) energy.

Marty asks Doc, ***"Does it run on regular unleaded gasoline?"***

Doc replies, ***"Unfortunately no, it requires something with a little more kick, plutonium."***

Marty responds ***"Uh, plutonium, wait a minute, are you telling me that this sucker's nuclear?"***

Doc answers, ***"... No, no, no, no, this sucker's electrical. But I need a nuclear reaction to generate the one point twenty-one gigawatts of electricity that I need."***<sup>593</sup>

## Mr Fusion

I am far from an academic when it comes to scientific "principles" and usually only understand the generics of physics, chemistry and the like. However, I would propose that the energy generating process described by Doc Brown in *"BTF – Part 1"* is akin to some form of Low Energy Nuclear Reaction (LENR) – what is misleadingly now often referred to in terms such as "Cold Fusion." I must stress that, despite any "nuclear" connotations, this process is very different from the way energy is generated in a traditional nuclear reactor or explosion. In her book, *"Where Did the Towers Go?"*, Dr Wood discusses "Cold Fusion", LENR and CANR (Chemically Assisted Nuclear Reaction). She says ***"There exists a process which (1) produces excess energy, (2) causes transmutation of chemicals, (3) forms tritium, (4) generates a magnetic precipitate, (5) occurs at room temperature, and (6) does all this without producing radioactivity."***<sup>594</sup> Dr Wood adds, ***"Tritium was identified in samples taken from a WTC storm sewer and from the basement of WTC6 three days and ten days, respectively, after the 9/11 events. Tritium is a***

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<sup>591</sup> Peter Sciretta, "How Back To The Future Almost Nuked The Fridge", July 15th, 2009 - <http://www.slashfilm.com/how-back-to-the-future-almost-nuked-the-fridge/>

<sup>592</sup> Back to the future trivia - <https://www.facebook.com/notes/back-to-the-future/back-to-the-future-trivia/31828859501/>

<sup>593</sup> [http://sfy.ru/?script=back\\_to\\_the\\_future\\_ts](http://sfy.ru/?script=back_to_the_future_ts)

<sup>594</sup> Dr. Judy Wood, "Where Did The Towers Go?", (pg. 371) See also: <http://wheredidthetowersgo.com/>

**radioactive form of hydrogen that is used in research, fusion reactors, and neutron generators.**<sup>595</sup> She concludes, **“If a nuclear bomb had been used to destroy the WTC, radiation from it would have been detected around the world, and there also would have been a seismic signature. And, again, the order of magnitudes of tritium resulting from various processes suggest the same conclusion. As shown in Table 19, the amount of tritium found in a sample from WTC6 is approximately 50 times the background level. The tritium measured in a cold fusion cell is 50 times greater than that. The amount of tritium found in groundwater from a leaky nuclear power plant is 360 times that in a cold-fusion cell, or 18,000 times what was measured in a sample from the WTC.”**<sup>596</sup>

At the start of *“BTTF – Part 1”*, the catalyst for the time travel process is electrical energy generated via a nuclear reaction (the use of plutonium in this case.) At the climax of the film, Doc Brown returns from the year 2015 with a revamped time machine and the plutonium chamber replaced with a device/mechanism called *“Mr Fusion – Home Energy Reactor.”* We can assume that Mr Fusion is effectively a free-energy device, based on Doc Brown emptying the contents of a trashcan into Mr Fusion whilst saying *“I need fuel.”* It is confirmed in *“Back to the Future – Part 3”* that Mr Fusion powers the DeLorean’s Flux Capacitor and time circuits – although, strangely, not the car’s engine (which remains a gasoline/petrol-fuelled combustion engine.) In this regard, Doc Brown truly lives up to the caricature of the *“absent-minded professor.”* He travels to the future and installs the Mr Fusion free-energy device to generate at least 1.21 gigawatts of electrical energy to power the electrical components of the car’s mechanism. He also installs a (presumably electrical-powered) hover conversion capability. Yet he totally overlooks the installation of (at the very least) an electric motor for the car’s on-road propulsion requirements – which would have allowed Mr Fusion to power all aspects of the car and removed the engine’s fossil fuel dependency. Doc Brown’s modifications are (to borrow a metaphor) akin to somebody buying a cell phone to make phone calls but using a carrier pigeon to send text messages! I should point out, of course, that the professed “science” of the *“BTTF”* films doesn’t really need to make sense; they are only films after all! Nevertheless, the implausible oversight (particularly where the film’s free-energy device is concerned) is a vaguely annoying plot hole in the film trilogy. The oversight is actually (to use the Hollywood jargon) a plot “McGuffin” to strand the Doc and Marty in 1885 in part three of the trilogy. Had

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<sup>595</sup> Ibid (pg. 372)

<sup>596</sup> Ibid (pgs. 375 – 376)

Mr Fusion powered every aspect of the vehicle, then the final film in the trilogy would have been over in about 25 minutes!

Digging a little deeper, it may be that there were potentially more cryptic reasons as to why the film's writers placed contrived limitations of the free-energy concept – especially in light of the significant connections between “*BTF*” and the free-energy aspects of 9/11. These connections were fortuitously exposed by Bob Gale and Robert Zemeckis in a Q&A session recorded at the University of Southern California Film School. The interviewer in the Q&A session was Laurent Bouzereau, Disc Extras Producer on the 2005 DVD release of the Trilogy Boxset:

Bouzereau: ***"One of the end sequences, with Doc in the car, uses fusion. It is a contemporary concept now, but how did you know about it then?"***

Gale: ***"Fuel cells."***

Zemeckis: ***"Yeah, well, we knew about that. We read about that."***

Gale: ***"Fusion was something that everybody's been experimenting with and, in fact, I think about six or eight months after the movie came out was when those scientists in Utah claimed that they had figured out cold fusion. And that was all over the news for four or five months, until... nobody could replicate those experiments and it turned out those guys just didn't know what they were doing. But we actually got a letter from the Defense Department when the movie came out. They wanted to know what we knew about fusion power. (Audience laughter) Very scary, kids. Very Scary."***

Zemeckis: ***"It's about the government, that's how it works."<sup>597</sup>***

In the interview, Gale and Zemeckis are asked about the Mr Fusion plot device and how they knew about Fusion Power. They say they'd read about things like Fuel Cells (and, presumably, other forms of energy production). They then reference the research of Stanley Pons and Martin Fleischmann and the phenomenon known as Cold Fusion (we obviously know this based on Gale's references to “*cold fusion*” and “*scientists in Utah*” whose research was “*all over the news for four or five months*”). “*Fleischmann and Pons spent over five years and \$100,000 of their own money on cold fusion research prior to 1989. They conducted experiments in*

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<sup>597</sup> A recorded University Interview session with Disc Extras Producer Laurent Bouzereau - Bob Gale and Robert Zemeckis Q&A recorded at the University of Southern California Film School, featured on the DVD bonus disk of the Future Trilogy. See: Back To The Future Trilogy [4 Disc Ultimate Edition] [DVD] ASIN: B000B8TJ3A See also Q&A Session Transcript - [http://www.divxmoviesenglishsubtitles.com/B/Back\\_To\\_The\\_Future\\_1\\_\(dc\).html](http://www.divxmoviesenglishsubtitles.com/B/Back_To_The_Future_1_(dc).html)

***Pons' laboratory in the Henry Eyring Chemistry Building at the University of Utah.***<sup>598</sup>

Bob Gale refers to a timeframe of ***“about six or eight months after the movie came out”*** when they became aware of the Pons and Fleischmann's research. We must assume that they are referring to ***“BTTF – Part 2”*** because ***“about six or eight months after the movie came out”*** does tally with the announcements of Pons and Fleischmann's research (although their initial announcement was actually in March 1989.<sup>599</sup>) I suspect that Gale was slightly mistaken in his recollection of this time period and more likely meant six or eight months before the film's release. Consider that ***“BTTF – Part 2”*** was released in late 1989, principle photography began in February 1989, and that the free-energy aspects of Mr Fusion were clearly established in the released film – meaning that they must have known about the research before the film ***“came out”*** and not ***“after”***.

There is another interesting addendum worth adding here: the Mr Fusion device, how it essentially worked, and the label “Mr Fusion – Home Energy Reactor” are all demonstrated and clearly visible in the climax of the first ***“BTTF”*** film which was released in 1985. This, curiously, coincides with when Pons and Fleischmann began their research at the University of Utah, but several years before their research was announced to the public. If this is purely coincidence, we can only assume that Gale and Zemeckis extrapolated the initial Mr Fusion device and process (as science fiction “future predictions” often do) from mundane “mainstream” scientific discussions of more traditional “nuclear fusion” processes - known at least seventy years before the making of the ***“BTTF”*** trilogy. If not, then where did Gale and Zemeckis gain their knowledge? I am not implying anything sinister by asking this question, but it is a question we should ask nevertheless.

Before I continue it is worth highlighting a few points about the dynamic duo of the ***BTTF*** franchise – Gale and Zemeckis. Robert Zemeckis has had a number of questionable cinematic associations during his Hollywood career. He directed, amongst other films, ***“Contact”*** (which received substantial US military support during production<sup>600</sup>) and ***“Who Framed Roger Rabbit”*** (which is one of those

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<sup>598</sup> "Martin Fleischmann's Historic Impact", compiled by Christy L. Frazier, with assistance from Michael McKubre and Marianne Macy, Infinite Energy Magazine, Issue 5. See: <http://www.infinite-energy.com/images/pdfs/Fleischmannobit.pdf>

<sup>599</sup> <http://newenergytimes.com/v2/reports/UniversityOfUtahPressRelease.shtml>

<sup>600</sup> Stephen Underhill, "Complete List of Commercial Films Produced with Assistance from the Pentagon" - [http://www.academia.edu/4460251/Complete\\_List\\_of\\_Commercial\\_Films\\_Produced\\_with\\_Assistance\\_from\\_the\\_Pentagon](http://www.academia.edu/4460251/Complete_List_of_Commercial_Films_Produced_with_Assistance_from_the_Pentagon)

notorious Disney films loaded with odd symbolism and containing at least one subliminal insert of a sexual nature). Zemeckis' Image Movers Digital Company created CGI/animated films using performance capture technology and functioned for several years under the exclusive aegis of Disney.<sup>601</sup> Bob Gale is something of an elusive quantity. The majority of articles about Gale that exist on the internet give sparse information about his life, upbringing, education and career.<sup>602</sup> This is a little odd given that Gale established himself in the Hollywood industry in the mid-late 1970s and worked with a number of Hollywood "high-uppers" (such as Steven Spielberg). But I digress...

In the aforementioned "BTTF" DVD interview, Bob Gale dismisses the research of Pons and Fleischmann saying that "***Nobody could replicate those experiments and it turned out those guys just didn't know what they were doing.***" Gale's statements are untrue. For example, several teams of researchers reproduced some or all of the effects Pons and Fleischmann had seen and measured - such as John Bockris who was working at Texas A & M University.<sup>603</sup> Gale's statement highlights some important points - namely how mass perceptions are affected by what is shown in movies and, by extension, the views of those people (like Gale and Zemeckis) who are associated with the movie industry. People will often readily accept Hollywood perceptions of reality over those in scientific journals. Gale's dismissal echoes the "mainstream scientific" reception that Pons and Fleischmann received upon making their research findings available to the public.

This also ties into another figure with substantial connections to "cold fusion" and 9/11 - Dr. Steven E. Jones (of Brigham Young University) who was involved in Cold Fusion research at the same time as Pons and Fleischmann. Jones worked specifically in the field of "Muon Catalysed Cold Fusion". It is worth noting that this Muon Catalyzing Cold Fusion research was not a study of free energy; it was rather a study of the alternatives to the traditional nuclear fusion process.<sup>604</sup> Jones once claimed that he and a colleague coined the name Cold Fusion.<sup>605</sup> He also stated

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<sup>601</sup> Disney and ImageMovers Digital - [https://en.wikipedia.org/wiki/ImageMovers#Disney\\_and\\_ImageMovers\\_Digital](https://en.wikipedia.org/wiki/ImageMovers#Disney_and_ImageMovers_Digital)

<sup>602</sup> [https://en.wikipedia.org/wiki/Bob\\_Gale](https://en.wikipedia.org/wiki/Bob_Gale)

<sup>603</sup> "Validation of Excess Power Observations by Independent Laboratories", Excerpted from Excess Heat & Why Cold Fusion Research Prevailed, 2nd Ed., courtesy of Charles Beaudette - <http://newenergytimes.com/v2/reports/ExcessHeatValidation.shtml>

<sup>604</sup> Details of Jones work between 1986 and 1989 can be found here: <http://www.physics.byu.edu/research/energy/currvitaApril09.htm> & <http://adsabs.harvard.edu/abs/1986Natur.321..127J>

<sup>605</sup> <http://www.checktheevidence.com/audio/911/SEJones/Jones%20coined%20the%20term%20Cold%20Fusion%20-%20Bonnie%20Faulkner%20-%20SE%20Jones%20-%2020110608-Wed1300.mp3>

that he told Martin Fleischmann that he and Stan Pons should not call their process "fusion". Fleischmann, in the documentary "*Cold Fusion - Fire from Water*", stated **"We didn't call it cold fusion at all. That was a term which was wished on us, but we never called it that. We felt the processes had to be nuclear to account for the high levels of energy per atom."**<sup>606</sup> Jones was highly instrumental in influencing a "vote" regarding the validity of Pons and Fleischmann's research.<sup>607</sup> This vote essentially "killed" further research and turned much of the scientific / academic community against the idea that this phenomenon really could be exploited as a cheap / clean energy source. Notably, Jones worked at Los Alamos National Laboratories and for the Department of Energy.<sup>608</sup>

Now consider that the processes involved in the Cold Fusion phenomenon appear to be related to the processes which took place during the destruction of the WTC complex on 9/11 (as documented in Dr. Judy Wood's book "*Where Did the Towers Go?*"). Then consider that Dr. Steven E. Jones has occupied a lofty and influential position in the so-called 9/11 "truth movement" / limited-hangout. On countless occasions, he has falsely attempted to connect the destruction of the WTC complex to the likes of controlled demolition and thermite (as documented in Andrew Johnson's book "*9/11: Finding the Truth*" and in numerous articles on his website: Check the Evidence. For an introduction to this subject, I suggest checking out the articles in the footnotes for this page.<sup>609</sup>) Jones was also instrumental in attempting to deter the 9/11 research community from looking at the evidence gathered by Dr. Judy Wood in her book (for example: by referring to the energy weapon evidence as being related to "**Space Beams**".<sup>610</sup>) Given his past and associations, it seems clear why Jones has gone out of his way to redirect people away from (whilst simultaneously attempting to discredit) the evidence of free-energy technology on 9/11.

The synchronicities with Steven E. Jones and 9/11 and "*Back to the Future*" are a little disconcerting. With Jones, we have a man who has researched and helped to muddle and cover-up research into free energy technology AND a man who has

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<sup>606</sup> "Cold Fusion - Fire from Water" (at 14 minutes 22 seconds) - <https://www.youtube.com/watch?v=tZae1KCLdOY>

<sup>607</sup> <http://newenergytimes.com/v2/sr/StevenEJones/JonesVote.shtml>

<sup>608</sup> "9/11 and Cold Fusion – a Possible Attempt to Rewrite History?" -

[http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=389&Itemid=60](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=389&Itemid=60)

<sup>609</sup> Andrew Johnson, "9/11 and Cold Fusion – a Possible Attempt to Rewrite History?" (03 Feb 2014) -

[http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=389&Itemid=60](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=389&Itemid=60)

Andrew Johnson, "Chilling Out" about 9/11 With Sterling D Allan and Steven E Jones (17 Sep 2013) -

[http://www.checktheevidence.co.uk/cms/index.php?option=com\\_content&task=view&id=382&Itemid=60](http://www.checktheevidence.co.uk/cms/index.php?option=com_content&task=view&id=382&Itemid=60)

<sup>610</sup> <http://www.checktheevidence.com/audio/911/SEJones/070131-Space%20Beams%20Joneses.mp3>

helped to steer mass perception of the events of 9/11. With *"BTTF – Part 1"*, we have a film which highlights free energy technology and seemingly foreshadows 9/11... possibly even misdirecting mass perceptions of 9/11. Coincidence anyone? Perhaps not. Another connection between BTTF, 9/11 and directed free-energy technology (albeit a little tenuous) comes courtesy of the appearance of a certain individual in the short-lived BTTF animated series. The show (which aired in the latter part of 1991 and throughout 1992) included short, live-action segments featuring Christopher Lloyd - reprising his role as Doc Brown. These segments were "educational" inserts used to inform young viewers about "real world" science. In these segments, Lloyd is aided by a "scientific assistant" – played by none other than Bill Nye "The Science Guy".<sup>611</sup> Nye graduated Cornell University in 1977 just as Steven E. Jones commenced post-doctoral research there.<sup>612</sup> Nye has had a several decade-long association with (as well as being the current CEO of) The Planetary Society.<sup>613</sup> As I discussed in Volume One of *"Science Fiction and the Hidden Global Agenda"*, The Planetary Society is supposedly dedicated to promoting nothing but "mainstream" / "official" scientific notions. Principally, their remit is to promote "space explorations", however they have expressed views on and written articles about many subjects outside of this remit – including peddling "mainstream" disinformation about 9/11.<sup>614</sup> By its own admission, The Planetary Society is (amongst others) heavily sponsored by Underwriters Laboratories.<sup>615</sup> This brings me again Dr. Judy Wood's research.

The following is taken from Andrew Johnson's article, *"9/11 Qui Tam Case Filed in US Supreme Court"*: ***"In 2005, a number of reports were issued by NIST (National Institute of Standards and Technology) which were the result of a study, mandated by congress, to "Determine why and how WTC 1 and WTC 2 collapsed...". In April 2007, Dr. Wood, with the help of a Connecticut Attorney Jerry Leaphart, lodged a "Qui Tam" complaint against some of the contractors NIST employed to produce these reports. This complaint followed an earlier "Request for Correction" (RFC) with regard to the same NIST WTC reports,***

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<sup>611</sup> Back to the Future (1991–1993), Full Cast & Crew -

[http://www.imdb.com/title/tt0101042/fullcredits?ref=tt\\_ov\\_st\\_sm](http://www.imdb.com/title/tt0101042/fullcredits?ref=tt_ov_st_sm)

<sup>612</sup> <http://histropedia.com/timeline/6mnaqtpg9bg0t/Cornell-University-alumni>

<sup>613</sup> <http://www.planetary.org/about/staff/bill-nye.html>

<sup>614</sup> An Eye-Witness Account of the World Trade Center Attacks from Neil deGrasse Tyson -

[http://911research.wtc7.net/cache/wtc/evidence/sept11account\\_degrasse.htm](http://911research.wtc7.net/cache/wtc/evidence/sept11account_degrasse.htm)

<sup>615</sup> Bill Nye, "I'd like to again thank our sponsors, Joseph and Kathy Ryan, Toshiba America, Bamag Industries, NASA's Jet Propulsion Laboratory, Stellar Exploration, and Underwriters Laboratories, Inc. and the many members and friends who represent 30 years of the Planetary Society and our myriad projects." See: Bill Nye, "We Roasted and We Toasted..." - 2011/05/05 - <http://www.planetary.org/blogs/bill-nye/3023.html>

***establishing her as the first to address the fact that this report did not even contain an analysis of the collapse of the WTC towers.***<sup>616</sup> These cases involved Dr Judy Wood as the Plaintiff/Relator (on behalf of the people of the United States of America) versus a number of Defendants. One of the latter (heavily involved with the NIST report and, thusly, the cover-up of the evidence of directed free-energy technology on 9/11) was Underwriters Laboratories.<sup>617</sup> For full details about Dr Wood's Qui Tam complaint and Request for Correction, I recommend visiting the links in this pages footnotes.<sup>618</sup>

Free-energy technology is at the heart of the 9/11 subject, just as it appears to place the metaphorical "cherry on the cake" of the first "BTTF" film. In a world of easily available, free-energy technology there would be no need for fossil fuels, gasoline, nuclear power plants and all the other trappings that come with them. For example, the use of oil for petrol for cars would be a thing of the past. In this regard, I find the imagery, themes and dialogue of the "BTTF" trilogy very telling. In the words of Doc Brown: ***"Roads? Where we're going we don't need roads!"***

## Statue of Liberty and Paris 2015

There is one final section relating to "Back to the Future" that deserves mention in light of fairly recent events (recent at least at the time of writing this book.) It is wholly speculative on my part and could easily be dismissed by others as lacking any substantive evidence at this point. However, I have always trusted my gut instincts when researching these subjects and something tells me that it is right to connect these few extra dots. I encourage you to make up your own mind on the matter. In September 2015, I was made aware of a fascinating film - called "Shill Bill" – which looks at "predictive programming" in the media and also examines the (quite compelling) indications that Alex Jones and Bill Hicks (legendary alternative and controversial comedian) are one and the same person. Leaving the latter aspect aside, the producer of "Shill Bill" (Dusty Westfield) states his belief that the "BTTF" films predict not one but two future false flag events. It would be fair to say that the first is presumably September 11<sup>th</sup> 2001. Dusty Westfield suggests that the clues indicate the second would take place on 10/04/16. To fully understand how he came to his conclusion, please watch the film. Before I go any

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<sup>616</sup> Andrew Johnson, "9/11 Qui Tam Case Filed in US Supreme Court" - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=269&Itemid=60](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=269&Itemid=60)

<sup>617</sup> [http://www.drjudywood.com/articles/NIST/Qui\\_Tam\\_Wood.shtml](http://www.drjudywood.com/articles/NIST/Qui_Tam_Wood.shtml)

<sup>618</sup> [http://drjudywood.com/articles/NIST/NIST\\_RFC.html](http://drjudywood.com/articles/NIST/NIST_RFC.html) & [http://drjudywood.com/articles/NIST/Qui\\_Tam\\_Wood.html](http://drjudywood.com/articles/NIST/Qui_Tam_Wood.html)

further, remember that “*Shill Bill*” was first posted on Polarization Nation Media’s YouTube account on August 26<sup>th</sup> 2015.<sup>619</sup> Obviously nothing out of the ordinary happened on 10<sup>th</sup> April 2016, therefore I am assuming that Dusty Westfield is using the American calendar dating system (month/day/year) as opposed to the UK system. Given that this book will be completed and (hopefully!) published by July 2016, I will have to wait and see if anything occurs in October 2016. Irrespective of this vagueness, I am still open to the possibility that films like the “*BTTF*” trilogy may well have foreshadowed more than just one future false-flag event.

“*Shill Bill*” observes the occult, mystery school inversion techniques to decode the “*BTTF*” films – with the primer being the “Scene Screen” (upside-down) perspective of George McFly in the second film of the trilogy. As noted earlier in this chapter, this pivotal scene presents the WTC Twin Towers on the “scene screen” window, but also includes a Statue of Liberty lamp in each of the shots. The lamp is made of the head and torch arm portions of the statue only. Let’s have a brief look at the history of the Statue of Liberty (aka “*Liberty Enlightening the World*”). It was designed by French sculptor Frédéric Auguste Bartholdi and built by Gustave Eiffel (who also built Paris’ central iconic landmark, The Eiffel Tower.) **“Bartholdi completed the head and the torch-bearing arm before the statue was fully designed, and these pieces were exhibited for publicity at international expositions.”**<sup>620</sup> [Author’s Notes: Remember which portions constitute the “Liberty” lamp in “*BTTF* – Part 2”.] It was a joint project between the French and American peoples – the French built the statue and the Americans the pedestal. The statue’s head was exhibited at the Paris World’s Fair throughout 1878. Bartholdi’s “skin” sections and the components of the statue’s internal pylon tower (built in the Eiffel factory) were constructed in Paris.<sup>621</sup> The point I am highlighting here is that, although readily associated with New York, the Paris/France connection with the statue is crucial and often overlooked.

The events in the Statue of Liberty/“Scene Screen” living room are set in 2015 and synchronize with the start of the film’s central plot device – the acquisition of *Grey’s Sports Almanac* (an old French term) by Old Biff Tannen. Old Biff takes this book of future sports results back to his younger self in 1955. Old Biff arrives on Saturday 12<sup>th</sup> November, gives young Biff the Almanac and departs for 2015.<sup>622</sup> All

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<sup>619</sup> “SHILL BILL 1” - [https://www.youtube.com/watch?v=xNREu\\_Gh\\_44](https://www.youtube.com/watch?v=xNREu_Gh_44)

<sup>620</sup> Statue of Liberty - [https://en.wikipedia.org/wiki/Statue\\_of\\_Liberty](https://en.wikipedia.org/wiki/Statue_of_Liberty)

<sup>621</sup> “La tour a vu le jour à Levallois”. *Le Parisien* (in French). April 30, 2004 - <http://www.leparisien.fr/hauts-de-seine/la-tour-a-vu-le-jour-a-levallois-30-04-2004-2004947854.php>

<sup>622</sup> “Chronology of Back to the Future” - [http://backtothefuture.wikia.com/wiki/Chronology\\_of\\_Back\\_to\\_the\\_Future](http://backtothefuture.wikia.com/wiki/Chronology_of_Back_to_the_Future)

of the key events of the second film in the trilogy are triggered in 2015, revolve around recovering the Almanac, and culminate on November 12<sup>th</sup> (1955). In 1955, Marty pursues what he thinks is the Sports Almanac. At one point, he realises that he has been tracking a “fake” (this being a key word in this context) version of the Almanac. Young Biff takes the dust jacket from the genuine copy and wraps it around a “fake” (and, yet again, French) periodical – in this case a copy of *Oh LàLà*, the French magazine featuring lingerie models. ***“The inside pages, the price and the number of Oh LàLà was taken from a real French magazine: Paris Sex Appeal.”***<sup>623</sup> The 2015/Almanac plotline is concluded when Marty wakes up on the morning of November 13<sup>th</sup> – as seen at the very beginning of *“BTTF – Part 3”*. Is it possible that another potentially false-flag event/date (other than 9/11 or Dusty Westfield’s date of 10/04/16) has been foreshadowed in *“BTTF – Part 2”* and that event/date is the Paris attacks on November 13<sup>th</sup> 2015? Is there a synchronicity with the Paris events coming mere weeks after the *“BTTF”* day / 30<sup>th</sup> anniversary celebrations?

On a final note, I wonder if there may be another minor synchronicity with Robert Zemeckis’ October 2015 film *“The Walk”* – given that the nationality of WTC high-wire walker Philippe Petit is French and that he performed similar high-wire stunts in Paris. In 1971, he walked between the towers of Notre Dame Cathedral, in 1983 at Centre Georges Pompidou, in 1984 at performances in the Corde Raide-Piano Volant and Paris Opera, and in 1989 (to celebrate the 200th anniversary of the French Revolution) wire-walked a cable between the ground at the Place du Trocadéro and the second level of the Eiffel Tower.<sup>624</sup> It certainly seems that the Paris attacks were yet another example of a false flag event – based on contradictory accounts, the number of odd “coincidences” before the events<sup>625</sup>, terror drills being carried out on the same day at the same locations as the attacks<sup>626</sup>, etc. There is obviously a precedent for this conclusion if one studies 9/11 closely enough, but also when one looks at other so-called “terrorist” events that occurred as a result of the West’s proverbial “War on Terror.”

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<sup>623</sup> “Oh LàLà”, Futurepedia - [http://backtothefuture.wikia.com/wiki/Oh\\_L%C3%A0L%C3%A0](http://backtothefuture.wikia.com/wiki/Oh_L%C3%A0L%C3%A0)

<sup>624</sup> Philippe Petit – Wikipedia - [https://en.wikipedia.org/wiki/Philippe\\_Petit#Works\\_and\\_performances](https://en.wikipedia.org/wiki/Philippe_Petit#Works_and_performances)

<sup>625</sup> David Chase Taylor, “FLASHBACK: FRENCH TERROR ALERT (NOV 9, 2015): CIA Plotting November Wave of Islamic Terror in France—ISIS-Inspired Attacks Expected”, November 9, 2015 -

<https://truthernews.wordpress.com/2015/11/09/french-terror-alert-nov-9-2015-cia-plotting-november-wave-of-islamic-terror-in-france-isis-inspired-attacks-on-asylum-seekers-refugees-andor-attacks-by-islamic-terrorists-posing-as-asylum/>

<sup>626</sup> FRENCH MEDIA GRILLS OFFICIALS OVER EXACT SCENARIO OF NOVEMBER 13TH ATTACKS - <https://www.youtube.com/watch?v=0au3Jdt42XM>

## What the Frack!?

In the years that followed 9/11, the mainstream media underwent a dramatic transformation. The perpetuated lie of those defining events in 2001, and the tragedy that was the subsequent “War on Terror”, could be seen as a kind of zenith of the mainstream media’s role in global perception management, social engineering and mass psychological manipulation. It soon became a prerequisite of science fiction to somehow reflect the post-9/11 era. Yet time and time again, each example of the genre merely reflected the official narrative that was repeatedly drilled into the minds of the masses on the nightly news. The “*Stargate*” TV franchise invented an overarching Office of Homeworld Security (a thinly veiled allusion to “Homeland Security”) “*responsible for the defence of Earth.*”<sup>627</sup> The “*Farscape*” storyline - established mid-season four (“*Terra Firma*”) – was actually considered by some fans to be quite subversive regarding the subjects of 9/11 and the “War on Terror”. ***“The episode also took liberties with its target audience - the good old US of A. Presenting the “9/11” excuse so starkly, and so showing an unpleasant side of American thought (“We’re the only nation on earth that is trustworthy”), it seriously risked alienating its viewers stateside.”***<sup>628</sup> Viewed with knowledge of the bigger picture, the show ultimately said very little of consequence on the subject; merely serving to reinforce the post-9/11 psyop.

The same initially appeared to be the case with Ronald D. Moore’s reinvention of the “*Battlestar Galactica*” franchise in 2003. Moore is known to have a fascination with military history and strategies (he served in the Navy ROTC and spent time aboard various naval ships.<sup>629</sup>) He is also a member of The Kappa Alpha Society at Cornell University. Moore is notable as one of the key figures who helped to re-shape the post-eighties era of the televisual “*Star Trek*” franchise. As a writer on both “*Star Trek: The Next Generation*” and “*Star Trek: Deep Space Nine*”, he cemented much of the redefined “Klingon” culture and the Bajoran “Prophet” religion (itself a thinly veiled “version” of the “Council of Nine” story). He also co-wrote (alongside fellow *Trek* luminary Brannon Braga) the story for the second film

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<sup>627</sup> [http://stargate.wikia.com/wiki/Homeworld\\_Command](http://stargate.wikia.com/wiki/Homeworld_Command)

<sup>628</sup> Your Reviews, “Terra Firma” - <http://www.bbc.co.uk/cult/farscape/story/terrafirma/yourreviews.shtml>

<sup>629</sup> “Battlestar Galactica’s Ronald D. Moore answers veterans’ questions and explores his own deep ties to the military”, September 26, 2013 - <https://www.weaponizedculture.org/2013/battlestar-galacticas-ronald-d-moore-answers-veterans-questions-and-explores-his-own-deep-ties-to-the-military/>

in Tom Cruise's *"Mission Impossible"* film series – a franchise that has received extensive support from the CIA.<sup>630</sup>

The new *"Battlestar Galactica"* was very much a product of the post-9/11 world - combining the fear-driven Bush/9/11 zeitgeist with a militaristic space setting. The heavy influence of the post-9/11 era was acknowledge by executive producers Ron Moore and David Eick, along with director Michael Rymer, on the Blu-ray commentary for the miniseries premiere. Michael Rymer began, ***"I felt a lot of resonance reading it post September 11<sup>th</sup> [...] the six months after September 11<sup>th</sup> there seemed to be a deepening of the American experience where people would say hello to each other in public spaces and suddenly we were focused on family and heroes and loss and bonding together and then within nine months everyone was watching 'The Bachelorette' and the worst sort of shallow garbage and I said to myself at some point watching TV, at some level, is Al Qaeda right about us? Are we that superficial and decadent that we just go back... we sort of tap into this meaninglessness?"*** Ron Moore continued, ***"When one of your leaders says... when the top of the pyramid looks around and says the response to 9/11 is to keep shopping... you know, when that's the noble sacrifice that you're asked to make. (Indistinct chattering) Is this really right? And this show, I mean this series, began in that world."***<sup>631</sup>

On the commentary track for the first season episode *"Colonial Day"*, Moore discussed the influence further. ***"I wanted the situation that the colonial survivors find themselves in to really challenge and provoke their notions of society and freedom and I think that idea of a situation that is so dire, that is so fraught with peril, that puts at risk the very nature of existence is an interesting one and how it tests the system of governance and governments and the sort of social rules that people operate in [...] I think the situation in this country, the 'war on terrorism', the assertion of executive power in all circumstances, the sort of the long march toward extreme authoritarian sort of governance has sort of begun in this country and the idea of how we fight back against that or what are the places that we choose to fight back and what are the places that we choose not to fight back. What are the sort of areas of power, society, today in our culture and are we willing to hand to hand over to secure. Are we willing to give up freedoms and areas to provide security? I think those ideas are in the show***

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<sup>630</sup> Tricia Jenkins, "The CIA in Hollywood: How the Agency Shapes Film and Television" (pg. 112)

<sup>631</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009] ASIN: B0027UY8B8 [Disc One]

***because those ideas are in the culture right now.***<sup>632</sup> The finale of the show's second season exemplified this theme by featuring a plot that included the attempted "stealing of an election" by Colonial President Laura Roslin - mirroring the belief (held by many people) that the 2000 U.S. Presidential elections were rigged in favour of puppet figurehead George W Bush Jnr. and his Neo-Con cabal of associates.<sup>633</sup> The writers even sneakily gave Roslin the line, ***"the interesting thing about being president is you don't have to explain yourself to anybody,' a direct lift of a Bush quote in Bob Woodward's Bush at War.***<sup>634</sup>

Season three of the show took the protagonists of *"Battlestar Galactica"* and turned them into an occupied population. Under Cylon control, many of the main characters were portrayed as "terrorists" and "insurgents" – setting off bombs and undermining the Cylon occupation forces at every turn. This new narrative direction appeared to be a brave one. Not only did these episodes air at a time when the public were finally starting to wake up to the reality of the Iraq invasion as an illegal war, but it also heralded a dramatic "left-turn" for the show – having previously portrayed many of the central dyed-in-the-wool military characters in a manner that metaphorically extolled the "greatness" of the U.S. military institution/war machine. Taking the "heroes" of the series and turning them into metaphors for "Islamic extremists" was intentional and controversial. It effectively placed the viewer on the opposite side of the "War on Terror" paradigm, asking the question: what would you do under such extreme circumstances? The opening episode – notably entitled *"Occupation"* – was bookmarked by an unsettling narration delivered by former President Laura Roslin. ***"Hundreds of us have been rounded up by the Cylons, held in detention; questioned, tortured... others have simply vanished.***<sup>635</sup>

Critics began to take notice of the themes being portrayed in the show. ***"The American public may be anti-war, but now BSG is going way beyond public sentiment. In unmistakable terms, Battlestar: Galactica is telling viewers that insurgency (like, say, the one in Iraq) might have some moral flaws, such as the***

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<sup>632</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009] ASIN: B0027UY8B8 [Disc Four]

<sup>633</sup> Michael Parenti, "The Stolen Presidential Elections", May 2007 - <http://www.michaelparenti.org/stolenelections.html>

<sup>634</sup> Gavin Edwards, "Intergalactic Terror: Battlestar Galactica tackles terrorism like no other show", Rolling Stone, Jan 27, 2006 - [http://web.archive.org/web/20090208135051/http://www.rollingstone.com/news/story/9183391/intergalactic\\_terror](http://web.archive.org/web/20090208135051/http://www.rollingstone.com/news/story/9183391/intergalactic_terror)

<sup>635</sup> Battlestar Galactica Episode Scripts, T701 - Occupation (1) - [http://www.springfieldspringfield.co.uk/view\\_episode\\_scripts.php?tv-show=battlestar-galactica&episode=s03e01](http://www.springfieldspringfield.co.uk/view_episode_scripts.php?tv-show=battlestar-galactica&episode=s03e01)

*whole suicide bombing thing, but is ultimately virtuous and worthy of support. (...) The cameras record Cylon occupation raids on unsuspecting human civilians with the night-vision green familiar to any CNN viewer. (...) It often seems as if the whole motive of the creative talent behind BSG is to make you feel uncomfortable about being an American during the occupation of Iraq.*"<sup>636</sup>

Edward James Olmos, who played the lead character William Adama, once said of the show: *"It's unusual that we're allowed to go to this extent and allowed to create this kind of programming. People who've never seen the show may go through the experience of having to deal with 'That Question', you know? People who have seen the show have to. You have to deal with executions, you have to deal with waterboarding, you have to deal with the right to choose, (...) Suicide bombing? You suddenly sit there and go: 'you're right, why not? What the hell else do we have?' (...) I mean it tore your heart out, because you think: 'you know what? I'd do that.'"*<sup>637</sup> Ultimately, the show moved away from these analogies in the latter seasons and the emphasis moved more fully onto the subject of religion, beliefs and faith – a theme that was perhaps always at the heart of the series. However, even this matter was discussed in a surprisingly enlightened manner. At one point, the character of Baltar lambasts the concept of organised religions and the worship of multiple deities. *"It's a totally empty experience. They're not real. They've been promulgated by the ruling elite to stop you from learning the truth."*<sup>638</sup>

In retrospect, the seemingly brave narrative themes on display in the show may have served a multi-layered agenda purpose. For example, what good are "controversial" stories highlighting the terrorist paradigm when one learns that so many of the so-called terrorist acts committed during the "War on Terror" were orchestrated by western intelligence agencies and elite military squads. Indeed, those that were blamed as the "perpetrators" of 9/11 are known to be little more than a contrivance of the agenda players. It often comes as something of a shock to the uninformed individual when they are presented with filmed interviews with the likes of Hilary Clinton blatantly admitting that the U.S. Government wholly created Al-Qaeda!<sup>639</sup> Ultimately, television shows like *Battlestar Galactica*

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<sup>636</sup> Spencer Ackerman, "Battlestar: Iraqtica - Does the hit television show support the Iraqi insurgency?" - [http://www.slate.com/articles/arts/culturebox/2006/10/battlestar\\_iraqtica.html](http://www.slate.com/articles/arts/culturebox/2006/10/battlestar_iraqtica.html)

<sup>637</sup> Edward James Olmos, "The Complete Guide to Battlestar Galactica", "The Greatest Sci-fi TV of All Time", Imagine Publishing, (2011) ISBN 978-1-908222-0-39 (pg. 122)

<sup>638</sup> Battlestar Galactica (TV Series) "He That Believeth in Me" (2008) Quotes - <http://www.imdb.com/title/tt0993910/quotes>

<sup>639</sup> Hillary Clinton: 'We Created al-Qaeda' - <https://www.youtube.com/watch?v=WnLvzV9xAHA> & Hilary Clinton Admits the U.S. Government Created al-Qaeda - [http://www.youtube.com/watch?v=SYKD\\_Qjhcwg](http://www.youtube.com/watch?v=SYKD_Qjhcwg)

(controversial or not) merely perpetuate the whole “terrorist” paradigm and ignore the phenomenon of state-sponsored (even false-flag) “terrorism” orchestrated for the purpose of aiding the global agenda. Furthermore, the paradigm distracts people away from the previously discussed (far more important) points about 9/11. Strangely, the eventual cancellation of *“Battlestar Galactica”* heralded a virtual “cull” of traditional science fiction serials between 2009 and 2011. This should hardly have surprised anybody given that *“Galactica”* had effectively broken the long-used mould of televisual science fiction by making the genre far more dark, gritty and realistic - particularly via the use of documentary style filming techniques, more realistic depictions of sex and violence, and the abundance of expletives in everyday conversation.

Since the cancellation of *“Galactica”*, televisual and cinematic science fiction has fallen into a shocking state of abandonment. The first casualty of this cull was the so-called high-concept, thoughtful science fiction. The second was the traditional space opera – those shows featuring various alien races, space vehicles and, by extension, set in space. What passes for “science fiction” today is laughably about as far away from the traditions of the genre as you could get. The remaining shows (still passing themselves off as sci-fi) are usually set on Earth and crammed with near-future transhuman / post-human tropes (extra-terrestrial/human hybrids, cybernetic humans, cloned and genetically enhanced humans, humans with extraordinary abilities and skills, psychic humans, telepathic humans, and so on.) I accept that these are familiar tropes of science fiction, however the tone of the contemporary shows using them is more akin to the fantasy or super-hero genre. More astoundingly, supernatural fare is now classed as “science fiction” - vampires, werewolves, zombies, ghosts, etc. – something that would have been scorned at by fans of the genre at one time.

The sci-fi movie genre has followed suit, although there is a greater emphasis on “super hero” films masquerading as science fiction. These films are churned out of Hollywood at an alarming rate. I find it mystifying that nobody seems to question why super hero franchises such as *“Batman”*, *“Superman”* or *“Spiderman”* can be “rebooted”, only to be “rebooted” again a few short years later. The most obvious example of overkill would be *“The Avengers”* / Marvel Comics franchise (produced by the Disney Empire.) It seems that each character has appeared in a movie of their own – in some cases several movies. More to the point, each is a tired rehash of the last - displaying repeatedly monotonous scenes of city (sometimes planetary) wide carnage as if to justify the special effects capabilities and budgets. The catalysts for these endlessly regurgitated themes and tropes lies again with the perpetuated perception management of the events of 9/11. J Hoberman’s

Guardian Online article *"The Avengers: why Hollywood is no longer afraid to tackle 9/11"* simply reinforces this idea: ***"Mad terror in the streets as flying whatsits and killer robots from outer space ricochet off and, more often, crash through 70-story skyscrapers. Mighty towers crumble; concrete chunks spray from the screen. Total Sensurround: the theatre itself shakes as the non-stop cosmic battle-cum-pinball game that is The Avengers reaches its climax in a digital midtown Manhattan. Its complete mayhem and, reader, I confess that I enjoyed every minute of this ear-splitting, brain-jarring, inordinately protracted cataclysm."***<sup>640</sup> Another finger of blame can be pointed at the U.S. Department of Defence - which nowadays has a huge degree of involvement with Hollywood movie-making. The DOD are actually thanked for their extensive involvement with *"The Avengers"* (known in Europe as *"Avengers Assemble"*) in the closing credits.<sup>641</sup> Their co-operation explains much about the tone and content of the films they are involved with. Curiously, *"The Avengers"* also received support from NASA and Glenn Research Centre. The end credits include a very odd disclaimer: ***"The National Aeronautics and Space Administration's co-operation and assistance does not reflect an endorsement of the contents of the film or the treatment of characters therein."*** Such disclaimers are appearing more and more at the end of films supported by the DOD and NASA.

Despite the examples cited in this chapter, there is very little of any real substance that is metaphorically conveyed in media fiction (or in science fiction) about the realities of our post-9/11 world. I am now convinced that the mainstream media's proverbial house was metaphorically "cleaned" then pretty much wholly co-opted (in the wake of 9/11) by certain players in the global agenda. This suffocating state of affairs has actually prompted a number of figures on the periphery of the global agenda to speak out, albeit in a limited fashion. At the 2014 Free State Project's Liberty Forum in New Hampshire, Naomi R. Wolf (the American author and former political consultant for the Clinton/Gore administration) surprised her audience when she touched on the subject of the post-9/11 mainstream media. ***"It is not crazy to assess news events to see if they're real or not real and in the United States as well as overseas and, in fact, it is kind of crazy not to. (...) there's this kind of reflexive vilification of anyone speculating about that because they become a 'conspiracy theorist.' (...) I see more and more TV shows about the CIA and more and more TV shows about spies and gigantic blockbusters in which***

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<sup>640</sup> J Hoberman, "The Avengers: why Hollywood is no longer afraid to tackle 9/11", Guardian Online, 11 May, 2012 - <http://www.theguardian.com/film/2012/may/11/avengers-hollywood-afraid-tackle-9-11>

<sup>641</sup> It credits: "Phil Strub, Francisco G. Hamm and John Clearwater" specifically.

***surveillance is normalized and gigantic blockbusters in which people are tortured to get them to talk in the way that might exonerate people who actually torture people to get people to talk in Guantanamo and there's all this money being pumped into these unaccountable, you know, 'terrorism fighting' things and now there's no law preventing that money from going through funds toward organizations right into popular culture.***<sup>642</sup> The aforementioned post-9/11 media process has now extended to encompass the whole of Hollywood and those corporate behemoths that control the mainstream media, music and publishing industry. Literary science fiction seems to have suffered the same fate as its visual counterpart, although this should come as little surprise given that most literary publishing houses are owned by the same mega-corporations controlling the broadcast media.

## **The Truth Is Out There... Again!**

As a postscript to this chapter, the show that made cover-ups and conspiracies fashionable in the 1990's mainstream media reappeared Lazarus-like in 2016 to confound and confuse both truth seekers and average TV viewers alike. The return of *"The X Files"* (for a six episode run) created high expectations in the industry. It seemed that something akin to traditional science fiction would finally be gracing television screens again. Initially, critics and fans alike could say nothing but good things about its return. Some alternative knowledge researchers also lamented how we had reached the perfect point in the post-9/11 era where a mainstream television could (or "should") address the paradigm in a thoughtful way. However, when the show finally returned – complete with detailed references to the "surveillance age", the "war on terror", government cabals of secrecy and control, along with the assertion (in a fictional context, of course!) that 9/11 really was a cover-up – the critics (unsurprisingly) lambasted the show.

As the author and researcher Christopher Knowles noted: ***"The ratings were huge and most of the fans seem ecstatic. But at the same time there is quite clearly an organized campaign among critics and keyboard commandos against this reboot, against the first episode "My Struggle" in particular [...] Apparently it's not OK to write about this stuff anymore, not even as fiction.***<sup>643</sup> Knowles also highlighted

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<sup>642</sup> MEDIA HOAXES EXPOSED! Naomi Wolf Reveals How & Why Fake News Stories Are Created & Pushed, 2014 Free State Project's Liberty Forum in New Hampshire - <https://www.youtube.com/watch?v=rrYdpQAZP7U> Full original video - Naomi Wolf - The End of America revisited - New Hampshire Liberty Forum 2014 - <https://www.youtube.com/watch?v=fJSp1skVikA>

<sup>643</sup> Christopher Knowles, "The X-Files: Chris Carter Strikes a Nerve...(UPDATED)", 1/26/2016 - <http://secretsun.blogspot.co.uk/2016/01/the-x-files-chris-carter-strikes-nerve.html>

some sections from newspaper reviews - including Time Magazine: ***“2016 may be the worst possible time to attempt a reboot of a series whose point of view was that conspiracy theories are, above all else, fun. As evidenced in political polling, the current national mood is something less joyful and more fearful, and a show in which a can-do attitude can barrel through any mystery feels out-of-step with the times.”***<sup>644</sup> Jeff Jenson of Entertainment Weekly wrote: ***“What I know for sure is that despite my affection for Joel McHale, I couldn’t get past that 9/11 false flag stuff to really enjoy his character.”***<sup>645</sup> The New York Times complained that ***“The real pleasure of ‘The X-Files’ wasn’t having your worst fears about the government confirmed; it was realizing that our world might still contain phenomena that are unexplained, and perhaps unexplainable.”***<sup>646</sup>

When watching the new episodes for the first time, I realized that *“The X Files”* was (as it had perhaps always been) working to an agenda of sorts. This time the clues were a little more subtle than in years gone by. In the opening monologue, Mulder talks about the *“history”* of the UFO subject – citing key moments in the 20th century as his *“proof”* of a cover-up and the legitimacy of the phenomenon. Yet his examples require closer scrutiny. For one, he cites ***“Dr. Edgar Mitchell, the sixth man to walk on the moon, cites secret studies on extra-terrestrial materials and bodies.”*** Mitchell was a highly dubious source to quote as having any *“insider information”* - as I have documented in Volume One of *“Science Fiction and the Hidden Global Agenda”*. He had uncanny connections to the dark underbelly of the US military, NASA, the CIA, and the like, and was known to disseminate disinformation on a variety of esoteric subjects.<sup>647</sup> Whilst it may be nothing more than coincidental timing, I have noted the somewhat close proximity of the air date of this episode (January 24, 2016) and the actual death of Edgar Mitchell (February 4, 2016). At the time, his death was reported as occurring ***“under hospice care in Lake Worth, Florida [...] at the age of 85.”***<sup>648</sup> Unsurprisingly, none of the mainstream media news outlets mentioned his work for the CIA (in

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<sup>644</sup> Daniel D’Addario, "Review: The X-Files Revival Fails to Find the Truth", Jan. 20, 2016 - <http://time.com/4187261/review-the-x-files-revival/>

<sup>645</sup> Jeff Jensen. "The X-Files premiere recap: 'My Struggle'", January 24 2016 - <http://www.ew.com/recap/the-x-files-revival-season-10-premiere/4>

<sup>646</sup> Christopher Knowles, "The X-Files: Chris Carter Strikes a Nerve...(UPDATED)", 1/26/2016 - <http://secretsun.blogspot.co.uk/2016/01/the-x-files-chris-carter-strikes-nerve.html>

<sup>647</sup> This website holds a variety of articles, audio clips and videos regarding Dr Edgar Mitchell’s views on the ET question. You really have to study these pieces carefully, but the disinformation is there: "Disclosure from Astronauts - Astronaut Edgar Mitchell" - [http://www.thelivingmoon.com/47john\\_lear/02files/Edgar\\_Mitchell\\_Disclosure.html](http://www.thelivingmoon.com/47john_lear/02files/Edgar_Mitchell_Disclosure.html)

<sup>648</sup> [https://en.wikipedia.org/wiki/Edgar\\_Mitchell#Death](https://en.wikipedia.org/wiki/Edgar_Mitchell#Death)

conjunction with the SRI / remote viewing research) or his associations with people like Andrija Puharich, during the reporting of his death.

The new *"X Files"*, features an anti-hero character called Tad O'Malley who is blatantly modelled on the Alex Jones / limited-hangout notion of conspiracies and cover-ups. O'Malley states **"9/11 was a false flag operation. It was a warm-up to World War Three [...] it's all part of a conspiracy dating back to the UFO crash at Roswell."** Whilst I will not argue with the fact that 9/11 was a false-flag operation, I am wary of anybody who bangs the proverbial *"World War Three"* fear drum. And what is Mulder's reaction to O'Malley's remarks about 9/11? He simply mocks him and calls him a **"jack ass"** who is selling conspiracies for financial gain. Is this an acknowledgement of Alex Jones' modus operandi (something of the model for Tad O'Malley) or a chance to surreptitiously knock the "false flag" perspective of 9/11?

Later in the episode, Mulder is taken to a hanger to witness an ARV / *"Alien Replica Vehicle"*. It is curious that the term "ARV" also connects with *"Active/Advanced Remote Viewing"*. Oddly, the episode's ARV is housed inside a Faraday Cage. This synchronizes with many of the aspects I examined in Volume One of *"Science Fiction and the Hidden Global Agenda"* – i.e.: Lab Nine, remote viewing, psychics, ET "messages", mind control, Faraday Cages, and even Dr. Edgar Mitchell! More astoundingly, the episode describes the ARV as running on **"zero point energy"** – prompting Mulder to ask **"you're talking about free energy?"** The scientists demonstrate how the craft can disappear. It is telling that it is O'Malley who takes Mulder to witness this free-energy-powered craft whilst, simultaneously, O'Malley is a man talking about the 9/11 cover-up. As I have explained in this chapter, 9/11 and free-energy technology go hand-in-hand. Why is it then that the characters in *"The X Files"* talk about 9/11 and free-energy technology virtually in the same scenes, yet never associate the two together in a realistic/evidential manner!? The answer is simple. The show remains a limited-hangout, recalled in 2016 to serve a further agenda of muddling and misdirection.

The episode, *"Babylon"* (written by series creator Chris Carter), involves the investigation of several "Islamic terrorists". A number of critics labelled the episode as pure Islamophobia; others were a little more measured in their opinion. Whilst it is true to say that the episode could be interpreted as such, it also contains a number of opposing caricatures – such as racists "rednecks", the xenophobic rants of a guest appearing on a cable news show, and an anti-Islamic hospital nurse who slurs about **"immigrant groups [...] taking all our jobs."** Of the episodes plot, Carter explained his supposed intention. **"I wanted love and the attempt to understand versus the lack of attempting to understand to be brought into relief [...] our society is afraid of the other. It's a common human fear that will never go**

**away. We're still living in a kind of Babylon.**"<sup>649</sup> The *International Business Times* article "'The X-Files' And Religion: Chris Carter Wants Us to Believe, But 'Babylon' Traffics in Muslim Stereotypes", by Ismat Sarah Mangla, counters Carter's assertions. **"Carter's noble message of transcending our fears of the other backfires spectacularly [...] the overwhelming majority of Muslims in America are highly assimilated, educated, productive members of society. No, "Babylon" ignores all that, [...] it feeds right into a stereotypical demonization of Muslims, their beliefs and rituals. [...] The only time we see Muslims on television or film, whether they're performing the ordinary daily prayers practiced by 1.6 billion Muslims around the world or just behaving in otherwise "Muslim-y" ways, is when they're about to blow people up. It's a shame that Carter doesn't seem to understand that the honest and fair depiction of minorities in popular culture matters.**"<sup>650</sup> As with the "occupation" of New Caprica storyline in *"Battlestar Galactica"*, the critics seem to have missed the point in their analysis of *"The X Files"* episode *"Babylon"*. The story really does nothing more than reaffirm the official version of the events of 9/11 and the post-9/11 psychological worldview warfare being conducted by the media.

The story for the sixth and final episode (*"My Struggle II"*) involves a plan (along the lines of the so-called "New World Order" model) to fully enslave the remnants of humanity by first wiping out a sizeable portion of the global population by initiating a widespread outbreak of a viral contagion. The episode was co-written by Dr. Anne Simon, Dr. Margaret Fearon and Chris Carter.<sup>651</sup> Dr Anne Simon served as a scientific consultant from the beginning of *"The X Files"* in 1993.<sup>652</sup> **"Simon's primary research is on virus replication and symptom expression using the model virus, Turnip crinkle virus. She is a professor at the University of Maryland, College Park in the Department of Cell Biology and Molecular Genetics. Dr. Simon also heads the Virology Program at UMD, and is a senior editor of Journal of Virology.**"<sup>653</sup> Her father, Mayo Simon, wrote the screenplay for *"Marooned"* (1969)

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<sup>649</sup> Chris Carter comments in the article "'The X-Files' And Religion: Chris Carter Wants Us To Believe, But 'Babylon' Traffics In Muslim Stereotypes", Ismat Sarah Mangla, *International Business Times*, February 16, 2016 - <http://www.ibtimes.com/x-files-religion-chris-carter-wants-us-believe-babylon-traffics-muslim-stereotypes-2308378>

<sup>650</sup> Ibid.

<sup>651</sup> My Struggle II - [https://en.wikipedia.org/wiki/My\\_Struggle\\_II](https://en.wikipedia.org/wiki/My_Struggle_II)

<sup>652</sup> "Anne Simon, a plant virologist at the University of Maryland, has been the science adviser for "The X-Files" almost since the beginning." Jamie Forzato, "U.Md. Professor provides the science behind 'The X-Files'", wtop.com. - WTOP/Washington's Top News. (July 30, 2015) - <http://wtop.com/tv/2015/07/umd-professor-provides-science-behind-x-files/>. See also: "...science advisor in the field of biology on the American television series The X-Files, both the original series for all nine seasons and the 2016 miniseries." - [https://en.wikipedia.org/wiki/Anne\\_Simon](https://en.wikipedia.org/wiki/Anne_Simon)

<sup>653</sup> [https://en.wikipedia.org/wiki/Anne\\_Simon](https://en.wikipedia.org/wiki/Anne_Simon)

<sup>654</sup> and co-wrote the 1976 *"Futureworld"* (both films are noted for their association with the NASA / Apollo / Moon cover-up). He also penned the story for the 1974 film *"Phase IV"* (**"the first film to depict a geometric crop circle"**<sup>655</sup>), and the 1977 pilot episode of *"Man from Atlantis"*.<sup>656</sup> Dr. Margaret Fearon is a Physician and specialist in Medical Microbiology and currently serves as the Executive Medical Director for Medical Microbiology in the Canadian Blood Services.<sup>657</sup> Between October 1991 and June 2004, she worked as a Medical Microbiologist at the Ontario Ministry of Health Laboratories<sup>658</sup> where she studied the HIV/AIDS virus.<sup>659</sup> She has been noted as supporting the (flawed<sup>660</sup>) majority consensus on the origins and nature of the HIV/AIDS virus.<sup>661</sup>

There appear to be two trends that now hold in the post-9/11 mainstream media. The first has historically been witnessed via media-managed "worldview warfare" and a perpetuation of the "climate of fear" paradigm. It may seem that this phenomenon is relatively new (albeit at its most extreme) in the post-9/11 era, yet it was also a recognised trait of the media during the "Cold War" era (see: *Chapter Six: "Cold War Fallout"*.) The second remaining trend appears via the conduit of symbolism and imagery. The 21<sup>st</sup> Century mainstream media has become a world of fear and dark foreboding combined with bizarre visual codes and cyphers denoting arcane knowledge.

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<sup>654</sup> Howard Thompson, Howard, "Marooned (1969) The Screen: 'Marooned,' Space Film, Opens the New Ziegfeld: Story Built on Perils of Planetary Trips", *The New York Times*, December 19, 1969 - <http://www.nytimes.com/movie/review?res=9E05E5DC1131EE3BBC4152DFB4678382679EDE>

<sup>655</sup> [https://en.wikipedia.org/wiki/Phase\\_IV#Legacy](https://en.wikipedia.org/wiki/Phase_IV#Legacy)

<sup>656</sup> "Her dad, Mayo Simon, was a Hollywood scriptwriter. He penned some prominent sci-fi offerings — 'Marooned,' 'Futureworld' and 'Man from Atlantis' — when she was a child living in Southern California." Terrence McCoy, "Meet the scientist behind the return of 'The X-Files' to television". *Washingtonpost.com*. the Washington Post. (August 9, 2015) Retrieved August 11, 2015 - [https://www.washingtonpost.com/local/social-issues/meet-the-scientist-behind-the-return-of-the-x-files-to-television/2015/08/09/e983fc40-3bba-11e5-9c2d-ed991d848c48\\_story.html](https://www.washingtonpost.com/local/social-issues/meet-the-scientist-behind-the-return-of-the-x-files-to-television/2015/08/09/e983fc40-3bba-11e5-9c2d-ed991d848c48_story.html)

<sup>657</sup> Dr. Margaret Fearon - [https://twitter.com/dr\\_fearon](https://twitter.com/dr_fearon) & <https://ca.linkedin.com/in/margaret-fearon-69234770>

<sup>658</sup> <https://ca.linkedin.com/in/margaret-fearon-69234770>

<sup>659</sup> Fearon in conversation with David Crowe, February 15, 2008 ("Our experience at the HIV lab...") - <http://www.rethinkingaids.com/challenges/Crowe-Fearon.html> & January 29, 2008 ("David, as I no longer work at the Ontario Ministry of Health lab...") - <http://www.rethinkingaids.com/challenges/Crowe-Fearon.html>

<sup>660</sup> For more information about the huge questions surrounding (and potential cover-up of) the HIV/AIDS virus, I suggest checking out the documentary "Deconstructing The Myth Of AIDS" (Gary Null, Ph.D.) - <https://www.youtube.com/watch?v=RfUYtXxps-Y> Alternative link: Deconstructing the Myth of AIDS - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=111&Itemid=75](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=111&Itemid=75)

<sup>661</sup> Fearon in conversation with David Crowe - <http://www.rethinkingaids.com/challenges/Crowe-Fearon.html>

## Chapter Eight: “7/7 and the TARDIS Ritual”

***“The ritual enactment of terror theatre has proven useful to the western establishment [...] It should also be understood that according to the NSA itself in its scholarly publications, numerology and the occult have a long history of usage in cryptography and intelligence communications.”***

(Jay Dyer, "Terror Theatre: The EU Babel, Brussels Attack Numerology & Media Fakery")

***“Despite the differences in character and outcome, media rituals provide a powerful optic with which to view events perceived to wound society, such as terrorism committed on national soil. [...] Communally enacted, a political ritual forms in this reporting to affirm a sense of represented collectively or ‘weness’ as it progresses to cauterise and move beyond the social wound inflicted [...]”***

(Julian Matthews, Department of Media and Communication, University of Leicester)

***“Without mass media, there could be no effective propaganda. To make the coordination of propaganda possible, the media must be concentrated, the number of news agencies reduced, and press, publishing, radio, television and film monopolies established.”***

(Ellul, “Propaganda”)

## The Road to 7/7

Despite the shocking decline in the quantity, quality and general insightfulness of post-9/11 science fiction, there is one show that has seemingly defied the odds and continued to thrive on television. *“Doctor Who”* is often labelled as a British “national treasure” – based partly on the fact that it first aired on the BBC way back in 1963. The first show actually premiered on Saturday, 23 November 1963, the day after the assassination of John F. Kennedy. Following a number of troubling years and a wane in popularity, the show was axed from the BBC in 1989. After sixteen years away from television (apart from a made-for-US television movie) *“Doctor Who”* successfully returned to British TV screens in 2005. The revamped show was an instant ratings hit and critical success story – thanks largely to the stewardship of the show’s head writer and executive producer Russell T. Davies. The first season aired between March 26<sup>th</sup> and June 18<sup>th</sup> 2005. Less than a month after the first season finale, the UK was subjected to what some people called *“The UK’s 9/11.”* These events occurred on July 7<sup>th</sup> 2005 and gained the moniker 7/7. Bizarrely, it appears that the very first episode of the new *“Doctor Who”* series seemed to foreshadow 7/7. Before I examine the connections between 7/7 (and, by extension, the so-called “War on Terror”) and *“Doctor Who”* it is important to briefly examine the historical context and events of 7/7.

2005 unfolded at the height of the West’s proverbial “War on Terror”. The tried and tested media propaganda that followed 9/11 increasingly became a bitter pill for many British people to swallow. Following the Iraq “weapons of mass destruction” (or lack thereof!) fiasco, the “dodgy dossier” and the highly suspicious death of UN weapons inspector Dr David Kelly (amongst many other things) a sizeable number of people began to question the proverbial “hype”. Opposition to the multiple post-9/11 wars (along with worries about Western foreign policy in general and the erosion of civil liberties) inspired a number of movements and protest marches around the world. On March 19<sup>th</sup>, 2005, around 150,000 people took to the streets of London to voice their concerns.<sup>662</sup> The “powers that be” and their media mouth-pieces were losing their grip on mass public sentiment and opinion. At the time, it certainly appeared that the global agenda changed tack and adopted a new strategy in Britain – one that promoted distractionist, jubilant, flag-waving “national pride”. There is a degree of circumstantial evidence (highlighted by the pattern and tonal shifts of various front page newspaper stories throughout

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<sup>662</sup> Europe Marks Anniversary of Iraq Invasion, Associated Press, March 19, 2005 - <https://www.globalpolicy.org/component/content/article/166-advocacy/31157.html>

2005) indicating that this tactic was intended to coincide with an eventual “national tragedy”, which in turn would redirect public opinion back to a sentimentality more in line with the ideals of the global agenda.

On July 1<sup>st</sup> 2005, the UK took over the Presidency of the European Union (EU). On July 2<sup>nd</sup>, following six months of high-profile media lyrical-waxing, the Make Poverty History “campaign” organised the Live 8 concert (a follow-up to the fondly-remembered 1985 Live Aid concert) with the central venue being Hyde Park, London. On July 6<sup>th</sup>, the global elite’s “Middle Men” met at Gleneagles Hotel in Auchterarder, Scotland for the G8 Conference. The smoke screen press announcements for this meeting prompted the idea that G8 was attempting to address the issues of “World Poverty” [*Author’s note: how to better organise and maintain it, more likely!*] Also that day, The International Olympic Committee announced that London had “won” the right to host the 2012 Olympic Games following a vote at the IOC meeting in Singapore. The powers-that-be and their media mouthpieces encouraged the UK populace to be inspired, optimistic and, most of all, filled with national pride. At the time, the maxim “*pride cometh before a fall*” appeared to be more of a contrived subversion as opposed to a generic caution.

On the morning of July 7<sup>th</sup> 2005, a number of explosions shook London. In no time at all (as with 9/11), the mainstream media had already concluded that Islamic extremist had detonated explosive devices across parts of the capital city. By lunchtime, Tony Blair emerged from the G8 conference (George Bush virtually holding his hand) and reiterated what the media had been saying that day. The official story of 7/7 goes like this: **“four Islamist extremists separately detonated three bombs in quick succession aboard London Underground trains across the city and, later, a fourth on a double-decker bus in Tavistock Square.”**<sup>663</sup>

Historically, a criminal act of this nature would require possibly weeks (probably months or more) of investigation to conclude exactly what happened and who did it. Whilst this investigation was ongoing, there would almost certainly be a legal restriction on media speculation for the sake of libel and fairness. However, this is the post-9/11 world that we are talking about.

As with 9/11, there are a huge number of inconsistencies and factual errors within the “official” narrative of 7/7. As with many of these subjects it requires an accounting of evidence on the scale of an entire book to properly document these

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<sup>663</sup> 7 July 2005 London bombings - [https://en.wikipedia.org/wiki/7\\_July\\_2005\\_London\\_bombings](https://en.wikipedia.org/wiki/7_July_2005_London_bombings)

inconsistencies. For the sake of time, here is a generic overview of the key contentions regarding 7/7: Why were the bus cameras out of operation on the day and why has no adequate explanation been subsequently given for this? Why was the bus diverted to the scene of the crime and who diverted it? What intelligence was gathered through the surrounding cameras which would have captured the bus explosion? Only a handful of CCTV images were referred to in the investigation of 7/7, what about all the hundreds of images from dozens of other cameras? Why did the Luton camera image of Hasib Hussain (one of the alleged “bombers”) not contain a timestamp? Why did the image of Hussain in the Boots department store (at 9 am) appear to show normality when Kings Cross was seemingly being evacuated at this time? Why was Peter Power’s security outfit Visor Consultants carrying out a “terror drill” at exactly the same locations, at exactly the same times and involving the same scenarios as 7/7? (*Bet you wish you could get him to pick your lotto numbers for you, eh!?*) Why was there no mention of these drills in the official report of the investigation into 7/7? How were the bombs made and who really made them? Why were the initial assessments indicating high grade explosives (made by experts and police) omitted from the official reports? Exactly what documents and belongings did the authorities supposedly recovered from the bomb sites? Why is there no mention of post mortems in the official report? Exactly where was the DNA that identified the alleged bombers found? What happened in the almost 2 hour gap in the alleged bombers’ journey from Leeds to Luton station? Why do several witnesses (who were close to the blasts) not remember seeing anyone fitting the descriptions of the alleged bombers? Why do multiple witness accounts suggest bombs detonating underneath the carriages, whilst others suggest inside the carriage?

The contemporary informed and intelligent consensus is that 7/7 was a contrived, false-flag event. There are multiple research sources on this subject worth checking out. I highly recommend Dr. Nick Kollerstrom's book *"Terror on the Tube: Behind the Veil of 7/7, an Investigation"*.<sup>664</sup> Also the documentary films *"Mind the Gap"*<sup>665</sup>, *"Ludicrous Diversion London 7/7 Bombings"*<sup>666</sup>, and *"7/7 Ripple Effect 2"*.<sup>667</sup> The following websites have a wealth of documentation, reports and articles on 7/7: *"J7: The July 7th Truth Campaign"*<sup>668</sup>, *"J7: 7/7 Inquests Blog"*<sup>669</sup>, *"Official*

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<sup>664</sup> Dr. Nick Kollerstrom, "Terror on the Tube: Behind the Veil of 7/7, an Investigation", Progressive Press; 3rd Revised edition (1 May 2011) ISBN-10: 1615777377 / ISBN-13: 978-1615777372 See also: <http://terroronthe tube.co.uk/>

<sup>665</sup> "Mind the Gap" - <https://www.youtube.com/watch?v=ChjQJ7lggZ8#>

<sup>666</sup> "Ludicrous Diversion London 7/7 Bombings" - <https://www.youtube.com/watch?v=TpDS4AxiHg8>

<sup>667</sup> "7/7 Ripple Effect 2" - <https://www.youtube.com/watch?v=kwyzp2EgUWE>

<sup>668</sup> "J7: The July 7th Truth Campaign" - <http://www.julyseventh.co.uk/>

*Confusion – July 7<sup>th</sup> 2005 London Bombings*<sup>670</sup>, and The Richplanet 7/7 Archive.<sup>671</sup> Also of particular note is the article *“7/7 Ten Years On - An indictment of the State and the state of investigative journalism.”*<sup>672</sup>

## The Aliens of London

To some degree, the BBC had already foreshadowed 7/7 (actually to quite a high degree of detail) more than a year before the attacks, during an edition of the BBC One *“Panorama”* programme (broadcasted on the 16th of May 2004.) In this edition, ***“a mock exercise, imagining what would happen if a terrorist-attack was executed in London, in the NEAR FUTURE, consisting of three explosions on tube-trains in the London Underground, and one explosion on a road vehicle.”***<sup>673</sup>

Remember also that the BBC had actually displayed a far more shocking insight into future events (during another false-flag event) when they reported the destruction of the WTC7 building (on 9/11) before the event had actually occurred.<sup>674</sup> This is not inherently the basis for evidence that the BBC were actively involved in events (during the likes of 9/11 and 7/11) as some researchers firmly assert – although having the image of a still-standing WTC7 in the background whilst reporting its destruction is baffling to say the least. If nothing else, it does demonstrate that there were parties feeding an almost scripted version of events like 9/11 and 7/7 to all the main news media outlets during those events. More importantly, it shows that the BBC are repeatedly guilty of blindly regurgitating a pre-prepared narrative without even a cursory investigation into the reality of events. It is a damning indictment of their lack of journalistic integrity.

The first episode of the *“Doctor Who”* revamp (entitled *“Rose”*) was aired at 7pm on Saturday 26<sup>th</sup> March 2005 – a little over three months before 7/7. In the episode, the Nestene Consciousness inhabits a myriad of plastic objects turning them into animate killing machines. The most prominent image in the episode is that of shop window dummies and mannequins coming to life and terrorising nearby customers. The concept of the Nestene plastic dummies (known as Autons) attacking the public was first immortalised in the 1970 *“Doctor Who”* story

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<sup>669</sup> “J7: 7/7 Inquests Blog” - <http://77inquests.blogspot.co.uk/>

<sup>670</sup> “J7: The July 7th Truth Campaign” - <http://www.julyseventh.co.uk/>

<sup>671</sup> “Richplanet 7/7 Archive” - [http://www.richplanet.net/rp\\_genre.php?ref=111&part=1&gen=3](http://www.richplanet.net/rp_genre.php?ref=111&part=1&gen=3)

<sup>672</sup> “7/7 Ten Years On - An indictment of the State and the state of investigative journalism”, 7 July 2015 - <http://77inquests.blogspot.co.uk/2015/07/77-ten-years-on-indictment-of-state-and.html>

<sup>673</sup> Muad’Dib, Transcript of 7/7 Ripple Effect - <http://forjustice.net/77/>

<sup>674</sup> “

*“Spearhead from Space”* and the 1971 follow-up *“Terror of the Autons”*. In *“Rose”*, the Auton attack takes place in and around a busy London shopping centre. Once the Autons are thwarted, we are left with a scene of carnage on a London street – complete with wounded passers-by, debris scattered about the street and a London Red Double-Decker bus on fire.<sup>675</sup> The imagery is evocative of the mangled Number 30 London Red Double-Decker Bus<sup>676</sup> and the overall state of Tavistock Square after the events of 7/7.<sup>677</sup> The Number 30 bus was a Dennis Trident 2 (fleet number 17758, registration LX03 BUF, two years in service at the time) operated by Stagecoach London and travelling its route from Marble Arch to Hackney Wick. Numerous Hackney route buses appear in the *“Doctor Who”* episode *“Rose”*. Bizarrely, a freight/shipping accident damaged another London Red Double-Decker bus (Number 200 Victoria in the series) during transit to Dubai – due to be used in the *“Doctor Who”* Easter 2009 special *“Planet of the Dead”*. The story had to be adapted to accommodate the damage to the bus. The resulting visage of this bus is alarmingly similar to the damage caused to the Number 30 bus on 7/7.<sup>678</sup>

Like *“Back to the Future”* and the 9/11 numerical motif, the first 2005 *“Doctor Who”* episode is littered with “sevens” and multiples of the number. The most notable examples include the number plate of Mickey Smith’s yellow Volkswagen Beetle (is the colour and make of this car a nod to Jack Torrance’s vehicle in Kubrick’s *“The Shining”*!?) which is “RLF 771R”<sup>679</sup> (a clear 77.) The 'R' registered yellow VW Beetle was made in 1977. The vehicle is only seen when Mickey drives Rose to meet a conspiracy researcher who is investigating the identity of The Doctor. Rose uses an internet search engine (search-wise.net – complete with an Egyptian “Eye of Providence” logo) to investigate The Doctor. The search results include multiple sevens: ***“1 – 10 of about 17,700,000. Search took 0.17 seconds.”***<sup>680</sup>

<sup>675</sup> See: [http://ichef.bbci.co.uk/images/ic/976x549\\_b/p00q7z3k.jpg](http://ichef.bbci.co.uk/images/ic/976x549_b/p00q7z3k.jpg)

<sup>676</sup> See: <http://www.iulyseventh.co.uk/77-london-bombings-dossier/images/30-bus-tavistock-square.jpg>

<sup>677</sup> See: <https://i.guim.co.uk/img/static/sys-images/Guardian/Pix/pictures/2011/1/19/1295445777940/Tavistock-Square-007.jpg?w=620&q=85&auto=format&sharp=10&s=bbef439305e5d4a4b7feaae7b88c188>

<sup>678</sup> See: Number 30 bus on 7/7 - <https://static-secure.guim.co.uk/sys-images/Guardian/Pix/pictures/2010/7/7/1278505432778/77-London-bombings-No-30--006.jpg> & Number 200 bus from “Planet of the Dead” - <http://cdn.david-tennant-news.com/wp-content/uploads/2015/07/DW-PLANET-DEAD-DOC-CHRIS-BUS.jpg>

<sup>679</sup> Yellow VW - [http://images2.wikia.nocookie.net/\\_cb20090805153421/tardis/images/5/57/Mickey\\_is\\_trapped.jpg](http://images2.wikia.nocookie.net/_cb20090805153421/tardis/images/5/57/Mickey_is_trapped.jpg)

<sup>680</sup> Doctor Who - search-wise.net - <http://img406.imageshack.us/img406/5196/77doctorwhorose1.jpg>

The DVD commentary for the episode "Rose" was recorded before 7/7<sup>681</sup> and featured head writer and executive producer (or "showrunner") Russell T. Davies (also known as RTD), executive producer Julie Gardner, and producer Phil Collinson. In the commentary, they discuss filming in Whitehall and at The London Eye. Davies recalled, ***"London Eye were absolutely brilliant to us and lovely. But we did have to take out... there were certain references in the script, quite understandably to not to obliquely refer to the Autons as like terrorists and the talk of war and actually in fairness to them they simply just could have taken them out because, if there was a terrorist target in London, the London Eye was one of them. So they just didn't want them to be associated."***<sup>682</sup>

Ironically, an attack on a famous London landmark featured just a few episodes after "Rose" in the fourth episode "Aliens of London" (broadcast 16<sup>th</sup> April 2005) when a Slitheen spacecraft smashes through the clock face of the Big Ben tower. This scene took on a greater significance in the context of the episode and its follow-up "World War Three". In the two-part story, the Slitheen stage a false-flag alien invasion to hide the fact that the Slitheen have infiltrated / replaced the British government and intend to manipulate humanity into using nuclear weapons to deter the threat. Unbeknownst to the human race, once the Slitheen have access to our nuclear weapons they plan to use them to reduce the Earth to ***"molten slag"*** that can be sold off to other spacefaring species to power their stardrives! The two-part story also contains references to UN special resolutions, politicians voting on going to war and ***"massive weapons of destruction, capable of being deployed in forty-five seconds."*** These words were a play on the claims cited in the "dodgy dossier" produced by the Tony Blair Labour Government as a means to justify an illegal war of aggression and occupation in Iraq. The claims in the dossier (like those of the Slitheen in the episodes) were fabrications. Based on the obvious facts, even the mainstream media were forced to acknowledge the flimsiness of the claims made at the time. For example, The Guardian newspaper reported: ***"Tony Blair's headline-grabbing claim that Iraq could deploy weapons of mass destruction within 45 minutes of an order to do so was based on hearsay information, the Guardian has learned. The revelation that the controversial claim is even weaker than ministers and officials have been saying will embarrass No 10, already reeling after the first week of the Hutton inquiry into the death of***

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<sup>681</sup> This is corroborated by Julie Gardner in the commentary track for episode 4 - when she states that London has just been announced as the host city for the 2012 Olympics. This was announced on July 6<sup>th</sup> 2005.

<sup>682</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MC0 (Disc One)

**weapons expert David Kelly.**<sup>683</sup> It seems that the *“Doctor Who”* producers even planned to add a further nod to Mr Blair with the unseen (slain by the Slitheen) Prime Minister. ***“The body on the floor has a similar build to Tony Blair. The production team actually hired a Blair look-alike to play the role. However, the actor didn’t look enough like the then-PM, so it was decided to just shoot him from behind and leave it as a hint.”***<sup>684</sup>

In the DVD commentaries for the episodes, the significance of all these references to the post-9/11, “War on Terror” climate is played down by the show’s executive producer Julie Gardner and head script editor Helen Raynor. In the episode four commentary, actor David Verrey begins: ***“There was a rumour (that was completely unfounded) that we’d have to bump the episode because of the (general) election.”***<sup>685</sup> Gardner coyly replied ***“Yes, well... no...”***<sup>686</sup> In the same commentary, Visual Effects Producer Will Cohen begins discussing the shots of a missile heading toward (and actually blowing up) Downing Street in episode five. ***“There was one shot up at the end of episode five [...] that you were particularly concerned about. Forget the fact of the sensitive nature of things falling out of the sky and hitting national landmarks. There was...”*** Gardner interrupts saying ***“Indeed. We’ll have to get to that on episode five’s commentary.”***<sup>687</sup> It isn’t discussed on the episode five commentary, by the way. In episode five, Harriet Jones says ***“The British Isles can’t gain access to atomic weapons without a special resolution from the UN.”*** Rose Tyler replies, ***“Like that’s ever stopped them!”*** Jones retorts, ***“Exactly, given our past record, and I voted against that thank you very much!”*** It seems clear that the vote Jones is referring to is the one where UK politicians voted to go to war with Iraq. In the DVD commentary, producer Phil Collinson says ***“I was amazed we got away with all this! [...] with these sly references to Iraq.”*** Script Editor Helen Raynor replies, ***“You know, no one batted an eyelid about that anywhere along the line. [...] We did point slightly anxious fingers at it and saying ‘please tell us that’s acceptable’ and everyone said, you know, ‘it’s in keeping with the character.’”*** Collinson then asks about legal wrangling. ***“Presumably you have to, well, you do have to pass all the***

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<sup>683</sup> Vikram Dodd, Nicholas Watt and Richard Norton Taylor, “45-minute claim on Iraq was hearsay”, Saturday 16 August 2003 - <http://www.theguardian.com/politics/2003/aug/16/davidkelly.iraq>

<sup>684</sup> Graeme Burk, Robert Smith, “Who Is the Doctor: The Unofficial Guide to Doctor Who”, ECW PRESS (14 July 2012) ISBN-10: 1550229842 / ISBN-13: 978-1550229844 (pg. 19)

<sup>685</sup> This was a tumultuous time for Blair. A General Election was held in the UK on Thursday, 5 May 2005 to elect 646 members to the British House of Commons. Although the Labour Party, under Tony Blair, won its third consecutive victory, it was secured with the lowest of any majority government in British history.

<sup>686</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MCO (Disc One)

<sup>687</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MCO (Disc One)

*scripts through legal people at the BBC?” Raynor replies, “Well, they all go to editorial policy and then there’s programme legal advice, we go to them and... I think it was felt that the tone was generally sort of light and funny enough that people would take all those things in the spirit of which they were intended. That it’s not a great gloomy satire with green aliens running around Downing Street! Nobody will confuse fact with fiction! [...] When you boil it down to basics it would seem petty to... in this context, you know?”<sup>688</sup>*

Russell T. Davis is slightly more honest about his politics and how it seeps into his writing on the DVD commentary for the 2005 “*Christmas Invasion*” episode. Davis talks about the demise of the character of Harriet Jones who, by this point in the series, has become the UK Prime Minister. Jones defies The Doctor by ordering the destruction of the invading Sycorax space ship. Davis comments, ***“Let’s be honest, let’s talk politics... it is Tony Blair. I vote for Tony Blair and I will vote again for Tony Blair, I’ve got to be honest, but how disappointed are you in your leader and how not understanding are you of the bigger picture maybe when you get led into war like this. There they are blowing up. We’ve done that in Iraq. [...] But it’s true that the disappointment in Harriet is how I feel over the past three or four years. And I wish I could be like The Doctor with Tony Blair [...] bring her down to size, bring him down to size.”***<sup>689</sup> Interestingly, in the episode, The Doctor brings down the Prime Minister with six words: ***“Don’t you think she looks tired...?”*** The perceptions of Tony Blair’s health came into question following the 2005 general election and such speculation may have actually expedited his departure from Downing Street a year or two later. In the episode commentary, Davies acknowledges that, historically, raising the question of a minister’s health has sometimes rallied political opinion to bring about the early demise of high profile politicians.

## **The 2012 Olympics, 7/7 and Who**

On the Blu-ray commentary for the “*Doctor Who*” season two episode “*Fear Her*”, writer Matthew Graham explained the origin of the 2012-set, London Olympic themed episode. Interestingly, his remarks also reconnected “*Doctor Who*” with 7/7. ***“Russell suddenly said... well we all said ‘I know, 2012, the London Olympics’ and I don’t think at the time he thought anything more than a nice backdrop but I just felt that that was a just... there was something in that. I thought that it***

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<sup>688</sup> *Ibid.*

<sup>689</sup> Doctor Who - Series 2 [Blu-ray] ASIN: B013WN2MAW (Disc One)

**would be fantastic if I could tie up the spirit of the Olympics with... especially as you know, our Olympic bid was won off the back of terrible atrocities in London and with the terrorist attacks the day after the Olympic bid was announced, it really felt in my mind that we needed to sum up a sense of optimism – a sense of hope and love and all that sort of positive forces of the universe (...) and I really wanted to use the Olympics as a way of solving that cosmic conundrum.”<sup>690</sup>**

Despite Graham’s protestations of optimism, hope, love and the positive forces of the universe, both the episode “*Fear Her*” and the tone of the opening and closing ceremonies of the London 2012 Olympic (and Paralympic) Games were anything but. “*Fear Her*” is about a young girl (Chloe Webber) who has the ability to make people disappear by drawing them. She also appears to be able to manifest negative energy into a physical/gestalt form. Chloe is tormented by isolation and withdrawal, along with the self-conjured manifestation of a demonic monster posing as her late, abusive father. The episode is substantially centred on the subject of child abuse and traumatization.

Incidentally, similar themes were displayed in the Opening Ceremony of the London 2012 Olympics, in the section “*Second to the right, and straight on till morning.*” This was a “celebration” of the Tavistock-created NHS - represented by Great Ormond Street Hospital and a myriad of giant beds filled with sleeping children in hospital. Beginning as an almost gentle “bedtime story”, the scenes quickly descended into a dark invocation of goblins and weird creatures, giant grim reapers and a child catcher (as in “*Chitty Chitty Bang Bang*”). The scene was “conjured” by JK Rowling who read from the esoterically important children’s novel “*Peter Pan*” and accompanied by Mike Oldfield’s “*Tubular Bells*” (a musical theme now more readily associated with the subliminally-saturated horror film “*The Exorcist*”).<sup>691</sup> Children were hoisted aloft in their beds, to the strains of screams and maniacal laughter. The nurses swayed hypnotically in a trance state, occasionally forming almost masonic hand signals (although critics have explained away the significance of these as little more than sign language for the deaf.) The scene came to a close with dozens of “*Mary Poppins*” (Disney / occult / mind control) flying by umbrella into the stadium to “rescue” the children! You can read

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<sup>690</sup> Doctor Who - Series 2 [Blu-ray] ASIN: B013WN2MAW (Disc 3)

<sup>691</sup> “The Exorcist” director William Friedkin once explained, “I saw subliminal cuts in a number of films before I ever put them in *The Exorcist*, and I thought it was a very effective storytelling device... The subliminal editing in *The Exorcist* was done for dramatic effect—to create, achieve, and sustain a kind of dreamlike state.” See: Friedkin, William. Interviewed in *Video Watchdog Magazine*, issue No. 6 (July/August 1991), pg. 23, “*The Exorcist: From the Subliminal to the Ridiculous*” & [https://en.wikipedia.org/wiki/The\\_Exorcist\\_\(film\)#Alleged\\_subliminal\\_imagery](https://en.wikipedia.org/wiki/The_Exorcist_(film)#Alleged_subliminal_imagery)

more about the esoteric themes of the Opening Ceremony in my London 2012 Olympics blog article series.<sup>692</sup>

The writer of the 2012 Olympics opening ceremony was the screenwriter and novelist Frank Cottrell-Boyce. Boyce has written a variety of children's fictional stories including sequels to *"Chitty Chitty Bang Bang: The Magical Car"* (the original was written by British Intelligence stooge - and James Bond creator - Ian Fleming.) Cottrell-Boyce's storyline for the 2012 Olympic opening ceremony was based on the highly occult/mystery school-drenched *"The Tempest"* by William Shakespeare. Cottrell-Boyce also wrote the brochure, stadium announcements and media guide for BBC's Olympic presenter Huw Edwards. Oddly Boyce wrote the 2014 *"Doctor Who"* episode *"In the Forest of the Night"* – an episode containing a number of themes similar to *"Fear Her"*, including a young girl called Maebh who has been somewhat traumatized by the disappearance of her sister Annabel. Maebh exhibits strange tics, hears voices in her head, and takes medication to "calm the effects." The glowing creatures in the episode "speak through" Maebh just as the alien entity does with Chloe in *"Fear Her"*. [Author's Notes: in other words, each child displays "alters".]

There are multiple connections between the London Olympics and 7/7 beyond the initial timing of the winning bid announcement the day before 7/7. In the months leading up to the London Olympics, the media continuously attached the events to the possibility of so-called "terrorist attacks".<sup>693</sup> When the Paralympics began, stories were written and aired about competing Volleyball player Martine Wright who lost both of her legs in the Aldgate underground explosion on 7/7. *"The Journey - The Martine Wright Story"* was aired immediately before the Paralympics opening ceremony and, whilst telling her story, served to reinforce mainstream perceptions of the events of 7/7 and the overall notion of "terrorism" in the UK.<sup>694</sup> It is worth noting that the key imagery from 7/7 – the mangled visage of the Number 30 bus in Tavistock (an ironic name!) Square – also seemed to be recreated in the 2008 Beijing Olympics Closing Ceremony. The performance

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<sup>692</sup> London 2012 Blog Series – <http://thetruthseekersguide.blogspot.co.uk/2012/07/london-2012-blog-series-introduction.html> See also: Carl James, "The Opening Ceremony of The London Olympics 2012", 28 July 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/the-opening-ceremony-of-london-olympics.html>

<sup>693</sup> Carl James, "London 2012 - Part 1: "The Culture of Fear", 16 July 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/london-2012-part-1-culture-of-fear.html>

<sup>694</sup> The Journey - The Martine Wright Story, Broadcast on Channel 4 UK during the Opening Ceremony of the London 2012 Paralympic Games - <https://www.youtube.com/watch?v=QcsssKRCg8> See also: Laura Williamson, "Now inspire the world, says Coe as Olympic Stadium plays host to stunning opening ceremony of the London 2012 Paralympic Games", Mail Online, 30 August 2012 - <http://www.dailymail.co.uk/sport/othersports/article-2195458/London-2012-Paralympics-Olympic-Stadium-hosts-Opening-Ceremony-Games-begin.html>

depicted Londoners in a trance-like / soul-capture state as a red London bus begins to unravel from the top down.<sup>695</sup>

Keeping the paradigm of “terrorism” and “Islamic extremism” in the public consciousness has always been a part of the BBC’s worldview warfare / mass perception management agenda. Given that “*Doctor Who*” is one of the BBC’s “flag ship” shows, it is unsurprising that the aforementioned themes have reappeared in the show from time to time. In the Ninth Season, “*The Zygon Invasion*”/“*The Zygon Inversion*” two-parter (broadcast on BBC1 on 31 October and 7 November 2015) may have subtly foreshadowed the Paris (seemingly false-flag terrorist) attack six days later on 13th November 2015. The episodes began filming in May 2015. Critics immediately picked up on the narrative allusions to Muslims living in the West. The BBC use the “us and them” paradigm every single evening on their 6pm news programmes - just randomly tune in for a few consecutive nights if you’re not convinced of this.

The associated theme of Islamic extremism was further communicated in the aforementioned “*Doctor Who*” story when the Bonnie/Clara character used a shoulder-mounted missile launcher to take out The Doctor’s jet liner. The latter aspect synchronistically also connects to the Syria / Russia-associated paradigm of jet liners/planes being “taken down” by so-called “terrorist acts.” Of these narrative allusions, critic Steven Cooper (of Slant Magazine) wrote ***“Thanks to a little rewriting of history (the claim that the Zygons are predominantly peaceful, using their shapeshifting ability only as a defence mechanism, is hard to square with the Doctor’s initial encounter with them), this state of affairs is used to generate multiple analogies to the current state of the world, most obviously the radicalization of young Muslims whose parents had previously been integrated into the societies they had immigrated to. Elements such as drone strikes, hostage videos, airplanes being shot down by shoulder-fired missiles, and the execution of captured political opponents contribute to making a splinter group of rebels within the Zygon ranks function as a substitute for real Islamist terrorists.”***<sup>696</sup>

During the third season finale story arc of “*Doctor Who*”, The Doctor’s arch-enemy, The Master, become the UK Prime Minister (aka “Harold Saxon”) and quickly

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<sup>695</sup> 2012 London Olympics Beijing 7/7 Sacrifice Ritual -

[http://www.disclose.tv/action/viewvideo/91012/2012\\_London\\_Olympics\\_Beijing\\_7\\_7\\_Sacrifice\\_Ritual/](http://www.disclose.tv/action/viewvideo/91012/2012_London_Olympics_Beijing_7_7_Sacrifice_Ritual/)

<sup>696</sup> Steven Cooper, "Doctor Who Recap Season 9, Episode 7, "The Zygon Invasion"", Slant Magazine, November 2, 2015 - <http://www.slantmagazine.com/house/article/doctor-who-recap-season-9-episode-7-the-zygon-invasion>

gained control of the mainstream media. Halfway through episode twelve (*"The Sound of Drums"*), The Master orchestrates the broadcast of a BBC newsflash showing pictures of The Doctor and his companions (Martha Jones and Captain Jack Harkness) with the caption ***"nationwide hunt for terrorist suspects."*** Clearly, these characters aren't terrorists or even suspected terrorists in any way, shape or form. Yet the media portray them as such, the public believe and react to it as the truth, and the three have to go on the run despite being innocent. This is a variation of a very real media tactic called "The Hit Piece" – where an otherwise innocent or innocuous person or aspect of society is purposely demonised as part of a specific (often social or political) agenda. Curiously, the rise to power of "Harold Saxon" is intrinsic with the hypnotic sway of the media. Saxon / The Master uses a global communication satellite network – called Archangel – to charm the masses into voting for and supporting him. In the story, The Doctor describes Archangel as ***"everywhere, ticking away in the subconscious."*** Martha asks, ***"What is it, mind control?"*** The Doctor answers, ***"No. Subtler than that. Any strong willed people would question it. But contained in that rhythm, in layers of code. 'Vote Saxon. Believe in me.' Whispering to the world."***

## RTD at the Tardis Controls

Russell T. Davies was the showrunner and head writer of *"Doctor Who"* from its return in 2005 until the start of 2010 when Steven Moffatt took over the reins of the show. Davies also oversaw production of *"Doctor Who"* spin-off shows *"Torchwood"* and *"The Sarah Jane Adventures."* Davies has had an illustrious career in television writing and producing (at various stages) on the likes of the children's sci-fi / fantasy classics *"Dark Season"* and *"Century Falls"*, the fondly remembered *"Children's Ward"*, the British soap opera *"Coronation Street"*, and drama serials *"The Grand"*, *"Queer as Folk"*, *"Casanova"* and *"The Second Coming"*. Davies' writing clearly demonstrates some knowledge of aspects of the global agenda. For example, his *"Doctor Who"* series one script *"The Long Game"* shows insight into the workings of the mainstream news media, the hypnotic effect it has, how people unwaveringly believe what it depicts, and how humanity's perceptions are guided (actually herded) by it. This perhaps shouldn't come as a surprise given Davies extensive experience in the media.

In the DVD commentary for the episode, the show's director Brian Grant acknowledges the themes being portrayed in Davies script for *"The Long Game."* ***"I love this script because I thought it was a little jibe at a certain news magnate! [...] Satellite Five provides news for the whole galaxy but it's processed through Satellite Five which means it can be controlled by Satellite Five, edited by***

***Satellite Five and therefore the whole human race can, in effect without their realising it, can be controlled and that's kind of one of the big thematic story points in the episode. Human beings don't know they're being manipulated.***" He continues, ***"To be a journalist and question things... that's another theme in the whole programme is that you can't take everything for granted. You have to question it. [...] You need to answer some questions."*** In the episode, The Doctor remarks that something is stunting humanity's development. Grant immediately and excitedly interjects on the commentary. ***"There you go! There's the crutch of the matter. He's basically saying someone is controlling the progress of humanity by, as we discover, using news organisations to do so. In other words, you get to see what they want you to see and nothing more. [...] Russell may not have been attempting to... I don't know. But you can read that into it."***<sup>697</sup> Davies understands his position in the mainstream media and commented on it in his book *"Doctor Who: The Writer's Tale: The Final Chapter."* ***"I'm at the high end of the most expensive area of one of the most insecure, public, high-flown, backstabbing industries in the UK, so I suppose it's kind of disingenuous to say that I'm a nice man. And yet I think I am. (But I can't be.) I think about that a lot."***<sup>698</sup>

In his book, he actually admits to intentionally inserting his politics and insight into much of his writing. However, he also admits to being subtle about it. ***"Queer as Folk is a massively political drama, and yet barely a political speech is made. Not directly. But every word is loaded. Every scene is about the place of gay men in the world. You could argue that it's entirely political. And it's my politics. It's all me, me, me. Of course, I'm aware of the politics with the cheap, easy lines, like the 'massive weapons of destruction' reference in World War Three. But that barely counts: its quick satire, hardly profound. (Although, it satirises a politician on TV lying to the country about needing a war; men have died for that, are dying now.) More often, I prefer a slyer approach. It boils down to that line in Tooth and Claw, my favourite line in the whole series, when Queen Victoria says of the Koh-I-Noor diamond, 'It is said that whoever owns it must surely die,' and the Doctor says, 'Well, that's true of anything, if you wait long enough.' Nice gag, fast, harmless – but actually, under that, it's lethal. That's what I really think about a ton of things: religion, superstition, mysticism, legends, and all bollocks. That's a whole belief system, trashed. And I was conscious of that. I wanted to***

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<sup>697</sup> Doctor Who - Series 1 [Blu-ray] ASIN: B013WN2MCO (Disc Two)

<sup>698</sup> Russell T Davies & Benjamin Cook, "Doctor Who: The Writer's Tale: The Final Chapter", BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X (pg. 95)

***write that line. I was glad that I thought of a way of putting it so precisely, because it wasn't the time for a polemic. I say the process is inevitable, but also I do think it's your job as a writer to say something about the world. Why else are you writing? I can't think of a script in which I haven't done that. I'm being disingenuous if I imply that it's accidental, because I look for those chances. I create them.***<sup>699</sup>

It is most noticeable that Davies took delight in undermining belief systems in “*Doctor Who*” – given that the show often displays themes and symbols that denote arcane, occult and secret society beliefs and practices. Before I examine these themes in the show, I will look at another important allegorical thread that has weaved its way through Davies’ writing – particularly his tenure as showrunner of the “*Doctor Who*” spin-off series “*Torchwood*”. Davies has delivered several metaphorical manifestations of secret ruling elites and classes. We must therefore ask how much he knows about the real global elite and their agenda.

## **“The 456” & “The Family”**

In the third series of the “*Doctor Who*” spin-off “*Torchwood: Children of Earth*”, the power elite trade several dozen pre-adolescent kids from a children’s home to an alien species (called “The 456”) during the 1960s. It is revealed that The 456 get “high” on the hormones and endorphins of children. The “hit” that they get is analogous with the depraved fascination that various elite types get out of children – although in their case it usually involves the likes of mental abuse, intimidation, drugs, sex, ritual, torture and even murder. The five-night event series was joint written by Russell T Davies, John Fay and James Moran.<sup>700</sup> In the fourth series of “*Torchwood: Miracle Day*”, the central plot of the “Miracle” is that suddenly no one on Earth can die. It is revealed that an elite group of human bloodlines (known as “The Family”) created the Miracle by manipulating The Blessing - a rock formation beneath the Earth that controls the world's morphic field. Rupert Sheldrake’s research into morphic fields is referenced in the series – most notably in episode 2 (“*Rendition*”) when Jack Harkness explains ***“The Sheldrake Theory – the passing of connective information through the process of morphic resonance. [...] The theory states that a bunch of monkeys on an island learn how to use a rock as a knife. Then a bunch of monkeys on another island 10,000 miles away***

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<sup>699</sup> Russell T Davies & Benjamin Cook, “*Doctor Who: The Writer's Tale: The Final Chapter*”, BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X (pg. 56)

<sup>700</sup> [https://en.wikipedia.org/wiki/List\\_of\\_Torchwood\\_episodes#Series\\_3:\\_Children\\_of\\_Earth\\_.282009.29](https://en.wikipedia.org/wiki/List_of_Torchwood_episodes#Series_3:_Children_of_Earth_.282009.29)

**also learn how to use a rock as a knife because they're connected through a morphic field. [...] It's not a theory, it's a fact.**" The Miracle is ended via a bloodletting ritual carried out (in polar opposite positions on the Earth) at either end of The Blessing. Showrunners Julie Gardner and Russell T. Davies **"spent four weeks alongside their writing staff working through the complete story."**<sup>701</sup>

"*Torchwood: Miracle Day*" was originally entitled "*The New World*" by Russell T. Davies. When the series was renamed "*Miracle Day*", "*The New World*" became the title of the series' first episode.<sup>702</sup> An article published in the book "*Torchwood Declassified: Investigating Mainstream Cult Television*" describes "*Miracle Day*" in the context of the global agenda "New World Order". **"*Miracle Day*' therefore raises questions about what it means to be dead or alive in a new world order, enabling governments, who in contrast to the calculating government leaders in 'Children of Earth' are notably invisible, to draw up seemingly arbitrary categories of life and new death.**"<sup>703</sup> In the episode "*The Middle Men*", we meet the character Stuart Owens (played by Ernie Hudson.) In keeping with the episode title, Owens is a "middle man" for the elite "Family". When confronted by Jack Harkness, he reveals what he knows. **"I've sent agents all over the world following the paper trail. The backroom deals, the holding companies within holding companies. [...] If schemes and conspiracies are being plotted, then they must be seen only as patterns, waves... shifts that are either too small or too vast to be perceived. Someone is playing the system, right across planet Earth, with infinite grace beyond any one person's sight. [...] Whoever is behind this, they don't show themselves. Not to me, not to you. But to play the system like this, the markets, the politics, industry... they had to be planning this for a very long time."** When "The Family" are finally revealed in the finale of the series (in an episode ironically called "*The Blood Line*"), they make their agenda known. **"The families have just been waiting. Now we can step in to control the banks. The banks control government. Government controls people. Soon we'll be able to decide who lives, how long, where and why."**

It is uncertain how Russell T. Davies gained the kind of insight he has displayed in his writing – the kind of insight that chimes precisely with some of the global agenda aspects I have examined in my research. Maybe he spent a bit of time on the internet researching the subject as a basis for these particular stories. It may

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<sup>701</sup> [https://en.wikipedia.org/wiki/Torchwood:\\_Miracle\\_Day](https://en.wikipedia.org/wiki/Torchwood:_Miracle_Day)

<sup>702</sup> [https://en.wikipedia.org/wiki/The\\_New\\_World\\_\(Torchwood\)](https://en.wikipedia.org/wiki/The_New_World_(Torchwood))

<sup>703</sup> Rebecca Williams (Editor), *Torchwood Declassified: Investigating Mainstream Cult Television* (Investigating Cult TV) Kindle Edition, I.B.Tauris; 1 edition (17 Sept. 2013) ASIN: B00L50AUHS

simply be that he is proverbially “well-read”! Some will speculate that it wasn’t just Davies that manifested these themes in “*Doctor Who*” and “*Torchwood*”; that he worked alongside numerous other writers. However, there is ample evidence to demonstrate that Davies took his roles of showrunner, head writer and executive producer very seriously and ran a very “tight ship” on his shows. He oversaw all scripts and oftentimes rewrote others to bring those scripts into line with his perspectives. In the book “*Doctor Who: The Writer’s Tale: The Final Chapter*”, he explained: ***“If only people knew how much of that I wrote! (...) People know that I polish stuff, but they think that polishing means adding a gag or an epigram, not writing half the script.”***<sup>704</sup>

I have no direct proof that Russell T. Davies had or has insider knowledge into the machinations of the global agenda. That said, there is one little curio that I plucked from the pages of his “*Writer’s Tale*” autobiography that, whilst far from being evidence of an agenda connection, I offer for your consideration anyway. Russell T. Davies was offered an OBE which he subsequently accepted. He did ponder the decision beforehand and documents this in his book. However, this story actually offered up some fascinating insight into his family background and associations.

***“I really don’t know. I am torn. TORN! The ‘British Empire’, for God’s sake! But it would make my father happy. (...) I really think its nonsense, and I’m not sure if I think it’s wrong. (...) Maybe I’ve been offered it because my parents helped to abduct a spy. (...) It was back in the ‘50s. My mum and dad were very big in Swansea Rugby Club, it was their whole life, and there was a visiting team from... er, here I get vague. Romania? Somewhere like that. My mum and dad could both speak French, which was the only language they all had in common, so they were enlisted as translators. Some men from the Foreign Office came to our house. They said that one of the Rugby team wanted to defect, and it was ‘in our interest’ that he did so. (Okay, I’m making up the ‘spy’ bit, but its close!) So they arranged the whole thing. One night, there was a big do for the visiting team at some posh hotel in Gower. At a certain time, my mum had to keep the blokes in charge talking, while my father was instructed to take The Man out into the gardens for a walk and a chat, which he did, and then men leapt from the bushes, bundled The Man away, and that was that. Disappeared into the night. Ever since then, to this day, my parents have received Christmas cards off the Foreign***

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<sup>704</sup> Russell T Davies & Benjamin Cook, “*Doctor Who: The Writer’s Tale: The Final Chapter*”, BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X (pg. 130)

***Office. I only found this out because, when I was 13 or 14, I saw one of the cards and said 'What's this for?' I'm from a family of spies!***<sup>705</sup>

It is also worth noting that Davis' long-term partner, Andrew Smith, worked as a civil servant<sup>706</sup> and that his mother, father and grandfather were teachers.<sup>707</sup> [Author's notes: Those people who have studied the global agenda in-depth will recognise the significance that these job positions can sometimes have.] Davies also studied at Oxford University<sup>708</sup> - which is a known hotbed of elite shenanigans, masonic networks, secretive organisations (such as the Rhodes-Milner "Circle"<sup>709</sup>), bizarre (borderline occult) rituals<sup>710</sup> and so on. Let us also not forget that MI6 has historically recruited operatives from institutions like Oxford University. ***"[...] Academic centres have long acted as "honeypot" recruitment grounds for the likes of MI6 and the KGB (now the FSB). It is no secret Oxford, Cambridge (and in the US, Harvard and Yale) are proven pathways to government - and so a portal (albeit a shadowy one) has existed between the worlds of espionage and politics."***<sup>711</sup>

On a connected note, one of the men who played a pivotal role in bringing about the creation of "Doctor Who" in 1963 had a background in the British Intelligence services. Albert Eric Maschwitz (aka Holt Marvell) was an English entertainer, writer, broadcaster and broadcasting executive. He joined the BBC in 1926. According to Wikipedia, ***"From August 1939, he was a postal censor in Liverpool. From November 1939, he served with the Secret Intelligence Service (SIS)/MI-6 D Section (sabotage). In 1940, he briefly worked to establish a resistance organization in Beverley, Yorkshire, and for Army Welfare in London before being assigned to the Special Operations Executive (SOE). In 1940 he was commissioned into the Intelligence Corps. He was then sent to New York City to work for the British Security Coordination (BSC). In 1942, he returned to London, briefly supervising radio programmes for the troops. He then transferred to the Political***

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<sup>705</sup> Ibid. (pg. 390)

<sup>706</sup> Ibid. (pg. 435)

<sup>707</sup> Ibid. (pg. 483)

<sup>708</sup> Ibid. (pg. 269)

<sup>709</sup> David Guyatt, "The New World Order & Elite Think Tanks – Part Two" - [http://www.deepblacklies.co.uk/new\\_world\\_order\\_2.htm](http://www.deepblacklies.co.uk/new_world_order_2.htm)

<sup>710</sup> See: Michael Ashcroft & Isabel Oakeshott, Call Me Dave: The Unauthorised Biography of David Cameron, Biteback Publishing (5 Oct. 2015) ISBN-10: 1849549141 / ISBN-13: 978-1849549141

<sup>711</sup> Anna Doble, "Spy college: secret agent recruiting hotspots", 02 July 2010 - <http://www.channel4.com/news/articles/world/americas/spy+college+secret+agent+recruiting+hotspots/3698242.html>

**Warfare Executive (PWE). He ended the war as chief broadcasting officer with the 21st Army Group, leaving the army as a Lieutenant-Colonel. Maschwitz, along with Major John Macmillan, (members of "No 1 Field Broadcasting Unit") was responsible for taking over the "Reichssender Hamburg" on 3 May 1945. (See p. 50 "Die Briten in Hamburg", Ahrens, 2011, Döllin und Galitz Verlag)."**<sup>712</sup> From 1958, he returned to the BBC as Head of Television Light Entertainment. By 1962, he was assistant to the Controller of Programmes. **"Maschwitz, then the head of Light Entertainment at the BBC, commissioned Donald Wilson, then Head of BBC Serial Dramas, to research the possibility of producing science fiction programmes. Alice Frick and Donald Bull of the BBC Survey Group then prepared a report which was then handed into Donald Wilson. The report presented an overview of the genre and laid much of the groundwork for Doctor Who. A follow up report was written by John Braybon on the sort of stories that might provide inspiration for a BBC produced science fiction show. This report would also lay much of the groundwork for Doctor Who."**<sup>713</sup> Maschwitz left the BBC to join rival ITV in 1963.

## Red Roses, Rituals & Secret Societies

Russell T. Davies has made no secret about the fact that he likes the name Rose and has tried to use it wherever he can in his writing.<sup>714</sup> The rose is a highly significant symbol in religion and faith-based organisations and societies, as well as ritualistic, occult and alchemical teachings and practices. According to Peter Levenda, in *"Sinister Forces – Book Three"*, **"organizations such as the Ordo Templi Orientis, the Brotherhood of Saturn, and so many others believed that there was a sexual secret at the heart of occult literature, concealed behind symbols and archaic references to the Rose and the Cross, the Dew, the Red Tincture, etc. Biological functions from menstruation to ejaculation were examined carefully and compared to steps in the alchemical process."**<sup>715</sup> The Rose is analogous with virginity and menstruation. By extension, the symbolism equates with the bloodletting ritual or "blood sacrifice". Take the Christian Eucharist, for example,

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<sup>712</sup> Eric Maschwitz, Wikipedia - [https://en.wikipedia.org/wiki/Eric\\_Maschwitz](https://en.wikipedia.org/wiki/Eric_Maschwitz)

<sup>713</sup> Terence Towles Canote, "The 50th Anniversary of Doctor Who", A Shroud of Thoughts, Saturday, 23 November 2013 - <http://mercurie.blogspot.co.uk/2013/11/the-50th-anniversary-of-doctor-who.html> See also: [PDF]Doctor Who 50th anniversary - BBC download - [http://downloads.bbc.co.uk/myponion/en/prospero\\_dec\\_2013.pdf](http://downloads.bbc.co.uk/myponion/en/prospero_dec_2013.pdf)

<sup>714</sup> Russell T Davies & Benjamin Cook, "Doctor Who: The Writer's Tale: The Final Chapter", BBC Books, Jan 2010 - ISBN-13: 978-1846078613 / ISBN-10: 184607861X See also: Graham Eveleigh, "Where Have I Seen That Before? Rose Finds Her Man" - <https://grahameveleigh.wordpress.com/2015/05/05/where-have-i-seen-that-before-rose-finds-her-man/>

<sup>715</sup> Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pg. 384)

which is a celebration of sacrifice where the congregation metaphorically eat the flesh and drink the blood of “Christ”. The rose combined with either (or both) the cross and heart are often seen in images containing Christ. Examples include the Sacred Heart or “Most Sacred Heart of Jesus”<sup>716</sup> and the variant Rosicrucian “Rosy Cross”<sup>717</sup> (also called Rose Cross and Rose Croix). The Order of the Rose Croix is the English equivalent of the Ancient and Accepted or Scottish Rite. The “Red” and “Rose” motif is also apparent in organisations such as the ‘Order of the Red Cross’ (which ***“moves on to the Order of the Knights of Malta, then Order of the Knight Templar Commandery. Once you are a Knight Templar, you gain entrance to the Order of the Red Cross of Constantine.”***<sup>718</sup>)

It is also curious that Russell T. Davies gave his “Doctor Who” character, Rose, the surname “Tyler” – a theme he had already introduced to “Doctor Who” several years before when he created another “Tyler” family for his “Doctor Who Virgin New Adventures” novel, “Damaged Goods”.<sup>719</sup> According to Wikipedia, a ***“Tyler (or Tiler) is the name of the office of outer guard of a Masonic Lodge. Early speculative Masonic lodges met in rooms in taverns and other public meeting places, and all Lodges appoint a Tyler to guard the door from unqualified, malicious or simply curious people. He is also responsible for ensuring that candidates for ceremonies in the lodge have been properly prepared. Although an Officer of the Lodge and often a highly experienced Past Master, he may be considered akin to a sergeant: In some cases the Tyler may not even be a member of the lodge, but a mason from another lodge employed for the purpose.”***<sup>720</sup>

In his excellent book, “The Murder of Reality”, Pierre Sabak reveals multiple levels of meaning to the word Tyler. ***“On closer inspection, ‘Tyler’ is derived from the Old Semitic noun ‘tara (a)’ (a door or gate) and informs the Modern Hebrew appellation ‘talaa’ (a doorkeeper). The Masonic word ‘Tyler’ is used as a verb (to close) the door as well as a noun for (the doorman) himself. Rendition of ‘Tyler’ is consistent in Arabic with ‘taila or talla’ (to bring out). Ritualistically ‘taraa’ (door) is a symbol of the votive and distinguishes ‘tale’ (lamb) recognizant with ‘le’taher’ (to cleanse). [...] The portal is cryptic in Masonry of a coffin lid or***

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<sup>716</sup> Sacred Heart - [https://en.wikipedia.org/wiki/Sacred\\_Heart#/media/File:S\\_CORDIS\\_IESU\\_SEVEREN-ENTE.jpg](https://en.wikipedia.org/wiki/Sacred_Heart#/media/File:S_CORDIS_IESU_SEVEREN-ENTE.jpg)

<sup>717</sup> Rosy Cross - [https://en.wikipedia.org/wiki/Rosy\\_Cross](https://en.wikipedia.org/wiki/Rosy_Cross)

<sup>718</sup> G.I. Joe, “Knights of Malta - Famous Freemasons: Sammy Davis Jr.”, April 29, 2010 - <http://www.conspirazzi.com/tag/knights-of-malta/>

<sup>719</sup> [https://en.wikipedia.org/wiki/Russell\\_T\\_Davies#Adult\\_television\\_career\\_.281994.E2.80.932004.29](https://en.wikipedia.org/wiki/Russell_T_Davies#Adult_television_career_.281994.E2.80.932004.29)

<sup>720</sup> Tyler (Masonic) - [https://en.wikipedia.org/wiki/Tyler\\_\(Masonic\)](https://en.wikipedia.org/wiki/Tyler_(Masonic))

**doorway to the Underworld and parallels sacred knowledge, appertaining to heaven, privy to the Tyler. Connections between the doorframe and expiation of the lamb is encumbent with the ritual of the Passover. [...] Sacramental blood of the innocent lamb (child) is spread upon the lintel of the doorframe – a metaphor of death and initiation (rebirth) [...]**<sup>721</sup>

Curiously, when “*Doctor Who*” returned to television screens in 2005, the quasi-sci-fi / time travel series “*Life on Mars*” was already hot on its trail and actually made it to air on the BBC as a result of the success of “*Doctor Who*” (with sizeable help from “*Doctor Who*” commissioning editor Jane Tranter and executive producer Julie Gardner, I might add!) The script for the pilot episode of “*Life on Mars*” had been floating around UK television networks since approximately 1999. Before “*Doctor Who*” returned, “*Life on Mars*” was pitched to the BBC (who commissioned the initial script), but ultimately rejected by them. In the documentary “*Take a Look at the Lawman – Part 1*”, co-creator and writer Mathew Graham (the same Mathew Graham who I previously cited as the writer of the Olympic-themed, “*Doctor Who*” episode “*Fear Her*”) explained how the show ended up being fully commissioned by the BBC. ***“We took it to the BBC (again) and we took it to Julie Gardner at BBC Wales. Now Julie had just started making Doctor Who which hadn’t actually come out yet. So she was already out on a limb doing Doctor Who and probably feeling, I should think, quite exposed and like she was taking a big gamble and suddenly there was a time-travelling show and I remember thinking ‘Ok, she’s not gonna go for it.’ She’s gonna say ‘no boys, two time-travel shows on the slate was just too many.’ But, bless her heart, she didn’t. She loved it, she had immediate faith in us and took it straight to Jane Tranter at the BBC and I think we got a green light within, I don’t know, three or four weeks and we’d spent seven years taking this round! [...] They wanted us on the screen in the autumn of 2005 and then that got moved back.”***

Why is this significant? Well, the lead character is named Sam Tyler – another Tyler as the main character on a primetime BBC television programme. “*Life on Mars*” contained several nods to freemasonry – with the second series of its spin-off series “*Ashes to Ashes*” featuring a multi-episode story arc about freemasons at the highest levels of the police force and a covert heist / operation tagged “*Operation Rose*.” Like Rose Tyler, Sam Tyler achieves higher levels of knowledge by journeying through time. However, Sam Tyler is sent on his journey of discovery

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<sup>721</sup> Pierre Sabak, “The Murder of Reality: Hidden Symbolism of the Dragon (Serpentigena)”, Serpentigena Publications; First Edition (Mar. 2010) ISBN-10: 0956405304 / ISBN-13: 978-0956405302 (pg. 233)

via a blunt-force trauma to the head caused by a car accident. On a connected note to the “*Doctor Who*” / 7/7 paradigm, Gene Hunt’s iconic (rose) red Quattro car (seen in the spin-off “*Ashes to Ashes*”) has the license plate JLY 75IV.<sup>722</sup> A number of alternative knowledge discussion forums have noted that the plate’s initial letters and number 7 may allude to July 7<sup>th</sup> (and thus 7/7).<sup>723</sup> This synchronicity could be extended to include the subsequent number 5 (as the year of 7/7 – 2005) and the IV (as the Roman numerals for the number 4 and thus the number of “bombs” / explosions on 7/7. Unlike the foreshadowing of 7/7 in “*Doctor Who*”, “*Ashes to Ashes*” was conceived of and filmed well after the events of 7/7. If the number plate combination was intended as an allusion to 7/7, it only serves to reinforce the notion of those events in the mainstream public’s collective consciousness.

Returning to the themes associated with a “Tyler” (as discussed by Pierre Sabak in “*The Murder of Reality*”), with “Rose Tyler” we essentially have an innocent (departing childhood into adulthood) who makes a sacrifice (by leaving her home, family and life) to pass through a doorway or portal in space/time to gain (sacred) knowledge of the universe (the heavens). In a sense, she is not only making a sacrifice but she is the actual sacrifice to The Doctor. Pierre Sabak notes that ***“Enactment of the ‘Sabu’ot’ sacrament adjoins the offering of the lamb (child) in relation to Shabtay (Saturn). Saturn’s veiled appearance illustrates his secret rites, accorded to the grim reaper – a harvester of souls specified as an angel of death.”***<sup>724</sup> Remember that Tyler connects with the sacrament of the innocent lamb. This is particularly salient given that the character of The Doctor is effectively an analogy of the deified Saturn god... but more on that subject shortly!

The notion of Rose (red) Tyler passing through a portal in dimensional time and space is analogous with Dorothy and the Ruby Slippers in the occult / mind control-associated “*Wizard of Oz*” narrative. Like Dorothy, Rose’s trip in the TARDIS is akin to a journey to OZ. OZ is intrinsically (via the – over the – rainbow bridge) an analogy for Saturn. The Ruby (another form of red) Slippers also connect to both Eastern religions and Western occultism via the veneration of this particular precious stone. This possibly explains why Noel Langley (screenplay writer of the 1939 MGM movie version of “*The Wizard of Oz*”) changed the colour of the slippers in Frank L. Baum’s novel (they were originally silver (alchemical!?) in the

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<sup>722</sup> [https://upload.wikimedia.org/wikipedia/commons/c/ce/Ashes\\_to\\_ashes\\_quattro\\_tvc.JPG](https://upload.wikimedia.org/wikipedia/commons/c/ce/Ashes_to_ashes_quattro_tvc.JPG)

<sup>723</sup> <http://forum.davidicke.com/showthread.php?t=110738>

<sup>724</sup> Pierre Sabak, “The Murder of Reality: Hidden Symbolism of the Dragon (Serpentigena)”, Serpentigena Publications; First Edition (Mar. 2010) ISBN-10: 0956405304 / ISBN-13: 978-0956405302 (pg. 255)

book) to ruby red for the movie. It is also worth reminding ourselves of the role of the portal in the Babalon / Alamantra / Amalantrah working, how this connects with arch-occultist Aleister Crowley, and the associated imagery of “The Scarlet Woman”. Aleister Crowley’s Thelema doctrine (a one page document) is known as “*Liber OZ*”. The document is also known as “Book 77” – which brings up any number of synchronicities with 7/7 and the key Saturn worship number “7”.

***“Crowley believed Pan to be the Wizard of Oz, and attributed to him the number 77. The Z within the circle literally ‘spells’ out Oz, and the letter Z itself is made up of two 7s, one right side up and the other upside down (just look at the old Zellers logo).”***<sup>725</sup> The reflected/inverted “7” is occult in nature.

“*Doctor Who*” is metaphorically populated with Crowley’s red/ “Scarlet women”. Catherine Tate, who played companion Donna Noble (Nobility), is a “red-headed” woman. Donna receives a “free” psychic reading for being “red-haired” in the episode “*Turn Left*”. When Donna meets her death / destiny in the episode she is wearing a red coloured top. In the episode, we see what would have happened to Donna had she not taken the “left-handed path” (which is synonymous with the occult teachings of Crowley) and met The Doctor. The story also involves her encounter with Rose (red) Tyler who disappears and reappears via a portal to another dimension (echoes of the Alamantra / Amalantrah Working.) Red is a prominent colour throughout Rose’s first season on the show. The colour of her clothes, the décor of her home and bedroom, even the colour scheme of the department store in which she initially works, reflects her “Red Rose” namesake. In the 2008 Christmas special, “*The Next Doctor*”, we meet the characters “Rosita” (Rose) and the darkly-powerful Miss Hartigan. Hartigan appears throughout the episode dressed in a red gown (another Scarlet Woman.) The Eleventh Doctor’s first companion, Amelia Pond, was played by red-head Karen Gillan. Amelia Pond often appears dressed in red t-shirts and tops.<sup>726</sup> The name Amelia originates from the Germanic term Amal or Amala (as in Amalantrah) – meaning work or working (as in ritual).<sup>727</sup> The “red” motif went from the sublime to the ridiculous when the character of Clara (Oswin) Oswald was introduced in “*Doctor Who*” – although I should note that both she and Amelia Pond arrived after Russell T. Davies’ tenure on the show. In her first episode (“*Asylum of the Daleks*”) Clara wears a red dress

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<sup>725</sup> Jake Kotze, “The Brave New World Order” - <http://www.thebravenewworldorder.blogspot.com/> See also: Eric Dubay, “The Atlantean Conspiracy (Final Edition)”, lulu.com (23 Nov. 2009) ISBN-10: 1304634396 / ISBN-13: 978-1304634399 (pg. 202)

<sup>726</sup> <http://wearpinkwednesdays.com/wp-content/uploads/2012/08/936full-karen-gillan.jpg> & <http://lovelace-media.imgix.net/uploads/344/69d03c00-0743-0132-705a-0add9426c766.png?w=670&fit=max&auto=format&q=70>

<sup>727</sup> Name Element AMAL - <http://www.behindthename.com/element/amal>

throughout.<sup>728</sup> When we see the next incarnation of the character in Victorian London (“*The Snowmen*”) she is wearing a red dress.<sup>729</sup> The next time she is properly introduced (in the episode “*The Bells of Saint John*”) she is wearing a red dress!<sup>730</sup> In fact, the pattern pretty much follows throughout: “*Rings of Akhaten*” (red wool coat in the graveyard<sup>731</sup>), “*Journey to the Centre of the TARDIS*” (red dress<sup>732</sup>), “*Nightmare in Silver*” (skirt with red roses<sup>733</sup>), “*The Day of the Doctor*” (red dress<sup>734</sup>), “*The Time of the Doctor*” (red tartan skirt<sup>735</sup>), “*Into the Dalek*” (at least two red tops<sup>736</sup>), “*The Robots of Sherwood*” (red dress<sup>737</sup>), “*Time Heist*” (a very dark red suit<sup>738</sup>), “*The Caretaker*” (red blouse<sup>739</sup>), “*Flatline*” (red checked shirt<sup>740</sup>), the list goes on!

Immortality and infinity often motivate belief systems and rituals (particularly occult.) In that regard, I find it interesting that (in Western culture) the colour amaranth (pinkish-red) is symbolic of infinity and life cycles.<sup>741</sup> According to Wikipedia: “**Amaranth is a reddish-rose color that is a representation of the color of the flower of the amaranth plant.**”<sup>742</sup> It is also worth considering that Rose Tyler acquires god-like abilities (immortality and infinity) when she absorbs the “time vortex” and becomes the “bad wolf” in the season one finale. She is able to take matter and unravel its atomic structure. She also brings Captain Jack Harkness back from the dead. The Doctor comments that such abilities could consume her. Rose describes the sensation as “**burning**” her. Her transformation (combined with the “red rose” motifs of her character) is reminiscent of the Rosicrucian motto: “***Ignē Natura Renovatur Integra (Latin) By fire nature is restored in purity, or pure matter is restored by spirit; the medieval Rosicrucian motto signifying that the***

<sup>728</sup> <https://s-media-cache-ak0.pinimg.com/736x/21/dc/d1/21dcd119d0fa79245a4e95d0065b50be.jpg>

<sup>729</sup> <https://s-media-cache-ak0.pinimg.com/236x/e5/6a/e0/e56ae09bc549ed1098f3844c5616e97f.jpg>

<sup>730</sup> <https://s-media-cache-ak0.pinimg.com/736x/4d/29/3f/4d293fbc96975f463c47639a1c7891e0.jpg>

<sup>731</sup> [http://ic.pics.livejournal.com/sherlockwho22/56468856/10179/10179\\_original.jpg](http://ic.pics.livejournal.com/sherlockwho22/56468856/10179/10179_original.jpg)

<sup>732</sup> <https://s-media-cache-ak0.pinimg.com/236x/e6/45/cd/e645cdfd7fd11f5bf60a83b904361122.jpg>

<sup>733</sup> <http://incoherent.net/wp-content/uploads/2013/05/DWNISClaraGun.jpg>

<sup>734</sup> [http://33.media.tumblr.com/f02132fbcd158b07ef6de76f4896b554/tumblr\\_inline\\_mvnskBAff1qclmih.png](http://33.media.tumblr.com/f02132fbcd158b07ef6de76f4896b554/tumblr_inline_mvnskBAff1qclmih.png)

<sup>735</sup> <http://www.geekyhostess.com/wp-content/uploads/2013/12/Clara.jpg>

<sup>736</sup> <https://s-media-cache-ak0.pinimg.com/736x/d0/6b/18/d06b182593776a13ccd6f0638b84e7ae.jpg> & <https://romanaramblings.files.wordpress.com/2014/08/doctor-who-into-the-dalek-clara-danny-rule-against-soldiers.jpg?w=605>

<sup>737</sup> <https://s-media-cache-ak0.pinimg.com/736x/f5/55/2f/f5552f7324a7516ce19f52a3cd4d382.jpg>

<sup>738</sup> <https://romanaramblings.files.wordpress.com/2014/09/doctor-who-time-heist-clara-heels.jpg>

<sup>739</sup> <https://s-media-cache-ak0.pinimg.com/236x/9a/cf/7a/9acf7a4b64bbde4d7ad90e62d69b3fdb.jpg>

<sup>740</sup> <https://assets.wornon.tv/uploads/2014/10/claras-green-moto-coat.jpg>

<sup>741</sup> [https://en.wikipedia.org/wiki/Immortality#Life-extending\\_substances](https://en.wikipedia.org/wiki/Immortality#Life-extending_substances)

<sup>742</sup> [https://en.wikipedia.org/wiki/Amaranth\\_\(color\)](https://en.wikipedia.org/wiki/Amaranth_(color))

***working of the inner fire of the spirit, when operating free and unchained by its surrounding veils, reduces these veils into oneness with itself, so that pure, complete, or original nature is restored to its primordial essence. Thus, in its application to the human being, when a person lives entirely in the light or fire of the spirit or god within, all his veils of consciousness coalesce with the inner fire, so that his original spiritual being is restored and he becomes a god-man.***<sup>743</sup>

Remember also that Rose Tyler literally receives a “trial by fire” when she decides to help The Doctor in the burning lair of the Nestene Consciousness in her introductory episode.

One final note, that may shed some light on the inclusion of the “Bad Wolf” narrative theme throughout Russell T. Davies tenure on “*Doctor Who*”, once again connects Rose Tyler back to the blood red and sacrificial lamb motifs. Quite simply, the Big Bad Wolf evokes the Little Red Riding Hood narrative! Rose Tyler is the “*wolf in sheep’s clothing*”. Overall, it is a very simple, perhaps unnoticed, but highly effective use of a classic archetype – one that would immediately register with the subconscious of any attentive younger viewer. And we wonder why “*Doctor Who*” is so popular with kids and adults alike, eh!? Moreover, it demonstrates how such dark and ritualistic themes can so easily be buried beneath seemingly innocent memes to great effect. In view of this, we really do need to question the intentions of those people working behind the scenes on “*Doctor Who*”.

So far in this chapter, I have only examined some of the more generic themes and symbols on display in “*Doctor Who*”. However, at its heart, the show seems to be based upon a far more elusive arcane belief system – one that is apparently growing in contemporary popular culture and may even refer back to some of the earliest belief systems and archetypes in human history. It is known as “Saturn Worship” and, before I examine the huge influence that the phenomenon has had on “*Doctor Who*” (and seemingly all of science fiction, as you will see in the following chapters), it is vital to first understand the main aspects of this belief system in order to decode its symbolism and better comprehend the possible agendas behind the covert dissemination of this belief system in contemporary culture.

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<sup>743</sup> Igne Natura Renovatur Integra - [http://www.babylon.com/definition/Igne\\_Natura\\_Renovatur\\_Integra/English](http://www.babylon.com/definition/Igne_Natura_Renovatur_Integra/English)



## Chapter Nine: “Adventures in Time and Space”

*“Immortality leads the show's characters, from Omega to the Master, to madness and depression, an acceptance of death is always part of Doctor Who. [...] Making use of rhetorical and theological concepts of Chronos ('clock time') and Kairos ('God's time') to explore how the Doctor has faced his own moments of decision and judgement.”*

(Andrew Crome, "Religion and Doctor Who: Time and Relative Dimensions in Faith)

*“Movies represent an insidious indoctrination of the Peoples of the world into the Doctrine of the Mysteries. Children are especially susceptible.”*

(Bill Cooper, Majesty Twelve, 1997)

*“Low levels of reality are those frequented by the magician and the mystic, the psy-war expert and the advertising man. These are the levels upon which it is possible to exert some influence.”*

(Peter Levenda, Sinister Forces, Book Three: The Manson Secret)

## The Ring System

Saturn worship is based on a form of deification that has been personified by the celestial object we have come to know as the planet Saturn – with the concept of “Saturn” (either as a celestial object or as a variation of the deity) revered highly above other deified celestial bodies, even more so than our contemporary Sun and Moon. It is difficult to precisely ascertain when and how this belief began as there are contending views on the matter - although there are numerous ancient civilisations dating back thousands of years that allude to the possibility, but more on that in a moment. The contemporary concept has been buoyed by a detailed re-examination of our ancient mythologies in relation to the history of the planet Earth and the rest of our solar system.

A number of researchers assert that the ringed-planet Saturn may once have occupied a closer position to Earth in the solar system (according to mythology, Saturn was brightly visible from the Earth and occupied a relatively fixed polar-north position in the sky), that the Earth, Mars and Venus were somehow locked in a sort of celestial alignment with Saturn (with the added possibility that this group of celestial bodies may have actually once existed outside of our current solar system), that Saturn may once have been a small sub-brown dwarf star, etc. Some researchers believe that a period of (possibly catastrophic) upheaval reconfigured the solar system into its current alignment.<sup>744</sup> Contemporary “mainstream” science would have us believe that such large scale events haven’t occurred since the initial formation of the solar system. However, the research of the likes of Norman R. Bergrun (“*The Ringmakers of Saturn*”<sup>745</sup>), Immanuel Velikovsky (“*Worlds in Collision*”<sup>746</sup>), Dwardu Cardona (“*God Star*”<sup>747</sup>), and Wallace Thornhill and David Talbott (“*The Electric Universe*”<sup>748</sup> and “*The Thunderbolts Project*”<sup>749</sup>) suggest, to varying degrees, that this is perhaps not the case. Notions such as “The Electric Universe” model, the effects of plasma physics, and (even) so-called “hyper-dimensional” energy suggest the possibility that our solar system is in an ongoing

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<sup>744</sup> Troy D. McLachlan has written an interesting series of articles on this subject: <http://saturndeathcult.com/the-sturn-death-cult-part-1/a-timeless-age-in-a-purple-haze/>

<sup>745</sup> Norman R. Bergrun, “Ringmakers of Saturn”, The Pentland Press (August 1986) ISBN-10: 0946270333 / ISBN-13: 978-0946270330 See also: <http://www.ringmakersofsaturn.com/>

<sup>746</sup> Immanuel Velikovsky, “Worlds in Collision”, Paradigma Ltd (1 Oct. 2009) ISBN-10: 1906833117 / ISBN-13: 978-1906833114 See also: “The Immanuel Velikovsky Archive” <http://www.varchive.org/>

<sup>747</sup> Dwardu Cardona, “God Star”, Trafford Publishing (21 April 2006) ISBN-10: 1412083087 / ISBN-13: 978-1412083089

<sup>748</sup> Wallace Thornhill & David Talbott, “The Electric Universe”, Mikamar Publishing (24 May 2007) ISBN-10: 0977285138 / ISBN-13: 978-0977285136

<sup>749</sup> The Thunderbolts Project - <http://www.thunderbolts.info/wp/>

state of change. The Electric Universe model has come under substantial attack from mainstream scientific academia, principally because the model seems to rewrite substantial portions of mainstream science (such as physics, astronomy, geology, etc.), history and religion. Whatever one makes of the far-reaching implications, the model's most important impact relates to the current "laws of gravity" - with the model answering a number of questions about science that the current "laws of gravity" cannot satisfactorily answer. The documentary film "*Symbols of an Alien Sky*" (narrated by David Talbott) is one of the most accessible sources to begin to understand the role of the planets in relation to the Electric Universe model and how this has perhaps truly influenced world religion and mythology.<sup>750</sup> In the short film: "*Discourses on an Alien Sky #6 | When Saturn Ruled the World*" (taken from full "*Symbols of an Alien Sky*"), Talbott attempts to concisely explain the significance of Saturn.

***"The story of Saturn is creator. Saturn presiding over a lost golden age [with Saturn as a primeval sun. Saturn's preposterous location [was] at the celestial North Pole, around which the heavens visually turned. Saturn as the founding father of kings and Saturn as a dying or displaced god. [...] The god's connection to an immense crescent seen as a scythe or sickle turning in the sky. So too, the cosmic mountain from which Saturn was said to have once ruled the world and the planet god's role as divine ancestor of different nations all recounting the same core idea. [...] The myths appear to be much older than any recorded observations of planets. [...] By working with the points of cross cultural agreement, [...] the story says that in a former time, a central luminary, a motionless sun turned as a great wheel in the sky. But why an identification with the planet Saturn? It's said that this ancient power, the father of kings, presided over an age of natural abundance and cosmic harmony. But this story and its countless variations does not end well. It states that the world fell into confusion when the ruling god fled the theatre or tumbled from his appointed station. Then the hordes of chaos were set loose and all of creation slipped into a cosmic night. The gods themselves battling furiously in the heavens - the clash of the Titans. In the well-known Greek tradition, this was the story of the displaced god Kronos, the father of kings. Kronos was the Greek name for the planet Saturn. And yet, enigmatically, the same planet was also named Helios - The Sun [...] the shadow cast by Saturn reached across the millennia. Even today, our language retains the age-old cultural ambivalence towards this most ancient god. The word Saturnian***

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<sup>750</sup> [https://en.wikipedia.org/wiki/Golden\\_Age](https://en.wikipedia.org/wiki/Golden_Age)

***expresses the splendour of the Golden Age, while the word Saturnine reflects the melancholy of paradise lost.***<sup>751</sup>

Saturn worship became a key component of multiple cultures and belief systems. As a result, many religious deities and icons became associated with or variations of the deified Saturn. In some regards, Saturn symbolises cycles of death and rebirth or renewal, along with time and infinity or eternity. There is a recurring motif where Saturn and its derivations are associated with cycles of agriculture (the crops and the land) and the subsequent harvest. Saturn is a deity of stark contrasts – bestowing good fortune in some cases and acting as a harbinger of death and doom in others. A now defunct Wikipedia page described the Roman Saturn deity as the ***“God of Capitol, wealth, agriculture, liberation, and time.”***<sup>752</sup> The deified Saturn has (along with its variations) readily represented sun / star worship. In the fourth Century AD, Macrobius confirmed “Kronos” as the Sun.<sup>753</sup> The Greek name for the deified Saturn was “Cronus” – a cruel god associated with the death of mortals, depicted as carrying a scythe or sickle (the origin of the *“Old Father Time”* / New Year visage), and worshiped as the supreme ***“ruler of time”***.<sup>754</sup> A number of mainstream historical academics have gone out of their way to separate the terms “Kronos” and “Chronos” – citing two separate points of reference. The Greek variant spelling Cronus was transferred to the Roman Saturn, ***“whose myths were adapted for Latin literature and Roman art. In particular, Cronus's role in the genealogy of the Greek gods was transferred to Saturn.”***<sup>755</sup> Despite mainstream academic assertions, there is a sizeable degree of evidence linking the words Kronos, Chronos and Cronus to the same sources (the theme of *“time”* being the principle comparison.) Diodorus Siculus, when discussing the names given the planets by the Chaldeans noted that ***“the one called Cronos by the Greeks ... they [the Chaldeans] call the star of Helius.”***<sup>756</sup> The Greek name for the Sun was also Helios (or Helioides.) The Assyro Babylonians and the Chaldeans named both the Sun and the planet Saturn ***“Shamash”***.<sup>757</sup> Babylonians used the

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<sup>751</sup> “Discourses on an Alien Sky #6 | When Saturn Ruled the World” - [https://www.youtube.com/watch?v=3ibU\\_SLHCvW](https://www.youtube.com/watch?v=3ibU_SLHCvW)

<sup>752</sup> [https://en.wikipedia.org/wiki/Saturn\\_\(mythology\) - Mythology\\_of\\_Saturn](https://en.wikipedia.org/wiki/Saturn_(mythology) - Mythology_of_Saturn) (Note: This page no longer exists on Wikipedia)

<sup>753</sup> Ambrosius Theodosius Macrobius, Saturnalia, 1, 22, 8.

<sup>754</sup> The first line of the Wikipedia page for “Cronus” says: ***“In Greek mythology, Cronus, also known as Kronos (/ˈkroʊnəs/ or /ˈkroʊnəs/ from Greek: Κρόνος, krónos)”*** - <https://en.wikipedia.org/wiki/Cronus>

<sup>755</sup> [https://en.wikipedia.org/wiki/Saturn\\_\(mythology\) - Mythology\\_of\\_Saturn](https://en.wikipedia.org/wiki/Saturn_(mythology) - Mythology_of_Saturn) (Note: This page no longer exists on Wikipedia)

<sup>756</sup> Diodorus Siculus, Bibliotheca Historica, 11, 30, 3, - as translated by C. H. Oldfather, Loeb Classical Library

<sup>757</sup> Thompson, Reports of the Magicians and Astrologers of Nineveh and Babylon, 11, p. xxv ff., as cited by Morris Jastrow Jr., “Sun and Saturn”, in the Revue D’Assyriologie et D’Archeologie Orientale, Paris, September, 1910 (pg. 163.)

term: **"(Mul) Lu-Bat Sag-Uš Mul (il) Samas su-u"** – which translated means (as asserted by academic Morris Jastrow Jr.) **"The planet Saturn is Shamash."**<sup>758</sup>

Shamash was comparable with the Egyptian god Ra. The ancient Egyptian Temu-Ra (and "Atum" for that matter) was the same as Shamash-Saturn.<sup>759</sup> Cathy Burns, in *"Masonic and Occult Symbols Illustrated"*, equated the Egyptian Osiris (therefore also tying in the all-seeing eye / sun motif) with the deified Saturn and its variants. **"Since the all-seeing eye represents the Egyptian Osiris, let's look at who Osiris is. He committed incest with his sister, Isis, which resulted in the birth of Horus the Egyptian god of the dead as well as a Sun God. Osiris is known by many other names in other countries. In Thrace and Greece, he is known as Dionysus, the god of pleasures and of partying and wine. Festivals held in Dionysus' honor often resulted in human sacrifices and orgiastic sexual rites. The Phrygians know Osiris as Sabasius where he is honored as the solar deity (a sun god) who was represented by horns and his emblem was a serpent. In other places, he is known by other names: Deouis, The Boy Jupiter, The Centaur, Orion, Saturn, The Boy Plutus, Iswara, The Winged One, Nimrod, Adoni, Hermes, Prometheus, Poseidon, Butes, Dardanus, Himeros, Imbors, Iasius, Zeus, Iacchus, Hu, Thor, Serapis, Ormuzd, Apollo, Thammuz, Atus, Hercules, Shiva, Moloch, and believe it or not, BAAL!"**<sup>760</sup>

Researcher Immanuel Velikovsky wrote, **"The Osirian mysteries, the wailing for Tammuz, all refer to the transformation of Saturn during and following the Deluge. Osiris was not a king but the planet Saturn, Kronos of the Greeks, Tammuz of the Babylonians. The Babylonians called Saturn "the Star of Tammuz." After the Deluge Saturn was invisible (the sky was covered for a long time by clouds of volcanic dust) and the Egyptians cried for Osiris, and the Babylonians cried for Tammuz. Isis (Jupiter at that time) went in search of her husband, and Ishtar (also Jupiter at that early time) went to the netherworld to find her husband Tammuz."**<sup>761</sup> Dwardu Cardona also considered Osiris in this regard. **"Ra, as Temu, was also the sun of night, so that Osiris could not have**

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<sup>758</sup> Morris Jastrow Jr., "Sun and Saturn," (see note \* 2 1), p. 163. (NOTE: On the name "(Mul) Lu-Bat Sag-us" for Saturn, see Morris Jastrow Jr., "Sign and Name for Planet in Babylonian," in the Proceedings of the American Philosophical Society, Vol 47, p. 155 ff.

<sup>759</sup> William Mullen, "A Reading of the Pyramid Texts" - Winter 1973 issue of Pensee (pg. 14 ff)

<sup>760</sup> Cathy Burns, "Masonic and Occult Symbols Illustrated", Sharing (Oct. 1998) ISBN-10: 1891117122 / ISBN-13: 978-1891117121 (pg. 359)

<sup>761</sup> Immanuel Velikovsky, "In The Beginning - PART II: SATURN AND THE FLOOD", The Worship of Saturn - <http://www.varchive.org/itb/satwor.htm> See also: William Mullen, "A Reading of the Pyramid Texts," in the Winter, 1973, issue of Pensee, p. 13; Immanuel Velikovsky (op. cit, p. 174.)

**been anterior to him. Mariette-Bey's contention is also shared by E. A. Wallis Budge who informs us: "The Egyptian texts suggest that in late times the Sun-god of night may have been regarded as a form of Osiris."**<sup>762</sup> There are images of Osiris standing in judgement of dead souls in the underworld, adorned with a sacred flail and sickle or lituus.) Osiris was also god of the earth, agriculture, and vegetation.<sup>763</sup> Egyptian mythology becomes even more confused and contradictory when we look at the mythological Isis. Traditionally, Isis is portrayed as Osiris' wife (she was also apparently his sister!) and the daughter of Geb, god of the Earth, and Nut, goddess of the Sky. However, she was also called Saturn's eldest daughter. **"Diodorus writes of a famous inscription carved on a column at Nysa, in Arabia, wherein Isis described herself as follows: "I am Isis, Queen of this country. I was instructed by Mercury. No one can destroy the laws which I have established. I am the eldest daughter of Saturn, most ancient of the gods. I am the wife and sister of Osiris the King. I first made known to mortals the use of wheat."**<sup>764</sup> (Author's Notes: It is interesting that Isis connects herself to the Saturnian themes of the land and the harvest via "wheat") Based on this quote, Isis is seemingly the daughter of Saturn. Yet other sources (based on the interpretation of Osiris as Saturn) also make Isis the sister and wife of Saturn. How can this be when students of Egyptian mythology equate Isis with Jupiter? This is just one example of the many contradictions associated with the deified Saturn.

In Roman mythology, the central point of worship for the god Saturn was The Temple of Saturn which stood **"at the foot of the Capitoline Hill in the western end of the Forum Romanum in Rome, Italy."**<sup>765</sup> Rome was then known to the Romans as "Saturnia" or "City of Saturn".<sup>766</sup> Nowadays, Rome is readily cited as the home of the Pope and the Catholic Church. Notably, the name of the U.S. seat of power, "Capitol Hill", was **"chosen by the founders of the US in emulation of the ancient Roman location."**<sup>767</sup> Ad-Dimisqui documented that the **"temple of Saturn was built in the form of a hexagon, black [was] the colour of the stone work and**

<sup>762</sup> Dwardu Cardona, "The Sun of Night", 1977 - <http://saturniancosmology.org/files/cdrom/journals/kronos/vol0301/031sun.htm> See also: E. A. Wallis Budge, Osiris and the Egyptian Resurrection, (see note #37), Vol 1, p. 21.

<sup>763</sup> <http://www.irishoriginsofcivilization.com/appendices/druidicsymbolism.html>

<sup>764</sup> Albert Pike, Morals and Dogma : Scottish Rite in Freemasonry, lulu.com (3 Aug. 2013) ISBN-10: 1304291901 / ISBN-13: 978-1304291905 (pg. 289) See also: <http://www.sacred-texts.com/eso/sta/sta10.htm>

<sup>765</sup> [http://en.wikipedia.org/wiki/Temple\\_of\\_Saturn](http://en.wikipedia.org/wiki/Temple_of_Saturn) See also: Macrobius Saturnalia I 7. Cited by D. Briquel "Jupiter, Saturn et le Capitole. Essai de comparaison indoeuropéenne" in Revue de l'histoire des religions, 1981, p. 143.

<sup>766</sup> Eric Dubay, "Schools, Courts, Churches and the Cult of Saturn", JULY 18, 2014 - <http://www.atlanteanconspiracy.com/2014/07/school-court-church-cult.html> See also: Fritz Springmeier, "Bloodlines of the Illuminati"

<sup>767</sup> [https://en.wikipedia.org/wiki/Capitoline\\_Hill](https://en.wikipedia.org/wiki/Capitoline_Hill)

**the curtains.**<sup>768</sup> The Temple housed a statue to Saturn, dressed in a red cloak and brought out of the temple for ritual processions.<sup>769</sup> The Festival of Saturnalia (held from December 17 on the Julian calendar) was celebrated with a sacrifice at the Temple of Saturn. ***“The revelries of Saturnalia were supposed to reflect the conditions of the lost mythical age, not all of them desirable.”***<sup>770</sup> A good number of the festivities celebrated around the Winter Solstice period have their partial origins in the Festival of Saturnalia. One, still celebrated today, is Christmas.

During Saturnalia, ***“human-shaped delicacies were consumed and jovial singing was performed in the streets, which makes it a “precursor of modern gingerbread man” and carolling.”***<sup>771</sup> ***“In old Dutch, the origin of “Sinterklaas” is to be found in the starry sky, where in North European star lore he played a major role long before Christianity. [...] St Nicholas is accompanied in the Eastern Alps by a black devil who has a cane to punish bad children. [...] That the terms Santa and Satan equal each other by exchanging only one letter suggests that they are closely related as it happens often with great antagonists. The Dutch Sinterklaas might etymologically be related to Sintflut (deluge) which in ancient star lore represented the flood of stars of the Milky Way. [...] The shaft or chimney through which Santa comes when invading the houses [...] also points to the celestial smith, Hephaistos / Vulcan, or the demiurges in the Ogygian cave of Saturn / Chronos, from which Satyr and Satan etymologically and astromythologically derive.”***<sup>772</sup> The previous quote noted the Saturn / Satan connections. In this regard, I should also briefly mention another horned tempter: the Satyr Pan. Manly P. Hall, in *“The Secret Teachings of All Ages”* wrote ***“Pan was a composite creature, the upper part – with the exception of his horns – being human, and the lower part in the form of a goat. (...) The pipes of Pan signify the natural harmony of the spheres, and the god himself is a symbol of Saturn***

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<sup>768</sup> MONOTHEISM: OCCULT ZIONISM VII: HEXAGRAMS AND COMETS - <https://infrakshun.wordpress.com/tag/monotheism/>

<sup>769</sup> Dominique. Briquel "Jupiter, Saturn et le Capitol. Essai de comparaison indoeuropéenne" in *Revue de l'histoire des religions*, 1981 (pg. 155)

<sup>770</sup> <http://en.wikipedia.org/wiki/Saturnalia>

<sup>771</sup> <http://en.wikipedia.org/wiki/Saturnalia>

<sup>772</sup> "Santa´s Origin - CONSIDERATION OF THE ORIGIN OF SANTA CLAUS" - <http://www.rkdn.org/alternative/santa.asp>  
See also; ***“There is a devil, called Percht, Bartl, Krampus, Knecht Ruprecht, or Rotsohler, accompanying Santa Claus in the European Alps. He shows the pre-Christian origin of this custom as a daemon trabant, who wears a costume with horseshoe, basket, and chains, acting as a traditional symbol for the coming of winter. At some rural places in Austria’s Styria, people still play at Krampus game in the theatre and show his origin from former God Odin/Wotan.”***

***because this planet is enthroned in Capricorn, whose emblem is a goat***<sup>773</sup>

Masonic authors, such as J.S. Ward, regularly associate Saturn with Satan. ***“Saturn [...] is the Satan, the Tempter, or rather the Tester. His function is to chastise and tame the unruly passions in the primitive man.”***<sup>774</sup>

The sleigh or sledge that is associated with Santa Claus / Father Christmas is depicted carrying a sun symbol in some ancient petroglyphs.<sup>775</sup> The star-capped Christmas tree is also analogous with the sun-capped pyramid / obelisk / pillar readily depicted in the likes of ancient Egyptian and masonic iconography. Santa Claus’ “home” at the North Pole could also be explained by the ancient Saturn’s alleged fixed polar-north position. Holly (now associated with Christmas) was considered the sacred plant of Saturn during the Saturnalia festival.<sup>776</sup> The mythological pagan “Holly King” also eventually morphed into Santa Claus. ***“Like the Holly King, Santa Claus is ‘all knowing’ through knowledge of who’s been good and bad, with powers of omnipresence and ability to traverse the planet in one night. He has eight reindeer with horns on their heads (aka ‘stags’, drawing similarity to the stag god Nimrod again).”***<sup>777</sup> The worship of Saturn (and the Festival of Saturnalia) is now known to have been honoured with ritual human<sup>778</sup> and, in some cases, child sacrifices. This may explain why Father Christmas is readily associated with children!

In Greek and Roman mythology, Saturn devoured his own children. This is a section that was originally on Wikipedia’s (now defunct) page: *“Saturn (mythology)”*. ***“With the deposing of his father, Saturn became the ruler of the Universe for untold ages and he reigned with his sister, Ops, who also became his wife. It was prophesied that one day Saturn would lose power when one of his children would depose him. To prevent this from happening, each time Ops delivered a child Saturn would immediately swallow it. When her sixth child, Jupiter (Zeus), was***

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<sup>773</sup> Manly P. Hall, "The Secret Teachings of All Ages: An Encyclopaedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy", Dover Publications Inc.; Reprint edition (28 Jan. 2011) ISBN-10: 0486471438 / ISBN-13: 978-0486471433

<sup>774</sup> J.S. Ward, "Freemasonry and the Ancient Gods", Kessinger Publishing, LLC (January 1, 1992) ISBN-10: 1564591336 / ISBN-13: 978-1564591333

<sup>775</sup> See: Ralf Koneckis, "Mythen und Märchen. Was die Sterne uns darüber verraten" (Myths and fairy tales. What stars reveal)

<sup>776</sup> DECODING ILLUMINATI SYMBOLISM - SATURN AND THE BLACK CUBE - May 14, 2014 - <http://illuminatiwatcher.com/decoding-illuminati-symbolism-saturn-black-cube/>

<sup>777</sup> DECODING ILLUMINATI SYMBOLISM - SATURN AND THE BLACK CUBE - May 14, 2014 - <http://illuminatiwatcher.com/decoding-illuminati-symbolism-saturn-black-cube/>

<sup>778</sup> Ritual gladiatorial sacrifices during Saturnalia are documented in, Ausonius, Eclogue 23 and De feriis Romanis 33–7. See Versnel, "Saturnus and the Saturnalia," pp. 146 and 211–212, and Thomas E.J. Wiedemann, Emperors and Gladiators (Routledge, 1992, 1995), p. 47.

**born, Ops had him spirited away to the island of Crete. She then wrapped a stone in his swaddling clothes. Her deception was complete when Saturn swallowed it, thinking it was the child. When Jupiter was grown, he secured the job of cup-bearer to his father. With the help of Gaia, his grandmother, Jupiter fed his father a potion that caused him to vomit up Jupiter's five siblings, Vesta (Hestia), Ceres (Demeter), Juno (Hera), Pluto (Hades), and Neptune (Poseidon)."**<sup>779</sup> This account shares some interesting parallels with the Osiris / Isis story (wife and sister, etc.) Wikipedia currently says **"The potential cruelty of Saturn was enhanced by his identification with Cronus, known for devouring his own children. He was thus used in translation when referring to gods from other cultures the Romans perceived as severe; he was equated with the Carthaginian god Ba'al Hammon, to whom children were sacrificed, and to Yahweh."**<sup>780</sup>

Worship of other deified variations of Saturn involved sacrificial rituals. The early Canaanites principally worshipped the Goddess Ashtoreth (Asherah, Astarte, Attoret, Anath, Elat, Baalat, etc.)<sup>781</sup> **"She was the goddess of untrammelled sexual love and first-born children and animals were sacrificed to her."**<sup>782</sup> The Canaanites effectively reappeared historically as the Phoenicians – who sacrificed children to Molech / Moloch.<sup>783</sup> Molech / Moloch is somewhat interchangeable with Tophet, Nimrod and El. **"El was the Phoenician Cronus. "When Hellenes encountered Phoenicians and, later, Hebrews, they identified the Semitic El, by interpretatio graeca, with Cronus. The association was recorded ca. AD 100 by Philo of Byblos' Phoenician history, as reported in Eusebius' Præparatio Evangelica."**<sup>784</sup> The Tower of Babel had a temple to Moloch at the top. Early accounts of each of these deities depicted a "horned god" and worshipped on occasions by an idol reminiscent of a Ram or Bull. Phoenician religion also practiced ritual child sacrifices in worship of the Saturnian variant deity Baal (also Ba'al Hammon and Ba'al Qarnaim.) Some idols to Baal also took the form of a Bull. The Ram / Bull motif has been muddled with the Owl by many alternative knowledge researchers. The latter is not indicative of Moloch and Baal, rather it equates to the wisdom of the likes of Sophia, Athena and Minerva. This does not detract, however, from the owl's presence in the mystery school teachings and a myriad of secret societies. It is a

<sup>779</sup> "Occult Symbolism : Saturn Worship", And Yet They Deny – Blog, 25 January 2010 - <http://andytheydeny.blogspot.co.uk/2010/01/occult-symbolism-saturn-worship.html>

<sup>780</sup> [https://en.wikipedia.org/wiki/Saturn\\_\(mythology\)](https://en.wikipedia.org/wiki/Saturn_(mythology))

<sup>781</sup> Eleanor Rae & Bernice Marie- Daly, "Created In Her Image", 1990 (pg. 69)

<sup>782</sup> M. Esther Harding, Women's Mysteries: Ancient and Modern, Shambhala: Boston and Shaftesbury, 1990 (pg. 138)

<sup>783</sup> Mike Warnke, "Schemes of Satan", 1991 (pg. 29) - See also: Edwin O. James, Sacrifice and Sacrament, 1962 (pg. 94)

<sup>784</sup> The Cult of Saturn – David Icke Forum - <http://www.davidicke.com/forum/showthread.php?t=267986>

powerful occult / arcane symbol – explaining much about why it was taken as the symbol of Adam Weishaupt's masonic "Perfectabilists", why the streets around Washington D.C.'s U.S. Capitol building were designed in shape of an owl sitting atop a pyramid<sup>785</sup> (the street plan and architectural layout of Washington D.C. was designed by 1790s French - alleged Freemason - architect Pierre L'Enfant<sup>786</sup>) and why the elite Bohemian Grove's ritual centrepiece is a huge stone "Owl Shrine".<sup>787</sup>

***"Baal and Moloch often followed the same variations on a theme of a calf/Bull statue made of bronze and hollowed out so that a fire could burn within, effectively turning it into a furnace. The heat of the fire was purposefully reflected within the eyes and mouth of the statue whilst other parts became so hot they glowed red, offering a macabre demonic vision of power for its worshippers."***<sup>788</sup> The book of Jeremiah stated ***"They have also built in the name of the high places of Baal, to burn their sons with fire for burnt offerings to Baal, which I commanded not, nor spake it, neither came it into my mind."***<sup>789</sup> Diodorus Siculus (20.14) wrote: ***"There was in their city a bronze image of Cronus extending its hands, palms up and sloping toward the ground, so that each of the children when placed thereon rolled down and fell into a sort of gaping pit filled with fire."***<sup>790</sup>

Drusilla Dunjee Houston, in her book *"Wonderful Ethiopians of the Ancient Cushite Empire: Bk. II: Origin of the Civilization from the Cushites"* (first published in 1926) gave an overview of those ritual sacrifices given in the name of Saturn worship. ***"Under the torrid skies of the East, the Phoenician offered up his children in religious frenzy causing them to pass through the fire. They practiced mutilation and consecrated lust. To gain the favour of Heaven, they practiced sodomy in the temple of Astarte. They offered up to their gods what they most valued. They were addicted to the sacrifice of the new born. It was an act of devotion. The figure El (Saturn) was shaped that a child might be placed in his arms. This rite can be traced to Arabia, India, Egypt, Gaul and among Scythians. It was a rite that was Canaanitish for the Greek myth reveal Zeus as abhorrent of human***

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<sup>785</sup> Images of the Washington D.C. "owl" - <https://timenolonger.files.wordpress.com/2010/06/owlsmolechishtar03.jpg> & [http://7gabriel73.punt.nl/contentimages/2015-02-01-18-39-27.occult-washingtondc\\_082.jpg](http://7gabriel73.punt.nl/contentimages/2015-02-01-18-39-27.occult-washingtondc_082.jpg)

<sup>786</sup> Freemasonry Truth - <http://www.macquirelatory.com/Freemasonry%20Truth.htm>

<sup>787</sup> [https://socioecohistory.files.wordpress.com/2013/07/bohemiangrove-owl\\_shrine.jpg](https://socioecohistory.files.wordpress.com/2013/07/bohemiangrove-owl_shrine.jpg) & [http://www2.ucsc.edu/whorulesamerica/power/bg\\_photos/023.jpg](http://www2.ucsc.edu/whorulesamerica/power/bg_photos/023.jpg)

<sup>788</sup> MONOTHEISM: Occult Zionism VI: MOLOCH and BAAL - <https://infrakshun.wordpress.com/tag/monotheism/>

<sup>789</sup> See: Jeremiah 32:35 & Jeremiah 19:5

<sup>790</sup> Samuel L. Macey, "Patriarchs of Time: Dualism in Saturn-Cronus, Father Time, the Watchmaker God, and Father Christmas", University of Georgia Press (1 Sept. 2010) ISBN-10: 0820337978 / ISBN-13: 978-0820337975 (pg. 31)

***sacrifice. His curse falling upon families addicted to its practice. Canaanites even included the eating of the body. Osiris banned this practice in Egypt. [...] In later days a ram was substituted.***<sup>791</sup>

According to Laura Knight-Jadczyk, Saturn was known in the middle ages as the ***“children-devouring planet.”***<sup>792</sup>

## The Brotherhood

Despite now being largely synonymous with the German Nazi era of history, the swastika itself has been around (in one form or another) for a very long time. Swastika designs discovered in the Ukraine have been dated to as early as 10,000 BCE. Since then, it has been depicted the world over in multiple cultures and religions. For example: the symbol appears in Mithraic iconography and astrological representations<sup>793</sup>, in Jainism, ***“the four arms of the swastika symbolize the four places where a soul could be reborn in the cycle of birth and death”***<sup>794</sup>, in Chinese writing systems the paired swastika symbols represent ***“all”*** or ***“eternity”***<sup>795</sup>, ***“in ancient Tibet, it was a graphical representation of eternity”***<sup>796</sup>, in Armenia the swastika ***“is the ancient symbol of eternity and eternal light (i.e. God)”***<sup>797</sup>, amongst the Illyrian cult it symbolised the sun, and in the European Bronze Age it was revered as a ***“solar symbol.”*** From these few descriptions and associations (eternity, cycles, death and rebirth, light, the sun, etc.), we see a pattern that easily equates the Swastika with several key aspects of Saturn. A number of researchers have presented compelling evidence that connects the symbol with the Saturn belief system. The following is taken from a September 1975 issue of HERMES (reproduced in the December 1975 issue of THE AMERICAN THEOSOPHIST): ***“The swastika is almost universally seen in terms of time and directions of space manifesting as cycles of existence from a central axis. [...] The solar wheel has rays and feet at its extremities. The solar swastika***

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<sup>791</sup> Drusilla Dunjee Houston, Peggy Brooks-Bertram (Editor), "Wonderful Ethiopians of the Ancient Cushite Empire: Bk. II: Origin of the Civilization from the Cushites", first published in 1926, Uncrowned Queens Institute for Research & Education on Women, Incorporated (1 Jan. 2007) ISBN-10: 0972297731 / ISBN-13: 978-0972297738 (pg. 115)

<sup>792</sup> Laura Knight-Jadczyk, "Comets and the Horns of Moses", Kindle Edition – 2013

<sup>793</sup> Reza Assasi, "Swastika: The Forgotten Constellation Representing the Chariot of Mithras." In: Ivan Šprajc and Peter Pehani, "ANCIENT COSMOLOGIES AND MODERN PROPHETS: Proceedings of the 20th Conference of the European Society for Astronomy in Culture" (Special volume of Anthropological Notebooks) Ljubljana: Slovene Anthropological Society, (pg. 418)

<sup>794</sup> <https://en.wikipedia.org/wiki/Swastika#Jainism>

<sup>795</sup> [https://en.wikipedia.org/wiki/Swastika#East\\_Asian\\_traditions](https://en.wikipedia.org/wiki/Swastika#East_Asian_traditions)

<sup>796</sup> <https://en.wikipedia.org/wiki/Swastika#Buddhism>

<sup>797</sup> <https://en.wikipedia.org/wiki/Swastika#Armenia>

**representing the eternal round of seasons. [...] The swastika, symbolizing the work of creation, also symbolizes the Builder or Architect. [...] the "Father of the Gods" and Architect of the Universe.**"<sup>798</sup>

The Third Reich's obsession with occult and arcane belief systems is well documented – most notably the swastika (more on that later) and the Nazi / SS-adopted "Black Sun" symbol (German Schwarze Sonne – aka the Sonnenrad, which is German for "Sun Wheel".) The Black Sun symbol is highly regarded in multiple beliefs (including those with an esoteric or occult slant.) Nicholas Goodrick-Clarke, in his book *"Black Sun: Aryan Cults, Esoteric Nazism and the Politics of Identity"*, maintained that the **"twelve-spoke sun wheel derives from decorative disks of the Merovingians of the early medieval period and are supposed to represent the visible sun or its passage through the months of the year."**<sup>799</sup> The Black Sun pictogram was seized upon by Heinrich Himmler (the leader of the SS) when he established an ideological *"Centre of the New World"* at the Renaissance-era Castle Wewelsburg in the North Rhine-Westphalia region of Germany. Given the SS obsession with the occult and sun symbolism, the North Tower of the Castle became the default headquarters for the highest ranking SS-Generals due to the presence of a large Black Sun mosaic on the ground floor.<sup>800</sup> Nicholas Goodrick-Clarke described how **"Himmler had reorganized the SS as a black-magic Order of Knights (Order of the Silver Star, see also: Argentum Astrum) after the pattern of the Jesuits or even the Illuminati order. The SS had taken over some very special magic rites from the freemasons, but some rituals were taken straight from the Knights Templar. SS members wore carefully designed black uniforms featuring an old magic symbol - silver skulls. The symbols were also found on magic rings. This was suggested by Himmler's personal magician, the SS Brigadenfuhrer Karl Maria Wiligut (1866-1946), who was also known under the alias K. M. Weisthor."**<sup>801</sup> As Goodrick-Clarke mentions the influence of the Jesuits, it is worth noting that they too have utilised a Black Sun emblem. The design of the letter "H" ("I.H.S." - Isis, Horus, and Set) in variants of the Jesuit Black Sun logo equates with the cross and hook motif of the Symbol of Saturn.<sup>802</sup>

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<sup>798</sup> Anonymous author, "THE SWASTIKA", September 1975 issue of HERMES and reproduced with permission in the December 1975 issue of THE AMERICAN THEOSOPHIST. See: All Teachings of Helena Petrovna Blavatsky: About Swastika - <http://www.esotericonline.net/group/teachings-of-helena-petrovna-blavatsky/page/about-swastika>

<sup>799</sup> Nicholas Goodrick-Clarke, "Black Sun: Aryan Cults, Esoteric Nazism and the Politics of Identity". New York University Press, New York 2003.

<sup>800</sup> [https://en.wikipedia.org/wiki/Black\\_Sun\\_\(occult\\_symbol\)#Wewelsburg\\_mosaic](https://en.wikipedia.org/wiki/Black_Sun_(occult_symbol)#Wewelsburg_mosaic)

<sup>801</sup> Nicholas Goodrick-Clarke, "The Occult Roots of Nazism", St Petersburg, 1993 9pg. 197).

<sup>802</sup> Saturn IHS Jesuits - [https://www.youtube.com/watch?v=dZIU\\_sFLOhA](https://www.youtube.com/watch?v=dZIU_sFLOhA)

The double-lightning strike SS logo is interesting given that the deified Saturn has been depicted wielding the power of lightning. ***"In Roman and Etruscan reckoning Saturn is a wielder of lightning; no other agricultural god (in the sense of specialized human activity) is one."***<sup>803</sup> ***"Satre or Satres was an Etruscan god who appears on the Liver of Piacenza, a bronze model used for haruspicy. He occupies the dark and negative northwest region, and seems to be a "frightening and dangerous god who hurls his lightning from his abode deep in the earth." It is possible that Satre is also referred to with the word satrs in the Liber Linteus ("Linen Book," IX.3), the Etruscan text preserved in Ptolemaic Egypt as mummy wrappings. Satre is usually identified with the Roman god Saturn."***<sup>804</sup> There is an additional layer of synchronicity with the Saturnian "777" and the "Lightning Flash of Creation" pattern derived from the Kaballah Tree of Life.<sup>805</sup> Another SS icon, the "black skull", is equally associated. ***"A skull refers to the first alchemical phase known as black phase, nigredo (chaos, dissolution and death), with Saturn as a guide planet and a skull and a raven as symbols."***<sup>806</sup>

Recalling the Nazi fascination with the Vril and Thule societies, it is odd that Wikipedia should so blatantly draw the connections between Nazi Saturnian beliefs and the writings of Theosophist Madame Blavatsky. On their *"Black Sun"* Wikipedia page, they assert ***"The term Black Sun may originate with the mystical "Central Sun" in Helena Blavatsky's Theosophy. This invisible or burnt out Sun (Karl Maria Wiligut's Santur in Nazi mysticism) symbolizes an opposing force or pole. Emil Rüdiger, of Rudolf John Gorslebens Edda-Gesellschaft (Edda Society), claimed that a fight between the new and the old Suns was decided 330,000 years ago (Karl Maria Wiligut dates this 280,000 years ago), and that Santur had been the source of power of the Hyperboreans."***<sup>807</sup> Notably, Wikipedia make no citation as to the source of this claim. The origin of the Black Sun symbolism most certainly predates Theosophy. Mesoamerican mythology symbolised it as the god ***"Quetzalcoatl or the Plumed Serpent and his relationship to the Underworld."***<sup>808</sup>

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<sup>803</sup> Dominique Briquel "Jupiter, Saturn et le Capitol. Essai de comparaison indoeuropéenne" in Revue de l'histoire des religions, 1981, pg. 151 - citing Pliny II 138-139; Servius Ad Aeneidem I 42; XI 259. Saturn's lightning bolts are those of wintertime.

<sup>804</sup> [https://en.wikipedia.org/wiki/Satre\\_\(Etruscan\\_god\)](https://en.wikipedia.org/wiki/Satre_(Etruscan_god))

<sup>805</sup> [https://upload.wikimedia.org/wikipedia/commons/f/f1/Tree\\_of\\_Life\\_Lightning\\_777.jpg](https://upload.wikimedia.org/wikipedia/commons/f/f1/Tree_of_Life_Lightning_777.jpg)

<sup>806</sup> All Teachings of Helena Petrovna Blavatsky: About Swastika - <http://www.esotericonline.net/group/teachings-of-helena-petrovna-blavatsky/page/about-swastika> See also: Samuel Scarborough, "The Imagery of Alchemical Art as a Method of Communication", Journal of the Western Mystery Tradition No. 9, Vol. 1, Autumnal Equinox 2005 - <http://www.jwmt.org/v1n9/imagery.html>

<sup>807</sup> [https://en.wikipedia.org/wiki/Black\\_Sun\\_\(occult\\_symbol\)#Wewelsburg\\_mosaic](https://en.wikipedia.org/wiki/Black_Sun_(occult_symbol)#Wewelsburg_mosaic)

<sup>808</sup> <https://infrakshun.wordpress.com/tag/>

The Aztecs depicted two suns: one young and bright; the other dark and ancient. ***“The latter of which came about from the passage of total eclipses symbolised by the rebirth archetype of a butterfly.”***<sup>809</sup> Native American tribes had long been aware of the Black Sun as a sacred sign, with some calling it ***“the feathered sun.”***<sup>810</sup> The Theosophical connection to the Black Sun and the Nazis is never the less relevant – particularly the references to *“Santur”* (Saturn.) Dee Finney, in the article *“The Black Sun and The Vril Society”*, wrote ***“The Black Sun is an even more esoteric concept than that of Thule. Represented as the void of creation itself, it is the most senior archetype imaginable. Thus, this namesake was reserved for the elite of the Thule Society. The Black Sun was actually a secret society within the Thule Society.”***<sup>811</sup> The following is taken from the article *“Black Sun (occult Symbol) - Nazi and Neo-Nazi Significance”*. ***“According to James Twining, “The symbol of the Black Sun unites the three most important symbols of Nazi ideology - the sun wheel, the swastika and the stylized victory rune.” and that it is symbolic in its form representing “the twelve SS Knights of The Order of the Death’s Head and their three retainers”.***<sup>812</sup>

Strangely, many of the German / Nazi era’s mystic / arcane aspects of National Socialism were connected to another quasi-esoteric organisation known as The Vienna Circle. The organisation seemingly fell into a state of abandonment during the Nazi Germany period. One of the philosophical positions of the Vienna Circle (“Logical Empiricism”) was inspired by leading representatives of The Circle – such as Albert Einstein and Bertrand Russell.<sup>813</sup> The Landig Group (aka The Vienna Lodge) was a post-WWII outgrowth of The Vienna Circle – with an interest in the occult, völkisch mysticism and aspects of Saturn worship (such as Black Sun symbolism.)<sup>814</sup> The Third Reich’s fascination with völkisch mysticism was reflected in their desire to replace the “traditional” Christian religion with pre-Christian, pagan Germanic heritage.

One group with an intricate connection to Saturn worship was the Ordo Templi Orientis (O.T.O.) - itself a German / Austrian secret society in origin (circa 1895 and

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<sup>809</sup> <https://infrakshun.wordpress.com/tag/>

<sup>810</sup> See: Frithjof Schuon, "The Feathered Sun: Plains Indians in Art and Philosophy", World Wisdom; First Edition (September 10, 2003) ISBN-10: 0941532089 / ISBN-13: 978-0941532082

<sup>811</sup> Dee Finney, "The Black Sun and The Vril Society" - [http://www.bibliotecapleyades.net/sociopolitica/sociopol\\_vril07.htm](http://www.bibliotecapleyades.net/sociopolitica/sociopol_vril07.htm)

<sup>812</sup> Black Sun (occult Symbol) - Nazi and Neo-Nazi Significance - [http://www.liquisearch.com/black\\_sun\\_occult\\_symbol/nazi\\_and\\_neo-nazi\\_significance](http://www.liquisearch.com/black_sun_occult_symbol/nazi_and_neo-nazi_significance)

<sup>813</sup> [https://en.wikipedia.org/wiki/Vienna\\_Circle#Overview](https://en.wikipedia.org/wiki/Vienna_Circle#Overview)

<sup>814</sup> [https://en.wikipedia.org/wiki/Landig\\_Group](https://en.wikipedia.org/wiki/Landig_Group)

1906<sup>815</sup>). In 1925, after a long involvement with the organisation, occultist Aleister Crowley seized control of the O.T.O. and the society began to splinter into a number of groups. Interestingly, one of those remaining was the Fraternitas Saturni (aka The Brotherhood of Saturn.) A later offshoot of the Fraternitas Saturni (allegedly post-WWII) was the Ordo Saturni. Despite the shared philosophies of The Third Reich and the O.T.O., the O.T.O. seemingly fell victim to the Nazis during WWII. Wikipedia states that ***“During WWII, the European branches of O.T.O. were either destroyed or driven underground. By the end of the war, the only surviving O.T.O. body was Agapé Lodge in California.”***<sup>816</sup> The formal beginnings of The Fraternitas Saturni are dated circa 1926 (founded on Easter 1928 by Eugen Grosche aka Gregor A. Gregorius and four others), although its existence may substantially predate this era by many years – making the 1926 version a “revival” of The Fraternitas Saturni rather than newly created. The Fraternitas Saturni was influenced by many factors. Certainly Freemasonry (and variations thereof) played a large part - as did Theosophy, Rosicrucianism, the Kabbalah, the Illuminati, ancient lore (such as the King Arthur legends) and all manner of occult/ritualistic teachings and practices. It also had its roots firmly in Gnostic Christianity (with Lucifer being the Demiurge of enlightenment.) and the Roman Saturnalia. The darker side of the Fraternitas Saturni was their interest in human sacrifice (one practice involved a magick-channelling device called a "Tepaphone".)<sup>817</sup> Aleister Crowley was also a huge influence on the Fraternitas Saturni. ***“The actual accomplishment of Gregorius and the FS [Fraternitas Saturni] was a more or less cohesive synthesis of Ancient and Accepted Scottish Rite Freemasonry, Luciferianism, astrological mythology, Crowleyanity (or Thelemism), sex-magical practices of the old O.T.O., various Indian yogic systems, and medieval and modern doctrines of Alchemy and Ritual Magic.”***<sup>818</sup> The end of the path for a member of the Brotherhood of Saturn is self-deification (also a key concept in Crowley’s Thelema.)

Paradoxically, the Fraternitas Saturni was (like the O.T.O.) suppressed by the Nazis. It was also something of a hotbed for anti-Semitic thought. Despite the shared sentiments, the Fraternitas Saturni was still “officially” shunned by the Nazis. Post-

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<sup>815</sup> Nicholas Goodrick-Clarke, “The Occult Roots of Nazism” (pg. 61)

<sup>816</sup> [https://en.wikipedia.org/wiki/Ordo\\_Templi\\_Orientis](https://en.wikipedia.org/wiki/Ordo_Templi_Orientis)

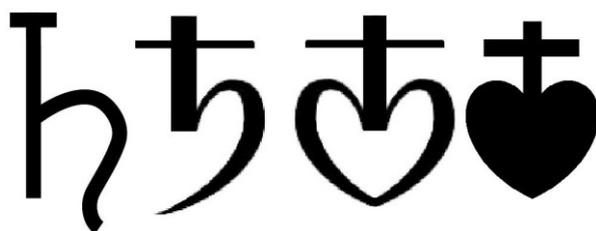
<sup>817</sup> Stephen Eldred Flowers, "Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order (Llewellyn's Teutonic Magick Series)", Llewellyn Publications; 2nd edition (October 8, 1995) ISBN-10: 0875427766 / ISBN-13: 978-0875427768 (pg. 20)

<sup>818</sup> Stephen Eldred Flowers, "Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order (Llewellyn's Teutonic Magick Series)", (pg. 22)

WWII, the group was reconstituted by Gregor A. Gregorius and continues to exist (in one form or another) to this day. To learn more about the Fraternitas Saturni, I highly recommend Stephen Eldred Flowers' book *"Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order"*.

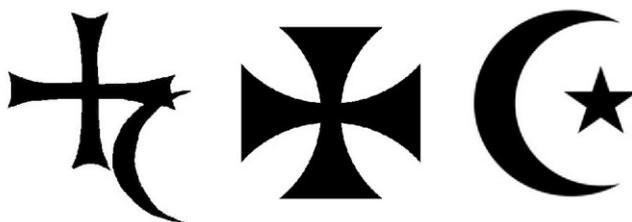
## Black Cubes & Other Saturnian Symbols

There are many symbols that have come to represent Saturn worship in its various forms. Before I delve into some of the more obscure examples, I will begin with those most commonly associated. The alchemical symbol for Saturn (aka "The Seal of Saturn") is a hammer (or cross in some cases) attached to a downward hook. The classic version of the symbol, when inverted and mirrored, is evocative of the Roman Catholic "Most Sacred Heart of Jesus" motif. *(See: Figure 1)*



*Figure 1: (Left) Two variants of the symbol. (Right) The symbol inverted and mirrored.*

The astrological glyph / symbol for Saturn<sup>819</sup> is a combination of the even-pronged cross (as in the Knights Templar Cross<sup>820</sup>) and a crescent moon (as in the symbol for Islam.<sup>821</sup>) *(See: Figure 2)*



*Figure 2: (Left) The astrological glyph for Saturn, (Middle) the Templar Cross and (Right) the symbol of Islam*

<sup>819</sup> <http://www.myastronomybook.com/Saturn-in-astrology.htm>

<sup>820</sup> [http://en.wikipedia.org/wiki/Knights\\_Templar\\_Seal](http://en.wikipedia.org/wiki/Knights_Templar_Seal)

<sup>821</sup> [http://en.wikipedia.org/wiki/Symbols\\_of\\_Islam#Crescent](http://en.wikipedia.org/wiki/Symbols_of_Islam#Crescent)

The Saturn symbol is described as being ***“composed of two design elements. The top cross, which is symbolic of the culmination of matter as well as the function of an intense focus. The second component of the Saturn icon is a crescent an element which it signifies receptivity. This lower “crescent” portion of the Saturn symbol is also reminiscent of a scythe or sickle. These are of particular interest because the symbolism of the planet Saturn (and the agricultural Roman god Saturn) often addresses themes of death. Note that in the archetype of death, this personification carries the sickle to acknowledge the opportune moment of harvesting current life. This theme of harvesting joins with the Saturn symbol meaning of recycling old to new. [...] In Chinese symbolism, the Saturn symbol embodies the concept of rulership, imperial control in regulation.”***<sup>822</sup>

It is noteworthy that the cross symbol has also been interpreted as a hammer. The Hammer and Sickle adorn the emblems of numerous communist and socialist associated groups and organisations around the world. The symbols are readily accompanied by a single five-pointed star. The combination of the hammer and sickle is symbolic of "the worker" - oftentimes someone who “works the land” (Saturn = agriculture and the harvest.) The earliest use of the tools in the Russian Soviet emblem included the ***“golden rays of the sun, surrounded by a wealth of grain.”***<sup>823</sup> The German Schwarze Front (aka "The Black Front" or Combat League of Revolutionary National Socialists) was a Nazi splinter group formed in 1930 who also used a red hammer and sickle against a black background.<sup>824</sup> A key part of masonry is the gavel<sup>825</sup> (hammer) as it is a tool of the master builder (like the square and compass.)

Many secret societies and occult practitioners are drawn to an observance known as “The Great Work” (Magnum Opus.) Put simply, this is the journey toward godliness by making “something out of nothing.” Like the masonic initiation, the first step is accomplished by utilising knowledge of the alchemical Black Sun and the Philosopher’s Stone to achieve enlightenment or immortality. In alchemy, the Philosopher’s Stone is used to turn lead into gold – lead is symbolised by Saturn and gold is symbolised by the sun. By way of this symbolism, the alchemical process involving the stone figuratively turns Saturn into a sun or star. The process of using metals in conjunction with the planets in alchemy is described in Mike

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<sup>822</sup> Saturn Symbol Meaning - <http://www.whats-your-sign.com/saturn-symbol-meaning.html>

<sup>823</sup> [https://en.wikipedia.org/wiki/Hammer\\_and\\_sickle#Inception](https://en.wikipedia.org/wiki/Hammer_and_sickle#Inception)

<sup>824</sup> [https://en.wikipedia.org/wiki/Black\\_Front](https://en.wikipedia.org/wiki/Black_Front)

<sup>825</sup> <http://www.masonicgavels.com/>

Brenner's *"Hermaphrodite Child of the Sun and Moon"*. The following section alludes to Saturn being at the centre of the Great Work. ***"Among the 7 planets I am called the Sun. My pointy crown symbolizes the process: First, we become completely subtle and pure and bind with Mercury, then the black raven grows. It is buried in the grave, rising anew, adorned with Lillies, and betrothed. Then at last the Sun-Child appears, bedecked with purple on his throne."***<sup>826</sup>

The colour purple is associated with Saturn via, respectively, "The Purple Dawn" and the Greek mythological era. ***"The Phoenicians were among the greatest traders of their time and owed much of their prosperity to trade. At first, they traded mainly with the Greeks, trading wood, slaves, glass and powdered Tyrian purple. Tyrian purple was a violet-purple dye used by the Greek elite to colour garments. In fact, the word Phoenician derives from the ancient Greek word phoínios meaning "purple."***<sup>827</sup> A prominent 1<sup>st</sup> Century BC Phoenician deity was Gebory-Kon which Wikipedia explains as ***"(Gebory = gabri? Kon = Chiun / Kiyun / Kaiwan / Saturn.)"*** The listed 2<sup>nd</sup> Century deities include Astarte, Baal Shemen, El, Hadad (Baal Saphon, the Biblical Baal), Isis, and Osiris<sup>828</sup> - all of whom are believed to be derivations of the "Saturn" deity. Morris Jastrow Jr noted that ***"Ninip (Ninib), or Nirig, was another Babylonian name for the "planet" Saturn."***<sup>829</sup> This name ascribed the "star" / "planet" Saturn as ***"the ghost of the elder god"*** and ***"the black Saturn, the ghost of the dead sun, the demoniac elder god."***<sup>830</sup> The Black Saturn / Sun is often cited in contrast to the white light of Venus (Lucifer). Those groups associated with the study of the Great Work readily use black and white imagery to depict their beliefs (for example, the masonic black and white checker board.) For a number of centuries (in literature, music and art) the contemporary concept of the sun has been depicted in juxtaposition with the white Moon. ***"Historically, the colour associated with the Moon has been white but this can be explained by the Moon's connection with black Saturn, which orbits the sun in as many years as there are days in a lunar month"***<sup>831</sup>

Black cubes or stones are readily associated with Saturnian beliefs – as you will see throughout this and the next chapter. The Black Stone (in Alchemy) is also known

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<sup>826</sup> Mike Brenner, "Hermaphrodite Child of the Sun and Moon I" - Translated by Mike Brenner. Copyright Mike Brenner 1997 - <http://www.levity.com/alchemy/herm01.html> See also: <http://www.levity.com/alchemy/hermaph.html>

<sup>827</sup> <https://en.wikipedia.org/wiki/Phoenicia>

<sup>828</sup> <https://en.wikipedia.org/wiki/Phoenicia#Deities>

<sup>829</sup> Morris Jastrow Jr., "Sun and Saturn," (pg. 172)

<sup>830</sup> Donald A. Mackenzie, *Myths of Babylonia and Assyria*, Gresham, London (pg. 314)

<sup>831</sup> <http://www.inkamera.ukgo.com/colour/index.htm>

as the Prima Materia, The One Stone, The Single Stone, The Stone of Transformation, The Stone of Projection and, obviously, The Philosopher's Stone. Researcher Jay Weidner has suggested that the alchemical Philosopher's Stone may have played an important role in those myths associated with Saturn. ***“The first of these is the myth that there was once a golden age for humanity. [...] (The second) is that this Golden Age ended in a disaster or a catastrophe of some kind. A few humans managed to escape the catastrophe and rebuild civilization. [...] But there is a third myth that has also survived. [...] This myth [...] is that there was once an elixir that would slow the aging process. This elixir had many names. Much has been written about the Elixir of Life, the fountain of youth. In the west it is known as the Philosopher's Stone. [...] The discovery of alchemy, the finding of the Elixir of Life, is what leads to the Golden Age. The Golden Age lasted until some kind of catastrophe occurred. After this catastrophe destroyed most of the human race, alchemy became lost to everyone but a few. This is the story that the three myths tell us once they are fitted together. Assuming that the Elixir of Life, the fountain of youth is real, the discovery of it would automatically lead to the creation of the Golden Age. Once the entire human race realizes that its collective life span was increasing from 70 to 80 years to 600 to 800 years, our relationship to time and to the Earth would dramatically change. These fundamental changes in attitude are what creates the so-called Golden Age.”***<sup>832</sup>

In this regard, it is curious that the Black Stone of Kaaba (also spelt “Ka’aba”) is often referred to as the ***“germ of Life”*** and regularly discussed in the same context as The Philosopher's Stone.<sup>833</sup> Although the Stone of Kaaba is generically described as being black, close inspection reveals a deep, dark brown/red colour – like the colour of dried blood. Legend says that it came to be this colour ***“after absorbing the taint of human imperfection.”***<sup>834</sup> In Islam, worshippers make a pilgrimage to the Black Stone of Kaaba (or Mecca) and move en masse around the stone in a counter-clockwise circle pattern. More curiously, pre-Islamic pagans allegedly used the site of Kaaba for ***“divination and spell casting purposes.”***<sup>835</sup> According to researcher Laura Knight-Jadczyk, in her book *“Secret History of the World (Volume I)”*: ***“It appears that the Black Stone was worshipped in the Kaaba in pre-***

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<sup>832</sup> Jay Weidner, “Alchemy and Time: How the Rediscovery of the Philosopher's Stone leads to the Golden Age”, 2011, Sacred Mysteries Productions - <http://www.jayweidner.com/AlchemyAndTime.html>

<sup>833</sup> See: M Swaney: Alchemy, Philosopher's Stone & Kaaba Stone, The Arcane Archive - <http://www.arcane-archive.org/occultism/alchemy/arabic/alchemy-philosopher-stone-ka-aba-stone-1.php>

<sup>834</sup> M. Swaney, “Alchemy, Philosopher's Stone & Ka'aba Stone” - <http://www.arcane-archive.org/occultism/alchemy/arabic/alchemy-philosopher-stone-ka-aba-stone-1.php>

<sup>835</sup> Tracy R. Twyman, “Clock Shavings”, Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775

**Mohammedan times. It was called Hubal then, a name that has the meaning of 'He who violently deprives the mother of her children'. There is a well-known legend about Mohammed's grandfather, Abd al-Muttalib, who was reported to have vowed to sacrifice one of his sons to Hubal if he would be blessed with ten sons. ... In short, the god worshipped in the Kaaba accepted or even demanded, child sacrifice and such sacrifices were a trait of the worship of Saturn; thus, the Kaaba is also a sanctuary of Saturn.**"<sup>836</sup> It is claimed that there is an energetic portal / "stairway to Heaven" on the roof of the Kaaba temple.<sup>837</sup> The Stone of Kaaba actually changed colour from white to black – which is a deviation of the alchemical process where matter turns to black and then ultimately white. The noted freemason Albert Pike (in his *"Morals and Dogma"*) wrote that **"The Ancients adored the Sun under the form of a black stone, called Elagabalus, or Heliogabulua. The faithful are promised, in the Apocalypse, a white stone."**<sup>838</sup>

The San Graal (another term for "The Holy Grail") is noted for its alchemical associations<sup>839</sup> and in some documentation described as a stone (rather than the cup or container traditionally associated with the Grail.) In some cases, such as the writings of Wolfram von Eschenbach, it was perceived (like the stone of Kaaba) **"as a great precious stone that fell from the sky"** called "lapis Exillis".<sup>840</sup> The concept of the San Graal stone was featured heavily (and associated with the Arthurian legend of the sword in the stone - another stone cube, I might add!) in the latter seasons of television sci-fi series *"Stargate SG1"*.<sup>841</sup> In the show, the "Sangraal" formed part of weapon used to destroy extra-dimensional beings. Philosophical researcher, Manly P. Hall, said of the Grail, **"Some writers trace a similarity between the Grail legend and the stories of the martyred Sun Gods whose blood, descending from heaven into the earth, was caught in the cup of matter and liberated therefrom by the initiatory rites [...] employed in the ancient Mysteries as an emblem of germination and resurrection."**<sup>842</sup> Hall also discussed alchemy and divination through the use of stones. **"Divination by stones was often**

<sup>836</sup> Laura Knight-Jadczyk, "The Secret History of the World and How to Get Out Alive", Red Pill Press; 3rd Revised edition (1 Sept. 2008) ISBN-10: 1897244363 / ISBN-13: 978-1897244364 See also: "MONOTHEISM" - <https://infrakshun.wordpress.com/tag/monotheism/>

<sup>837</sup> Tracy R. Twyman, "Clock Shavings", Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775

<sup>838</sup> Albert Pike, *Morals and Dogma* : Scottish Rite in Freemasonry, lulu.com (3 Aug. 2013) ISBN-10: 1304291901 / ISBN-13: 978-1304291905 (pg. 289)

<sup>839</sup> See: "San Graal – Sacred Geometry – Alchemy" - <http://www.sangraal.com/>

<sup>840</sup> [https://en.wikipedia.org/wiki/Holy\\_Grail#Origins](https://en.wikipedia.org/wiki/Holy_Grail#Origins)

<sup>841</sup> <http://stargate.wikia.com/wiki/Sangraal>

<sup>842</sup> Manly P. Hall, "The Secret Teachings of All Ages: An Encyclopedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy" (pg. 260)

*resorted to by the Greeks, and Helena is said to have foretold by lithomancy the destruction of Troy. Many popular superstitions about stones survive the so-called Dark Ages. Chief among these is the one concerning the famous black stone in the seat of the coronation chair in Westminster Abbey, which is declared to be the actual rock used by Jacob as a pillow. The black stone also appears several times in religious symbolism. It was called Heliogabalus, a word presumably derived from Elagabal, the Syro-Phœnician sun god. This stone was sacred to the sun and declared to possess great and diversified properties.”<sup>843</sup>*  
Note how he ties these stones to “sun” (light) worship.

According to the French alchemist and esoteric author Fulcanelli, there was a Roman **“Cult of the Sun”** that was worshipped via an idol the shape of a black stone. The Roman emperor Varius Avitus Bassianus (aka Marcus Aurelius Antoninus) was allegedly **“a high priest of this god [...] He brought his BLACK STONE to Rome, and forced the Senate and all the people to adore it publicly. Having removed from Carthage the statue of Coelestis, which represents the Moon, he celebrated with great ceremony its marriage to his BLACK STONE which represented the Sun.”<sup>844</sup>**

Other highly regarded symbols have been associated with both Alchemical and Saturnian themes. **“The metaphor representing the Yen and Yang or the first male and female connection [right and left eyes of Horus] is the Vesica Pisces becoming the symbol for the First Light. First Light occurs at every instant without functioning inside the restraints of time.”<sup>845</sup>** Also the Magic Cube and the I-Ching: **“Nested within and recurring limitlessly, the cube is contained within the octahedron [eight sided platonic solid] while the octahedron is also contained within the cube. Some call it the 6X8 or the 8X8 or the Magic Cube. It is called the Magic Cube because it is the definition of 3D. It is important to note that the Ancient Chinese wrote the I Ching according to this Magic Formulation. Being the 8X8 or 64, the I Ching provides instruction for existing in the Third Dimension. By this simple suggestion, the I Ching offers clues to other dimensional qualities of Life.”<sup>846</sup>**

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<sup>843</sup> Ibid. (pg. 260)

<sup>844</sup> M. Swaney, “Alchemy, Philosopher’s Stone & Ka’aba Stone” - <http://www.arcane-archive.org/occultism/alchemy/arabic/alchemy-philosopher-stone-ka-aba-stone-1.php>

<sup>845</sup> See: “Alchemy, Magic, Incubation, Metatron, and Ancestors”, San Graal Sacred Library - <http://www.sangraal.com/library/dedicated.htm>

<sup>846</sup> Ibid.

Metatron's Cube is equally associated: ***"Metatron's Cube represents the gridwork of our consciousness and the framework of our Universe. It is the Matrix in which everything is contained in our three dimensional being. Inside the Vesica Pisces is represented the Seed of Life, but take into consideration how many Vesica Pisces [Light] exist in Metatron's Cube. [...] Metatron's cube ultimately represents Magic, Alchemy and containment. Among its attributes are the three directions of up and down, side to side, and front to back, with the concept of a cube within a cube. At the center of the world, which is also man, there is a synthesis, an equilibrium of the six directions that is of the three spatial sections and a neutral center. It is the ultimate Magical container. It is The Box and the Incubator in which breeds the Putrefaction of the seed of First Light, the concept by which we believe in death and resurrection."***<sup>847</sup>

Orthodox Jewish men wear cubic black leather boxes (called "Tefillin" in Aramaic and "Totafot" in Hebrew) with leather straps on their head and their arm during weekday morning prayer.<sup>848</sup> In her book *"Clock Shavings"*, Tracy R Twyman talks about the *"New Jerusalem"* described in The Revelation of St. John. ***"In dimensions, it is a perfect cube, and shines like a precious stone, just like the cubic stone of the Philosophers. This is all part of an alchemical process in which God creates Heaven and Earth anew, and expels all impurities from creation back into chaos. It is the death of the old universe, and the birth of a new one, with the heavenly city as the foundation stone on the throne of God. As in Alchemy, it is even likened to a wedding. [...] Everything that is to be saved is placed inside of the cube [...] everything on the outside is to be cast off, into chaos."***<sup>849</sup> Twyman also describes how the *"cube"* would be *"hermetically sealed."* She also draws analogies with the "Ark" of Noah - with the collecting of *"samples of creation"* to be saved so as to be used again after the chaos. The deluge described in the Noah myth is also analogous with the end of the Golden Age. Interestingly, a number of researchers have drawn parallels between the Saturnian black cube and the "Arks" of both Noah and Moses (The Ark of the Covenant.) Tellingly, the oldest versions of the "Noah" narrative were recounted in Mesopotamia (the birthplace of the "time" concept under the aegis of the Saturnian alternative, Sargon) and involved

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<sup>847</sup> Ibid.

<sup>848</sup> Jewish Concepts: Tefillin - <https://www.jewishvirtuallibrary.org/source/Judaism/tefillin.html>

<sup>849</sup> Tracy R. Twyman, *"Clock Shavings"*, Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775

the character of Utnapishtim transforming his house into a vessel to survive the deluge. The dimensions of this vessel are described as a perfect cube.<sup>850</sup>

The “mythical” Pandora’s Box has been associated with Saturn worship and the black cube paradigm by a number of alternative knowledge researchers.<sup>851</sup> In Greek mythology, **“Zeus gave the gods-crafted Pandora as bride to Epimetheus, along with a box with a warning label telling the couple never to open it.”**<sup>852</sup> The box in question was also known as **“The Box of Pithos.”** In a similar fashion to the Holy Grail (which has been portrayed in contemporary times as a cup or vessel, but was originally akin to a stone), it is claimed that the etymology of the term Pandora’s “box” came as a result of a mistranslation of the word “pithos” (meaning large jar) by the 16th century humanist Erasmus of Rotterdam when he translated Hesiod’s tale of Pandora into Latin.<sup>853</sup> The term **“Pandora’s Box of consciousness”** is also **“commonly known as the ‘black box.’”**<sup>854</sup> The **“black box theory of consciousness”** is an aspect of Black Box Theory. According to Wikipedia, **“in science and engineering, a black box is a device, system or object which can be viewed solely in terms of its input, output and transfer characteristics without any knowledge of its internal workings.”**<sup>855</sup>

The black cube is key to Masonic beliefs. Masons often use the terms **“circling the square”** and **“squaring the circle.”** Veneration of the black cube as a form of protection to the secrecy and membership of masonic lodges gave rise to the term and practice of **“black balling.”** **“Justice to the lodge requires us to cast the black cube on an applicant we believe to be unfit. Justice to ourselves requires us to cast the black cube on the application of the man we believe would destroy the harmony of the lodge. [...] no black cube be cast for little reasons, small reasons, and mean reasons.”**<sup>856</sup> Freemasonic literature also refers to the **“closed”** and

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<sup>850</sup> S. H. Hooke, “Middle Eastern Mythology”, Dover Publications Inc. (30 Aug. 2013) ISBN-10: 0486435512 / ISBN-13: 978-0486435510 (pg. 47)

<sup>851</sup> See: Saturn’s Hexagon, Pandora’s Box, and the Black Cube of Heaven (Part 1) - [https://www.youtube.com/watch?list=PL3PzrlVuYima1TTG-KXuA7IZI129omOy3&v=pDa4\\_htoAS8](https://www.youtube.com/watch?list=PL3PzrlVuYima1TTG-KXuA7IZI129omOy3&v=pDa4_htoAS8)

<sup>852</sup> The Gift of Pandora - [http://ancienthistory.about.com/od/grecomanmyth1/a/050410Pandora\\_and\\_her\\_box\\_or\\_pithos.htm](http://ancienthistory.about.com/od/grecomanmyth1/a/050410Pandora_and_her_box_or_pithos.htm)

<sup>853</sup> Etymology of the “box” - [http://en.wikipedia.org/wiki/Pandora's\\_box](http://en.wikipedia.org/wiki/Pandora's_box)

<sup>854</sup> Peter Levenda, SINISTER FORCES-MANSON SECRET: 3 (Sinister Forces: A Grimoire of American Political Witchcraft), Trine Day (15 Jan. 2011) ISBN-10: 0984185836 / ISBN-13: 978-0984185832 (pg. 395)

<sup>855</sup> [http://en.wikipedia.org/wiki/Black\\_box\\_%28systems%29](http://en.wikipedia.org/wiki/Black_box_%28systems%29) & [https://en.wikipedia.org/wiki/Black\\_box\\_theory](https://en.wikipedia.org/wiki/Black_box_theory)

<sup>856</sup> This notion was initially presented by Past Master Frederic E. Manson of Pennsylvania in his Bulletin No.6 Masonic Objection, published by the Grand Lodge of Pennsylvania in 1926. The quotation I have cited is based on the November 1929 Short Talk Bulletin “The Black Cube” and taken from Silas H. Shepherd’s “Pharos: Influences”, Silas H. Shepherd Lodge of Research No. 1843 (Standard Copyright Licence), June 2013, ISBN 9781304026309 (pg. 159)

***“open” cube: “[The stone cube] opens into a cruciform shape to revel hidden symbols. Brown based the description on this piece of jewelry from England — a watch fob called ‘The Perfect Ashlar.’ Viewed in the open position, with the “East” at the top, it displays the positions of the Master and Wardens, their jewels of office, the Bible in the center on its altar, the pillars and other symbols of the Lodge and the Degrees. Closed, it represents the man who is educated about the Craft and keeps the symbols and secrets sacred within himself.”***<sup>857</sup>

Albert Pike in his *“Morals and Dogma”* described the perfect Ashlar as ***“a stone made ready by the hands of the workmen, to be adjusted by the working-tools of the Fellow-Craft. [...] The Jewels of the Lodge are said to be six in number. Three are called “Movable,” and three “Immovable.” The SQUARE, the LEVEL, and the PLUMB were anciently and properly called the Movable Jewels, because they pass from one Brother to another. It is a modern innovation to call them immovable, because they must always be present in the Lodge. The immovable jewels are the ROUGH ASHLAR, the PERFECT ASHLAR or CUBICAL STONE, or, in some Rituals, the DOUBLE CUBE, and the TRACING-BOARD, or TRESTLE-BOARD.”***<sup>858</sup>

The hexagon is significant in Saturnian symbolism as it is a two dimensional representation of the three-dimensional “cube” shape. Bizarrely, NASA has taken photographs showing a huge hexagonal phenomenon centred on Saturn’s north-polar region, rotating in a counter-clockwise (like the worship of the Black Stone of Kaaba) direction.<sup>859</sup> The central shape of the hexagram (six-pointed star) is a hexagon. A number of alternative knowledge researchers have noted the recurrence of the hexagram (six-pointed star) in a myriad of Saturnian-based / arcane / occult beliefs and practices. In the book *“The History and Practice of Magic - Vol. II”*, the six-pointed star is called the ***“Talisman of Saturn.”***<sup>860</sup> More accurately, the actual Talisman of Saturn (used in ritual magic) has ***“on the first face [...] engraved...a pentagram or a star with five points. On the other side is engraved a bull’s head enclosed in a SIX-POINTED STAR, and surrounded by letters composing the name REMPHA, THE PLANETARY GENIUS OF SATURN,***

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(Variant of the quotation is also cited by Tim S. Anderson DGS/LSC Excerpted and adapted from The MSA Short Talk Bulletin Nov. 1929)

<sup>857</sup> Jim Tome, “The Lost Symbol’s Masonic Stone Cube” (Poetry & Other Esoterica...), DeKalb & Sycamore Masonic Bodies, Illinois - <https://dekalbmasons.wordpress.com/2009/12/26/the-lost-symbols-masonic-stone-cube/>

<sup>858</sup> Albert Pike, “Morals and Dogma”, Start Publishing LLC (20 Feb. 2013) ASIN: B00BW4Y06S

<sup>859</sup> “NASA’s Cassini Spacecraft Obtains Best Views of Saturn Hexagon”, December 04, 2013 - <http://www.jpl.nasa.gov/news/news.php?release=2013-350>

<sup>860</sup> “The History and Practice of Magic” (Secaucus, NJ: University Books, published by arrangement with Lyle Stewart, 1979), Vol. II, p. 304

**according to the alphabet of the Magi.**<sup>861</sup> The symbol (in the occult context) is almost certainly the origin of the term “*putting a hex*” (curse) on somebody.<sup>862</sup>

The six-pointed star is also affiliated with the Jewish faith – in the form of the Star of David. Fritz Springmeier, in *“Bloodlines of Illuminati”*, clarifies **“King David did not have anything to do with the hexagram, although his son Solomon did when he began worshipping Ashtoreth (star, also known as Astarte, Chiun, Kaiwan, Remphan, and Saturn). Solomon built altars to the Star (Astarte, aka Ashtoreth). The god Saturn is associated with the Star but both Saturn and Astarte have also been identified with a number of other names.”**<sup>863</sup> He added, **“The rituals to Ashteroth and Moloch, where the victims were burned as sacrifices to these false gods. Remember the six-pointed star was the symbol of Moloch and Ashteroth.”**<sup>864</sup> Henry Lincoln, Michael Baigent, and Richard Leigh (in their book *“Holy Blood Holy Grail”*) reiterate Springmeier’s assertion. **“The Menorah, not the Hexagram is the true symbol of God’s covenant with the Jewish people. There is absolutely no proof that the Hexagram was ever used by, or associated with, King David or the Temple he planned and prepared for which was erected after his death by his son, King Solomon.”**<sup>865</sup>

There is no disputing the hugely influential role that the Temple of Solomon has played in the history and beliefs of Freemasonry. Even, Ian Gittins (a high profile, pro-masonic author who paints a benign and relatively “transparent” picture of the history of freemasonry – with no evidential connections to global conspiracies or agendas) has had to acknowledge the association. Early in his book, *“The Secret of the Lost Symbol: Unlocking the Masonic Code”*, he writes **“The practical roots of Freemasonry lie in the stonemason’ guilds formed by working masons from the twelfth century on. However, its philosophical base is grounded far deeper – in the construction of King Solomon’s Temple on the sacred land of Mount Moriah [...] In Masonic lore, numerous rituals and ceremonies are based on King Solomon’s Temple [...] they have echoes in almost every branch and aspect of**

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<sup>861</sup> Paul Christian, “The History and Practice of Magic”, Kessinger Publishing Co; Facsimile edition (26 Nov. 1994) ISBN-10: 1564594718 / ISBN-13: 978-1564594716 (pgs. 304-5)

<sup>862</sup> Funk and Wagnall’s Standard Dictionary of Folklore, Mythology and Legend, Maria Leach (Editor), Jerome Fried (Editor), Harper San Francisco; New edition (19 Aug. 1996) ISBN-10: 0062505114 / ISBN-13: 978-0062505118

<sup>863</sup> Fritz Springmeier, “Bloodlines of the Illuminati”, Pentracks Publications/TGS Printing Distributing; 3rd edition (November 1, 2005) ISBN-10: 0972792929 / ISBN-13: 978-0972792929 (pg. 117)

<sup>864</sup> Ibid. (pg. 146)

<sup>865</sup> “Occult Symbolism: Saturn Worship”, 25 January 2010 - <http://andytheydeny.blogspot.co.uk/2010/01/occult-symbolism-saturn-worship.html>

**Freemasonry as it exists today.**<sup>866</sup> Obviously, Ian Gittens maintains that the Temple of Solomon was solely the work of **“King David of Israel”**<sup>867</sup> and doesn’t touch on the role of Solomon.

Returning to the subject of the six-pointed star, it has been known by many names including: the “Ancient Egyptian Seal of Solomon”, “Solomon’s Seal”, the **“first sign or hieroglyphic of Amsu”** (the risen Horus), the “Mark of Cain”, the double-triangle, and the “Talisman of Saturn”.<sup>868</sup> With Saturn so intrinsic to the notion of enforcing “rules” and “laws”, we should also consider the term “Sheriff” (the “law-giver”) and the image of the contemporary Western Sheriff with a golden, six-pointed star badge. The notion of the Sheriff as a law-enforcer has actually been around for at least two and a half thousand years: **“In 600 B.C., the Chaldean King of Babylon, Nebuchadnezzar, was noted in the Book of Daniel as being in the company of the sheriff during the setting up of the golden image.”**<sup>869</sup> A number of academics maintain that Sheriffs as law-givers existed in Ancient Egypt, that their emblem was a gold, six-pointed star, and that this star was specifically emblematic of Saturn.<sup>870</sup> The European Sheriff (exported from Old England, eventually to the colonization of the USA) was charged with ceremonial duties along with that of the law giver. Interestingly, Scottish Sheriffs are “Judges”. Judges are identifiable with Saturn worship due to the wearing of black robes. Priests and university (“Universe City”) graduates also wear such black robes – the latter wear these garments along with a black square (cube) mortarboard (masonic) hat upon attaining their (even more masonic) “degree”.<sup>871</sup> **“The colour Black symbolizes the energy of Saturn. He is the God of Chaos and Destruction and rules the enclaves of Law, Banking and Government. This is why judges and priests wear black robes, to show that they are agents of Saturn. Ninjas and Assassins cover themselves in black owing to the**

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<sup>866</sup> Ian Gittens, “The Secret of the Lost Symbol: Unlocking the Masonic Code”, Collins; (Reissue) edition (9 Sept. 2011) ISBN-10: 0007331436 / ISBN-13: 978-0007331437 (pgs. 17 – 18)

<sup>867</sup> Ibid. (pg. 18)

<sup>868</sup> Baigent, Lincoln, & Leigh, 'Holy Blood Holy Grail', Dell Books, 1983 (pg. 53)

<sup>869</sup> “A PAST, PRESENT, AND FUTURE FOR THE OFFICE OF THE SHERIFF” (Based on the National Sheriff’s Association booklet: The Role Of The Sheriff Past - Present - Future) - <http://www.camdencounty.com/sheriff/History%20Of%20The%20Sheriff.htm>

<sup>870</sup> Adam Clarke (originally compiled by Rev. Thomas Harmer), "Observations on Various Passages of Scripture: Placing Them in a New Light; and Ascertaining the Meaning of Several, Not Determinable by the Methods Commonly Made Use of by the Learned, Volume 3", Jan 1808 (pgs. 520 - 528) - <https://play.google.com/store/books/details?id=T80UAAAAAYAAJ&rdid=book-T80UAAAAAYAAJ&rdot=1>

<sup>871</sup> For more on this subject, I suggest reading the article “Schools, Courts, Churches, and the Cult of Saturn” - [http://www.bibliotecapleyades.net/sociopolitica/atlantean\\_conspiracy/atlantean\\_conspiracy37.htm](http://www.bibliotecapleyades.net/sociopolitica/atlantean_conspiracy/atlantean_conspiracy37.htm)

**fact that the God can grant the patron invisibility, swiftness and stealth, a mighty force indeed.**<sup>872</sup>

It is well-documented that the agenda-symbolic pyramid and separated capstone (complete with the Eye of Providence) was intentionally placed on the one-dollar bill by former U.S. Vice President Henry Wallace. The symbols sit to the left of the centre word “One” on the dollar bill. To the right of this is the “Eagle” seal (another symbol of elite power.) Above the head of the eagle is a six-pointed star (comprised of thirteen small stars.)<sup>873</sup> On the reverse of the Great Seal of the United States (and printed on the back of the one-dollar bill beneath the pyramid and all-seeing eye) is the phrase **“Novus Ordo Seclorum”** (Latin for *“New Order of the Ages”*.) The phrase is synonymous with the “New World Order” paradigm of the global elite agenda. *“Novus Ordo Seclorum”* is taken from the fourth Eclogue by Roman poet Virgil and contains a (5-8 lines) passage: **“Ultima Cumaei venit iam carminis aetas; magnus ab integro saeculorum nascitur ordo; iam redit et Virgo, redeunt Saturnia regna, iam nova progenies caelo demittitur alto.”** This translates as: **“The last time of prophecy has come to the Cumaean Sibyl; a brand new great order of the ages is born; for now the Virgin and the age of Saturn have returned; now a new Child has been sent from the heavens.”**<sup>874</sup> In other words: the *“New Order of the Ages”* or *“New World Order”* is the rebirth of the *“Age of Saturn”*!

## Time and Relative Dimension in Space

Throughout the genre of science fiction, there is one show that continually alludes to Saturn symbolism, mythology and deification. *“Doctor Who”* appears to have a fascination with the paradigm – in fact, it could be argued that the show owes its original concept to the deified Saturn. In Greek mythology, Saturn is “Kronos” and sizeably associated with “chronology” and “time”. Of course, the central character of The Doctor is a “Time Lord”. In myth and astrology, Saturn is emblematic of contradictions and vast changes. There is no other character in the sci-fi genre who represents change more than The Doctor character – thanks in part to the shows “regeneration” concept which has allowed multiple actors to take over the role during the last fifty-plus years. Let us also compare the wild contradictions in

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<sup>872</sup> Pyreus, “Fire, Blood and Tears on April 19” (pg. 18) -

[http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

<sup>873</sup> <http://tabish.me/wp-content/uploads/2011/12/star-of-david-dollar-bill.jpg>

<sup>874</sup> [http://www.bookrags.com/wiki/Novus\\_Ordo\\_Seclorum](http://www.bookrags.com/wiki/Novus_Ordo_Seclorum)

character assigned to both the various personifications / deifications of Saturn and The Doctor character. Saturn has had many guises over the centuries. The more benign archetypes have included “Old Father Time”, the “Wise Old Man”, “The Good King”, the “Judge of Heroes” and even “Santa Claus”. His darker interpretations have included “The Taskmaster”, “The Senex”, “The Castrator”, “The Devourer”, “The Grim Reaper”, “Death” and “Satan”.<sup>875</sup> There is a remarkable similarity when we look at the contradictory names and aliases that The Doctor has acquired throughout the history of the show. Benignly, they include: “A Good Man”, “The Healer”, “The Caretaker”, “The Curator”, “Beautiful Idiot”, “Evergreen Man”, “Time’s Champion”, “The Saviour”, “Old One”, “Merlin”, “The Great Wizard” and “The Mighty Warrior”. More darkly he has been called “The Evil One”, “He Whose Name Dare Not Be Mentioned”, “The Other”, “The Ripper”, “The Sandman”, “Doctor Caligari”, “Thief”, “The Predator”, “The Dark One”, “The Bringer of Darkness”, “The Oncoming Storm”, and “The Destroyer of Worlds”.<sup>876</sup>

In recent years, The Doctor’s more popular adversaries have included The Weeping Angels. Vampiristic in nature, the Angels absorb a victim’s life potential by removing them from their life / timeline and relocating them at another point in history. The *Doctor Who* “*Monsters & Villains Guide*” describes them as **“quantum-locked alien killers, as old as the universe itself. Little is known of their origins or culture. When observed, they freeze like stone, but in the blink of an eye they can move vast distances.”**<sup>877</sup> An interesting Masonic statue is that of “*The Broken Column*”. **“The sculpture consists of a weeping virgin, holding in one hand a sprig of acacia and in the other an urn; before her is a broken column, on which rests a copy of the Book of Constitutions, while Father Time [Author Notes: in this interpretation, he is complete with angelic wings] behind her is attempting to disentangle the ringlets [Saturnian rings] of her hair. [...] Time unfolding the ringlets of her hair, that time, patience, and perseverance accomplish all things.”**<sup>878</sup>

In “*Doctor Who*”, the second-city of the Time Lord Homeworld Gallifrey is called Arcadia. In mythology, Arcadia was an idyllic and unspoiled wilderness inhabited by

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<sup>875</sup> Several of these names are listed in Erin Sullivan’s “Saturn in Transit: Boundaries of Mind, Body and Soul” (pg. 4)

<sup>876</sup> Lists of The Doctor’s various aliases and guises can be found on these websites: Aliases of the Doctor - <http://www.internationalhero.co.uk/a/aliasdrw.htm> Names of the Doctor - <http://www.doctorwho.tv/whats-new/article/the-names-of-the-doctor/> & Doctor Who Aliases - <https://de-de.facebook.com/DoctorWho/posts/638010222879675>

<sup>877</sup> Classical Planets – Planetary Hours - [https://en.wikipedia.org/wiki/Classical\\_planet#Planetary\\_hours](https://en.wikipedia.org/wiki/Classical_planet#Planetary_hours)

<sup>878</sup> “The Broken Column” Symbolic Statue - [http://www.phoenixmasonry.org/masonicmuseum/father\\_time\\_and\\_the\\_weeping\\_virgin\\_statue.htm](http://www.phoenixmasonry.org/masonicmuseum/father_time_and_the_weeping_virgin_statue.htm)

those who ***“lived after the manner of the Golden Age, without the pride and avarice that corrupted other regions.”***<sup>879</sup> In classical Greek mythology the Golden Age was presided over by Cronus.<sup>880</sup> The alleged real-world Golden Age era was dominated by Saturn’s influence and presence. The term “Arcadia” also has freemasonic connotations. ***“The courtly philosophical climate of sixteenth- and seventeenth-century Britain, even where it followed only Puritan or Anglican trends, was strongly influenced by the underground tradition sometimes referred to as Arcadia, which encompassed within its philosophy elements of Gnostic, Neo-Platonic, Hermetic, and Kabbalistic thought. As Rosicrucianism surfaced in the early seventeenth century, it also showed an affinity to the Arcadian stream of thought. The main characteristic of Arcadianism was the renewal of interest in the thinking and literature of the pre-Christian world.”***<sup>881</sup>

The Time Lord Homeworld, Gallifrey, is itself described as ***“The shining world of the seven systems.”***<sup>882</sup> Seven is a key number in association with Saturn. The planet Saturn has a ring system divided into seven major regions. In Western astrology, there is a crucial seven-year period before “Saturn’s Return” which is actually the origin of the phrase ***“the seven year itch.”***<sup>883</sup> In Indian Astrology, Sade-Sati is the seven and a half years-long period of Saturn (Shani).<sup>884</sup> In Classical antiquity, there are seven non-fixed objects in the sky visible to the naked eye. Saturn is the furthest of these. These observations gave rise to the Roman seven-day week with Saturday (Saturn’s Day) then being the seventh day.<sup>885</sup> (*Author’s Notes: Since its return in 2005, “Doctor Who” regular season episodes – excluding specials – have always aired on a Saturday evening.*) Alchemy utilising the seven base metals is also based on the observations of classical antiquity. The seventh metal, Lead, symbolises Saturn – with both Saturn and Lead sharing the same alchemical symbol.<sup>886</sup> During the Hajj pilgrimage to Mecca, worshippers attempt to kiss the Black Stone of Kaaba seven times. The ritual somewhat mirrors the Ancient Egyptian worship of the god Atum (the first Egyptian deity) via the sacred Benben

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<sup>879</sup> [https://en.wikipedia.org/wiki/Arcadia\\_\(utopia\)](https://en.wikipedia.org/wiki/Arcadia_(utopia))

<sup>880</sup> See: Grass Gravity, "The Greek Myths", London: Penguin Books, 1960, ISBN 9780140171990 (pgs. 35–37)

<sup>881</sup> "History of Freemasonry - Difficulties, competing theories, and the purpose of its study.", Red Deer Masonic Lodge No.12, The Grand Lodge of Free and Accepted Masons - [http://www.reddeerfreemason.com/History\\_of\\_Masonry\\_-\\_113694.html](http://www.reddeerfreemason.com/History_of_Masonry_-_113694.html)

<sup>882</sup> See: Donna Cunningham, "An Astrological Guide to Self-Awareness", CRCS Publications; 2 edition (May 1994) ISBN-10: 0916360571 / ISBN-13: 978-0916360573

<sup>883</sup> Doctor Who (TV Series) - The Sound of Drums (2007) – Quotes - <http://www.imdb.com/title/tt1000258/quotes>

<sup>884</sup> [https://en.wikipedia.org/wiki/Sade\\_Sati](https://en.wikipedia.org/wiki/Sade_Sati)

<sup>885</sup> Doctor Who Weeping Angels: Monsters & Villains Guide - [www.doctorwho.tv/50-years/monsters/weeping-angels/](http://www.doctorwho.tv/50-years/monsters/weeping-angels/)

<sup>886</sup> Classical planet – Alchemy - [https://en.wikipedia.org/wiki/Classical\\_planet#Alchemy](https://en.wikipedia.org/wiki/Classical_planet#Alchemy)

stone, which was housed in the solar temple of Heliopolis. Those unable to reach the Black Stone of Kaaba for the kiss are compelled to complete seven counter-clockwise circuits (circles) of the stone. The stone itself is seven inches in diameter and composed of seven fragments.<sup>887</sup>

According to the teachings of the Fraternitas Saturni (Brotherhood of Saturn), Saturnus ***“is the Lord of the Seven Dwellings (= planetary genii of the outer realm), and governor of the revealed world and lord over life and death, and over the light and darkness.”***<sup>888</sup> Ba'al (believed by numerous researchers to be a variant of the Saturn deity) was one of the ***“seven princes of Hell.”***<sup>889</sup> Another asserted variant of Saturn, Moloch (god of the Ammonites), was worshipped via a ritual statue (made of bronze and featuring a crowned calf's head) containing seven cabinets - one for flour, a second for turtle doves, a third for ewe, a fourth for a ram, the fifth for a calf, the sixth for beef, and the seventh for a child. Moloch has been tangled with Mithras (the Persian god of created light and earthly wisdom) in mythological deification (*Author's Notes remember that both Moloch and Mithras was/is associated with ritual sacrifice.*) ***“Initiation into the mysteries of Mithras involved progressive stages. Ordinarily, seven are specified: Raven (Corax), Bridegroom (Nymphus; alternately, Occult, Cryphius), Soldier (Miles), Lion (Leo), Persian (Perses), Courier of the Sun (Heliodromus), and Father (Pater). These seven stages correspond well with archaeological evidence of the Mithraeum of Felicissimus at Ostia, Italy, the floor of which has seven stations decorated with symbols appropriate to the seven stages of initiation. Another Mithraeum [...] has seven stations marked out with seven arcs; a third has a floor mosaic with seven gates.”***<sup>890</sup> Bizarrely, the seven progressive stages of initiation into the mysteries of Mithras are almost identical to the deified ***“Seven Who Are One”*** (Seven Gods of Westeros) in the phenomenally popular television series ***“Game of Thrones”***. ***“Members of the Faith worship the Seven Who Are One, a single deity with seven aspects or faces, each representing a different virtue.”***<sup>891</sup> The seven aspects are: The Father (bearded, representing justice and judgement, and carries a set of scales), The Mother (representing fertility, compassion and mercy), The

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<sup>887</sup> Black Stone - [https://en.wikipedia.org/wiki/Black\\_Stone](https://en.wikipedia.org/wiki/Black_Stone)

<sup>888</sup> Stephen Eldred Flowers, "Fire & Ice: Magical Teachings of Germany's Greatest Secret Occult Order (Llewellyn's Teutonic Magick Series)", Llewellyn Publications; 2nd edition (October 8, 1995) ISBN-10: 0875427766 / ISBN-13: 978-0875427768 (pg. 33)

<sup>889</sup> [http://en.wikipedia.org/wiki/Baal\\_%28demon%29](http://en.wikipedia.org/wiki/Baal_%28demon%29)

<sup>890</sup> Marvin W. Meyer, "Ancient Mysteries: A Sourcebook of Sacred Texts", University of Pennsylvania Press; 1st University of Pennsylvania Press Ed edition (1 April 1999) ISBN-10: 081221692X / ISBN-13: 978-0812216929 (pg. 200)

<sup>891</sup> [http://awoiaf.westeros.org/index.php/Faith\\_of\\_the\\_Seven](http://awoiaf.westeros.org/index.php/Faith_of_the_Seven)

Warrior (strength, courage and victory, and carries a sword), The Maiden (innocence, chastity and virtue), The Smith (crafts and labour, who carries a hammer), The Crone (wisdom, guidance and carries a lantern) and The Stranger (death and the unknown).

On a broader religious theme, ***"Seven Heavens is a part of religious cosmology found in many major religions such as Islam, Judaism and Hinduism and in some minor religions such as Hermeticism and Gnosticism. The Throne of God is said to be above the seventh heaven in Abrahamic religions."***<sup>892</sup> A few classical and modern cultural "sevens" include: Seven days of Creation, the "Seven Sisters" (Atlas in Pleiades), seven colours in the rainbow, sailing the "Seven Seas", seven world continents, the Seven Wonders of the ancient world, Seven Deadly Sins, the "Seven Ages Of Man", seven musical notes in the traditional Western diatonic scale (major or minor), *"Snow White & the Seven Dwarfs"*, James Bond - 007, Seven of Nine (from *"Star Trek: Voyager"*), the sci-fi TV series *"Blake's Seven"*, the seven *"Harry Potter"* books, *"Seven Stars"* & *"Seven Stones"* (from *"The Lord of the Rings"* - the Dwarves were later given seven rings by Sauron), the "Seven Kingdoms" (and the aforementioned "Seven Gods") of Westeros in *"Game of Thrones"*, and films like: *"Seven Years in Tibet"*, *"Seven Days In May"*, *"The Magnificent Seven"* and *"The Seven Year Itch"*.

Whilst on the subject of the Saturnian number seven, we should not forget the aforementioned association of *"Doctor Who"* with 7/7. In the *"Doctor Who"* episode *"The Power of Three"*, The Doctor describes a cube as having ***"seven sides."*** The character of Amy Pond counters, ***"A cube has six sides."*** The Doctor retorts, ***"Not if you count the inside."***<sup>893</sup> *"The Power of Three"* (which aired in the series seventh season) tells the story of a "slow invasion" by just over seven billion small black cubes (one for every human on Earth). These cubes incorporate themselves into the everyday lives of humanity becoming almost unnoticed and ignored (an apt analogy for the current state of Saturn worship in popular culture if ever I saw one!) Eventually, the cubes begin a countdown from seven to one and commence an attack upon humanity. The attack is coordinated by an alien race called The Shakri (they disclose that they are using seven ships in the operation), who are aided by two possessed hospital porters with black hexagonal shapes (cubes therefore) protruding from their mouths. The Shakri ship incorporates a hexagonal design. The writer of the episode, Chris Chibnall, previously penned a

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<sup>892</sup> [http://en.wikipedia.org/wiki/Seven\\_Heavens](http://en.wikipedia.org/wiki/Seven_Heavens)

<sup>893</sup> The Power of Three – Quotes - <http://www.planetclaire.tv/quotes/doctorwho/series-seven/the-power-of-three/>

“Doctor Who” episode entitled “42” – another Saturnian-associated number (42 degree angle and rainbows for example.)

Incidentally, Douglas Adams, who immortalised the number 42 as the answer to the question of the meaning of **“life, the universe, and everything”** in *“The Hitchhiker’s Guide to the Galaxy”*, served as script editor on “Doctor Who” during the late seventies. He wrote three scripts for Tom Baker’s Doctor. This era featured an overarching story called *“The Key to Time”*. In the opening episode (*“The Ribos Operation”*), The White Guardian recruits The Doctor to locate and unite the six segments of the key – which takes the form of a crystal cube. The White Guardian describes the key as **“a perfect cube”** (invoking the masonic “Perfect Ashlar”) and explains that it maintains the equilibrium of time itself. He also notes that the **“balance”** prevents chaos in the universe. On the DVD commentary for the episode, Mary Tamm (who played the first incarnation of The Doctor’s Time Lady companion Romana) said **“There are themes in Doctor Who, especially in this one, about the search for the Holy Grail – the search for the six segments has a kind of parallel [...] I think a lot of the Doctor Who themes bring in mythological aspects.”**<sup>894</sup>

Whilst I am touching on the subject of cubes in “Doctor Who” (particularly black ones), I would remiss if I didn’t highlight a few examples of the sheer number of times the motif has appear throughout the show. On at least two occasions, Matt Smith’s eleventh Doctor was sealed inside a “black cube” prison – first in the fifth season *“The Pandorica Opens”* (where he is locked in a time-defying, temporal black cube device called “The Pandorica”<sup>895</sup>) and again in the sixth season story *“Day of the Moon”* (where he is incarcerated in a black cube-shaped prison made of small black bricks.<sup>896</sup>) Tracy R. Twyman, in her book *“Clock Shavings”*, describes how **“For Buddhists, the deepest chamber in Hell, reserved for those who have committed unpardonable sins, is called “Avici,” and it is said to be cube-shaped.”**<sup>897</sup>

The Pandorica device is especially interesting as the plot of *“The Pandorica Opens”* (and the following episode *“The Big Bang”*) widely alludes to the mythological

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<sup>894</sup> Doctor Who - The Key to Time Box Set (Re-issue) [DVD] [1978] - ASIN: B002TOKFNM (Disc One - "The Ribos Operation")

<sup>895</sup> <http://spinoff.comicbookresources.com/wp-content/uploads/2011/04/day-of-the-moon-promo-pics-8.jpg>

<sup>896</sup> [http://vignette3.wikia.nocookie.net/tardis/images/9/95/The\\_Pandorica\\_Imprisonment.jpg/revision/latest?cb=20100619184006](http://vignette3.wikia.nocookie.net/tardis/images/9/95/The_Pandorica_Imprisonment.jpg/revision/latest?cb=20100619184006)

<sup>897</sup> <http://spinoff.comicbookresources.com/wp-content/uploads/2011/04/day-of-the-moon-promo-pics-8.jpg>

Pandora's Box. The episodes even describe the story of Pandora's Box as a favourite of The Doctor's companion Amy Pond. The fictional historical timeline of the Pandorica details how ***"In 118, the Pandorica was taken back to Rome under armed guard. In 420, it was plundered by the Franks. By 1120, it was the prized possession of the Knights Templar. In 1231, it was donated to the Vatican under Pope Gregory IX. Sometime after, it was sold by Marco Polo."***<sup>898</sup> These historical markers connect to Saturn worship via the Roman deification of Saturn, the Catholic Church, and the masonic Knights Templar. The Knights Templar affiliated Rosslyn Chapel contains a sequence of 213 ornate stone-carved cubes or 'boxes' protruding from pillars and arches with a selection of patterns on them. The motifs on the boxes somewhat resemble geometric patterns seen in the study of cymatics.<sup>899</sup> On a similar masonic note, the episode *"The Big Bang"* also features the first time that The Doctor wears his iconic masonic red Shriners Fez. ***"The Ancient Arabic Order of the Nobles of the Mystic Shrine, also commonly known as Shriners and abbreviated A.A.O.N.M.S., established in 1870, is an appendant body to Freemasonry, based in the United States."***<sup>900</sup> Matt Smith's Doctor continues to wear the Shriner's Fez in a number of episodes.

In the episode *"The Big Bang"*, the TARDIS explodes causing the whole universe to blink out of existence. The only remaining celestial objects are the Earth, its Moon and a dark sun-like (almost all-seeing eye) source of light in the sky – which turns out to be the slowly exploding TARDIS. At night there are obviously no stars and humanity is at ease with seeing the sky in that fashion. This is slightly evocative of the Saturnian "Purple Dawn" era when (it is believed) the principle objects in the Earth's sky were an alignment of the planets Mars, Venus and the star-like Saturn.

The *"Doctor Who"* episode *"The Doctor's Wife"* depicts the eleventh Doctor receiving a message from a dead Time Lord via a Gallifreyan communication device called a Hypercube.<sup>901</sup> The devices (also named "Tesseract" in the episode) were first seen in the Patrick Troughton story *"The War Games"* (broadcast between April and June 1969) – a story which also finally revealed The Doctor's race of Time Lords for the first time. In *"The Doctor's Wife"*, a number of Hypercubes are shown with the Ouroboros (infinity) symbol on them. The episode was written by the

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<sup>898</sup> Pandorica - History - <http://tardis.wikia.com/wiki/Pandorica>

<sup>899</sup> See: Jeff Nisbet, "The Rosslyn Motet: Rosslyn Chapel's Music Code" - <http://www.mythomorph.com/wp/the-rosslyn-motet-rosslyn-chapels-music-code/>

<sup>900</sup> Ancient Arabic Order of the Nobles of the Mystic Shrine (A.A.O.N.M.S.) – Oakland Wiki - [https://localwiki.org/oakland/Ancient\\_Arabic\\_Order\\_of\\_the\\_Nobles\\_of\\_the\\_Mystic\\_Shrine\\_\(A.A.O.N.M.S.\)](https://localwiki.org/oakland/Ancient_Arabic_Order_of_the_Nobles_of_the_Mystic_Shrine_(A.A.O.N.M.S.))

<sup>901</sup> <http://tardis.wikia.com/wiki/Hypercube>

agenda “curious” Neil Gaiman. In the twelfth Doctor’s series eight story “Flatline”, we see the TARDIS in a shrunken “siege mode” - a small dark grey/black cube adorned with Gallifreyan markings. The published designs for this version of the TARDIS show it as silver in colour<sup>902</sup>, however the object appears metallic dark grey or black in the aired episode.<sup>903</sup> Black cubes also appear in several episodes of the “Doctor Who” spin-off series “The Sarah Jane Adventures” as a device used by the black-cloaked villain “The Trickster”. This character has the ability alter the fabric of time and exists solely to bring “**disorder and chaos**” to time and reality.

The seeming death of The Doctor's companion, Clara Oswald, takes place in the episode “Face the Raven”. The trigger for the plot is the death of Anah, a two-faced Janus (“past” and “future” motif) alien. Clara ultimately becomes stamped with a Chronolock (Time Lock) tattoo which counts down to her death. She meets her demise at the hands of a “Quantum Shade” - which appears as a black Raven. Clara's final words are “**let me be brave.**” In the subsequent two-parter “Heaven Sent” / “Hell Bent”, The Doctor repeatedly dies and renews over a period of four and a half billion years until he is able to return to the Time Lord homeworld of Gallifrey (by patiently chipping away at an almost “alchemical” stone) and “cheat death” by plucking Clara from her timeline just prior to being struck by the Raven. By the end of the episodes, Clara effectively becomes a Time Lord in her own right. She becomes “ageless”, inherits a TARDIS of her own to travel the bounds of time and space, and is accompanied by another immortal character “Me”/Ashldr. A number of these themes (most notably the “Raven”) apply to both Alchemy and Saturnian beliefs.

The infamous psychiatrist and psychotherapist Carl Jung wrote that “**Self-knowledge is an adventure that carries us unexpectedly far and deep. Even a moderately comprehensive knowledge of the shadow can cause a great deal of confusion and mental darkness, since it gives rise to personality problems which one had never imagined before. For this reason alone we can understand why the alchemists called their nigredo melancholia, a black blacker than black, night, an affliction of the soul, confusion, etc., or, more pointedly, the black raven... a well-known allegory of the devil.**”<sup>904</sup> In the book “Melancholy and the Otherness of God: A Study of Hermeneutics of Depression”, the author Alina N. Field cites this quote by Jung and comments, “**Thus for the medieval alchemists, melancholy,**

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<sup>902</sup> <https://s-media-cache-ak0.pinimg.com/736x/19/55/59/1955590bc7124094f6d60088d9ac8618.jpg>

<sup>903</sup> <http://i.imgur.com/QBBn2EF.png>

<sup>904</sup> C.G. Jung, “Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy”, Taylor & Francis EBooks (Dec 2014), ISBN13: 9781317533689 (pgs. 520 - 521)

*nigredo, guilt, confusion, affliction of the soul were symbolized by putrefaction, mortification, separation, dissolution, decomposition, chaos, the devil, Saturn, the raven, and sol niger. They were all interchangeable symbols belonging to the same family of meaning; they all signify the Other, choratic chaos, and the beginning of the great alchemical opus. In Jungian terms, at the level of consciousness, the beginning of the movement necessary for self-knowledge and for the unification of consciousness is the most critical moment of the process of individuation. The work of gradual transmutation can only begin with nigredo or melancholy. [...] (It) is the sine qua non ground of any great work and why it must be carefully 'attended to' and not be overlooked or dispensed with.*<sup>905</sup>

## Gallifreyan Swastika

Harkening back to the Nazi-era fascination with Saturnian beliefs and iconography, there is blink-and-you-miss-it moment in the 50<sup>th</sup> anniversary episode of “*Doctor Who*” – “*The Day of the Doctor*” – that is bizarre and yet to be explained, at least in the context of the show. In the episode, we finally witness scenes from the final days of the oft-mention “Time War”. Gallifrey is about to be overrun by Daleks and we witness The Doctor’s people running from Dalek weapons fire. One scene shows a young Gallifreyan boy dirtied and bloodied from the assault. Around his clothes is a black, with white trim, bandolier-type sash adorned with a white swastika.<sup>906</sup> (*Author’s Notes: some viewers claim there are other swastika symbols in these scenes however the aforementioned is the only one I have been able to verify.*) There has been much speculation about why this symbol was chosen by the makers of the show in connection with the Time Lords of Gallifrey. Some researchers have short-sightedly connected the swastika with the Nazis exclusively (ignoring every prior connotation of the icon) and weakly constructed accusations that “*Doctor Who*” conforms to a Neo-Nazi / anti-Semitic agenda. This argument is partly based on the direction of the swastika seen in “*The Day of the Doctor*” – where the “arms” point to the right.

Some researchers claim that this same orientation was used by the Nazis to produce a kind of occult / magical effect. It has even been asserted that the symbol was “*inverted*” or “*turned backwards*” to achieve the desired effect. This assumption is false – although the reasons why seem to vary with every academic

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<sup>905</sup> Alina N. Field, “Melancholy and the Otherness of God: A Study in the Genealogy, Hermeneutics, and Therapeutics of Depression”, Lexington Books (25 Nov. 2011) ISBN-10: 0739166034 / ISBN-13: 978-0739166031 (pg. 58)

<sup>906</sup> “Why do the Gallifreyans use the Swastika insignia on their clothing?” - <http://scifi.stackexchange.com/questions/45377/why-do-gallifreyans-use-swastikas-on-their-clothing>

on the subject. For example, the author of the article *“Debunking the Nazi “Backwards Swastika” Myth”* examines a variety of sources and demonstrates that the majority of pre-WWII “swastikas” also pointed in the same direction (right) as the Nazi version. ***“The Nazi swastika direction is identical to the ancient sun-wise direction. (Proved by association with positive mythical characters and context, as seen on a preponderance of archeological artefacts). This is directly opposite the current liberal interpretation. [...] The ancient sun-wise direction represents good luck. (Proved by frequency and association with the sun’s apparent movement and positive mythical characters; linguistic analysis of Sanskrit; also, the opposite sense being less frequent and associated with negative mythical characters or death/resurrection symbols). [...] Therefore, the Nazi swastika direction represents good luck, not bad, and the New Agers are simply wrong to maintain otherwise.”***<sup>907</sup> There are a number of left-pointing swastikas (sometimes called ‘swavastika’) - with examples from Islamic, Balinese, Greek, Maltese, Hopi and Aztec<sup>908</sup> (to name a few) cultures. However, the aforementioned article asserts that the left-pointing ***“direction is only typical on grave and funerary objects, where it is associated with death/resurrection and the returning sun.”***<sup>909</sup>

As for the inclusion of the motif in *“Doctor Who”*, the explanation is simple really. The symbol represents the pattern of Saturnian themes and symbolism that have repeatedly appeared over the long history of the show. Whilst there are some who would claim that a Saturnian / Black Sun relevance should warrant the symbol being aligned to the left-pointing direction – For example, Jean-Claude Frère (in *“Nazisme et Sociétés Secrètes”*) concluded that ***“The sons of the Outer Intelligences split into two groups, one following the ‘Right Hand Path’ under the ‘Wheel of The Golden Sun’, the other the ‘Left Hand Path’ under the ‘Wheel of the Black Sun’”***<sup>910</sup> – it does not change the fact that any orientation of the symbol represents celestial deification, mortality and the passage of time. These themes are central to both Saturn worship and *“Doctor Who”*.

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<sup>907</sup> “Debunking the Nazi “Backwards Swastika” Myth”, JR’s Rare Books and Commentary, August 2001 - [http://www.irbooksonline.com/html-docs/the\\_backwards\\_swastika.htm](http://www.irbooksonline.com/html-docs/the_backwards_swastika.htm)

<sup>908</sup> <http://www.auricmedia.net/wp-content/uploads/2015/01/swastikas-672x372.jpg>

<sup>909</sup> “Debunking the Nazi “Backwards Swastika” Myth”, JR’s Rare Books and Commentary, August 2001 - [http://www.irbooksonline.com/html-docs/the\\_backwards\\_swastika.htm](http://www.irbooksonline.com/html-docs/the_backwards_swastika.htm)

<sup>910</sup> Jean-Claude Frère, “Nazisme et Sociétés Secrètes” - See: [http://www.bibliotecapleyades.net/sociopolitica/sociopol\\_vril07.htm](http://www.bibliotecapleyades.net/sociopolitica/sociopol_vril07.htm)

## Roundels and Mandalas

The Doctor's means of transport through time and space is the TARDIS. The central operating console of this machine has always been either precisely or loosely hexagonal in shape. In recent series, the design of the console room walls has also incorporated hexagonal shapes in some form. There are numerous hexagonal motifs in the architecture and interiors designs on the Time Lord Homeworld of Gallifrey. Many variations of the console room have included "roundels" on the walls. Roundels are a circular disc shape utilising various rings of colour depending on their usage. Historically they are usually associated with heraldry, national insignia, military aircraft, or corporate advertising logos. In science fiction, the specific combination of roundel colours (red, yellow and blue) features heavily – especially in *"Doctor Who"* and the *"Battlestar Galactica"* remake.<sup>911</sup> In the latter show, the symbol is referred to as a "Mandala" and seems to connect with portals through time, space and dimension, whilst thematically connecting with the notions of fate and destiny – particularly in relation to the fate of the character of Kara Thrace and, by extension, the fate of all humanity. We see Kara's painting of the roundel / mandala early in the series.<sup>912</sup> However it isn't until the mid-third season that the symbol gains definition.

In the episode *"The Passage"*, the Galactica fleet discover a ringed-planet – home to The Temple of the Five and a mandala identical to Kara's painting which is henceforth called "The Eye of Jupiter" (Jupiter on a Saturn-like planet!?) Dr. Gaius Baltar encounters the Cylon transhuman "Hybrid" and gains insight into the location of the mandala (The Hybrid calls it ***"the eye of the husband, the eye of the cow"***) which he then discusses with the Cylon D'anna Biers. Baltar ponders ***"the husband of the eye. The eye of the... Hera. Hera, sometimes referred to as cow-eyed Hera. And the husband of Hera..."*** D'anna continues ***"... is Jupiter. The Eye of Jupiter that's written about in the ancient texts."*** After a brief exchange, Baltar says, ***"A planet hidden in the shadow of light [...] will lead us to the Eye of Jupiter."*** It is believed that Saturn was once a sub-brown dwarf star (the black sun) and that it sat in the shadow of Venus (Lucifer – "The Light Bringer") so Saturn is metaphorically ***"a planet hidden in the shadow of light."*** If we extend the metaphor further, and track the fictional journey of the Galactica fleet toward Earth's solar system, Saturn would lead them to Jupiter! In any case, the emphasis

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<sup>911</sup> See: Carl James, "Foxes, Saturn, Kubrick, Doctor Who and The Singularity", 26 August 2014 - <http://thetruthseekersguide.blogspot.co.uk/2014/08/foxes-saturn-kubrick-doctor-who-and.html>

<sup>912</sup> <http://i.imgur.com/XPOGgh.png>

on Jovian terminology masquerading as Saturnian is telling as it echoes what happened with these two particular planets during the production of “2001: A Space Odyssey” – more on that matter in the next chapter.

On the Blu-ray commentary track for the subsequent episode “*Eye of Jupiter*”, executive producer Ron Moore revealed an uncanny synchronistic revelation. **“*Eye of Jupiter was originally called Eye of Zeus for a very long time in draft form and into script. We changed the name ultimately for not very deep reasons – just that there was something about Eye of Zeus that seemed a bit too mystical and a little bit too over the top even for us. That’s saying something! But we didn’t want to... the story was what the story was [...] it was a nice way to broaden the pantheon as it were, ha ha ha!*”**<sup>913</sup> [Note the relationship between Saturn, “Apollo” – the call sign of Lee Adama in “*Battlestar Galactica*” – and Zeus – Lee’s dad Bill Adama is called Zeus on several occasions in the show.]

In the subsequent instalment of this third season run of episodes (“*Rapture*”) the Eye of Jupiter mandala is revealed. In this case, the tri-colour roundel has been enhanced with jagged spokes around the mandala.<sup>914</sup> The spokes (and their direction) are uncannily similar to those on the Saturnian “*Wheel of the Black Sun*” occult symbol.<sup>915</sup> In the Blu-ray commentary for this episode, Ron Moore highlights the mandala and calls it “***The Eye of Zeus***” rather than “Jupiter” (maybe he just forgot!)<sup>916</sup> In the episode itself, the star orbited by the ringed-planet in question goes supernova (creating the visage of the “eye” for anybody looking up from the planet surface.) The sun going nova turns black with a fiery purple halo around it. The planet surface is briefly seen enveloped in a purple aura. This is reminiscent of the alleged “Purple Dawn” era that supposedly prefigured the “Golden Age of Saturn”.<sup>917</sup>

Ron Moore tracked the development of this Saturnian (for all intents and purposes) plotline throughout the series and commented on how it tied in directly to the destiny of the Kara Thrace character and her role as an almost-Saturnian “death harbinger”. In the Blu-ray commentary for the episode “*Maelstrom*”, Ron Moore described Kara’s initial “demise”. **“*What she is destined for is to die in a***

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<sup>913</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009][Region Free] ASIN: B0027UY8B8 (Disc Ten)

<sup>914</sup> [http://www.battlestarlocations.com/uploads/8/1/0/8/8108293/2147763\\_orig.jpg](http://www.battlestarlocations.com/uploads/8/1/0/8/8108293/2147763_orig.jpg)

<sup>915</sup> Black Sun (occult symbol) - <https://upload.wikimedia.org/wikipedia/en/7/7d/SchwarzeSonneArtifacts.JPG> & <http://odinsvolk.ca/new/wp-content/uploads/2012/07/Fylfot48.jpg>

<sup>916</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009][Region Free] ASIN: B0027UY8B8 (Disc Ten)

<sup>917</sup> See: Troy D. McLachlan, A Timeless Age in a Purple Haze - <http://saturndeathcult.com/the-sturn-death-cult-part-1/a-timeless-age-in-a-purple-haze/>

*certain manner, in a certain way, at a certain time and instead of sort of rising above it all - embracing life, she opts to do the opposite, she opts to embrace the night and she opts to do down [...] Kara had always had a sort of death wish quality. [...] Kara Thrace's greatest fear, the thing that she had to one day face was her mortality, was her death, was the end.*"<sup>918</sup> Kara seemingly meets her initial doom in the eye of a storm that appears to resemble the mandala / "Eye of Jupiter". By the end of the third season, she is seemingly returned to life and it initially appears that the storm was effectively a portal between different dimensions of space and time. Curiously, upon "returning to life" Kara is described by a Cylon Hybrid as someone who **"will lead the human race to its end. She is the herald of the apocalypse. The harbinger of death. They must not follow her."**<sup>919</sup> She is ultimately described as an **"angel"** (ang-el / El = Saturn<sup>920</sup>) in the show. Kara's metaphorical *"Facing the Raven"* and subsequent "renewal" mirrors the fate of Clara Oswald in *"Doctor Who"*. The names Kara and Clara have a very similar etymology. Both are rooted in an Old Saxon term for grief / sorrow and anxiety, the Polish term for punishment or penalty, and a Turkish adjective meaning dark / black and evil, wicked and villainous. Kara is also a noun from both the Nias and Wanyi language meaning "stone".<sup>921</sup>

Bizarrely, the mandala depicted in *"Battlestar Galactica"* has its origins in a very specific real-world symbol – particularly the blue, yellow and red Buddha mandala.<sup>922</sup> In my research, I have noted that red and blue are believed to represent (respectively) space and time. Such mandalas have traditionally been **"employed for focusing attention of practitioners and adepts, as a spiritual guidance tool, for establishing a sacred space, and as an aid to meditation and trance induction."**<sup>923</sup> (Note the term "sacred space".) At this point, we are essentially returning to the subject of focal points of energy or "portals" and, by extension, the "singularity", the occult and transhumanism. In the *"Doctor Who"* season two finale *"Army of Ghosts" / "Doomsday"*, The Doctor defeats the armies of The Cybermen and The Daleks by confining them to a dimension devoid of time and space (called "The Void") which he describes as **"the dead space... some**

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<sup>918</sup> Battlestar Galactica - The Complete Series [Blu-ray] [2004-2009][Region Free] ASIN: B0027UY8B8 (Disc Ten)

<sup>919</sup> Battlestar Galactica, The Destiny - [http://en.battlestarwiki.org/wiki/The\\_Destiny](http://en.battlestarwiki.org/wiki/The_Destiny)

<sup>920</sup> "'El" (Father of Heaven / Saturn)" - El (deity) - [https://en.wikipedia.org/wiki/El\\_\(deity\)](https://en.wikipedia.org/wiki/El_(deity))

<sup>921</sup> <https://en.wiktionary.org/wiki/kara>

<sup>922</sup> Sandpainting showing Buddha mandala which is made as part of the death rituals among Buddhist Newars of Nepal - [https://en.wikipedia.org/wiki/Mandala#/media/File:Buddha\\_mandala.jpg](https://en.wikipedia.org/wiki/Mandala#/media/File:Buddha_mandala.jpg)

<sup>923</sup> <http://en.wikipedia.org/wiki/Mandala>

**people call it Hell.**<sup>924</sup> The conduit through which they are banished is called a **“singularity”** and The Doctor notes that the numerical key code needed to activate the singularity is **“those co-ordinates over there... set them all at six”** – in this case “666”. It is also curious that the portal (in the story) is located on the top floor of Canary Wharf Tower (also known as One Canada Square.) This building actually exists, is obelisk shaped, and topped with a masonic/Egyptian “capstone”. When the building was first opened in 1991, the main architect (Cesar Pelli) gave a bizarre speech: **“According to Lao Tse, the reality of a hollow object is in the void and not in the walls that define it. He was speaking, of course, of spiritual realities. These are the realities also of the Canary Wharf Tower. The power of the void is increased and... With its supporting structure creates a portal to the sky ... a door to the infinite.”**<sup>925</sup> The assembled Dalek army is also brought into being by a handful of Daleks known as “The Cult of Skaro” - a **“secret order”** of Daleks. What was head writer and executive producer Russell T. Davies trying to say here? More importantly, both the Cybermen and the Daleks are portrayed as the ultimate amalgamation of the biological and technological – the perfect analogy for transhumanism. Remember also that many of these collective themes seem to appear in the aforementioned *“Battlestar Galactica”* remake – a show which is effectively about transhumanism.

To tie up these connections between Saturn and the energy / portal paradigm, it is worth mentioning that a number of alternative knowledge researchers have discussed and researched the connection to varying effect. One of those who has perhaps gained the most attention on this connection is ironically Richard C. Hoagland – he has written and spoken at length about NASA photographs showing the huge hexagonal-shaped storm-like phenomenon rotating on Saturn’s north-polar region.<sup>926</sup> Whatever you make of his take on the subject, his notion of this phenomenon as a portal based on hyper-dimensional physics<sup>927</sup> (possibly even tying into the electric universe model) does seem to fit in with the larger context of Saturn beliefs, deification and symbolism. It also uncannily fits in with the themes being almost subliminally embedded in those shows and films that constitute 21<sup>st</sup> century science fiction.

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<sup>924</sup> Doomsday - Original Airdate: Jul 8, 2006 - <http://www.chakoteya.net/doctorwho/28-13.htm>

<sup>925</sup> [http://en.wikipedia.org/wiki/One\\_Canada\\_Square#Opening](http://en.wikipedia.org/wiki/One_Canada_Square#Opening)

<sup>926</sup> “NASA’s Cassini Spacecraft Obtains Best Views of Saturn Hexagon”, December 04, 2013 - <http://www.jpl.nasa.gov/news/news.php?release=2013-350>

<sup>927</sup> Richard Hoagland, Coast to Coast, Saturn’s Hexagon Vortex Gateway Star Gate Portal - [https://www.youtube.com/watch?v=g0DTJr\\_6FxE](https://www.youtube.com/watch?v=g0DTJr_6FxE)

## Chapter Ten: “Io! Saturnalia!”

*“I have been convinced that we, as an Order, have come under the power of some very evil occult order, profoundly versed in science, both occult and otherwise, though not infallible, their methods being black magic, that is to say, electro-magnetic power, hypnotism, and power suggestion. We are convinced that the Order is being controlled by some Sun Order, after the nature of the Illuminati, if not by that order itself.”*

(The Duke of Brunswick, Grand Master of World Freemasonry)

*“This layer – called by Jung the ‘collective unconscious’ – is a well of images and associations, myths and icons that all humans share. These images become visible under certain circumstances, such as in political rallies or religious rituals or on the movie screen or in advertising and propaganda, and we take them for granted without realizing the power they represent or the extent to which they may be manipulating our consciousness.”*

(Peter Levenda, Sinister Forces, Book Three: The Manson Secret)

*“I think it was Adler who said that one should never spend more than an hour a day with an archetype - now I know why.”*

(Erin Sullivan, Saturn in Transit, page xi)

## The God of Science Fiction

We must consider that the shapes and ideograms symbolizing Saturn are indicative of a faith, belief or worship of Saturn. Such themes and symbols have an overbearing presence in science fiction – something that I will examine in detail in a moment. Before that, let us generically consider the idea of “religion” in science fiction. In order to get the most basic and mass-perceived take on this concept, I looked up “*Religion in Science Fiction*” on Wikipedia and, not surprisingly, found a page dedicated to the subject.<sup>928</sup> The page lists numerous examples of “mainstream religions” and some of the science fiction stories they have influenced. Oddly, there is no mention of Saturn worship and yet the header image of this page is a circle of prominent religious symbols surrounding the image of the planet Saturn!<sup>929</sup> Similar paradigms are often common place in science fiction and, increasingly, in contemporary popular culture. The prominence of Saturn in popular culture is the proverbial “*secret hidden in plain sight*” and yet it is rarely acknowledged or its presence satisfactorily explained. In science fiction, the planet Saturn has an allusive position of dominance. Although the planets Mars and Venus have long held a narrative fascination with writers, Saturn has always retained (both physically and metaphorically) a shadowy omnipresence. Here, I have attempted to document a (by no means definitive) chronological collection of notable examples of this phenomenon from the literary science fiction genre.

They include: “*Micromégas*” (1752) by Jeannot et Colin Voltaire (featuring Micromégas, an extra-terrestrial visitor, arriving at Saturn and forming a friendship with the secretary of the Academy of Saturn, who accompanies him to Earth), Jules Verne's (1877) “*Off on a Comet*” (aka “*Hector Servadac*” - describes a journey past Saturn and the planetary/ring system), John Jacob Astor IV's (1894) “*A Journey In Other Worlds*”, Stanley G. Weinbaum's (1935) “*Flight on Titan*”, John Francis Russell Fearn's (writing as Dennis Clive in 1939) story “*Valley of Pretenders*” (which features Rhea, the second-largest moon of Saturn), Dirk Wylie's (1943) “*Outpost of the Eons*” (also features Rhea), Robert A. Heinlein's (1951) “*The Puppet Masters*” (features an elf-like species on Titan), Donald A. Wollheim's (1954) “*The Secret of Saturn's Rings*”, Alan E. Nourse's (1954) “*Trouble on Titan*”, Allen A. Adler's (1957) “*Mach 1: A Story of Planet Ionus*” (aka “*Terror on Planet Ionus*”), Isaac Asimov's

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<sup>928</sup> “List of religious ideas in science fiction”, Wikipedia - [https://en.wikipedia.org/wiki/List\\_of\\_religious\\_ideas\\_in\\_science\\_fiction](https://en.wikipedia.org/wiki/List_of_religious_ideas_in_science_fiction)

<sup>929</sup> “Science fiction often portrays real religions being exported to alien planets”, Religion in SF.png - [https://en.wikipedia.org/wiki/List\\_of\\_religious\\_ideas\\_in\\_science\\_fiction#/media/File:Religion\\_in\\_SF.png](https://en.wikipedia.org/wiki/List_of_religious_ideas_in_science_fiction#/media/File:Religion_in_SF.png)

(writing as Paul French in 1958) *"Lucky Starr and the Rings of Saturn"*, Kurt Vonnegut Jr's (1959) *"The Sirens of Titan"*, Arkady and Boris Strugatsky's (1962) *"Space Apprentice"* (partially set in the Saturn moon/ring system), Philip K. Dick's (1963) *"The Game Players of Titan"*, Larry Niven's (1966) *"World of Ptavvs"*, Hugh Walters' (1967) *"Spaceship to Saturn"*, K.H. Scheer & Clarke Darlton's (1967) *"Unternehmen Stardust"*, Arthur C. Clarke's (1976) *"Imperial Earth"* (partially set in the Saturn system), Joan D. Vinge's (1977) *"Eyes of Amber"* (set on Titan), Poul Anderson's (1981) *"The Saturn Game"*, Piers Anthony's (1983) *"Bio of A Space Tyrant: Vol 1 Refugee"*, James P. Hogan's (1983) *"Code of the Lifemaker"* (details first contact between Earth explorers and the Taloids, clanking replicators who have colonized Saturn's moon Titan), Sergei Pavlov's (1984) *"Moon Rainbow"*, Stanislaw Lem's (1986) *"Fiasco"* (partially set on Titan), Grant Callin's (1986) *"Saturnalia"* (features a series of alien artefacts hidden within Saturn's moon/ring system), Dan Simmons' (1989) *"Hyperion"*, Michael McCollum's (1991) *"The Clouds of Saturn"* (features a powerful alliance of "cloud cities" on Saturn), Jack McDevitt's (1994) *"The Engines of God"*, Ian McDonald's (1995) *"Chaga"*, Robert L. Forward's (1997) *"Saturn Rukh"*, Charles Pellegrino's (1998) *"Dust"* (the narrative switches periodically to a robotic probe landing on Enceladus in search of life), Hal Clement's (1999) *"Half Life"* (a cure to human extinction is searched for on Titan), Charles Stross' (2005) *"Accelerando"* (Saturn eventually becomes "home" to the inhabitants of the solar system - also features the "technological singularity."), Philip Reeve's (2006) *"Larklight"* (aka *"Larklight, or the Revenge of the White Spiders! Or to Saturn's Rings and Back!"*), Sean Williams' (2007) *"Astropolis: Book 1: Saturn Returns"*, and Michael J Martinez's (2014) *"The Enceladus Crisis"* (set in part on Enceladus.) I would also make an honorary mention for C.S. (aka Celia) Friedman's (1999) fantasy novel *"Black Sun Rising"* (part of the Coldfire Trilogy) which features a variation of the Saturnian Black Sun worship.

In terms of mythology and deification, Saturn has historically been embraced by some of the most notable literary science fiction authors. Clark Ashton Smith's 1932 short story *"The Door to Saturn"* was part of his Theosophy-inspired Hyperborean cycle and prominently featured the H.P. Lovecraft created / Cthulhu mythos planet Cykranosh - the fictional name for the planet Saturn. Even C.S. Lewis (perhaps more famous for fantasy fiction and the Narnia universe) published a 1945 science fiction novel (the third and final book in a 'Space Trilogy') entitled *"That Hideous Strength"*. In the story, Lewis waxes lyrical about the time and power of Saturn. In his book *"The Narnia Code: C S Lewis and the Secret of the Seven Heavens"*, Michael Ward describes **"...the 'mountain of centuries' associated with Saturn that Lewis had written about in his novel That Hideous Strength: 'more and still more time.' In The Last Battle, Father Time extinguishes**

***the Sun by squeezing it in his hand like an orange. This reminds us of what Lewis wrote in the Saturn section of 'The Planets,' where he speaks of the Sun being 'daunted with darkness.' And it is not just the Sun that disappears in this story. All the other stars fall from the sky too. Saturn was responsible for 'disastrous events', according to one of Lewis's academic books. And, as so often, Lewis chooses his words very carefully. A disaster is, literally, a 'dis-aster,' a bad star. Aster means 'star' - as in asteroid and astronomy. Father Time brings about a 'dreary and disastrous dawn' in The Last Battle because he is making Saturn's influence felt. Saturn was known to pre-Copernican astronomers as 'The Greater Misfortune.'***<sup>930</sup>

Interestingly, Lewis (in his autobiography *"Surprised by Joy: The Shape of My Early Life"*) described how (before dedicating himself to Anglican worship) he became fascinated with ***"Theosophy, Rosicrucianism, Spiritualism; the whole Anglo-American Occultist tradition."***<sup>931</sup> Even after his Anglican conversion, he maintained a ***"lust"***<sup>932</sup> for the occult. ***"That started in me something with which, on and off, I have had plenty of trouble since--the desire for the preternatural, simply as such, the passion for the Occult. Not everyone has this disease; those who have will know what I mean. I once tried to describe it in a novel. It is a spiritual lust; and like the lust of the body it has the fatal power of making everything else in the world seem uninteresting while it lasts."***<sup>933</sup>

J. R. R. Tolkien's *"The Lord of the Rings"* novels - whilst being of the fantasy genre - have profoundly influenced science fiction (notable examples include the *"Star Wars"* film franchise and the *"Babylon 5"* television series.) Tolkien's creation is steeped in Saturnian symbolism. The mantra of the novels is: ***"One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them."*** The dark and powerful characters of Sauron and his arch ally Saruman have names which are derivations of the word "Saturn". These characters also display archetypes of the Roman god Saturn. Researcher Jay Weidner maintains that ***"if you go back and look and see in history who Sauron is, it's obvious that Tolkien is talking about Sargon. Sargon was the first real king of the Kali Yuga in Mesopotamia. He started calendars. He started clocks. He started the workday."***

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<sup>930</sup> Michael Ward, "The Narnia Code: C S Lewis and the Secret of the Seven Heavens" (Chapter Ten: Saturn's Sands of Time - "The Last Planet, Old and Ugly") Paternoster (12 Nov. 2010) ASIN: B004WLPQ0M

<sup>931</sup> C.S. Lewis, "Surprised by Joy: The Shape of My Early Life", publisher Geoffrey Bles, 1955, OCLC Number: 28289338 / ISBN:0156870118 9780156870115 (pg. 59)

<sup>932</sup> Ibid. (pg. 61)

<sup>933</sup> Ibid. (pg. 61)

**He started everything...**<sup>934</sup> The “Pyreus” article, “*Fire, Blood and Tears on April 19*”, describes how “**Saturn was also known as the ‘Lord of Two Horns’ pointing to the fact that he has been merged with the power of the Moon. In ‘Lord of the Rings’, the eye of Sauron sits between two horns. Saturn’s symbol is the cross and crescent Moon (horns.)**”<sup>935</sup> “*The Lord of the Rings*” film franchise (along with the subsequent “*Hobbit*” features) continues to be a huge property in Hollywood with a worldwide following. Its success in the celluloid format may owe much to the arcane themes on display in the films.

There are many films that have embedded Saturnian themes via allusion, symbolism and subtext. Amongst the most surreal of these is a fondly remembered New Zealand-based film called “*The Quiet Earth*” (1985). The story depicts the disappearance of most of the human race following the global activation of a “*free energy*” system. In the closing minutes of the film, the central character effectively destroys this system; the process of which seemingly transports him to a beach where he witnesses a massive Saturn-like planet fill the early morning sky. No explanation for these final scenes are offered. The film is only loosely based on the 1981 novel (of the same name) by Craig Harrison.<sup>936</sup> Wikipedia has a short and bizarre section that attempts to offer an explanation for the ending of the story.<sup>937</sup>

“*The Fifth Element*” (1997) was (by the admission of the film’s production crew) heavily influenced by French comic strip artist and illustrator Jean-Claude Mézières. Circa 1966/1967, Mézières teamed up with his childhood friend, Pierre Christin, to create “*Valérian and Laureline*”. The popular science fiction comic book series inspired numerous science fiction writers, producers and directors. The stories of Valérian and Laureline (a pair of intergalactic time travellers) loosely riff on the Saturnian themes of time and space. The “*Great Evil*”/ villain in “*The Fifth Element*” is a “black sun” intent on extinguishing all life in the universe. The only way to defeat it is to gather four “sacred stones” or “elements” and position them at the four corners of a temple “square” – the centre of which is a stone “cube” plinth on which stands the biological “fifth element”. The “black sun” is apparent, not only in the imagery of the “great evil” but also in other places – such as the centre of the letter “o” in the “Zorg” corporate logo. There are also a number of

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<sup>934</sup> “Disclosure: Aryans, Mars and the End of Days - An interview with Jay Weidner - Part 2” - <http://www.jayweidner.com/Disclosure2.html>

<sup>935</sup> Pyreus, “Fire, Blood and Tears on April 19” (pg. 21) - [http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

<sup>936</sup> Craig Harrison, “*The Quiet Earth*”, 1981, ISBN 0-340-26507-8

<sup>937</sup> [http://en.wikipedia.org/wiki/The\\_Quiet\\_Earth#The\\_End\\_Is\\_The\\_Beginning](http://en.wikipedia.org/wiki/The_Quiet_Earth#The_End_Is_The_Beginning)

“black cubes” throughout - such as the hat worn by the armed robber outside Dallas’ apartment.<sup>938</sup> Oddly, the appearance of The Diva’s acolytes seem to prefigure the appearance of some of the masked ritual worshippers in Kubrick’s “*Eyes Wide Shut*”.<sup>939</sup>

On the related subject of French animation, one film that has often piqued my curiosity is the 1982 French animated science fiction film “*Les Maîtres du Temps*” (“*Time Masters*”). I first saw this film when I was about ten years old. It was Christmas and I had food poisoning! I was vaguely aware of the bizarre images (such as the inverted Saturn symbolism of a bizarre glowing cube surrounding a black “death star” sphere – the structure houses millions of inhabitants who have stepped “out of time”) and became convinced that, in my delirious state, I was hallucinating! It was years before I was inspired to look for some of these images using an internet search engine and learned that I’d witnessed scenes from a film instead of my fevered mind! The glowing cube / time-sphere, which appears at the very end of the film, evokes the “**quote from God**” recounted by Walter Russell: ***“In My universe there is but one form from which all forms appear. That one form is the pulsing cube-sphere, two halves of the heartbeat of my dual thinking. All forms pulse, therefore, all forms are two, one form for the inbreathing pulse, which generates, and one for the out-breathing, radiating one. The cube is the sphere expanded by the outward breath to black rest in cold space, and the sphere is the cube compressed to the incandescence of white-hot suns by the inward breath.”***

The French love surreal, time-distorting symbolism in their science fiction – check out the 1962 short film “*La Jetée*” (which inspired Terry Gilliam’s excellent 1995 film “*Twelve Monkeys*”). Oddly, the writer and director of “*Les Maîtres du Temps*”, René Laloux, worked in advertising and experimented with partially-subliminal animation on the denizens of a psychiatric institution where he worked in his early career.<sup>940</sup> Luc Besson, the French director who helmed “*The Fifth Element*”, also directed the 2014 film “*Lucy*” starring Morgan Freeman and Scarlett Johansson (the “scarlet woman”!) Johansson appears as the title character Lucy. In the film, Lucy is duped into becoming involved with a Korean criminal underworld drug operation. A bag containing a synthetic drug called CPH4 is forcibly sewn into her abdomen. After a violent encounter with one of her captors, the bag splits leaking

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<sup>938</sup> (18: mins 20: secs into the film)

<sup>939</sup> (1: hr 20: mins 33: secs into the film)

<sup>940</sup> [http://en.wikipedia.org/wiki/Ren%C3%A9\\_Laloux#Biography](http://en.wikipedia.org/wiki/Ren%C3%A9_Laloux#Biography)

the drug into her system activating heightened physical and mental abilities. She gradually experiences partial non-corporeality (non-space) and an awareness that transcends time and space – essentially experiencing the “transhuman singularity.” This seems to hold true in the climax of the film when she discards her physicality and virtually uploads herself to computers and TV monitors across the world. The transhuman (and by association Luciferian – “Lucy/Lucifer”) themes of “Lucy” are explored in the Vigilant Citizen article “*Lucy: A Movie about Luciferian Philosophy*.”<sup>941</sup>

Although the pattern of Saturnian themes are scattered throughout the film, one or two stand out. In the process of her final transformation, Lucy’s body appears to sprout oily black tendrils across the surface of a completely white room. Although there are five black tendrils, the composition of these shots (with Lucy in a black dress at the centre of this formation) create the impression of a black six-pointed star.<sup>942</sup> Early in the film, Morgan Freeman gives a talk to an audience where he waxes philosophically about the human potential. One of the prominent images that overlays this speech is the Black Cube of Kaaba / Mecca.<sup>943</sup>

## From Scott to Lindelof – The Saturn Brigade

The role and power of Saturn in science fiction dates back to a very early point in the genre and to a writer whom some consider to be one of the earliest authors of the now-familiar notion of science fiction: Mary Shelley and “*Frankenstein; or, The Modern Prometheus*”.<sup>944</sup> The story was first published in 1818 - with Shelley's name appearing on the second edition in 1823. Mary Shelley was the second wife of the English poet Percy Bysshe Shelley. Almost parallel to “*Frankenstein*”, Percy Shelley wrote perhaps his greatest work - “*Prometheus Unbound*” (note the synchronicity in the naming of “*Prometheus Unbound*” and “*Frankenstein; or, The Modern Prometheus*”), first published in 1820. Mary Shelley provided much input into “*Prometheus Unbound*” and, although Percy's death in 1822 stalled its republication for several years, she was able to publish her own version of the text in 1839. The play centres on the torments of the Greek mythological figure Prometheus. In act 2 scene 2.4 (*The Cave of Demogorgon. Asia and Panthea*), Percy

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<sup>941</sup> “Lucy” : A Movie About Luciferian Philosophy, Vigilant Citizen, February 13, 2015 - <http://vigilantcitizen.com/moviesandtv/lucy-movie-luciferian-philosophy/>

<sup>942</sup> See: <http://d19fvu4r30qs1.cloudfront.net/d1/46/25d3213b400b80e336dbee6cf6dfb/lucy-tendrils.JPG>

<sup>943</sup> Black Stone of Kaaba / Mecca - [https://en.wikipedia.org/wiki/Black\\_Stone](https://en.wikipedia.org/wiki/Black_Stone)

<sup>944</sup> Sherry Ginn, “Mary Shelley's Frankenstein: Science, Science Fiction, or Autobiography?” - <http://www.cias.ufl.edu/ipsa/2003/ginn.html>

Shelley speaks of the "**purple night**" and "**rainbow-winged steeds**". He then asks (via the character Asia):

***"And who made terror, madness, crime, remorse,  
Which from the links of the great chain of things,  
To every thought within the mind of man  
Sway and drag heavily, and each one reels  
Under the load towards the pit of death (?)"***

(Asia continues :)

***"Who reigns? There was the Heaven and Earth at first,  
And Light and Love; then Saturn, from whose throne  
Time fell, an envious shadow: such the state  
Of the earth's primal spirits beneath his sway..."***<sup>945</sup>

In Chapter Five ("*Riddling Ridley*"), I discussed how Ridley Scott's work was inspired by Mary Shelley and "*Frankenstein; or, The Modern Prometheus*" – particularly his film "*Prometheus*". "*Prometheus*" has a number of rather subtly embedded nods to Saturn worship. Cathy Burns, in "*Masonic and Occult Symbols Illustrated*", describes how certain cultures have used the deified Prometheus as a variant name for Saturn.<sup>946</sup> In Chapter Five ("*Prometheus*"), I also noted the synchronicity between the planet number LV-223 and 322 – the number revered by the Skull and Bones secret society. A fellow researcher alerted me to another curio about the number: "***if you look at the emblem of the Skull and Bones you notice that the two bones form an X. So, if you add the X to the LV, you get LVX, which is the Latin for LIGHT.***"<sup>947</sup> Light, of course, synchronizes with the Luciferian aspects of Saturn worship. "*Prometheus*" was also inspired by Scott's first sci-fi film "*Alien*" – another film with Saturnian nuances. These are most notable in the design iconography of the Nostromo starship. The chamber housing the computer "Mother" is almost a "cathedral of lights" - echoing the mother goddess principle (via "the womb") and certain Luciferian (light) aspects. The crew's uniform patches include a distinct ringed planet in the centre (despite the crew not knowing that

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<sup>945</sup> From "The Complete Poetical Works Of Percy Bysshe Shelley: Volume 1", Prometheus Unbound (Act 2 Scene 2.4) See: <http://genius.com/Percy-bysshe-shelley-prometheus-unbound-act-2-scene-24-annotated>

<sup>946</sup> Cathy Burns, "Masonic and Occult Symbols Illustrated", Sharing (Oct. 1998) ISBN-10: 1891117122 / ISBN-13: 978-1891117121 (pg. 359)

<sup>947</sup> Jason O'Dwyer, in the comments section of my video talk - The Star Trek Agenda 1/2 (Carl James@TruthJuice B'ham) - <https://www.youtube.com/watch?v=Wz6NkxjNWJA&lc=z130fnjavibrytfvg23azrlvnykyzqz404>

their voyage would take them to LV-426 – moon of the ringed planet Calpamos) framed by a prominent rainbow arch or “bridge”.<sup>948</sup>

Part of the plot of *“Prometheus”* addresses the idea of faith and religion – in this case Christianity, which is highlighted in an unusual scene in the film where the ship’s Captain puts up a Christmas tree. Christmas is a variation of the Roman Festival of Saturnalia. The target planet of the film, “LV-223”, is a moon in orbit of a giant ringed planet that is remarkably similar to the planet Saturn. In the film, Charlize Theron’s character states that “LV-223” is located a **“half-billion miles away from every man on Earth.”** Far short of being the possible distance between the Earth and a planet orbiting another star, this distance would actually place the crew of the starship Prometheus somewhere in the vicinity of the planet Jupiter.<sup>949</sup> Stanley Kubrick’s movie *“2001: A Space Odyssey”* was also a huge influence on Ridley Scott. That film posits the initiation of some kind of “contact” between humanity and an ancient extra-terrestrial intelligence somewhere in the vicinity of Jupiter. The plot of Kubrick’s film was originally intended to be set on the moon Iapetus (around the planet Saturn) – which may go some way to explaining why LV-223’s parent planet is ringed.

Scott’s *“Prometheus”* is credited as being written by Jon Spaihts and Damon Lindelof. There is some controversy over how much material Lindelof contributed to the script and story. Lindelof has claimed that the **“half-billion miles away from every man on Earth”** line was his contribution. In a 2012 interview with *The Wall Street Journal*, he said, **“I was involved in the movie just looking at tiny little effects, naming planets and star systems, you have to be responsible. Charlize [Theron] has a line in the movie where she says, “I wouldn’t be a half billion miles away from every man on earth if I wanted to get laid.” And Neil deGrasse Tyson [well-known astrophysicist] came out said “This would put her somewhere in the neighbourhood of Jupiter, when they are much, much further out.” I chose not to say anything because the line was intentional. It had been dinged before we even shot it. But we stuck by it for reasons I don’t feel like discussing.”**<sup>950</sup> His final remark is rather unusual. A number of sources claim that it was Ridley Scott who made the overall decision to keep the line in the film. It has also been claimed that

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<sup>948</sup> USSCS Nostromo 180286 – Crew Patch - [http://patchespins.com/ALIEN\\_001.jpg](http://patchespins.com/ALIEN_001.jpg)

<sup>949</sup> Matthew Jackson, “Neil deGrasse Tyson gives Prometheus crap for shoddy math”, June 8, 2012 - [http://www.blastr.com/2012/06/neil\\_degrasse\\_tyson\\_gives.php](http://www.blastr.com/2012/06/neil_degrasse_tyson_gives.php)

<sup>950</sup> Rachel Dodes, “Prometheus’ Screenwriter Damon Lindelof Tweets All”, *The Wall Street Journal*, Aug 3, 2012 - <http://blogs.wsj.com/speakeasy/2012/08/03/prometheus-screenwriter-damon-lindelof-tweets-all/?mod=WSJBlog> See also: “Damon Lindelof Talks About Controversial PROMETHEUS Lines”, Ben Pearson, *Geeky Tyrant* - <http://geekytyrant.com/news/2012/8/4/damon-lindelof-talks-about-controversial-prometheus-lines.html>

Lindelof was involved with some *“animosity”* during the production of the film and that he has intentionally avoided discussing it so as to not *“rock”* the proverbial *“boat”*. However, I would suggest that Lindelof did not want to discuss or justify the inclusion of the line because of its deeper significance. Admitting this would reveal the kind of arcane knowledge that Lindelof has.

Damon Lindelof was/is a notable member of J.J. Abrams’ *“brigade”* of fellow writers, producers and directors. The *“J.J. Brigade”* was the guiding force behind Disney / ABC’s sci-fi / fantasy series *“LOST”*. There are multiple allusions to Saturnian belief systems and iconography throughout *“LOST”* – such as the purple *“dawn”* hue that fills the sky in the two-part story *“Live Together, Die Alone”*<sup>951</sup> and the massive *“crocodile-headed”* statue (*“Statue of Taweret”*) that once guarded the shores of the Island. The statue holds the Egyptian ankh, the symbol of life and death, in both hands. Of the aforementioned crocodile motif, Gerald Massey, in 1907 work *“Ancient Egypt: The Light of the World”*, wrote ***“Horus, as Sebek, was the great fish of the inundation, typical of food and water. This great fish is the crocodile, which was applied to Horus as a figure of force in his capacity of solar god, the crocodile in Egypt being a prototype of the mythical dragon—not the evil dragon, but the solar dragon, which was known in relation to Sebek and to Saturn as the dragon of life. In one of the Greco-Egyptian planispheres this dragon keeps its original form and remains a crocodile.”***<sup>952</sup>

The most tell-tale theme in the show is the duality/balancing of the Island’s oldest inhabitants: Jacob (the light-bearer / Lucifer) and *“The Man in Black”* (the black sun / Saturn.) These characters are seemingly polar-opposite *“custodians”* of the Island’s true nature. Each are witnessed musing over a set of scales (judgement) weighed by two stones – one white and one black. The finale of the show even enacts a Saturnian/Luciferian-style ritual where a large stone is removed from a *“portal”* hole beneath a pool of water emanating the ***“light of the world”***. When the stone is removed, darkness descends over the Island and the ground begins to shake. It is revealed that this ritual has released the *“Man in Black”* from his immortal incarceration on the Island. The situation is resolved when lead character Jack offers himself as a sacrifice and seals the *“portal”* by reinserting the stone - thus metaphorically sealing the darkness on the Island and keeping the world safe from its influence. The character of Hurley ultimately assumes the mantle of the

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<sup>951</sup> Lost: The Anomaly - <https://www.youtube.com/watch?v=WGi2SG1OpNM>

<sup>952</sup> Gerald Massey, *“Ancient Egypt: The Light of the World - A Work of Reclamation and Restitution in Twelve Books - VOL. I”*, 1907 (Cosimo Classics - March 1, 2007) ISBN-10: 160206086X / ISBN-13: 978-1602060869 (pg. 261)

Luciferian “light-bearer”. The narrative of the final episode is evocative of the abrupt end of the Saturnian Golden Age as well as (to some degree) the mythology of Saturn’s banishment to the Elysian Fields.

In Greek mythology, Pindar and Hesiod named Cronus as the ruler of the Elysian Fields – a location depicted as an “afterlife”. The theme of the Island being a quasi-“afterlife” is revisited repeatedly in “*LOST*”. In some versions of the Saturn mythological story, the deity is described as having been banished to the “*Islands of the Blessed*” (location of the Elysian Fields) for his crimes against the world and to restrict his power and influence exclusively to the isle. According to Erin Sullivan, author of “*Saturn in Transit*”, ***“The conflicting reports of the battles of the Giants and the Titans, and the problematic interpretations of the wars, Kronos’ conclusive fate was to retire, rather gracefully considering the magnitude of his crimes and the circumstances of his banishment, to the Islands of the Blessed where, on the Elysian Fields, he ruled benignly over returned heroes and other chthonian inhabitants. Saturn, born of earth, returned to Earth.”***<sup>953</sup>

Damon Lindelof was the co-creator, multi-episode writer and showrunner of “*LOST*” between 2004 and 2010. A longstanding friend of his, Robert Goodman, has documented information about Lindelof that sheds light on his knowledge of Saturnian concepts. Goodman attended a group that studied (amongst other things) the teachings of Immanuel Velikovsky. In this regard, the group would have been well-versed in the notions of catastrophism and the “*Golden Age*” of Saturn. One such member, Charles Raspil, espoused concepts very much in line with those of Velikovsky. As Robert Goodman recalls, ***“Charlie [Raspil] took a course on the subject given by Clark Whelton at the New School for Social Research in New York in 1979, just after Velikovsky’s death. At the end of that course, Charlie and Dominick Carlucci formed a study group initially from attendees at that course. I’m informed about Charlie in part by David Lindelof, an original and continuing member of that group. The study group continued to meet approximately weekly for over 20 years, although its membership changed and interests became more diffuse [...] Charlie also became interested in the methods of the Saturn theorists, explaining recurring motifs in art in terms of things people saw in the sky, although he rejected the idea that the planets were aligned Saturnially. [...] Charlie differed from other theorists in their ascribing planetary catastrophes to close encounters between Earth and other massive bodies -- Venus, Mars,***

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<sup>953</sup> Erin Sullivan, “*Saturn in Transit: Boundaries of Mind, Body and Soul*”, Red Wheel/Weiser; 2nd Revised edition (31 Dec. 2000) ISBN-10: 1578631815 / ISBN-13: 978-1578631810 (pg. 10)

**meteors, or asteroids -- and thought it more likely that orbital anomalies and other strange sights in the sky were caused by and hence correlated with general EM disturbances in the solar system that also caused effects on Earth, rather than crashing planets themselves causing catastrophes. Charlie also thought some disastrous or spectacular effects on Earth that others might give as evidence of planetwide or interplanetary catastrophe were actually more local EM effects close to Earth or parts thereof. [...] Charlie also considered direct psychic effects on humanity to have been part of the legacy of catastrophic EM events.**<sup>954</sup>

Far from being mere coincidence, Damon Lindelof appears to have intentionally imbued “LOST” with aspects of this concept. The shows central location – The Island – is littered with powerful pockets of electromagnetism and these pockets create anomalies in both time and space. A subplot of the sixth and final season involves a device that manipulates EM energy to open a quasi-interdimensional portal allowing certain individuals to perceive parallel dimensional realms. As a result of this exposure, it appears as though most of the characters ultimately achieve a post-mortal, non-corporeal / non-linear perception of reality in the final episode of the show (although this is clumsily portrayed as a mass church gathering of all the characters in the afterlife.) The final moments reveal the cast of characters “bathed” in a “white light” of “illumination”! Robert Goodman knew both Damon Lindelof and his father, David, and demonstrates that Damon (initially via his father) was aware of the subjects discussed at their study group. Robert Goodman has documented Damon Lindelof’s awareness of the subjects studied by his father, and has ruminated about their intentional inclusion in “LOST”. **“Damon Lindelof’s father was very interested in the ideas of Immanuel Velikovsky, and attended conferences on related catastrophism. Damon didn’t seem to be THAT interested in the topic, but I wouldn’t put it past him to incorporate it into “Lost”.**<sup>955</sup>

Of his friendship with the Lindelof family, Goodman reminisces, **“Damon cast me, his father, Charlie, and Charlie’s wife Nadine (my friend whom I’d introduced to Charlie) as extras in an unproduced student film he worked on with another NYU student. We made up part of a phone bank of “psychic hot line” workers who had something tangential to do with the plot. Damon also video-interviewed me for an unreleased documentary relating to Howard Stern’s candidacy for governor of**

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<sup>954</sup> Robert Goodman, “Charles Raspil and Catastrophism”, Jan. 13, 2002 See: In Memory: Charles Raspil - <http://home.earthlink.net/~lifespirt23/charlierasp.html>

<sup>955</sup> <http://alt.tv.lost.narkive.com/Z3LDo4HC/catastrophic-explanations-was-how-a-compass-works>

**NY in 1994.”<sup>956</sup>“David H. “Davar” Lindelof [...] was someone [...] I became very friendly with, played a lot of games with me. I got to know his son Damon as a young teenager who was starting to study and work in all forms of show business, and we played too.”<sup>957</sup> These “games” that Goodman speaks of also appear to be embedded in the central concept of the “LOST” television show as a mystery puzzle to be solved. Goodman argues that the show was “another of the sort of games Damon played with his friends and acquaintances. I thought it likely that the idea would have occurred independently to others of his acquaintance, so I brought it a little formality. “We” were “all” [...] to try to solve as quickly as possible the puzzles the show presented, figuring out what everything meant, even if only to a small circle of friends, i.e. to “get” it.”<sup>958</sup>**

For the mass viewing public, it seems that the show was also a puzzle to be solved. As someone who watched and studied the show from start to finish, I have always believed that “LOST” was sizeably a vast metaphor and that the puzzle or mystery of the show can be solved when we learn what was being metaphorically conveyed. In my opinion, “LOST” depicts all of the stories, themes, beliefs and symbolism of Saturn worship. On a side note, I am also convinced that Lindelof shared his perspectives with his fellow J.J. Brigade members. J.J. Abrams himself gave a rather odd (at least to the ill-informed viewer) talk for the agenda-associated TED organisation in January 2008. In it, he discussed “The Mystery Box” concept of storytelling<sup>959</sup> – a puzzle that the creator fully comprehends but is left to be mused over (perhaps indefinitely) by the increasingly baffled external observer. Sounds like Damon Lindelof’s intention with “LOST” to me.

## Clarke’s Monolith

The central motif and plot-driver of Stanley Kubrick’s “2001: A Space Odyssey” is the appearance of several black monolith artefacts. Initially, these artefacts appear to impart sacred knowledge to the inhabitants of the Earth. Later in the film, one of the monoliths acts as a Stargate / portal to a higher level of consciousness and evolution for the human astronaut Dave Bowman. Whilst the monolith is a rectangular “black stone” (it does not technically extend to being a “cube”), its

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<sup>956</sup> Ibid.

<sup>957</sup> Robert Goodman, “Index to the “Get” Lost Files” - <http://users.bestweb.net/~robgood/teach>

<sup>958</sup> Ibid.

<sup>959</sup> J.J. Abrams TED Talk (Jan 2008) - [https://www.ted.com/talks/j\\_j\\_abrams\\_mystery\\_box?language=en](https://www.ted.com/talks/j_j_abrams_mystery_box?language=en) See also: JJ Abrams: the mystery box - <https://www.youtube.com/watch?v=vpjVgF5JQg8>

appearance is closely analogous to a black cube. Seven diamond "cubes"<sup>960</sup> also appear during Bowman's transit through the Stargate portal.<sup>961</sup> Like the Prima Materia, the monoliths' appearance pre-empts images of planets, stars and galaxies forming - in other words, the alchemical process of creation and transformation.

Shortly after completion of the film, Arthur C Clarke wrote, ***"We recently discovered there is actually a Buddhist sect that worships a large, black rectangular slab. The analogy of the Kaaba has also been mentioned. Though I certainly did not have it in mind at the time, the fact that the Black Stone sacred to Moslems is reputed to be a meteorite is more than quaint coincidence."***<sup>962</sup> It should be noted that Clarke used an exact "black cube" as a key plot device in his "Rendezvous with Rama" sequel novel "Rama II", ***"Suddenly the end wall lifted up half a metre above the floors and a black cube appeared in the gap [...] Nicole was beginning to understand why Richard was ecstatic. 'We now have the capability to control our own destiny [...]"***<sup>963</sup>

In Clarke's final "Space Odyssey" novel - "3001: The Final Odyssey" – the monolith found on the Moon (dubbed TMA-1 – it is the monolith seen on the Moon in Kubrick's film) is described as having been transported back to Earth and erected in front of the United Nations Building in New York City. During the 1940s, a number of notable figures were crucially involved in choosing the design of the UN Building. These included Oscar Niemeyer, Wallace Harrison and the French architect Le Corbusier. The design committee considered 50 different designs before arriving at the now infamous "black monolith" visage.<sup>964</sup> Another landmark New York Building, The Millennium Hilton Hotel NY, was allegedly built to intentionally mimic the cinematic "2001: A Space Odyssey" monolith.<sup>965</sup> ***"The hotel is considered a "cousin" to the Millennium Broadway and Millennium UN***

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<sup>960</sup> Both You can watch a clip of this scene here: Lost: The Anomaly - <https://www.youtube.com/watch?v=WGi2SG1OpNM>

<sup>961</sup> For screen image see: <http://www.collativelearning.com/PICS%20FOR%20WEBSITE/stills%20/2001SpaceOdyssey128.jpg>

<sup>962</sup> Jerome Agel, The Making of Kubrick's 2001, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 293) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>963</sup> Arthur C. Clarke & Gentry Lee, "Rama II", Gollancz; New Ed edition (12 Jan. 2006) ISBN-10: 0575077220 / ISBN-13: 978-0575077225

<sup>964</sup> Oscar Niemeyer and the United Nations Headquarters (1947-1949) - <https://archives.un.org/content/oscar-niemeyer-and-united-nations-headquarters-1947-1949>

<sup>965</sup> "Its designer must have studied closely the monolith in Kubrick's film "2001: A Space Odyssey"." – Post Modernism – Part II - <http://in-arch.net/NYC/nyc4a.html#92o>

**Plaza**".<sup>966</sup> The finished UN Building was based on a Niemeyer/Le Corbusier's design, known as "**Scheme 23/32**".<sup>967</sup> There is a significance to these numbers given how closely they reflect the masonic 32/33 degrees and the Skull and Bones Society-associated number "322". The six-block tract of land along the East River where the UN Building is located was purchased by John D. Rockefeller, Jr (at a cost of \$8.5 million) for the purpose of the UN Building.

Inside the UN Headquarters is a "prayer" / "meditation" room with a large black rectangular (almost cubic) magnetic iron-ore stone as its central feature. Rockefeller money also heavily subsidised this room and its features. According to alternative knowledge researcher William Cooper, "***the Friends of the Meditation Room agreed to raise \$15,000 to pay for the redecoration of the room, John D. Rockefeller, Jr. gave \$5,000 of the amount sought...Dag Hammarskjöld personally raised another \$10,000 from the Marshall Field family for the cost of the fresco in the Room...The United Steel Workers, CIO-AFL, gave \$500.***"<sup>968</sup> The Friends of the Meditation Room group was also endowed with Rockefeller money. "***The Movement first sought to secure Wainwright House for its headquarters in 1951, John D. Rockefeller, Jr. gave \$5,000 of the [\$25,000] needed.***"<sup>969</sup>

William Cooper also discussed the mural painting in the meditation room. UN Secretary General Dag Hammarskjöld and the painting's creator Bo Beskow explained its purpose was to "***open up the wall, to give a feeling of space, of the void — in effect, to extend the room further out, into another dimension as it were.***"<sup>970</sup> Cooper added "***The Friends' leaflet, A Call to Prayer, states the theme of the mural is "infinity."***"<sup>971</sup> Immediately after, Cooper notes the predominant colours in the mural: "***It was painted predominantly in shades of greys and blues, but includes yellow and white patterns and a black half-sphere.***"<sup>972</sup> To my mind, this immediately evokes the concepts of knowledge, energy, portals, infinite time,

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<sup>966</sup> [https://en.wikipedia.org/wiki/Millennium\\_Hilton](https://en.wikipedia.org/wiki/Millennium_Hilton)

<sup>967</sup> See: Mardges Bacon, "Le Corbusier in America: Travels in the Land of the Timid" (Pg. 393) - "Footnote 222. Scheme 23/32 gave prominence to the General Assembly, trapezoidal in form and centred on the site, as in Le Corbusier's Scheme 23A. Niemeyer's separation of the Secretariat and General Assembly prevailed, but their respective locations reflected those in Le Corbusier's Scheme 23. Although Le Corbusier's meeting hall block disappeared, it was replaced by a public plaza, retaining an important element in Scheme 32. See Dudley, A Workshop for Peace: Designing the United Nations Headquarters, pp 266-277 fig. 180."

<sup>968</sup> "Mystery Babylon (Bill Cooper) – Hour 31 – United Nations Meditation Room" (Transcript), Veröffentlicht, 12 March, 2012 - <https://viefag.wordpress.com/2012/03/12/mystery-babylon-bill-cooper-hour-31-united-nations-meditation-room/>

<sup>969</sup> Ibid.

<sup>970</sup> Ibid.

<sup>971</sup> Ibid.

<sup>972</sup> Ibid.

space and dimensions, and how these collective paradigms are sometimes symbolised by similarly coloured roundels and mandalas. (See: *Chapter Nine: "Roundels and Mandalas"*)

Arthur C. Clarke, was known to have an intimate understanding of secret society principles and the mystery school teachings. His most blatant demonstration of this appeared in his 1962 *"Profiles of the Future"* essay *"Hazards of Prophecy: Failure of Imagination."*<sup>973</sup> It was in this piece that he famously stated that **"any sufficiently advanced technology is indistinguishable from magic."** This remark formed the basis of one of his three "laws" of prediction and echoed a statement in a 1942 story by Leigh Brackett: **"Witchcraft to the ignorant ... simple science to the learned."**<sup>974</sup> Clarke was fond of quoting Brackett's notion. Brackett worked on the screenplay for the first *"Star Wars"* sequel *"The Empire Strikes Back"*.

There may also be something of significance to Clarke's choice of home (Sri Lanka) for the latter years of his life. ***"Clarke [...] lived in Sri Lanka for many years, which is a place identified by Aleister Crowley as an important locus in the development of occultism. Supposedly some occultists believe that there is a survival of a very ancient Dravidian magical/religious system found to this day in both northern Sri Lanka and an isolated mountain plateau in southern India that has common roots to the religion of the Sumerians, who in all probability were from India. There is an important temple complex on Sri Lanka dedicated to Shiva with a smaller temple to Kali, both of whom are important in the tantric beliefs that underlie sexual magic in Western occultism. Crowley visited Sri Lanka on his honeymoon with Rose Kelly, his 'Scarlet Woman' (a concept derived from Rohini, the tantric red goddess associated with the moon, women's fertility, and the red star Aldebaran."***<sup>975</sup>

Clarke allegedly had a fascination with the beliefs of The Brotherhood of Saturn. One of his most famous short stories (published in 1961) was entitled *"Saturn Rising"*. Clarke's debut novel, *"The City and the Stars"*, displayed apparent Saturnian motifs. In the story, an immortal and powerful uber-consciousness called "The Mad Mind" is driven to the edge of the Galaxy and imprisoned in a strange artificial star known as "The Black Sun". Clarke once said of this motif, ***"It's particularly interesting to see how some of the concepts of this half-century-old***

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<sup>973</sup> "Hazards of Prophecy: The Failure of Imagination" in the collection *Profiles of the Future: An Enquiry into the Limits of the Possible* (1962, rev. 1973), pp. 14, 21, 36.

<sup>974</sup> "The Sorcerer of Rhiannon", *Astounding* February 1942, p. 39.

<sup>975</sup> <http://illuminatiwatcher.com/decoding-illuminati-symbolism-moloch-owls-horns-satan-part-2/>

**story are now in the forefront of modern science: I am especially fond of the 'Black Sun.' which is an obvious description of the now extremely popular Black Holes.**<sup>976</sup> The name of Clarke's ground-breaking novel "*Childhood's End*" (also adapted as a television mini-series in 2015) seems to refer to an aspect of Saturn in astrology. According to Erin Sullivan in "*Saturn in Transit*", "**Saturn Opposition to Saturn Square (14 - 21) Childhood's End (is) when Saturn moves around to oppose its natal position, a tremendous tension builds up, often releasing itself in a confrontation with authority. It is at this time in development that we face a mass of rules and regulations that have suddenly become chafing.**"<sup>977</sup>

Note also that Clarke split "*Childhood's End*" into three sections and entitled the second section "*The Golden Age*" – a distinct nod to the alleged Golden Age of Saturn. Saturn Death Cult researcher Troy D. McLachlan describes this era as "**a time of bliss and plenty, the fabled Golden Age of mankind existed for the duration of Saturn's precarious life as Earth's polar sun [...] it also brought about the impetus for the rise of civilisation and a golden age of exploration. Time and measure could now be put to use in surveying a world which would give of its bounty freely due to the continued radiating warmth of the flared Saturn.**"<sup>978</sup>

Compare this to Clarke's description of his "Golden Age" in the novel. "**There was little work left of a routine, mechanical nature. [...] There were factories that ran for weeks without being visited by a single human being. [...] The general standard of culture was at a level which would once have seemed fantastic. There was no evidence that the intelligence of the human race had improved, but for the first time everyone was given the fullest opportunity of using what brain he had. [...] A considerable fraction of the human race oscillated from Arctic to Antarctic. [...] Others had gone into the deserts, up the mountains, or even into the sea. There was nowhere on the planet where science and technology could not provide one with a comfortable home.**"<sup>979</sup>

"*Childhood's End*" ultimately postulates the evolution of humanity into a non-corporeal, higher being via the conduit of the technological singularity. Variations on such themes have appeared in the works of other science fiction writers such as

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<sup>976</sup> Neil McAleer, "Sir Arthur C. Clarke: Odyssey of a Visionary: A Biography", Rosetta Books (29 Mar. 2013) ASIN: B00C5T1Z90

<sup>977</sup> Erin Sullivan, "Saturn in Transit: Boundaries of Mind, Body and Soul", Red Wheel/Weiser; 2nd Revised edition (31 Dec. 2000) ISBN-10: 1578631815 / ISBN-13: 978-1578631810 (pg. 57 - "The Natural Cycles of Saturn")

<sup>978</sup> Troy D. McLachlan, "Saturn Death Cult – Part One: The Golden Age" - <http://saturndeathcult.com/the-sturn-death-cult-part-1/the-golden-age/>

<sup>979</sup> Arthur C. Clarke, "Childhood's End" (Part 1: "Earth and the Overlords" - section 10), Ballantine Books Inc.; Reprint edition (29 Mar. 1994) ISBN-10: 0345347951 / ISBN-13: 978-0345347954

Olaf Stapledon (see *Star Maker*), Vernor Vinge, Sheri S. Tepper, Greg Bear (see his *Darwin* series of books) and Iain M. Banks (see his *Culture* novels.) Some researchers consider Saturn to be the apex of Gnostic theology and it is somewhat ironic that *Childhood's End* (in spite of its heavy use of the technological singularity) is considered by some to be a "Gnostic thesis". This is most notable with the archonic nature of the mysterious "Overlords" who successfully occupy the Earth via "peaceful" and "benevolent" means. Although the overlap between Gnosticism and Saturnian beliefs does deserve some scrutiny, I tend to view each as a separate paradigm. The independent study of Gnosticism has definite merit, at least in my opinion. Whilst I'm on this subject, it is interesting that the noted Gnostic researcher John Lash has made some observations about *2001: A Space Odyssey* – not in direct relation to the Saturnian aspects, but rather the role of the computer HAL as a symbol of the destructive nature of artificial intelligence. He also notes the increasingly reverential, salvationist or submissive attitude that some people have toward technology that "mimics" intelligence. ***"This objection comes from my studies of the Gnostic teachings that warn about HAL, simulation, artificial intelligence - AKA the Archon factor so clearly described in Gnostic Coptic texts."***<sup>980</sup>

To extend this discussion regarding Saturn worship and Gnosticism, it is important to consider the associated paradigm of Luciferianism. The Fraternitas Saturni (the ancient order of Saturn worshippers also known as The Brotherhood of Saturn) consider Luciferianism a key part of Saturn worship. ***"The Luciferian theology of the Fraternitas Saturni revolves around the principle that Lucifer is the "Light Bearer of Mankind," who manifests itself through the planet Saturn; as a guardian to an elevated plane of existence. One of their most prominent tenets being, "From Darkness comes Light." Commonly mistaken as synonymous with one another, Luciferianism has absolutely nothing to do with Satanism. This is GOTOS, the group spirit of the lodge, who guides the initiates toward Saturnalian divinity."***<sup>981</sup>

The founding principles of the United Nations, also appear to have a basis in Saturnian / Luciferian (Light-bringer) beliefs. In 1952, Eleanor Roosevelt (wife of U.S. President Franklin D. Roosevelt) was invited to the United Nations to celebrate

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<sup>980</sup> John Lamb Lash, "Take Back the Planet: A Review of James Cameron's Avatar", 2009 - <http://www.metahistory.org/dynamyth/Avatar.php>

<sup>981</sup> Andrew Johnson, "Uncommon Purpose – Agenda 22" - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89) See also: [https://www.lucistrust.org/about\\_us/history](https://www.lucistrust.org/about_us/history)

“World Invocation Day”. There she was recorded reading a passage from the UN Declaration of Human Rights – a document originally penned in 1940 (under the Chairmanship of Lord Sankey) by legendary science fiction author H.G. Wells.<sup>982</sup> Eleanor Roosevelt also recorded a brief message which included the “Great Invocation” – a passage seemingly authored by Theosophist and occultist Alice A. Bailey. **“From the point of Light within the Mind of God let light stream forth into the minds of men. Let Light descend on Earth. From the point of Love within the Heart of God let love stream forth into the hearts of men. May Christ return to Earth. From the centre where the Will of God is known let purpose guide the little wills of men – The purpose which the Masters know and serve. From the centre which we call the race of men let the Plan of Love and Light work out and may it seal the door where evil dwells. Let Light and Love and Power restore the Plan on Earth.”**<sup>983</sup> The UN Security Council also has an historical connection with the Lucis Trust (formerly known as the Lucifer Trust and founded by Alice and Foster Bailey.) The Trust based its original name on Luciferian “light” principles and continues to have the motto: **“Let the Plan of Love and Light work out”**.<sup>984</sup> The Assistant Secretary General of the U.N. Robert Mueller credited the creation of his World Core Curriculum to the teachings of Alice Bailey’s channelled muse “Djwahl Kuhl” (aka “The Tibetan”).<sup>985</sup>

This convergence of Alice Bailey (via “*The Great Invocation*”) and H.G. Wells (via the UN Declaration of Human Rights) has prompted some researchers to question how closely affiliated Bailey and Wells were. Superficially, the timing of their respective thoughts on the power of the United Nations and the notion of a **“one world state”** does tally (mid 1930s – 1940s.) Constance E. Cumbey in her books *“The Hidden Dangers of the Rainbow”* (1983) and *“A Planned Deception”* (1985) noted that they both espoused similar views and that the so-called New Age “Aquarian Conspiracy” (spearheaded by Bailey and others of her ilk) appeared to have been inspired by Well’s writings. She also noted that the Bailey-founded Lucis Trust was a fierce proponent of Well’s and that the Lucis Publishing Company had

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<sup>982</sup> “A Declaration of the Rights of Man” - <http://www.voting.ukscientists.com/sankey.html>

<sup>983</sup> Andrew Johnson, “Uncommon Purpose – Agenda 22” - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89) See also: Eleanor Roosevelt Reads the Great Invocation - [https://www.lucistrust.org/the\\_great\\_invocation/eleanor\\_roosevelt\\_reads\\_the\\_great\\_invocation](https://www.lucistrust.org/the_great_invocation/eleanor_roosevelt_reads_the_great_invocation)

<sup>984</sup> Cornbluth, “FIRE & ICE: THE SATURNALIAN BROTHERHOOD” (06/26/2009) - <http://mishkanyc.com/bloglin/2009/06/26/fire-ice-the-saturnalian-brotherhood> See also: Stephen E. Flowers, “Fire and Ice: Magical Teachings of Germany’s Greatest Secret Occult Order (Llewellyn’s Teutonic Magick Series)”, Llewellyn Publications, U.S.; 2nd edition (May 1990) ISBN-10: 0875427766 / ISBN-13: 978-0875427768

<sup>985</sup> [http://www.paulmcguire.org/articles/articles\\_babylon\\_basra\\_hgwells\\_new\\_world\\_order.html](http://www.paulmcguire.org/articles/articles_babylon_basra_hgwells_new_world_order.html)

published a number of papers by the man.<sup>986</sup> Like Bailey, Wells also espoused Luciferian principles. In his 1928 *"The Open Conspiracy"*, Wells wrote, ***"The political world of the Open Conspiracy must weaken, efface, incorporate and supersede existing governments....The character of the Open Conspiracy will then be plainly displayed. It will be a world religion. This large, loose assimilatory mass of groups and societies will definitely and obviously attempt to swallow up the entire population of the world and become a new human community....The immediate task before all people, a planned World State, is appearing at a thousand points of light [but]...generations of propaganda and education may have to precede it."***<sup>987</sup> Note the relevance of ***"a thousand points of light."***

In Arthur C. Clarke's *"2001"* sequel novel *"2010: Odyssey Two"*, the planet Jupiter is transformed into a star called Lucifer. The process is set in motion by billions of black monoliths consuming and transforming the planet (an almost alchemical-like process.) Jupiter (and ultimately Lucifer) become key locations and plot-drivers in Clarke's *Odyssey* novel series – with the exception of the first book *"2001: A Space Odyssey"*.

## Destination: Jupiter or Saturn?

There is some controversy over Jupiter as the "original" setting of *"2001: A Space Odyssey"*. Was Jupiter really the intended destination (as seen in the released film) or was it Saturn (as featured in Clarke's novel)? Arthur C. Clarke wrote the novel: ***"Concurrently with the film version and published it in 1968, after the film's release."***<sup>988</sup> Interestingly, in Clarke's novelisation the specific destination of the spaceship "Discovery" is the Saturnian moon Iapetus (which Clarke spelled with a 'J'). I have often wondered why Clarke chose this celestial body as the specific location. The NASA Cassini photographs of Iapetus have revealed a perfectly linear equatorial ridge (actually three parallel ridge lines) three miles high, which span half the moon's circumference. Some high-contrast Cassini images of the moon also show it not quite as a sphere, but with distinct polygonal edges rather than smooth circumference. These abnormalities have prompted some individuals to suggest that Iapetus may be "artificial" in nature. The similarity with George Lucas'

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<sup>986</sup> For example: The article "H.G. Wells, a Forerunner" was published on page 310 of the May-June edition of *The Beacon* (1977) See: Constance E. Cumbey, "The Hidden Dangers of the Rainbow" (1983 - pg.124)

<sup>987</sup> H.G. Wells, "The Open Conspiracy: Blueprints for a World Revolution" (1928) See also: <https://mysteryoftheiniquity.com/2013/08/20/thousand-points-of-lights/>

<sup>988</sup> Arthur C. Clarke, "The Lost Worlds of 2001", 1972, Signet - New Amer Library (Mm); Reissue edition (Jun 1982) ISBN-10: 0451125363 / ISBN-13: 978-0451125361

Imperial “Death Star” battle station (from the “*Star Wars*” films) has also earned Iapetus the moniker: “the Death Star moon”.

The following is taken from the 1970 book *“The Making of Kubrick’s 2001”*: ***“Ed Rosenfeld discovered that the Encyclopaedia Britannica and the Smithsonian Institute say that the eighth satellite from Saturn is Iapetus. The Hayden Planetarium in New York says that it is Iapetus. The Oxford Dictionary of the English Language says it is Iapetus. The Columbia Encyclopaedia says it is Iapetus. Arthur C. Clarke, the perfectionist, in his book, 2001, has Dave Bowman land on the eight satellite from Saturn: Japetus. Page 763, Random House Unabridged Dictionary: Jape - to jest, joke, to mock or make fun of; a joke, jest or quip. Is Clarke trying to tell us something?”***<sup>989</sup>

According to Frederick Ordway, a key NASA advisor to Stanley Kubrick on “*2001: A Space Odyssey*”, production on the film began with a story involving the spaceship Discovery’s mission to the planet Jupiter. In his piece “*2001: A Space Odyssey in Retrospect*”, Ordway stated that Kubrick decided (in September 1965) to change the setting to Saturn. Kubrick apparently ***“persisted, pointing out the beauty of the Saturnian ring system and the spectacular visual effect of the Discovery’s travelling near or even through it. Would I do some investigation and prepare a memo outlining the latest knowledge of Saturn, its rings, and its moons, he asked? And would I focus on anything that seemed out of the ordinary, something intriguing and unexplainable that Arthur Clarke might weave into a revised screenplay? I prepared the memo, Kubrick was delighted, and Clarke backed the change with great enthusiasm. He brilliantly wrote Jupiter out and Saturn in. Everyone was happy, except for Wally Veevers, Doug Trumbull and others in the Special Effects Department. Despite their wizardry, they felt uncomfortable with the thought of having to accommodate the Discovery’s moving within the Saturnian ring system. On top of all their problems, they were not in the mood to tackle a new one that might prove intractable. Anyway, they were all under severe time restraints on myriad other parts of the film. Special effects carried the day as far as the motion picture was concerned. But Clarke was so delighted with Saturn that he maintained it as the target planet in the novel version.”***<sup>990</sup>

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<sup>989</sup> Jerome Agel, *The Making of Kubrick’s 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 293) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>990</sup> Frederick I. Ordway III, “*2001: A Space Odyssey in Retrospect*” - <http://www.visual-memory.co.uk/amk/doc/0075.html>

By this account, the Saturn premise was ditched due to time limitations and the restrictions of the available effects technology and the film returned to the Jupiter setting. According to Ordway, an atmosphere of tension lingered over the remainder of the production (particularly from Kubrick) following the return to the Jupiter locale. It has also been suggested that Saturn was always the intended target and that the effects team did attempt to realise Saturn, but that: ***“The production was unable to develop a convincing rendition of Saturn’s rings; hence the switch to Jupiter.”***<sup>991</sup> Account of the “problems” caused by the Saturn effects shots were noted in the 1970 book *“The Making of Kubrick’s 2001”*: ***“Major concern throughout production was adequate representation of Saturn. After months of unsuccessful attempts at designing Saturn, Kubrick decided that Jupiter might be visually more interesting and possibly easier to produce. More months were spent in an unsuccessful attempt to produce Saturn.”***<sup>992</sup>

Con Peterson (who worked alongside Douglas Trumbull and Wally Veevers on the film’s effects) said ***“Jupiter was selected over Saturn, because to do Saturn meant, in effect, getting a convincing Jupiter first - they are fairly similar - and then finding a way to put the rings around it. Best way to do the planet was not the best way to do the rings; they could not be made at the same time, as photographic records, like our other planetary images. Putting two separate techniques together into one image would have been quite difficult, though not impossible. Still another technique would be needed to show close-ups of rings. Bear in mind, I’m talking about an image which is really impressively going to convince people. Best matte painter in the world would respect the hazards of concentrating all of viewer’s scrutiny on his work.”***<sup>993</sup>

Let us consider that Stanley Kubrick and Arthur C. Clarke knew much about the Saturnian / Luciferianism belief system and factor in the development of the over-arching plot in Clarke’s *“Space Odyssey”* novel series. In the novels, Jupiter becomes Lucifer (in accordance with the principles of Saturnian divinity) so that it can metaphorically sit in the shadow of the black sun Saturn. This explains why Clarke intentionally chose Saturn to feature in the plot of the first novel (to introduce the Saturnian aspect) and jumped to Jupiter for the sequels (to enact the

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<sup>991</sup> [http://en.wikipedia.org/wiki/2001%3a\\_A\\_Space\\_Odyssey\\_%28film%29#Writing](http://en.wikipedia.org/wiki/2001%3a_A_Space_Odyssey_%28film%29#Writing) See also: Arthur C. Clarke’s forward to 2010: Odyssey Two

<sup>992</sup> Jerome Agel, *The Making of Kubrick’s 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 141) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

<sup>993</sup> Jerome Agel, *The Making of Kubrick’s 2001*, New Amer Library (Mm) (Jun. 1970) ISBN-10: 0451071395 / ISBN-13: 978-0451071392 (pg. 143) See also: [http://issuu.com/lafamiliafilm/docs/the\\_making\\_of\\_kubricks\\_2001](http://issuu.com/lafamiliafilm/docs/the_making_of_kubricks_2001)

process of bringing light – Jupiter becomes Lucifer – in the shadow of Saturn and complete the alchemically-aided process of Saturnian divinity.) I believe the jump of locale was intentional. Nevertheless, how powerful would it have been (on an occult / alchemical level) if Saturn had undergone the transmutation to Lucifer in the sequels? Clearly, somebody didn't want this articulated in Kubrick' film and Clarke's subsequent "*Space Odyssey*" novels. Based on the knowledge that Clarke's "*Space Odyssey*" series is about Saturnian divinity and that Kubrick was intimately aware of the concept, we can confidently conclude that Kubrick did once intend for the Discovery to go to Saturn in his film.

## Kubrick, Apollo and Grandpa Saturn

During a March 6, 2011 interview on Red Ice Radio, Jay Weidner disputed the claim that the limitations of the available special effects technology had hampered Stanley Kubrick's intention to realize Saturn in "*2001: A Space Odyssey*". He asserted that Kubrick was pressured to make the changes by highly-placed occultists: "***(Kubrick) worried that the film was too blatant in its depiction of the role played by Saturn in their occult human transmutation agenda.***"<sup>994</sup> Some researchers have suggested that these "***highly-placed occultists***" may have also had NASA connections - given the acknowledged connection between the film's production and the agency. According to Saturn researcher Troy D. McLachlan (author of the website [saturndeathcult.com](http://saturndeathcult.com)): "***In dealing with these occult NASA insiders while faking the Apollo 11 landings, Kubrick would have been initiated into their perception that humanity's destiny is inextricably linked to an occult and metaphysical understanding of Saturn.***"<sup>995</sup> It is known that there were indeed "highly-placed occultists" in NASA and JPL (one noted example was JPL rocket scientists Jack Parsons.) There may be other subtle clues to the Saturn Worship/NASA crossover – such as the naming of the "Saturn" rockets that were used in the Apollo programme and that the programme was named after Saturn's (Kronos') grandson Apollo (see: Greek mythology.)

We should also consider the number of Nazi scientists who helped to found NASA and JPL and, by extension, the Nazi fascination with the occult. It seems clear that Stanley Kubrick had knowledge of occult and secret society beliefs and practices. He also had something of an obsession with Nazis and WWII. Many of his

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<sup>994</sup> "Jay Weidner - Kubrick's Odyssey, The Brotherhood of Saturn & The Clash of Civilizations", March 6, 2011, Red Ice Radio - <http://www.redicecreations.com/radio/2011/03/RIR-110306.php>

<sup>995</sup> Troy D. McLachlan, "Stanley Kubrick and The Saturn Death Cult" - <http://saturndeathcult.com/crimes-of-the-saturn-death-cult/stanley-kubrick-and-the-saturn-death-cult/>

unproduced film projects were steeped in the period. In the mid-70s, Kubrick actively pursued a film idea involving the WWII Holocaust. In the early 1990s, he began the early production stages of a film adaptation of Louis Begley's *"Wartime Lies"* - ***"the story of a boy and his aunt as they are in-hiding from the Nazi regime during the Holocaust."***<sup>996</sup> The early draft of this project was titled *"Aryan Papers"*. He also co-wrote (with Richard Adams) a screenplay called *"The German Lieutenant"* about a group of German soldiers on a mission during WWII.<sup>997</sup> He also considered a film project that looked at the social circle surrounding Nazi Joseph Goebbels.<sup>998</sup> The following is taken from a Wikipedia page that examines Kubrick's unrealized projects, ***"In a March 2013, Tony Frewin, Kubrick's assistant for many years, wrote in an article in The Atlantic: "He [Kubrick] was limitlessly interested in anything to do with Nazis and desperately wanted to make a film on the subject." The article included information on another Kubrick World War II film that was never realized, based on the life story of Dietrich Schulz-Koehn, a Nazi officer who used the pen name "Dr. Jazz" to write reviews of German music scenes during the Nazi era. Kubrick had been given a copy of the Mike Zwerin book 'Swing under the Nazis' (the front cover of which featured a photograph of Schulz-Koehn) after he had finished production on Full Metal Jacket. However, a screenplay was never completed and Kubrick's film adaptation plan was never initiated (the unfinished Aryan Papers was a factor in the abandonment of the project)."***<sup>999</sup>

With his in-depth knowledge, we also have to wonder how much Kubrick may have known about the Nazi's fascination with Saturn worship. In this regard, it is possible that Kubrick embedded NASA/Apollo symbolism alongside Saturnian motifs in some of his films. For example: take the hexagonal shaped carpeting and Danny's Apollo 11/Saturn V adorned jumper in *"The Shining"*. In Volume One of *"Science Fiction and the Global Agenda"*, I examined the possible connections between Kubrick and Apollo fakery and highlighted several (non-Kubrick) films that allude to the Apollo cover-up. Strangely, these films also have a tenuous link to Saturn symbolism. Saturn is represented (in astrology and via certain esoteric

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<sup>996</sup> [https://en.wikipedia.org/wiki/Stanley\\_Kubrick%27s\\_unrealized\\_projects](https://en.wikipedia.org/wiki/Stanley_Kubrick%27s_unrealized_projects)

<sup>997</sup> Frederick J. Chiaventone; Jean-François Allaire (aka Deadpool). "The Untitled Deadpool Column" - <http://www.tnmc.org/dp/0122031.shtml>

<sup>998</sup> Joan Dupont (15 September 2001). "Kubrick Speaks, Through Family's Documentary". The New York Times - [http://www.nytimes.com/2001/09/15/style/15iht-kubrick\\_ed2\\_.html](http://www.nytimes.com/2001/09/15/style/15iht-kubrick_ed2_.html)

<sup>999</sup> [https://en.wikipedia.org/wiki/Stanley\\_Kubrick%27s\\_unrealized\\_projects](https://en.wikipedia.org/wiki/Stanley_Kubrick%27s_unrealized_projects) See also: James Hughes (25 March 2013). "Stanley Kubrick's Unmade Film about Jazz in the Third Reich". The Atlantic. The Atlantic Monthly Group. Retrieved 26 March 2013.

symbolism) by Capricorn.<sup>1000</sup> The naming of the film *“Capricorn One”* (which posited a faked Mars landing by NASA) may have more esoteric significance after all!<sup>1001</sup> *“Diamonds Are Forever”* included a scene set on a fake Moon film set. In the last couple of years, much has been written about the discovery of diamond “rain storms” on Saturn.<sup>1002</sup> The rings of Saturn are a key part of the planet’s mythological iconography and it is believed that the notion of “wedding rings” ties into Saturnian beliefs. Is it mere coincidence that wedding rings usually contain diamonds? The wedding ritual represents a life-long binding of two contradictions or opposite; historically a man and woman. This is actually comparable to the dual and polar opposite roles taken by Saturn in both mythology and astrology. Saturn can invoke feelings of balance and harmony, proportion and order, goodwill and generosity along with liberation. Simultaneously, it can invoke a sense of dread and foreboding, guilt and shame along with repression. It also reflects the duality of light and dark in Saturnism.

Saturn Worship (along with other aspects of elite belief systems) is seemingly connected with the ritualistic / sexual abuse of children – the act of which is viewed as a “sacrifice” by certain twisted and depraved agenda participants. We should consider this perspective in relation to many of Stanley Kubrick’s films - such as *“Lolita”*, *“The Shining”*, *“Eyes Wide Shut”* (*Author’s notes: remember that this film is set, for no apparent narrative reason, during the Christmas holiday – Christmas is a variation of the Roman Festival of Saturnalia*) and, by association, *“A.I. – Artificial Intelligence”*. Troy McLachlan asks, ***“Is the greater body of Stanley Kubrick’s films an exposé of a hidden elite obsessed with dark Saturnian sexual rites, paedophilia and the planned ritualistic transmutation of mankind?”***<sup>1003</sup> Remember also the claims made against Kubrick associate and Saturn devotee Arthur C. Clarke of alleged sexual improprieties.<sup>1004</sup>

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<sup>1000</sup> Saturn Symbol Meaning - <http://www.whats-your-sign.com/saturn-symbol-meaning.html>

<sup>1001</sup> Capricorn the Goatfish - <http://www.skyscript.co.uk/capricorn.html>

<sup>1002</sup> For example see: James Morgan, “‘Diamond rain’ falls on Saturn and Jupiter”, 14 October 2013 - <http://www.bbc.co.uk/news/science-environment-24477667>

<sup>1003</sup> Troy D. McLachlan, “Stanley Kubrick and The Saturn Death Cult” - <http://saturndeathcult.com/crimes-of-the-saturn-death-cult/stanley-kubrick-and-the-saturn-death-cult/>

<sup>1004</sup> [http://en.wikipedia.org/wiki/Arthur\\_C.\\_Clarke#Knighthood](http://en.wikipedia.org/wiki/Arthur_C._Clarke#Knighthood) & Sir Arthur C Clarke, 20/03/2008 - <http://web.archive.org/web/20080326180335/http://www.telegraph.co.uk/news/main.html?xml=/news/2008/03/19/db1904.xml>

Here are more details of the accusations made by The Sunday Mirror: “It Doesn’t Do Any Harm ...Most of the Damage Comes from Fuss Made by Hysterical Parents” - <http://www.questia.com/library/1G1-60659502/it-doesn-t-do-any-harm-most-of-the-damage-comes> & Tracy Schaverien & Roger Insall, “Smirk of A Pervert and A Liar; Police Probe Links Clarke to International Child Sex Ring” - <http://www.questia.com/library/1G1-60659899/smirk-of-a-pervert-and-a-liar-police-probe-links>

Alternative researcher Ellis C Taylor contacted me regarding a presentation I gave in Birmingham in 2015 on the subject of Kubrick and alerted me to some additional points of connection between Kubrick and Saturn symbolism. ***“(Kubrick’s) life lasted 25791 days. Some astronomers have calculated this as the amount of years in one precession (of the Equinoxes). The cube root of 25791 is approximately 29.5 - the number of ‘years for the planet Saturn to complete an entire circuit of the ecliptic against the background constellations of the zodiac.’ (From Wikipedia) The date of his death (7/3/1999) gives 11999. When mirrored (11666) this could be interpreted as Saturn 666 (Saturn is 11 Numerosymbologically.)”***<sup>1005</sup>

## Silent Running

Special effects wizard Douglas Trumbull continued to work towards resolving the technical problems involved in reproducing Saturn's rings for the film “2001: A Space Odyssey”. In 1972, he directed the film “Silent Running” and employed ***“effects developed but not completed for 2001.”***<sup>1006</sup> “Silent Running” is another genre film that utilised subtle Saturnian symbolism. In the film there are three ships in orbit of Saturn. Each ship houses six bio-spheres housing the last of the Earth’s forests and agricultural zones. ***“In ancient Roman religion and myth, Saturn (Latin: Saturnus) was a god of agriculture, liberation, and time.”*** His rule was also associated with the ***“bounties of the earth.”***<sup>1007</sup> Each ship’s bio-spheres have clearly visible paths laid out in the forests. From outside the domes, we can see six paths converging at the centre (think: a six-pointed star), joined around the outside by a hexagonal path.<sup>1008</sup> The ships contain numerous fuel and cargo pods with distinct hexagonal-featured panelling.<sup>1009</sup> Each ship is partially maintained by three droids. These droids (front facing) are six-sided in shape and (although not technically such) comparable to a hexagon. The film’s remaining (and dying) forest is saved and rejuvenated with light (Lucifer) and tended by a lone droid (hexagon) at the conclusion of the film.

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Here are the details following Clarke being cleared of sex charges: “Sci-fi novelist cleared of sex charges”, Monday, April 6, 1998 - [http://news.bbc.co.uk/1/hi/world/south\\_asia/74938.stm](http://news.bbc.co.uk/1/hi/world/south_asia/74938.stm) & “Child sex file could close on sci-fi writer”, Examiner Publications Ltd, 1998 - <http://web.archive.org/web/20110629115156/http://archives.tcm.ie/irishexaminer/1998/08/13/fhead.htm>

<sup>1005</sup> All of Ellis C. Taylor’s research can be located here: <http://ellisctaylor.homestead.com/>

<sup>1006</sup> Larry Klaes, “Silent Running, running deeper”, Monday, March 30, 2009 - <http://www.thespacereview.com/article/1337/1>

<sup>1007</sup> Saturn - <http://www.crystalinks.com/saturnrome.html>

<sup>1008</sup> <https://s-media-cache-ak0.pinimg.com/236x/4c/3f/11/4c3f11e04b76159a48a5a98f02937b17.jpg>

<sup>1009</sup> Valley Forge Props - [http://www.lunadude.com/pet\\_proj/valley\\_forge/prop.htm](http://www.lunadude.com/pet_proj/valley_forge/prop.htm)

As part of the larger context of this book, I find it telling that Douglas Trumbull employed actor Bruce Dern as his lead man for his Saturnian eco-epic. Dern was a firm fixture of the Laurel Canyon scene and one of a group of Canyon actors (including the likes of Peter Fonda, Warren Beatty, Jack Nicholson, Dennis Hopper, Jane Fonda, etc.) known as “The Young Turks”. Whilst I am connecting the dark side of the Laurel Canyon scene and Saturn worship, it is worth recalling the events so-readily associated with the Canyon’s most notorious visitor – Charles Manson. The body of murder victim Leno LaBianca (whose death was generally attributed to the so-called “Manson Family”) was mutilated – with the word “WAR” etched into the flesh of his abdomen. It is clear, from the images of the body, that the “W” was stylised to appear as the Sigil of Saturn – an upturned “W” (like an “M”) overlaying an upright “W”.<sup>1010</sup> Manson himself infamously etched the symbol of the swastika (which is, amongst other things, a symbol associated with Saturn worship) into the skin of his forehead! The Blue Öyster Cult (a band readily associated with the Laurel Canyon scene) took the alchemical symbol for (aptly) the heavy metal lead (which is also the symbol for Saturn) and incorporated it into all the band’s album and artwork designs. The Blue Öyster Cult’s ***“hook-and-cross logo was designed by Bill Gawlik in January 1972.”***<sup>1011</sup> The lead actor in “*Silent Running*”, Bruce Dern’s paternal grandfather was former U.S. President Franklin D. Roosevelt’s secretary of war and defence.<sup>1012</sup> He also had a maternal uncle (Archibald MacLeish) who was FDR’s Director of the War Department’s Office of Facts and Figures (War Propaganda).<sup>1013</sup> MacLeish was a member of the Skull and Bones secret society (class of 1915), one year before Prescott Bush (father of 41st U.S. President George H. W. Bush and grandfather of 43rd U.S. President George W. Bush – both of whom were also “Bonesmen”).<sup>1014</sup>

Songs for the film “*Silent Running*” were provided by another Canyonite, Joan Baez.<sup>1015</sup> She was also heavily involved with the Esalen Institute.<sup>1016</sup> According to researcher Alex Constantine: ***“It’s known that Joan was used in C.I.A. mind control experimentation at a very early age.(...) She’s admitted in private letters to two***

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<sup>1010</sup> <https://s-media-cache-ak0.pinimg.com/564x/82/08/fe/8208fe8ac271e19e6e25ddabee981165.jpg> For more on Leno Labianca's murder - <http://www.crimeshots.com/LenoLaBianca.html>

<sup>1011</sup> The Black Cube of Saturn – <http://www.synchromysticismforum.com/viewtopic.php?p=33488>

<sup>1012</sup> [http://en.wikipedia.org/wiki/George\\_Dern](http://en.wikipedia.org/wiki/George_Dern)

<sup>1013</sup> Archibald MacLeish - Previous Librarians of Congress, Archibald MacLeish (1892-1982) 9th Librarian of Congress 1939-1944 - <http://www.loc.gov/about/librarianoffice/macleish.html>

<sup>1014</sup> [http://en.wikipedia.org/wiki/Archibald\\_MacLeish#Early\\_years](http://en.wikipedia.org/wiki/Archibald_MacLeish#Early_years)

<sup>1015</sup> Joan Baez, “Silent Running” - <http://www.youtube.com/watch?v=pFd4MKd6Ac8>

<sup>1016</sup> Jeffrey J. Kripal, *Esalen: America and the Religion of No Religion*, University of Chicago Press., 2007 - <http://www.press.uchicago.edu/Misc/Chicago/453699.html>

**organizations for mind control victims that she had been submitted to trauma-based programming as a child. Her father was the head of Operations Research at Cornell University, which is known today as being the home base for all MKUltra contracts during the 1950s. (...) Cornell was the home of all mind control experimentation conducted by the C.I.A. It was the also the home of the Human Ecology Fund, which is well known as the contract base of MKUltra.**<sup>1017</sup> For more on scope of the Human Ecology Fund, I suggest reading “1957-1961 Canada: MKULTRA Experiments in Montreal” by Joseph Rauh Jr and James Turner.<sup>1018</sup> There is a tenuous link between the Human Ecology Fund and Esalen via Laurance Rockefeller.<sup>1019</sup> Finally, it is worth mentioning (given the agenda connections) that production of “*Silent Running*” was assisted by the notorious Dow Chemicals Company.<sup>1020</sup>

## Interstellar

Like “*Silent Running*”, Christopher Nolan’s film “*Interstellar*” contains numerous nods and winks to both Kubrick’s “*2001*” and Saturnian symbolism. In the film, the Earth is dying, crops are failing and there is dust everywhere. Humanity has all but given up on technology to tend the land – with many academics, scientists and engineers now working as farmers. In many ways, this is a virtual interpretation of the rise and fall of the Saturnian “Golden Age”. Remember that Saturn was associated with agriculture and portrayed as a harbinger of death and decay (hence the “dust” and “dying crops” theme of the film.) The narrative reveals a secret NASA space programme called The Lazarus Project – presumably a reference to the biblical Lazarus of Bethany. In the Bible, Lazarus died and was resurrected from the dead. The parable apparently exemplifies Jesus’ seventh and final act of divine authority – his power over humanity’s most feared enemy, Death.

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<sup>1017</sup> Adam Parfrey, “Secret & Suppressed: Alex Constantine”, SECONDS Issue #48 – 1998 - <http://www.secondsmagazine.com/articles/48-constantine.php> See also: Alex Constantine, “The Covert War Against Rock - The Baez Contras and the Death of Phil Ochs” - <http://www.american-buddha.com/music/covertwarrock9.htm> Although far from detailed, Albert Baez’s Wikipedia page provides links that, at least, verify his connections with MIT, Stanford and the Smithsonian Institute - [http://en.wikipedia.org/wiki/Albert\\_Baez](http://en.wikipedia.org/wiki/Albert_Baez)

<sup>1018</sup> Joseph Rauh Jr and James Turner, “1957-1961 Canada: MKULTRA Experiments in Montreal” - from the Canadian Coalition to Oppose Arms Trade/COAT that details what Dr. Ewen Cameron (President APA) did with his Society for the Investigation of Human Ecology/Human Ecology Fund grants. [http://coat.ncf.ca/our\\_magazine/links/issue43/articles/1957\\_1961\\_canada.htm](http://coat.ncf.ca/our_magazine/links/issue43/articles/1957_1961_canada.htm)

<sup>1019</sup> <http://explorefhp.com/past-support/> See also: Esalen Institute, Founder/Group History – World Religions and Spirituality Project - <http://www.has.vcu.edu/wrs/profiles/Esalen.htm>

<sup>1020</sup> [http://www.lunadude.com/pet\\_proj/valley\\_forge/film.htm](http://www.lunadude.com/pet_proj/valley_forge/film.htm)

The logo of The Lazarus Project is the Earth with an agitos / arc-line circling the earth and heading into space. This creates the impression of a ringed planet – like Saturn.<sup>1021</sup> The Lazarus Project came into being as a result of the discovery of, “**out near Saturn... a disturbance of space time**”<sup>1022</sup> (space + time = Saturn.) This disturbance turns out to be an “artificial wormhole” to another galaxy, discovered forty eight years previously (48 is one of several numbers that are significant in Saturn symbolism and worship.) The central characters traverse the wormhole and reach a planetary system under the influence of a massive “black hole” nicknamed Gargantua. The word “gargantuan” is mythologically associated with Saturn. Gargantua is the name of one of two giants in the 16<sup>th</sup> century novels “*The Life of Gargantua and of Pantagruel*” by François Rabelais.<sup>1023</sup> The definition of “gargantuan” includes “giant” and “titanic”.<sup>1024</sup> In Greek mythology, Cronus (Saturn) was one of the Titans (titanic) – both the mythological Titans and Giants (or Gigantes) being the offspring of Gaia. Cronus was “**the wily, youngest and most terrible of her children, and he hated his lusty sire.**”<sup>1025</sup> Visually, the singularity Gargantua appears “Saturn-like” – an orb with central protrusions outward that resemble rings of a sort.<sup>1026</sup>

As with many science fiction films, “*Interstellar*” brings us back to the portal/singularity paradigm. By way of gravity, worm holes and the singularity, the film bases its central plot devices on the “scientific research” of American theoretical physicist Kip Stephen Thorne. Interestingly, there is a story that connects Kip Thorne to a number of aspects of science fiction and the global agenda. Thorne was close friends with Carl Sagan. In the late seventies, Sagan pitched his story for “*Contact*” (later made into a film starring Jodie Foster and Matthew McConaughey) to close friend and Hollywood studio executive Lynda Obst. The story took a number of years to reach cinematic realisation, during which time Sagan wrote the story in novel form – with help from Kip Thorne (Sagan worked Thorne’s theories about space-travel via wormholes into his story.)<sup>1027</sup> Jump forward a decade or so later and we see Thorne pitching a similar

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<sup>1021</sup> Lazarus missions - Interstellar Wiki – Wikia - <http://vignette2.wikia.nocookie.net/interstellarfilm/images/0/00/Image-1429164828.jpg/revision/latest?cb=20150416061348>

<sup>1022</sup> “Interstellar” (At 31 mins 52 secs)

<sup>1023</sup> Gargantua and Pantagruel - [https://en.wikipedia.org/wiki/Gargantua\\_and\\_Pantagruel](https://en.wikipedia.org/wiki/Gargantua_and_Pantagruel)

<sup>1024</sup> <http://www.thefreedictionary.com/gargantuan>

<sup>1025</sup> Gaia (mythology) - [https://en.wikipedia.org/wiki/Gaia\\_\(mythology\)](https://en.wikipedia.org/wiki/Gaia_(mythology))

<sup>1026</sup> Miller orbiting Gargantua - [http://interstellarfilm.wikia.com/wiki/Gargantua?file=Black\\_hole.png](http://interstellarfilm.wikia.com/wiki/Gargantua?file=Black_hole.png)

<sup>1027</sup> “Contact: High Technology Lends a Hand”, Warner Bros., 1997 - <http://web.archive.org/web/20010304211755/http://contact-themovie.warnerbros.com/cmp/technology.html>

story to Linda Obst (also a close friend of Thorne's - now working for Paramount studios.) From this initial meeting, Thorne and Obst developed the concept for the film *"Interstellar"*. One note of synchronicity, *"Contact"* star Matthew McConaughey also plays the central character Cooper in *"Interstellar"*. *"Contact"* was directed by Robert Zemeckis – who I discussed in Chapter Seven, in relation to the 9/11 / directed free-energy cover-up.

Kip Thorne's research has largely centred on the study of gravitational waves, "black hole" cosmology, worm holes and time travel – all key to the plot of *"Interstellar"*. The central tenet of the film is that space / time can be manipulated by gravity. When the film was released, proponents of the electric universe model republished older articles and published/produced new articles and videos explaining the flaws in the science of the film. These pieces are well worth taking the time to read. Amongst the most accessible are *"Universal Gravity Based on the Electric Universe Model"* by Fredrik Nygaard<sup>1028</sup> and *"Electric Gravity in an Electric Universe"* by Wallace Thornhill.<sup>1029</sup> For a more in-depth look at "black holes" and "wormholes" in the context of the electric universe model, check out the Thunderbolts Project's video *"'Interstellar' – Science Fiction or Pure Fantasy?"*<sup>1030</sup>

In January 2016, Wallace Thornhill discussed this subject following the revelation that the LIGO (Laser Interferometer Gravitational Wave Observatory) management team (4 people) had successfully found a way to fake gravitational wave signals. Furthermore, they had already deceived scientists by claiming they had detected ***"a signal from two dead stars colliding to create a black hole."***<sup>1031</sup> For more on this subject, I suggest watching the video *"Gravitational Wave Hoax - LIGO fake blind injection discovery"* and checking out the associated links beneath the video.<sup>1032</sup> Thornhill summed up the subject thusly: ***"Black Holes are a flawed theoretical concept used to make the miniscule force of gravity responsible for***

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<sup>1028</sup> Fredrik Nygaard, "Universal Gravity Based on the Electric Universe Model", 3 Nov 2015 - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=418&Itemid=59](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=418&Itemid=59)

<sup>1029</sup> Wallace Thornhill, "Electric Gravity in an Electric Universe", August 22, 2008 - <http://www.holoscience.com/wp/electric-gravity-in-an-electric-universe/>

<sup>1030</sup> "Interstellar" – Science Fiction or Pure Fantasy? | Space News, ThunderboltsProject, 13 Oct 2014 - [https://www.youtube.com/watch?v=16\\_GuYobDZ4](https://www.youtube.com/watch?v=16_GuYobDZ4)

<sup>1031</sup> " See: Stuart Clark, "Gravitational wave detection could be a false alarm", 12 Jan 2016 - <https://www.theguardian.com/science/across-the-universe/2016/jan/12/gravitational-wave-detection-could-be-a-false-alarm>

<sup>1032</sup> "Gravitational Wave Hoax - LIGO fake blind injection discovery" - <https://www.youtube.com/watch?v=0ed1Uqx9tQE> See: Stuart Clark, "Gravitational wave detection could be a false alarm", 12 Jan 2016 - <https://www.theguardian.com/science/across-the-universe/2016/jan/12/gravitational-wave-detection-could-be-a-false-alarm> See also: Adrian Cho, "Here's the first person to spot those gravitational waves", Feb 11, 2016 - <http://www.sciencemag.org/news/2016/02/here-s-first-person-spot-those-gravitational-waves>

***the most energetic compact bursts of energy in the universe. But black hole theory doesn't relate to the universe we observe. The problem is the gravitational dogma doesn't equip theorists to deal with the colossal energies and unrealistic mass concentrations required by the theorised black holes. What can succeed with stretching either space time or credulity is the most concentrated form of stored electro-magnetic energy known to science - a plasmoid [...] concentrated energy is equivalent to concentrated mass.***<sup>1033</sup>

In February 2016, Miles Mathis (in the excellent article "*Gravity Waves of Propaganda – the Sequel*") further debunked the "findings" of the LIGO team. ***"There is zero evidence this came from a collision of black holes, and they don't even try to point to the black hole that was allegedly formed by the collision. In addition, they should be required to show that the evidence found isn't coming from any other more likely sources."*** He explained further, ***"Gravity waves can't be a vindication of General Relativity as they claim, since in General Relativity gravity isn't a force: it is just curved math. Beyond that, according to Einstein, GR isn't mediated by particles and has no background. In GR there is no ether, remember? So what are gravity waves supposed to be made of? What is waving? We get no sensible answer to that to this day. Physics today is nothing but a huge pile of ever-growing nonsense. Since I know you can't detect something that doesn't exist, I know this detection is manufactured without further study."***<sup>1034</sup>

"*Interstellar*" director Christopher Nolan has admitted to using the artwork of M.C. Escher to inspire scenes in several of his films. In an interview with *The Daily Beast*, he said ***"I'm very inspired by the prints of M.C. Escher and the interesting connection-point or blurring of boundaries between art and science, and art and mathematics. I'm thinking of his Penrose steps illustrations that inspired Inception."***<sup>1035</sup> Such imagery also inspired the interior of the Tesseract in "*Interstellar*". Parallels with Escher's "*Cube with Magic Ribbons*" have also been drawn in relation to the transport pod (another means to traverse a "portal") in the Carl Sagan-based film "*Contact*".<sup>1036</sup> The "time sphere" in the finale of "*Les*

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<sup>1033</sup> "Wal Thornhill: An Examination of "Gravitational Waves" | Space News" (9:01 mins) - <https://www.youtube.com/watch?v=J3Hoax81rkl>

<sup>1034</sup> Miles Mathis, "Gravity Waves of Propaganda – the Sequel", Feb 15, 2016 - <http://osnetdaily.com/2016/02/7567/>

<sup>1035</sup> Marlow Stern, "Christopher Nolan Uncut: On 'Interstellar,' Ben Affleck's Batman, and the Future of Mankind" (11.10.14) - <http://www.thedailybeast.com/articles/2014/11/10/christopher-nolan-uncut-on-interstellar-ben-affleck-s-batman-and-the-future-of-mankind.html>

<sup>1036</sup> Gwynne Watkins, "'Interstellar,' 'Labyrinth' and Other Films Inspired by the Mind-Bending Art of M.C. Escher", November 11, 2014 - <https://www.yahoo.com/movies/interstellar-labyrinth-and-4-other-films-inspired-102364942162.html> See also: Albert Scaglione, "M.C. Escher's Impact on Films" - <http://www.parkwestgallery.com/m-c-eschers-impact-films/31212>

*Maîtres du Temps* (“Time Masters”) is also comparable.<sup>1037</sup> Notably, researcher Fritz Springmeier has established a potentially sinister motivation behind the use of Escher imagery – such as its use in trauma-based mind control programming. ***“The art work of the European artist M.C. Escher is exceptionally well suited for programming purposes. For instance, in his 1947 drawing “Another World”, the rear plane in the center serves as a wall in relation to the horizon, a floor in connection with the view through the top opening and a ceiling in regards to the view up towards the starry sky. Reversals, mirror images, illusion, and many other qualities appear in Escher’s art work which make all 76 or more of his major works excellent for programming.”***<sup>1038</sup>

In the finale of *“Interstellar”*, Cooper enters a Tesseract. The dictionary definition of a tesseract describes ***“an 8-cell or regular octachoron or cubic prism [...] the four-dimensional analog of the cube; the tesseract is to the cube as the cube is to the square. Just as the surface of the cube consists of 6 square faces, the hypersurface of the tesseract consists of 8 cubical cells. [...] It is the four-dimensional hypercube, or 4-cube as a part of the dimensional family of hypercubes.”***<sup>1039</sup> In Kip Thorne’s book *“The Science of Interstellar”*, he says ***“That tesseract is not inside the black hole – it’s a four-dimensional cube, with four space dimensions and time – it lives in the fifth dimension. (...) One of the faces is in our universe. Cooper is scooped up in the face of that tesseract and carried into the bulk.”***<sup>1040</sup> As Cooper explores the interior, the conduits appear hexagonal in shape (as if viewed as a two-dimensional image).<sup>1041</sup> When Cooper attempts to displace the books on his daughter’s bookcase (to send a message through time to her), he pushes out a copy of Stephen King’s *“The Stand”* which is positioned behind a model of the “Apollo 11 LEM”<sup>1042</sup> (it is a shame the book wasn’t *“The Shining”*!)

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<sup>1037</sup> “Les Maîtres du Temps” (“Time Masters”) - <http://4.bp.blogspot.com/-pYYKIR50FBU/UA7SB-HXb-/AAAAAAAAA6w/4z-NXjMIBD8/s1600/220px-Lesmaîtresdutemps2.jpg> (for image) see also: Carl James, London 2012 - Part 4: “Shadows and Symbols”, 24 July 2012 - <http://thetruthseekersguide.blogspot.co.uk/2012/07/london-2012-part-4-shadows-and-symbols.html>

<sup>1038</sup> Fritz Springmeier & Cisco Wheeler, “The Illuminati Formula to Create an Undetectable Total Mind Control Slave”, Springmeier & Wheeler (1996 - pg. 11)

<sup>1039</sup> Tesseract (Wikipedia) - <https://en.wikipedia.org/wiki/Tesseract>

<sup>1040</sup> <https://www.quora.com/In-Interstellar-how-does-Cooper-go-to-5-D-after-entering-in-a-Black-Hole-although-it-scientifically-proved-that-humans-will-die-after-getting-near-the-event-horizon>

<sup>1041</sup> <https://i.ytimg.com/vi/Ze8Ts45LVdg/maxresdefault.jpg>

<sup>1042</sup> Cooper picks up Apollo 11 model - <http://www.collectspace.com/images/news-111014a.jpg>

## Crowley's Greater Ritual

In *"Interstellar"*, the spacecraft dispatched to travel through the "wormhole" is the Endurance - a 12 section vehicle built around a ring structure. With the additional central spine – housing the landing vehicles – the Endurance design clearly evokes the face and hands of a clock; further echoing the film's central theme of time.<sup>1043</sup> Interestingly, the film's production designer, Nathan Crowley, helped to design the Deep Space Nine space station (along with Herman Zimmerman, Rick Sternbach, Ricardo Delgado, Joseph Hodges, Jim Martin, Rob Legato, Gary Hutzel, Michael Okuda, and executive producer Rick Berman) in the *"Star Trek: Deep Space Nine"* television series.<sup>1044</sup> With its ringed and almost clock mechanism-like design, Deep Space Nine is comparable with Crowley's later designs for *"Interstellar"*.

Nathan Crowley's other designs for film include the dual, black, rectangular robots CASE and TARS. Incidentally, the actor Bill Irwin - who voiced and puppeteered the non-CG version of TARS - starred in the masonic / occult-tinged 1998 film *"Illuminata"*.<sup>1045</sup> There are two principle pieces of symbolism that can be derived from the design of CASE and TARS. The first is obviously their likeness to Stanley Kubrick and Arthur C Clarke's Monoliths in *"2001: A Space Odyssey"*. In a November 2014 article for Empire Online, Dan Jolin verified ***"Nolan has spoken before about the impact 2001 had on him when he first saw it as a seven year old – an impact which resonates through all the director's work. Then there are the obvious similarities in the story: a vast journey is undertaken by a small crew with A.I. assistance, which first involves a trek across the solar system then leaps way, way Out There. [...] Nolan has knowingly given his two robot characters, CASE and TARS the same rectangular profile as Arthur C. Clarke's monolith (when they're in prone form at least)"***<sup>1046</sup> The second allusion of the droid design (once again, partially by way of the Kubrickian Monolith) echoes the Saturnian black stone or black cube motif.

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<sup>1043</sup> "Endurance - Interstellar Wiki – Wikia" -

<http://vignette2.wikia.nocookie.net/interstellarfilm/images/c/c1/Endurance-0.jpg/revision/latest?cb=20150522074931>

<sup>1044</sup> "principally designed by Herman Zimmerman and Rick Sternbach. Ricardo Delgado, Joseph Hodges, Nathan Crowley, Jim Martin, Rob Legato, Gary Hutzel, Michael Okuda, and executive producer Rick Berman also contributed to the design." - [https://en.wikipedia.org/wiki/Deep\\_Space\\_Nine\\_\(space\\_station\)](https://en.wikipedia.org/wiki/Deep_Space_Nine_(space_station)) See also "The Star Trek Encyclopaedia"

<sup>1045</sup> "Illuminata (film)" - [https://en.wikipedia.org/wiki/Illuminata\\_\(film\)](https://en.wikipedia.org/wiki/Illuminata_(film))

<sup>1046</sup> Dan Jolin, "Five Films You Should See before Interstellar" (9 Oct, 2014) <http://www.empireonline.com/movies/features/five-films-watch-interstellar/> See also: Empire, November 2014 edition.

Synchronistically, Nathan Crowley's family relation, Aleister Crowley, wrote about the Saturn/black stone paradigm. On pages 37 – 38 of his work *"Magick in Theory and Practice"*, Crowley states: ***"The exalted 'Devil' (also the 'other' secret Eye) by the formula of the Initiation of Horus elsewhere described in detail. This "Devil" is called Satan or Shaitan, and regarded with horror by people who are ignorant of his formula, and, imagining themselves to be evil, accuse Nature herself of their own phantasmal crime. Satan is Saturn, Set, Abrasax, Adad, Adonis, Attis, Adam, Adonai, etc. (...) Thus 'the Devil' is Capricornus, the Goat who leaps upon the loftiest mountains, the Godhead which, if it became manifest in man, makes him Aegipan, the All."***<sup>1047</sup> He further describes ***"the Unity of the Godhead of Saturn"***<sup>1048</sup> and referred to (the hexagon) ***"The Greater Ritual of the Hexagram."***<sup>1049</sup> Of Saturn, he added, ***"Concerning the choice of a particular Deity. This matter is of no import, sobeit that thou choose one suited to thine own highest nature. Howsoever, this method is not so suitable for gods austere as Saturn [...] for such deities as in themselves partake in anywise of love it is a perfect mode."***<sup>1050</sup> Crowley recalled a High Altar or Temple of Worship located on the south-eastern shore of Loch Ness in Scotland, two miles east of Foyers (this is close to his infamous Boleskin House abode). He described the High Altar's dimensions as ***"7 feet in length, 3 feet in breadth, 44 inches in height [...] Forming the apex of an equilateral triangle whose base is a line drawn between the pillars, is a small black square altar, of two superimposed cubes."***<sup>1051</sup>

Crowley, like many occult practitioners, believed that the true attainment of enlightenment came when man literally ascended to godhood. It is interesting that, throughout *"Interstellar"*, there is the assumption of an extra-terrestrial (that would transpose to mean "god-like") hand at work (such as creating the tesseract and helping to save humanity.) It is ultimately revealed that this "greater intelligence" is simply a future incarnation of humankind; whilst the "presence" witnessed by Brand during the initial wormhole journey (and the effects on gravity back home on Earth) are merely a result of Cooper's future interaction with Gargantua and the tesseract. In other words, *"Interstellar"* posits that - via the use of previously hidden/transmitted knowledge, travel through portals, and advanced

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<sup>1047</sup> Aleister Crowley, *"Magick in Theory and Practice"*, Book Sales (Mar. 1992) ISBN-10: 1555217664 / ISBN-13: 978-1555217662 (pgs. 37-38)

<sup>1048</sup> Ibid. (pg. 91)

<sup>1049</sup> Ibid. (pg. 263) See also: "The Greater Ritual of the Hexagram Invoking Saturn", Ra-Hoor-Khuit Network's Magickal Library - [http://www.rahoorkhuit.net/library/ceremonial/invoking/greater\\_ritual\\_of\\_the\\_hex\\_i\\_saturn.html](http://www.rahoorkhuit.net/library/ceremonial/invoking/greater_ritual_of_the_hex_i_saturn.html)

<sup>1050</sup> Aleister Crowley, *"Magick in Theory and Practice"* (pg. 266)

<sup>1051</sup> Ibid. (pg. 235 - 236)

technology – humanity will achieve eventual godhood and “illumination”. Note that there is a further loose synchronicity with Crowley, “*Interstellar*” and “portals” via Matthew McConaughey’s role (and the use of drawn and carved “spirals” – which symbolise time and space, and the “evolving self” or soul ascending from matter into a non-corporeal form) in HBO’s “*True Detective*” (See also: *Volume One, Chapter Four: “Damn Fine Piece of Pie”*). I have no doubt that, had he lived to see it, Aleister Crowley would have been very proud of the part that his descended relative Nathan played in realising the imagery of “*Interstellar*”!

## “Heroes” of the Cube

The “black cube” (intrinsic to Saturn worship) appears widely – yet somewhat subtly and cryptically - in science fiction and fantasy films and television. It is a key plot device (in the form of the “Allspark” cube) in the “*Transformers*” film franchise, appears as “Lemarchand's Box” (also known as the “Lament Configuration”) as a kind of “Pandora’s Box” or key to opening portals to a Hell dimension in the “*Hellraiser*” movies, and is evoked in the design and colour of the Borg vessels in the “*Star Trek*” franchise. The Borg are determined to assimilate human individuality into a transhuman Borg collective hive-mind. In the “*Star Trek: The Next Generation*” two-parter “*The Best of Both Worlds*”, a Borg ship is seen entering our solar system and flying past Saturn (incidentally at precisely 29 minutes into the episode!) In “*Star Trek: Voyager*”, the crew of the USS Voyager encounter a Borg “Transwarp Hub” – which utilises hexagonal-shaped apertures allowing rapid transportation to distant parts of the galaxy.<sup>1052</sup>

In ABC’s “*Fringe*”, the “transhuman” Observers use cubic devices to open black, square-shaped portals to the future.<sup>1053</sup> The fondly-remembered Gerry Anderson series “*Terrahawks*” featured a robotic army of cubes as a frontline of attack aiding the villains of the show. An animated spin-off web-series entitled “*Zeroids Vs Cubes*” was announced in 2014.<sup>1054</sup> In the animated series “*Di-Gata Defenders*”, various characters use cube-like stones containing a mysterious life-force energy.<sup>1055</sup> The objective of the computer game “*Assassin's Creed III*” is to seek out mysterious cube-like power sources. On the subject of computer games, is it mere coincidence that the world’s most popular contemporary pc games is “*Minecraft*”?

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<sup>1052</sup> [http://memory-alpha.wikia.com/wiki/Transwarp\\_aperture](http://memory-alpha.wikia.com/wiki/Transwarp_aperture)

<sup>1053</sup> [http://www.fringepedia.net/wiki/An\\_Origin\\_Story](http://www.fringepedia.net/wiki/An_Origin_Story)

<sup>1054</sup> [https://en.wikipedia.org/wiki/Terrahawks#Zeroids\\_Vs\\_Cubes](https://en.wikipedia.org/wiki/Terrahawks#Zeroids_Vs_Cubes)

<sup>1055</sup> [https://en.wikipedia.org/wiki/Di-Gata\\_Defenders#History\\_of\\_RaDos](https://en.wikipedia.org/wiki/Di-Gata_Defenders#History_of_RaDos)

"*Minecraft*" requires players to construct and modify a 3D procedurally generated world using nothing more than textured cubes. The online web-comic "*Romantically Apocalyptic*" is set in a post-apocalyptic wasteland, has numerous transhuman themes (such as "The Singularity") running throughout and features something called the "G Cube" - a black, cube-shaped superstructure.<sup>1056</sup>

In the 2011 movie "*Immortals*", a cube is used to imprison the race of Titans inside Mount Tartarus to be released by the King Hyperion. There are (obviously!) multiple Saturnian themes in this film given that it is based on Greek mythology.<sup>1057</sup> The Cosmic Cube was introduced into the Marvel Comics universe as a much-sought after device capable of transforming any wish into reality, irrespective of the consequences. The device has appeared widely throughout the Marvel Cinematic Universe and described as a "***housing for an Infinity Stone and is renamed the Tesseract.***"<sup>1058</sup> In "*The Avengers*" (2012) the tesseract opens a dimensional portal which, visually, appears to symbolize the Black Sun. "***In the Marvel Universe, Saturn's moon Titan is the fictional home of the Titanian Eternals.***"<sup>1059</sup> One of the Marvel Universe characters most closely associated with the Cosmic Cube is Thanos. "***The character's name is a derivation of Thanatos, the personification of death and mortality in Greek mythology. Thanos was born on Titan, a moon of Saturn.***"<sup>1060</sup> In the Marvel Comics, Thanos uses the Cosmic Cube to imprison another (Saturnian-themed) character called Kronos.<sup>1061</sup>

Of the myriad super hero franchises, there is none more overtly Saturnian than the "*Superman*" story. From the origin story of Superman, we learn that the character gained his super powers as a result of Earth's intense yellow sun and lower gravity. It is interesting that these two factors (viewed in light of the information presented in this book) tie into several Saturnian archetypes. In Richard Donner's "*Superman*", the title character literally "turns back time" during the finale of the movie. He does this by flying against the rotation of the Earth – momentarily giving Earth Saturn-like rings! In "*Man of Steel*", the contemporary cinematic origin story presents Superman's arrival in our solar system via a time/space portal in the vicinity of Saturn. In every version of the Superman story, the character adopts the alter-ego Clark Kent and (upon reaching adulthood) goes to work as a reporter at

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<sup>1056</sup> <http://romanticallyapocalyptic.com/wiki/g-cube>

<sup>1057</sup> [https://en.wikipedia.org/wiki/Immortals\\_\(2011\\_film\)](https://en.wikipedia.org/wiki/Immortals_(2011_film))

<sup>1058</sup> [https://en.wikipedia.org/wiki/Cosmic\\_Cube#Films](https://en.wikipedia.org/wiki/Cosmic_Cube#Films)

<sup>1059</sup> [http://en.wikipedia.org/wiki/Titan\\_%28Marvel\\_Comics%29](http://en.wikipedia.org/wiki/Titan_%28Marvel_Comics%29)

<sup>1060</sup> <http://en.wikipedia.org/wiki/Thanos> & <http://en.wikipedia.org/wiki/Thanatos>

<sup>1061</sup> [http://en.wikipedia.org/wiki/Titan\\_%28Marvel\\_Comics%29](http://en.wikipedia.org/wiki/Titan_%28Marvel_Comics%29)

The Daily Planet newspaper. The headquarters building for this newspaper is capped by an ornate and spinning globe, complete with rings. The Daily Planet is based in the fictional city of Metropolis. This nomenclature evokes the classic 1926 movie *“Metropolis”* – which actually includes a scene featuring a demon-like, industrial machine named Moloch that sacrifices human beings in its fiery mouth. ***“In Fritz Lang’s film ‘Metropolis’, Freder, the son of John Fredersen, the master of Metropolis, uses the term [Moloch] to describe the horror as he watches his fellow men devoured by their work city.”***<sup>1062</sup>

Superman’s Kryptonian birth name is Kal-El and seems to have been chosen by the character’s creators (comic writer Jerry Siegel and artist Joe Shuster – during the 1930s) very specifically. Kal derives from the word “Kalends” which in turn comes from the Latin word “Kalendae” (meaning “the called” or “proclaimed”.) Kalends was the first day of the month in the Roman calendar. The term also referred to the marking or passage of time<sup>1063</sup> and is almost certainly where the word “Calendar” (another marking of time) originated. In Old English, “Kalends” refers to an “appointed time”. The term Kal appears as a character’s title or designation (for example, the character of Kal Zakath) in several books by fantasy author David Eddings. In the context of his stories, Kal means ***“King or God.”***<sup>1064</sup> Taking into account all the derivations of “Kal”, we can safely assume that Superman’s birth name means God / King / Ruler of Time and/or eternity (another fictional “Time Lord”!) However, there is also the second part of his name – “El” – to consider. “El” seems to simply further reinforce the appellation “Kal” – given that it is readily associated with Saturn worship and mythology. Also consider some of the words and titles that are derivatives of “El” – such as: “elder” (one who has passed through the rites and trials of time), “elite” (those above or ruling the masses), “elect” (advocacy of the elite), “elevate” (to go higher or lift up – also to idolise or worship), “eliminate” (to get rid of, but also to destroy or kill), and so on.

In alternative biblical research, “El” is considered to mean godliness (gods and goddesses) and, by extension, refers to “messengers of godliness” (angels / Elohim.) The word “temple” (temp-el) means “House of God.”<sup>1065</sup> Some researchers assert that it may also explain the suffix in “angelic” / “archangelic”

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<sup>1062</sup> Pyreus, “Fire, Blood and Tears on April 19” (pg. 11) - [http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

<sup>1063</sup> <http://www.urbandictionary.com/define.php?term=kal>

<sup>1064</sup> <http://davideddings.wikia.com/wiki/Zakath>

<sup>1065</sup> Pyreus, “Fire, Blood and Tears on April 19” (pg. 15) - [http://pyreus.com/pdf\\_downloads/pyreus\\_library\\_article\\_fire\\_blood\\_tears\\_april19.pdf](http://pyreus.com/pdf_downloads/pyreus_library_article_fire_blood_tears_april19.pdf)

naming (MichaEL, RaphaEL, UriEL, EmmanuEL, GabriEL, BethEL, etc.) and the spelling of the word “angel” (Ang-EL) itself.<sup>1066</sup> It is curious that religious angelic figures are usually shown or described as having a glowing halo (Saturnian rings?) around their head. Like the Biblical stories (where Christ is born to the Earth as a “saviour” or angels “descending” or “falling” to Earth), Superman literally falls to Earth and takes on the role of “saviour” to the human race. It is surprising how many non-terrestrial fictional super-hero characters have arrived on Earth in this manner. I could cite any number of obvious examples, however here is a more unusual one for you: check out George Lucas’ *“Howard the Duck”*, who exits an energy portal into our solar system by the planet Saturn, smashes through a Kubrickian black monolith (clearly an homage to *“2001”*) and then falls to the Earth! The word “El” is attached to both Semitic beliefs and Saturnian archetypes – as documented in the previous chapter. With this in mind, it is worth noting (although it may be mere coincidence) that Superman’s creators Jerry Siegel and Joe Shuster were of Jewish heritage. On a connected note, the colour green is associated with both the Black Cube of Kaaba and the religion of Islam. Superman is (along with other natives of the planet Krypton) vulnerable to the green coloured stone/crystal Kryptonite. Is this a subtle analogy for the conflict between Judaism and Islam?

As a little side note to these connections, I must briefly mention the Jewish director, producer, writer and occasional actor Bryan Singer – the man responsible for returning Superman to the silver screen (after a long absence) in the movie *“Superman Returns”*. In a 2002 article posted on Yahoo News, a surprisingly revelation was revealed about Singer. ***“Bryan Singer was raised Jewish but, as an adolescent, belonged to a “Nazi Club” formed by himself and some non-Jewish friends. Singer said this club was born not out of anti-Semitism but rather due to the kids’ fascination with World War II.”***<sup>1067</sup> Singer actually confirmed much of this in an interview with *The Independent* newspaper. ***“I’ll be honest - when I was a kid we had German neighbours. I feel awkward even saying this, but we had a Nazi club because we thought the images were so neat. And those leather suits.... [...] I made a little armband and drew a swastika with a crayon and rushed off to show my mum. [...] The lecture I got. At first I resented it, ‘cos she really was***

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<sup>1066</sup> The Atlantean Conspiracy – 37 – “Saturn” - [http://www.bibliotecapleyades.net/sociopolitica/atlantean\\_conspiracy/atlantean\\_conspiracy37.htm](http://www.bibliotecapleyades.net/sociopolitica/atlantean_conspiracy/atlantean_conspiracy37.htm) See also: Michael Tsarion, “Astrotheology and Sidereal Mythology” & S. Acharya, “The Christ Conspiracy” - [http://www.bibliotecapleyades.net/biblianazar/esp\\_biblianazar\\_38.htm](http://www.bibliotecapleyades.net/biblianazar/esp_biblianazar_38.htm)

<sup>1067</sup> Reposting of the original article: “Bryan Singer joined ‘Nazi Club’ - Featured Filmmaker: Bryan Singer”, 9 Dec, 2002 - <http://uk.ign.com/articles/2002/12/09/featured-filmmaker-bryan-singer>

***mean, but little by little I understood. I have that history in my family.***<sup>1068</sup>

Singer's superhero-associated genre credits include "X-Men", "X2", "X-Men: Days of Future Past", and "X-Men: Apocalypse" - as writer and director. He was also writer / producer of "X-Men: First Class". A number of allegations of "**sexual assault**" have been made against Singer.<sup>1069</sup>

Superman creators Siegel and Shuster were responsible for the character of Jor-El (Superman's biological father) - first referred to indirectly in Action Comics #1 in 1938 and appearing fully in the "Superman" newspaper comic strip in 1939. In the "Superman" stories, Jor-El was a scientist who (amongst other things) discovered a parallel plane of existence called The Phantom Zone. He also invented a device by which the Zone could be entered - called the Phantom Zone Projector.<sup>1070</sup> In the movie "Superman II", we see the manifestation of this device when the black-clad, child-abusing, murderous arch-criminals Zod, Ursa and Nod stand trial for their crimes. Jor-El is responsible for passing their sentence – an eternity in The Phantom Zone. A manifestation of The Phantom Zone projector descends from space in the form of a black two-dimensional square (although it appears to have form in three-dimensional space) rotating on its axis. It would be fair to describe this object as a form of hypercube – given that it imprisons the three criminals within/behind the visage of the two-dimensional square. This object drifts through time and space following the destruction of the planet Krypton. When a nuclear explosion releases the three criminals from the Zone, they appear unaffected by their passage through space/time – almost as if this "black cube / square" had removed them from its effects.

In the film version of "The Hitchhiker's Guide to the Galaxy", thousands of "Black Stone" Vogon starships (appearing as cubes from high above) encircle the Earth and then obliterate it. Curiously, there is no explosion as a result of the planet's destruction – which seems to disperse into an almost "black sun". The scene is somewhat reminiscent of the story of the Midrash of Shemhazai and Azazel, where two giants (sons of the fallen angel Shemhazai) discuss their prophetic dreams – dreams which include a hovering "stone" appearing before the mythical deluge of the world. ***"One night the sons of Shemhazai, Hiwwa and Hiyya, saw (visions) in dream, and both of them saw dreams. One saw the great stone spread over the***

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<sup>1068</sup> "Extortion? Nazi clubs? Welcome to Bryan's world", The Independent, Aug 17, 2000 - <http://www.independent.co.uk/arts-entertainment/films/features/extortion-nazi-clubs-welcome-to-bryans-world-697357.html>

<sup>1069</sup> Wikipedia, Bryan Singer, Legal Issues - [https://en.wikipedia.org/wiki/Bryan\\_Singer#Legal\\_issues](https://en.wikipedia.org/wiki/Bryan_Singer#Legal_issues)

<sup>1070</sup> <https://en.wikipedia.org/wiki/Jor-El>

**earth.... The other (son) saw a garden, planted whole with (many) kinds of trees and (many) kinds of precious stones. And an angel (was seen by him) descending from the firmament with an axe in his hand, and he was cutting down all the trees, so that there remained only one tree containing three branches. When they awoke from their sleep they arose in confusion, and, going to their father, they related to him the dreams. He said to them: 'The Holy One is about to bring a flood upon the world, and to destroy it, so that there will remain but one man and his three sons.'**"<sup>1071</sup> In "*The Hitchhiker's Guide to the Galaxy*", there is only "one man" (human) who survives the "destruction" of the Earth – the central character, Arthur Dent. He escapes the destruction by hitching a ride on board one of the Vogon "black cube" ships. The dream of Hiwwa and Hiyya also evokes the painting "*The Rejected Stone*" from Michael Maier's *Atalanta Fugiens*. In the image, three dark cubes hover ominously in the sky above the towns below. Other cubes are scattered across the landscape.<sup>1072</sup> Like Michael Maier's "*The Rejected Stone*", black cubes are nowadays scattered ominously (both figuratively and literally) across our landscape and culture.

## Culture Cube

To demonstrate how widely Saturnian symbolism (particularly the "black cube" motif) has been disseminated throughout contemporary pop culture, it is worth looking outside the realms of television and film and highlighting some examples from music, art and architecture. In the music industry (like TV and Hollywood), the phenomenon is prevalent. As a generic image, Saturn has appeared on the album artwork of the likes of Coldplay ("*Viva La Vida*" remixes), The Smashing Pumpkins ("*Mellon Collie and the Infinite Sadness*"), Led Zeppelin ("*Latter Days*"), No Doubt ("*Return of Saturn*"), The Rolling Stones ("*Their Satanic Masses*"), Prophets of Saturn ("*Retronaut*"), Styx ("*Man of Miracles*"), and (obviously) the band Rings of Saturn. The ringed-planet motif was used to promote Michael Jackson's posthumous "*Xscape*" album, Peter Gabriel used it in his memorable video for "*Sledgehammer*", and Lady Gaga and The Grateful Dead have used it (along with just about every other type of Saturnian iconography) to promote tours and albums. A variant of the Saturnian "squatterman" planetary alignment was used by U2 to promote their "*360*" tour.

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<sup>1071</sup> Andrei A. Orlov, "Dark Mirrors: Azazel and Satanael in Early Jewish Demonology" (Kindle Edition), SUNY Press (1 Dec. 2011) ASIN: B007Q47VB4 (pg. 116)

<sup>1072</sup> "The Rejected Stone" by Michael Maier - <http://tracytwyman.com/wp-content/uploads/rejectedstonemichaelmaiercrop.png>

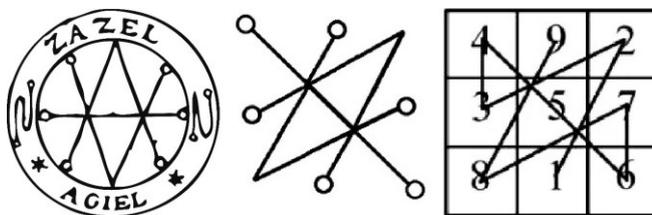
In terms of actual lyrics and song titles, Stevie Wonder released a song called "Saturn", Steve Moore ("Saturnalia"), Guided by Voices ("Back to Saturn") and Django Django ("Born Under Saturn"), to name a few. In terms of black cubes, they have appeared blatantly in pop videos by the likes of Will I Am ("That Power"), 2 Chainz & Lil Wayne ("Yuck"), Circle of Contempt ("Entwine The Threads"), Eric Prydz VS CHVRCHES ("Tether"), Madeon ("Pay No Mind"), Tesseract ("Eden 2.0") and in live shows by Deadmau5 and Flying Lotus. Cube designs feature in the album artwork of bands like The Void, Imagine Dragons ("Night Visions"), Sinew ("The Beauty of Contrast"), Arcade Fire ("The Suburbs") and Sopor Aeternus ("The Inexperienced Spiral Traveller"). An honourable mention should be made for the 1980's band Black Box and their aptly named hit song "Ride on Time".

The black sun motif adorns the album artwork of bands such as Obscura ("Cosmogogenesis"), The Cult ("Sun King"), The Scorpions ("Face the Heat"), Son of Saturn ("The Blackhole Speakeasy"), Iron Butterfly ("Sun and Steel") and is a generic motif for the band Tool. It was also used as the overall logo to promote (and created as the stage set) the 2014 MTV Video Music Awards. The Saturnian death's head skull and double-lightning strike accompanies many rock and metal bands (i.e.: Anthrax).

I also want to mention a band and artist (respectively) with honourable connections to science fiction and fantasy as well as a seeming reverence for Saturnian archetypes. Arcade Fire band members Win Butler, Régine Chassagne and Owen Pallett scored music for the soundtrack to Richard Kelly's "The Box", with the band collectively contributing to the 2012 blockbuster "The Hunger Games" and the 2013 sci-fi comedy "Her". Promotional and album artwork for Arcade Fire's 2013 album "Reflektor" included a variant of the Sigil of Saturn, the alchemical magic square and the Cabbalistic "Tree of Life".<sup>1073</sup> **(See: Figure 3)**

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<sup>1073</sup> Illuminati Watcher, "Illuminati symbolism in Arcade Fire's 'Reflektor' video", March 5, 2014 - <http://illuminatiwatcher.com/illuminati-symbolism-in-arcade-fires-reflektor/>



**Figure 3: (Left & Middle) The Sigil of Saturn. (Right) The Sigil is produced on the Masonic Magic Square**

The album was released on 9/9 at 9pm (9/9/9) which is an inverted 666.<sup>1074</sup> David Bowie (who incidentally recorded backing vocals for Arcade Fire's "Reflektor") passed away on January 10, 2016. The mainstream media reported that he had been battling cancer. Just prior to his death, Bowie released a new album supported by videos for two of the songs on the album. The video for "Blackstar" is one the most blatant pieces of Saturn ritual worship ever enacted in a pop video - including a black sun, a window in the shape of the Sigil of Saturn and a ritual (involving a bejewelled death skull) which summons a black hooded/cloaked figure who lurks about a corn field (harvest) using his scythe-like hands to hack at the crop and a collection of "living" scarecrows dotted about the field.<sup>1075</sup> It shouldn't come as any surprise that Bowie would display such symbolism in the last days of his life. He was renowned for his interest in the occult (most notably Blavatsky and Crowley) and, if (as it seems) he was aware that he was dying, would almost certainly have made a conscious decision to use the Saturnian concepts of time, dimension and immortality in his final songs.<sup>1076</sup> His roles in sci-fi and fantasy films included: "The Man Who Fell To Earth" (1976), "The Hunger" (1983), "Labyrinth" (1986), "Twin Peaks: Fire Walk With Me" (1992), and "The Prestige" (2006).

Saturnian black cubes seem to be a staple of architecture and are visible in numerous worldwide locations. These include a cube art exhibition by Anthony Gormley at Hong Kong's White Cube Gallery<sup>1077</sup>, a black cube made of fire arms

<sup>1074</sup> Adam Bychawski, "Arcade Fire reveal 'Reflektor' 9/9/9 new album trailer - watch", 4th September 2013 - <http://www.nme.com/news/arcade-fire/72462>

<sup>1075</sup> David Bowie – Blackstar - <https://www.youtube.com/watch?v=kszLwBaC4Sw> - Here is an interesting video that examines the Saturnian symbolism in "Blackstar" - Darkstar by David Bowie (Saturnalia Magick?) - <https://www.youtube.com/watch?v=35AV5bt2D1M>

<sup>1076</sup> See: Peter–R. Koenig, "The Laughing Gnostic - David Bowie and the Occult" - <http://www.parareligion.ch/bowie.htm>

<sup>1077</sup> [http://cdn.wallpaper.com/main/legacy/gallery/17054734/7\\_AntonyGormley.jpg](http://cdn.wallpaper.com/main/legacy/gallery/17054734/7_AntonyGormley.jpg)

("The Gun Sculpture"<sup>1078</sup>) by Edmonton artist Wallis Kendal, a black cube called "Intersections" by Anila Quayyum Agha<sup>1079</sup>, a bronze cubic sculpture by Rainer Irrgang (Bruun Rasmussen, Copenhagen)<sup>1080</sup>, the cube "Die" by Tony Smith (from 1962, dimensions 6' X 6' X 6') that was held in the Museum of Modern Art, New York<sup>1081</sup>, an outdoor cube called "Early Morning Alamo" by David Shankbone<sup>1082</sup>, another in Knez Mihailova, Belgrade<sup>1083</sup>, the E-QBO black cube art installation (used to promote the "World Future Energy Summit" in Abu Dhabi in 2014<sup>1084</sup>), a piece called "The Ring Installation" by Arnaud Lapierre located in Place Vendome, Paris - this conical artwork created an optical illusion as it was built using stacked mirrored cubes<sup>1085</sup>, "The Cube" on the Ann Arbor Central Campus of University of Michigan<sup>1086</sup>, a black cube modern art sculpture in Malta<sup>1087</sup>, the large Discovery Cube Orange County (Santa Ana, California)<sup>1088</sup>, a large outdoor black cube in Denmark<sup>1089</sup>, another in Australia<sup>1090</sup>, and the black cube "Rubik Science Centre" at the Budapest Museum, Hungary.<sup>1091</sup> Black monolith-like art and architecture includes the indoor "Magnetic Million Dollar Bed"<sup>1092</sup> and the Monolith Building in the Zagreb Business District.<sup>1093</sup> There are twin white cube art forms on Shepherds Bush Green<sup>1094</sup> and a red cube by Isama Noguchi (1969) in New York.<sup>1095</sup> Noguchi also sculpted twin cubes that appeared to levitate for Expo 70 in Osaka, Japan.<sup>1096</sup>

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<sup>1078</sup> Gun sculpture exhibit altered after complaint, The Canadian Press, Jul 22, 2010 -

<http://www.cbc.ca/news/arts/gun-sculpture-exhibit-altered-after-complaint-1.906408>

<sup>1079</sup> [http://wac.450f.edgecastcdn.net/80450F/rivergrandrapids.com/files/2014/10/IMG\\_00321-630x472.jpg](http://wac.450f.edgecastcdn.net/80450F/rivergrandrapids.com/files/2014/10/IMG_00321-630x472.jpg)

<sup>1080</sup> <http://www.artvalue.fr/auctionresult--irrgang-rainer-20-allema-gne-cubic-sculpture-1995985.htm>

<sup>1081</sup> <http://www.moma.org/collection/works/81364?locale=en>

<sup>1082</sup> [https://upload.wikimedia.org/wikipedia/commons/1/1e/Early\\_Morning\\_Alamo\\_by\\_David\\_Shankbone.jpg](https://upload.wikimedia.org/wikipedia/commons/1/1e/Early_Morning_Alamo_by_David_Shankbone.jpg)

<sup>1083</sup> [https://media.licdn.com/mpr/mpr/shrinknp\\_800\\_800/AAEAAQAAAAAAAAAAoAAAAGMxNzRmMGNlLTBjYktNDVjMj05MDJlTVmOTA5ODM4ZTVkOA.jpg](https://media.licdn.com/mpr/mpr/shrinknp_800_800/AAEAAQAAAAAAAAAAoAAAAGMxNzRmMGNlLTBjYktNDVjMj05MDJlTVmOTA5ODM4ZTVkOA.jpg)

<sup>1084</sup> <http://www.e-qbo.com/wp-content/uploads/2014/01/e-QBO@abudhabiSLIDE.jpg>

<sup>1085</sup> [http://images.adsttc.com/media/images/55f8/1b2b/9644/1ef0/4000/00d5/large\\_img/ring-installation\\_vendo%25cc%2582me\\_paris\\_arnaud-lapierre15-jpg.jpg?1442323205](http://images.adsttc.com/media/images/55f8/1b2b/9644/1ef0/4000/00d5/large_img/ring-installation_vendo%25cc%2582me_paris_arnaud-lapierre15-jpg.jpg?1442323205)

<sup>1086</sup> University of Michigan, Ann Arbor Central Campus (The Cube) | ICU Studios - <https://www.youtube.com/watch?v=klCDHj6jXCw>

<sup>1087</sup> [https://pixabay.com/static/uploads/photo/2014/10/06/17/19/cube-476477\\_960\\_720.jpg](https://pixabay.com/static/uploads/photo/2014/10/06/17/19/cube-476477_960_720.jpg)

<sup>1088</sup> <https://media-cdn.tripadvisor.com/media/photo-s/01/73/b3/cd/discovery-science-center.jpg>

<sup>1089</sup> <http://i65.servimg.com/u/f65/13/55/66/57/800px-10.jpg>

<sup>1090</sup> [http://www.whale.to/c/black\\_5.jpg](http://www.whale.to/c/black_5.jpg)

<sup>1091</sup> [http://hungarytoday.hu/wp-content/uploads/2015/06/xrubik-muzeum-keszul-budapesten.jpggiktoKfg3pqXGH\\_pagespeed\\_ic\\_8Kdfdm7b8B-749x415.jpg](http://hungarytoday.hu/wp-content/uploads/2015/06/xrubik-muzeum-keszul-budapesten.jpggiktoKfg3pqXGH_pagespeed_ic_8Kdfdm7b8B-749x415.jpg)

<sup>1092</sup> <http://www.blogcdn.com/www.engadget.com/media/2006/07/magnetbed.jpg>

<sup>1093</sup> <http://i38.tinypic.com/nxoau.jpg>

<sup>1094</sup> [https://c2.staticflickr.com/4/3683/9005305857\\_2ed0c16a81\\_b.jpg](https://c2.staticflickr.com/4/3683/9005305857_2ed0c16a81_b.jpg)

<sup>1095</sup> [http://2.bp.blogspot.com/\\_ckSjJogzGvw/TNEGxmHE2iI/AAAAAAAAAGfk/Qzh2vLnW5U/s1600/NYC\\_oct10\\_Lau+19\\_9.jpg](http://2.bp.blogspot.com/_ckSjJogzGvw/TNEGxmHE2iI/AAAAAAAAAGfk/Qzh2vLnW5U/s1600/NYC_oct10_Lau+19_9.jpg)

<sup>1096</sup> <https://s-media-cache-ak0.pinimg.com/736x/1c/cf/86/1ccf86a039d1d6b51f2689b748ef8ded.jpg>

There is a clear glass cube outside the Apple 24/7 store in New York.<sup>1097</sup> When it was first placed there, it was covered in black wrapping giving the appearance (initially) of a black cube.<sup>1098</sup> The 9/11 Memorial appears to be a pair of quasi-black cubes sunk in square water pools.<sup>1099</sup> Before the events of 9/11 a black sculpture called *"The Sphere"* stood between the Twin Towers in WTC plaza. Apparently, it was ***"deliberately intended to represent the Kaaba at Mecca."***<sup>1100</sup>

In the art and design world, the ADC global organization ***"celebrates and awards leaders in creative communications [...] championing the importance of artistry and craftsmanship in advertising and design."***<sup>1101</sup> One of their prestigious awards is ***"The Black Cube [...] given out rarely, and only to work that is hors de categorie."***<sup>1102</sup> The Black Cube Collective (BCC) was formed in May 2012 and is ***"an artist-led initiative to create a platform for the support of emerging contemporary visual artists both in Scotland and in the wider European and Global context."***<sup>1103</sup> There is a category of art museum known as the "Black Cube" or "Black Box". The term refers to a museum that is ***"architecturally designed or renovated with special consideration for the particular needs of modern digital art, installation art, and video art. The development of the black box art museums originated from a need to accommodate these works in a better way than was previously possible in earlier art museums in the classic style (e.g., the Louvre in Paris) or "white cube" style (e.g., the Museum of Modern Art in New York)."***<sup>1104</sup> There is also a French digital arts festival known as *"The Cube Festival"* (*"Le Cube Festival"*) that uses digital technology as an art medium.<sup>1105</sup>

Finally, I must highlight the whole "Cubist" art style and movement. Edith Miller, in her 1933 book *"Occult Theocracy"* wrote ***"Standing before a meaningless Cubist canvas at an art exhibition one day, a puzzled amateur asked 'but what does it mean?' To which the painter replied, 'It's not a question of what it means, it's a***

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<sup>1097</sup> <http://icdn5.digitaltrends.com/image/apple-fifth-avenue-store-renovation-816x398.jpg>

<sup>1098</sup> [http://www.pixelbomb.com/blog/images/2006/05/thumbs/apple\\_cube\\_NY\\_black.jpg](http://www.pixelbomb.com/blog/images/2006/05/thumbs/apple_cube_NY_black.jpg)

<sup>1099</sup> <http://media.cleveland.com/architecture/photo/ax223-248f-9jpg-a569f38ac4ed1057.jpg>

<sup>1100</sup> 9/11's Pentagon Pyramid and the Martian Stargate (Part 3 of 3), Sunday, February 25, 2007 - [http://thebravenewworldorder.blogspot.co.uk/2007/02/911s-pentagon-pyramid-and-martian\\_25.html](http://thebravenewworldorder.blogspot.co.uk/2007/02/911s-pentagon-pyramid-and-martian_25.html)

<sup>1101</sup> What is ADC? - <http://adcglobal.org/about/what-is-adc/>

<sup>1102</sup> Steve Simpson, Chief Creative Officer, Ogilvy North America, 90th Annual Awards Chair, Art Directors Club, The Art Directors Annual 90, AVA Publishing (9 Jan. 2012) ISBN-10: 2940411883 / ISBN-13: 978-2940411887 - <http://adcglobal.org/awards/winners/of-the-year-awards/black-cube-advertising/>

<sup>1103</sup> <http://blackcubecollective.org/about/contact.html>

<sup>1104</sup> [https://en.wikipedia.org/wiki/Black\\_cube\\_art\\_museum](https://en.wikipedia.org/wiki/Black_cube_art_museum)

<sup>1105</sup> The Cube Festival, June 09, 2008 - <http://www.finearttv.tv/en/fine-art/digital-art/the-cube-festival>

***question of what is its effect on the observer.' Consciously or unconsciously the artist spoke the truth. Psychiatrists tell us that this school of insidious humbug is simply an elaboration of the policy of the interruption of ideas leading to total incoherence and madness. 'Cubist' art is an effort to produce certain psychic effects obtainable by optical illusion. Beauty has nothing to do with it. The cubist school is not in the realm of art at all. It belongs to that of medicine and psychic science. Those who forget that this devastating fad of "The Interrupted Idea" can be extended to music, literature and every other phase of human effort, do so at their peril.***<sup>1106</sup>

In his 1960 book, *"The Cult of The All-Seeing Eye"*, Robert Keith Spenser quoted the mystic P. D. Ouspensky. ***"[In] Real art nothing is accidental. It is mathematics. Everything in it can be calculated, everything can be known beforehand. The artist knows and understands what he wants to convey and his work cannot produce one impression on one man and another impression on another, presuming, of course, [they are] people on one level...At the same time the same work of art will produce different impressions on people of different levels. And people from lower levels will never receive from it what people of higher levels receive. This is real objective art...An objective work of art...affects the emotional and not only the intellectual side of man.***<sup>1107</sup>

People often talk about the use of sun worship symbolism as a universally recognised archetype in the human psyche. Certainly, psychologists and P.R. agents have used the concept to great effect in the media, advertising, etc. In its purest form, Saturn worship is little more than a variation of the same concept – with the black star / black sun of Saturn and the white light of Lucifer / Venus a substitute for the more traditionally “accepted” sun and moon symbolism. There will always be debate about which paradigm is the oldest (and therefore the true catalyst for the subsequent phenomenon of “sun worship”) however I wonder if we will ever be able to ascertain which came first – the proverbial *“chicken or the egg”*. The presence of Saturn symbolism in everyday culture demonstrates that it is one of the most recognisably effective archetypes currently in use by the global elite – or at least those who truly understanding the potential power of arcane cyphers.

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<sup>1106</sup> Lady Queenborough (aka Edith Starr Miller), "Occult Theocracy", (taken from the original text - 1933), Createspace (13 May 2009) ISBN-10: 1442161736 / ISBN-13: 978-1442161733 (pgs. 580 - 581)

<sup>1107</sup> Robert Keith Spenser, *"The Cult of The All-Seeing Eye"*, (From the original edition April, 1960) Christian Book Club of America (1964) ASIN: B0007F10FM (pg. 9) See also: [https://archive.org/stream/SpenserTheCultOfTheAllSeeingEye1960/Spenser%20-%20The%20Cult%20of%20the%20All-Seeing%20Eye%20\(1960\)\\_divu.txt](https://archive.org/stream/SpenserTheCultOfTheAllSeeingEye1960/Spenser%20-%20The%20Cult%20of%20the%20All-Seeing%20Eye%20(1960)_divu.txt)

If the stories of the catastrophic events that came with the past age of Saturn are true, then utilising one of the darkest and most traumatic archetypal “memories” in humanity’s collective consciousness would evoke a powerful subconscious response in the observer – namely the fear of mortality and death. Saturn worship researcher Troy McLachlan describes the whole paradigm as ***“a universally understood symbol or term, a pattern of behaviour that transcends across different cultures. Archetypes burnt into the human psyche as a result of the extreme trauma created by the Saturn system break up, resulting in a species wide amnesia as to the events that took place... akin to how we don't remember being born. Yet it has been recorded for posterity in the form of mythology. As humanity looked up to a sky that that did not reflect events that had taken place, they began to forget. Yet they remained influenced by the archetypes inherent in the created mythology. This goes a long way to explaining how certain individuals were able to use these archetypes as a control mechanism, by creating and manipulating belief systems.”***

This creation and manipulation of belief systems has been most obvious over the last one hundred or so years with the advent of the “New Age” religion phenomenon – a phenomenon known to have been steered by an agenda hand. Those in Theosophical circles, such as H.P. Blavatsky and Alice Bailey, were key players in the birth of New Age religions. They also regularly described how Saturn was at the heart of many beliefs and practices. The same is true of prominent occult “movers and shakers” (like Aleister Crowley) and secret society “masters” (like Albert Pike<sup>1108</sup>). All played their part in New Age religions and espoused identical notions about the role of Saturn. Just a coincidence? I think not. Whilst we, the masses, may not be able to evidentially demonstrate what Saturn symbolism truly represents, we do know with certainty that the themes and symbols have always been there and, like the legends of the planet Saturn itself, cast a foreboding shadow. As Tracy Twyman puts it, ***“I see, in all of the scriptures, myths, legends, fairy tales, and esoteric literature that I have examined on this topic, a schema of the universe that involves a black cube beneath a white cube, which both, at the End of Times, come together in some way.”***<sup>1109</sup>

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<sup>1108</sup> Pike described Saturn ***“as seated on the pinnacle of the Universe, leading forth the Hosts of Heaven, and telling them unerringly by name and number.”*** See: Albert Pike, “Morals and Dogma”, Start Publishing LLC (20 Feb. 2013) ASIN: B00BW4Y06S

<sup>1109</sup> Tracy R. Twyman, “Clock Shavings”, Dragon Key Press (August 28, 2014) ISBN-10: 0692277773 / ISBN-13: 978-0692277775 See also: <http://tracytwyman.com/year-zero-two-cubic-cities-and-the-pillars-of-heaven-excerpts-from-clock-shavings/>

Given the track record of the agenda players, it would follow that those “*in the know*” would embed these archetypes wherever they could and use them as a manipulative weapon against the masses. When we become aware of the prevalence of such archetypes, we cannot help but speculate about the elite modus operandi regarding their use? Is it to keep the masses in a state of fear and uncertainty so that we are more easily distracted and thus controlled? Are the archetypes used to foreshadow the yet-to-unfold plans of the global elite? Is it a way to remind the masses of our forgotten history without actually having to talk about it? Is it another type of mass distraction to hide much more deeply hidden secrets? Whilst completing the final edit of this book, one final point came to my attention – one that may hold a clue to the true reason why Saturn symbolism is so prevalent in contemporary culture.

The following is taken from the transcript of the final scenes from the 2014 film “*Lucy*” – a movie steeped in esoteric perspectives and laced with Saturnian themes and symbolism. ***“All social systems we’ve put into place are a mere sketch. [...] We’ve codified our existence to bring it down to human size to make it comprehensible. We’ve created a scale so that we can forget its unfathomable scale. But if humans are not the unit of measure and the world isn’t governed by mathematical laws, what governs all that? Film a car speeding down a road. Speed up the image infinitely and the car disappears. So what proof do we have of its existence? Time gives legitimacy to its existence. Time is the only true unit of measure. It gives proof to the existence of matter. Without time, we don’t exist. Time is unity.”***<sup>1110</sup>

This dialogue is actually quite profound as it exposes the manufactured and codified systems that misdirect humanity away from understanding the true nature of reality. However, the whole statement ultimately loses some of its revelatory nature when Lucy misleadingly states that ***“Time is the only true unit of measure. It gives proof to the existence of matter. Without time, we don’t exist. Time is unity.”*** Human beings existed long before time (at least as a concept or measuring system) ever came into being. Moreover, it seems that humanity had more in common with its true reality and nature before the concept of “time” came along. Is it fair to say that humans existed perfectly fine before “time” ever came along? There is no doubting that “time” as a concept was conceived and pushed on the masses by an ancient “elite” / “agenda” hand – this is confirmed simply by virtue of the fact that “time” (as a concept) grounds the mass of

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<sup>1110</sup> Lucy (2014) Movie Script - [http://www.springfieldspringfield.co.uk/movie\\_script.php?movie=lucy](http://www.springfieldspringfield.co.uk/movie_script.php?movie=lucy)

humanity in a material mortality of distraction, agitation and fear. How many times have you heard people say that there is “*never enough time*” or “*not enough hours in the day*”! It is the most basic and effective human trap / restriction and is a heinous rule or “law” imposed upon and wholly accepted by the masses. Ask yourself if it is really and truly a necessity of being “alive”? When writing this, I had actually forgotten that I had listed “**time**” as the first and principle tool of agenda control in the introductory chapter of Volume One of *Science Fiction and the Hidden Global Agenda*. The notion of “**time**” (or, moreover, the perceived “passage” of it) triggers certain mass-conditioning about human mortality and death – another example of the climate of fear agenda.

With this in mind, let’s recap (albeit a little obviously at this point!) what Saturn (and all its associated symbolism) essentially represents? Answer: “time” and “mortality” – the summation of our perceived limitations as mere “mortals”. Whilst this realisation can actually be something of a life-changing revelation to those people who live very blinkered and naïve lives [*Author’s Notes: as it was for me, once upon a time*], it unfortunately still doesn’t explain all of the implications regarding Saturn archetypes. Where and when did we become almost subliminally conditioned to their underlying meaning? Does a past human catastrophe offer a plausible explanation? If there are still so many people who don’t consciously recognise that Saturn symbolism is analogous with upheaval, limitations, mortality and death, why are they still affected by it in a way that indicates a conscious recognition of its meaning? Is there a directed form of mass programming going on to condition people to the subconscious effects of Saturn symbolism – rather than a suppressed race memory? At the end of the day, the elite don’t care about the rest of us figuring all of this out. Because the “time” concept is so established in human history, the agenda players have infinite plausible deniability where it is concerned. All the agenda players need to know is that, as a tool of control, it works (to pardon the associated pun) like clockwork!

## Chapter Eleven: “Arcane Codes”

***“Elites in every society wish to manipulate images in their own way and not have their agenda (and methodology) revealed to the public at large.”***

(Peter Levenda, *Sinister Forces*, Book Three: *The Manson Secret*)

***“Myths, whether in written or visual form, serve a vital role of asking unanswerable questions and providing unquestionable answers. Most of us, most of the time, have a low tolerance for ambiguity and uncertainty. We want to reduce the cognitive dissonance of not knowing by filling the gaps with answers. Traditionally, religious myths have served that role, but today — the age of science — science fiction is our mythology.”***

(Michael Shermer)

***“The masses get their worldview from movies and music and not history books and bureaucrats... and nothing helps to solidify a paradigm in the minds of men than a big blockbuster sci-fi flick, right? [...] the new mythologies that come from Hollywood to gives us meaning for our lives, to program us with a new perspective, that is intended ultimately to break down our traditional, classic views of family and relationships to, say, religion or anything like that. Hollywood exists to give us our new narrative, our new gods.”***

(Jay Dyer, “Jay Dyer's Esoteric Hollywood - 2001: A Space Odyssey Decoded”)

## More than Randomness?

In the last few chapters, I have demonstrated that intentionally embedded symbolism is designed to codify “reality” - steering and controlling the perceptions, thoughts and behaviour of the mass of humanity. One of the main sceptic arguments against the notion of hidden symbolism in the mass media is that it can all be put down to mere coincidence – random chance – and that far too many people are reading something into nothing. Sceptics would have us believe that the phenomenon is, to use the words of William Shakespeare, a tale **“told by an idiot, full of sound and fury, signifying nothing.”** Some sceptics will actually acknowledge that the symbolism is indeed present in the mass media culture, but that the reasons are far more benign and less sinister than they are sometimes given credit. I believe that an evidentially-backed argument can be constructed to demonstrate that: a) some symbolism is present and intentionally placed – not just random and coincidental in nature, b) it is sometimes hidden or quasi-subliminally embedded (again with intent), and c) that the intent is not always benign in nature. In actual fact, anything that is intentionally conveyed by hidden means, then received and interpreted by an observer without their consent or their knowledge, is not benign in nature. It is, rather, wholly invasive. All things considered, there is no denying that we have now entered an age where the phenomenon of hidden symbolism in the output of the media is rife.

The presence of arcane codes and cyphers in the output of the media is a practiced art for certain agenda players and is indicative of a subversive strategy. Certainly, the practice has been building over the last one hundred years and seems to have run in tandem with the development of mass communication and the culture / entertainment media. Whilst the presence of arcane symbolism in movies and television is now clear to see, its significance is a little more elusive. This hasn't however stopped speculation. Although there are many researchers who study the phenomenon in a careful and measured way, the desire to understand the paradigm has reached something of a fever-pitch on the internet – promoting confusion, delirium and alarmism. Many people have no idea what such symbolism signifies. For the most part, this is not because they lack the intelligence necessary to recognise and comprehend actual arcane codes and cyphers - although there are a fair few examples to the contrary! Rather, it is because people do not take the time to extensively research the subject before drawing any sort of conclusions. We now live in an age where people seek out instant answers and the internet has become the *“destination of choice”* for knowledge – irrespective of quality of analysis or dubious claims of “authority”. Because of this desire for answers, we have seen the rise of a kind of “cottage industry” (almost certainly

promoted by the likes of Google and YouTube – although they would never dare admit it) of conspiracy and hidden knowledge “*experts*” - whose true intentions are reflected in their desire to get maximum website and video “hits”, combined with the possibility of becoming very wealthy via a PayPal donate button. [Author’s Notes: I must stress that there are legitimate researchers and websites that display such donation tabs and would have a hard time doing what they do without some degree of financial support. I do not include them in this analysis of the situation. The careful observer will recognise that the quality of the work of an honest and well-intentioned researcher reflects their credibility and motivations.]

It is something of a truism that the highest viewed videos and websites on the internet are often those with the words “*Illuminati*” or “*New World Order*” in the title – which says much about the times we live in. As a result, we are now inundated with a sea of opportunistic, self-proclaimed experts - most of whom truthfully have no clue what (for example) the “*Illuminati*” really is. They produce videos and websites, pointing to every appearance of an eye or vague triangular shape and declare them examples of a secret / hidden / elite hand. There is a sizeable number of people who have no real interest in the subject at hand; yet they promote such vague notions anyway. Such cases are often motivated by nothing more than “*fortune and glory*”! I am sure that certain agenda players, recognising how this can substantially muddle all manner of agenda-associated subjects to their advantage, have given the propagation of some of these websites and videos (via their associates in Google and the like) a significant nudge of help along the way. It is a simple and effective means to aid their aims and goals. More annoyingly, the purveyors of these videos and websites peddle all kinds of ideas and theories (yes, in these cases they are often little more than theories) which have no basis in facts or evidence. As an example, let’s look at an oft-cited theory about the Hollywood producer, writer and director James Cameron and his “involvement” with elite secret societies.

## **James Cameron – Master Mason?**

When I first began writing “*Science Fiction and the Hidden Global Agenda*”, I had a number of names in the back of my mind that I intended to investigate for any evidence of a connection to the global agenda. James Cameron was one of them. It made sense to me that he could have a possible connection - given that he has produced some of the most profitable and popular films (i.e.: “*Titanic*”) in Hollywood history. He began his early Hollywood career as art director on the movie “*Battle Beyond the Stars*” (1980) and did special effects design work and direction on John Carpenter's “*Escape from New York*” (1981), he was production

designer on *“Galaxy of Terror”* (1981), and a design consultant on *“Android”* (1982). Once he had established himself in the industry, he went on to direct *“The Terminator”*, *“Aliens”*, *“The Abyss”*, *“T2: Judgement Day”* and *“Avatar”*. Cameron’s resume is overwhelmingly science fiction in nature.

I have been staggered by the number of books, videos and articles that I came across stating (as fact) that James Cameron has connections with secret societies and a penchant for including masonic symbolism in his films. This is one such example from John Hamer’s book *“RMS Olympic”*. ***“Cameron was already a 32nd degree Freemason and was to be initiated into the 33rd degree (the highest rank of all) of Freemasonry on the eve of the Academy of Motion Pictures Arts and Science’s Academy Awards (the Oscars to you and I) at which Titanic his movie, almost ‘swept the board’. The ceremony took place in the Shrine Auditorium [...] Cameron would declare himself ‘King of the World’ that night on the occasion of his initiation to the 33rd degree of the New World Order’s secretive crime-syndicate, worldwide Scottish-Rite.”***<sup>1111</sup> After several months of following a dead end trail of footnotes in books and articles (that seemed to cite each other in an ever-decreasing circle), I was unable to find any shred of primary corroborating evidence that Cameron was a high-ranking freemason. I studied list after list of publicly available “masonic members” to find even a hint of James Cameron – without success. Eventually, I had to concede that I was, at least for now, stumped! During my search, I also came across a similar claim made about Cameron’s second wife Gale Anne Hurd – that she was ***“a member of the Order of the Eastern Star, a Masonic women’s organization.”***<sup>1112</sup> Like the former claim, my search to quantify this also came to nothing.

With this in mind, I decided to move on and examine and corroborate claims of masonic imagery in his films. This, I believed, was far more likely to turn up some kind of circumstantial evidence. I began by studying James Cameron’s films (I studied them all numerous times) and kept an eye on various film forums (the kind that discuss and dissect every miniscule detail of a Hollywood film.) One that caught my eye cited a claim that the character of Colonial Marine Sgt Apone (played by Al Matthews) wears a masonic ring in Cameron’s film *“Aliens”*. Al Matthews may be familiar to sci-fi / fantasy fans. He appeared as a Fire Chief in *“Superman III”* (1983), General Tudor in *“The Fifth Element”* (1997) and Master

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<sup>1111</sup> John Hamer, *“RMS Olympic”*, Lulu Press Inc, November 2013, ISBN 9781291638707

<sup>1112</sup> “FREEMASONARY - A SUSPICIOUS CULT? - YOU BET...” - <http://www.farmer.mistral.co.uk/subjects/societies.htm>

Sergeant #3 in *"Tomorrow Never Dies"* (1997).<sup>1113</sup> Surprisingly, this turned out to be true.<sup>1114</sup> Strangely, the masonic ring (in *"Aliens"*) sits out of context with the character and his nature, whilst serving no obvious purpose to the film or plot. Once again, there were plenty of people out there in "internet-land" prepared to accept this as proof positive of James Cameron's affiliation with masonry. No consideration was given to whether or not somebody on the film's production had made the costume/prop choice (although Cameron would still have had to "yay" or "nay" its inclusion) or even if actor Al Matthews himself had wanted to wear it. Al Matthews starred in a TV film from 1997 called *"The Apocalypse Watch"*. The role and the film itself is pretty unremarkable but it does contain something of great interest. In it, Matthews wears a masonic ring very similar to the one he wore in *"Aliens"*.<sup>1115</sup> James Cameron had nothing to do with that film. I have tried to quantify if Al Matthews has a masonic affiliation. Apart from a few Hollywood rumours (some a tad more believable than the claims of Cameron's masonic membership), there also appears to be no way to evidentially verify if Matthews had/has a past/present association.

Moving on to Cameron's other films, revealed only a handful of masonic / esoteric motifs - and most of these appear in *"Terminator 2: Judgement Day"*. In the film, there is a painting in the home (in the dining room) of scientist Miles Dyson (it looks like a yellow candle melting). The background of this picture is a black and white checkerboard.<sup>1116</sup> One of Miles Dyson's research assistants wears a dark T-shirt with a golden double-headed eagle printed on it.<sup>1117</sup> When Sarah Connor sits on the bed in her hospital cell, she clutches the underside of her knees and rests her forehead on them. The created shape appears as a quasi-pyramid with a single eye (her own) above it.<sup>1118</sup> The number on the side door of the Cryoco truck (commandeered by the Terminator) is DOT 117333 ("333").<sup>1119</sup> One of the car license plates is 999018 - an inverted "666". 18 also equals 3 x 6. One prominent "masonic" motif (that of a checkerboard / black and white floor in a psychiatric hospital) appears to be purely coincidental. In the detailed special features contained on the Region 2, DVD *"T2 Ultimate Edition"* set (Momentum/Studio Canal) the black and white floor tiling seen in the psychiatric hospital is explained

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<sup>1113</sup> [https://en.wikipedia.org/wiki/Al\\_Matthews](https://en.wikipedia.org/wiki/Al_Matthews)

<sup>1114</sup> Sgt Apone's masonic ring appears at 00:28:07 in the film. See also: <http://freemasonry.bcy.ca/fiction/cinema.html>

<sup>1115</sup> The Apocalypse Watch (1997) - Wearing a masonic ring - <http://www.whale.to/b/freema15.jpg>

<sup>1116</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/>

<sup>1117</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/page-2/>

<sup>1118</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/page-6/>

<sup>1119</sup> <https://hollywoodsubliminals.wordpress.com/franchise/terminator/terminator-2/page-3/>

as being the existing design in the Atascadero / Pescadero State Hospital, California. This location was visited by Cameron and the production team during the research stages of the film and used as the model for the scenes in the film. Images of the original floor tiling also appear on the DVD set.

There is no denying that there are some real oddities in Cameron's films. The occurrence of a strangely placed "9/11" in "T2" (several years before 9/11) is somewhat curious. Then there is Cameron's obsession with transhumanism, Archonic activities, A.I. intelligence, the ET subject, the false paradigm of "climate change" and so on. Equally, I find the mass reaction to his film "Avatar" very disturbing. I mean, come on, are there really people out there who believed the world of Pandora was real and wanted to live there? Apparently, there are!<sup>1120</sup> Oddly, the whole experience of watching "Avatar" left me feeling mostly apathetic – strange considering how much science fiction I have watched, read and (to my probable shame) actually enjoyed over the years. Ultimately, my research experience with James Cameron left me with a nagging question: How can so-called alternative knowledge researchers definitively claim that somebody or something is part of an agenda or cover-up when the only evidence to support the claim is based on rhetoric and hearsay? I am by no means exonerating James Cameron from his part in the Hollywood machine. He is clearly one of the industry's proverbial "big hitters" and "illusionists". Additionally, I do not rule out the possibility that he has substantial agenda connections or is indeed a paid-up member of an elite secret society or organisation. But we do need proof of these things if they are to be cited as facts. As of yet, I have not found anything of the kind. Yes, his films contain all manner of themes that tally with some of the beliefs and machinations of the global elite, but all I can do is speculate on that matter.

## Use of the Ancient Archetypes

The Hollywood machine comprehends the power of a claim to a cover-up or conspiracy. They have long recognised the power of symbols (certainly in advertising, for example.) Yet Hollywood has now truly embraced the phenomenon by intentionally including "conspiratorial" and arcane themes and symbolism in its output. There are some factions in Hollywood that do this because they believe there is a large audience out there proverbially "lapping it up". Even if

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<sup>1120</sup> See: Liz Thomas, "The Avatar effect: Movie-goers feel depressed and even suicidal at not being able to visit utopian alien planet", Daily Mail, 12 January, 2010 - <http://www.dailymail.co.uk/news/article-1242409/The-Avatar-effect-Movie-goers-feel-depressed-suicidal-able-visit-utopian-alien-planet.html>

these viewers are watching in order to seek out the symbolism and have no real interest in the story, they are still watching. *"Bums on seats"* equals financial profit! Hollywood is built on an understanding of archetypes and cyphers and how they can be used. The industry recognises that the audience is drawn to these symbols like moths to a flame. As the blogger and author Christopher Knowles puts it, ***"We wouldn't see so much of it were it not resonating in the culture. It moves products and it gets much sought-after clicks. And that includes all the people who claim to abhor yet can't seem to get enough of it."***<sup>1121</sup>

However, money is far from the only motivator in Hollywood. As I have demonstrated many times in my research, well-hidden (even subliminally embedded) arcane symbols and themes are intentionally placed in the output of the media for reasons we are never told. Hollywood movies visibly cover their tracks by mixing in themes of uncertainty, isolation, loss, fear, hopelessness, confusion and misdirection. This is part of the misleading "duality" of the medium (both as a concept and as an industry.) As Andrew Johnson explains (in his article *"Uncommon Purpose – Agenda 22"*, ***"I have come to understand that all major political parties, large organisations, governments and even big charities and other large NGO's have "two faces." They have a public face, with stated goals, objectives and ideology and they have a hidden face, which somehow, communicates or interacts with a hidden power structure. This hidden power structure seems to primarily use fear and deception to maintain itself. It has widespread influence in all fields of human affairs."***<sup>1122</sup> I'm sure Andrew would agree that this also applies to the media – including Hollywood.

On a superficial level, relatively harmless themes, messages and symbolism are intentional embedded in television shows and films all the time. The revealing article *"Discovering the Hidden Messages within Hollywood Movies - Part II"* by J. Mark Soveign gives numerous examples. ***"Are You Watching Closely? In the motion picture "Traffic" which stars Michael Douglas a car is seen with the license plate 2GAT123. The exact same California license plate also appears in several other movies! In "Beverly Hills Cop II" (1987), "L.A. Story" (1991), "Mulholland Drive" (2001), "Pay It Forward" (2000), "Two and a Half Men" (2003), "S.W.A.T." (2003), "Go" (1999) and "Crazy/Beautiful" (2001). Look for it***

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<sup>1121</sup> Christopher Knowles, "The Supernatural Power That is Fame", 12 Feb, 2016 - <http://secretsun.blogspot.co.uk/2016/02/the-supernatural-power-that-is-fame.html>

<sup>1122</sup> Andrew Johnson, "Uncommon Purpose – Agenda 22" - [http://www.checktheevidence.com/cms/index.php?option=com\\_content&task=view&id=435&Itemid=89](http://www.checktheevidence.com/cms/index.php?option=com_content&task=view&id=435&Itemid=89)

**again!**"<sup>1123</sup> This is not just a case of a car with the same license plate being used again and again in numerous movies to save money. This is the intentional use of an imbedded and recurring motif – i.e.: a particular set of letters and numbers.

Researcher Rob Ager has revealed a deeper hidden layer of embedded messages and symbolism in films (albeit still a somewhat benign layer); also intentionally placed by filmmakers. ***"The last argument which I've heard against the general idea that a filmmaker can encode hidden messages in their films, is that the cast and crew would have known about it and talked about it in interviews. Not so. Ed Neumeier the writer of Robocop and Starship Troopers has openly admitted that he and director Paul Verhoeven put hidden themes and details in Starship Troopers and intentionally didn't tell anyone about it. (...) And ten years after the release of E.T., Spielberg started admitting in interviews that his film was actually about family break-up trauma. Kubrick wasn't the only one capable of encoding hidden themes and messages. Others have done it too - including David Lynch, Alfred Hitchcock and the Coen Brothers."***<sup>1124</sup> In the DVD commentary for "Robocop", director Paul Verhoeven confirmed the hidden themes of the film. ***"A lot of this [...] the crucifixion, the passion story of Jesus, you know, and I always felt for me that was continuously a situation in the background that Robocop somehow was an American replacement of Jesus. By the end of the movie, as a modern Jesus, walking off the water, he is saying I'm not going to arrest you anymore, I'm going to kill you. Which is, let's say, American Christianity. [...] The laughing, of course, is the laughing that people did in the passion of Jesus when he was basically... when they made fun of him."*** [Author's Notes: "Robocop" is also obviously a film about transhumanism, although Verhoeven is a little less inclined to admit the latter.]

If this was the entirety of what was being hidden in films there wouldn't be much cause for concern. I'd also have far less to write about in this book! The facts remain though that there is so much more and of a far more disturbing nature. It is sometimes easy to forget that television and Hollywood is very much steered by an agenda hand. In this regard, we should never underestimate the power that Hollywood has to reshape our perceptions and world views. As Robbie Graham writes, in the excellent book *"Silver Screen Saucers: Sorting Fact from Fantasy in*

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<sup>1123</sup> J. Mark Soveign, "Discovering the Hidden Messages within Hollywood Movies - Part II", 3/28/08 – UNEXPLAINABLE.NET - [http://www.unexplainable.net/other-news/discovering\\_the\\_hidden\\_messages\\_within\\_hollywood\\_movies\\_part\\_ii.php](http://www.unexplainable.net/other-news/discovering_the_hidden_messages_within_hollywood_movies_part_ii.php)

<sup>1124</sup> Rob Ager, Collative Learning, "2001- A SPACE ODYSSEY Meaning of the Monolith Revealed PART 2 (2014 update)" (At 05m:12s) - <https://www.youtube.com/watch?v=mpWMnMIWAU>

*Hollywood's UFO Movies”, “Movies masquerade as the final word on a given topic. No matter what the subject, and regardless of how much that subject has already been written about and debated, once it is committed to film – once it has received the full Hollywood treatment – it is embedded firmly and forever into the public consciousness. Imprinted on our psyche. Plunged into the deep wells of memory and imagination.”*<sup>1125</sup>

In the twenty-first century, television and Hollywood is very much the “*new religion*” and, I believe, it has been intentional steered in this direction to serve such a role. Like the church goers of old, who put so much of their faith and belief (and money!) in their places and doctrines of worship, the modern human being now looks to a screen for all the answers. The effect is hypnotic – not unlike the apes who become captivated by the monolith in the early scenes of Kubrick’s “*2001: A Space Odyssey*”. It is a commonplace sight to behold: people coming home after a hard day at work and surrendering themselves for hours to a glowing panel in the corner of the living room, groups of people sitting together around a table in a bar or restaurant barely talking to each other and mostly staring down into the screen of their phones, or the commuter who sits on a bus or train oblivious to the world outside or around them whilst they remain transfixed to a book or app on their Kindle or iPad. The list goes on. People go to the screen for information. They go to the screen for entertainment. They go there for gratification. They go there for comfort or faith or answers. The temple of the screen is no different from the older temples of religious faiths. Just as these older places were adorned with idols and icons that few worshippers truly understood, the images on the modern screen are the same. In fact, modern iconography is just a slight variation of the old... for good reason. These archetypes have buried themselves deep in humanity’s collective psyche and have a powerful sway.

## Language of the Symbol

Peter Levenda in his “*Sinister Forces... Book III*” writes “***This layer – called by Jung the ‘collective unconscious’ – is a well of images and associations, myths and icons that all humans share. These images become visible under certain circumstances, such as in political rallies or religious rituals or on the movie screen or in advertising and propaganda, and we take them for granted without realizing the power they represent or the extent to which they may be***

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<sup>1125</sup> Robbie Graham, “Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movies”, White Crow Books (1 Aug. 2015) ISBN-10: 1910121118 / ISBN-13: 978-1910121115 (pg. 293)

***manipulating our consciousness.***<sup>1126</sup> Later in the book, he adds, ***“Hollywood is the new religion of America and, to a certain extent, of the rest of the world. As well. Hollywood brings the gods – the stars, “every man and every woman is a star” – down to earth, where they can be seen and heard and touched by the masses (...) Americans emulate movie characters more than they do the saints of their religions: they dress like them, drive the same cars, have the same attitudes, talk like them, and eventually adopt the same cultural mores. Hollywood is a vast mind-control engine, which is why many independent films are ignored by the public: they do not want to think independently, they want to have their consciousness massaged by the old familiar rituals. The tools of Hollywood are the tools of psychological warfare, of mind control and behaviour control.”***<sup>1127</sup>

Unsurprisingly, those who successfully ascend the ranks of television and Hollywood are either intentionally instructed in the use of archetypes or have replicated the themes by imitating their peers – the past “masters”. It is also no surprise that some of those creative forces who I have highlighted in this book (some for better and some for worse) began their pre-Hollywood careers recognizing and manipulating archetypes. Stanley Kubrick, for example, was a photojournalist before entering Hollywood. Ridley Scott was involved with directing and producing television commercials long before he became involved in movie making. J. Michael Straczynski was a journalist for the Los Angeles Times, San Diego Magazine and The San Diego Reader well before he set to work on the likes of “*Babylon 5*”. If we examine how men like Edward Bernays (almost 100 years ago) utilized a combination of psychology and the language of symbols and archetypes to steer all aspects of the mainstream media culture (in cahoots with certain agenda players, I might add) then it becomes clear why I have highlighted the early careers of the aforementioned individuals.

The language used to convey archetypal themes in the media is almost always symbolic. David Fontana, in *“The Secret Language of Symbols”* writes ***“Symbols and colours are the building blocks of all visual symbols and have been used since the dawn of man to represent divine energy (e.g. the direct depiction of God is not allowed in several religions). Colours can be used to influence the mind, as is evident in foods that are coloured differently from their natural version to make them more palatable, or even in sales marketing. Carl Jung was one of the forefathers of modern psychology and had a deep interest in colours. He believed***

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<sup>1126</sup> Peter Levenda, “Sinister Forces – Book III” (pg. 303)

<sup>1127</sup> Ibid. (pg. 435)

***there was a connection between alchemy and the psychology of the unconscious mind, most likely because of the ability of images to influence our internal thoughts.***<sup>1128</sup> Claire Gibson, in *"Symbols of the Goddess"* describes ***"Symbolism [as] a truly international form of communication, for it bypasses the barriers of language, race and culture, speaking directly to each level of the human psyche, but most meaningfully to the collective unconscious. When we view a symbol, say, an image of the moon, we recognize it on a conscious level, equating it to the astral body that shines at night; our personal unconscious may also recall a particular night with which, for whatever reason, we associate the moon strongly. Our collective unconscious, however, transcends such superficial connotations: in accordance with a more profound, metaphysical response, it associates the symbol with the tides, water and feminine fertility, but also with coldness, death and the underworld, and thus, since all of these are her attributes, with the Goddess."***<sup>1129</sup>

Inserting arcane symbolism in the artistic realm is hardly an original act. Dennis William Hauck, in his book, *"The Emerald Tablet: Alchemy of Personal Transformation"*, explains that ***"The paintings of Hieronymus Bosch, Vincent van Gogh, Salvadore Dali, William Blake, and Odilon Redon are all rich in alchemical symbolism, and the work of modern artists such as De Es Schwertberger, Ernst Fuchs, Wilfried Satty, Johfra Bosschart, Hanna Kay, Ingo Swann, Julia Turchuk, Michael Adams, Robert Place, and numerous others contain startling visual references to the stages of alchemy. Many advertisers are savvy to the power of alchemical imagery and make use of it to implant subtle associations in our subconscious minds."***<sup>1130</sup> Nowadays, knowledge of symbols and archetypes has become almost a prerequisite for anybody entering the media/culture industry. On a similar theme, Marc Renaud (President of the Social Sciences and Humanitarian Research Council of Canada) noted (in the document *"Social Sciences for Knowledge and Decision Making"*) that ***"people in the software 'game' industry tell me that there is great demand for humanities graduates in the high-tech***

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<sup>1128</sup> David Fontana, "The Secret Language of Symbols", Chronicle Books (February 1, 1994) ISBN-10: 0811804623 / ISBN-13: 978-0811804622

<sup>1129</sup> Claire Gibson, "Symbols of the Goddess: Universal Signs of the Divine Female", Saraband (30 Aug. 2004) ISBN-10: 1887354204 / ISBN-13: 978-1887354202

<sup>1130</sup> Dennis William Hauck, "The Emerald Tablet: Alchemy of Personal Transformation", Penguin Books (1 Mar. 1999) ASIN: B002VFPRYG (Chapter 21)

***industry where a mastery of myth and literary archetypes is fundamental for inventing games that sell.***<sup>1131</sup>

## **Worship 2.0**

Many philosophers and so-called “social scientists” argue that the old religions are on the decline and are becoming increasingly outdated and irrelevant in modern times. There are a number of alternative knowledge researchers who argue that factions of the global agenda are now “waging war” against traditional organised religions, actively hindering their practices and place in the contemporary world. Despite recognising this a legitimate observation, I have some difficulty reconciling the phenomenon as I know that all religions (going back thousands of years) have been key weapons of choice (secretly steered and used by the elite) against the unwitting masses. False paradigms of mortal “existence” have been dogmatically spread by religious doctrines. Countless futile wars and conflicts have been fought “*in the name of religion*”. Fear and uncertainty is a currency of both dogmatic religions and the global elite. Almost two thousand years ago, the Roman Stoic philosopher, Lucius Annaeus Seneca, recognized that “***Religion is regarded by the common man as true, by the wise as false, and by the rulers as useful.***” That has not changed in the years since, so why all of a sudden now are we being led to believe that “religions” (at least in their traditional forms) are no longer required or on the decline? I would argue that, in actuality, the use of religion, faith and worship (by the elite) is not waning. It is merely being reinvented; transmogrified, if you will, in the technological age.

Contemporary faiths and beliefs are being crafted by the culture / media machine – made possible by the latest (at least in the public domain) advances in communications technology. I have always maintained that there is a big clue in the types of “white goods” technology that seem to be a priority of industry / manufacturing. It is telling that the public domain of certain technologies have not really changed all that much in the last, say, hundred years. Cars, for example, are variations on the same principles they have always been. They still look relatively the same – four wheels and steering, powered by a combustion engine using an oil derivative as fuel, etc. Obviously, I could talk about free energy technology here; however, the masses are unlikely to get a vehicle powered by such means anytime

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<sup>1131</sup> Marc Renaud (President, Social Sciences and Humanitarian Research Council of Canada), “Social Sciences for Knowledge and Decision Making”, Organisation for Economic Co-Operation and Development (OECD), 31 Jan 2001, ISBN10:9264189815 / ISBN13:9789264189812 (pg. 62)

soon. Such technology currently remains the domain of the agenda elite. In the “white world”, it is communication and entertainment-based technology that has seen the biggest changes and innovations. It is soft-peddled as a mass “required” (at least we are conditioned to think so), priority technology. The reason: it is the predominant conduit through which psychological warfare and perception management is channelled – with an astonishing rate of success, I might add! It therefore goes that it must also deliver the doctrines and principles of the contemporary faiths and beliefs and explains why we see so many arcane cyphers and symbols in its output. It is now a significant tool with which the agenda players can distract, steer and control the hearts and minds of the masses. Science has made this possible.

As you’ve probably gathered by reading this book, I have never been easily swayed by the themes and so-called “revelations” allegedly espoused by “*The X Files*” television series. However, there was an insightful scene from the third season finale episode “*Talitha Cumi*” that has always stuck in my mind. The scene shows the Cigarette Smoking Man (a player amongst the “fictional” agenda elite “Syndicate”) scolding an “extra-terrestrial” for posing as a “Christ-like” figure who goes about the world healing fatality-wounded people and generally giving them “hope”. Arrogantly, the Cigarette Smoking Man proclaims ***“Men can never be free... because they are weak, corrupt, worthless and restless. The people believe in authority. They’ve grown tired of waiting for miracle and mystery. Science is their religion. No greater explanation exists for them. [...] Most of them have ceased to believe in God. [...] Because God presents them with no miracles to earn their faith. [...] They don’t believe in Him, but they still fear Him. They’re afraid not to because they’re afraid of freedom. [...] We appease their conscience. Anyone who can appease a man’s conscience can take his freedom away from him.”***<sup>1132</sup> I am convinced that there are agenda players whose attitudes toward the masses are very much aligned with this way of thinking. Let us sum up this concept to its natural conclusion: a) Belief-based symbolism and themes are embedded in the output of the technology-based media. b) The technological “advances” of the contemporary media could be interpreted as the “science” delivering “beliefs” and doctrines to the masses. c) Human beings have sizeably deified and idolised the technologies that feed them their contemporary faiths and beliefs. Conclusion: Science / technology really is the contemporary altar of human worship.

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<sup>1132</sup> THE X-FILES Talitha Cumi (3x24) - <http://www.generationterrorists.com/cgi-bin/x-files.cgi?ep=3x24>

## Intelligence Beliefs?

Who are belief systems important to? That is the question that the agenda elite quietly avoid answering because belief systems clearly matter most to them. This tells us something about why belief systems have endured throughout the history of humanity. The manufactured and contrived ones are doled out for the majority. They promise much and deliver very little. The elite, on the other hand, have their own. It has always been the case that the masses must never be allowed to fully comprehend what a small number have learned. William Cooper once said ***“You cannot hope to understand the philosophy (Illuminism) of any branch of the “Mystery School” (Illuminati) without many years of study and a complete knowledge of their “symbolic” language. You must understand that like many other organizations they attract those who completely miss the boat... or are just too stupid to “get it”. When an individual joins a branch of the “Brotherhood,” by any name, Freemasonry, Theosophical Society, Anthroposophical Society, Fraternitas Rosae Crucis, Knights Templar, Sovereign and Military Order of the Knights of Malta, or any other fraternal order or secret society, no one ever sits down with them and explains the meaning of anything. An actual literal esoteric education would be too dangerous. It could result in a public expose”***<sup>1133</sup>

Does the trail of arcane themes and symbolism in the output of the media lead exclusively to the kinds of groups and organisation listed by Cooper? Perhaps not. There does seem to be some evidence that even the arcane / mystery teachings have been co-opted by an unseen hand as part of an *“agenda within an agenda”*. In his article *“Kabbalah, Hermeticism and the Occult”*, researcher Miles Mathis argues that we should look to the history of certain “intelligence” organisations for some possible answers. ***“I wish to draw your attention to the fact we have [...] seen Intelligence hiding behind the Occult. [...] We have seen it more recently and more obviously in my papers on Charles Manson, the Zodiac, Son of Sam, and the Night Stalker, where the CIA hid behind Satanism, OTO, the Process Church, “ritual sacrifice”, and other instances of the manufactured Occult. We have seen that none of those things were really going on. In every case we studied, we found that Occult was always just a curtain Intelligence could hide behind. Well, we just saw the same thing 400 years earlier. The program is very old. This means that any time you are being pushed into the Occult as the explanation for***

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<sup>1133</sup> William Cooper, “Majesty twelve”, 1997 - <http://www.hourofthetime.com/majestyt.htm>

**anything, you should understand that the real perpetrator is Intelligence. Every time you see the word Occult, substitute the word Intelligence.**"<sup>1134</sup>

In another article entitled *"From Theosophy to the Beat Generation or How even the Occult was Disguised"*, Mathis demonstrates how the entire "Modern Art" movement was co-opted by a precursor to the CIA. ***"Eva Cockroft, [...] "blew the whistle" on this 21 years earlier in a June 1974 issue of Artforum [...] In that article, Cockroft admits: "In June 1941, a Central Press wire story claimed the Museum of Modern Art was the "latest and strangest recruit in Uncle Sam's defense line-up". The story quoted the Chairman of the Museum's Board of Trustees, John Hay Whitney, on how the Museum could serve as a weapon for national defence" [...] Cockroft also unburies something else important: the charitable trust of this same John Hay Whitney was admitted to be a CIA conduit in the February 25, 1967 issue of the New York Times. [...] Cockroft tries to spin this control of art by plutocrats as something to do with the Cold War, but since she shows it goes back to at least 1929 — long before the Cold War started — that isn't plausible.***"<sup>1135</sup>

In a 1995 article for The Independent newspaper, Frances Stoner Saunders wrote about this subject but maintained that ***"The Central Intelligence Agency used American modern art [...] as a weapon in the Cold War.***"<sup>1136</sup> Saunders also noted ***"Nelson Rockefeller, whose mother had co-founded the Museum of Modern Art [MOMA] in New York. As president of what he called "Mummy's museum", Rockefeller was one of the biggest backers of Abstract Expressionism (which he called "free enterprise painting"). His museum was contracted to the Congress for Cultural Freedom to organise and curate most of its important art shows.***"<sup>1137</sup>

Using his own research and the information in the related articles, Miles Mathis is able to demonstrate that this policy was enacted long before the proverbial "Cold War" or the appearance of the CIA. ***"If Abstract Expressionism were only being promoted as part of the Cold War, then why were the Rockefellers supporting Modernism as far back as 1929? MOMA was founded in 1929, and there was no Cold War in 1929. Russia wasn't even an enemy in 1929. Russia was an ally up until the end of WW2. [...] William Paley, the president of CBS broadcasting and a***

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<sup>1134</sup> Miles Mathis, "Kabbalah, Hermeticism and the Occult", Sept, 2015 (pg. 11) - <http://mileswmathis.com/occult.pdf>

<sup>1135</sup> Miles Mathis, "From Theosophy to the Beat Generation or how even the Occult was Disguised" - <http://mileswmathis.com/beat.pdf>

<sup>1136</sup> Frances Stoner Saunders, "Modern art was CIA 'weapon'", The Independent, 21 Oct, 1995 - <http://www.independent.co.uk/news/world/modern-art-was-cia-weapon-1578808.html>

<sup>1137</sup> Ibid.

***founding father of the CIA, sat on the members' board of the museum's [MOMA's] International Programme. John Hay Whitney, who had served in the agency's wartime predecessor, the OSS, was its chairman. And Tom Braden, first chief of the CIA's International Organisations Division, was executive secretary of the museum in 1949.***<sup>1138</sup>

Throughout my own research, I have regularly come across the hidden hand of intelligence organisations (often the likes of the CIA or military related) behind all manner of agenda-orchestrated or steered phenomenon. The American CIA and DOD are known to have been behind much of the 60s counter-culture movement – which ties into things like the seemingly occult-drenched Manson “murders”. The CIA and DOD have also steered and ingratiated themselves in the ET / UFO phenomenon – another belief system in its own right. As I have documented in Volume One of *“Science Fiction and the Hidden Global Agenda”*, the CIA were involved with the Lab Nine scene (via the likes of SRI and Andrija Puharich), which pushed the “messages” of “channelled” extra-dimensional entities and vast, “machine-like intelligences” as a quasi-New Age belief system. Furthermore, this whole “scene” may well have been a cover for mind control / behavioural modification research. To further cement the aforementioned associations, I find it telling that there is a sizeable overlap of people with connections to both The Theosophical Society and The Round Table Foundation/Lab Nine scene.<sup>1139</sup> Intelligence organisations were involved with steering the early days of Theosophy.<sup>1140</sup> Lab Nine (and therefore, by extension Theosophy) was connected with Gene Roddenberry – who based *“Star Trek”* on the United Nations model. The UN was profoundly influenced by Theosophist Alice Bailey.

The repeated appearance of SRI (Stanford Research Institute) in the Lab Nine story is telling – particularly in light of the copious evidence demonstrating that SRI’s research into New Age beliefs and practices was principally funded by the CIA.<sup>1141</sup> The infamous 1973 document *‘Changing Images of Man’* (Contract Number URH

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<sup>1138</sup> Miles Mathis, "From Theosophy to the Beat Generation or how even the Occult was Disguised" - <http://milesmathis.com/beat.pdf>

<sup>1139</sup> For example: Bailey’s Theosophical works were studied by Puharich’s close friend and Round Table Foundation financial backer Henry (Former US Vice-President and freemason) Wallace - See: Robert S. Ellwood, "Theosophy on War and Peace", originally printed in the September - October 2003 issue of Quest magazine (Quest 91.5), pgs. 164-170 - <http://www.theosophical.org/publications/1606>

<sup>1140</sup> Miles Mathis, "From Theosophy to the Beat Generation or how even the Occult was Disguised" - <http://milesmathis.com/beat.pdf>

<sup>1141</sup> Harold E. Puthoff, "CIA-Initiated Remote Viewing Program at Stanford Research Institute", Journal of Scientific Exploration, volume 10, no. 1, Spring 1996 - [http://www.bibliotecapleyades.net/vision\\_remota/esp\\_visionremota\\_6.htm](http://www.bibliotecapleyades.net/vision_remota/esp_visionremota_6.htm)

(489)-2150 Policy Research Report Number 4/4/74) was based on a study by SRI and a quasi-blueprint for the elite appropriation of mass belief systems (particularly those embraced by the proverbial “new age” movement) and cultural archetypes as part of the global agenda. Margaret Mead and Geoffrey Vickers (both Tavistock pioneers<sup>1142</sup>) were on the advisory panel for the study.<sup>1143</sup> Additional critical support was supplied by Winston Franklin of the highly dubious Charles F. Kettering Foundation.<sup>1144</sup> The study was also partially funded by the Foundation. The core research staff for the study included Brendan O'Regan (of Edgar Mitchell's Institute of Noetic Science – another quasi-CIA conduit<sup>1145</sup>) and Willis Harman (then president of the Institute of Noetic Sciences<sup>1146</sup>). Major contributions were made by Joseph Campbell<sup>1147</sup> (the American mythologist, writer and lecturer, best known for his work in comparative mythology and comparative religion.) Campbell inspired countless science fiction luminaries in their work - most notably, George Lucas (when creating his first “*Star Wars*” film).

In chapter eight of *‘Changing Images of Man’*, a section written by Willis Harman states, ***“Of special interest to the Western world is that Freemasonry tradition which played such a significant role in the birth of the United States of America, attested to by the symbolism of the Great Seal (on the back of the dollar bill).”***<sup>1148</sup> He adds, ***“Restorative strategies can play an important role in the present transformation because of the fact that the new, emerging image is essentially that of the Freemasonry influence which was of such importance in the shaping of the nation's foundations. The activities of the “Heritage” segment of the American Revolution Bicentennial are mainly an attempt to recapture a waning American spirit, although they could serve to promote the new image by reminding us of the transcendental bases of the nation's founding (e.g. the all-seeing eye as the capstone of the pyramidal structure in the Great Seal). It is***

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<sup>1142</sup> WFMH – A Brief History - <http://wfmh.com/about/a-brief-history/>

<sup>1143</sup> Full text of "Changing Images of Man" - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_divu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_divu.txt)

<sup>1144</sup> <https://www.kettering.org/>

<sup>1145</sup> See: Joan D'Arc, *Phenomenal World: Remote Viewing, Astral Travel, Apparitions, Extraterrestrials, Lucid Dreams and Other Forms of Intelligent Contact*, Book Tree (1 Nov. 2000) ISBN-10: 1585091286 / ISBN-13: 978-1585091287 (pgs. 106 - 107) See also: Ronald M McRae, “Mind Wars: The True Story of Government Research into the Military Potential of Psychic Weapons”, St Martins Pr; First Edition (April 1984) ISBN-10: 0312533187 / ISBN-13: 978-0312533182 & Bruce DePalma – Inventor of The N-Machine - <http://brucedepalma.com/>

<sup>1146</sup> <http://www.noetic.org/directory/person/willis-harman/>

<sup>1147</sup> Full text of "Changing Images of Man" - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_divu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_divu.txt)

<sup>1148</sup> Full text of "Changing Images of Man" (pg. 184) - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_divu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_divu.txt)

*relatively easy to generate stimulative strategies from the discussions of earlier chapters. For example, practically all the areas of scientific research listed in Chapter 4 would furnish likely candidates - altered states of consciousness and psychic research to name a couple. Also, various educational and institutional-change strategies come to mind. [...] There is a caution to be kept in mind, however. Once a societal transformation is underway, as this one appears to be, social stability becomes a central problem.*"<sup>1149</sup> [Author's Notes: Harman's latter words echo H.G. Wells' "The New World Order" (1940) – **"Countless people will hate the New World Order and will die protesting against it."**] With the predominant influence of the CIA over those involved with the SRI report at the time, we can see the definite fingerprints of an elite strategy involving the use of mass belief systems. Let us also not forget that intelligence outfits have embedded themselves in the global mainstream media and had a huge influence over it for many decades – this is particularly true of the CIA in the American media. Is it mere coincidence that the mainstream media (particularly Hollywood) has had a longstanding obsession with displaying secret society (such as Freemasonic) imagery and themes? I suspect not.

There are further examples of "intelligence" influence over the media beyond the oft-cited CIA. Miles Mathis explains **"According to Wikipedia and Google Books, BSC is "the SIS cover organization in the United States." SIS is just another name for MI6, the British equivalent of CIA. [...] The BSC is the British Security Coordination, which even Wikipedia now admits was a covert organization set up in New York City in 1940 upon the authorization of Winston Churchill "to mobilize pro-British opinion in the US." This "massive propaganda campaign" was mobilized from Rockefeller Center. It was supported by the OSS, the precursor of the CIA. The front for the BSC was the British Passport Control Office. Notable employees of BSC include Roald Dahl—who wrote Charlie and the Chocolate Factory (Willie Wonka), Ian Fleming (James Bond), the screenwriter Eric Maschwitz (later BBC and ITV head and creator of Doctor Who), Dorothy Maclean (Findhorn Foundation), and David Ogilvy (the father of advertising).**"<sup>1150</sup>

Another example involves Arnon Milchan an Israeli businessman who has produced over 130 full-length motion pictures. His credits as producer or executive producer include the likes of "The Medusa Touch" (1977), "The King of Comedy" (1983), "Brazil" (1985), "Legend" (1985), "JFK" (1991), "Memoirs of an Invisible

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<sup>1149</sup> Ibid. (pg. 188) - [https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR\\_djvu.txt](https://archive.org/stream/ChangingImagesOfMan/ChangingImagesOfMan-OCR_djvu.txt)

<sup>1150</sup> Miles Mathis, "Proof that John Lennon Faked his Death" - <http://mileswmathis.com/lennon.pdf>

*Man*" (1992), *"The Client"* (1994), *"Natural Born Killers"* (1994), *"The Devil's Advocate"* (1997), *"Fight Club"* (1999), *"Tigerland"* (2000), *"Mr & Mrs Smith"* (2005), *"The Sentinel"* (2006), *"The Fountain"* (2006), *"Jumper"* (2008), *"Aliens in the Attic"* (2009), *"In Time"* (2011), *"The Darkest Hour"* (2011), and *"Assassin's Creed"* (2016). A number of these films are discussed (for a variety of reasons) in alternative knowledge research. Milchan became involved with the American movie industry in the mid-seventies. He established the *"Regency Enterprises"* entertainment company in 1982. His closest Hollywood friends have included Martin Scorsese, Robert De Niro, Roman Polanski, Sergio Leone, Terry Gilliam and Oliver Stone. In 2011, Milchan's agenda connections were partially revealed.

***"Confidential: The Life of Secret Agent Turned Hollywood Tycoon Arnon Milchan," written by Meir Doron and Joseph Gelman, [...] now holds that Mr. Milchan [...] at least through the mid-1980s was a full-fledged operative for Israel's top-secret intelligence agency, Lakam. (The acronym is from the Hebrew for the blandly named Science Liaison Bureau.) In that capacity, according to the book, Mr. Milchan supervised government-backed accounts and front companies that financed "the special needs of the entirety of Israel's intelligence operations outside the country." The "special needs" serviced by Mr. Milchan, who is now 66 years old, included buying components to build and maintain Israel's nuclear arsenal. [...] (There was) scrutiny to his activities in the arms business even as he stepped up his film career under deals first at Warner Brothers, then at 20th Century Fox, whose parent company bought a stake in his Regency Enterprises. In the glow of friendships with the likes of Brad Pitt and Robert De Niro, speculation about his intrigues seemed to fade."***<sup>1151</sup> On November 25, 2013, Milchan confirmed the claims made in Doron and Gelman's book whilst speaking on Israel's Channel 2.<sup>1152</sup>

When we see how much certain intelligence agencies have embedded themselves in mass cultural media, we really need to ask about their possible role in pushing occult, arcane, and secret society themes and symbolism. It is entirely possible that the overall entity responsible for such acts may not even go by any traditional intelligence agency moniker - such as CIA, NSA, MI5 or MI6 (aka SIS) - despite operating in a relatively similar manner. Theosophist Helena Blavatsky once wrote,

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<sup>1151</sup> Michael Cieply, "New Book Recounts Tale of Israeli Agent at Home in Hollywood", July 17, 2011 - [http://www.nytimes.com/2011/07/18/business/global/new-book-tells-tale-of-israeli-arms-dealer-in-hollywood.html?\\_r=0](http://www.nytimes.com/2011/07/18/business/global/new-book-tells-tale-of-israeli-arms-dealer-in-hollywood.html?_r=0)

<sup>1152</sup> David Caspi, "Arnon Milchan Admits to Arms Dealing in the '70s". The Hollywood Reporter. (November 21, 2013) - <http://www.hollywoodreporter.com/news/arnon-milchan-admits-arms-dealing-658717>

***“There exists... another class of adepts belonging to a brotherhood also and mightier than any other they have to be ranked with the adepts of the Black Arts.”***<sup>1153</sup> In other words, she was suggesting that there was (and probably still is) a much more powerful and hidden hand directing belief systems – far outside the remit of anything she had knowingly encountered. Was she ambiguously referring to the aforementioned “intelligence” entity? Blavatsky’s credibility does leave a lot to be desired but I can’t help thinking that there is some truth to this particular claim.

Whoever may be at the helm of these machinations, their practiced techniques are clearly visible in the media. As Peter Levenda (in *“Sinister Forces – Book III”*) demonstrates: ***“Film is only stagecraft made more brilliant, more accessible. Stagecraft itself is a form of occultism plus light. It is powerful, and it is one of the reasons why so many foreigners hate America with an abiding passion. (...) The manipulation of illusion, the challenge to reality that takes place in a movie theatre, may only be momentary, an hour or two in a darkened temple before the icon screen of transmitted light; but its effects are long-lasting. Hence, the propaganda film. Maybe all films are propaganda films.”***<sup>1154</sup>

## Revelation of the Method

The fact that elite belief systems appear to centre on the notions of power and control of the masses tells us much. Getting the masses to comply with the beliefs of the global power elite has always seemed to matter and appears to sit firmly at the centre of the global agenda. If this wasn’t the case, then the power elite would not feel the need to display symbolism or ritualistic themes during any given agenda-orchestrated gathering, event, disaster or tragedy. In alternative knowledge research, this phenomenon is known as *“Revelation of the Method”*. Put simply, this concept is metaphorically akin to the fictional story of the vampire gaining consent to enter its victim’s home. In the real world, a situation is contrived and signposted for some unwitting victims (the masses), yet it is left for the victim to consent to the act and any effect it will have on them. The key is in the willing consent. There is a line of dialogue in Christopher Nolan’s film *“The Prestige”* that demonstrates this process (and is reflective of the methods used in the media): ***“The secret impresses no one. The trick you use it for is everything.”***

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<sup>1153</sup> Madame Helena Blavatsky, *“The Secret Doctrine”* (pg. 75) See also: Collin Robert Bowling, *A New Order of the Ages: Volume One: A Metaphysical Blueprint of Reality and an Exposé on Powerful Reptilian/Aryan Bloodlines* Kindle Edition, iUniverse (20 April 2015) ASIN: B00WFZY4WS

<sup>1154</sup> Peter Levenda, *“Sinister Forces – Book III”* (pg. 125)

With regards to agenda machinations, it is far easier to discern WHAT is taking place (the “secret”) than WHY (the “trick” it is used for). There is an additional layer to these machinations that focuses on the excess power generated by these methods when they are conducted with the knowledge or consent of the victim. This is loosely comparable to the observations made by David Fontana, in *“The Secret Language of Symbols”* (referred to earlier in this chapter) when he noted that **“the direct depiction of God is not allowed in several religions.”** This is also true of arcane and occult practices. One such method is called *“Lesser Magic”*. The following is taken from Wikipedia [Author’s Notes: Wikipedia have pretty much exclusively associated Greater and Lesser Magic to the teachings of Anton LaVey in order to discredit such concepts. In reality, the practice has existed for centuries.] **“Lesser magic is the practice of manipulation by means of applied psychology and glamour (or “wile and guile”) to bend an individual or situation to one’s will.”**<sup>1155</sup>

Michael A. Hoffman described how the phrase *“Revelation of the Method”* originated with James Shelby Downard - who came up with it after **“gleaning references to Rosicrucian-chemical manuscripts.”**<sup>1156</sup> In his book *“Secret Societies and Psychological Warfare”*, Hoffman described the method thusly: the mass consciousness of humanity is **“alchemically processed”** to **“make manifest all that is hidden.”**<sup>1157</sup> The embedding of surreptitious arcane symbolism in Hollywood films and television is akin to the communication of the occult *“Twilight Language”*. According to Hoffman, **“The path to unlocking this gnosis was centered in “twilight language,” a once nearly universal subliminal communication system used in Egypt, Babylon, and the Indian subcontinent and among the Aztecs, consisting of a combination of numbers, archetypal words and symbols, which in our time are sometimes embedded in modern advertising, and in certain modern films and music...”**<sup>1158</sup>

It is claimed that some symbolism is embedded in the media as an “occult blind”. **“Occult Blinds are used to satisfy those who might be idly curious or seeking power and influence over others and in seeking Occult Secrets will read advanced magical manuals but who will be tricked by believing the surface meaning of the carefully written text and will then leave satisfied thinking they have gained high**

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<sup>1155</sup> Greater and lesser magic - [https://en.wikipedia.org/wiki/Greater\\_and\\_lesser\\_magic#Lesser\\_magic](https://en.wikipedia.org/wiki/Greater_and_lesser_magic#Lesser_magic)

<sup>1156</sup> Michael A. Hoffman, *“Secret Societies and Psychological Warfare”*, Independent History and Research (7 July 2001) ISBN-10: 0970378416 / ISBN-13: 978-0970378415

<sup>1157</sup> Ibid. (pg. 130)

<sup>1158</sup> Ibid. (pg. 130)

**level powerful knowledge and believing also that they understand the secrets of practical occultism. In this way through the use of the Secret Language the true meaning behind the Occult Blind is cunningly concealed and protected so that only the most devoted occult student or genuine seeker of inner truth will spot the hidden meanings [...] In this way a whole sub system of high level spiritual knowledge and wisdom is carefully preserved but available to all who have done the necessary preceding groundwork. The beginner can read the most advanced manual yet they will only pick up the surface meaning, whereas the Initiate or Adept will get quite a different meaning and interpretation depending upon their own level, previous experience and knowledge.**<sup>1159</sup> [Author's Notes: There are one or two researchers who misleadingly believe that every occurrence of arcane symbols and themes in the mainstream media are examples of the "occult blind".]

Returning for a moment to the concept of intelligence outfits and the occult, the occult blind is reflective of the intelligence practice of "legend building". Superficially, "legend building" is indicative of the practices of the proverbial "long con" artist. In the book "Ultimate Spy", H Keith Melton explains the most basic kind of "legend building". **"In espionage, a cover means a form of deception designed to conceal a spy's true identity. For simple operations, a cover need not be elaborate - perhaps a little more than a false name. A legend is a sophisticated cover that amounts to an entire artificial life story and background. Legends are created for spies who live secretly in a foreign country without diplomatic immunity - in KGB terms, an "illegal" [...] The CIA name for such a spy is NOC (non-official cover). A legend has to be good enough to stand up to scrutiny by counterintelligence. The time and care spent creating a legend are determined by three factors: the importance of the mission, the length of time the identity has to be maintained and the degree of scrutiny it must endure. [...] The credibility of a false identity can be helped by the careful use of "pocket litter", such as ticket stubs or receipts, to lend support to the cover story. It is vital that a spy carries nothing that reveal his or her true identity.**<sup>1160</sup> Maintaining the machinations of the agenda elite is very much like the practice of "legend building". Cover-ups like 9/11 have a trail of metaphorical "pocket litter" going back decades before the event in order to prepare people for the proverbial "long con". The "legend" has to

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<sup>1159</sup> Paul Dunne, "The Secret Twilight Language of the Occult Blinds", October 25, 2010 - <https://occultlibrary.info/the-secret-twilight-language-of-the-occult-blinds/> Originally published in the Inner Light Journal, Vol. 23 No. 3, The Society of the Inner Light - <http://www.innerlight.org.uk/journals/journal2.html>

<sup>1160</sup> H Keith Melton, "Ultimate Spy", Dorling Kindersley Ltd, May 2015, ISBN-10: 0241189918 / ISBN-13: 978-0241189917 (pg. 208)

be prepared and initiated well in advance in order for people to become comfortable with and accept / believe it.

Revelation of the Method seems to play out in a similar way. One aspect of the “method” is *Predictive Programming* – where seeming “knowledge” of the future is foreshadowed or “predicted” before an event (again, see: 9/11, 7/7, etc.) Predictive programming usually appears in the output of the media or culture industry (for the most effective mass dissemination). Sometimes these “clues” have appeared in a symbolic form (for example, the numbers 9/11 or an allusion to the imagery of the Twin Towers being destroyed); on other occasions they have appeared as a quasi-thematic or narrative depiction (such as the plot of *“The Lone Gunman”* pilot episode). Other forms of predictive programming are more direct. For years, we were presented with fictional technologies (in the likes of *“Star Trek”*) that are now common place, everyday items – such as communicators for cell phones or the (*“Star Trek: TNG”*) “PADD” for Kindles and iPads. Putting aside the true process by which these devices seemingly transmogrified from fictional film and TV props into “real world” communication tools, the process creates the impression that somebody in the media has an almost god-like ability to predict previously unrealised technology. Which brings me to another aspect of “The Method” – the media as a platform for creating “godliness”.

Following the demonstrable collation of celestial objects and deification, it is no surprise that the “front men” of television and film are called “stars”. The elite are very happy to perpetuate the notion that these individuals are “gods” in mortal form. The concept is very effective – given how many people across the world venerate and seemingly worship actors, musicians, sports people, and so on. There are many who would argue that Hollywood (just like the Greek gods, the Egyptian pantheon, etc.) exists to give the masses their new gods and perpetuate the myth that “apotheosis” is indeed possible for any mortal person once they are in the proverbial “limelight”. “The Method” is sizeably about the masses willingly giving power and control to the elite. This process involves the transfer of energy. Before anybody rolls their eyes and thinks I am about to delve into some new-age, wishy-washy twaddle, consider the process at work when an individual, group or event is able to captivate the attention of an audience. As a musician who has had the privilege of performing in front of an attentive audience numbering in the tens of thousands of people (at least on a few occasions anyway!), I know the very real and palpable sense of energy that permeates such an environment. When a large audience has its attention completely directed on you, you can physically sense the energy that is generated. It is far more than a mere bio-chemical reaction – such as an increase in adrenaline or dopamine levels, although that does obviously happen

as well. Any performer who has experienced this phenomenon will tell you that there is a tangible and exterior energetic transfer process at work... although they may not use those precise words!

The media mechanism captures this process. Just consider the sheer numbers of people (at any given time) who are willingly giving of their attention and energy when staring at a television or movie screen. To quote the author James Redfield ***“Where Attention goes Energy flows; Where Intention goes Energy flows!”*** [Author’s Notes: *Whilst it may be a quasi-New Age, truism; it is an accurate assessment.*] This process offers the power elite infinite opportunities to combine their beliefs (via the themes and symbolism embedded in the media) and agendas with a literally captive audience. To get a little “metaphysical”, a kind of energy / soul capture or transfer takes place. The energy augments the ritual and its desired effect. It also allows the agenda players to demonstrate their “godliness” by subliminally cementing the notion in the minds of the viewers. Obviously, this process appears very “sleight of hand” and subtle to a casual or ill-informed observer. However, the process is far more obvious during events where a global or widespread audience is watching. Television coverage of tragedies and disasters (like 9/11, Fukushima, the death of Princess Diana, etc.) would fall into this paradigm, but events like “Live Aid” and the “Olympics” would also fit.

As a case in point, I extensively researched the London hosting of the Olympic and Paralympics Games in 2012. There was a plethora of odd ritualistic and arcane symbols and themes displayed throughout these events. However, I readily point people to something that occurred during the 2012 Paralympic Games Closing Ceremony. Central to the proceedings was a large podium decorated with a highly visible symbol. The symbol appeared at all times during the ceremony, gaining a huge amount of screen time.<sup>1161</sup> The symbol is a magical staff from an Icelandic grimoire – called “Hulinhjalmur” – and is (get this!) ***“A magical sign to make yourself invisible.”***<sup>1162</sup> There is a wealth of information about Hulinhjalmur stored in The Museum of Icelandic Sorcery & Witchcraft in Holmavik NW Iceland. A video posted by the museum describes an alchemical process used to invoke

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<sup>1161</sup> Watch: Closing Ceremony of the London 2012 Paralympic Games (It is highly visible at 02.18.42) - <https://www.youtube.com/watch?v=plRHMmM2z7c>. You can see still images of the podium symbol here: <http://illuminatiwatcher.com/wp-content/uploads/2012/09/IlluminatiWatcherDotCom-Paralympics5.jpg> & <http://illuminatiwatcher.com/wp-content/uploads/2012/09/IlluminatiWatcherDotCom-Paralympics4.jpg>

<sup>1162</sup> Hulinhjalmur - To Make Yourself Invisible, Strandagaldur, Museum of Icelandic Sorcery and Witchcraft - [http://galdrasyning.is/index.php?option=com\\_content&view=article&id=610%3AHulinhjalmur&catid=18&Itemid=60&lang=en](http://galdrasyning.is/index.php?option=com_content&view=article&id=610%3AHulinhjalmur&catid=18&Itemid=60&lang=en)

Hulinhjalmur.<sup>1163</sup> Regarding the origins of these symbols, the Museum website explains: ***“All of the signs and staves seen here can be found in Icelandic grimoires, some from the 17th century, and some from later times though all of them seem to be related. The origin of this peculiar Icelandic magic is difficult to ascertain. Some signs seem to be derived from medieval mysticism and renaissance occultism, while others show some relation to runic culture and the old Germanic belief in Thor and Odinn. Much of the magic mentioned in court records can be found in grimoires kept in various manuscript collections. The purpose of the magic involved tells us something of the concerns of the lower classes that used them to lessen the burden of subsistence living in a harsh climate.”***<sup>1164</sup> The symbol effectively represents a poor man’s alchemical / magickal Prozac! It also tells us much about the dual purpose for its prominence during the 2012 Paralympic Games – (a) to hide something in plain sight and (b) to enchant individuals into a willing level of acceptance and subservience within an unwarranted or undesirable situation or environment. Such is the nature of the hypnotic effect that the media has over the masses. Ironically, it is also the nature of the “world” we have presented to us on a daily basis (by the numerous minions of the agenda elite) as our only “reality”.

## Conclusions

The language of symbolism is the principle means by which the agenda players program the masses. It is central to the hidden global agenda. The predominant conveyor of this symbolism is the mass media and culture industry – largely via television and film. Whilst it is not always easy for the agenda players to plant symbolism in a soap opera, a sports game or a cookery programme, shows and films from the science fiction and fantasy genre offer far more fertile ground. Symbolism and themes are more readily hidden in the “extra-ordinary” worlds and realms of this genre. Gene Roddenberry recognised the effectiveness of this practice in the 1960s with “*Star Trek*” – although he and everybody who ever spoke about the history of “*Star Trek*” always downplayed its significance. In an interview, Roddenberry’s wife (Majel Barrett Roddenberry) brushed it off as putting ***“some of his philosophy into each one of them, but that was just his way***

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<sup>1163</sup> The Museum of Icelandic Sorcery & Witchcraft in Holmavik NW Iceland - <https://www.youtube.com/watch?v=hvJqiBE2c5M>

<sup>1164</sup> Magical Staves, Strandagaldur, Museum of Icelandic Sorcery and Witchcraft - [http://galdrasyning.is/index.php?option=com\\_content&view=category&id=18&Itemid=60&lang=en](http://galdrasyning.is/index.php?option=com_content&view=category&id=18&Itemid=60&lang=en)

**of, really, getting past the censors. The censorship in those days was just horrible.**<sup>1165</sup>

For as long as the media exists (and in whatever similar form it subsequently takes), the mass of humanity will always be subjected to programming via codified symbolism. The real disappointment comes from the realisation that, in the past, some creative individuals have occasionally inserted codified symbolism and themes for positive and revelatory reasons. Without them, we would actually know far less than we do out about the machinations and techniques of the hidden global agenda. Science fiction has provided a conduit for these occasional revelations – even if they had to travel an indirect “back-alley” route whilst the rest of the negative programming took the “main street” route. Worryingly, this seems to be coming to a gradual end. Science fiction has always reflected the times: the turn of the century futurists, the fifties cold war paranoia, the disenfranchised seventies, and the nineties “*new world order*” wake-up call... Why is this not happening now? The post-9/11 clamp-down is sizeably to blame, although I can’t help shake the feeling that there are other factors at work; particularly with indications of the global agenda now in plain sight for all to see. Is this connected to the current phenomenon of seeing media “talking heads” (often on a semi-daily basis) talking about alternative knowledge researchers as though they are some kind of pariah or “**worst of humanity**”?<sup>1166</sup> Is it demonstrated by the way in which the media has reinvented the word “*conspiracy*” to be the most vulgar expletive rather than a simple word used to describe a plan, an agreement, a ploy, a stratagem, deception, collusion, intrigue, connivance, machination, collaboration or treason? Actually, it seems that the CIA (yet again) kicked this phenomenon off circa 1967 by creating a negative term – the “**conspiracy theorist**” - to attack anyone who challenged “official” narratives.<sup>1167</sup>

Science fiction’s ability to confirm or cover-up the global agenda appears (at least for now) to be coming to an end. Certainly, thought-provoking science fiction seems to have all but disappeared. If the genre was once espousing certain truths, then it is possible that these truths became too inconvenient in the post-9/11 world and the medium was proverbially “*star-wacked*” and replaced by a new,

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<sup>1165</sup> Jim Plaxco, "Majel Barrett Roddenberry: An Interview", (conducted October 1994) - <http://www.astrodigital.org/space/intmajel.html>

<sup>1166</sup> Cass Sunstein's Cognitive Infiltration Exposed - [https://www.youtube.com/watch?v=HhzdUY\\_7mCA](https://www.youtube.com/watch?v=HhzdUY_7mCA)

<sup>1167</sup> "George Washington", "In 1967, the CIA Created the Label "Conspiracy Theorists" ... to Attack Anyone Who Challenges the "Official" Narrative", Feb 23, 2015 - <http://www.zerohedge.com/news/2015-02-23/1967-he-cia-created-phrase-conspiracy-theorists-and-ways-attack-anyone-who-challenge>

agenda-compliant version of the genre. If, as some researchers believe, the genre has always been a plausible deniability / predictive programming mechanism then we should perhaps be concerned about its sudden demise. Why is it, therefore, no longer necessary? What remains of the genre is largely the worst kind of dross – metaphorically shouting and waving at everybody to be seen and heard, full of flash and swagger but entirely vacuous. If the past nature of the genre has served its purpose and been swept away, then it would logically follow that the global agenda players have turned a corner in their long-term plans – which is a worrying consideration. More and more, I feel that one of the most effective methods we (the masses) have to counteract the global agenda mechanism is to turn off our televisions as much as possible and most certainly boycott the movie theatres. We cannot be conditioned in such a way if we remove ourselves from its effect and exposure. On the other hand, it never hurts to keep a watchful and distanced eye on the process. Becoming aware of the method is one of the best ways to expose it to others. Whilst we cannot always discern the intentions and endgame of agenda techniques, we can know that it exists by carefully documenting it. Hopefully, there will come a day when we can collectively turn off the “noise” of the media once and for all – leaving the elite to broadcast their programming to an audience of no one. Alternatively, although a long-shot, it may even be that we can wrest control of the medium out of the agenda players’ hands and turn it toward something truly positive. I find the latter option doubtful, but I’ve learned never to say never.

In the 2013 edition of *“Science Fiction and the Hidden Global Agenda”*, I described my belief that the human spirit of curiosity and the pursuit of knowledge is, whilst not exactly thriving at present, still alive in certain quarters of humanity. I still maintain that perspective. Many people continue to question their reality (despite being treated as almost criminal for doing so) and can smell many of the proverbial “rats” that metaphorically skulk past us on a day to day basis. Human creativity and imagination continues – despite all the regular and repeatedly trivial attempts to distract us. The creative spark still inspires many people to articulate the questions they have about their existence. Despite not hearing of such examples in the mainstream media, the internet has enabled some people to write profound music, poetry, articles and books. Others organise talks, perform plays, create artwork and make films. The fact that I am able to write a book like this demonstrates that some of us still have the will and drive to articulate what we know to be true. No matter what actions the agenda elite take against those people with inquisitive and questioning minds, the truth, energy and spirit of humanity will ultimately win through. I know it will. I originally ended the 2013

edition of this book with the words of *Star Trek*'s Mr Spock who once said, "***There are always possibilities***".

He's still right!

# Index

*12 Monkeys (aka Twelve Monkeys)* (Film), 154, 298

2 Chains (Band), 333

20<sup>th</sup> Century Fox Film Corporation, 148, 157, 186, 359

*28 Days Later* (Film), 173

*28 Weeks-Later* (Film), 173

*2001: A Space Odyssey* (Book), 312 - 315

*2001: A Space Odyssey* (Film), 12, 61, 120, 122 - 123, 127 - 128, 290, 301, 305 - 306, 310, 312 - 315, 318, 320, 325, 330, 341, 349

*2010: Odyssey Two* (Book), 120, 312, 314 - 315

*2010: The Year We Make Contact* (Film), 120

*The 39 Steps* (Film), 155

*3001: The Final Odyssey* (Book), 306, 314 - 315

7/7, 116, 138, 227 - 232, 235, 237, 283, 363

*7/7 Ripple Effect* (Documentary Film), 230

9/11, i, iv, 20, 23 - 24, 52, 69, 72 - 74, 76, 113, 117, 131, 135, 138, 169, 171, 184 - 185, 191 - 208, 210 - 217, 219 - 226, 228 - 229, 231 - 232, 234, 322, 336, 344, 346, 362 - 364, 366

*9/11: Finding the Truth* (Book), 192, 211

ABC Pictures / Broadcasting, 2, 16, 19, 21, 52 - 53, 85, 167, 171, 302, 327 - 338, 248 - 249

Abif, Hiram, 123

*A Boy and his Dog* (Film), 164

Abrams, J.J., 21, 25, 30, 33 - 34, 75, 148, 155, 177, 302, 305

*The Absent Minded Professor* (Film), 13

*The Abyss* (Film), 344

*Accelerando* (Book), 295

*A Clockwork Orange* (Book), 80

*A Clockwork Orange* (Film), 19

Adams, Douglas, 79, 289

Adams, Michael, 351

Adams, Richard, 316

Adler, Allen A., 294

*Adventures in Babysitting* (Film), 14

*The Adventures of Merlin Jones* (Film), 13

*The Adjustment Bureau* (Film), 150

*The Adventures of Brisco County Jr.* (TV Series), 189

Affleck, Ben, 151 - 152, 154, 156, 323 (fn.)

Affleck, Casey, 156

Agel, Jerome, 306 (fn.), 313 - 314 (fn.)

*The Agency* (Film), 155

Agenda 21, 161

Ager, Rob, 348

Agha, Anila Quayyum, 335

Aguillera, Christina, 10, 17

*A.I. Artificial Intelligence* (Film), 317

AIDS/HIV, 152, 226

*Airframe* (Book), 80

Aldrin, Buzz, 180

Alexander, Colonel John B., 42 - 43, 88 (fn.)

Alexander, Joe, 200 - 202

*Alice in Wonderland* (Animated Film 1957), 7, 12 – 13, 18, 113

*Alien Autopsy* (Film), iii

*Alternative Three* (TV special), iv, 177 - 182

*Aladdin* (Film), 14

Alamantra / Amalantrah (aka Babalon / Babylon) Working, 249

Alchemy, 20, 245, 248, 265 - 274, 281, 286 - 287, 306, 312, 315, 319, 333, 351, 361, 364 - 365

Aldrin, Buzz, 180

*Alias* (TV Series), 17, 25, 155 - 156

*Alice in Wonderland* (Film), 7, 12 – 13, 18 – 19, 113

*Alien* (Film), 122 – 126, 139 – 140, 142, 300

*Aliens* (Film), 344 - 345

Allen, Nick, 146

Al-Qaeda, 193, 217, 219

American Committee for Cultural Freedom, 355

*American Fighter Pilot* (Documentary), 135

*American Gangster* (Film), 129 – 130, 156

Anderson, Gerry, 327

Anderson, Poul, 295

Anderson, Tim S., 276 (fn.)

*Android* (Film), 344

*The Andromeda Strain* (Book), 173 - 175

*The Andromeda Strain* (Film), 175 - 176

Anger Kenneth, 25, 96

Angleton, James Jesus, 159

Annunaki, iv

Ansen, Alan, 98

Anthony, Piers, 295

*The Apocalypse Watch* (Film), 344 - 345

Apollo 11 (NASA), 3, 86, 186, 226, 315 – 316, 324

Apollo (Mythological), 257, 290, 315

Applegate, Christina, 151

Aquino, Michael, 88 (fn.)

Arcade Fire (Band), 333 - 334

Archons, 310, 346

Argenteum Astrum (A·A·A·),

*Argo* (Film), 154

*Armageddon* (Film), 14, 136, 154, 194

Armstrong, Lance (aka Lance Edward Gunderson), 151

Arnold, Gordon B., 163

*Aryan Papers* (Aborted Film), 316

*A Scanner Darkly* (Book), 108, 154

*Ashes to Ashes* (TV Series), 247 - 248

Asimov, Isaac, 42, 294 – 295

Aspect, Alain, 114

*Assassin's Creed* (Film), 359

*Assassin's Creed III* (Computer Game), 327

Astor IV, John Jacob, 151, 294

*Astropolis* (Book Series), 295

Attanasio, Paul, 155

Austin, Nick, 180

*Automan* (TV Series), 189

*Avatar* (Film), 310 (fn.), 344, 346

Aversion Therapy, 57

Awad, Robert, 83

Baal / Ba'al, 257, 261 – 262, 270, 282 (fn.)

Babel, Tower of, 261

*Babylon 5* (TV series), 49, 57, 62 – 73, 76 – 77, 118, 139, 296, 350

Babylon / Babylonians, 63 - 64, 256 - 257, 270, 278, 361

*Back to the Future* (Film Series), 196 – 215, 232

Bacon, Kevin, 151

Bacon, Mardges, 307 (fn.)

Bacon, Sir Francis, 123

*Bad Company* (Film), 156

Baez, Albert, 320 (fn.)

Baez, Joan, 319 - 320

Baigent, Michael, 21, 277 - 278

Bailey, Alice Ann, 311 - 312, 338, 356

Baldwin, Alexander Rae (Alec), 151

*Bambi* (Film), 12, 14

Banks, Iain M, 310

Baphomet, 113

Barr, Roseanne, 8 - 9

*Barry Lyndon* (Film), 122

Barton, Blanche, 89

Batman (Film Franchise), 133, 154, 220, 323 (fn.)

*Battle beyond the Stars* (Film), 343

*Battlestar Galactica* (TV series – original), 52, 55

*Battlestar Galactica* (TV series – remake), 52, 169, 216 – 220, 225, 289 - 292

Baum, Frank L., 248

Bay, Michael, 126

BBC (British Broadcasting Corporation), 12, 43 (fn.), 58, (fn.), 61, 69, 84, 117 (fn.), 134, 137, 162, 165, 168, 177, 191, 195, 228, 231, 234 – 235, 237 - 239, 243 - 245, 247, 317 – 318 (fn.), 358

Beale, Lewis, 81 (fn.)

Bear, Greg, 310

Beatty, Warren, 319

Beaumont, Charles, 51

Becker, Hal, 85

Becker, Michael Frost, 155

*Bedknobs and Broomsticks* (Film), 13

Bell, Art, 75, 187

Bell Labs, 128

Bergrun, Norman R., 254

Berman, Rick, 325

Bernays, Edward, 162, 185, 350

Bertolucci, Bernardo, 124

Beskow, Bo, 307

Besson, Luc, 298  
*Beverly Hills Cop 2* (Film), 347  
 Beyoncé, 140  
 Big Brother, 57, 108, 129, 132  
*Big* (Film), 195  
 Bilderberg Group, 171  
 Bin Laden, Osama, 156  
*Bio of a Space Tyrant* (Book), 295  
 Black Box (Band), 333  
*The Black Cauldron* (Film), 13  
*Black Hawk Down* (Book), 134  
*Black Hawk Down* (Film), 134 – 136, 156  
*The Black Hole* (Film), 25 - 27  
 Black Knight Satellite, 105  
 Black Sun (Conceptual), 28, 30 – 31, 35, 264 – 266, 269, 288 – 290, 295, 297, 302, 308 – 309, 314, 328, 331, 333 – 334, 337  
*Blade Runner* (Film), 102, 123, 125 - 131  
 Blair, Tony, 229, 233 - 235  
 Blake, William, 351  
*Blake's 7* (TV Series), 61 – 63, 76, 283  
 Blanc, Mel, 5  
 Blavatsky, Madame Helena, 31 (fn.), 264 (fn.), 265, 334, 338, 359 - 360  
 Bletchley Park, 127  
 Blige, Mary J., 17  
 Blomkamp, Neill, 150  
 Bloodstone, John, 120  
 Blue Öyster Cult (Band), 319  
 Bockris, John, 210  
 Bogen, Amir, 32  
 The Bohemian Club, 90, 169 - 170  
 Bohemian Grove, 90, 262  
 Bohm, David, 114  
 Bond, James, 59, 237, 283, 358  
 Bono, 129, 143  
 Borehamwood Film Studios, 61  
 Bosch, Hieronymous, 351  
 Bosschart, Johfra, 351  
*The Bourne Identity* (Film), 155 - 156  
 Bowart, Walter, 97, 112  
 Bowden, Mark, 134  
 Bowie, David, 120, 334  
*The Box* (Film), 333  
 Boxleitner, Bruce, 70, 77  
 Boyce, Frank Cottrell, 236 - 237  
 Boyega, John, 28  
 Boyle, Danny, 173  
 Brackett, Leigh, 308  
 The Bradbury Building, 128 - 129  
 Bradbury, Ray, 49, 51  
 Braden, Tom, 356  
 Brand, Stewart, 110  
 Brandon, Chase, 155 - 157  
 Braun, Walter (Wernher) Von, 3, 70

*Brave New World* (Book), iii, 138 – 139, 183

*Brave New World* (Proposed Film), 138

Braybon, John, 245

*Brazil* (Film), 358

Brenner, Mike, 269 - 270

Briggs, Raymond, 165 - 167

Brin, Sergey, 143

Briquel, Dominique, 259 (fn.), 265 (fn.)

British Intelligence, 125, 128, 193, 219, 227, 237, 243 – 245, 358 – 359

British Psychoanalytical Society, 67, 123 - 124

*The Broken Column* (Sculpture), 280

Brookhaven National Laboratories, 43 - 44

Brown, Gordon, 143

Bruckheimer, Jerry, 136, 155 - 157

Bruni, Georgina, 179 (fn.), 180

*The Brunswick Affair (aka L'affaire Bronswik)* (Film), 83 - 84

Brzezinski, Zbigniew, 161

Buckingham, Lyndsey Adams, 151

Buckley, Jr., William F., 167

Budge, E.A. Wallis, 258

*Buff: The Vampire Slayer* (TV Series), 139

Bujold, Genevieve, 144

Bull, Donald, 245

Bullock, Sandra, 148

Buren, Martin Van, 151

Burbank Studios, 2

Burgess, Anthony, 80

Burk, Bryan, 21, 25

Burk, Graham, 234 (fn.)

*Burn after Reading* (Film), 155

Burns, Cathy, 257, 300

Burroughs, William S., 90 – 96, 98 – 102, 107, 114, 125

Bush, George W., iv, 69, 77, 135, 142, 151, 217 - 218, 229, 319

Bush, George H.W., 142, 152, 195, 319

Bush, Prescott, 319

Callins, Grant, 295

Calvi, Robert, 21 - 22

Cameron, David, 244 (fn.)

Cameron, Dr Ewan, 320 (fn.)

Cameron, Grant, 104 (fn.)

Cameron, James, 115 – 116, 129, 310 (fn.), 343 - 346

Campbell, Duncan, 168 (fn.)

Campbell, James, 100 (fn.), 101

Campbell, John W., 42

Campbell, Joseph, 34 – 35, 37, 357

Camp, Lyon Sprague de, 42

Canary Wharf Tower, 291

Canyon, Laurel, 25, 88, 107, 319

*Capricorn One* (Film), 317

Cardona, Dwardu, 254, 257 - 258

Carey, Maria, 17

Carlucci, Charlie & Dominick, 303

Carpenter, John, iii, 81 – 83, 343

Carpenter, Mary Chapin, 151

Carr, Lucien, 99 - 100

Carrey, Jim, 86 – 88, 93

Carroll, Lewis, 12 (fn.)

Carson, Johnny, 151

Carter, Chris, 186 – 187, 189 – 190, 222 (fn.), 223 - 225

Cartwright, Veronica, 122

*Casanova* (TV Series), 239

Casey, William, 159

Castaneda, Carlos, 118

CBS, 75, 135, 355

Centres for Disease Control (CDC), 172

*Century Falls* (TV Series), 239

CFR (Council on Foreign Relations), 153

*Chaga* (Book), 295

Chamberlain, Adam, 195 (fn.)

*Changing Images of Man* (SRI Document), 356 – 358

*Charlie & the Chocolate Factory* (Book), 358

*Charlie Wilson's War* (Film), 156

Chatham House, 137, 161

Cheadle, Don, 152 – 153, 155

Chemically Assisted Nuclear Reaction (CANR), 206

*Chicken Little* (Animation 1943), 2,

*Childhood's End* (Book), 309

*Children of Men* (Film), 172

*Children of the Damned* (Film), 139

*Children's Ward* (TV Series), 239

Chinese Space Agency, 148 - 149

*Chitty Chitty Bang Bang* (Film), 236 - 237

Christian, Paul, 277 (fn.)

Christian, Roger, 124

Church Committee Investigation, 146

Church of Satan, 88

Churchill, Winston, 70, 151, 358

CIA (Central Intelligence Agency), i, 4, 9, 18, 25, 43 – 44, 46 – 47, 56, 83 – 84, 88 – 91, 93 – 99, 101 (fn.), 102, 106 – 109, 111 – 112, 114, 146, 154 – 157, 159, 162 – 163, 190, 193, 199, 217, 219, 221, 223 – 224, 354 – 359, 362, 366

Circle of Contempt (Band), 333

*Citizen Kane* (Film), 58

*City and the Stars* (Book), 308 - 309

Clancy, Tom, 155

Clark, Stuart, 322 (fn.)

Clarke, Adam, 278 (fn.)

Clarke, Arthur C., 42, 49, 120, 127 (fn.), 295, 305 - 306, 308 - 309, 312 - 315, 317 – 318, 325

Clemens, Martin J., 105 (fn.)

Clement, Hal, 295

*The Client* (Film), 359

Clift, Edward Montgomery, 151

Clinton, Bill, 73, 143, 221

Clinton Foundation, 152

Clinton, Hilary, 219

Clooney, George, 152 - 155

*Cloud Atlas* (Film), 117 - 118

*Clouds of Saturn* (Book), 295

*Cloverfield* (Film), 24

CNN, 69, 147, 219

Cobain, Kurt, 88 – 90, 92, 101 (fn.)

Cobb, Ron, 122

Cockroft, Eva, 354

*Code of the Lifemaker* (Book), 295

Coen Brothers, 348

Cohen, Will, 234

Cold Fusion, 206, 208 - 211

*Cold Fusion: Fire from Water* (Documentary Film), 211

Coldplay (Band), 332

Cold War, 17, 41 (fn.), 161 – 164, 168 – 170, 175, 205, 226, 355, 366

Coleman, Dr John, 161 (fn.), 166 (fn.)

Collins, Gary, 5

Collinson, Phil, 233 – 235

*Coma* (Film), 144

*Coma* (TV Series), 144, 147

Common Purpose, 136 – 139, 147

Communism, 4, 51, 162 - 163, 269

*The Computer Who Wore Tennis Shoes* (Film), 13

*Con Air* (Film), 14

*Confessions of a Dangerous Mind* (Film), 154

Conroy, E.E.,

*Consenting Adults* (Film), 14

Conservative Party (UK), 138

*Conspiracy Files* (BBC TV Documentary), 195

Constantine, Alex, 319 - 320

*Contact* (Film), 209, 321 – 323

*Contagion* (Film), 149

Cook, Robin, 144

Cooper, Anderson (Vanderbilt), 151

Cooper, Gordon (NASA), 105

Cooper, Steven, 238

Cooper, William, 180, 188, 253, 307, 354

*Coronation Street* (TV Soap), 239

Cornell University, 212, 216, 320

Corso, Gregory, 97

Council of Royal International Affairs, 137

Council on Foreign Relations (CFR), 153

*Covert Affairs* (TV Series), 155

*Cowboys and Aliens* (Film), 24 - 25

Cox, Alex, 157 - 158

*Crawdaddy!* (Magazine), 95 - 96

Crawford, William R., 37

*Crazy/Beautiful* (Film), 347

*Creature with the Atom Brain* (Film), 163

Creme, Benjamin, 105

Crichton, Michael, 144, 173 - 177

*Crimes of the Century* (Documentary Series), 147

Crome, Andrew, 253

Cronenberg, David, 101

Cronus / Chronos / Kronos, 253, 255 - 259, 261 – 262, 279, 281, 303, 315, 321, 328

Crosby, John, 91

Crosby, Stills, Nash & Young, 151

Cross, Charles-R., 90 (fn.)

*Crossfire: The Plot that Killed Kennedy* (Book), 186

Crowley, Aleister, 12 (fn.), 93, 114, 117, 119 – 120, 123, 133, 249, 267, 308, 325 - 327, 334, 338

Crowley, Nathan, 133, 325 - 327

Cruise, Tom, 136, 154, 157, 217

Crumb, Robert, 102

Cthulhu, 295

Cubist Art, 336 - 337

The Cult (Band), 333

*Culture* (Book Series), 310

Cumbey, Constance E., 311 – 312

Curtis, Adam, 162

Cuse, Carlton, 21

Cusick, Raymond, 134

*Cyborg 2* (Film), 154

Cyrus, Miley, 10

Dahl, Roald, 358

Dagon, 139

Dali, Salvadore, 351

Daly, Bernice Marie, 261 (fn.)

*Damnation Alley* (Film), 164

Damon, Matt, 148 - 155

*Danger Man* (TV Series), 55

Däniken, Erich von, 142

D’Arc, Joan, 357 (fn.)

*Dark City* (Film), 113

*The Darkest Hour* (Film), 359

*Dark Season* (TV Series), 239

*Dark Skies* (TV Series), 75, 188

Darlton, Clarke, 295

DARPA, 126

*Darwin* (Book Series), 310

Dattilo, J.M., 79

David, Keith, 82

David, Peter, 63

Davies, Russell T., 228, 233, 235, 239 – 246, 249, 251, 292

Davis Jr., Sammy, 246 (fn.)

Dawkins, Richard, 143

*The Day After* (TV Film), 167 - 169

*The Day the Earth Caught Fire* (Film), 164

*The Day the Earth Stood Still* (Film), 122

*The Day the World Ended* (Film), 163

*The Deadly Mantis* (Film), 163

Deadmau5, 333

*Dead Poets Society* (Film), 14

Deeley, Michael, 129

Delgado, Jose, 96

Delgado, Ricardo, 325

DEMOS, 138

De Niro, Robert, 359

Depp, John Christopher (Johnny), 151

Deren, Maya, 114

Der Fuehrer's Face (Animated Short), 2

Dern, Bruce, 319

Deron, Meir, 359

*The Devil and Max Devlin* (Film), 13

*The Devil's Advocate* (Film), 359

Diary of Dreams (Band), 333

DiCaprio, Leonardo, 138 - 139

Dick, Anne R., 105 (fn.), 108 - 109

Dickerson, Kelly, 149 (fn.)

Dick, Philip K. (aka PKD), 80, 102 – 113, 125, 127 – 128, 154, 170, 295

*Dick Tracy* (Film), 14

*Di Gata Defenders* (Animated TV Series), 327

Dionysus, 257

Directed Free Energy Technology on 9/11, 41, 131, 191 – 192, 197, 204 – 207, 211 – 213, 224, 322

Disch, Thomas M, 103, 109

Disney Empire/Film Production, 1 – 3, 5 – 16, 18, 21, 25 – 28, 30, 33, 37 (fn.), 59, 67, 85, 112 – 113, 136, 157, 186, 210, 220, 236, 302

Disney, Walt, 3 – 6, 9, 33 – 34, 186

DiTillio, Lawrence G, 63

Ditman, Keith, 89

*The Divine Invasion* (Book), 103

Django Django (Band), 333

*Do Androids Dream of Electric Sheep?* (Book), 102, 125, 127

Doctorow, Cory, 26 (fn.), 42 (fn.)

*Doctor Who* (TV Series), 26, 61, 134, 139, 228, 231 - 241, 243 - 251, 253, 279 - 281, 283 - 291, 358

DOD (Department of Defense), 2, 9, 25, 46, 126, 167, 208, 221, 319, 355 - 356

Dolan, Richard M, 75 - 76

Dole, "Bob" Robert Joseph, 151

*Domino* (Film), 130

*Doomwatch* (TV Series), 177

Douglas, Michael, 347

Dow Chemicals Company, 320

Downard, James Shelby, 361

Doyle, Jerry, 69 - 70

Drennan, Kathryn M, 63

Driver, Adam, 27

Dubay, Eric, 38 (fn.), 249 (fn.), 258 (fn.)

*Ducktales* (Animated TV Series), 15

*The Duellists* (Film), 122 - 123  
 Duff, Hilary, 140  
 Duggan, Mark, 173  
*Dumbo* (film), 2  
*Dune* (Book Series), 123, 130 - 131  
 Dunjee Houston, Drusilla, 262 - 263  
 Dupont, Joan, 316 (Fn.)  
 Durant, Brian, 51 (fn.)  
*Dust* (Book), 295  
 Dyer, Jay, 57 (fn.), 227, 341  
*E.T.: The Extra-Terrestrial* (Film), 348  
 Eastwood, Clint, 151  
 Edda Society, 265  
 Eddings, David, 329  
 Edwards, Gavin, 218 (fn.)  
 Edwards, Huw, 237  
 Egyptian Dedi / Djedi, 34 - 35  
 Eick, David, 217  
*Eight O'clock in the Morning* (Short Story), 83  
 Einhorn, Ira, 110 - 111  
 Einstein, Albert, 266, 323  
 Eisenhower, Dwight D., 53, 104 (fn.)  
 Eisner, Michael, 37 (fn.)  
 Electric Universe Model, 254 – 255, 292, 322  
 Ellison, Harlan, 52, 63, 76, 128 – 129  
*Elysium* (Film), 150 - 151  
 Emerald Tablet, 351  
 Emerson, Ralph Waldo, 151  
*Enceladus Crisis* (Book), 295  
*Enemy of the State* (Film), 14, 157  
*Engines of God* (Book), 295  
*Eraserhead* (Film), 123  
 Esalen Institute, 54, 114, 319 – 320  
*Escape from New York* (Film), 343  
*Escape to Witch Mountain* (Film), 13  
 Eschenbach, Wolfram von, 272  
 Escher, M.C, 232 - 233  
 ESPN, 2  
*Eternal Sunshine of the Spotless Mind* (Film), 87 - 88  
*The Event* (TV series), v  
*Exegesis* (Book), 103  
*eXistenZ* (Film), 113  
*The Exorcist* (Film), 236  
*Exterminator!* (Book), 99, 101  
*Eyes of Amber* (Book), 295  
*Eyes Wide Shut* (Film), 298, 317  
 Fabian Society, 137, 162  
*Fail Safe* (Film), 154  
*Fair Game* (Film), 155  
 Fancher, Hampton, 129  
*Fantasia* (Animated Film), 13  
*Farscape* (TV Series), 18, 139, 216  
 Fay, John, 241

FBI (Federal Bureau of Investigation), 3 (fn.), 4, 84 (fn.), 89, 104, 107, 109 – 110, 115, 154, 187 - 189

Fearn, John Francis Russell, 294

Fearon, Dr. Margaret, 225 - 226

FEMA, 166 – 167, 188

*Fiasco* (Book), 295

Field, Alina N, 286 - 287

*The Fifth Element* (Film), 297 – 298, 344

*Fight Club* (Film), 359

Finney, Dee, 266

Fisher, Carrie Frances, 151

*Five* (Film), 163

Fleischmann, Martin, 208 - 211

Fleming, Ian, 237, 358

*FlicKeR* (Film), 96

*Flight of the Navigator* (Film), 13

*Flight on Titan* (Book), 294

Flowers, Stephen Eldred, 267 (fn.), 268, 282 (fn.), 311 (fn.)

Flying Lotus (Band), 333

Fonda, Henry Jaynes, 151

Fonda, Jane, 318

Fonda, Peter, 318

Fontana, David, 350 – 351, 361

Forbes, Bryan, 125 - 126

Ford, Gerald, 162

Ford, Harrison, 130

Forman, Miloš, 88

Forward, Robert L., 295

Foster, Alan Dean, 45

Foster, Jodie, 321

*The Fountain* (Film), 359

*Frankenstein or the Modern Prometheus* (Book), 124 – 125, 299 - 300

Franklin, Winston, 357

Fraternitas Saturni, 30, 267 – 268, 282, 310

Freeman, Morgan, 155, 298 - 299

Frère, Jean Claude, 288

Friedkin, William, 236 (fn.)

Freud (Film), 124

Frewin, Anthony, 316

Frick, Alice, 244

Friedman, C.S., 295

*Fringe* (TV Series), 16 – 18, 327

Fry, Stephen, 117

Fuchs, Ernst, 351

Fulford, Benjamin, 64

*Full Metal Jacket* (Film), 316

*Futureworld* (Film), 226

*G.I. Jane* (Film), 126, 134 - 135

Gabriel, Peter, 332

Gaga, Lady, 133, 140, 332

Gaiman, Neil, 63, 285 – 286

*Galaxy of Terror* (Film), 344

Galbraith, John Kenneth, 184

Gale, Bob, 208 – 210

*Game of Thrones* (TV Series), 119, 282 - 283

*Game Players of Titan* (Book), 295

Gandolfini, James, 155 - 156

Garcia, Gabriella, 32

Garcia, Jerry, 89

Gardner, David, 145 (fn.)

Gardner, Julie, 233 - 234, 242, 247

Gates III, "Bill" William Henry, 143, 151

Gawlik, Bill, 319

Geiger, John, 96

Geller, Uri, 43 (fn.), 104, 111

Gelman, Joseph, 359

Gerathewohl, Dr. Siegfried, 3

Gerrish, Brian, 136 - 137

Gerrold, David, 63

*The Giant Behemoth* (Film), 163

Gibson, Claire, 351

Gibson, Mel, 129

Gibson, William, 91, 125

Gidding, Nelson, 175

Giger, H.R., 122 - 123

Gilbert, Melissa, 77

Gilliam, Terry, 298, 359

Ginsberg, Allen, 94 (fn.), 97 – 99, 101, 107

*Girl Interrupted* (Film), 153

Gittins, Ian, 277 - 278

*Gladiator* (Film), 156

*Global Governance 2025: At a Critical Juncture* (Document), 184

Gnosticism, 114, 120, 267, 281, 283, 310, 334 (fn.)

Goddard, Drew, 148

Goebbels, Joseph, 31 – 32, 316

Gogh, Vincent van, 351

Goldblum, Jeff, 194

Goldsmith, Jerry, 124

*The Good German* (Film), 155

Good, Irving John, 128

Goodman, Robert, 21 – 22, 303 - 305

Goodman, Roger, 60

Goodrick-Clarke, Nicholas, 264, 267 (fn.)

*The Good Shepherd* (Film), 156

Goodwin, Jean, 1,

Gore, Al, 143, 221

Gorightly, Adam, 111

Gormley, Anthony, 334

Graham, Matthew, 235 - 236, 247

Graham, Robbie, 75 – 76, 348 – 349

*The Grand* (TV Series), 239

Grant, Brian, 239 - 240

Grant, Kenneth, 93 (fn.)

The Grateful Dead (Band), 52, 89 – 91, 107, 332

*Gravity* (Film), 148 – 149, 154  
 Greenpeace International, 165 – 167  
 Gregorius, Gregor A, 267 - 268  
 Griffin, David, 140  
 Grodin, Bob (fictional), 179 - 180  
 Grof, Stanislav, 114  
 Grossman, Terry, 26 (fn.)  
 Guided by Voices (Band), 333  
 Guterres, António, 152  
 Guyatt, David, 244 (fn.)  
 Gyllenhaal, Jake, 151  
 Gysin, Byron, 96, 98  
 Haber, Dr. Heinz, 3  
*Hackers* (Film), 154  
 Haglund, Dean, 187, 195 - 196  
 Half Life (Book), 295  
 Hall, Manley P., 36 – 37, 159, 259 - 260, 272 - 273  
 Hall, Richard D. (Richplanet), 231  
 Hamer, John, 344  
 Hamill, Mark, 44 – 47, 151  
 Hamilton, Alexander, 151  
 Hammarskjöld, Dag, 307  
 Hancock, Graham, 143  
 Hancock, John, 151  
 Hanks, Tom, 151, 195  
 Hapsburg Bloodline, 14  
 Hardt, Eloise, 55  
 Harman, Willis W., 357 – 358  
 Harris, Ed, 86  
 Harrison, Craig, 297  
 Harrison, Hank, 89 - 91  
 Harrison, Wallace, 306  
*Harry Potter* (Book Series), 283  
 Hart, Mickey, 90  
 Harvard University, 97 – 98, 143, 184  
 Haskin, Byron, 128  
 Hatfull, Jonathon, 26 (fn.)  
 Hauck, Dennis William, 351  
 Heinlein, Robert A., 41 – 42, 49, 294  
*Hellraiser* (Film Series), 327  
 Helms, Matt, 155  
 Helms, Jesse, 73  
 Henson (ne: The Jim Henson Company), 18  
 Hepburn, Katherine-Houghton, 151  
 Herbert, Frank, 123, 130  
*Her* (Film), 333  
 Hermetic Order of the Golden Dawn, 93  
 Heroes (TV Series), 16 - 17  
 Hicks, Bill, 213  
 Hilberman, David, 4  
 Himmler, Heinrich, 32, 264  
 Hinshaw, Mark, 54  
 Hitchcock, Alfred, 160, 348

*The Hitchhiker's Guide to the Galaxy* (Book), 284

*The Hitchhiker's Guide to the Galaxy* (Film), 331 - 332

Hitler, Adolf, 3, 30, 32 – 33, 123, 169 - 170

Hoagland, Richard C., 292

*The Hobbit* (Book Series) 136, 297

*Hocus Pocus* (Film), 13

Hodges, Andrew, 128 (fn.)

Hodges, Joseph, 325

Hoffman II, Michael Anthony, 189, 361

Hofmann, Dr. Albert, 97

Hogan, James P, 295

Hooke, S.H., 275 (fn.)

Hoover, J. Edgar, 4

Hope, Bob, iv, 6 (fn.)

Hopper, Dennis, 319

Houston, Drusilla Dunjee, 262 – 263

Howard, Ron, 151

*Howard the Duck* (Film), 330

Hubbard, L. Ron, 42

Hudson, Ernie, 242

Hudson, Hugh, 133

Hufschmidt, Eric, 72

Hughes, Howard Robard, 130, 151

Hughes, James, 316 (fn.)

Hulinhjalmur, 364 - 365

*Humans* (TV Series), 126

*The Hunger* (Film), 333

*The Hunger Games* (Film series), 333

Hunter, Robert, 89

Hunt, Linda, 3

Hurd, Gale Anne, 115, 344

Hurricane Erin, 192, 204

Hussain, Hasib, 229

Hutzel, Gary, 325

Huxley, Aldous, iii, 89 – 90, 138, 183

Hyatt, Christopher S, 93 - 94

*Hyperion* (Book), 295

*I Am Legend* (Film), 172

IBM, 131

Icke, David, iv, 86 – 87, 171

Iger, Bob, 27

Illuminati, 7, 15, 21, 28 (fn.), 37, 113 (fn.), 150, 260 (fn.), 264, 267, 277, 293, 333 (fn.), 343, 354

Imagine Dragons (Band), 333

*Immortals* (Film), 328

*Imperial Earth* (Book), 295

*Incubus* (Film), 54 - 55

*Independence Day* (Film), 194

*In Search of Ancient Mysteries* (TV Documentary), 52

*Inside Job* (Documentary Film), 150

Insall, Roger, 317 (fn.)

*Interstellar* (Film), 150, 320 - 322, 324 – 327

*In The Company of Spies* (Film), 155

*In Time* (Film), 359

*The Invaders* (TV Series), 186

*Invasion of the Body Snatchers* (Film Original), 122

*Invasion U.S.A.* (Film), 163

Inverlaire Lodge, 56

*The Invisibles* (Comic Series), 114

IONS (Institute of Noetic Sciences), 357

Iron Butterfly (Band), 333

Irrgang, Rainer, 335

Irwin, Bill, 325

*The Island* (Film), 126 - 127

*It Can't Happen Here* (Book), 169 – 170

Jackson, Matthew, 301 (fn.)

Jackson, Michael, 332

Jacobson, Steven, 84

James, Caryn, 136

Jastrow, Jr., Morris, 256 (fn.), 257, 270

Jefferson Airplane (Band), 107

Jenkins, Tricia, 155 – 157, 217 (fn.)

Jenkins, Will F. (aka Murray Leinster), 42

Jenson, Jeff, 223

*Jericho* (TV Series), 169

*JFK* (Film), 186, 358

J.J. Brigade, 21, 24 – 26, 139, 148, 177, 302, 305

Jobs, Steve, 132

Jodorowsky, Alejandro, 123

Johansson, Scarlett, 298

Johnson, Andrew, 161 (fn.), 192, 211 - 213, 310 – 311 (fn.), 347

Johnson, Hugh, 133

Johnson, Kenneth, 169 - 170

Johnson, Lyndon B., 68, 183

Jolie, Angelina, 151 – 154, 157

Jolin, Dan, 325

Jones, Alex, 196, 213, 224

Jones, Darren, 186

Jones, Gari, 203 (fn.)

Jones, Steven E., 210 – 212

*Journey to Other Worlds* (Book), 294

Jovovich, Milla, 129

JPL (Jet Propulsion Laboratory), 69, 117, 148, 175, 212 (fn.), 315

*Jumper* (Film), 359

Jung, Carl G., 286, 293, 349 - 350

*Jupiter Ascending* (Film), 120

Jurado, Bernabé, 100

*Jurassic Park* (Book & Film), 176

Justman, Robert H., 128

Kaaba/Ka'aba, Stone of, 271 – 273, 276, 281 – 282, 299, 306, 330, 335

Kaczynski, Ted (Unabomber), 147, 189 (fn.),

Kammerer, David, 99 - 100

Katzenberg, Jeffrey, 186

Kaufmann, Andy, 88

Kay, Hanna, 351

Keith, Jim, 89, 97 (fn.), 180 – 181, 185

Kelley, Miranda, 89 (fn.)

Kelly, Dr. David, 228, 232 - 233

Kelly, Richard, 333

Kelly, Rose, 308

Kendal, Wallis, 335

Kennedy, John F, 68, 71 – 72, 75, 186, 189, 200, 228

Kerouac, Jack, 100 - 101

Kerry, John Forbes, 151

Kesey, Ken, 88 (fn.), 89 - 90

Kettering, Charles F, 357

Keyhoe, Donald, 104

Key, Wilson Bryan, 84

KGB, 244, 362

Kimball, Ward, 3

Kinchen, Harold, 109 - 110

King, Stephen, 324

*Kingdom of Heaven* (Film), 134

*The King of Comedy* (Film), 358

King, Stephen, 324

Kissinger, Henry, 6 (fn.), 167

Klein, Major General Julius, 3

Klein, Naomi, 161 (fn.),

Knapp, Laurence, 127 (fn.)

Kneale, Nigel, 85

Knight-Jadczyk, Laura, 263, 271 - 272

Knights Templar, 22, 38 – 39, 114, 129, 134, 190, 246, 264, 268, 285, 354

Knights of Malta, 246, 354

Knowles, Christopher, 53 – 55, 187, 222 - 223, 347

Knowles, Vice-Admiral Herbert, 104

Knox, Amanda, 147

Koenig, Peter R, 94 (fn.), 120 (fn.), 334 (fn.)

Kohler, Charlie, 12

Kollerstrom, Dr. Nick, 230

Koneckis, Ralf, 260 (fn.)

Koppel, Ted, 167

Kosinski, Joseph, 26

Kotze, Jake, 249 (fn.)

Kresy, Jerry & June, 105

Kripal, Jeffrey J, 319 (fn.)

Kristofferson, Kris, 18

Kubrick, Stanley, 12, 19, 61, 63, 74, 122 – 123, 127 – 128, 131, 144, 147, 232, 298, 301, 305 - 306, 313 - 318, 320, 325, 348 - 350

Kuersten, Erich, 10

Kulas, Andrea, 127 (fn.)

Kurtzman, Alex, 21

LaBianca, Leno, 319

Lab Nine (Lab 9), 86, 89, 91, 104, 224, 356

Labour Party (UK), 138, 233 - 234

*Labyrinth* (Film), 323 (fn.), 334

Ladd, Alan, 127

*La Jetée* (Short Film), 298

Lang, Fritz, 328

Lapierre, Arnaud, 335

*Larklight* (Book), 295

Larsen, Glen A, 52, 141

Laser Interferometer Gravitational Wave Observatory (LIGO), 322 - 323

Lash, John, 310

L.A. Story (Film), 347

LaVey, Anton, 88 - 89

*Lawrence of Arabia* (Film), 148

Leary, Timothy, 93, 96 - 98, 114

Lederberg, Joshua, 174 - 175

Leduc, André, 83

Led Zeppelin (Band), 332

Lee, Gentry, 306 (fn.)

Lee, Ivy, 91

Lee, Martin A., 89 (fn.), 97 (fn.), 98

Lee, Yen, 95

Legato, Rob, 325

*Legend* (Film), 136, 358

Legend Building (Conceptual), 362 - 363

Leigh, Richard, 22, 277 - 278

Leipol, Gerd, 165 - 166

Lem, Stanislaw, 110, 295

*Lemony Snicket's A Series of Unfortunate Events* (Film), 87

Lennon, John, 147

Leone, Sergio, 359

*Les Maîtres du Temps (aka Time-Masters)* (Film), 298, 323 - 324

Levenda, Peter (Sinister Forces Book Trilogy), 245, 253, 275 (fn.), 293, 341, 349 - 350, 360

Levi, Eliphas, 36

Levi, Matthew, 93

Levine, Ted, 130

Lewin, Kurt, 166 - 167

Lewin, Leonard C., 182 - 183

Lewis, C.S., 295 - 296

Lewis, Mary, 7

Lewis, Sinclair, 169 - 170

Liber OZ / Book 77, 249

Liddy, G. Gordon, 73

*Life on Mars* (TV Series), 247 - 248

Liman, Doug, 155

*Lincoln* (Film), 14

Lincoln, Henry, 22, 277 - 278

Lindelof, Damon, 21 - 23, 139, 299, 301 - 305

Lindelof, David H. "Davar", 303 - 305

*The Lion King* (Film), 14 - 15, 33

Lippmann, Walter, 162

*The Little Mermaid* (Film), 14

Live-8, 229

Live-Aid, 229, 364

Lloyd, Christopher, 212

Lloyd, David, 117

Lockheed, 2,

Lohan, Lyndsey, 10

*Lolita* (Film), 317

London 2012 Olympic Games, 173, 229, 233 (fn.), 235 - 237, 364

London 2012 Paralympic Games, 237, 364 – 365

*The Lone Gunman* (TV Series), 187, 190, 363

Longyear, Barry B., vi

*Lord of the Rings* (Books & Film Series), 63, 293, 296 - 297

Los Alamos, 5, 91, 211

Los Angeles Olympics 1984, 170 - 171

*LOST* (TV Series), 16 – 17, 19 – 24, 58, 139, 302 - 306

Lovecraft, H.P., 123, 139, 172, 295

Love, Courtney, 88 – 90, 102

Low Energy Nuclear Reaction (LENR), 206

LSD, 17, 89, 91, 93, 95, 97 – 98, 106, 114

Lucas, George, 27 – 41, 43, 45, 47, 127, 312, 330, 357

Lucis Trust (Lucifer Trust), 311 – 312

*Lucky Starr & the Rings of Saturn* (Book), 295

*Lucy* (Film), 298 – 299, 339

*Ludicrous Diversion* (Documentary Film), 230

Ludlum, Robery, 151

Lutze, Viktor, 32

Lynch, David, 123, 130 – 131, 348

Lynn, Loretta, 18

Macey, Samuel L., 262 (fn.)

*Mach 1: A Story of Planet Ionus* (Book), 294

Mackenzie, Donald A., 270 (fn.)

Maclean, Dorothy, 358

MacLeish, Archibald, 319

MacLeod, Alex, 90

Macmillan, Major John, 245

Macrobius, Ambrosius Theodosius, 256, 258

Maddux, Holly, 110 - 111

Madeon (Band), 333

Mad Max (Film Series), 164

Magnetic Million Dollar Bed (Sculpture), 335

*The Magnificent Seven* (Film), 283

Maier, Michael, 332

*Maleficent* (Film), 154

*Man and the Moon* (Film), 3

*The Manchurian Candidate* (Film), 67

*The Man from Atlantis* (TV Series), 226

The Manhattan Project, 91

*The Man in the High Castle* (Book), 170

*Man in Space* (Film), 3

Manners, Kim, 189  
*Man on the Moon* (Film), 88  
 Manson, Charles, 318 – 319, 354  
 Manson Family / “Murders”, 55, 318 – 319, 356  
*The Man Who Fell to Earth* (Film), 334  
 Marks, Winston, 120  
 Markstein, George, 55 - 56  
*Marooned* (Film), 225 - 226  
 Marrs, Jim, 186  
*Mars and Beyond* (Film), 3  
 Marsden, John, 164  
 Marshall Space Flight Centre, 3  
*The Martian* (Book & Film), 148 - 150  
 Martin, Jim, 325  
 Martinez, Michael J., 295  
 Marvel Comic Franchise, 27, 72, 154 220 – 221, 328  
*Mary Poppins* (Film), 13, 326  
 Maschwitz, Albert Eric, 244 – 245, 358  
 Massey, Gerald, 302  
 Matheson, Richard, 51, 172  
 Mathis, Miles, 323, 354 – 356, 358  
*The Matrix* (Film), iii, 79, 91, 113 – 117, 195  
 Matthews, Al, 344 - 345  
 Matthews, Julian, 227  
*Max Headroom* (TV Series), 85 - 86  
 Maxwell, Jordan, 37  
*Mazes and Monsters* (Film), 195  
 McCaffery, Larry, 92 – 93 (fn.), 94 - 95  
 McCollum, Michael, 295  
 McConaughey, Matthew, 321 – 322, 327  
 McDevitt, Jack, 295  
 McDonald, Ian, 295  
 McGaulley, Michael, 177 (fn.)  
 McGoohan, Patrick, 55 – 61, 63, 74  
 McGowan, Dave, 42 (fn.)  
 McGregor, Ewan, 135  
 McHale, Joel, 223  
 McKay, Jim, 171  
 McKenna, Terence, 26 (fn.), 114  
 McKnight, Brent, 30  
 McLachlan, Troy D, 254 (fn.), 290 (fn.), 309, 315, 317, 338  
 McLandress, Herschel, 184 (fn.)  
 Mclean, Cabell, 94  
 McMenamin, Jim, 93 (fn.), 94 - 95  
 McNamara, Robert, 167  
 McRae, Ronald M, 357 (fn.)  
 Mead, Margaret, 357  
 Meares, Joel, 32  
*The Medusa Touch* (Film), 358  
*Meet the Parents* (Film), 156  
 Melton, H. Keith, 362

*Memoirs of an Invisible Man* (Film), 358 - 359

Mendez, Tony, 154

*The Men Who Stare at Goats* (Film), 155

Mephistopheles, 36 - 37

Meredith, Burgess, 51

*Metal Hurlante* (Animated Film), 122

Metatron's Cube, 173

*Meteor* (Film), 194

*Metropolis* (Film), 329

Meyer, Marvin W., 282 (fn.)

Mézières, Jean-Claude, 297

MGM/UA, 7, 18, 248

MI5, 56, 359

MI6, 244, 358 - 359

Micromégas (Book), 294

Milchan, Arnon, 358 - 359

Miles, Christopher, 179

*Millennium* (Film), 18

Millennium Hilton, 306 - 307

Miller, Edith-Starr (aka Lady Queensborough), 336 - 337

Miller, Glenn, 151

*Million Dollar Hotel* (Film), 129

Milos-Milos, 55

*Mind the Gap* (Documentary Film), 230

*Minecraft* (Computer Game), 327 - 328

Minkoff, Rob, 33

*Mission: Impossible* (Film Series), 155, 217

*Mission to Mars* (Film), 13, 154

Mitchell, Edgar D., 180, 223 – 224, 357

MKUltra, 8, 53, 89 – 91, 96, 189, 320

Modine, Mathew, 151

Moebius, 122

Moffatt, Steven, 239

Moloch / Molech, 257, 261 – 262, 277, 282, 329

Monroe, James, 151

*Monsters, Mysteries or Myth* (TV Documentary), 52

Montauk (ne: The Philadelphia Experiment), 43 – 44, 46 – 47, 88

*The Monuments Men* (Film), 155

Moon, Peter, 43 - 45

*Moon Pilot* (Film), 13

*Moon Rainbow* (Book), 295

Moore, Alan, 117

Moore, Demi, 134

Moore, Ronald D., 216 – 217, 290 - 291

Moore, Steve, 333

Moran, James, 241

Morgan, James, 317 (fn.)

Morgan, Ted, 100 (fn.)

Morrison, Grant, 114

Morris, Wayne, 7

Morse, Barry, 54

Moyers, Bill, 34  
*Mr & Mrs Smith* (Film), 154, 359  
 MTV 2014 Video Music Awards, 333  
*Mulholland Drive* (Film), 347  
 Mullen, William, 257 (fn.)  
*The Muppet Show* (TV Series), 18  
*The Murder of Reality* (Book), 246 – 248  
*The Music of Time* (Book), 43 - 46  
*Naked Lunch* (Book), 92, 98, 101  
*Naked Lunch* (Film), 101  
 National Aeronautics and Space Administration (NASA), 3, 41, 47, 53 – 54, 69, 86, 148 – 149, 174 – 175, 186, 212, 221 – 223, 226, 276, 292, 312 – 313, 315 – 317, 320  
 National Institute of Standards and Technology (NIST), 212 - 213  
 National Security Agency (NSA), 41, 53, 88 (fn.), 227, 359  
 National Space Society, 70  
*National Treasure* (Film), 13  
 Nation, Terry, 61, 172  
*Natural Born Killers* (Film), 359  
 Nazis, 2 -3, 28, 30 – 34, 109 - 110, 123, 169 – 170, 263 – 267, 269, 287 – 288, 315 – 316, 330 - 331  
 NBC (National Broadcasting Corporation), 16 – 17, 76, 87, 170, 179  
 Nelson, Radell Faraday "Ray", 83, 107  
 Neufeld, Mace, 155  
 Neuro Linguistic Programming (NLP), 137 - 138  
*Neuromancer* (Book), 125  
 New World Order, 195, 225, 242, 244 (fn.), 279, 343 – 344, 358, 366  
 NHS (National Health Service), 236  
 Nichols, Jim, 31  
 Nichols, Preston B., 43 - 46  
 Nicholson, Jack, 319  
 Niemeyer, Oscar, 306 - 307  
*Night of the Living Dead* (Film), 122, 172  
*Nineteen Eighty-Four* (Book), iii, 96, 131 – 132, 138, 183, 185  
 Nirvana (Band), 88  
 Niven, Larry, 295  
 Nixon, Richard M, 151  
 No Doubt (Band), 332  
 Noguchi, Isama, 335  
 Nolan, Christopher, 133, 320, 323, 325, 360  
 Not On Our Watch, 151  
 Nourse, Alan E., 125, 294  
*Nova Express* (Book), 92, 98  
*Nowhere Man* (TV Series), 188  
 Nye, Bill "The Science Guy", 212  
 Nygaard, Fredrik, 322  
 Oakeshott, Isabel, 244 (fn.)  
 Obama, Barack, 151 – 152, 161 (fn.)  
*Oblivion* (Film), 26  
 O'Brien, Cathy, 5 – 6, 16 – 18, 27, 41

O'Brien, Edmund, 4

Obscura (Band), 333

Obst, Linda, 321 - 322

O'Dwyer, Jason, 300 (fn.)

Off on a Comet (Book), 294

Ogilvy, David, 358

Oklahoma City Bombings, iv, 147, 186, 188

Okuda, Michael, 325

Oldfield, Mike, 236

Olmos, Edward James, 219

*Olympia* (Film), 32 - 33

*Once Upon a Time* (TV Series), 16

*One Flew Over the Cuckoo's Nest* (Film), 88

*On the Beach* (Film), 163 - 164

Operation CHAOS, 89

*Operation Hollywood* (Book), 9 (fn.), 134 (fn.)

Operation (aka Project) Paperclip, 3, 53, 189

Operation Rose, 247

Orci, Robert, 21

Order of DeMolay, 4 - 5

Order of the Black Sun, 28

Order of the Death's Head, 266

Order of the Knights of Malta, 246, 354

Order of the Knight Templar, 246, 354

Order of the Red Cross of Constantine, 246

Order of the Rose Croix (Red Cross), 246

Order of the Silver Star, 264

Order of St Michael and St George (DCMG), 153

Ordway III, Frederick Ira, 313 - 314

O'Regan, Brendan, 357

Orgone Energy, 35, 92

Orlov, Andrei A., 332 (fn.)

Orsic, Maria, 31

Orwell, George, iii, 57, 96, 131 - 133, 138, 183, 185

OSS (Office of Strategic Services), 99, 356, 358

O.T.O. (Ordo Templi Orientis), 93 - 94, 245, 266 - 267, 354

Osiris, 35, 257 - 258, 261, 263

Oswald, Lee Harvey, 71 - 72

Ouspensky, P.D., 337

*The Outer Limits* (TV Series - Original), 50, 52 - 54, 63, 128

*Out of the Unknown* (TV Series), 295

*Outpost of the Eons* (Book), 294

Oxford University, 244

Page, Larry, 143

Paine, Dr Thomas Otten, 175

Paley, William S., 75, 355

Palin, Sarah, 151

Pandora's Box, 275, 284 - 285, 327

Panetta, Leon, 156

*Panic in the City* (Film), 164

Paramount Pictures, 75, 323

Paris 2015 Attacks, 213 – 215, 238  
 Park, William C., 9  
 Parker, Alan, 133  
 Parsons, Marvel “Jack” Whiteside, 114, 117, 315  
 Patton, Ron, 7  
 Pavlov, Sergei, 295  
*Paycheck* (Film), 154  
*Pay it Forward* (Film), 347  
*The Peacemaker* (Film), 154  
 Peake, Anthony, 103 (fn.), 106 (fn.), 107  
*Pearl Harbor* (Film), 14  
 Pearson, Drew, 3  
 Peck, Eldred Gregory, 151  
 Pellegrino, Charles, 295  
 Pelli, Cesar, 292  
 Penn and Teller, 72 - 73  
 Penney, James Cash, 198  
*The People vs. Larry Flynt* (Film), 88  
 The Perfect Ashlar, 275 – 276, 284  
 Perkins, Anthony, 151  
*Peter Pan* (Animated Film), 136, 236  
 Peterson, Con, 314  
 Peterson, Sierra, 89 - 90  
 Petit, Phillippe, 201, 215  
*Phantoms* (Film), 154  
*Phase IV* (Film), 226  
 Phoenix, Joaquin, 156  
 Phoenix, Summer, 156  
 Pike, Albert, 258 (fn.), 272, 276, 338 (fn.)  
*Pinocchio* (Film), 6, 12, 19  
 Pipes, Richard, 162  
 Pitt, Brad, 152, 154 – 156, 359  
 Pixar Animation, 27  
 The Planetary Society, 212  
*Pokemon* (TV Series), 84 - 85  
 Polanski, Roman, 55, 359  
 Pomerance, William, 4  
 Pons, Stanley, 208 - 211  
 Pope Benedict XVI, 38  
 Pope Clement V, 38  
 Pope Gregory IX, 285  
 Postman, Neil, v  
 Powell, Ivor, 123  
 Power, Kemp, 115 - 116  
 Powers, Peter, 230  
 Pratt, Fletcher, 42  
 Presnell, Jr., Robert, 51  
 Pressman, David, 151  
*The Prestige* (Film), 13 – 14, 334, 360  
*Pretty Woman* (Film), 14  
 Pribam, Karl, 114  
 Priory of Sion / Protocols of Zion, 22, 113

*The Prisoner* (TV Series), 50, 55 – 61, 63, 76, 114

Project BLUEBIRD, 199

The Project for the New American Century (PNAC), 184, 190 - 191

Project Aurora, 189

Project Bluebird, 199

Project MAGNET, 104

Project MONARCH, 6 – 7, 17 - 18, 199

Project Montauk, 43 – 44, 46 - 47

*Prometheus* (Film), 25 – 26, 124, 126, 139, 141 – 144, 147 – 148, 300 - 302

*Prometheus Unbound* (Book), 299 - 300

Prophets of Saturn (Band), 333

Prydz, Eric, 333

*Psycho* (Film), 12

Puharich, Andrija (Henry Karl), i, 94, 104, 111, 224, 356

*The Puppet Masters* (Book), 295

Purdin, Wayne, 34 - 35

Puthoff, Harold, 114, 356 (fn.)

Quaid, Randy, 146 - 147

*Quatermass and the Pit* (TV series), 142

*Queer as Folk* (TV Series), 239 - 240

*The Quiet Earth* (Book), 297

*The Quiet Earth* (Film), 297

Rabelais, François, 321

*Radio Free Albemuth* (Book), 103

Rae, Eleanor, 261 (fn.)

Rappaport, Scott, 42 (fn.)

Raspil, Charles, 303 - 304

Rauh, Jr., Joseph, 320

Raynor, Helen, 234 - 235

Reagan, Ronald, 41, 55, 81, 147, 151 - 152

*The Recruit* (Film), 155 - 156

*Red Dawn* (Film Original), 170

Redding, Jr., Fred W., 41

Redfield, James, 364

Redon, Odilon, 351

Reeve, Christopher, 151

Reeve, Philip, 295

Reeves, Keanu, 154

Reich, Wilhelm, 35, 92, 114

R.E.M. (Band), 88

Renaud, Marc, 351 - 352

*Rendezvous with Rama* (Book Series), 306

*Rendition* (Film), 156

*Repo Man* (Film), 157

*Report from Iron Mountain* (Document), 182 - 183

*The Rescuers* (Animated Film), 15

Reston, John, 79

*Revolution* (TV Series), 177

Reynolds. Frances (Debbie), 151

Reynolds, Dr. Morgan, 205 (fn.)

Reynolds, Robert, 2 (fn.)  
 Rhodes Milner Circle, 244  
 Rhodes Round Table, 162  
 Rice, Suzy, 31 - 32  
 Rickman, Greg, 111  
 Ridley, Daisy, 27  
 Riefenstahl, Leni, 3, 32 - 34  
*Right at Your Door* (Film), 169  
 RIIA (Royal Institute of International Affairs), 137  
 Rings of Saturn (Band), 333  
 Ringwald, Molly Kathleen, 151  
 Robb, David L., 9 (fn.), 134 (fn.), 135  
 Robinson, Phil Alden, 156  
*Robocop* (Film), 348  
*Robocop 2* (Film), 195  
 Rockefeller Family, 91, 307, 358  
 Rockefeller, John D., 28, 151, 307  
 Rockefeller, Laurance, 320  
 Rockefeller, Nelson, 355  
 Roddenberry, Gene, i, 74, 91, 104, 356, 365  
 Roddenberry, Majel Barrett, 365 - 366  
 Rodrigues, Michelle, 20  
 The Rolling Stones (Band), 332  
*Romantically Apocalyptic* (Web Comic), 328  
 Romero, George A., 172  
 Roosevelt, Eleanor, 310 - 311  
 Roosevelt, Franklin Delano, 151, 319  
 Rose, Charlie, 28  
 Rose, Steve, 58, 149 (fn.)  
*Roseanne* (TV Series), 8  
 Rose Croix (Rosy Cross), 22, 28, 245 - 246  
 Rosae Crucis, 354  
 Rosenblum, Marvin, 132  
 Rosenfeld, Ed, 313  
 Rosicrucians (Rosicrucian Order Crotona), 22, 36 - 37, 120, 246, 250 - 251, 361  
 Roswell Incident, iii, 114, 200, 224  
 Rothman, Tom, 157  
 Rove, Karl, 77, 135 - 136  
 Rowling, J.K., 236  
 Rüdiger, Emil, 265  
 Rumsfeld, Donald, 162  
 Russell, Bertrand, 162, 266  
 Russell, Walter, 298  
 Ryan, Britt, 142 (fn.)  
 Ryan, Kathy, 212 (fn.)  
 Rydeen, Paul, 111  
 Rymer, David, 217  
*S.W.A.T.* (Film), 347  
 Sabak, Pierre, 246 - 248  
 Sabbadini, Andrea, 124  
 Sackur, Stephen, 165 - 166  
 Sagan, Carl, 41 (fn.), 167, 321 - 323

Salten, Felix, 14  
*Salt* (Film), 154, 156  
 Sanders, George F., 50 (fn.)  
 Sanders, Neil, 1, 17, 162 (fn.)  
 Sandia Labs, 5  
 Sanes, Ken, 87  
 Sankey, Lord John, 311  
*Sapphire and Steel* (TV Series), 139  
*The Sarah Jane Adventures* (TV Series), 239, 286  
 Sarfatti, Jack, 89 – 90, 104, 114  
 Sargisson, Lucy, 58  
 Sargon, 274, 296  
 Satellite Sentinel Project (SSP), 152  
 Satty, Wilfried, 351  
*Saturday Night Live* (TV Series), 88  
*Saturnalia* (Book), 295  
 Saturnalia Festival, 28, 259 – 260, 267, 301, 317  
*The Saturn Game* (Book), 295  
*Saturn Rising* (Book), 295  
*Saturn Rukh* (Book), 295  
 Saunders, Frances Stoner, 355  
 Scarborough, Samuel, 265 (fn.)  
*Scenarios for the Future of Technology and International Development* (Document), 184  
 Scheer, K.H., 295  
 Schneider, Steven Jay, 124 (fn.)  
 Schow, David J., 53  
 Schulz-Koehn, Dietrich, 316  
 Schuon, Frithjof, 266 (fn.)  
 Schwertberger, De Es, 351  
 Scientology, 92 - 93  
 The Scorpions (Band), 333  
 Scorsese, Martin, 358  
 Scott, Colonel Francis Percy, 134  
 Scott, David Meerman, 3 (fn.)  
 Scott, Frank, 130  
 Scott, Ridley, 25 – 26, 102, 121 – 136, 138 – 142, 144, 146 – 149, 156, 158, 170, 300 – 301, 350  
 Scott, Tony, 129 – 130, 133, 135 – 136, 144 – 147, 154, 156 - 158  
 Scowcroft, General Brent, 167  
 “Scruggs”, “George”, 107  
*The Second Coming* (TV Series), 239  
 The Secret Government, 188  
*Secrets of Saturn's Rings* (Book), 294  
 Senate Foreign Relations Committee, 152  
 Seneca, Lucius Annaeus, 352  
*Sense8* (TV Series), 118 - 119  
*The Sentinel* (Film), 359  
 Serling, Rod, 5, 49 – 52, 63, 73  
*Seven Days in May* (Film), 282  
*Seven Years in Tibet* (Film), 282  
*The Seven Year Itch* (Film), 282

Shakespeare, William, 237, 342

Shakira, 17

Shankbone, David, 335

Shatner, William, 54

Shea, Robert, 114

Sheckley, Robert, 49

Sheldrake, Rupert, 143, 241 - 242

Shelley, Mary, 124 – 125, 172, 299 - 300

Shelley, Percy-Bysshe, 299 - 300

Sherman, Brad, 70

Shermer, Michael, 341

*The Shining* (Film), 19, 127, 232, 316 – 317, 324

Shlain, Bruce, 97 - 98

Shoumatoff, Alex, 90 (fn.)

Shriners (Ancient Arabic Order of the Nobles of the Mystic Shrine), 285

Shriver, Maria, 151

Shusett, Ron, 122

Shuster, Joe, 329 - 331

Siculus, Diodorus, 256, 262

Siegel, Jerry, 329 - 331

*Signs* (Film), 13

*Silent Running* (Film), 175, 318 - 320

*Silent Weapons for Quiet Wars* (Document), 188 (fn.)

Silver, Joel, 115

Silver Screen Saucers: Sorting Fact from Fantasy in Hollywood's UFO Movie (Book), 75 – 76, 348 - 349

Simmons, Dan, 295

Simon, Dr. Anne, 225

Simon, Mayo, 225 - 226

Simpson, George Gaylord, 173 - 174

Simpson, MJ, 170 (fn.)

Simpson, Steve, 336 (fn.)

Sinew (Band), 333

Singer, Bryan, 330 - 331

*Sirens of Titan* (Book), 295

Sirhan Sirhan, 96

*Sister Act* (Film), 14

Skinner, B.F., 97

Skull and Bones (Yale-Society), 142, 147, 300, 307, 319

*Sky Captain and the World of Tomorrow* (Film), 154

Slavo, Mac, 181 (fn.)

*Smallville* (TV Series), 139

The Smashing Pumpkins (Band), 322

Smith, Andrew, 244

Smith, Clarke Ashton, 89, 295

"Smith", "George", 107

Smith, George O., 42

Smith, Huston, 187

Smith, Joseph, 151

Smith, Matt, 284 - 285

Smith, Robert, 234 (fn.)

Smith, Tony, 335

Smith, Wilbert, 104

Smith, Will, 154

*Sneakers* (Film), 156

*Snow White and the Seven Dwarfs* (Film), 11, 283

*The Soft Machine* (Book), 92, 94, 98

*Solaris* (Book), 110

*Solaris* (Film Remake), 154

*Something Wicked This Way Comes* (Film), 13

Son of Sam, 354

Son of Saturn (Band), 333

Sopor Aeternus (Band), 333

Sorrell, Herbert, 4

Soveign, J. Mark, 347

*Space Apprentice* (Book), 295

*Spaceship to Saturn* (Book), 295

Spaihts, Jon, 26, 139, 301

Spears, Britney, 5 (fn.), 10, 17, 26

Spencer, Princess-Diana, 186, 364

Spenser, Robert-Keith, 337

*Sphere* (Book & Film), 176

*Spiderman* (Comic Franchise), 72

*Spiderman* (Film Franchises), 220

Spielberg, Steven, 33, 37, 176, 210, 348

Spinrad, Norman, 112

Spirals /Portals (interdimensional / energetic portal symbolism), 16, 18, 25 - 27, 246 - 249, 272, 289, 290 - 292, 302, 304 - 307, 321, 323, 326 - 328, 330, 333

*Splash* (Film), 14

Sprague, Ryan, 187 (fn.)

Šprajc, Ivan, 263 (fn.)

*Sprawl* (Book Trilogy), 91

Springmeier, Fritz, 4, 7 - 8, 258 (fn.), 277, 324

*Spy Game* (Film), 154 - 155

*Spy Kids* (Film Series), 154

*The Stand* (Book), 324

SRI (Stanford Research Institute), i, 18, 41, 43, 46, 57, 88 - 89, 106, 114, 174, 224, 320 (fn.), 356 - 358

Stapledon, Olaf, 119 - 120, 310

*Stargate* (TV Franchise), 18, 216, 272

*Star Maker* (Book), 310

*Starship Troopers* (Film), 348

*Star Trek* (Film 2009), 75

*Star Trek: Deep Space Nine* (TV Series), 216, 325

*Star Trek: The Original Series* (TV Series), i, 47, 49, 128, 356, 363, 365, 368

*Star Trek: The Next Generation* (TV series), 26, 140, 188, 216, 327, 363

*Star Trek: Voyager* (TV Series), 26, 283, 327

*Star Wars, Episode 3 - Revenge of the Sith* (Film), 38 - 40

*Star Wars, Episode 4 – A New Hope* (Film), 25, 27, 30 – 37, 39, 44 – 45, 46 – 47, 122, 127, 296, 313, 357

*Star Wars, Episode 5 – The Empire Strikes Back* (Film), 45, 308

*Star Wars; Episode 6 – Return of the Jedi* (Film), 32, 41 - 42

*Star Wars; Episode 7 – The Force Awakens* (Film), 25, 27 – 28, 30, 34

*State of Fear* (Book), 176

*State of Play* (Film), 154

Stebbins, Ranger Specialist John, 135

Steiger, Brad, 104 (fn.), 105

*The Stepford Wives* (Film – Original), 125 – 126, 139

Stephano, Joseph, 53

Stern, Marlow, 323 (fn.)

Sternbach, Rick, 325

Stevens, Leslie, 52 - 55

Stevens, Leslie Clark III, 52 - 53

Stewart, Lyle, 276 (fn.)

Stewart, Sophia, 115 - 116

Stone, Oliver, 85, 186, 359

Straczynski, J. Michael, 49, 52, 57, 63 – 64, 67 – 77, 118, 350

Strategic Defence Initiative (SDI), 41 – 42, 140

Streep, Meryl, 33 (fn.)

*Street Hawk* (TV Series), 189

Stross, Charles, 295

Strub, Phil, 221 (fn.)

Strugatsky, Arkady, 295

Strugatsky, Boris, 295

Styx (Band), 333

Sullivan, Erin, 280 (fn.), 293, 303, 309

Sullivan, Robert W., IV, 198 - 199

*Summer Magic* (Film), 13

*The Sum of All Fears* (Film), 154 - 156

*Super 8* (Film), 24

*Superman* (Comic Franchise), 196, 329 - 331

*Superman* (Film Franchise), 154, 220, 328 – 331, 344

*Super Mario Brothers* (Film), 194

*Supernatural* (TV Series), 189

*Surrogates* (Film), 13

*Survivors* (TV Series), 61, 172, 177

Sutin, Lawrence, 104 (fn.), 107 (fn.)

The Svalbard Global Seed Vault, 181

Swan, Frances, 104

Swann, Ingo, 351

Swastika, 31, 169, 263 – 266, 287 – 288, 319, 330

Swerdlow, Stewart, 47

*Syriana* (Film), 155 - 156

*Taking Lives* (Film), 154

Talbott, David, 254 - 255

Tallman, Patricia, 69

Tamm, Mary, 284

Tartikoff, Brandon, 169

Tate, Sharon, 55

Tavistock Institute, the, 47 (fn.), 54, 67, 138, 161 – 162, 166 – 167, 236 – 237, 357

*Taxi* (TV Series), 88

Taylor, Brice, 6 – 7, 41

Taylor, David Chase, 215 (fn.)

Taylor, Ellis C., 318

“Team B”, 162 - 163

Technology, Entertainment, and Design (TED), 143 – 144, 305

Teller, Edward, 41

Temple of Astarte, 262

Temple of Heliopolis, 282

Temple of Moloch, 261

Temple of Saturn, 258 - 259

Temple of Set, 88 (fn.)

Temple of Solomon, 277 - 278

Tenet, George, 156

Tenn, William, 49

Tepper, Sheri T., 310

*The Terminal Man* (Book), 176

*The Terminator* (Film), 115 – 116, 129, 164, 344

*Terminator 2: Judgement Day* (aka T2) (Film), 344 - 345

*Terrahawks* (TV Series), 327

*Terror on the Tube: Behind the Veil of 7/7* (Book), 230

Terzian, Yervant, 41 (fn.)

Tesseract (Conceptual), 323 – 324, 326, 328

Tesseract (Band), 333

*That Hideous Strength* (Book), 295 - 296

Thelema, 249, 267

*Thelma & Louise* (Film), 126, 156

*Them!* (Film), 163

Theosophical Society, 31, 265 - 267, 295 - 296, 338, 354 - 356

*They Live* (Film), iii, 81 - 83

Thinnes, Roy, 186

*The Thin Red Line* (Film), 154

*The Thirteenth Floor* (Film), 113

*The Three Musketeers* (Film), 13

Thompson, Howard, 226 (fn.)

Thorne, Kip Stephen, 321 – 322, 324

Thornhill, Wallace, 254, 322 - 323

*Threads* (TV Drama), 168

*Three Kings* (Film), 155

Thule Society, 31, 265 - 266

Thurman, Judith, 33 (fn.)

*The Ticket That Exploded* (Book), 92

*Tigerland* (Film), 359

Timberlake, Justin Randall, 151

*The Time Traveller's Wife* (Film), 154

*Titan AE* (Film), 149

*Titanic* (Film), 343 - 344

Toffler, Alvin, 49  
 Tolkien, J.R.R., 296  
 Tome, Jim, 276 (fn.)  
*Tomorrowland* (Film), 154  
*Tomorrow Never Dies* (Film), 345  
*Tomorrow When the War Began* (Film), 164  
 Tool (Band), 333  
*Top Gun* (Film), 136, 157  
*Top Gun 2* (Proposed Film), 157  
*Torchwood* (TV Series), 139, 239, 241 - 243  
*Total Recall* (Film), 102  
 Touchstone Pictures, 2, 13 - 14, 136, 157  
 Towne, Robert, 155  
*Traffic* (Film), 347  
*Transformers* (Film Series), 24 - 25, 136, 327  
 Transhumanism, 26 - 27, 113, 120, 124, 144, 150, 220, 289, 291 - 292, 299, 327- 328, 346, 348  
*The Transmigration of Timothy Archer* (Book), 103  
 Trimborn, Jürgen, 33 - 34  
*Triumph of the Will* (Film), 32  
*Tron* (Film), 13, 26  
*Tron Legacy* (Film), 26  
*Trouble on Titan* (Book), 294  
 Troughton, Patrick, 285  
 Troyer, Warner, 60  
*True Blood* (TV Series), 119  
*True Detective* (TV series), 327  
*True Romance* (Film), 156  
*The Truman Show* (Film), 52, 86 - 87  
 Trumbull, Douglas, 313 - 314, 318 - 319  
 Turchuk, Julia, 351  
 Turing, Alan, 128  
 Turner, James, 320  
*The Twilight Zone* (TV Series 1950s), 49 - 52  
*The Twilight Zone* (TV Series 1980s), 52  
*The Twilight Zone* (TV Series 2000s), 52  
 Twining, James, 266  
*Twin Peaks* (TV series), 58  
*Twin Peaks: Fire Walk With Me* (Film), 334  
 Twyman, Tracy R., 271 - 272 (fn.), 274, 284, 338 - 339  
 Tykwer, Tom, 117  
 Tyson, Neil deGrasse, 212 (fn.), 301  
 U2 (Band), 332  
*UFOs: It Has Begun* (TV Documentary), 51  
*UFOs: Past, Present and Future* (TV Documentary), 52  
 Underhill, Dr Stephen, 209  
 Underwriters Laboratories, 212 - 213  
*The Unexplained* (TV Documentary), 52  
 United Nations, 23, 152, 228, 233 - 234, 306 - 307, 310 - 311, 356  
 United Nations Declaration of Human Rights, 311

United Nations Refugee Agency (UNHCR), 152 - 153  
 United Nations Security Council, 152, 311  
 Universal Studios, 55, 82  
*Unternehmen Stardust* (Book), 295  
 U.S. Military, i, 2 – 3, 6, 9, 25, 42 – 44, 46 - 47, 50, 52, 54, 56, 69, 76, 85, 88 (fn.), 89, 91, 94, 96 - 97, 106, 126, 134 - 136, 147, 151, 154 – 155, 157, 174, 182, 188, 190, 193, 209, 216, 218 – 219, 221, 223, 356, 357 (fn.)  
 V (TV Miniseries), 169 - 171  
*V: The Final Battle* (TV Miniseries), 170  
 Valenti, Jack, 55  
*Valérian and Laureline* (Comic-Series), 297  
*VALIS* (Book), 103 – 105, 111 - 112  
*Valley of Pretenders* (Book), 294  
 Vankin, Jonathon, 187  
 Veevers, Wally, 313 - 314  
 Velikovskiy, Immanuel, 254, 257 – 258, 303 - 304  
 Ventura, Jesse, 43 (fn.), 180  
 Verhoeven, Paul, 348  
 Verne, Jules, 294  
 Verrey, David, 234  
*V for Vendetta* (Film), 117  
*V for Vendetta* (Graphic Novel), 117  
 Vickers, Geoffrey, 357  
 Vickery, James, 84  
 Vinge, Joan-D., 295  
 Vinge, Vernor, 310  
 Vitale, Joe, 107 (fn.), 108  
*Victory through Air Power* (Film), 2,  
 The Void (Band), 333  
 Voight, Jon, 157  
 Voight-Kampff / Voight-Kampf, 127 - 128  
 Vollmer, Joan, 99 - 102  
 Voltaire, Jeannot et Colin, 294  
 Vonnegut, Jr, Kurt, 295  
 Vrill, 31, 265 - 266  
 The Wachowskis, 114 – 120  
 Waco Massacre, 147, 186  
*The Walk* (Film), 201 – 202, 215  
*The Walking Dead* (TV Series), 172  
 Walkow, Gary, 102  
 Wallace, Henry, i, 279  
 Mike, Wallace, 50 - 51  
 Walters, Hugh, 295  
*Wanted* (Film), 153  
 Ward, J.S., 260  
 Ward, Michael, 295 - 296  
*The War Game* (TV Drama), 168  
*War Horse* (Film), 14  
 War in Iraq (post-9/11), 71, 190 – 191, 218 – 219, 228, 233 - 235  
 Warner Bros., 62, 67, 115, 127, 359  
 Warner, Scott, 30

Warnke, Mike, 261 (fn.)  
*War of the Worlds* (radio), iii, 53, 167, 178, 185  
*War of the Worlds* (Film – 1953), 128  
 Warrick, Patricia S., 106  
 Washington, Denzel, 155 - 156  
 Wasserman, James, 93  
 Wasserman, Les, 55  
 Watkins, Gwynne, 323 (fn.)  
 Watkins, Jade, 156 (fn.)  
 Watkins, Leslie, 178 - 181  
 Watson, P.J., 138 (fn.)  
 Watson, Steve, 131  
 Watts, Alan, 187  
 Wayne, John, 5  
 Wayne, Lil, 333  
*Weapons of Mass Destruction*, 72, 228, 233 - 234  
 Webster, William Hedgecock, 4  
*We can remember it for You Wholesale* (Novella), 102  
 Weidner, Jay, 130 – 131, 271, 296 – 297, 315  
 Weinbaum, Stanley G., 294  
 Weintraub, Jerry, 152  
 Weir, Andy, 148  
 Weir, Bob, 90  
 Weishaupt, Adam, 262  
 Welch, Raquel, 151  
 Welles, Orson, iii, 53, 167, 178, 180  
 Wells, H.G., 138, 183, 311 – 312, 358  
 Westfield, Dusty, 213 - 215  
*Westworld* (Film), 176  
 Wenders, Wim, 129  
 Whalen, John, 187  
 Wheeler, Cisco, 4 (fn.), 7, 234 (fn.)  
 Whelton, Clark, 303  
*When the Wind Blows* (Book/Film), 165 - 167  
*Where Did the Towers Go?* (Book), 131, 185, 191 – 192, 204 – 207, 211  
 White, Abbey, 118  
 White, Carol, 89 (fn.)  
 White, Mack, 80 - 81  
 White, Paul, 35  
*White Wilderness* (Film), 15  
 Whitney, John Hay, 355 - 356  
*Who Framed Roger Rabbit* (Film), 14, 209  
 Wiesel, Elie, 152, 167  
*Wild Palms* (TV Series), 85  
 Wiligut, Karl Maria, 264 - 265  
 Will-I-Am, 333  
 Williams, Rebecca, 242 (fn.)  
 Williams, Robert, 93 - 94  
 Williams, Sean, 295  
 Williams, Whitney, 152  
 Williamson, Laura, 237 (fn.)

Willis, Bruce, 154  
 Wills, David S, 93 (fn.)  
 Wilson, Donald, 245  
 Wilson, Robert Anton, 21, 92 – 93, 114  
 Wilson, Woodrow, 151  
 Winslet, Kate, 87  
 Wise, Robert, 175  
*The Wizard of Oz* (Book/Film), 7, 18, 248 - 249  
 Wolf, Naomi R., 221 - 222  
 Wolfe, Tom, 90 (fn.)  
 Wolfowitz, Paul, 162  
 Wollheim, Donald A., 294  
 Wonder, Stevie, 333  
 Wood, Dr Judy, 131, 185, 191 – 193, 204 – 207, 211 - 213  
 Woodward, Bob, 218  
 World Bank, 153  
*World of Ptavvs* (Book), 295  
*World War Z* (Film), 154  
*World without End* (Film), 163  
 Wright Brothers, 151  
 Wright, Martine, 237  
 Wrigley, Nick, 12 (fn.)  
 Wylie, Dirk, 294  
 Wyman, George, 129  
 Xerox-PARC, 18  
*The X Files* (TV series), 140, 186 – 190, 195, 222 – 225, 353  
*The X-Files: Fight the Future* (Film), 187 - 188  
*The X Men* (Film Series), 331  
 Yates, Andrea, 147  
*The Year of the Sex Olympics* (TV Series), 85  
 Young, Bringham, 151, 210  
 Young, Mary Sean, 130 - 131  
 Zabel, Bryce, 75 - 76  
 Zakarin, Jordan, 82 - 83  
*Z-Cars* (TV Series), 134  
 Zemeckis, Robert, 201 – 202, 208 – 210, 215, 322  
*Zero Dark Thirty* (Film), 156  
 Zimmer, Esther Miriam, 174  
 Zimmerman, Herman, 325  
 Zinn, Howard, 150  
 Zwerin, Mike, 316