

“What might not be so apparent though, is the symbolism moving out of frame when panning right. This is what’s been hidden for 75 years, like Kubrick’s hidden with his camera - working Tesla technology. Light bulbs symbolism for the high voltage/high frequency electricity used.”

- From Hollywood Sign Language: Hidden Messages in Popular Movies



Hollywood Sign Language: Hidden Messages in Popular Movies

A riddle, wrapped in a mystery, inside an enigma. What silver screen directors like Spielberg, Tarantino, Stanley Kubrick and Ridley Scott are telling us without telling us. Reading between the lines of subliminal imagery.

Jason Nealon, M.D.

CONTENTS

[JFK/JFK Jr.](#)

[Freemasonry](#)

[Dinosaurs](#)

[9/11](#)

[Philadelphia Experiment](#)

[Apollo Program](#)

[Black Triangles & Antarctica](#)

[Lunar Bases](#)

[Secret Societies](#)

[Stargates](#)

[The Great Genius](#)

[*The Shining Manager's Office*](#)

[Roswell](#)

[Rothschild](#)

[Lolita Express](#)

[Monoliths & The Sphinx](#)

[Stephen Hawking](#)

[Organic Computers](#)

[Lolita Express Part II](#)

[The Cabal](#)

[Black Swans](#)

[Majestic 12](#)

[Georgia Guidestones](#)

[Revelations](#)

[About the Author](#)

To the Morlocks.

“Don’t get attached to anything you can’t walk out on in 30 seconds if you feel the heat around the corner.” - *Heat*

Movie Analysis – *The Shining* – Part 1

It's been a while since I've posted. If you've read the updated "What I'm Up To" section, you'll know I had some data loss. That's a gentle way of putting it. Since I believe there's a coordinated effort to prevent the sharing of this work.

In this preface I want to explain why you're getting this article instead of [Part 2 on China's Earthquake Machine]. The short answer is: I'm using this as a way to "get back in the swing of things".

The longer answer is - it's not easy to do what I'm doing here. Like the analogy of a duck gliding across the surface, but who's paddling furiously underwater, the laid back "voice" of my writing style may also be concealing intense effort and mental concentration

And that's what I'm getting at (in part) when I say 'coordinated effort to prevent this work'. Or as summed up so eloquently by Samuel Jackson in *Pulp Fiction* – attempts at breaking my concentration. Another big part, obviously, is no funding. There's more, but I'll refrain from further comment in order to minimize problems. (Click the image for video):



Since this article is about *The Shining* though, here's another scene talking about broken concentration. Fun fact - this monologue was written by Kubrick and doesn't appear in the novel. Neither does the maze which we'll examine later. This is also the scene with the materializing/dematerializing chair in the background. (Could this be Kubrick dropping hints here? This image also links to video):



Another fun fact tying these two movies together. Harvey Keitel, AKA "The Wolf" from *Pulp Fiction*, was originally cast to play Dr. Ziegler before Sydney Pollack took over the role, but had to exit the production for whatever reason.



Anyways, we will return to earthquakes. It's just if you remember [back to Part 1], I gave a little insight into my working style of sitting on highly foreign information for a bit before sharing. I was only doing so there because of the importance, and how it concerned everyone.

There were a whole bunch of things on the tip of my proverbial tongue I was going to say. Now, I'm forced to reconstruct that mindset of nearly 3 months ago. And without any data clues from my computer to help with the task.

The good news is: I've been studying *Eyes Wide Shut* and other Kubrick movies for over a year now. So, there's a backlog of material that needs to be reported on. It's just finding a way to do it where the continuity won't be a mess.

I must have a guardian angel or two though, because this image from *The Shining* fits perfectly with, and reinforces the symbolism of “cover ups” or intentional obfuscation we were looking at in *Eyes Wide Shut*:



So, what’s this “cover up” all about then? I keep repeating how Kubrick’s symbolism is multi-purpose. This might be one of the best examples though, since it involves several things already covered, but also a new aspect we’ll explore now.

The first is the 16 subliminal audio cues brought up in [Part 7 of *EWS*]. The second goes all the way back to my very first foray into decoding movies, [“A Peek Into the Symbolism of *Snake Eyes* and *The Shining*”]. And the third was very briefly mentioned in [Part 6] with the Kennedy assassination.

Although, here I think Kubrick is actually conveying information about JFK Jr. (By necessity I’ll be linking to lots of video in order for people to hear these subliminal audio cues for themselves. So, you may want to click on images even if not stated).

Now, where is this JFK stuff coming from you ask? These were a few of the images I shared from Kubrick’s *Barry Lyndon* in Part 6:



The shooters on a grassy knoll symbolism, and a vehicle that could stand in for the convertible [Lincoln SS-X-100] should be obvious.

As far as *The Shining* goes, the following image gets analyzed in the documentary film *Room 237* with mention of how the actor resembles JFK:



I think everyone can agree that's probably a fairly accurate interpretation. Or at least one of them. I had stretched that a little earlier, and proposed this actor may also simultaneously represent one of the

Podesta brothers which we'll get back to in a second. (This gentlemen also does a pretty far out there backwards talking trick when we look at the audio in a bit as well).

Before we get into deeper conspiracies like that, and analyzing the subliminal props on his desk and remainder of the office, I want to start building the case for the JFK interpretation right now. (They're all related and interconnected, it's just the explanations have to be done one at a time for maximum clarity).

Another one of the things already noted by Kubrick researchers, in addition to this actor's JFK resemblance, is the release date of *Eyes Wide Shut* on July 16th 1999 happens to coincide with the [30th anniversary of the Apollo 11 launch date] on July 16th 1969. (This date was intentionally chosen by Kubrick for *Eyes Wide Shut*).

Tying in with Kubrick's multipurpose symbolism, what people might not also know about July 16th, 1999 is that was the same day [John F. Kennedy Jr. was killed in a plane accident] over the Atlantic Ocean. The official investigation lists the cause of the crash as "pilot error due to spatial disorientation". This is another place I think we can all agree, whether true or not, the wording just sounds suspicious.

Here's a few more images from very early on in *The Shining* that build on the American flag symbolism seen above, and lend evidence to the theory of American politics being discussed covertly.



Just to comment on these very quickly. Wendy's dress was remarked on previously in comparison to *Alice in Wonderland*, but we also see generous use of the colors red, white, and blue.

The first image is also clearly intimating at books almost falling over, or needing to be "propped up". Red, white and blue "propaganda" in other words. Which is then reinforced with the camera strategically placed in front of Danny, and more symbolism of "America's pastime" with the baseball seen behind him.

Wendy is reading *Catcher in the Rye* which should come as no surprise when discussing presidential assassinations such as JFK and JFK Jr. That book has a [long history in pop culture] associated with both John Lennon's murder, and Hinckley's attempt on Reagan. (The [1997 movie *Conspiracy Theory*] also features it as a plot device).



We'll come back to *Forrest Gump* later because there's several things worth noting. For now, the Washington Monument is important because the "obstruction" or "cover-up" symbolism we saw earlier in *The Shining* I feel is meant to convey Washington, D.C.

This idea of "Washington" is also reinforced with a few other clues along with the first subliminal audio marker which says the word "Washington" itself when played backwards.



Note the "Pentagon" design on the floor. And when Jack first arrives to the Overlook Hotel, Kubrick creates an illusion with the camera of "going up a hill". Which is again subliminally reinforced with imagery of "big hills" or mountains - Capitol Hill. (There's also many more hints in the manager's office).

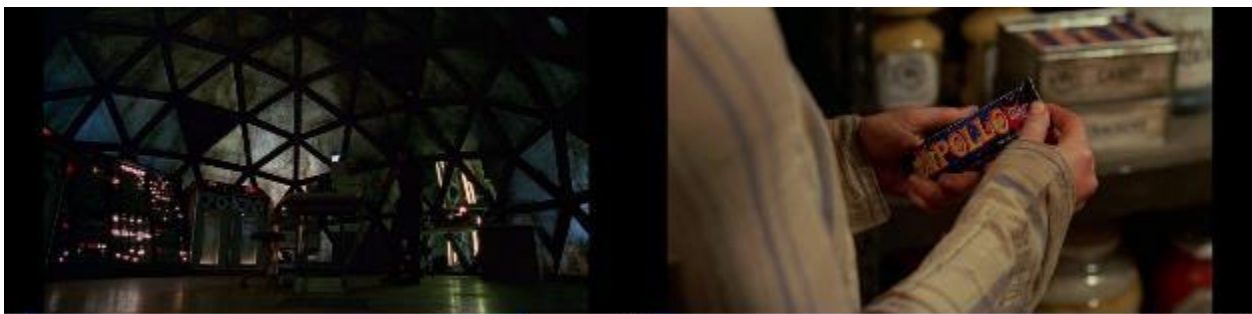
Click the image below to hear the first subliminal audio track. Some of the other markers need to be sped up or slowed down. However, this one is easily audible played only in reverse.



You can also see contrasted with the “uphill” illusion featured above, here we’re given the opposite impression of “downhill”. I commented briefly in [Part 8] this could be a reference to structures on the Moon built downwards. Which is reinforced with an actress coming down stairs as well as the arrangement of photographs on the wall. (This will come up again).

To round out some more of the moon symbolism though. We have a plant or stand in for “little green men” examined [thoroughly in *Eyes Wide Shut*]. Luggage “on its way up” indicating space travel. With a black and white sign “in front”, or covering the real happenings behind it (Apollo black & white footage).

There’s a crystalline pattern on the Scottish rug (Masons and their 33rd degree rite). Possibly referring to the architecture of these downward structures or domes looked at in *Lost* below. (Could also double for “crystal skull” symbolism since the prop hangs directly behind the heads of two actors).



And lastly, the hexagonal shape noted in several other Kubrick films, especially *2001: A Space Odyssey* with an educated guess this meant discussion of “viruses”. (Possibly invisible and “infecting” the mind I’ll speculate on with the 4th subliminal audio track).



Finishing up commentary on the “propaganda” stills though. Next we see Wendy on the phone talking about, “getting the job”. Not hard to guess what “job” is being alluded to when looking at the other symbolism. Something involving black and white images on television screens.

Going out on a limb here guessing Kubrick was hired by Washington to create the Apollo films? Strong possibility, considering he’s spelled out the letter A with the books surrounding the TV.



Then we have Danny with eyes shut in front of more red, white and blue propaganda on the wall in the shape of an A. This “eyes shut” signaling was something Kubrick used previously in *2001: A Space Odyssey*, with an actor discussing cover stories of viruses in space and monoliths in the background.

Finally, we have very obvious facial gesturing, or non-verbal communication. Haven't figured that one out yet. So, feel free chiming in. It does occur in conjunction with the 13th subliminal audio marker, but I've only made it through 6 of the 16 so far.

It would be very hard to argue American politics isn't on the table for discussion seeing and hearing all this. (We still need to get back to the manager's office, and I think we'll do that shortly when working through the hidden audio markers). With that established though, I want to try to dig more into what I interpreted as material dealing with JFK.

Mentioned already were coincidences or synchronicities with dates, as well as actor resemblances. But let's go back to the scene with the symbolic "cover-up" since it features our 6th subliminal audio cue.



Dialogue is pertinent in this scene looking for clues regarding JFK/Jr. So, video is linked with the image above. And in fact there's talk of, "What time does your plane leave?" Which could relate to the fatal accident in question. I would also propose the way the furniture is arranged is not hard to imagine as the layout of an aircraft, with Jack sitting in the cockpit seats or forward cabin. (Stretching again I know, but the two triangles of the floor pattern could be seen as the wings of an airplane.)

He's also reading a magazine with JFK Jr. being known for publishing the magazine *George*. It's actually a *Playgirl* magazine which I interpreted previously from a sexual perversion/blackmail angle with the Podesta brothers. I also analyzed the crosses in the wood paneling from the perspective of Catholic Church sex scandals, but could also signify the Kennedy family as JFK was the first Roman Catholic president (when mainstream America was still anti-Catholic).

Of course there's a big wheel associated with children, and differences in height between actors examined with pedophilia. However, from the Kennedy angle this could just imply a "Junior". JFK Jr. might also be most well-known among the general public for the iconic photo [saluting his father when he was only 3 years old].

The time stamp of this scene could be significant since it takes place around the 19:50-59 mark which is when Eisenhower was president, and famously warned of the dangers of a Military Industrial Complex. And who many suspect were behind JFK's murder (and now Jr.).

[The 22nd Amendment] limiting a president to 2 terms was also passed while Eisenhower was in office. Making you wonder if the MIC was "gimping" anyone who could be a threat to their power so they wouldn't have to resort to assassinating them.

Getting back to audio there's dialogue involving "goodbyes" being given. And for the superstitious, the jersey number of the actress in the background is 13. Lastly of course, our subliminal audio marker:



Now, to my ear this sounds like, "the ocean". Which could relate back to JFK's fatal "accident" over the Atlantic. In association with pedophilia though, ocean may be referencing [Jeffery Epstein's private island and the Lolita express scandal].

Ocean might also refer to USO's or Unidentified Submerged Objects. There is a plant again in the background. Additionally, a glowing green light can be seen on the left, possibly having to do with [deep sea animals and phosphorescence].

Not to mention we have a whole lot of "boxes". I have to admit, I've been a little coy with this sequence. In fairness though, I did give the reasoning in that it was stuff already covered. But the first half of this scene also involves a "cover-up".



And there we also see “boxes”. I’ll give a full rundown momentarily, but my hope is the boxes aren’t meant to imply “boxing”, or any attempts to “fight” with aliens wherever they may be.

USO’s are a topic we just haven’t gotten around to yet. We may do so when rounding up the stragglers from the party sequence of *Eyes Wide Shut*. But I do feel they’re being discussed in Kubrick’s films and others such as *Snake Eyes*:



Finishing up commentary on “the ocean” subliminal cue though. For those interested in how I got the audio to sound like that. Basically, far too long was spent on trial and error. Speeding up/slowing down,

until something intelligible could be heard. So, I'm completely open to someone who can make it sound differently. (As my method tends to result in wanting to throw your headphones across the room.)

The exact speed at which you're hearing is 33% of original, played in reverse obviously. We could speculate why this number over others. And I think we will to break up the monotony. So, let's go down a little rabbit hole regarding eagle symbolism.



Many are aware 33 is associated with Freemasonry, and the 33rd degree Scottish Rite. Also, mentioned briefly [in Part 5] was the fact many astronauts have a Masonic background.

What many might not be aware of (I wasn't until driving past a local Masonic lodge) is the [two-headed eagle is also associated with Masonry]. And spotting this symbol on the outside of their building was fortuitous, or a synchronicity if you will, because there's a section late in *Eyes Wide Shut* with mailboxes and eagles everywhere.



And when I say there's mailboxes everywhere, I mean everywhere because this isn't even all of them. (Only one is a repeat in order to get the upside-down Miller Lite can in frame, not just the same mailboxes seen from different angles.) However, one of the mailboxes stands out in this slow paced "chase" sequence.

It's the one marked with graffiti that could be read as "baby", and what's also interesting is the same mailbox appears in two other key sequences we briefly mentioned might be referring to aliens. And hey, look. Not just my initials on a fridge, but my entire name on a Hotel - Jason!



(Actually, I don't know what the entire word says. And I haven't found a different angle to confirm/deny. So, until proven otherwise its Jason in my mind).

Anyways, back to serious business of eagles and Freemasonry. Now, you may be asking yourself *why* Kubrick is bombarding us with eagles. Not just in *Eyes Wide Shut*, but as seen below in *The Shining*?



Well, that's the question I was asking myself at least. So, I hope that makes me somewhat normal if we're on the same wavelength. And to be honest, it was almost totally stumping me until driving past the local Masonic lodge as mentioned. Because with just one eagle we could see how it might mean Apollo 11 or the NSA. (It probably does imply those as well though).

But Kubrick is going out of his way here to include more than one eagle in these shots. (I'm counting the above frame where the eagle on Jack's shirt dissolves into the eagle on the Adler typewriter as 2 along with the almost comical amount of mailboxes).

So, I think it's fair to say there's a strong possibility he's telling us something about Freemasonry. What that something is though I can only guess or try to interpret symbolism. Because as stated, I'm an "outsider" so to speak. [(Stay gold Ponyboy)].

Here you can see more Masonic imagery from Spielberg's *Raiders of the Lost Ark*. And we started scratching the surface of his connections to Kubrick in [Parts 5 and 7]. (Pretty sure that's a phoenix, not an eagle though).

But for people who don't know the [relationship between Masons and Shriners] (like me until Googling): Before a man can become a Shriner, he must become a Freemason. All Shriners are Freemasons, but not all Freemasons become Shriners.



Anyways, the symbolism seems to be there. But as stated what does it mean? And I'll go ahead and hazard a guess since I haven't been shy about far out there interpretations. I'll also emphasize the word hazard, as this can be a touchy subject for some. And I'm completely open to having my mind changed if someone wants to invite me into the "clubhouse" or show me some "secret handshakes".

But I think it has to do with one of the above frames we just looked at, and some Nazi images covered briefly in Part 4:





Though these screens are from *Eyes Wide Shut* (and *2001*), we again see what appears to be Nazi gesturing and “Black Power” symbolism being given on the down low by Danny in *The Shining*.

The Nazi salutes are even more obvious when watching the video as Wendy uses it multiple times. What’s also worrying is the symbolism behind her could be construed as a “White House” with a big official desk and diplomatic flags. (Click the image for video):



I know. You’re probably thinking, “What are you getting at Jason? Are you trying to imply Freemasons are Nazis?” So, give me chance to offer a larger explanation (without getting too far off track from *The Shining*) and reference a few other items.

Just talking about this stuff can rile people up, but what I’m proposing here is something more along the lines of a small group or “cabal”, [as talked about with Nostradamus material], who subscribe to a Nazi philosophy or [fascism] which is defined as: “radical authoritarianism, dictatorial power, and forcible suppression of opposition”.

And one of the ways this cabal has gone about implementing this was talked about previously with [“Operation Paperclip” in Part 5].



Another covert government project people should really familiarize themselves with, and relates to what I’m trying to get at above is the [“Cointelpro” program].

What happens with Cointelpro can most accurately be summed up as “camouflage”. In other words, this small group or cabal of Nazi’s dress themselves up, or disguise themselves as various different groups in order to instigate conflict or war - and profit from selling arms to both sides.

This was shown with the “racket” and “ping pong” symbolism in *Eyes Wide Shut*, *The Shining*, and elsewhere. “War is a racket”, famously said by retired US Marine Corp Major General and two-time Medal of Honor recipient [Smedley Butler] in 1935.



Nostradamus also comments on this use of Cointelpro in a quatrain about a billionaire who incites trouble in the Southern United States. Here’s part of the interpretation for Quatrain V-75:

“He will be involved with such organizations as the American Nazi Party and the Ku Klux Klan. The mayhem he likes to cause is more often to appear in the southern part of the country where such mayhem has been somewhat traditional.”

How do you think this person gets away with stuff like that? I’m guessing “camouflage”. Paying some gatherers at rally for Black Lives Matter or similar to take things too far and make them look bad. The people acting badly being funded by a rich white guy though – [*Black Robes, White Justice.*]

(An interesting rabbit hole to follow from here is [Tupac’s murder] where you can read about the [Jewish Defense League]. There’s some synchronicities since shortly before he was killed, there was a fight with Orlando “Baby Lane” Anderson, and Tupac supposedly asked him if he was from the South).



So, you’ll get trouble makers within groups that result in violent conflict like whites fighting blacks. Or on a larger scale with Americans fighting Russians. And as a continuation of that idea of “camouflage” - Nazi’s dressed up as Freemasons, or Scientologists, or Skull & Bones, or AA, or insert whatever Secret Society de jour.

The point being – whatever name they put on the groups they dress up as – it all leads back to this small cabal of Nazi’s, who we examined in [Part 6] most likely ultimately leads back to Rothschild or “daddy”. (The name Rothschild comes from Middle High German, rot ‘red’ + schilt ‘sign’, ‘shield’. Or in other words “the red sign”, and we had looked at some interesting red symbolism early on in *Eyes Wide Shut*).



Here's another picture of "daddy" from *A Clockwork Orange* along with monoliths, audio cues, and symbolism of money behind him. And a frame from our *EWS* chase sequence with what could be construed as a "government building" behind a Nazi (and yet another mailbox):



I have a strong feeling there's a hidden message among the signage here, but haven't quite cracked it yet. So, would love opinions. Possibly an anagram. And the graffiti on the Stop sign may be important as with the mailboxes above.

The Nazi symbolism in *A Clockwork Orange* hasn't been mentioned so far because it's so obvious. But, here you go. The only thing hidden maybe the scrambled phrase "Not My Home" seen on the projector.



Possibly alluding to Nazi propensity for invading others. As well as smuggling during Paperclip. And for continuation of far out speculation in [EWS Part 7] – Human origins as alien “sperm”. Earth not being our real “Home”, and the instinctual drive to leave.

I could even speculate farther than this. That dinosaurs didn’t just go “extinct”. They were murdered. By asteroid flinging aliens upset with the direction their offspring took. (This guy sort of looks like a T-Rex above with the goggles).

Really wish I could remember the source talking about identifying past impact locations because of the circular geographical features like the Sea of Japan. There’s the Gulf of Mexico obviously, but if the “seeding” went awry multiple times, or you needed to make sure a global species was eliminated...



This conversation from *Fight Club* is highly interesting if the word "city" is changed to "planet". Also, anyone think Brad Pitt looks like a T-Rex again here?

Could it be Kubrick took us back in history to apes in *2001: A Space Odyssey*, but his next film *A Clockwork Orange* journeyed even farther to the time of dinosaurs?



Those would be velociraptor type species under the “vellocet” sign. Pterodactyls with the triangular “wings” in the air. Brontosaurus eating leaves off trees in front. And then spiders/cockroaches on the ground. (There’s more on spiders later).

Of course you could then speculate from a religious angle, and wonder why Jesus was such a “weird guy” in relation to his peers (with his abilities/miracles). Possibly just being more “alien” than others. Jesus *Predator* anyone?



Remember who he was fighting in that movie? Military. I’ll let you decide if the setting was meant to imply The Moon/The Earth or both simultaneously.

Ingo Swann also talks about Los Angeles or “Hollyweird” being filled with aliens in *Penetration*. While true, I think he’s being sly to bypass CIA censorship, and omitting the rest of the statement about all cities being filled with aliens.

Swann worked with the CIA (actually considered the “father” of remote viewing), and knows what he can and can’t get away with (like Kubrick). And why some of the stories in his book might seem fictional, and told the way they are.

In other words there’s “encryption”, or reading between the lines required. Also, see *Men in Black* for more on aliens living among us. UFOs brought down by lightning is also featured there (we’ll look again shortly):



Going back to our crystalline structures on the Moon. Geometric patterns are also reported with psychedelic use. You know what's also reported with psychedelics? Contact with aliens. Are we just getting in touch with our inner alien when "tripping", producing highly arranged visual effects?

I mean, if you step back and view cities/skyscrapers pretty alien stuff. What's the Bible verse, "So God created man in His own image"? If we were "created" from seeding of the earth by aliens, makes sense our domiciles might resemble theirs.

Just built upwards instead of down – primitive antigravity tech – and back to our urge of escaping the confines of Earth. Buildings also spring into existence from our minds, with UFOs appearing to do the same.

Replace Ark with Moon Structures/Monoliths in the following dialogue from a Jacques Vallee look alike:



Despite having yet more Nazi's in *Raiders of the Lost Ark*, I'm not accusing anyone in particular of being a Nazi (here or elsewhere). Looking at more stills from that movie. There's UFOs brought down by lightning again, and our Valle character next to, not quite "little green men", however there is green in the background.



Vallee has certainly had run-ins with military intelligence (like Kubrick), seeing as how his work is widely published. You don't get a platform like that without being "vetted", especially researching UFOs. I'm also pretty sure he spent time at [SRI], but the extent of his involvement you'll have to ask him.

Anyways, you wanted an interpretation or a temporary one, there it is lol. Like I said, if someone has a better reason why we keep seeing Nazi gestures everywhere when they were supposedly "neutralized" in WW2 then I'm all ears.

And even though people are probably tired of hearing me repeat how Kubrick's symbolism is multi-purpose, I'll say it again this is probably only one of the things he's getting at.

These are not fantasies though, government projects like Paperclip and Cointel. So, it's not crazy for me to imagine the idea of Cointel "camouflage" scaled up to the highest levels of Masonry (or government) where the line might start getting blurred between Freemasonry and Nazi philosophy.

Whether this interpretation ends up being right or not, you can't say it's not entertaining yeah?



Maybe I used too many words, and *Forrest Gump* sums up it better about keeping your eye on the ball instead of who's holding the racket. Rather than paying attention to what the leaders are calling themselves (or look like), what they're asking us to do.



Anyways, back to our grind of “cover-ups” in *The Shining*. (Of course I joke, since there’s lots of juicy stuff to be found):



One thing intentionally left out of commentary for the frame on the right because it shows up again on the left, similar to the mailboxes mentioned above where one sticks out because of the graffiti, here we also have among our boxes one that stands out.

In case we’re not on the same wavelength as with the eagles, I see a package that could double as a “bomb”. I’m talking about the one wrapped in black tape near the column. And so this gets back to stuff already covered. I’ll provide a little evidence now, but for in depth discussion of 9/11 [Part 6 of *Eyes Wide Shut*] is worth checking out.

Detonation charge might be the better term rather than bomb. Because if we look at the patterning on the floor again connecting the “support beams” in our lobby, it almost resembles visually a “controlled demolition” – a repeating chain of collapse inward >> charge >> collapse inward >> charge. (Not to mention of course there’s a hotel “maintenance worker” who could plant such charges during odd hours. (A closer look at the floor pattern below):



Notice again as with our “downwards” built structures on the moon, we’re given that same camera illusion of things coming down. I believe all these floor patterns have meanings, and we’ll get to another one in a second in regards to Roswell. But what I’m also saying is this could take a while. I think our “airplane wings” and “pentagon” in the JFK analysis could apply to 9/11 as well.

Here’s a couple images from *The Shining* interpreted previously to deal with 9/11. This scene occurs at the exact midpoint of the movie where things sync up perfectly when played forwards and backwards simultaneously. A tipping point in other words:

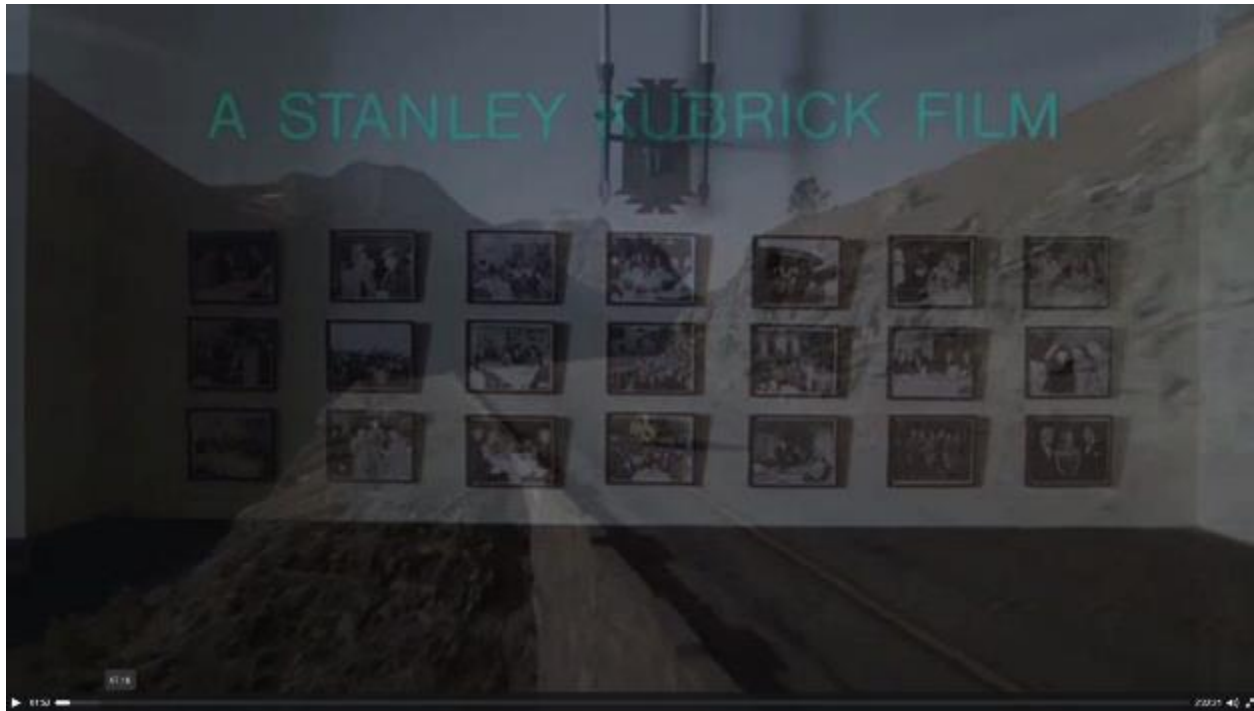




Not from *The Shining*, but remote control of the airliners often gets talked about with 9/11. The frame on the left is 1:16 into *WarGames*. Turned upside down like our Miller Lite logo, and reversed, we arrive at 9:11. Then obviously [*Back to the Future Predicts 9/11*] was linked to multiple times in Part 6. Worth noting are the release dates of these films (1983 and 1985) being very near to *The Shining* (1980). (I also find the imagery of a “gutted” vehicle interesting in addition to hints at military fatigues on Doc Brown).



We’ve looked at some pretty clear propaganda symbolism so far in regards to the Apollo program. Both here, and way back in Part 1 of *Eyes Wide Shut*. There I speculated the following image could be Kubrick taking credit for the hoaxed Moon landing films in an unconventional way. With symbolism reminiscent of how many children grew up with NASA photographs hanging on their walls.



I don't remember where I read it, but I heard the photographs from Apollo 11 were the best-selling of all time. And it wouldn't surprise me if true. Kubrick actually [started off as a still photographer] before getting into movies. It also makes sense in the context of this work featuring freeze-frames.

Steering the conversation towards propaganda and 9/11, this sequence in *The Shining* takes place at the 19:11 time-stamp. Makes you wonder if there's some subtext to the dialogue here about cannibalism in relation to 9/11.



The last thing that should at least be brought up to close out our discussion of airplanes, 9/11 and JFK Jr. People are probably wondering why JFK Jr. would need to be killed. The motivation behind 9/11 is pretty clear. War profiteering.

I think the only hint we have is Jack's dialogue in that scene of, "My son has discovered the games room." Now, that could mean a lot of things. Sexual games. War Games. Whatever he discovered it didn't end well. I'm way past thin ice here, so if there is an explanation in the imagery I'll leave it to someone else to find.

It's about time we got back to aliens, space and the Moon though. So, let's fully analyze that above frame concerning "cover-ups". The beginning of that sequence actually starts with this image at the 19:38 marker:



And I think it's important to go back this far because I feel what's being communicated with a few of these symbols stands out more when contrasted against the sky. So, obviously the chandeliers within the hotel take on flying saucer characteristics.

Then the doors to the radio or communication room which we'll examine shortly can be seen as "monoliths". No coincidence with the "sound" connection either in my opinion. (There's two monoliths which is pretty important to note, and covered extensively in [EWS Part 7]).

There's actually monoliths all over the hotel I'll document in a second, as well as speculate about the 19:38 time, but the images below from *Lost* tie in with the idea of flying saucers or aliens filling the skies, and top secret government facilities underneath mountains.



Those characters are named "The Others" if you're not aware. *Lost* also features plotlines with "abductions", and babies being stolen. As well as "lists" of people they're interested in. The frame on the right is from Season 1 Episode 14 titled "Special" – or backwards as we've been doing 411. (There's much more we'll get to.)

Here's a closer look at the exterior of the radio room (we'll look inside in a bit), and a few more images suggestive of monoliths. Hate to keep injecting myself into this narrative, but that's a "Dr. J" poster behind Wendy.



You might be starting to see why I mentioned Kubrick may have been put in "Director's Jail" following the release of this movie, and one of the reasons his creative output dropped significantly with only 2 releases over the next 20 years. (I'm betting *Full Metal Jacket* is as jammed packed as *Eyes Wide Shut* and *The Shining* when your opportunities get limited like that).

Anyways, we'll take a detailed look at each of these frames when they come up again, but I've circled a symbol near the manager's office that takes us back to our cover-up since it's very similar to the one we see on the ground there:



The placement of this symbol “underground”, or at the bottom of our frame, again conveys the interpretation of structures beneath the surface of the Moon. Not to mention another maintenance worker reinforcing this idea, or dare I say “digging” instead of mopping. The “hatch” from *Lost* was also underground if you’ll remember:



Worth mentioning also from *Lost* in conjunction with “space” is the episode in which Alvar Hanso was introduced. (Season 2 Episode 3, “Orientation”). Many people noted the [peculiarity of this name], and suspected an anagram or deeper meaning was in play.

Han Solo is not a bad guess considering its only two letters short of the complete spelling. I hadn’t seen anyone mention the other *Star Wars* references to Chewbacca and Princess Leia (Luke’s sister) though. So, now someone has. (I would also take this a bit deeper and ask why *Star Wars* is being referenced).



You can read a little about Darth Vader in [Part 1 of China's Earthquake Machine], however the subliminal imagery is so obvious in the following scene from *The Shining* I don't feel the need to put a comparison up:



So, the last thing super obvious on both exterior/interior view of our cover-up is the giant ladder in the shape of an A. Which we already suspected was meant to symbolize Apollo propaganda. Another giant ladder appears in the "Gold Room".



I would even go so far as to say this “Gold Room” is meant to imply the studio where the Apollo footage was filmed. You can see Wendy doing a little dance, and the [“Apollo Theater” in Harlem, New York] is the most famous performance venue associated with African American entertainers.

This “theater” concept is reinforced with plush red seating often associated with movie theaters. The color green is filling the entire background which could be interpreted as a “green screen” Kubrick may have used to achieve the effects in the Apollo films.

There’s also vacuum cleaners suggesting how the atmosphere was created [inside a chamber]. Lastly, film negative may be hinted at on the right with white monoliths instead of black (and what the cover-up was all about).

[Front Screen Projection technique] was discussed in Part 1, and involves the use of two-way mirrors in front of the camera angled at 45 degrees. And could explain in part the heavy use of mirror symbolism here and in *Eyes Wide Shut*.

Additionally, if the “Apollo Theater” was underground somewhere, this hallway could be seen as an “elevator” leading to it. Also, take note of the actor looking “behind him” in reference to Front/Rear Projection.



The above “Apollo Theater” sequence also contains some sinister talk about “insurance” we’ll cover later. As well as something being said about lighting with one of the two chandeliers being repaired. Possibly having to do with the infamous two light sources seen in Edgar Mitchell’s visor during Apollo 14.



Getting back to some of the not so obvious details in our cover-up analysis though. Well, one of the things is not so much a conspiracy, but does lead to some very interesting discussion. And this would be the ZZZ pattern we see at the top of our support columns when combined with the cot or mattress.



[*Doctor Sleep*] (2013) is Stephen King's sequel to *The Shining*. It was created after asking fans to vote in a poll what he should write next, and the plot follows Danny Torrance after he's all grown up.

Now, of course the interesting discussion would start with if/how Kubrick knew about this novel 30 years before its release. And from that "supernatural" jumping off point you can read more about a

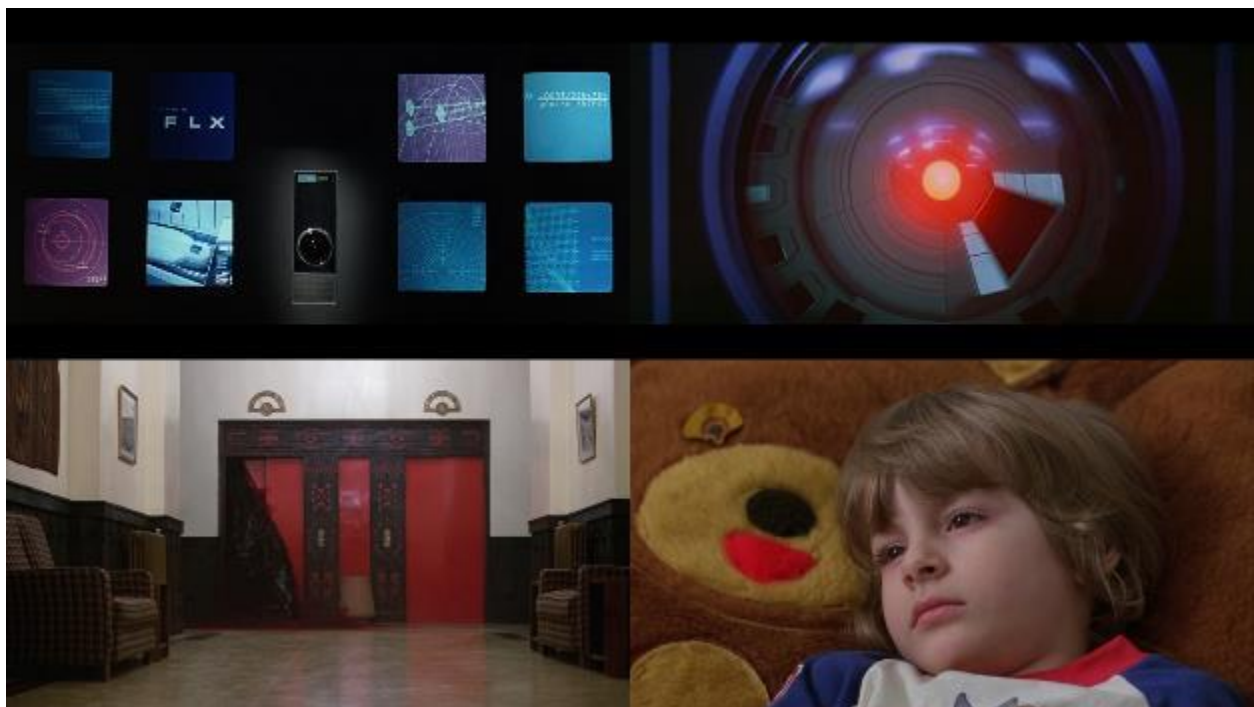
supposedly legendary middle of the night conversation between [Kubrick and Stephen King regarding the existence of God].

That would then be a good segue into another symbol next to the column where we see what could be a “cross” in the window. And then I guess if we tried real hard to “triangulate” our symbolism back to the cot, and a chandelier resembling a “crown”, we could potentially arrive at another cover-up involving assassinations. This time Dr. Martin Luther King, Jr.

The crown could obviously be used in association with Jesus, his crown of thorns and religion conspiracies. But for those familiar with the most recent MLK theory, the cot could be seen as a hospital bed. As a lawyer for the King family has [recently written a book] alleging MLK survived the shooting, and was killed at the hospital.

Cointelpro rears its ugly head here again though. Since there’s speculation it was heavily used in [tarnishing MLK’s reputation]. And even though I joked about triangulating to include another assassination, we did pretty firmly establish Washington as not only a visual, but audio symbol. And of course MLK is most famous for [“The Great March on Washington”].

So, there’s two more symbols appearing near the ladder. And both are going to take us down rabbit holes. One leads to HAL and *2001: A Space Odyssey*. The other “Project Rainbow”. Sounding like Morpheus here, you take the red pill...Maybe I should do a poll like Stephen King, which do want first?



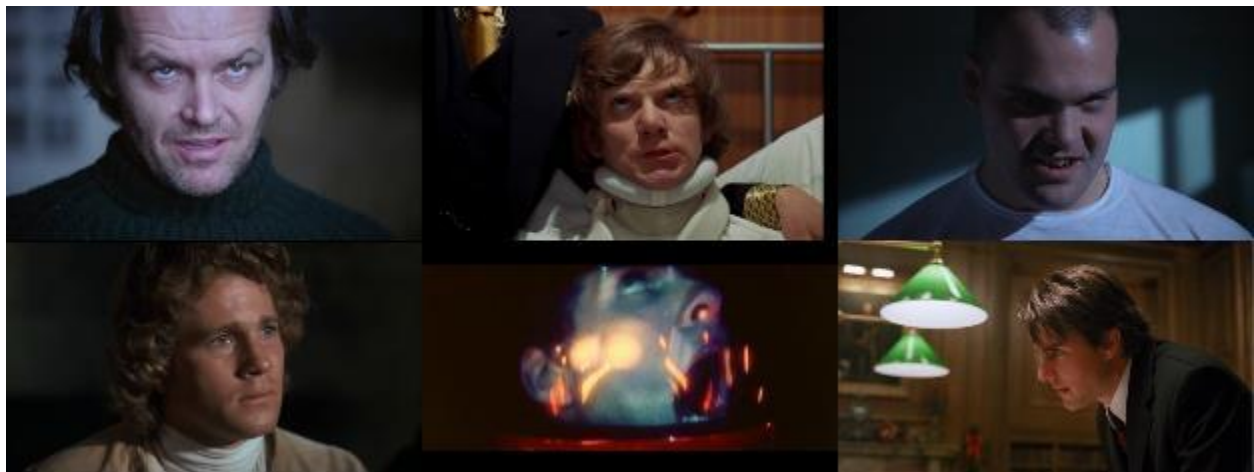
Let’s do rainbows. People can see the rainbows, yeah? The half circle under the ladder way above? And the elevators/bear’s eye? It’s under the “Apollo” ladder since that’s what’s being covered-up.

Anyways, there’s a bunch of stuff to clarify with monoliths I’m not looking forward to. And we already [covered rainbows a bit]. More than monoliths at least. And man oh man, at risk of sounding like a braggadocious rapper, do you see a “J” in the equations HAL is spitting out?

Oops, forgot about the 19:38 time. Didn't have much to say other than possibly leading back to Rothschild. But I guess that also ties in with Project Rainbow because someone's funding it. Anyways, if you look at a [timeline of rocket technology], 1938 is when the UK military starting researching solid-fuel rockets at Fort Halstead.

[Jack Parsons] is an interesting person to look into with regards to rocket science and solid-fuels. We could also do some conspiracy speculation comparing UK and Germany's rocket technology around that time. And how that technology managed to escape destruction for both sides if the same person was funding it.

On to rainbows though. So, we've been talking about cover-ups and conspiracies. Put in perspective though, Project Rainbow has to be the biggest (if I'm right). Because as far the other big one – aliens, most people have their own personal theory to explain it. But I bet if asked anything involving technology like teleportation, you'd be lucky to get a yes or a no. Most likely strange glares.



I totally understand the sentiment though. Because remembering back to my very [first Videocast] trying to explain an NDE, I prefaced the material talking about traveling "through space" instead of traveling "on the surface of space", like I believe the space shuttles we see are doing.

And I felt sheepish verbalizing it. Despite knowing it was correct. That's how deep the conditioning is for "outdated technology". It's fine to speculate about the unknown like aliens, but once you start speculating about the known you're a madman.

Well, show us they say if what you're claiming is true. Which is the leverage point, or whole reason for "cover-ups". We aren't shown. The truth at least. And I think the enormity of the teleportation cover-up is reflected in the following image:



So, we get back to the arrangement of photographs mentioned previously. You can see on the right we have photos going “up” into space in a very linear step-by-step manner. However, what’s smacking us in the face or being “covered-up”, is the fact photos can “jump” and travel from one location to another. (Video is linked).

A quick note about the “Kubrick Glare” seen above before getting too deep down this rabbit hole. I’m not just using it here for humorous effect. Since if it’s Kubrick symbolism, he’s probably conveying something. Fleshed out [in this article], the author writes:

“The Kubrick Glare has been called the “the heavy-browed look of insanity”. The actor is filmed with head tilted down, looking up, with a detached, mad look in their eye.”

Now, why does Kubrick keep showing us people going insane? But also “looking up”? My guess would be the same reason he keeps peppering us with hex symbolism. These people have gone mad for a reason. The invisible mind viruses “up” in space.

Which we’ll explore further with the 4th subliminal audio cue. For now though, I’ll re-post a Seth quote from *The Way Towards Health*:

“There are many, many species that man has not discovered, in all the categories of life — insects onward. There are multitudinous species of viruses and so forth that man has not encountered and recognized, and there are connections between viruses and other species of living matter that remain unknown.”

The underlining is Seth’s own emphasis. And this quote is actually a can of worms maybe I shouldn’t have brought up because insects will lead us down yet another rabbit hole with *Arachnophobia*, Stephen King’s *It*, and many other movies.

And I guess this fits in here though since I brought up Seth and “channeling” of aliens.



The reason I believe it has to do with channeling of aliens is because there's a television which obviously have channels/stations. Jack is also seen with eyes closed symbolism looked at previously, and hypnosis or deep meditation is often used to contact aliens.

Then to cross another floor pattern off our list, this one is reminiscent of images looked at in [Part 6 of *EWS*]. There we saw crystal skulls, and above we have lots of see-through glass or windows. Crystal is also often associated with chandeliers.



Onwards though to where rainbows end. OK. So, lots of pictures. These are just a few from *The Shining*, but we'll look at images and video from other Kubrick movies shortly.



Just some very quick commentary because we'll come back later. The rainbows next to the group photo in the first image suggests to me a "group scientific effort" similar to the [Manhattan Project]. (For the naysayers who think secrets as large as teleportation can't be kept).

I believe this project was also initiated around that same time – 1942 or so. And one of the reasons for why [Summer of '42] is on the TV, and seen other places like Danny's shirt:



And we see two rainbows because – teleportation – jumping from below ground bases up to the Moon/Space. The vehicles used are the “black triangles” seen in the 4th image. In addition to not appearing in the novel, this maze was constructed at a [ridiculous height of 13 feet] – to visually show them flying/hovering in the air.

However, first let's go back to grumpy Jack from the beginning. Because I want to give a reason for why he's so grouchy, like why people are going insane. But also because this entire sequence gives details about Project Rainbow.

Adding those statements together you might be able to guess – some early test subjects lost their minds. Some also allegedly became fused to objects. So, we'll also take a look at people having trouble getting out of chairs – like they're stuck to them. (Video is linked).



First off, I believe we have another clue with this scene taking place at the 43 minute mark. Which is when the [Philadelphia Experiment] (Project Rainbow) allegedly took place - late 1943.

Before digging in, the enormity of this cover-up was mentioned. So, probably even more so than the earthquake machine, this is going to be a difficult task. Because there's been over 75 years of disinformation put out by governments. Nobody's heard of an earthquake machine though so no need for messing with people's heads.

I'll identify symbolism I believe hints at true events. But keep in mind what I said about leverage points of "cover-ups" – we aren't shown. In other words, this is entirely psychic work. If I was an insider with "facts", well, I'd already be dead.

If I do hit the mark, or anyone else who's researched the topic, they'll be no confirmation (or denial) by Navy/Military Intelligence. It's wholly up to us to decide with the information presented. And I'm aware of this responsibility in what I'm saying here.

This is the frame that starts the sequence at 43 minutes:



Not hard to imagine as a Navy battleship or the USS *Eldridge*. The history behind the initial reporting of the story is something you'll probably want to look into. While the experiment allegedly took place in 1943, nothing was known until 1955 when a gentleman named Carlos Miguel Allende reported the following summarized [from Wikipedia]:

"Allende claimed to have witnessed a secret World War Two experiment at the Philadelphia Naval Shipyard where the destroyer escort USS *Eldridge* was rendered invisible, teleported to New York, teleported to another dimension where it encountered aliens, and teleported through time, resulting in the death of several sailors, some of whom were fused with the ship's hull."

At risk of introducing yet another rabbit hole in need of exploring before finishing this one. If this story is true (and I think it is), and we connect some dots with our Seth quote about insects. With ships

teleporting to dimensions with aliens, and teleporting back again. Not a stretch to imagine something might've hitched along for the ride.

And if New York is indeed the location for its return. Are there any unexplained insect borne diseases in that area? Lyme disease anyone? Lyme disease was [first diagnosed in Connecticut in 1975].

There's many conspiracy theories surrounding its origins with [some targeting it as an escapee] from the government research facility on Plum Island, which is off the coast of Long Island, New York. You can see Plum Island featured in *The Silence of the Lambs* below:



Not claiming that's a tick by the way in *The Shining*. I think it's intentionally multipurpose. And could also be seen as bull horns in relation to Taurus symbolism for when Nostradamus says a great earthquake will strike - when the Sun is in twenty degrees of Taurus (usually April 20th- May 20th).

Obviously, I can't give detailed facts of how portals are opened, or the consequences of doing so. I just know it's been talked/worried about for a while going back to occultists like Aleister Crowley, Jack Parsons and L. Ron Hubbard when attempting a [Babalon Working] in 1946.

We have looked at symbolism in regards to what many might term [another occult dabbler], and Nikola Tesla "coil" imagery. There was a big deal made about [research papers stolen] from his hotel room upon his death in 1943.



The side images are two different movies despite a similar color palette – *Raiders of the Lost Ark* and *Close Encounters of the 3rd Kind*. I would also note the rainbow shape on the toaster, and toasters also have coils. (There is an actual rainbow drawing on the wall though).

I've shown high frequency/high voltage signs before, and while not a part of our 43 minute section above, the below sequence could be warning of the "dangers" of teleporting – fusing with tables/objects (click for video):



The symbolism of the path Wendy takes with a “U-Turn” may have something to do with German “U-Boats”, and how this technology was originally intended to be used. And one of the reasons we see gratuitous Nazi symbolism shortly thereafter.

The pawn imagery on top of the chair is interesting to note. Possibly commentary on the poor soldiers subjected to this. If our “White House” symbolism holds up, it may also imply presidential puppetry.

I want to make a point about how Jack is brought “out of it” by Wendy’s touch. But we’ll need to venture farther than Wikipedia to the [actual letters sent by Carlos Allende] in 1955. There we find (in his trademark unusual capitalization and punctuation):

“However it is when also they ‘Get Stuck’ that they call it ‘HELL INCORPORATED’. The Man thusly stricken can Not Move of his own volition unless one or More of those who are within the field go & touch him, quickly, else he Freezes.”

Mentioned previously were the dangers of intentional misinformation. So, caution is advised if researching deeper into this area. We’ll come back to Wikipedia for two other items – a “greenish fog”, and “Jemi” or “Gemini”, but also mentioned in Allende’s letters themselves are disappearing hands, and naked time travelers.



Of course this is *Back to the Future* and *The Terminator*. Here are the quotes from Allende:

“If around or Near the Philadelphia Navy Yard you see a group of Sailors in the act of Putting their Hands upon a fellow or upon “thin air”, observe the Digits & appendages of the Stricken Man. If they seem to Waver, as tho within a Heat-Mirage, go quickly & Put YOUR Hands upon Him, For that Man is The Very Most Desperate of Men in The World.”

“Then, the Newest member of the crew Must approach the Spot, where he will find the “Frozen” Mans face or Bare skin, that is Not covered by usual uniform Clothing.”

Here’s the infamous materializing/dematerializing chair mentioned quite a bit. For those adamant of a random continuity error, there’s another example in the manager’s office.



Let me finish remarking on a few things with Allende and the 43 sequence, then we’ll take a closer look at the office. I would take note though of how dark it is in both these scenes, which I previously interpreted to imply “Black Projects” in *Eyes Wide Shut*. (Hard to tell without a comparison, so the other image of Wendy is from earlier in the same scene.)



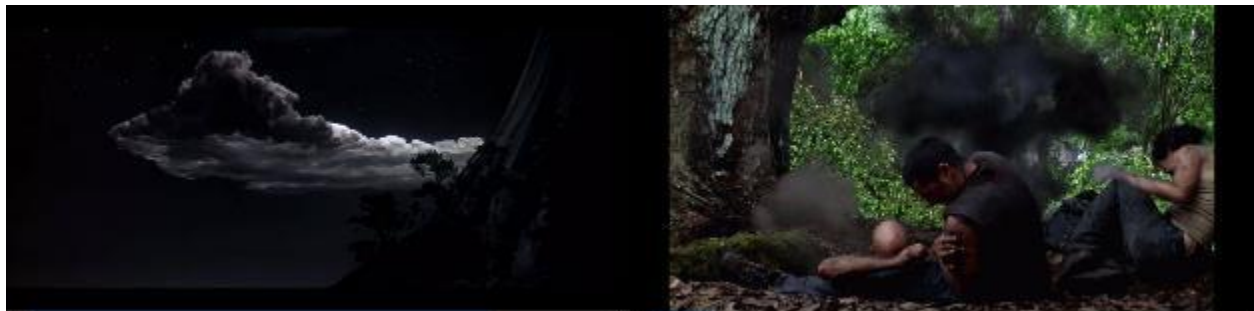
Now, I want to take a step back for a minute from grandiose sinister agendas, and get a little personal. Because people might be wondering what to do about “evil” with such resources at its disposal.

Well, it's pretty clear (to me at least) Kubrick sees the future. So, naturally you have to be curious if he knew about his own. I believe he did. Which is why Wendy is smoking a cigarette, the purple book at the end of the shelf matching the poster of his last movie, (also the *EWS* painting featuring a heart attack).

Yes, I realize I may potentially be stepping on toes of family members. However, I think he's included these for a reason. Possibly saying you don't really have much of a choice. People are going to be who they are, so maybe stop giving each other such a hard time about it.

Sure you may have control over some smaller stuff, but there's much we don't acknowledge or understand about time/space. And why he worked so hard and sacrificed to show us these things.

Anyways, back to Project Rainbow. So, we'll go ahead and get the green mist out the way because I really don't know much other than it's associated with teleportation. (It's on Wikipedia, but I can't attribute it to Allende). And we also have mysterious smoke monsters appearing in two popular works dealing with aliens, *Close Encounters of the Third Kind* and *Lost*:



The triangle shape of the *CE3K* smoke comes up again in *Wild, Wild West*. Stephen King has a book titled *The Mist* which may be able to tell you more (first published in 1980 – the same year Kubrick's *The Shining* was released). I feel King's *Under the Dome* does relate to [chemtrails], *Eyes Wide Shut* and the earthquake machine I was going to detail in Part 2. There's an airborne portion to the weapon if you believe Nostradamus (*Conversations with Nostradamus Vol. 1* pg. 239):

“Some extension of the device is carried in a plane and the plane must fly over the area where the earthquake is to be or at least fly over the area where the earthquake must be triggered, regardless of the area the earthquake ends up affecting. But that will not be the entire device. That will simply be like the point of the spear, just the operating part of it. The power behind the weapon and the science behind it will be based in a secret underground laboratory elsewhere.”



This is what I was hinting at with the grey curtains seen near Tom Cruise in the below image. Also, note the stained glass windows you might find in a place like the French Quarter of New Orleans which suffered one of the most devastating “weather” disasters in recent history. ([Weather warfare] implied by the quotes). I believe China’s [FAST “telescope”] is the underground portion Nostradamus speaks of.



The “metal tins” are interesting in association with chemtrails (and “radio” telescopes). Attention was drawn to the foot compared to *Misery*, but the shape could also be seen as the state of California when reversed.

California being the victim of [severe droughts], and a best guess for Nostradamus’ earthquake prediction: “the great theater full up will be ruined”, theater = Hollywood. Anyone else wondering if Kubrick might’ve been giving these Nostradamus interpretations? Probably paranoia. In any case, he’s assuredly on the same level at least. (And still talked about in 400 years as well).

Another thing piquing my interest about Kubrick though, are his methods for acquiring this knowledge. No doubt what we have here is “weapons grade” visions of the future. Makes you wonder if he made friends in the intelligence community while producing the Apollo films.

Specifically, remote viewers like Ingo Swann discussed previously. I mention Swann in particular because of the New York connection, along with a few things I might have decoded in his book *Penetration*. Again, paranoia most likely, but I think I've earned a few flights of fancy.

Anyways, below is the same bathroom scene from another angle, and we either have a different painting or a different foot (and trident symbolism that also only appears from this angle). We need to move on though, because I keep opening these portals or rabbit holes and we may never escape from one.



So, back to Allende and "Jemi", or "Gemini" symbolism. Now, here I'd warn extreme caution with disinformation. Because we know for sure the [Office of Naval Research] is involved, since that's where the name "Jemi" supposedly originated. (Many times we don't know when military is involved).

They have a story of how "Jemi" came about. But it differs from Allende himself. Naval Research claims there's also a Mr. A and a Mr. B., which Allende [denies in a letter to his parents]:

"...and so this book I helped to write (alone by myself with no 'Mr. A or Mr. B.'...)

Not even going to try and figure out what's going on here. Wanted to comment since it's on the Wikipedia page for the Philadelphia Experiment. Another reason is, there's obvious "Gemini" symbolism in *The Shining*, not to mention references to [Saturn V rockets] (and their predecessors C-1 to C-4):



For those not aware, Gemini is represented by the [twins Castor and Pollux] in astrology. (There's two characters to be found in the movie *Face Off* named Castor and Pollux.)

Gemini was also NASA's [second spaceflight program] (between Mercury and Apollo). And if you haven't gotten enough Nazi's so far, [Werner Von Braun] was sort of the "kingpin" of Operation Paperclip and headed development of Saturn V.

You might wonder why Kubrick is referring to NASA programs taking place before being brought on board for Apollo propaganda. Unfortunately, I don't have good news for you (again). Unless you count the cool backwards talking trick we'll look at now? Sorry folks, it's a horror movie.

But there's a reason they needed propaganda. And it can be summed up with this image:



Well, you kind of had to know deep down. People don't like to spend money. So, why all the resources for hoaxed moon landings and Apollo films? No one wants to come out and say they got their ass kicked by aliens.

As far as I know, televised deaths of astronauts (or anyone for that matter) is not good for business. And why we got the "Disney" version of events. The above "massacre" scene is of course portraying the horrors in the early years of Project Rainbow in addition to early space exploration.

That's why there's "two" of everything – rainbows, elevators, chairs, radiators, paintings. Gemini symbolism, but also teleportation or "cloning" symbolism if you want to look at it that way.

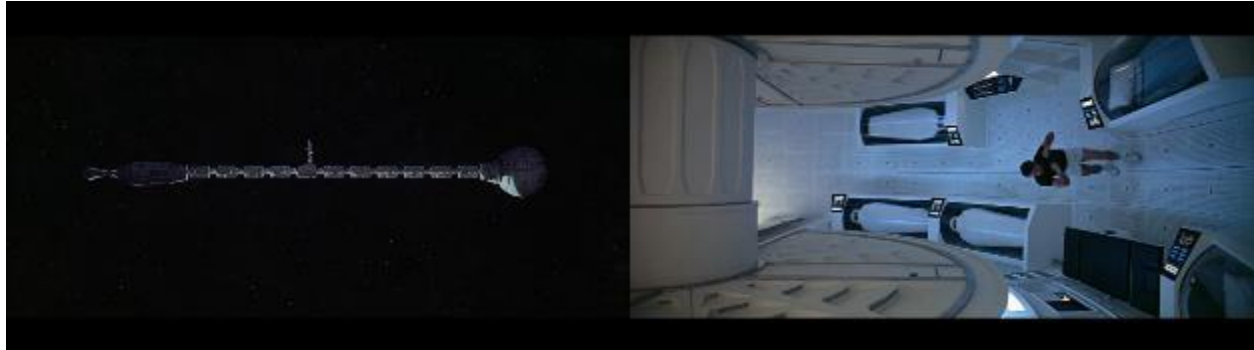
Taking all this into account you can probably understand why, to my ear, the following subliminal audio marker is saying, "No one hurt". This was the "job" Kubrick took. (Click for video).



So, we have blood spilled obviously. Or violence. I want to try connecting a few more dots though. Insanity was covered with the "Kubrick Glare" potentially caused by space "viruses". Something that flies under the radar however is "mental violence". You can see this in print, or trademark Kubrick black & white in *Eyes Wide Shut*:



Here's the [definition of violence]: "behavior intended to hurt, damage, or kill someone or something". Now, connecting dots implies speculation. So, the video below from *2001: A Space Odyssey* is a good place to start since it ties into speculation about "alien sperm" with the ship we see.



We have an astronaut "shadow boxing", and I'll go ahead and interpret the life support modules as the opposite of what they're called - life ending devices. Missiles, or most likely nuclear weapons brought to the Moon.

You can see this scenario play out again in Kubrick's *A Clockwork Orange*. Where a "sperm" arrives on the surface of the Moon, and a fight ensues with "shadowy figures" (aliens).



Not sure what the military was expecting. There's obviously [*Cruel Intentions*] involved with launching spacecraft armed to the teeth. Aliens aren't dumb. They fired a "warning shot" with mental viruses – saying, "Slow down there, turbo". You may want to rethink things.

And this is something I've talked about many times (probably too many if you ask some). You're going to get what you go looking for. You only have yourself to blame if you went to the Moon and got roughed up.

Maybe it's possible the aliens were trying to tell you something symbolically before you even got there? You wanted communication with them – well, the communication they sent was – you guys are sick in the head – mental viruses.

We really do need to turn inwards and examine the contents of our minds. Because all the "answers" start and end there. All "technology" exists in our minds before it takes physical form.

People think they've found a "loophole". In that if there's nothing to touch or feel or hold, then it doesn't exist. And this is what I was getting at with "mental violence". Thoughts are things. The aliens know this. They know exactly what you're thinking.

But people try and use this "loophole" to get away with bad behavior. If there's no evidence then, "I got one over on them." Sorry, folks. There's no secrets. They just don't exist.

Of course people can play "games", and pretend there's secrets. They know stuff others don't, or complicated work on encryption. But that's all that is, games.

Anyways, this realization of our minds being wide open can be horrifying to some. So, for a fun take on psychological horror and tying in with games, the *Dead Space* series is highly recommended:



Getting back to movies. The word "Nuc" even shows up on HAL's display screens. And as we learned in the film, you can't fool HAL. He does a whole lot more than lip reading though. Mind reading as explained above.



He knows nukes are on their way. And as we guessed, tried preventative medicine/measures with mind viruses. You can see “hex” symbolism again with numbers instead of shapes (6, 12) during the “mental meltdown” sequence as Dave attempts to shut him down.

I would also propose the two black chairs above are meant to imply monoliths (and also the black “Ipad” below). The song HAL sings, [“Bicycle Built for Two”], is more symbolism of there being 2 monoliths instead of one. (12 is used for this reason also I believe – one 6 for each monolith):



Part of the reasoning for this is the shape obviously. At the start of *2001* we’re shown an out of place rectangular object among our apes. Out of place because there’s [no right-angles] found in nature.



It’s been built or “artificial”. So, when we see monoliths again literally in front of a computer. I think Kubrick is saying the monoliths are computers. They have intelligence inside. And why the “reverse” monolith seen in Spielberg’s *E.T.* is interacting and throwing baseballs back at Elliot. (Perhaps asteroids in our future if we don’t behave?)

Don’t worry I haven’t forgotten about our “cover-up” way above. We’re still trying to make our way through Project Rainbow, but I’ll note a couple things now in that frame:



Well, somehow we ended up in two rabbit holes at once. Not sure who to blame though, quantum entanglement or Kubrick. Because it's not my fault.



I think we can handle it though. So, one of the things not mentioned previously next to the rainbow under the ladder is a “black triangle” created by the overlap of symbolism.

These things are big is what he seems to be saying. And if anyone remembers back to the [Phoenix Lights in 1997] (same year as *Good Will Hunting*), the reports estimated a size of several football fields. Conclusion seems to be a malfunction in teleportation because I'm guessing it wasn't supposed to end up in Arizona.

In [EWS Part 7], I reasoned the “hangar” for storage and take-off of these craft to be underneath Antarctica. With China using their earthquake machine to target our “air fleet” there (with collateral damage causing faster than normal ice melting).

This could be another use of the ladder we see. A not just for Apollo, but Antarctica. There's also imagery suggestive of black triangles underneath a “remote white base” in *Close Encounters of the 3rd Kind*. (We'll need to take a much closer look at this movie shortly):



The maps seen in *Lost*, Season 1 Episode 14 "Special", also take on new meaning in relation to black triangles and Antarctica:



There's a Pink Floyd connection with Kubrick as well. Which makes sense when focusing on audio and subliminal cues for those familiar with the practice of syncing *Dark Side of the Moon* and *The Wizard of Oz*. (Like how Kubrick's films can be synced to produce a backwards/forwards edit.)



There's also some Great Genius material. Because I joked about how guarded his identity was, but Kubrick seems to know all. However, we're spread thin enough as it is, and so we'll save those for later.



I've zoomed into the two rabbit holes we're stuck in. We may not be able to get out, but at least we have a better view. There might actually be symbolism on the bottom cut off during the crop related to the earthquake machine though.

However, we'll deal with that after squirming free from our current predicament. The boxes may be hinting at "fault lines" with the "split" between them. It's all intertwined as stated before, just a matter of clearing up details.

What's obvious though when zoomed in, is more computer symbolism on our monoliths. Closest to the ladder, the "intercom" can also be seen as the exhaust fan of a computer. Alone that could be stretching, but combined with the "binary" or "punch card" lighting seen behind it used in [early model computers] I think makes the case stronger.

Again, the symbolism is there. But what does it mean? Well, there's also the bucket of a custodian some (who like to party) might interpret as a "keg". So, there's a "party" going on in space since it's featured next to both the "downwards structures" and monoliths.

With the keg in the foreground and black triangles buried in the back, it could also imply the "tin cans" or space shuttles we see are just "a front". (One last connection would be to music we'll look at later with the lyrics to David Bowie's [*Space Oddity*] featuring Major Tom in a tin can).

Anyhow, the exact nature of this party I'm going to have to guess a little (as I wasn't invited). And these were the details about monoliths I said I wasn't looking forward to clarifying.

One solid lead would be to assume the participants are nations with a space presence. As looked at previously in the symbolism of *2001: A Space Odyssey*:



We know China somehow acquired an earthquake machine. And it's using technology the US (or anyone else) has no power to do anything about. It's definitely "alien" in a way. I speculated in *EWS Part 7*, the ["Black Knight" satellite] was one component to this weapon:



And above we pointed to China's FAST telescope as the underground portion. You might be wondering several things about this NASA photo though. Why doesn't the US just blast it out of the sky? And where exactly it came from?

Previous speculation of mine associated it with monoliths. The precise details of that association I can't say, otherwise I'd be building one for the US military. I will give you my best guess however.

Now, why am I associating this satellite with monoliths despite showing you photos earlier from *Lost* and *2001* where we see them being dug out of the ground?



If you also remember though, I did show monoliths floating in the sky from *2001: A Space Odyssey*:



So, are they in the ground or in the sky? Or were they found in the ground, and made operational by clever Chinese scientists? Or did these scientists just study the ones in the ground and reverse engineer the technology to create the horror show going on? You can see why I wasn't looking forward to this.

I told you all I can give is my reasoning. The first thing I'll repeat is, why doesn't the US do anything about it? It's clear to me we're under attack, with California being a warzone. They've possibly thrown up some shields with chemtrails discussed. But again, why not just blast this thing to oblivion?

For that I would counter with, it's not a "normal" target. There's an "alien" component. Whether its regular old stealth ramped up to 11, teleportation technology similar to our black triangles, or all of that combined with alien tech (or just straight alien tech "weaponized").

Let's start with the possibility these 2 monoliths were never actually found in the ground, but airborne the entire time. We can't rely strictly on Kubrick's symbolism because we know he had to [make changes] from original plans of having the 2nd monolith on/near Saturn to Jupiter because the rings of Saturn couldn't be produced for film to convincing effect.

This could be another case where having astronauts encounter monoliths worked better on film the way it was portrayed for any number of reasons. Dramatic effect, to combine symbolism of both downwards moon structures and monoliths at the same time. Or these things are so close to earth orbit the truth is just too sensitive.



Above is the video of astronauts meeting the monolith. I would take note of the gesture made by the astronaut with the camera where he flips it "upside-down" several times.

What this means is up for interpretation. It could indicate take what you're seeing here "underground" and "flip" it into the sky. It could also just point to his work on Apollo films taking place underground. Or structures on the Moon are underground and why we can't see them.

The second possibility mentioned was these monoliths were first found underground, and then somehow made operational. That's the explanation I'm leaning towards at the moment because of hints in a couple places.

Already discussed was the character Desmond from *Lost* being symbolic of aliens or "space brothers".



“Fastwalkers” is another term for aliens tracked on radar, and why he’s running circles around Jack. Also “towering” over him from “space” in the first image. The mystery though is why he’s telling Jack to “lift it up?” What does that mean? Notice our eyes closed signaling again. (And what could be seen as [Karate Kid’s infamous headband] representing Asia.)

We also find symbolism of monolith type structures being excavated and lifted into the air from the TV show *The X-Files* (Season 1 Episode 1. Another possible “South” synchronicity here?):



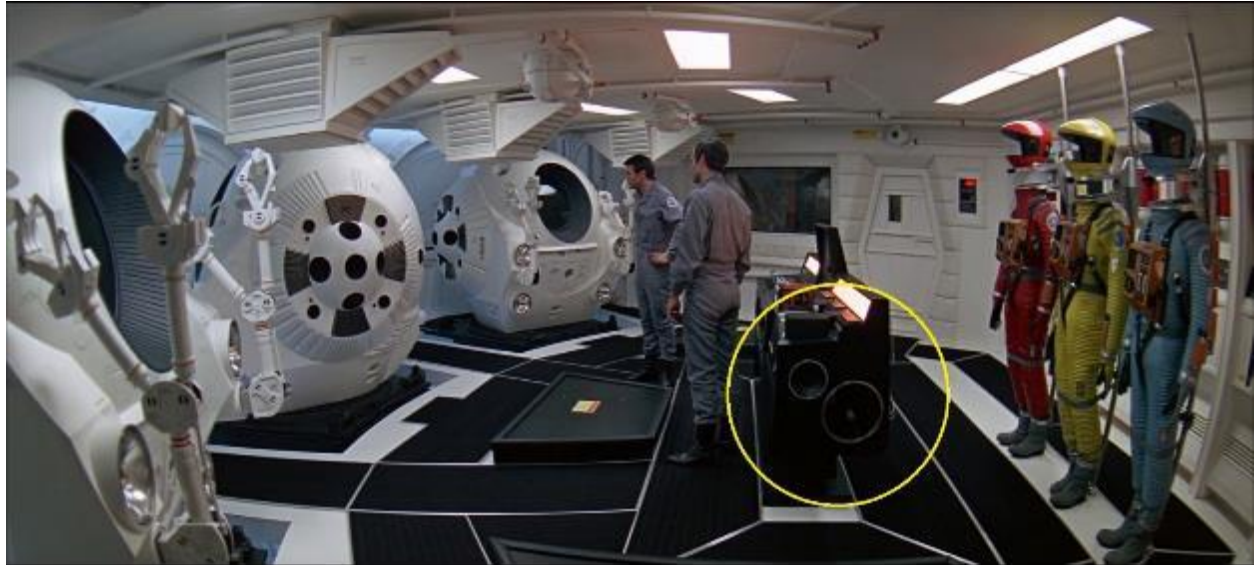
And then ([no and then!]) the 3rd possibility of reverse engineering brings up a lot of points many Americans won’t be comfortable with.

Namely, the “whatever it takes” policy of importing Nazi scientists, and other nightmarish covert programs like Cointel, [Mockingbird], [MK Ultra], [Prism], etc. having done zip, zilch, nada giving the US a “leg up” on competition.

Could this be another use of Kubrick’s ubiquitous mirror symbolism? Time for a little self-reflection in how we go about doing things?

The last reason I'm associating monoliths with the earthquake machine is the obvious sound connection. The author of the Nostradamus book even inquires whether the technology is based on sound (*Conversations with Nostradamus Vol. 1* pg. 239 again):

"Could this possibly be done in some sophisticated way by directing sound waves towards the target?"



And we've seen audio symbolism next to monoliths in the above photo and below. The floor pattern in comparison to the Black Knight is worth noting. Some kind of sound technology FAST is based on may be how it was lifted in the air (similar to how people speculate the pyramids were built), which then gets converted into some kind of laser energy:



Michael J. Fox in *Back to the Future* is probably easily recognizable, but the last frame is *Close Encounters of the 3rd Kind*. Which is a movie we really should highlight some things from. However, there's so many I don't know where to start without falling into another vortex.

The first is, this seems to be another movie like *Splash* and *Forrest Gump*, where if you're given one piece of data it changes the whole movie. So, in *Splash* we said mermaids = aliens, and Forrest was the genius.

Here, if we envision the Richard Dreyfuss character as Rothschild, his obsession makes a lot more sense. It's pretty well known the French scientist in the movie is a portrayal of Jacques Vallee already mentioned.



Why you might ask is Dreyfuss (Rothschild) getting all buddy-buddy with Vallee? Well, I told you he had an obsession. An obsession with black triangles. And who better to help you build secret teleporting ships than one of the top UFO researchers?



I apologize for some of the images being so dark we'll look at, but I believe it's intentional similar to Kubrick. And multipurpose, "Black Projects", "Black Triangles".

That's the Vallee character literally "behind" symbolism of black triangles. The guy behind the black triangle technology. Reminder, I'm guessing here. With good reason though outside of *CE3K*. Based on this conversation from *Raiders*. (Eyes shut signaling again):



So, instead of using alien tech to build an earthquake machine like China, Rothschild wanted black triangle ships. Huge ones several football fields in size. Most likely for transporting equipment to setup Moon bases. "Daddy" got control of the Moon, but lost his foothold on Earth.

Here you can see the aliens treating him like a Christ figure. Creating a "sideshow" in order for things to get sorted out on Earth, and balance restored. (Note the darkness).



Playing into his fantasies of leading a Nazi UFO cult, giving us a needed distraction. More money than brains?



Why so many images of mountains below? Well, it's obvious symbolism for black triangles. And when Dreyfuss "lifts the top off" is when I believe "lift off" occurred. With the timestamp giving us a clue to the year 1:09:28 – or 1982.



Most of the circled items are self-explanatory. Anti-gravity, hex symbolism, an hourglass to indicate manipulation of time/space. Pretty obvious monolith symbolism below. The lights could be seen as white for the moon monolith, then brightly colored for the other one near Saturn.



Then of course audio is a huge part of this sequence, so below we see symbolism of sound and monoliths together. (Click the image to play video).



Now, before blowing all credibility earned so far on speculation so ridiculous I don't know if it's possible to even recover. Similar to toothpaste being out of the tube. Once out, it ain't going back in. (Maybe I'm overestimating my credibility to start with since Predator Jesus is pretty wild.)

Let's go back to *A Clockwork Orange* for a second because weird seems to start there, since there could be dinosaurs right at the beginning. Before getting to my point, I'll draw attention to the black triangle on the movie poster. There's several to be found in this image also. And a rainbow.



Already commented on was potential AA symbolism, but the font for the words 'Clockwork Orange' could also be seen as a penis and scrotum. The image on the right could be paying homage to the [iconic Beatles photograph] everyone loves to recreate. Which does tie into my speculation.

Anyways, sound is also a big part of that film in addition to *Close Encounters of the 3rd Kind*, featuring Beethoven and other masters.

Now, hear me out. We said these monoliths were computers and "interacted" as shown in *E.T.* (and if you watched the *CE3K* clip). What I'm wondering is if [Beethoven] might have been one of their favorites, since we see it being inserted into a "monolith" type device.



Hoping I'm also one of their favorites with the snake seen below since I may be in deep trouble and could use some help.



Back on track though. What I'm also wondering. If Rothschild is teleporting ships the size of football fields to start lunar colonies. They're going to need people to go with these supplies is what I'm saying.

So, sound is really important to these monoliths in space. We know Rothschild wants the best, which is why he partnered with Vallee for ship design (and Kubrick for filmmaking/propaganda). The question I'm asking is, who's the best when it comes to music?

Beethoven's not around. So...are there any modern musical geniuses - or 'Kings' - people report sightings of that supposedly died? Space Elvis anyone? The timeframes are similar. [Elvis disappeared] in 1977, and we guessed a date of 1982 for black triangles. ([Tom DeLonge] is another a musician who seems to have been recruited into the UFO world).



That's still Spielberg's *CE3K* by the way (notice the black triangle). Not sure which is farther out there though. Predator Jesus or Space Elvis? It's close. I may even take this further later on with Seth's [idea of counterparts]. But Elvis did have a [military background] for those who don't know. His manager through most of his career was also a [Colonel].



I'm just saying there's a chance is all:



Last thing to bring up in regards to *CE3K* is how the aliens are portrayed there:



Everyone knows about the greys, or little green men. The insects hinted at above with Seth's quote, *Arachnophobia*, *It*, and other movies like *Wild*, *Wild West* below will require a much longer explanation.



To keep it short since this article is about *The Shining*, one thing people always argue about is how Jack actually escaped from the pantry after being locked in there. My proposal would be teleportation. With aliens obviously capable of what our black triangles can do.



Jack does sort of resemble the Xenomorph from the *Alien* movies. Of course there's lots more to the pantry sequence. Like where aliens might have been imprisoned. The last frame is from *The Maze Runner* where we see the insect type alien.

Gun to my head, I'd guess the mazes may have to do with the downwards built structures on the Moon. And why we see people trying to map the territory, and encountering insect like aliens along the way.



So, I think we've successfully navigated out of that rabbit hole. Or I've destroyed myself with this last part. Either way I'm out. And there's not much more I can say without a security clearance of some kind. I'm just a regular guy like you. Possibly even leaning towards "nerd". So, in celebration of my people a couple screenshots from *Revenge of the Nerds*:



Good thing there's a rainbow, or I might've forgotten where we were. Anyone else imagine that as a monolith the nerds are carrying? Possibly "red" symbolism to indicate whose military is in control of it ([red China])?

Darn it. I lied. We didn't escape quite yet. I said the bottom of the frame was cutoff when cropping to zoom in. And there could be important stuff there.



If we're right about the yellow/white colors representing the two monoliths on the Moon/Saturn. Then some conclusions can probably be drawn from these images. Notice in the middle frame there's a light above that's also in the left image. But it's been moved.

These monoliths were moved seems to be the message. And the explanation I mentioned leaning towards being found underground and "lifted up" somehow. Possibly why we see the yellow/white on a "moving" box. We also associated monoliths with earthquakes, and the "split" was already noted.

Finally, before moving on (this does segue into rainbows). Three more *CE3K* images because I've shown the obvious monolith and audio symbolism appearing together, but *CE3K* does also feature the Philadelphia Experiment like Kubrick's work which seems to include all three of those things as well:



I've circled 1945 as it's close to our discussion of 1943. Should mention the release date of *CE3K* (1977) being similar to *The Shining* (1980). The last image I believe to be a summary of this earthquake machine. Sound energy projected to monoliths in space with blue laser energy returned back down.

Here's another good *CE3K* summary frame. Our Jacques Vallee character "in front"/in charge of black projects (dark lighting) sending people and equipment to lunar bases.



For those who might be upset these movies are "older", this same symbolism of monoliths, audio and black triangles can be seen in more modern works like *Breaking Bad*. Note the 3 astronauts and red/white/blue:



Free at last. It's been a while since looking at video though. The scene from *A Clockwork Orange* where Alex tours the music store is a good way to get back into rainbows.

I do think I've solved the anagram mentioned previously in *Eyes Wide Shut* with "Verona Restaurant". However, those images are very dark similar to the *CE3K* ones we've been looking at, and it's nice to have variety.

There's a lot of great stuff there tying together everything talked about so far in *The Shining*, and some of the bigger mysteries like what Room 237 represents (in addition to predictions of the future). So, we'll probably do that next. But for now let's splash some color back on the canvas:



Looking at this still image, the “flag” Alex makes with his cane, and the album cover for *2001* should be an obvious reference to America’s moon landing. The path he takes through the music store is also interesting to note as “semi-circular”, or rainbow in shape similar to what we saw Wendy do.

The other semi-circles throughout the store are easy to spot. Here’s a few more from *Clockwork*, and other Kubrick films.



Could that be “daddy” Rothschild yet again hovering above the rainbow, puppeteering conflict between countries/races?

Kubrick’s mattress symbolism is important because it also appears in *The Shining*, but still puzzles me a bit. One connection I’ve made is with Pink Floyd’s [*A Momentary Lapse of Reason*] we’ll get around to.



Probably hinting at dark sexual stuff judging by the lighting. Later we’ll examine the violent rape scene early in *Clockwork* when covering sinister “insurance” and Apollo. Part of this insurance seems to involve perverse sexual games.

Anyways, we looked extensively at rainbows in [*EWS Part 6*]. You can read about those there, but here’s a sampler:



Snoopy was discussed as the code name for the [Apollo 10 Lunar Module]. Snoopy can also be seen in *CE3K* on the right.



This *Full Metal Jacket* image then brings us all the way back to the first rainbow we looked at since there's a Mickey Mouse connection.



Difficult to see without zooming, but that's a Mickey Mouse gone missing circled next to the same rainbow seen later in the film. Even harder to see than Mickey, the dwarf also disappeared I believe is named "Dopey". This all ties together, even back to stuff covered in *EWS*, just give me a chance here.

Sure, you think I'm nitpicking. But let's look at Mickey symbolism from *Full Metal Jacket*. The first isn't visual, but the end of the movie features soldiers singing the Mickey Mouse theme song. Don't know about you, but I always wanted a better explanation than "war is baloney", or "mickey mouse games".

Video is linked for this sequence as it's even more obvious things have disappeared in the way Kubrick has edited it. Should remind people about his statements regarding editing being the only art form unique to filmmaking.

Other artists can tell stories or put symbols on a canvas, but editing is what makes film special. Why it really is no coincidence his movies can be synced with separate audio, or backwards/forwards manner.



Before interpreting visuals, there's another audio clue in the dialogue I feel with the word "vanish". So, the scene starts with a "cover-up" we've become familiar with. Private Joker's head it turns out is in front of not one, but two Mickey's. (3 is important I'll show in a second).

As the scene unfolds, the next time we see Joker our Mickey is now gone. My interpretation of the overall sequence - Kubrick is visually taking us through teleportation. Mickey starts on the left, moves to the right (temporarily occupying two places at once until materialization in the new spot is complete), and then finally vanishes from his original spot.

Now, why 3 Mickey's though? Why not just 2? Well, if you look even further in the background, we also have 3 "vehicles". Kubrick is telling us there's 3 of these black triangles. Which Spielberg also told us.



There's video linked to the above image because it ties into what we see on the right. People having trouble getting out of chairs. Fused to objects when teleporting, briefly examined earlier with Jack.

The dialogue clues us in yet again with talk of "blood", and Jack being "grouchy" (or going mad from teleportation experiments). "I just want to finish my work" also implies incomplete teleportation in my opinion. He hasn't completely made it to the other side.

To finish up with Mickey symbolism. The Disney rabbit hole is so deep, with Michael Jackson and *Captain Eo*, "Magic Mountains", Jim Henson's mysterious death, the control they exert on the media world in general, it's just way too much to get into here.

Image

What “Dopey” is getting at is no secret though. I think everyone and their dog knows the CIA is running drugs. There’s even a recent major motion picture *American Made* with Tom Cruise. The only secret is what the money’s being spent on. I’d propose teleportation black projects and lunar colonies.

If we want to wildly speculate who might be ring leading the drug running at the highest levels. I’ve heard Clintons name mentioned in association with that topic. And it does makes you wonder how his star rose so fast, and so far all the way to the White House.

In comparison to say the Bush clan. Who sort of had a dynasty in place (I’ll talk about shortly when getting back to *A Clockwork Orange*). But I can’t be the only one wondering. Big donors (or big earners from drug sales) probably get big rewards.

Of course there’s been talk for a long time of being bought by the Chinese (there may also be symbolism of this in *Eyes Wide Shut*). However, that could be a cover story. Plain greed much more acceptable than drug running. Possibly both. Greed having no bounds.

This is all complete speculation on my part though. We do see Clinton look-alikes in *Eyes Wide Shut*, and I think I’ve shown or at least mentioned some of the government drug running symbolism there. I just haven’t bothered linking them together.



The brown car is obviously representing drugs here. Probably both heroin trade in the Middle East and Mexican cartels. Then we have our classic “cover-up” symbolism. Dry cleaners = money laundering.

Like I’ve said many times. I’m just a guy who watches too many movies. I know so little it would be impossible to make accusations. These are just wonderings that come to mind with movie symbolism. In short, entertainment.

Getting away from entertainment however, and back to serious military business and *The Shining*.



We already examined the first two when discussing military (we'll look at the first again with Roswell). But several other places in the film feature military colors of green/brown. The last frame hinting at Great Genius material (you had to guess there'd be some interaction between them).

And when looking back at our Philadelphia Experiment sequence, you can probably see the same hints of green/brown.



Video is linked because I think we have dialogue clues again. It's actually the first *Shining* video we looked at. So, while trying to get to the bottom of time/space manipulation, we've also performed our own time travel experiment back to the beginning.

Anyways, "Let me explain something", is spoken when the camera focuses on Jack in front of the elevators (which we mentioned were Gemini/Teleportation symbolism). So, Kubrick's explaining something here.

And the movement the camera makes is sideways. For teleportation, obviously. What might not be so apparent though, is the symbolism moving out of frame when panning right. This is what's been hidden for 75 years, like Kubrick's hidden with his camera - working Tesla technology. Light bulbs symbolism for the high voltage/high frequency electricity used.

For more on Tesla, Christopher Nolan's *The Prestige* is recommended. As Jack bears a striking resemblance to Hugh Jackman, even making a magical "presto" gesture.



You may be thinking these two lights are just a coincidence. But Kubrick's been using two lights for teleportation going back to *A Clockwork Orange* (possibly earlier).



We'll go in depth with the left frame during insurance, but everything you can imagine that's been hidden is there. Monoliths, little green plants/men, black triangles, teleportation, sexual perversion.

What I'd note now with teleportation is the two lights, and parallel symbolism of Alex's Billy club (and the woman) we see repeated by Cruise. There's actually 3 lights in Verona Restaurant, but the big background light is symbolizing the Moon.

And I guess I gave away the big secret of Room 237 since that's the address here. It's a lunar base. Actually, there's much more so stay tuned.

Fun fact related to military propaganda, and a 1943 timeframe of Project Rainbow/Philadelphia. [Dr. Suess] worked on a character named ["Private Snafu"] for the US Army which won the Academy Award for Best Documentary Feature in 1947. (SNAFU - Situation Normal: All Fucked Up).



You can see more hints of military green/brown in these two frames looked at briefly. Let's do the one on the left now, then skip over to *EWS* for *Stargates*. Because the office sequence will lead to subliminal cue #2 (and a lot more).

I'll advance the above image a few frames to show several things just covered. Then we'll back up to the start of the sequence. The first is the two lights. We looked at the rainbow. Black triangles can be seen in the sky, but also seen above is "daddy" our Christ wannabe with a God delusion. Parallel symbolism for teleportation with the huts in front, and more triangles on the side.



The fridge below was mentioned as a stand in for astronaut backpacks since there's a teapot or device that "vents" on top. A clue possibly given in the dialogue with the phrase, "self-contained" (This may also relate to the Great Genius, and his self-contained, self-replicating organic computer).



Here's Kubrick's mattress symbolism again. This time referring to money laundering and the drug trade. How people keep money under mattresses. And how these hidden space projects get funded. As the pillows resemble heroin/cocaine bundles.

There's more dialogue clues to being in bed with cartels. We hear "cozy" – it's a small world, and "definitely cozy for a family" – implying relationships with the visual characters shown.

Wendy is making triangles with her arms next to a black object, then looking to a TV where propaganda is found. There's an interesting symbol on the bed Kubrick draws attention to.

Three dots above a skeleton like figure. Possibly [Skull & Bones]. There's talk of "feel like spreading out" in the dialogue. My hunch is this ties into the Verona sequence we'll get to shortly.

We mentioned earlier greed having no bounds. And where is the most resource rich place in the world? [Saudi oil]. I think Kubrick hints at the depth of the wells there in *EWS*. So, this is the Bush clan (a proxy of Rothschild), trying to strike a partnership in the Middle East to help fund these expensive lunar bases. (It didn't work out "well" which I'll detail later. Greed never does.)



Black & white NASA symbolism should be obvious here. Really trying hard to come up with an alternate interpretation for the rest of it though. It takes place at the 23 minute marker which we've associated [with the occult].

Jack's obviously looking "down". Occult means "hidden". So, hidden things underground could just mean NASA studios. Jack also says "homey" in dialogue. His new "home" for a while - underground bases creating American propaganda.

There may be more. We looked at the scrambled phrase, "Not my home" from *A Clockwork Orange*. So, "homey" in the dialogue here may have a connection to Nazi's. While on the surface his moon landing films would be "American Made", who's really behind the "curtains" of Oz, and where the rainbow ends are Nazi's.

In short, this could also be a gas chamber. With another clue in the dialogue about “room to move around”. And most people I think are familiar with how trains were packed with people for extermination. *A Momentary Lapse of Reason* was mentioned earlier, and “concentration camp” does appear in the lyrics for that album.

Not to mention the “shit eating grin” Jack is wearing. And if you’re a movie fan (I’m assuming you are if reading this), while literally hard to stomach the movie [*Salo*] should be brought to attention since we discussed fascism quite a bit.



Lastly, I have brought up Pizzagate previously. And while we’re talking about Nazi’s, another movie worth mentioning is *The Girl with the Dragon Tattoo*. Since in that film, a Nazi does have an “underground kill room”. Which is one of the things talked about in Pizzagate. An easily hosed down tile chamber for nasty stuff.



Let’s go ahead and finish up this tour sequence before going over to *EWS*, or back to the office. Video is linked above. There’s 2 “cover-ups” of our actors along this walk, however it shouldn’t take long since we’ve introduced them both before.



The second image with “H” on the luggage should be easy to guess as drug running. Similar to mailboxes with graffiti and “twin candles” in *EWS* (or “bombs” visible from several angles in *The Shining*) we see this luggage again touring the kitchen.

E and X for ecstasy, and arrows upwards for “uppers” shouldn’t need explaining. Miami Dolphins symbolism may suggest ports of entry. I think speedboats may have been used for a while, but then advanced to submarines as we’re underground now. Possibly regular freighters, or all three.



Prison “gates” are obvious. The hand gesture of “breaking chains” or bondage hints at conspiracies towards certain races with disproportionate numbers incarcerated.

China being involved in mass production of “synthetic” drugs/pills on the right with our yellow stickers seen earlier. There’s no question legitimate drugs are being forged in mass quantities in the Indochina area. So, illegals aren’t much of a reach. We are in a kitchen or “lab” as well as being underground.

If we’re being attacked with biological alien tech, probably chemistry as well. Later I may speculate about cryptocurrencies as weaponized money, with 50% of the computing power used by China. So, also not a reach they’ve weaponized synthetic drugs. And why Kubrick has reused the same stickers seen on the earthquake machine symbolism.

Also, the drug conspiracy does make you wonder why they’re still portrayed as “glamorous” among rock stars and celebrities. Does someone have something to gain from their popularity despite the, “Just Say No” campaign? This is *Blow* (2001). Directed by Ted Demme whose very early death was suspicious.



This next image is an entirely different cover-up than drugs or space. So, I'll comment quickly then get back to the tour outside. All 3 actors are "looking the other way". Zoomed in on the box, the number 18 shows up several times. Pieced together I'd say pedophilia.

The box with 18 is next to a radiator, and sex is associated with heat/hotness. Dick Hallorann is making hand gestures once again, but now it appears to be “in and out” symbolism.

Lastly, if you’re familiar with the [“hot coffee” mod] from the video game *Grand Theft Auto*, it adds sex scenes not originally there. And we see lots of coffee in the background. This is also a kitchen, and I don’t know much about the [“Spirit Cooking”] controversy, but there’s that angle.



I’ll link the video again for this discussion since the audio has lots of clues. I mentioned Moon bases. The dialogue for this conversation actually starts before they cross the street.

This is probably Kubrick taking us visually from one place to another (Earth to the Moon). Overlook Hotel = Moon Base. Perfect name right? Also why its “haunted” (aliens), and things disappear/reappear. Or move. Below is much more subtle than complete disappearance we’ve looked at, but still intentional.



There may be a reason why it’s more subtle here, in that he wants us to look closely at the symbolism in this room. (Which we will).

Anyways, Wendy asks, “When was the Overlook Hotel built?” And before Stuart Ullman (Bullman might be better?) answers there’s a drastic editing cut with our actors “jumping” (teleporting) to a different location. He’s even confused before speaking like early Philadelphia Experiment reports saying, “Uh...”

His answer could be in the form of a puzzle, as we suspected with Spielberg’s encoded 19:28 or 1982. The response is, “Construction started in 1907”. So, 1970 might mean something. This is tricky though. Because while Kubrick is using code like Spielberg, they may be referring to different things.

But I’ll try to tease this apart. Because Kubrick gives both a start date and end date. With the next line of dialogue, “It was finished in 1909” – or 1990. Now, I feel he’s referring the big grandiose moon base – Overlook Hotel – Room 237. Which would fit a timeline of 20 years or so.



When first exploring the Moon, there were probably smaller outposts and missions that may be portrayed in the movie *Predator*. Then as Spielberg mentions, when the black triangles came online in 1982 – the pace of construction picked up drastically with huge cargo ships now available. Probably why we see Dreyfuss (Rothschild) so elated at this turning point.

Another reason I feel this conversation is about the lunar base is the symbolism we're shown. What we see is a big gigantic dwelling. In addition to what's covering up the actors – luggage. So, a place to stay wouldn't be unreasonable assumption.

The next frame ties back into another thing already introduced - "Beatles", or insect type aliens. And we saw the iconic photograph recreated in *A Clockwork Orange* (and now here).



What we see behind our actors here instead of a big gigantic dwelling are biological life forms. And dialogue clues about “repellant”. There’s also talk of “natives” which we speculated in [Part 1] meant Moon inhabitants.



Finally, if we have a big garage to put it in, and big transport ships to load it on, you’re probably going to want a tank up there on the Moon. The “high walls” are interesting when thinking about giant mazes we already saw.



Of course this Snowcat is doubling to imply remote Antarctic bases looked at in *CE3K* and *Lost*. This is all probably taking place on the Dark Side of the Moon. Why we see such dark lighting above and below.



Probably wondering how the *Eyes Wide Shut* image fits in with Antarctic bases? Think I'm allowed to use this since we can't see the sensitive areas. But the symbolism in *EWS* is much more subtle I'll show later.

I associated the white background with Antarctica in [Part 7]. The under "where" is a clue. But if we really stretch our imaginations we can see her driving a red Snowcat instead of a sitting in a chair. (Snow is also used in the dialogue for this scene multiple times).



This is me right about now? Killing it? Singing like an alien computer? You heard the joke about the 800 lb. gorilla? Where does an 800 lb. gorilla sit when he goes to the movies? Wherever he fucking wants. There's video linked obviously.

I am truly curious why Danny opens his mouth like this though. The dialogue says, "Ma", but I think Kubrick's done it for a visual reason. (This is his approach to Room 237 – he's the "rocket" seen on the sweater making his way to the Moon).

Putting delusions of grandeur aside for a second. A better analogy would be Kubrick planted a bunch of bombs, and I'm just detonating them. Or walking through a mine field – depending on how this turns out. He's like the original [Unabomber], trying to take down the MIC.

Maybe that's one of the meanings of the plant symbolism in *EWS*? He planted or left a trail of bread crumbs (very toxic dangerous ones - to the people holding power) in the mazes that are his movies?



What I can tell you for sure, this gesture Cruise makes we've seen before in *A Clockwork Orange* (like the Beatles symbolism that repeats). So, a non-joking interpretation would be he's telling us about Rothschild's "plants" or stooges.

Yes, I know. This is where people get in trouble naming names. It should be clear by now though, this is entertainment. I wouldn't be watching movies all day if I had some fancy job, or insider knowledge.

That said, we've already remarked on the Bush clan in several places. With *Skull & Bones*, and the Yale symbolism back in Part 2, and up above as a proxy for getting at Saudi oil money. And of course 9/11. You can see more "W" symbolism below in *The Shining*:



I also realize W was far from taking office at the time of *The Shining* in 1980. But I think this symbolism is hinting at the Bush clan in general. A dynasty was mentioned earlier with several generations holding key positions like [director of CIA]. (W also doubling for Washington of course).

So, let's take a closer look at the above *Clockwork Orange* frame to see if there's a Bush connection, or pinpoint any other stooges.



All right, you can call me Tesla. Because I've reversed time, and sent the Beatles posers back up the stairs. Sorry, it was necessary in order to see one of the symbols I feel deals with Bush. That would be the guitar pick in red/blue.

You might've noticed I keep saying "clan" when referring to Bush, and that's I feel why we see a smorgasbord of surrounding symbolism. How does a guitar pick relate to Bush you ask? Bluntly, assassinations. With John Lennon the red and blue "Superman" guitar player.

Again, I know. Bush is associated with a different assassination around that time. The [attempt on Reagan by Hinckley] in 1981. And [Lennon was killed late 1980]. Kubrick seems to be saying these are related. Our MIC and their covert projects. (Also see *Catcher in the Rye* above.)

Gain enough influence, or place yourself one bullet from their presidential aspirations. This happens. Also remember, *Clockwork* was released 1971 – 10 years before these murders. Similar to Kubrick predicting JFK Jr.'s fate in *The Shining* 20 years before it took place.



Your government hard at work folks. Either murdering rockstars, or exiling them to the Moon. (These frames are all *Forrest Gump*).



The rest of these will go much faster since I already guessed at one way back in [EWS Part 1], and the two circled are very easy to reason out. Is that another Elvis sighting by the way?

The mushroom cloud poster gives away the timeframe of one suspect already mentioned, Werner Von Braun. Imported during Paperclip, and head of Saturn V rocketry. This poster's position is important to figuring out the other identity, since Braun was his "right hand man" so to speak. (Note Wendy's horrified face next to Saturn V symbolism).



All roads seem to lead back to Rothschild though, with the "scepter" and "red shield". Red/green here may get at the Christ delusion mentioned previously. However, Rothschild's "right hand man" position changes with the technology. And why the mushroom cloud can double as a rainbow.

So, while 1950-60's Von Braun was the man. As you see in the posters below it featuring black triangles, this job has now been taken over by Jacques Vallee. Red and black in the other prominent poster just implies to me these guys are Nazi's. If someone has a lead, love to hear it.

I'm also nicknaming these guys the ["4 horseman of the Apocalypse"]. Others may just call them "dicks" for the symbolism of their giant cod pieces.

Anyways, I think we're still on teleportation? Since this discussion started with an arm gesture in *Eyes Wide Shut*, let's go back there and look at what I called ["Stargates"] (Which I guess is a more glamorous word for the same thing).



The military color scheme in *The Shining* has been noted, and *Full Metal Jacket* isn't coy about what's under discussion (although the details may be hidden). But the symbolism in *EWS* is much more subtle.

Everyone can see the "Stargate" here I think when that word is used. We have a gate and a star. A Stargate. The timestamp also gives a clue with this image occurring at exactly 5:00 minutes into the film. So, 5 = Pentagon/Military.

Military is again reinforced with the Navy dress of our actress. We need to know what Stargates do in order to see the next clue. Getting lost in the teleportation rabbit hole may have been a good thing, as now we understand why the military costumed lady's reflection appears in the mirror.

She's been "doubled", or cloned". Teleported in other words. Let's go back to the beginning of this sequence to after the band finishes playing since there's more clues leading up to this image.

Kubrick may be messing with our minds a bit here, because I think this analysis will go better in reverse.



Video is linked above. But this series of images takes us through the end of it. The last two frames we have our Navy/Military dressed actress. On closer inspection of how we got there, it's clear she's not the actress seen previously.

The actress featured earlier next to the gentleman with gray hair, has disappeared and been replaced. This is a fairly large continuity "error". Along the lines of the "jump" edit to a different location we looked at with *The Shining* and lunar bases.

Another smaller detail in the first frame is a "head nod" given by the actress behind our lady in red. The red color she's wearing I feel is no accident either. Kubrick is drawing attention to this woman (albeit subliminally).

Why would this woman in the background be nodding though? Well, if we look in the direction she's indicating what we find is a blond actress. Or more accurately, when advanced further, two blonde actresses. Or clones.



This is yet another teleportation sequence hidden in Kubrick's work. And I think he may be referring to not only Stargate cloning, but human cloning as well. Before getting into that let's go back to the very beginning of this scene because I feel I deserve a round of applause. (Before that notice the two big light sources above. The large size needed with the black triangles being so large.)



Here you can see more reverse/upside-down code in a key painting from *Lost* (S3E8). As well as interesting symbolism in relation to the lights we just saw. We'll take a look at how this office also resembles the one in *The Shining* later.



This is page 88 of this work (story?) by my count. Let's hold off on human cloning for a second because people like gossip. And I feel I've earned enough credibility back after Space Elvis in order to push the envelope again. However, it does still involve Elvis.



Those are the “Crazy 88” from *Kill Bill Vol. 1* if you remember. However, there is more of a connection than page 88. You can see the two lamp posts again for teleportation. With a lamp post relation between the films as *The Exorcist* on the left features an iconic lamp post on the movie poster.

In any case pushing the envelope is fun. With the danger of never knowing when you’ve gone too far. Although I mentioned we’d get back to talking about the Great Genius character again. So, this is kind of planned recklessness.

One of the things about this character people have a hard time swallowing is how someone like that could fly under the radar. Because Nostradamus mentions he won’t be known until later in his life.

This does tie in with *The Shining*. So, even if I jump the shark with this bit it’s still relevant. That’s a good place to start though, is with sharks.



This is *Suspect Zero* (2004). What does this have to do with Kubrick or *The Shining* though? Well, in [Part 1 of the earthquake machine] I linked Kubrick’s acceptance speech for the [DW Griffith award] from the Directors Guild. There was a fantastic quote about [Icarus] I’ll post again (wondering if the moral is):

“Don’t try to fly too high”, or “Forget the wax and feathers, and do a better job on the wings.”

And *Suspect Zero* is based on [remote viewers] and Project Icarus. Note the eyes closed symbolism again. (Video is linked to Kubrick’s speech).



Before getting too wild, another mundane connection would be the one between Kubrick and Spielberg, and sharks and *Jaws*. I would even go so far as saying one of the interpretations of the giant shark in that movie is our Great Genius character.

We don't see the huge shark until very late in the movie. Which does support my interpretation of not knowing this Great Genius until later in his life.



Another rather ordinary connection would be coded numbers, or numbers in reverse/upside down to signify important dates seen in *The Shining*, *CE3K*, *WarGames*, and *Back to the Future*.

It's probably no coincidence the chapter number is 24 for the Great Genius in *Conversations with Nostradamus*. Since this is the number on Danny's shirt reversed (and it's "hidden" from view in the mirror).



All right you wanted far out though, you'll get it. And no better movie for that than *Forrest Gump*. Let's face it. He's far out from normal. Which way is up to us. Most would say stupid like the family we seen.

However, no risk no reward as they say. So, I'll give a different take. One that might earn me a reputation like Verbal Kint in the *Usual Suspects* with criminal masterminds lurking in the shadows.



Instead of criminals though, I'm going to scale it up to military commanders. In a classic battle of good vs. evil, with the very existence of our species hanging in the balance. Melodrama toned down. Danny/Forrest I believe are meant to portray this Great Genius character.

One could even view the stars on Danny's 42 shirt as Kubrick telling us about a "5-Star General". (I put that in quotes since there's only been one 5-Star General since George Washington.)

Again, I know. You can't buy the fact someone could be that sneaky. Well, America learned the hard way about "camouflage" and [guerilla warfare] in Vietnam. If you were a super genius attempting to hide "in plain sight" though, what better camouflage than what some might term "a shit kicker"?



We haven't even gotten to the fun part yet. This is just boring military strategy. For an entertaining take on military minds "Trading War Stories" from 2Pac's [All Eyez on Me] is highly recommended (the whole album actually).

[Ender's Game] is also worth checking out with immature/child geniuses, unconventional warfare tactics, and aliens. Here's the quote again from Nostradamus describing the Great Genius:

"There will be a leader born after the time of troubles who will be young for his age, but an advanced being. He is the embodiment of a great spirit".

I do also think Kubrick gives a future prediction in the “Verona Restaurant” sequence in how this Genius goes about turning the tides in the upcoming (current?) war with the Anti-Christ. However, it has much less impact telling instead of showing.



On to the outrageous though. First I need to give some background on [Seth's idea of 'counterparts'] (if you haven't read any of my other work). In summary, he says we all have counterparts. The most famous example he gives is the Christ "entity" the last time it was here.

Basically, our understanding of "personality" is all out of whack. And the Christ entity was not only Jesus, but also [John the Baptist] and [Saint Paul]. And these 3 people lived simultaneously over a span of 100 years. He also says the 12 disciples were even "fragments" of the Christ "personality" – the reason being to create a big dramatic production. A story.

Why am I bringing this up? Well, it seems we've got some kind of super powerful entity on our hands again with this Great Genius, if he is indeed a focal point in toppling the Anti-Christ. Here's another Nostradamus quote tying together the religious angle:

"It will be like the return of Christ. This gentle man will be one of the highest, most developed geniuses ever to appear in our present history of man."

To connect some dots now. We've associated Forrest with a genius before. We have a drill instructor explicitly saying "Jesus H. Christ" when addressing Gump. Nostradamus also draws parallels between Christ and a genius with, "like the return of Christ".



(Hoping those subtitles match the dialogue of, "Check out the big brain on Brad". Not something super embarrassing, like "Jason's a stupid ugly crackhead".)

Anyways, it may have been outrageous before some explaining. But with this in mind, thinking Forrest may be this Great Genius character isn't reaching (too far). If that's the case and this genius is "like Christ", then its possible Gump has counterparts. Similar to John the Baptist, or St. Paul or who knows how many "fragments".

That part I don't think is ridiculous. What follows may be when trying to guess who the counterparts are. The first question would probably be where to start looking for them. Well, if they are in fact one and the same "personality" as Gump, and the movie is about him. Is it possible they show up in the film alongside him?



You might wonder how I'm still alive if you've read this far. And I think that would be a good clue in identifying this Geniuses counterparts if he is trying to topple the Cabal and Anti-Christ. Some of them have undoubtedly been smoked.

Just to give some quick reasoning here before getting way off track. First of all, the last image I'm proposing as JFK Jr. (Who we talked about above meeting an early demise). As far as John Lennon goes, one of the big turning points in the Beatles career (touring wise) was after his [infamous quote], "We're more popular than Jesus".

This was not taken well by the public. They weren't ready to discuss "replacement" religions quite yet. And that seems to be one of the goals of this Great Genius/Christ character - starting a new religion of sorts. Here's a Seth quote describing the return of [a third personality of Christ]:

"He will not come to reward the righteous and send the evildoers to eternal doom. He will, however, begin a new religious drama."



This is *Fight Club* (1999). Notice the eyes shut signaling, head nod, column "cover-up", light bulbs, pizza, triangles, and parallel arm symbolism. Video is linked.

Elvis and JFK Jr. were already covered. I'd just point out the musical connection with Lennon, Elvis, and monoliths. Seth has another [interesting take on sound] if you enjoyed the above. JFK Jr. would make sense as a "mole" into politics. Because Seth also says these counterparts can share memories.

So, if this Genius is going to "save the world". Probably need as much info as possible about what's going on in Washington (JFK Jr.), the Moon (Elvis), and public reception to new religions (Lennon).

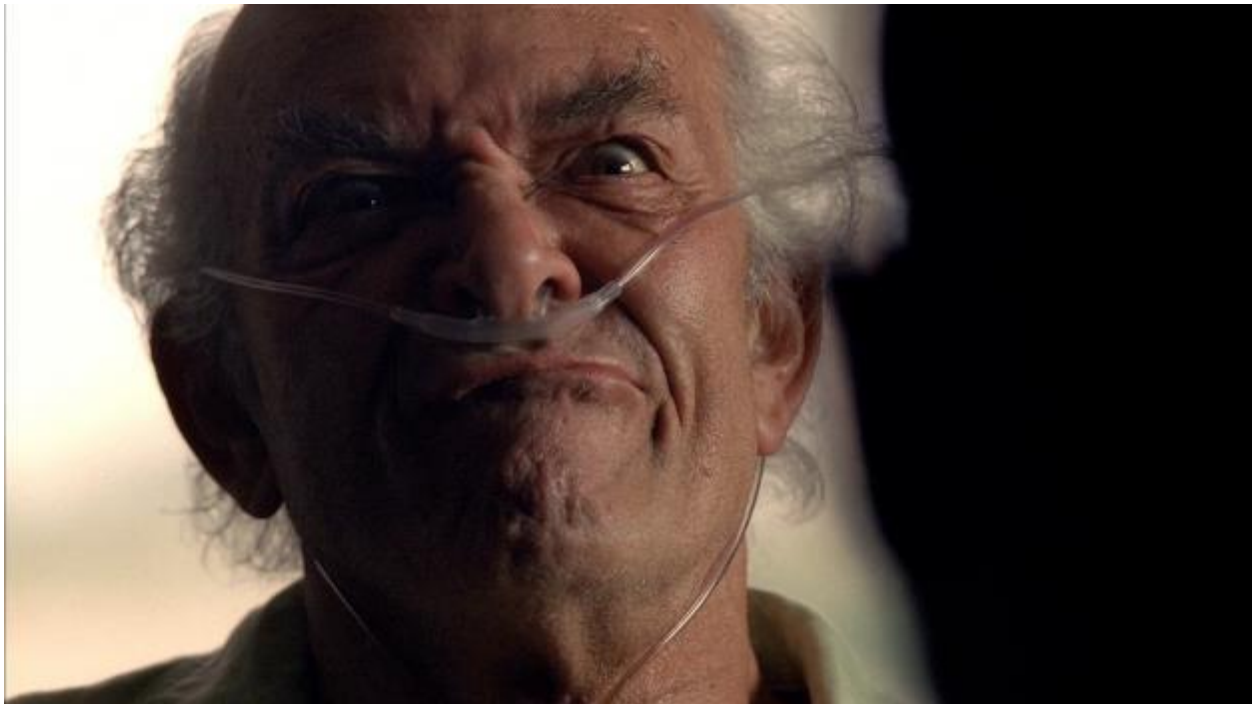


We really do need to get back to *The Shining* though. Attempting that in the most graceful way possible, I'd propose this genius may also need to share memories with a master of symbolism/propaganda. And Kubrick may be another such "personality".



For strictly imaginary reasons I'm looking at each "rainbow" above as the 3 counterparts in *Forrest Gump*, and then the one in the background being Kubrick.

Anyways, if I did jump the shark, I'm going to pretend I didn't. In fact, I'm going to pretend I knocked it out of the park by posting more celebration videos. And use Elvis's [*Pocket Full of Rainbows*] to drown out the mean voices. La La La, can't hear you.



(As with the rainbows above, you need to imagine me blowing shit up with a keyboard instead of a bell. And if I had a video of Jack Nicholson in *A Few Good Men* screaming, “You can’t handle the truth”. You could replace, “You need me on that wall”, with “You need me being insane”).

Anyways. Oh boy. Stargates, human cloning, predictions of the future, the manager’s office, subliminal audio, lunar bases, insect type aliens, sinister insurance. Yeah, where’s Christ when you need him? Because this is all stuff I promised we’d get to, and haven’t the faintest idea where to start.

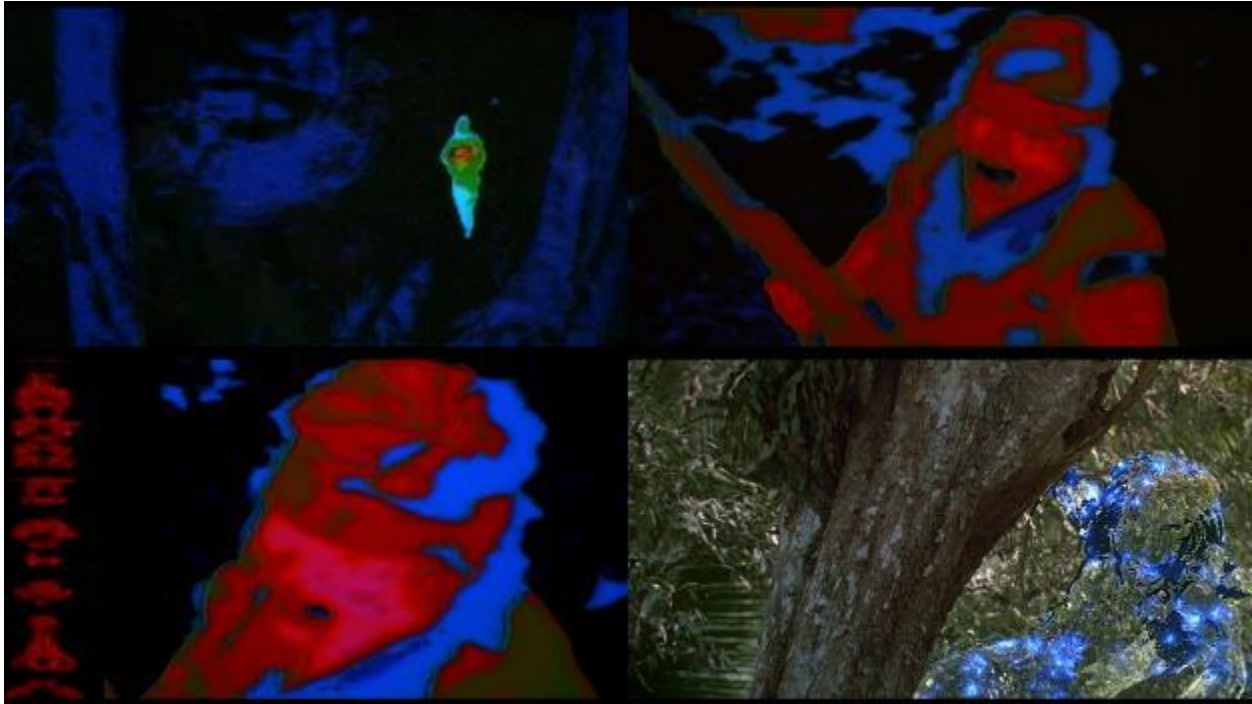
Oops. I did it again. Me and Britney must have a connection. (Not joking. Check out [her video] featuring space.). But I had gotten tired of monolith/computers, and failed to mention probably one of the most significant things about this Genius.



The whole organic computer thing. Which is what HAL from *2001: A Space Odyssey* represents (or one of the things in my opinion). Here’s the quote from Nostradamus:

“As a corollary to this development, another thing he envisions is a way of transplanting some of his genius and knowledge into a type of organic computer so it will still be there to serve mankind after his body has aged and died. He develops it to the highest point possible to transfer his genius, or rather duplicate his genius and his knowledge, so he still has it but it’s also in this organic computer.”

What I also failed to mention when talking about this Great Genius and camouflage, was another chance to sneak *Predator* Jesus into the conversation. Note the alien hieroglyphs in the third frame. *Predator* has an invisibility cloak highlighted in the last frame for those who haven’t seen it.



And who can't pass up a chance to share a good *Predator* joke even if it's politically incorrect or 'tasteless' (don't think it matters either way though since nothing here is probably 'politically correct').

This occurs around the 33:00 timestamp. So, if people get upset I'm blaming Freemason humor, and their filthy sexual minds.



This is a serious thing though. Most people have seen *The Godfather* when AMC plays it on marathon around holidays. I actually do read some, and my life doesn't consist entirely of watching movies.

That being one of the books I've read. There's a storyline there that doesn't make it to the movie about one of the characters having plastic surgery to "tighten up their box" I guess would be the non-medical terminology.



Anyways, this works out perfectly for going back to the manager's office because this brings us to subliminal audio clue #2. (And the most difficult to understand in my opinion.)

Where the word "warmth" is heard. Don't think I need to point out how I'm connecting this with the infrared seen in *Predator* above, but I will anyways. (Video linked).



This could intentionally be the hardest to understand, since I'm interpreting it as having to do with aliens. And aliens are foreign or hard to understand. Warmth I'm guessing having to do with "cold-blooded" insects we looked at before (I'll guess at a few other meanings as well).



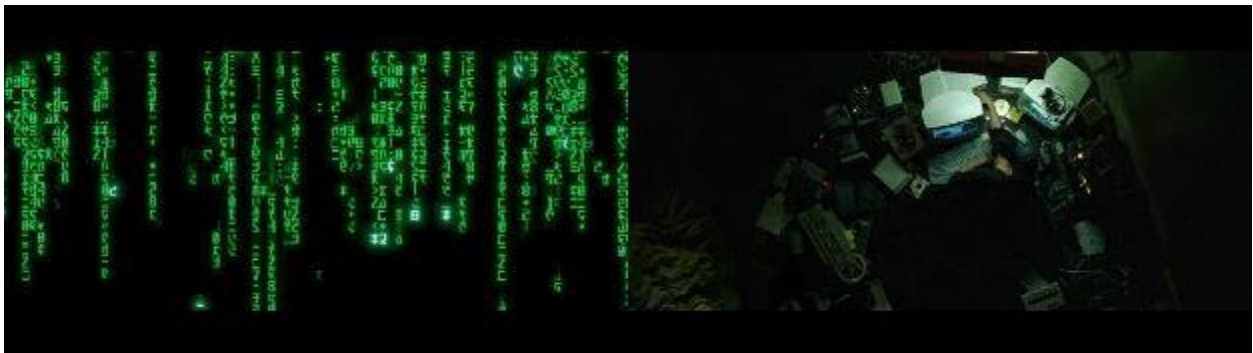
This is *The Matrix* for anyone living under a rock. *Starship Troopers* you may want to look into.

And of course Ridley Scott's *Alien* series. I'll explain how I manipulated the audio to arrive at "warmth", then take a closer look at the overall sequence involving the office.

You're probably curious about decoding the "Verona Restaurant" scene of *EWS*, as everyone likes glimpses into the future. But similar to avoiding back-to-back dark images before, there's a good chunk of genius material there, and we probably spent far too long on that phantom anyways.

Another wild hunch to share though is *Saving Private Ryan* may have something do with the counterparts of this Genius being picked off. Since if you remember the plot involves 3 brothers losing their lives in combat.

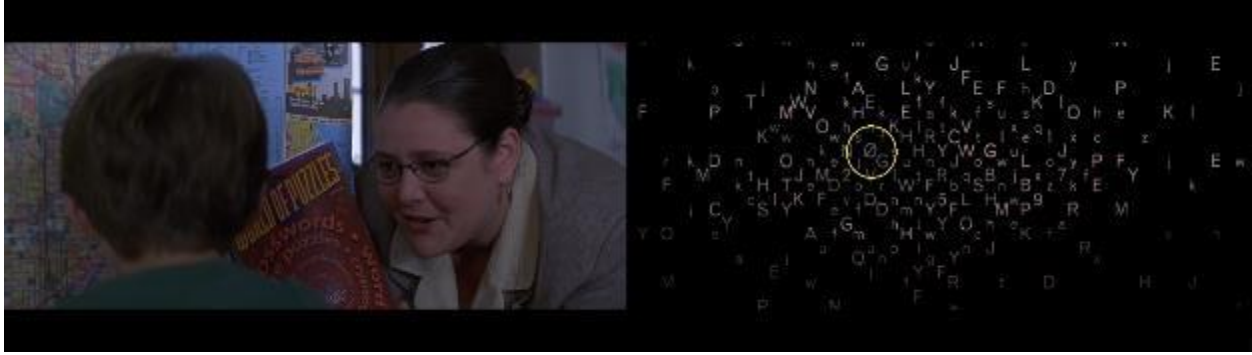
Moving on though. Mentioned previously we arrived at "the ocean" in subliminal cue #6 by slowing down the audio to 33% of normal (and ended up down our Freemason/Nazi rabbit-hole). This was a similar approach of slowing down to 37% speed played backwards.



37 should be obvious symbolism for "elite" in hacker jargon (1337 or "Leet" upside-down and backwards). Which is of course why I'm the only one to crack the code. That, or I have too much free time. [*Idle hands*] are the devil's playground I think the saying goes.

Of course, I jest and make myself out to be more glamorous than reality by comparing myself to Neo in *The Matrix*. Similar to Jesse Pinkman and Walter White's ["Blowfish" strategy] in *Breaking Bad*.

The truth probably closer to *Mercury Rising*, with an 'autistic' child who inadvertently cracks NSA's super-secret encryption algorithms. Autistic in quotes because Seth has a [better explanation] for conditions of that sort. Notice the Suspect Zero?



Trying my hardest to stay on track here and not go “sideways”, teleporting to other topics because I’ve promised so much already in other areas. So, let’s get to the nitty gritty of the office.

One thing to call back to since we’ll be analyzing a lot of audio. “Washington” was given as an interpretation for audio clue #1. What I would also draw attention to with an explanation of Jack going up to ‘Capitol Hill’ is the office symbolism.



Since this is Jack’s job interview I think we’re given some hidden clues to the work he’ll be doing. “Plants” are seen (asking him to create “planted”/fake Moon footage). The number maybe significant since there’s 5 similar to *EWS*.

Don’t have a good lead here. As there were [6 Apollo missions]. 11-17, but [Apollo 13] never made it to the Moon. Wild speculation would be Kubrick directed 5, caused a bunch of trouble, and then another director was brought on for the last. There’s also 5 plaques on the wall surrounding a clock (resembling a Moon) that could be seen as [NASA patches] (plaques being the “awards” for his work).



Someone more familiar with his style, and the Apollo footage may be able to spot some differences. We've associated 5 with the Pentagon. So, that would be a simple explanation. There's also dialogue later hinting at Kubrick receiving \$5 million for each Apollo film (\$37 million in today's dollars).

The clock could be seen as a hypnotist's watch (mass propaganda). And a painting that initially impresses me as a "witch doctor" (they want him to brew up some "movie magic"). For some reason I also associate it with the "Goofy" in Danny's bedroom which may hint at misunderstood genius.



But the people doing the hiring are clearly into the "occult". With the crystal skulls/channeling in the hotel foyer, and solid-fuel rocket research of Jack Parsons. Not to mention Nazis/Paperclip.

The actress inside the office previously pointed out wearing nun attire could also be viewed as a ["High Priestess"]. Sean Stone's comments about the [queen of England] as a powerful sorceress controlling political figures also applies as she's hidden from view behind him.

We have military colors noted earlier with the lady examining Danny. Possibly a remote viewer, as she takes a close look in his eyes. The other circled item magically disappears when we return to the office later.



Dark lighting was brought up as symbolism for “black projects”. No surprise then the item disappearing is a black triangle. Reminder again this symbolism is multipurpose. And also probably deals with stealth bomber technology. As later we’ll find clues pointing to 1947 and Roswell.

Stealth bombers are what the military is willing to show us. There’s no doubt much more advanced tech, it’s just a matter of how far advanced. So, black triangle speculation isn’t coming from left field.



This is the last floor pattern that needs decoding I think. The time-stamp here is 47:47. [Roswell was 1947], and the design on the ground looks awfully similar to a UFO. That much is obvious. What else Kubrick might be saying will require some guesswork. (Video is linked above).

I haven’t gone off track here and wandered away like a [sun-downing] Alzheimer’s patient. This is still related to the office as Wendy will walk us over there for our second visit. Seriously though, Seth has interesting [thoughts on dementia] in addition to autism.

First I’ll reshaw a couple images already looked at. Then we’ll back up to the beginning of the 47 minute sequence because I feel it’s similar to the 43 minute scene featuring the Philadelphia Experiment.



Lightning can bring down UFOs is what these images suggest. We know the military attempts to weaponize anything and everything including psychics and probably aliens. Making one curious if they built a weapon around this concept of vulnerability to lightning.



Tom DeLonge was noted as a musician associated with UFOs. [During a recent appearance] on Joe Rogan’s podcast, he mentioned there being many more “crashes” than people are aware of. Crashes in quotes because there was much he couldn’t talk about.

Naturally, it makes one wonder if there’s more to the recovered wreckage than “accidents”. Especially with the “air traffic control” symbolism seen above. Those are all from the 47 minute Roswell sequence.

We’re shown radios, but not hard to imagine a different kind of air traffic control, based on lightning or high energy lasers. *Real Genius* anyone?



[Pine Gap] pictured first would be high on my list of suspects for a location based on the movie *Stargate*. Where below we see our classic “cover up” symbolism and people going “down under”. Which is where Pine Gap is located – Australia. (The facility there is a joint venture with the United States government).



There's also a Dr. Langford which is a town in Western Australia, and cover "stories/stones". Not to mention the actor dressed as an English newsboy with Australia once being a British colony.



Pine Gap also seems to be portrayed in *The Sopranos* highly rated episode "Pine Barrens" (S3E11 - 311 code for non-emergency.) These aliens aren't threatening, but we're shooting them down anyways.



Big "foreign" guy = alien. "Foreign Intelligence" is the official name used by the Pentagon/Military for R&D of alien tech. Stunned obviously means struck by lightning. Circular = shape of UFOs. 2 actors possibly representing 2 aliens recovered.



Note the awkward pose trying to cover up 2 actors in the background. And talk of finding something “a lot more interesting” than recovered UFOs. Recovered aliens.

We’ll come back to *Stargate* for much more later on when analyzing monolith sequences from *The Shining*. But here’s two more images in relation to Pine Gap.



The 28th Parallel South just so happens to runs through Australia, and RAINFALL is the unclassified cover term for the NSA facility there. (With a stated mission of “global interception”).

For hardcore conspiracy theorists. The 1996 mysterious downing of [TWA flight 800] off the coast of New York has been associated with the [Montauk Project] in Long Island. There could also be a connection to weapons of this kind. Others can investigate since I’m nearly drowning here as is.

Let’s take a closer look at that second Roswell image from *The Shining* though, and flirt with being swallowed by another vortex.



The youngins may have no clue about *Real Genius* references. But I’m pretty sure nearly everyone’s heard of *E.T.* from 1984. With the catch phrase, “E.T. phone home”. Which is why we see 3 telephones behind Wendy on this 1947 walk discussing Roswell. The number 3 being significant again similar to our black triangles. For 3 aliens captured.



The movie poster for *E.T.* speaks for itself I think. Floor to ceiling “windowed enclosures” seen far in the background and in *EWS* most likely represent where aliens were kept underground in the desert. I say underground in the desert because of our “warmth” subliminal audio we’ll get back to.

Trying to interpret what Kubrick is telling us about these aliens, I think we need to look at our Pentagon pattern here from a different viewpoint. In that it could double as a “radioactive” symbol. Note the desert symbolism on Wendy’s jacket:



If we combine the radioactive with the stealth bomber/black triangles shown disappearing later on, Kubrick may be saying there was a reason for needing teleportation technology back in the early 40’s when Project Rainbow started. Because of the [Van Allen Radiation Belt].

Without input or help from the aliens in “shielding” our rockets to the moon (or stealth bombers) it would’ve taken us a lot longer to get there.

Told you we wouldn’t wander far. Think the edges of that portal have been skirted with no damage done. If you want to read more about the Biology of these gray aliens, I talked extensively from a [medical viewpoint] about the autopsies done in the book *The Day After Roswell*.



On second thought. To step back in harm's way briefly since we're talking about aircraft, and Great Geniuses (and I'm short of fun at the moment). Forrest Gump is of course notorious for his mode of transport, Captain of the Shrimp Boat *Jenny*.

However, Danny in *The Shining* is also famously associated with a vehicle. His Big Wheel bicycle seen navigating the [Labyrinth] of the Overlook Hotel. As were dealing with code here, I would propose a couple of things.

First off, shrimp = alien. Which would make Gump a Captain Kirk of sorts (still a fisherman though). Danny's Big Wheel then reveals the rest of the mystery of what vehicles they're piloting. As when viewed from the rear it resembles a black triangle.

Taken a step further. Danny riding off the edge of the carpet could be seen as going into "space" (as can Forrest jumping in the "water"). And our tick/bull horns could now also be seen as a lobster or giant shrimp.

OK. Where were we? Talking about Elvis, right? The actors seen below resemble Elvis (in my weird little world at least).





Of course that's Desmond from *Lost*, not *The Shining*. Both share similarities of reverse/upside-down, and other encoded symbolism seen in the painting (and button pushing). We've also managed to return to the office. And our "warmth" subliminal audio.

The colors of the walls behind Jack do suggest a desert location. And we noted the Manhattan project recreated in the photo which was carried out in such a location. Jack's body language with shrugging his shoulders also hints at up/down underground locations.



The top two frames are Desmond's *Lost* interview scene again in comparison with *The Shining*. Duplicated offices does fit in with teleportation symbolism. Most of the symbols have been covered here except the desk. Packages were discussed extensively in *EWS* and here we have another.

Possibly meant to show an object vanishing since it's near a black triangle. A small circular orange sticker can be found on it. My only guess would be a HAL reference. Due to the next symbolism we see of Wendy pointing to the Southwest. Which is where the Phoenix Lights sighting occurred.

The onboard computers must have glitched like HAL in *2001: A Space Odyssey* causing the malfunction.



You can see another Southwest reference circled earlier in this sequence. Area 51 is also found there. But what's inside I couldn't tell you. Comparing the two photos may give a clue though.

There's machinery in both images so some type of machinery makes sense. Either crashed UFOs, engineered UFOs, or both. Aliens would be a good guess with Wendy's "phone home" symbolism. The Under the Rainbow costume shop in *EWS* was also identified as Area 51 with aliens seen there.

These UFOs at Area 51 are most likely kept separate from the hugely secretive black triangles in Antarctica. Need to know I think is how it works.



Here's Jack instead of Wendy pointing out the SW again. Along with 3 black triangles (and malfunctions).

Another thing to note is the curtains. Which we examined in *EWS* to represent a "Stage". You also see Kidman next to AV equipment and media. Symbolism for Kubrick's Red/White/Blue Apollo propaganda.



Let's try to wrap up the office. Subliminal audio #3 and #5 are linked below. We've already covered 4 of them. So, these are the last two out of the first 6. (As a reminder the first four were – "Washington", "Warmth", "No One Hurt", and "The Ocean").



Almost everyone who watches *The Shining* notices hand signaling during this scene. We'll take a closer look at body language in a second. It's a good thing I've sort of "preheated the oven" with dirty jokes though, because we're going to have to [talk about sex]. As the 3rd subliminal audio to me sounds like "Hush, lick a tit".



There's no agreed upon name for the destination of ["Lolita Express"] I'm aware of. But we're going to have to take a trip there. So, from here on out "Sex Island" will be used.

To comment quickly on some remaining visuals before departing. British Imperialism as a front for Nazi invasion can be seen on the desk. We have a German beer stein "behind" tea cups associated with English "tea time".

The German stein is also behind American flag symbolism and what could be Russian Vodka symbolism with the clear ashtray. There's also a map suggesting the [East India Company]. An attempt will be made shortly at summarizing East India Company's 300 year existence.

Before that we also see red and black books. This may be referring to multiple things. Jung's [Red Book] book, but also tying into the unconscious and what happens on "Sex Island" – drug use. As red/black are notoriously associated with *Scarface*.



There's another whopper of a tale in store with *Scarface*. Where I'll propose an alternate interpretation similar to *CE3K* and *Rothschild*. One in which Tony Montana is actually George Bush Sr. during the [Wild and Wonderful] Iran-Contra drug running and [arms dealing] of the 1980's.



Surveillance cameras are interesting with Bush's CIA past. Tony is seen with both guns and drugs. There's "Fastwalkers" once more with symbolism of grandiose lunar bases or Overlook Hotels. Also planets mid frame. Reaching might connect "Say Hello" to the movie about fascism *Salò*.

Scroll back up a bit to take note of the penis symbolism in *Clockwork* repeated in *The Shining*. EWS frames are included to emphasize the strategic use of paintings with yet another "continuity error".

And so we arrive back at that question like annoying toddlers, "Why"? The symbolism is there with "tea time" and East India Company. What does it mean though?



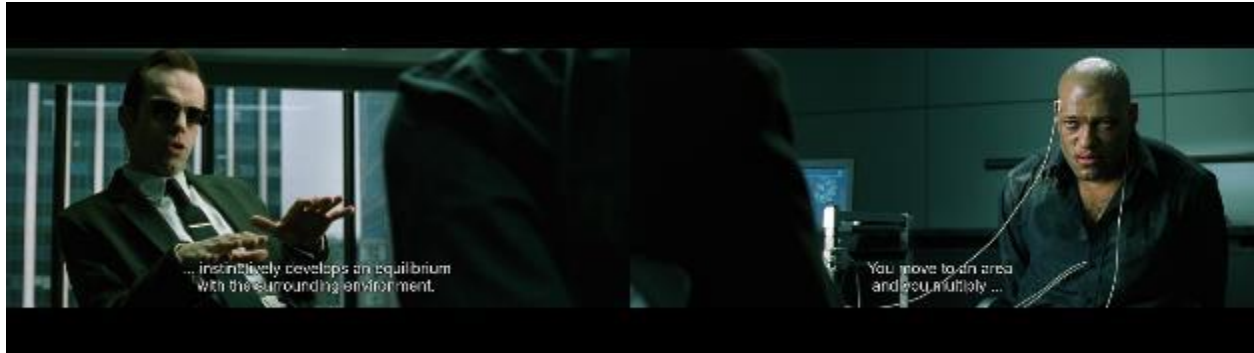
Basically, colonization of the Moon is the new East India. These two frames are from the 1 minute cutaway scene during the 7 minute overall interview sequence. You can see how “Buckingham Palace” could be represented on the left. With England’s “dirty laundry” symbolically aired out on the right.

Propaganda imagery was covered. However, we also see “spices” or salt and pepper shakers. As well as “Silk Road” references with camels, along with “cotton” q-tips implying subjugation of people.

A fairly large preface should probably be given before continuing because most of the events brought up are known to the public by the names of people involved. The root problem trying to be identified (and minimized) is not with any individuals, but as succinctly stated in *The Matrix* “it’s the system”.



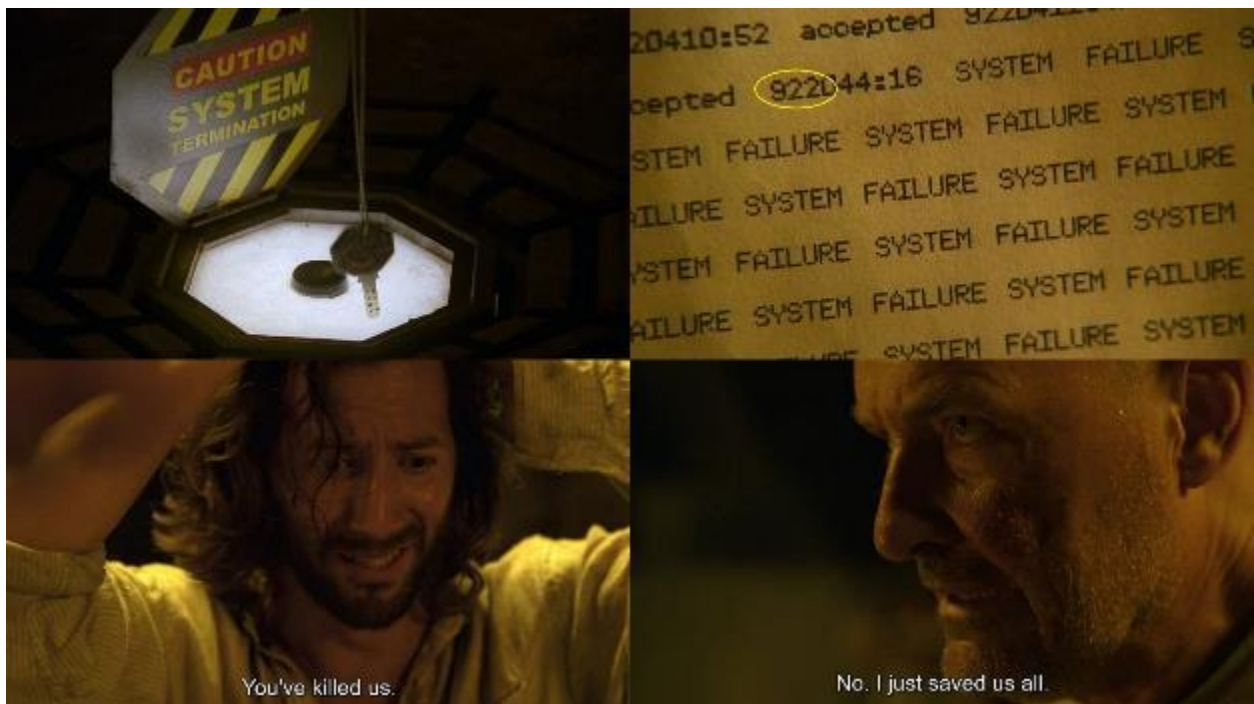
The system encouraging behavior of moving to new territory and exploiting resources and people. Whether East India or the Moon. Again eloquently stated in *The Matrix*:



This is not solely a problem of geopolitical maneuvering. It's present in almost all aspects of culture. Because it's based on beliefs leading to the behavior. Scaled down from "Star Wars" and control of the galaxy, this "system of beliefs" is one reason I chose not to continue with traditional medicine.

While I found my colleagues to be sincere and genuine, the "system" of medicine practiced today is for the most part based on "negative suggestions". We're told to look for problems, instead of minimizing.

So, I'm applying the same mentality to this discussion. The people whose names might get mentioned aren't the problem. It's the system. Images below from *Lost* S2E24 – the Great Genius number again, 24. (Also, my birthday circled 9/22).



Anyways, to compress 300 years of East India Company, *Lost* might be the perfect gateway since "Jacob" is the almighty presence of the island. And there just so happens to be a Jacob Rothschild.

The German beer stein "behind" British tea cups was noted above. Rothschild's German origins were mentioned: Rot 'red' + Schilt 'sign', 'shield'. Or the Red Sign. Another coincidence would be the first use of the Rothschild name [in 1577], the same time period East India was formed 1600.

We've also looked at private armies colonizing the Moon, and in 1803 at the height of its rule in India, the British East India Company had a [private army] of about 260,000 – twice the size of the British Army.



Speculation about Masons/Nazi's also took place, and it's interesting that by the 1870's both Judaism and Masonry were under attack. We know Rothschild sponsored both sides of WW1 + WW2 from 1914 onwards. So, to guess Rothschild may have been responsible for attacks 40 years earlier on Freemasons and Jews is not unreasonable.

Obviously, I'm no historian. Even alternate historian. What I do know is these are big numbers, or long periods of time. First use of the name Rothschild in 1577 to present day is 441 years. Ruling for 500 years might sound absurd when Nostradamus describes the reign of this Great Genius (Century III-94):

“For five hundred years more they will take notice of him who was the ornament of his age. Then suddenly a great revelation will be made which will make people of, that (same) century well pleased.”

If “doom” can have the stage for that long, it's not so outlandish for “hope” to get similar face time when balance is restored. (Image from *Sunset Boulevard*).



A couple more “Buckingham Palace” observations below. Looney Tunes characters are circled. The last being Sylvester and Tweety Bird. Roadrunner is also on the television with an audible, “Meep, Meep”. Why Looney Tunes though?



Well, we need to interpret subtext again. "It'll be lots of fun. In a way". Talking about going to the Overlook. If this hotel is on the Moon, then these cartoon characters would be aliens. Roadrunner = Fastwalker. "Fun in a way" = going to war with aliens. "It always takes a while to make new friends".

Food is also seen in all 3 frames. This along with "Fun in way", brings us back to audio clue #3. As food code words are used for sex, and I said we'd be going to "Sex Island" (where "fun" is debatable).



This is the beginning of 1408 where we see symbolism the FBI has identified with pedophilia. What's also shown are actors resembling the Clintons. Now, before anyone jumps to conclusions about why they're seen here, I'll also post hidden camera footage of Angelina Jolie talking about "Nipple plants".



So, Clinton is making a nipple twisting gesture with her hand. Some addition of symbols I feel is required in order to understand why though. Perverted sex, Hidden cameras, and Clintons.

Most would take the direct route, and surmise Clintons to be Satanic monsters. However, this work deals with conspiracies. And what I'll propose instead is a much more elaborate plot seen detailed in Ridley Scott's *Gladiator*:



We need to imagine Joaquin Phoenix to be Rothschild and Lucilla as Hilary. The child symbolism is important to sex island as well. However, these are more or less current events leading up to Hilary's 2016 presidential campaign.

And the reason why I feel Clintons aren't the bad guys is many are aware of the numerous health problems both Hilary and Bill have suffered recently. My opinion is these are no accident. Rather, revenge.

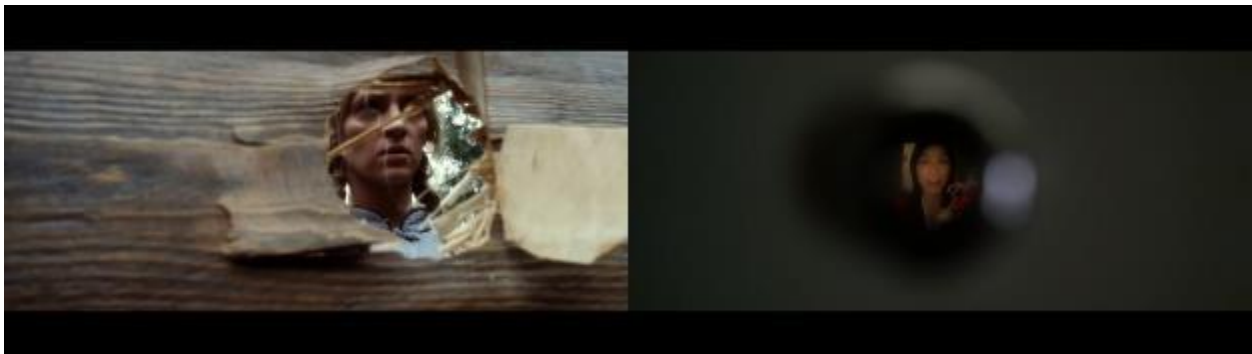
Since we'll be analyzing subliminal body language very thoroughly in *The Shining* office sequence here's a primer of sorts from *Eyes Wide Shut*:



So, the first image with shadows “occluding” Hilary’s face is meant symbolize blood clot issues. Next, “consciousness lost” or fainting spells.

Then Bill’s “heart” problems, continued to the next frame with “memory” trouble. Finally, “coughing” associated with Hilary’s pneumonia, and intense concentration required when speaking for both.

The absolute TLDR version is: The Clintons have video recordings from “Sex Island”. Most likely obtained with Kubrick’s help. And Rothschild is not happy at all. Hence their ailments. (Images from *Kill Bill* – very appropriate title):



Surely, there must be a backstory you’re thinking. You might also be thinking I wandered off from *The Shining* again. So, let’s go back there and see if we can do as Kubrick suggests in subliminal clue #5 and “piece it together”.

(This was the only audio which required speeding up instead of slowing down. 150% of normal speed. Still reversed like the others. Clue #3 was normal speed backwards. Why sped up I’m not sure. Possibly a reference to the 1988 movie *Frantic* with Harrison Ford, and the year hidden footage was obtained.)



This scene was mentioned earlier as having coded talk of sinister “insurance”. You see the “bad guys” have kind of surrounded Jack’s family. They also want him on film doing sexual acts with females and chairs we’ll get to in a second (and the reason for the “film negative” white monoliths discussed).

The ladder in the background could also be seen as a camera on a tripod. But there’s another component to their insurance which is “black magic”. And Jack is seen introduced to it in the second frame. (Note the “dark” chandelier above Dick).

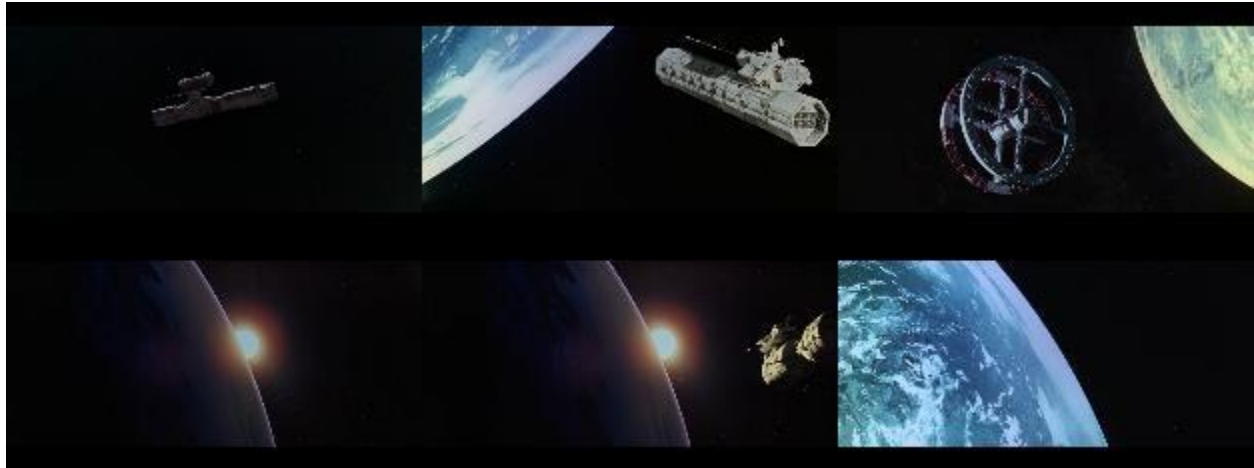
A little guessing is required as I’ve no black magic experience, but this may relate to the channeling of aliens with crystal skulls (and why we have “crystal” chandeliers again). Most likely the “Reptilian” variety which many associate as “bad”. Because we see Dick Halloran making reptilian tongue gestures, and looking like an inter-dimensional dinosaur when talking with Danny in the kitchen.



I’ll attempt to comprehensively breakdown the different aliens later on, but I feel we’re shown many of the different species symbolically early on in *2001: A Space Odyssey*.

The shortest possible summary would be the Moon aliens seeded Earth with life. Their “garden” was then “contaminated” by these inter-dimensional reptilians. Moon aliens were upset about too much reptilian influence (easily visible) in their offspring - the dinosaurs. And killed them off with asteroids.

They may have needed to “impregnate” Earth 3 times actually if you’re familiar with Funkadelic’s song [*Maggot Brain*]. My knowledge of Earth flooding is not so good. The last big one was 10,000-12,000 years ago I think. This may be the one talked about in the Bible with Noah.



Anyways, here you can see the different varieties of aliens/UFOs in *2001: A Space Odyssey*. The first would be the classic flying “saucer” type UFO. Then “cigar shaped” UFOs. Next would be the aliens seen in the [NASA tether incident] only visible with UV light. There’s a fluorescent UV tube visible on closer inspection – but note the color of the Earth does appear shifted.

Second row has another classic, the “glowing orb” or “Foo Fighter” as they were called by pilots in WW2. These “glowing orbs” can split into two or more other orbs, and why we see symbolic splitting next. Finally, the “vertical eye slit” associated with Reptilian type aliens.

The above are probably UFOs/aliens types most people have heard of. Below though might be some of the more obscure varieties.



The first image is “cloaked in the dark” meant to imply “Men in Black”. MIB are also described as “Italian” looking, and the reason for the “Pan-American” logo. This symbol very cleverly serves a dual role transforming into a “praying mantis” type alien briefly mentioned with *CE3K* and mazes.

Next would be “human airship” UFOs probably only known to hardcore UFO researchers. These “airships” have been described as being out of place for the time period they’re spotted. Many suspect these could be human tourists from a “parallel Earth” portrayed in the next frame.

Underwater UFOs or USO’s have been mentioned, however aliens living in mountains again are probably only known to serious paranormal researchers. Such as remote viewers like Pat Price who identified [4 mountain ranges] home to such aliens (Mt. Perdido, Mt. Nyangani, Mt. Hayes, and Mt. Ziel.)

Here’s the closing image to that alien orientation sequence which pretty much sums everything up. “The truth is covered up by what’s seen on TV.”:



A good place to start picking apart the 7 minute office sequence is with “oaths”. Kubrick’s symbolism seems to be saying he has “direct information” about such oaths because he was required to take one himself. The child symbolism is no accident I believe, and what the oaths are meant to conceal.



This “direct information” is probably how he helped the Clintons obtain hidden camera footage. As *Fight Club* says, “the first monkey shot into Space”. JFK may have been the first, first good guy. And we’ll look closely at the so called [“Kennedy Curse”] when warnings are issued about oath breakers.

The Clintons seemed to have gotten much “milder” treatment compared to what appears to be at least 4 murders/attempted murders of the Kennedy family. One of the reasons for this milder treatment may be the fact they have evidence linked to a [“dead man’s switch”] should something happen to them.



Before attempting to describe the specific activities taking place on “Sex Island” where this oath is sworn (in addition to nipple plants). Above is a general overview in body language about what I feel was asked of Kubrick in exchange for his quote of 5 million for each Apollo film. (Reminder that’s 37 million today).

First we have Ullman pointing to a Podesta brother look alike (second to last image). This seems to be who’s in charge of sexual blackmail/favors. As he’s seated in front a fridge with food being used as code.

The camera also lingers on this actor for 4 seconds. For a couple reasons I believe. First, “creepiness”. But also 4 year presidential terms. This oath being required of all serious candidates like the Clintons (and special situations similar to Kubrick’s with sensitive material).



“Presidential limo” symbolism appears in the background as Cruise arrives to the giant orgy or “Sex Island”. We also have jeeps hinting at jungle terrain with “Sex Island” located in the [tropical Caribbean]. Lastly our number 3 (actors) associated with Freemasons.

I'll repost the collage, and try to run through these real fast. After fingers are pointed we see a big "happy face" on Ullman. Which is the face people wear after sex. Indicating – this is the sex guy. But then we see "raised eyebrows" saying, what I'm about to tell you may raise your eyebrows.



Ullman then reaches in his back pocket, hinting they're going to need some "hard evidence" for this oath. Kubrick's eyebrows are indeed raised. The hand signals continue with we need "in-n-out" evidence. And then the warning I mentioned about oath breakers and the Kennedy Curse with a "slit throat gesture" occurring down low.

The last frame may hint at what Kubrick witnessed with his eye transition on a child's image. We also had the "lick her tit" subliminal clue. So, they most certainly have him on video witnessing disturbing acts, but may also have encouraged his partaking.

To quickly detail the Kennedy Curse below. "Gun" symbolism appears frame one. This is basically a [military coup] the assassination of a sitting president. We have Jack's reaction to this news next. Frame 3 shows the lengths Rothschild went to make an example of Kennedy. 4 murders/attempted murders with the 4 fingers shown.



Most people know about JFK and RFK. They might not be aware Ted Kennedy was also involved in both a plane crash and an incident with his car going off a bridge. Which I believe may be portrayed in the 1983 movie *Blowout* by Brian DePalma (director of *Scarface*). Finally, Joseph Kennedy was involved in a serious car accident leaving a passenger paralyzed in '73.

The last three images can then be summarized as “pied pipers” seen in the middle frame. He’s playing a flute. Basically saying they control the media and perception of events. Why people call it the Kennedy “Curse” instead of what it really is - murder/attempted murder.

“Rifle scopes” on the bottom left hint at Oswald. How they control the narrative. Patsies, misdirection and wild goose chases to implausible suspects (Mafia/Cuba/CIA) when it’s plain as day Rothschild ordered the hit.

There’s much more on Kennedy we’ll get to. And symbolism detailing other activities on “Sex Island” (along with the rest of the subliminal hand gestures). But since food was brought up:



One of the more - suspicious - might be the right word, [emails uncovered] in the Pizza/Pedogate investigation featured this line: “PS. Do you think I’ll do better playing Dominos on Cheese than on Pasta?” Who sent it is not that important. We mentioned it was the system to be the problem, not any individuals. (Pizza/Pedogate images seen in *Breaking Bad* and *Adams Family* below).



Since this work involves interpreting symbolism. Taking people “behind the symbolism” similar to “behind the scenes” movie extras. An attempt will be made at decoding that mysterious phrase despite my lack of status at pretty much any level of the criminal underworld.

Dominos should be clear = sexual domination games. So, the person sending that correspondence is wondering which would be better. Cheese or pasta for these games. Well, if you’ll scroll back up to the images seen from *Pulp Fiction* that would be my guess. Cheese = Heroin. And Pasta = Cocaine.

Reason for this being cheese is associated with [lucid dreaming]. And from what I’ve heard “dreamy” is used to describe the heroin experience. Pasta should be self-explanatory when looking at the *Pulp Fiction* images. Lines of “pasta”, lines of cocaine.



More “cheese” and “coffee/cocaine” symbolism from *Sideways* and *Fight Club*. There could be a Xerox connection with [Bilderberg]. (Ford is definitely involved with Bilderberg we’ll look at later).

But getting back to my favorite part – ridiculous speculation. Think I may be overdue for indulging in this luxury as it’s been over 30 pages since nearly going “full retard” as they say in *Tropic Thunder*.

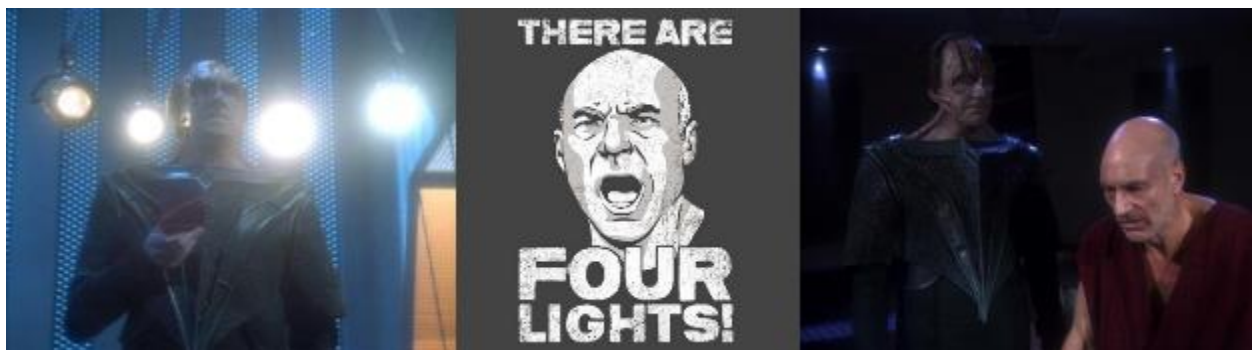
Starbucks is seen on the cup and apron in the *Fight Club* office. “Company” may be a better word than office, as CIA agents are often referred to as “Company Men”. What are we being told about the CIA and Starbucks though? The answer may be found in *The Sopranos* “46 Long” episode (S1E2):



Obviously not *The Sopranos* with the bottom two images, but what I believe is another CIA operation highlighted in *EWS*. The rewriting or [“revisionist history”] of the Berenstain Bears. And why “stain removal” is circled.

Basically what the CIA has done with that op is “scrubbed” the records books of any reference to Berenstein Bears and replaced it with [Berenstain Bears]. History rewritten before our eyes. Successfully convincing many people Berenstein Bears never existed.

Very similar to [Bob Lazar] of Area 51 fame, and the inconsistencies in his academic records. Attempts to discredit the witness. But with Berenstain Bears scaled up to discrediting populations. [Gaslighting] as seen in *Star Trek’s* “Chain of Command” episode:



And the CIA’s Starbucks operation maybe on the same scale, if not larger. What exactly the CIA is doing with Starbucks you may not want to know. What I will say is we have images of urine going into a person’s mouth, a coffee blend named “Peaberry”, and a gold colored roaster (shaped like a penis). Lastly, many coffee enthusiasts have complained of the “bitterness” of the Starbucks beans.

My guess is something similar to Berenstain Bears is happening. With the nickname “buttfucks” possibly doubling as the code name for this operation. Testing the naivety of an entire country. “How popular can we artificially make a product that literally tastes like piss?”

Don’t worry Starbucks drinkers. Not judging. I lived on the stuff in med school. Not sure what that says about me since I don’t consider myself gullible. Possibly “Dirty Bird”, we see Kathy Bates berating James Caan with in *Misery*? Coffee is also seen in *Mercury Rising* another movie showcasing the NSA.



More cover-up symbolism regarding Starbucks and yellow can be seen in the TV show *Entourage*:



Probably not ridiculous enough for some. So, I’ll take it further and theorize the sheer number of franchises serves a purpose in tracking criminal suspects. With “truth serum” available as an ingredient not on the menu. And the reason for the dialogue in the last image.

I want to make one last comment in regards to food and *The Breakfast Club*, which will bring us back to “Sex Island”. Before that though, since we’re talking about the CIA. The propensity for the Military-Industrial Complex to “weaponize” everything and anything can also be seen with the [CIA’s involvement with modern art].

This fridge in EWS has been examined from many angles. However, not mentioned previously is the “I Heart Art” magnet, and a drawing resembling modern art. Also circled is a yellow sticker we noted Kubrick to use when indicating “weapons” associated with China. The implication here being weaponized art.



Lastly, as far as the CIA. We also see references to [John Wayne] in *Full Metal Jacket*, *EWS*, and *Forrest Gump*. “Duke” was John Wayne’s nickname, and “Marion” his birth name. And for those not aware, the US National Archive records indicate Wayne made an application and was accepted to the [OSS] (Office of Strategic Services) the precursor to the CIA.



Probably doesn’t need to be said. But the CIA’s goal with art and movies is probably similar to Kubrick’s Apollo propaganda. Building up an image of the “West” out of proportion to reality. John Wayne starred in a ridiculous number of “Westerns” (83 of his credited movies). And we also see modern art being sold for ridiculous amounts of money (87 million for the Rothko painting featured in *Mad Men*).



There's two ways we can go with *The Breakfast Club*, similar to rainbows and triangles previously. The first would be "Sex Island" as mentioned. Where we see "underage" persons being held prisoner in the first image.



The second would be Great Genius material and his counterparts. However, I'll need to admit one of my earlier guesses was wrong (since I'm pretty certain in having figured out all 5). It was made clear those were guesses though. There seems to be 6 total, the Genius + 5 counterparts.

And you can see hints on the movie poster about what looks to be a building or structure. In my opinion these are the [Georgia Guidestones]. Which feature 5 giant slabs + a Capstone:



That's going to take a while to explain though, with one of the counterparts alive, and I believe wishing to remain unnamed.

Looking back to our *Clockwork Orange* image below you can see a "counterpart" in the foreground is hidden. I do feel my Kubrick guess was partially correct as the rainbow in the background seems "distant" or "different".

At the time I interpreted this as England. Not wrong, but the "different" is also meant to imply female in addition to British – Princess Diana (who also met a suspiciously early death). The hidden counterpart I feel is female as well. So, 2 females and 4 males – our Great Genius number 24.



Below are images from *Forrest Gump* featuring Diana. And actually instead of suspicious I should've said "unlawful killing". As that was the verdict returned by a jury after [Mohamed Al-Fayed's] 10 year quest to establish the tragedy as murder rather than accident. The last frame showing a car "hot on the heels" resulting in the fatal crash.



Anyways, we'll come back to that since it's quite a long story also involving the numbers from *Lost* (4,8,15,16,23,42). Last thing to add for now, the reason Diana was murdered is probably the same as JFK Jr. The dialogue mentioned he "discovered the games room".

And here we see symbolism of being quiet while talking about "daddy taking a nap". In other words – hush up/cover up daddy's sexual activities in the bedroom (Island). And more dirty laundry:



“Sex Island” symbolism in *Breakfast Club* should be fairly obvious when substituting the school where our teenagers are “detained” with the aforementioned island. The title itself reinforcing this connection with food code words already discussed.

There’s an all-powerful principal (or Rothschild) lording over, and punishing said children for what seems to be no good reason. We also have lots of chair symbolism. So, “nipple plants” were mentioned previously. 3 entire revolutions. 3 being associated with Masons. There’s also another mythic story in Freemasonry lore about [“chair dances”].

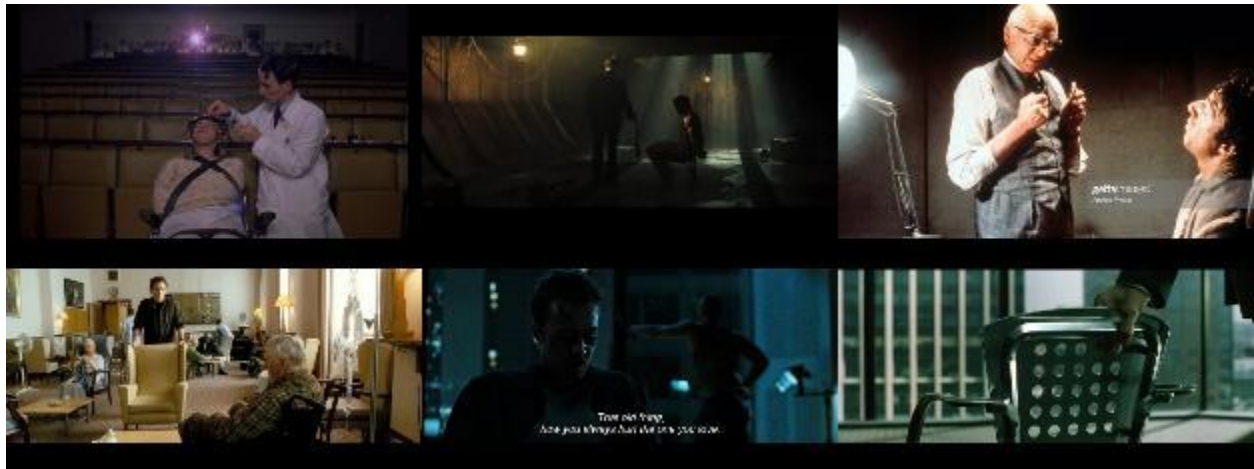


Now, I can’t really tell you much about “chair dances”. Only what the symbolism implies. And what gets passed around on the internet. There does seem to be a preponderance of movie scenes with people tortured in chairs.

Angelina Jolie even mentions these “nipple plants” must be performed on a restrained individual. Probably the most iconic chair scene is the one in *Reservoir Dogs*. (The question about “dungeons” in the second frame is answered in the first).



Not far behind, if not neck and neck, would be *A Clockwork Orange* and *Marathon Man*. [Is it safe?] Not to mention the small sampling seen below. (*Casino Royale*, *1408*, *Fight Club*, and *The Matrix*).



You can see Alex literally “dancing” in the middle frame from *A Clockwork Orange* (like Wendy in the “Apollo Theater”). And on the right we have yet another chair in a dungeon.



Although sex is being discussed in *FMJ*, some of the details are much more subtle like the [“*Donkey Punch*”] being given to this woman. Actually, most of the gory details are hidden (for good reason), but let’s take a closer look at these 3 scenes.

As you probably noticed, the rest of the office is going to take a while to get through. So, out of necessity tangents and diversions will need to be explored in order to avoid boredom. Not because of any fetish for beating around the bush.

Although Christiane Kubrick does have a great quote about “teasing” in the extras for *EWS*:

“Women know that they have that power. If they’re loved. Only then do they have it. To tease.”

What’s firmly in the “not teasing” category though is human hunting.



This is obviously going to require explaining. First, to save time video is linked above to a very recent Dr. Phil episode showcasing this exact topic – hunting of humans on private islands. The air date of this episode is probably symbolic (like 9/11) with March 21st representing 3-2-1...bombs set off.

I'd also draw attention to the fact Dr. Phil is a primetime family friendly network show. Someone must have thought the importance of this topic outweighed the risks of potentially upsetting sponsors.

For a very fast run through. The first two frames are *Forrest Gump*. The bottle of liquor may be better imagined as a hunting rifle. Praying probably needs no explanation. (*Suspect Zero* images describing Project Icarus remote viewers below):



Being Kubrick there's a whole lot to *The Shining* images (which we'll get to), but "head starts" given to prey would be the cliff notes. Then lastly in *Clockwork*, not hard to imagine the ["field dressing"] of a hunted target. With internal organs removed (and hauled back to camp for celebratory events).

Let's take a look at *FMJ* before covering more of *The Shining* and *Clockwork*. (The orgy in *Eyes Wide Shut* will need its own section).



The first image has a time stamp of 1:23:23 which is our occult number again. It appears Kubrick has invited us to the occult parties of Rothschild. Since this gentlemen could easily be imagined as wearing a notorious *Eyes Wide Shut* orgy mask.

We have a tropical locale. "Crème" in the background probably implying "ice cream"/drugs in addition to sex. And what could also be construed as the setting of a dungeon basement. Next frame could represent Russian roulette with guns to the head. If not that frame, there's definitely a gun to a head in the last.

Some people get off on this. Gun play. Danger. So, it's not just desperate lunatics like *The Deer Hunter*. It's also sexual. Possible human hunting symbolism too. Others enjoy choking seen in the previous image.

You might also notice the awkward head pose in frame 2. Unfortunately, this could represent "snuff" films described very thoroughly in *The Counselor* and *8MM*. (As well as the cost of such activities).



Last thing to scroll up for would be crystal skull symbolism with the helmets. Rumor I've heard is there's 4 or 5 of them. That number seems to show up in other movies like *EWS* and *Fight Club*.



Previously we linked them to channeling reptilians. Possibly used to enhance sex, letting themselves get possessed or something. Really have no clue. But who could pass up an opportunity to share La Toya Jackson's 1989 cover of *Playboy* though? (Images from *Prometheus* we'll look more at in a second):



["Oh my God, Becky. Look at his collage. It is so...BIG".]



["Sitting at home doing this shit. Should be out earning a medal."] – lyrics from "The Genesis" on *Illmatic* by Nas.



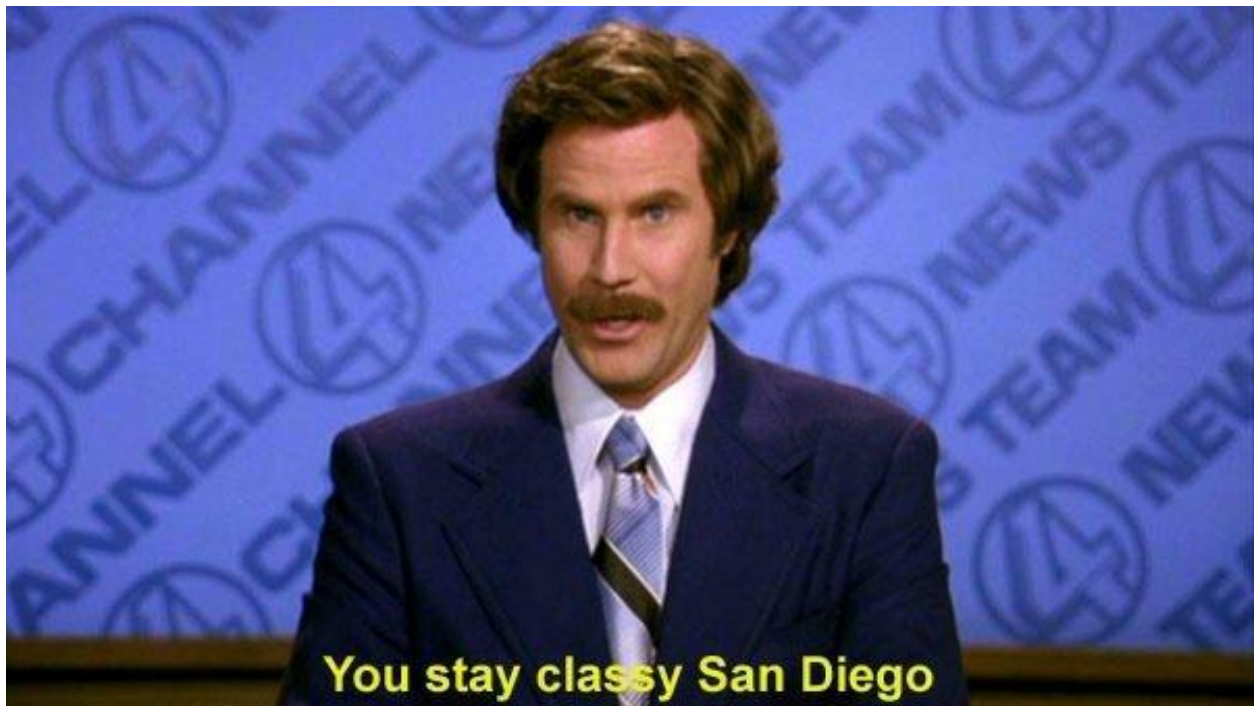
Joking aside for a second. The tagline for the movie *Big* I feel relates back to our Great Genius character. "Have you ever...had a really BIG secret?" If you remember the plot for that movie features an "immature child" inside the body of a man. And this genius is described as "young for his age".

For the moment those are pretty much all the details to report with *FMJ*. It does appear there may be more backwards audio similar to *The Shining* though. (The simultaneous backwards/forwards video also needs to be synced). So, stay tuned.

Since that got pretty dark with snuff films, here's a much more lighthearted scene from *The Counselor* talking about "fucking cars". Something Too Short also discusses in his song "Fuck My Car" from the album *Gettin' It*.



People might think this another joke like the echoing vaginas, but there's a reason why girls like to ride on the back of motorcycles. Something with vibrations. Similar to washing machines and shower heads. At least that's what they taught us in med school.



Since *Anchorman* has been mentioned. Am I the only one who noticed Sphinx symbolism?



That image is from the scene with the classic line, "I don't know how to put this but...I'm kind of a big deal." On its own, probably not worth noting. However, in relation to *Full Metal Jacket* seen next to things get interesting. (People can see the Sphinx on the *FMJ* movie poster?).

Anyways, most Kubrick fans know his daughter Vivian Kubrick composed the score for *FMJ* under the pseudonym Abigail Mead. Which just so happens to be an anagram for: I'm a big deal. Since we haven't talked monoliths in a while, another connection is with her track "Ruins" for *FMJ*.

While there are no lyrics to "Ruins", to me the sound from the instruments very clearly speak the words "Heavy Metal". First appearance at 13 seconds, but continuing throughout the song. 13 is significant we'll get to momentarily.

OK. Big deal you say (as her pseudonym jokes at). Well, now that we've connected dots between the Sphinx and Monoliths we understand what "Ruins" are – Monoliths. And why we hear "Heavy Metal". The Sphinx is a monument to, or replica of the real "Heavy Metal" Monoliths that came down and helped build the pyramids.



These images are from the beginning of the movie *Stargate*. We already noted monoliths appear to use technology based on sound which China has weaponized to cause earthquakes (and many speculate the pyramids were built with sound technology).

So, the story appears to be these monoliths descended to Earth, helped build the pyramids, and in return the Egyptians built the Sphinx as a monument to their "Gods". "Levitating pyramid stone blocks" can also be seen early in *Stargate*:



Like was said previously. My knowledge for dates of past events is not the best. So, I can offer nothing ridiculous there. All I'm told is there was flooding. People may have been taken away. To where or what kind of ship I don't know.

When interpreting Bilderberg symbolism later on I'll hazard a guess "motherships" may have been found on the Moon. And it's possible these motherships are the monoliths.

I've probably said too much out of context though. Since the history of the Moon needs explaining as we talked about the origins of Earth as a garden seeded by aliens. For now, I feel pretty confident saying the Moon is probably around 9 billion years old (compared to 5 billion for Earth) - It came from somewhere else seems to be the case.

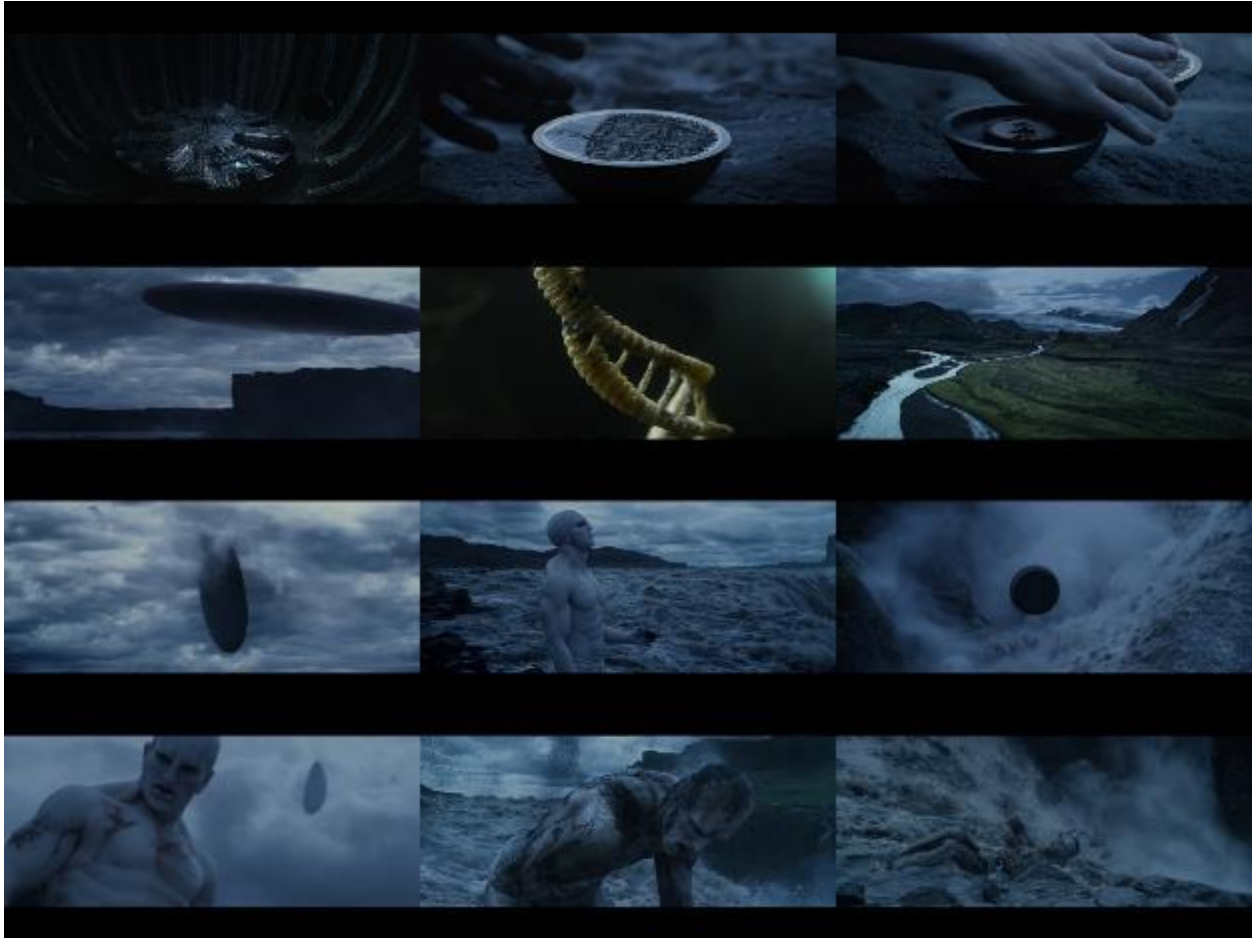


Overall the big picture would then be. These Moon aliens had to leave their home planet. They probably left in ships (the monoliths) to find a new planet. That new planet was our Moon. But it was somewhere else originally because of the age mismatch with Earth. So, they found this planet (the Moon). Hollowed it out. Drove it around. Parked it near Earth, and seeded it. Their garden.

Even though these aliens are living "inside" the Moon now, the motherships (monoliths) they used to first get there can still be found. (These monoliths are also probably much older than Earth).

Occasionally, they seem to come down in these monolith motherships and "tend their garden" (like in Ancient Egypt) when things get out of hand. When humans or dinosaurs start going "rotten" from too much reptilian influence.

A bunch of words were said, so let me repost that collage and see how few can be used to summarize 10 billion years (*Prometheus* btw):



In frame one we have monolith escape ships from a bloody history on a home planet. Notice the loneliness of our actor. They found the Moon, hollowed it out (mostly on the Dark Side). Next we see what's inside the Moon, [Aphid] type insect aliens.

Then they parked the Moon near earth. "Engineered" life, and created a garden. Vertical eye slit reptilians arrived. Viola dinosaurs. Aphids weren't happy and started slinging asteroids.

Round 2: humans again influenced by reptilians. Much less so than dinosaurs. Some were possibly "salvageable" in Noah's Ark. The rest were killed by what we know as "Biblical Plagues" of locusts and flooding.

I believe this big picture story is also summarized in the opening frames of *Star Wars* seen below. The sharp edges of the giant destroyer ship intending to represent the "right angles" of Monoliths discussed previously. (Just imagine black instead of white).

For further reading, *Secrets of Our Spaceship Moon* by Don Wilson is recommended. There's lots of evidence presented from NASA, and this theory was originally proposed by Russian scientists.



Reminder. This is all ridiculous speculation. I'm neither a Moon alien nor an intelligence insider. Not to my knowledge at least. My bank account would also disagree with "government agent" as there's definitely no desperately needed payments I can find.

It's entirely possible though I'm an unwitting subject in the deepest of deep state experimentation. A ["Weapon X"] if you're familiar with Marvel comics (Note the red/white/blue American symbolism):



Why would the government need a "Weapon X" you ask? Since we're neck deep in the ridiculous already, let's go back to the number 13 and "Heavy Metal" as the answer may be found there. Sorry folks, I said there would be tangents and diversions.

Below is "The Man Behind the Curtain" episode of Lost (S3E20). And would you look at that. Another "cover-up". People might be able to guess who this conspiracy is about from the image on the right.



["Good Luck and Goodspeed"] were the last words heard from Launch Control by Apollo 11 astronauts. Based on this dialogue, it appears someone was sent to Space in order to gather information. So, where exactly was this person sent? The destination for reconnaissance? And who is this person?

"Heavy Metal" I believe comes back into play here. And our number 13. We said Monoliths were Heavy Metal. So, someone was sent to investigate the Monoliths. But why unlucky number 13 to describe them? (That's Stephen Hawking in my opinion if you haven't guessed by now).

More images from *Lost* below may reveal the rest of the story.



Unfortunately, I think "Heavy Metal" may be more than a literal description of what these monoliths are made of. With gnarly things going on inside (and to people who venture there – notice Hawking/Ben's neck being grabbed).

In the first frame we see a young man when our cover-up finally clears. We also have a strategically placed box easy to imagine as a wheelchair. The reason why these two images are being linked – young men and wheelchairs – is because Stephen Hawking suffered from a [very peculiar form of Lou Gehrig's disease].

Most with Lou Gehrig's are diagnosed after age 50 and die within 5 years. However, Hawking's case was diagnosed at the ripe young age of 21. Living to 76 despite expectations of not reaching his 25th birthday.



Something's obviously up. Attempting to play Sherlock on this "3 Pipe Problem", our answer may be found in the movie *1408*. (Sherlock would smoke 3 pipes on particularly challenging mysteries.)



Perhaps this is another case where one small detail changes an entire movie. With Room 1408 symbolic of the Monolith. Explaining further dialogue in *Lost* of "Hungry for *knowledge*, Kiddo?"

"You're going to love it here" = inside the Monolith. A speaker's also been circled as we associated Monoliths with sound. Unlucky 13 then makes sense with *1408* dialogue about the Monolith being "an evil fucking room".

Hawking was sent into the monolith seems to be the story. And it played some heavy metal music no human should probably hear. This one goes to 11 as they say in *Spinal Tap* (ALS is a disorder of the spine so it's relevant):





This is not gratuitous movie porn. Because gravitational pulls are important in understanding the how and why Hawking was sent into the Monolith. (2001: A Space Odyssey images below):



Now, we could diverge here again to talk about [Bilderberg Group] in depth. We'll save that for later though when analyzing the Moon landing sequence in *The Shining*.

Yes, this is still a *Shining* analysis. It's just being fleshed out with other material. You can see Jack in a wheelchair below similar to Hawking. Far right would be the Moon landing sequence. Far left *Breaking Bad's* "Live Free or Die" episode.



Here's a couple more images from that same *Breaking Bad* episode featuring a disabled person inside an alien environment:



My hunch is the Gale Boetticher character from *Breaking Bad* also is meant to represent Stephen Hawking. Since his “notebook” or “drawings” play a key role in the series, and it’s most likely that video/audio recordings would not fare well inside the Monolith – requiring hand written notes.



Meth or “speed” is circled because time warping is another feature of the Monolith we’ll cover in a second. (The *Suspect Zero* symbol can also be found on close scrutiny of the notes).

Gale’s terrible karaoke is also a running joke on the show, with sound heavily associated with Monoliths. Audio communications from aliens are also seen in *Contact*, where “drawings” or “hieroglyphs” are then deciphered by a very Hawkingesque character to produce a “primer”.



Worth noting is the “Ellie” character in *Contact* may be the same “Elliot” character in Spielberg’s *E.T.* An “alien whisperer” of sorts. Reaching gigantically might connect Jodie Foster’s “Eleanor” to the car of the same name in *Gone in 60 Seconds*. (“American Muscle” the relation – our Weapon X).



Getting back to the Bilderberg Group though. The only thing I’ll say for now is the date they first met may be important - May 29th, 1954. With 1954 being the year when “gravitational anomalies” were first discovered on the Moon. (Seen in the *2001* images up above).

This would then be “first contact” with aliens. When we knew for sure we weren’t “alone”. The reason Bilderberg would need to be formed. Another aspect of the Bilderberg agenda is, colonization of Space may not be as capitalistic as we’re led to believe.

More along the lines of [“crony capitalism”]. With Multi-national Corporations awarded patent rights to technology in exchange for funding as shown in *Fight Club*:



I'll try to track down the source, but I think reports said these "gravitational anomalies" were so strong they caused probes orbiting the Moon to crash into it. (It also apparently rang like a bell. And why I mentioned it as hollow with the *Prometheus* images).

More discussion of anomalies in *Interstellar* below. We said this *FMJ* frame may indicate the real dates in space exploration. My guess at the moment is - anomalies were discovered in '54 and astronauts put on the Moon by '57.



The signs says '64 and '67, but not hard squint the 6 into a 5 and arrive at '54 and '57. Very wild speculation would link the other dates, '52 and '55, to when America's competitors accomplished these same tasks. (2 years ahead of the US/UK).

"Not the first" dialogue and pledge of allegiance symbolism in *CE3K*. The red VW Beetle in *The Shining* may not be so much as "crashed", rather than "parked" next to Monoliths. (Red being Russia/China).



3 astronauts are seen below eating "ham sandwiches" in *2001*. [Ham Sandwich] is a term used for planted evidence. Guns, drugs, or in this case Apollo 11 would be the "ham sandwich". (And why there's 3 astronauts):



That's about all I know for the *when* question of all this. When anomalies were detected. When astronauts may have landed. Getting back to Hawking though, and trying to answer the *what* went on.

We know he was diagnosed with Lou Gehrig's disease in 1963. So, there's a bit of a gap between our estimation of "first contact" and the "effects" of it with Hawking in a wheelchair.

Obviously, some guessing will be required. But, it's probably safe to say an academic or "Egghead" is not going to be on the "Scout Team" initially investigating this Monolith. That job usually belongs to military Special Forces – Rangers, Green Berets, Seals, Marines – those type of people.

What we also know is the Monolith is described with 13 and Heavy Metal. So, what happened to that scout team may be described in 1408:



Very important reminder. Lots of guessing involved. But the theory we're working from is the Monolith is "Heavy Metal" and 13. So, it wouldn't be surprising if what happened to the scout team is not far off from what's portrayed in *Event Horizon*.



Yes, there's slightly more than 4 people pictured here. But a number in that general vicinity would make sense for a scout team (4-6 people). [Event Horizon's] are associated with Black Holes – light can't escape an event horizon is the bottom line.

So, if a scout team disappeared, or "never escaped" after going in the Monolith (similar to light and black holes), not a stretch to imagine they'd want a black hole expert like Hawking to follow up.

The movie *1408* mentions 56 total deaths. 4 or so on the scout team who went outright missing. And the rest may have spent too long in close proximity without ever going inside. Also associated with black holes (in addition to light not escaping) is "red-shifting" seen in *2001*:



We'll need to talk about time with these Monoliths, since I feel it partially explains what happened to Hawking. But I'd like to point out again, my opinion is these Monoliths are some sort of computer or even mothership.

There may not be any physical aliens inside them, like the bug types who we mentioned burrowed into the Moon. The deaths and "evilness" used to describe the Monoliths could be a strictly "mental" phenomenon.

Although it's possible there's "controllers" of the bugs in hibernation of sorts aboard the Monoliths seen in *Prometheus* below. Using a *Star Wars* analogy: bugs would be Storm Troopers, we already said Darth Vader resembled a Monolith, and then above Vader there's the Emperor.



The reason for hibernation could be explained in *Interstellar* (in code of course). We said these aliens needed to leave their home planet. They may have sent out “probes” (Monoliths) to different galaxies to check habitability.

When one of these probes/Monoliths found a place to live, the pilots could then set off a beacon, go into hibernation, and wait for the remainder of their “fleet”. The bug aliens possibly being “robots” or “self-replicating” workforce of these Engineer/Emperors – that can carry out mining of resources and building of structures without much input.



It’s entirely possible I’m over connecting dots here. The bug aliens may have nothing to do with the Monolith aliens. The Monolith just so happened to be found on the Moon. That would make 3 major alien species fighting over the Earth. The bugs, the reptilians, and the Monolith variety.

Many more than 3 types were noted in the 2001 images previously. But these seem to be the 3 influencing us the most. Underwater aliens just seem to be doing their thing. (*Abyss/Splash Mountain*):



However, aliens living in Mountain ranges do seem to share “burrowing” characteristics with the underground Moon aliens. (2001 images compared to Space Mountain at Disneyworld).



Bottom right is Space Mountain with the lights on. Bottom left is what the ride normally looks like. This lighting scheme may be intentional. Meant to portray the inside of these underground alien lairs. *Pitch Black* in other words. With the bugs using a different visible spectrum than humans.



Possibly some reverse code used in *Stargate* below. Extreme sunlight the opposite of real conditions. Not sunglasses these soldiers are wearing, but night vision goggles of some type. Mountainous sand dunes actually structures beneath the surface.



Last thing about aliens since we somehow got on aliens again. Has to do with what Seth calls [“pyramid gestalt personalities”]. Another way to phrase that would be something along the lines of a “hive mind”. Here’s Seth talking about Edgar Cayce (The Sleeping Prophet):

“Knowledge does not exist independently of the one who knows. Someone gave Cayce the material. It did not come out of thin air. It came from an excellent source, a pyramid gestalt personality, with definite characteristics, but the alien nature of the personality was too startling to Cayce, and he could not perceive it.” (*The Early Sessions Book 8*).

This type of “hive mind” is not just something found in Space though. The largest living organism on Earth, larger than a blue whale, is the [Quaking Aspen]. A single Quaking Aspen in Utah covers 106 acres of land and is estimated at more than 6,000 metric tons.



Of course that’s the iconic tree scene from *Poltergeist*. Written and produced by Steven Spielberg (who some also claim [directed it]). The point is, this is yet another film about aliens by Spielberg (*E.T.*, *Close Encounters*, *Jurassic Park*, *War of the Worlds*, *A.I.*).

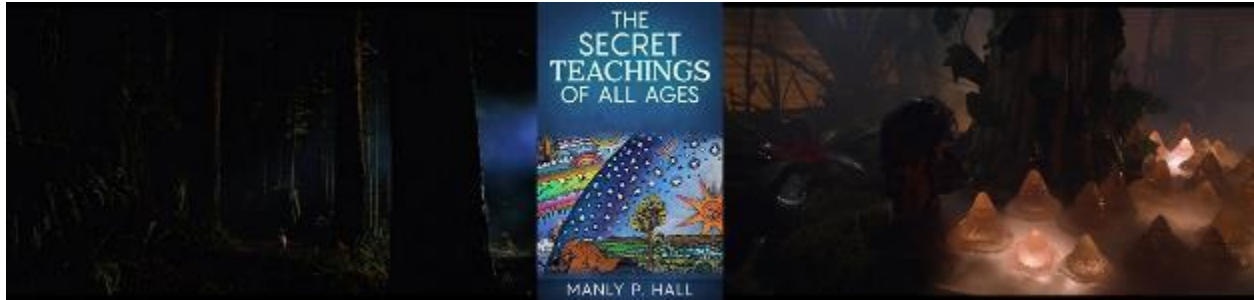
Finally, before continuing with the Hawking’s mystery. This may be a good spot to point out again I do read books occasionally.

One of those being *The Secret Teachings of All Ages* by Manly P. Hall (who was a Freemason). But this book was also apparently found on Osama bin Laden’s bookshelf when his compound was raided – “apparently” as this was reported by CIA/intelligence.

Reason I bring it up is we were discussing trees, and he gets into Druids belief in sacred trees. With Druids/Celts being some of the fiercest warriors in history:

“Both the cross and the serpent were sacred to the Druids, who made the former by cutting off all the branches of an oak tree and fastening one of them to the main trunk in the form of the letter T. This oaken cross became symbolic of their superior Deity”.

So, it’s not at all a “new-agey” woo woo thing talking about tree intelligence. Seth has some very interesting [thoughts on trees] as well. But if you did want to approach it from someone who at times got lumped in with the new age movement, McKenna is always recommended. His mushrooms as alien spores theory is relevant here (images from *E.T.*):



Anyways, this may get dry for a second talking about mechanics of time and purely mental stuff. But there's literally a battle taking place on the Moon. With nukes being set off which we'll cover shortly if you hang around (Images from *Sunshine*):



The first thing before getting into time is something called ["imprinting"]. One of the [strongest forces in nature], and the reason geese and ducks make the most natural animal companions to humans. Why ducks are circled below, and if you've never heard Mitch Hedberg's [duck jokes] worth checking out.



What's the deal with Pink Floyd as Seinfeld would say? Why is that included? Well, the song *Mother* has some very interesting lyrics in my opinion. (We're talking about imprinting here. Trying to figure out what happened to Hawking. That's *Fargo* btw - S1E2 - "The Rooster Prince".)

My proposal: if Hawking was indeed sent into the Monolith, something along the lines of "imprinting" occurred. So, trying to interpret lyrics a la Quentin Tarantino's infamous [*Like a Virgin* analysis].

These are things *Mother* (the Monolith) does:

“Make all your nightmares come true. Put all of her fears into you.”

This may explain why the Monolith is described as “evil”, “13”, “Heavy Metal”. It gets into your head and “imprints” alien knowledge. Similar to humans and ducks. And the reason we see a Hawking like character say he’s afraid of time.



Not to mention the horror show Danny witnesses in *The Shining* (this elongated hallway may represent a Sphinx/Monolith):



What’s so scary about time though? Well, the first thing would be the relativity of it. Below we see our Hawking character complaining about being an old man:



Hand written notes from inside the Monoliths are circled. My guess for complaints of being old is because the Monolith is a time machine of sorts. We said hand written notes would be required because of the warping effects on video. But there may be time warping as well.

Time must move much faster in the Monolith. Which resulted in Hawking aging faster than everyone else. (Hence his bitching about being old). This would also explain developing Lou Gehrig’s disease at age 20 when everyone else is diagnosed in their 50’s.



His body may still appear somewhat normal to us. But mentally he's much older. Same scenario as *Benjamin Button*. An old person in a young person's body. This would be some of the alien "imprinting" that took place.

TLDR would be there was a [Vulcan Mind Meld]. Hawking synced with the alien intelligence, and it sped him up resulting in "*Whiplash*". Don't know the exact ratio, but you can see various figures talked about in *Contact* and *Interstellar*. (Reversed in my opinion since they mention people on Earth aging faster).

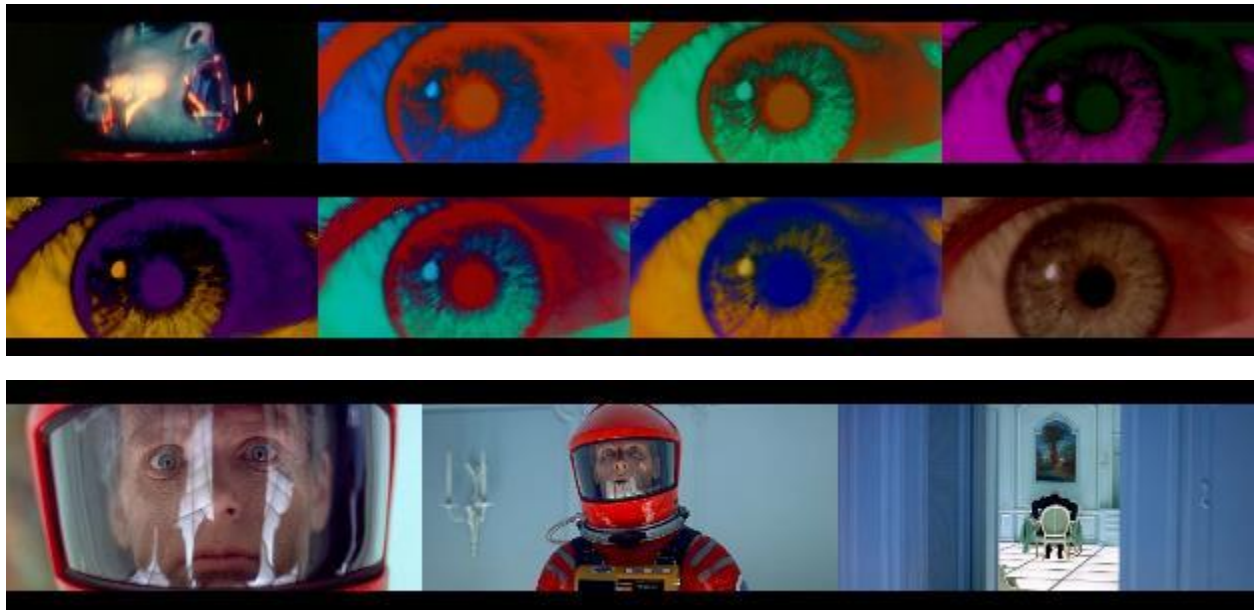


Time may also do more than move faster in the Monolith. These aliens are likely operating in more dimensions than us. Its possible time even moves backwards in addition to breakneck speeds. This being the way their "alien intelligence" perceives the world. Not just forwards, but backwards.



Or both simultaneously. And this is what Hawking synced his mind to, or what was imprinted on him. Probably “too much” I think is the meme. Seth also talks about how [time works differently] depending on the consciousness.

Hawking’s [record setting bestseller] *A Brief History of Time* even has the word time right in the title. He’s telling us something. Possibly what’s seen on the cover. Time doesn’t move in a linear circle. Rather “in-n-out” or backwards/forwards simultaneously. (Like a Kubrick movie.) There’s also a Monolith on the cover of different editions.



This is the ending of *2001*. We’re taken on a psychedelic trip, and then I believe inside the Monolith. With the character in the first half of this sequence meant to represent Hawking. (The second half may portray the Great Genius as he’s possibly the second one inside).

Different colors seen on the eye could be telling a story. Backwards head movement in frame one may indicate this a historical account (in addition to time running backwards). It may be both an alien and human history.

Red/Blue is associated with Superman. Most young civilizations/people feel this way about themselves. (There’s actually two normal stages of excessive narcissism during human development. As a toddler *Breaking Away* from Mother to explore surroundings you’ll need a lot of self-confidence. Then again as an adolescent to weather the name calling and constant assault on self-esteem.)

After that we have green which many think of with *The Incredible Hulk*. The Hulk’s whole thing is “smashing” stuff (“Hulk Smash!”). If narcissism gets out of control with people thinking they’re too incredible instead of living in equilibrium we get the next color, purple. Which is a warning color.



The Color Purple is another Spielberg film. Note the chair symbolism. Possibly related to Hawking. On the right is Jenny Joseph's poem *Warning* with the unforgettable beginning: "When I am an old woman I shall wear purple..." (Lastly *Eyes Wide Shut* possibly Kubrick's final warning).

Basically, the warning seems to be about learning to reign yourself in, your ego. Because running through the remainder of the colors, we have Viking colors with Yellow/Purple (Vikings are known as warriors). Bloody campaigns against natives with turquoise/red. Finally, no longer a warning, but now caution with yellow.

Hopefully everything has been made clear with the last image of clear eyes. As said, it seems to be a historical account or stages of growth. Whether alien, human, or both, the story is probably what's important not necessarily who it belongs too.

Anyways, attempting a classic trick out of the parenting handbook despite not being one myself, I'll redirect your attention to the miniature giraffe below. (Not a bad tactic either if someone's looking for a fight as just detailed.)



This misdirection trick is actually what the whole "focusing on solutions not problems" is all about. If a toddler is throwing a tantrum (or someone wants to fight), a "solution" needs to be redirected to (like ice cream). Instead of focusing on the problem that's making people angry.



There's still a couple things with Hawking and Monoliths to comment on though. We need to look closer at the 2001 ending. But real quickly symbolism in *The Sopranos* below sums up a lot of things covered:



Frame one has concerns about legs. A Hawking reference in my opinion. (This is the very first episode actually, S1E1). A bit of a bombshell was snuck in above about the Great Genius being the second one in the Monolith. We'll get to that in a second though with the 2001 ending.

Tony sort of resembles Gump in the last image (who we said was our Great Genius). Dr. Melfi would be the Sphinx or Monolith. And there appears to be a bit of a showdown. This can go one of two ways. Jokes were made earlier about melodrama, and the existence of our species hanging in the balance, but unfortunately it may be that serious.

Before gossiping about people. There was one last characteristic of the Monolith sort of overlooked with "Heavy Metal". What it's made of, and the gnarly effects on people were noted. However, sound technology wasn't touched on.

Obviously, my perspective is limited having never heard the thing. But there may be hints in this conversation from *Good Will Hunting*.



The second image is from *Exit Through the Gift Shop* (an Academy Award nominated documentary). It's being connected to *GWH* because of the graffiti sticker behind Will, and it's a film about street art. (Also notice the street behind Will.)

That movie would probably require its own analysis, because what you see is definitely not what you get (quite a few times over). It's a mind fuck in other words. There's a line describing Andy Warhol's work as: "taking iconic images and repeating them so many times they become meaningless".



What these guys have done is the opposite (and much more). Taken meaningless images - street art - and repeated them so many times they become meaningful (and valuable). Similar to memes on the internet. With many feeling memes played a part in Trump's 2016 victory. (CIA is definitely aware of "weaponized memes".)

Better include something from *The Shining* before people nickname me "Ramble On" ([Led Zeppelin II]).



So, the pantry in *The Shining* could easily represent the Monolith. Food appears in both the 2001 Monolith scene and *The Shining* pantry (brain food – food for thought – symbolism for intelligence).

We'll come back to the pantry, but the other thing to note is the audio during that sequence is highly important. Which ties back to our "piano" conversation in *GWH*:



The above conversation about pianos actually starts off as a discussion of organic chemistry.



This is more than coincidence I feel with pianos and organics mentioned together. (*Ferris Bueller* is answering the – "Someone like me?" 242 seen on the "Monolith" is the Great Genius number.

When Will says he could, "just play" when it comes to organics. In my opinion he *is* talking about music - just not pianos. He's a *Natural* when it comes to playing "Heavy Metal" on the Monolith.



Organics = Aliens (and their technology). Will can make the Monolith sing like Jimmy Hendrix melts faces with a guitar. He's the *Pick of Destiny* from *Tenacious D*.



Middle image is *Back to the Future*, but check out a young Jack Black (and Giovanni Ribisi) in *X-Files* S3E3 "P.O.D." - 33/Freemasons. "Move aside and let the man go through" are lyrics from Soul Couching's [*Super Bon Bon*]. Could really reach here with Gump's "Life is like a box of chocolates."



Forrest must just be more duck like, and handles imprinting better. Note the Ping-Pong table Monolith. Bruce Willis impersonating a duck in *12 Monkeys*:



Of course no one's perfect, and there's a mishap by "The One" inside the Monolith chronicled in *2001* and *The Matrix* below. But hey, Jimmy Hendrix didn't melt faces without a few amps getting destroyed. The old saying, "Can't make an omelet without breaking a few eggs."



Since we're talking about music, and this work started with heavy conspiracy theories (and drugs). Before picking apart the ending of *2001*, let's take another slight detour into what might've happened to Biggie/Tupac.



Official suspects for these murders are seen in the last two images. A Chevy Impala SS for Biggie, and "Orlando" Anderson with Tupac. (Orlando Magic colors on the sneaker.) However, the first two images might show who really killed Biggie – a rival drug dealer (the government). "Institutional" symbolism with barbed wire and fencing. Shopping carts for drug "pushers". Government uses gangs as fronts to "peddle" drugs in the inner city.

Biggie symbolism is hard to miss top right with the "Sycamore" tree ("my style is more sicker than yours" lyrics). It even says "Big" on the cup. Next image shows a turf war. More cover-up symbolism, and then a summary: The underground (train)/drug market is "cornered" by cars with lights on them – cops/government. This is *Breaking Bad* S2E11 "Mandala" by the way.

Tupac may be a different story though seen bottom left with religious symbolism. This may another case similar to Princess Diana and JFK Jr., where Tupac knew too much about the "games room" or activities on Sex Island. Possibly the reason we see a young girl. Tupac was somewhat of a "preacher" explaining the religious symbolism. Bicycle riding = [*Ambitionz Az A Ridah*].



Another scene talking about the same thing in *The Sopranos*. Government warning “no drugs” to what could be Biggie’s mother. Funeral “flowers” if no compliance. “Wet” vases with [“Juicy”] one of Biggies most well-known tracks. “Coke” dialogue from Tony. His mother complaining about “stealing” – encroaching on government drug sales.

“She’s so forward” and “Rome”. Who do these upstarts think they are? Rome = Mafia. “Your uncle called” = Uncle Sam. Mafia in bed with Uncle Sam/Government pushing drugs. They called in a favor, and that was it. Fat lady singing.

Mafia getting involved in drug trafficking was actually one of the huge plot points in *The Godfather* if you remember. Before the 1960’s or so I think they mainly dealt in “protection”. There’s 5 major families I believe (in NY at least), and many weren’t happy about going down the path of drugs.

So, there was lots of conflict and infighting, but just too much money to be made. Major blood shed down in Miami around the same time documented extremely well in *Cocaine Cowboys*.



[The Dadeland Mall Massacre] was one of the “high water marks” to this [Wave of Mutilation]. That film also points out how Miami’s economy, and basically the entire South Florida real estate market was built on a foundation of cocaine sales.

For the “good news” part of good news, bad news. Let’s talk about the Great Genius and his organic computer. When hearing “organic computer” people might have a hard time picturing what that entails (I know I did). So, it makes sense this thing is “inspired” by a trip inside the Monolith (alien territory).



It also helps to be familiar with one of the major Nostradamus quatrains describing him when interpreting these images (Century IV-31):

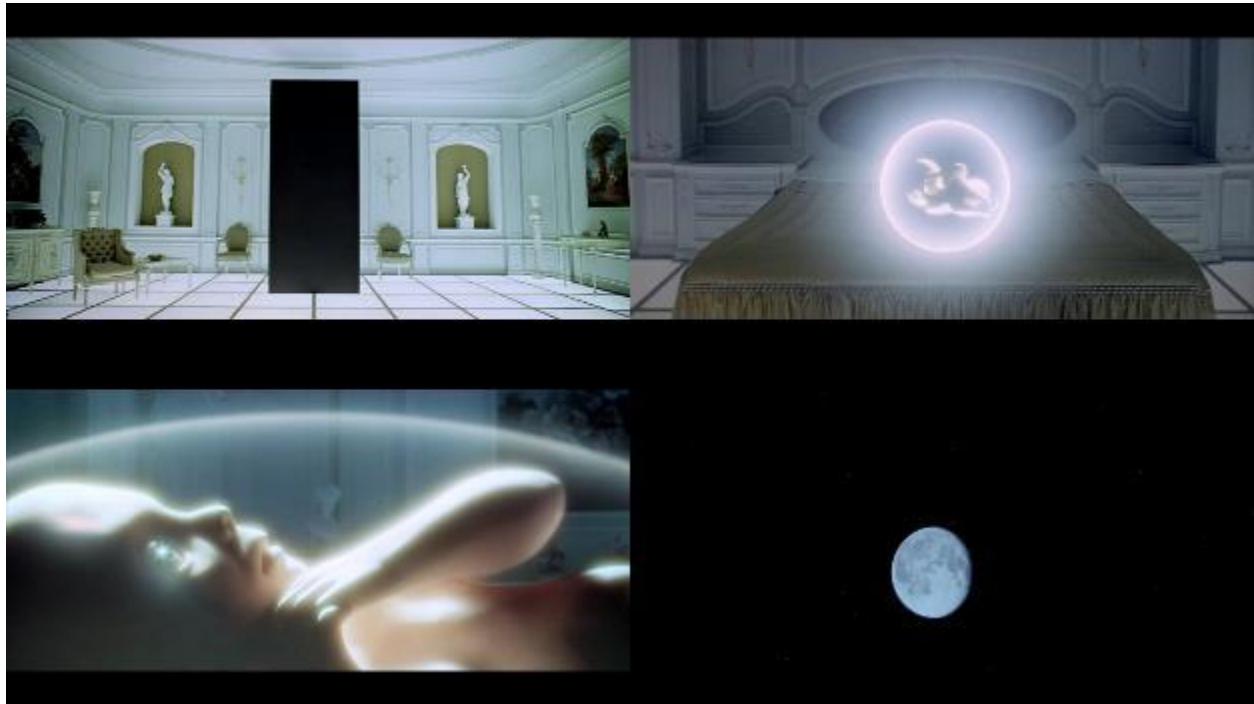
The moon, in the middle of the night over the high mountain,
 The young wise man alone with his brain has seen it.
 Invited by his disciples to become immortal,
 His eyes to the south, his hands on his breast, his body in the fire.

This last line is very easy to see visualized with the old man in the bed - “eyes to the south, hands on his breast, body in the fire”. In order to understand “body in the fire”, the translation of that quatrain from *Conversations with Nostradamus Vol. 1* is quoted below:

“He develops it to the highest point possible to transfer his genius, or rather duplicate his genius and his knowledge, so he still has it but it's also in this organic computer.

For part of the process of doing this he must be engulfed by a particular piece of medical machinery that sends energy along all of his nerve passages to stimulate the brain in such a way as to be able to project the essential parts of the psyche that are needed for this organic computer. And it will feel like the body is on fire.”

So, what we see that old man doing is “projecting his mind” into this organic computer. Similar to the imprinting that happened with Hawking. This Genius must also get “imprinted” when going in the Monolith, but then passes it on, or “pays the knowledge forward” putting it into a computer everyone can use.



Well, here it is. These images show the completed transfer. He’s in the computer. Because this computer is described as both being made of “building blocks” grown in a lab and as “artificial moons”:

“The building blocks of this computer have to be grown and developed in the laboratory. You know of the child's experiment where crystals are made to grow in filaments inside of a sealed glass...This organic computer will be essential in the running of the space colonies...”



Below is from the translation of Quatrain Century III-4:

“...Establishment of space stations at the L-5 points in relation to the Moon and the Earth. Space travelers must watch out for deep vacuum conditions in space. Regardless of their best preparations, even with the information from the computers, referred to here as the "oracle" they will still be unprepared for unexpected aspects of this environment.”

(L-5 is the point between the Moon and Earth where the gravitational pull is equal from both directions.)

Anyways, I'm still at a little bit of a loss to explain the exact details of what Hawking encountered in the Monolith. However, I'll post a few images and offer some guesses. But it may be like the Magic 8 Ball says at times, “Better not tell you now”:



What I can tell you for sure right off the bat, the last image is what those of us who've been in the shit call a “thousand yard stare”.



You're thinking. OK, smartass tell us how he ended up that way. Because we're not blind and see a guy bugging out. Well, that's why I've included the three images above it. In my opinion, these 3 camera angles represent the "3 dimensions" humans are most familiar with.

Then the "4th image" or "next dimension" is where Hawking has gone. Notice the computer displays in the pod read "Non-Fiction". This is a true story.



Here's what appears to be another major "continuity error" in Kubrick's editing. One second our astronaut is in the middle of the room, the next a doorway has magically appeared. And this may be how things operate in this extra 4th dimension. Things can just materialize.



Next we have bathroom symbolism (which is where people go to get "clean"). And people looking in mirrors. This could be the message communicated to Hawking. You humans need to "clean up your act". Look in the mirror and self-reflect a bit. (Reminder – I'm seriously guessing.) Another take could be the Earth was a "clean start" for the Moon aliens, a garden where man was engineered in their image.

Lastly, a glimpse into how time works may have been communicated. Showing Hawking some glimpses into his own future. (Old man and wheelchairs). This stuff can be known in other words. Destiny and free will can coexist. They aren't mutually exclusive. "Why not both?"



This imagery is also multipurpose with obvious Rothschild symbolism, and sideways teleportation camera movements. But that's stuff we've covered already. Can't help myself though when it comes to aliens (and preposterous speculation).

Internet problems have been slightly alleviated since earlier complaints. So, there's finally images from *Starship Troopers*. What's also interesting about the last 2001 frame is how the old man in the chair resembles an alien (the bug type).



The back of the chair could be imagined as a "shell" or exoskeleton. With the arms (and legs) of the chair giving the impression of multiple sets of limbs. Which makes Leonardo da Vinci's ["Vitruvian Man"] sketch all the more interesting. He did have an experience or encounter in a cave as a youth portrayed in *Ancient Aliens* S4E8 "The Da Vinci Conspiracy".



Da Vinci is a can of worms though. And we're still trying to work our way back to Sex Island. For now, since Nostradamus was brought up here's some snippets from *Conversations with Nostradamus*:

Century III-94

"Some of the things this genius will discover will bring to light even more the greatness that was Leonardo da Vinci. All of the most interesting and amazing of Leonardo da Vinci's discoveries and inventions had to be hidden or destroyed because of the Inquisition."

"There are a lot of them that have been locked away in the Vatican Library. They weren't merely controversial, they were downright heretical. He was able to explain some of the happenings in the Bible as being due to man's technology and not due to miracles of God. And this was considered to be very heretical."

Very last thing to comment on with Organics and Heavy Metal Monoliths. Churches were just mentioned and organs have always been associated with churches. Wikipedia dates this musical instrument back to around [300 BC]. It's possible it goes back farther though.

It just makes me wonder is all. We speculated the Sphinx was built as a replica of the Monoliths that came down and helped construct the pyramids. So, is it possible organ music was another attempt at replicating the sound these Monoliths produce? "Organic" Music?



Don't know what to say other than that was the *really* scenic route for explaining why a "Weapon X" would be needed. [*It's a Long Way to Tipperary*]. This is a song, but people say this after shaggy dog jokes. Very similar to [*The Aristocrats*].

Deep State might want a Weapon X, or someone willing to confront the "evil" of these Monoliths. Possibly losing an ear in the process. "Heavy Metal" indeed. Note Monolith doors in *Fight Club*. (And audio/phones.)



Why risk going back in there after Hawking's warnings? Well, there must be something super important the military needs. Possibly an attempt to shut down the aforementioned earthquake machine. Possibly retrieval of alien technology. Possibly both.

If you've noticed so far celebration videos have been posted upon the belief of "mashing" it. However, *The Thin Red Line* between reality and delusion has been ridden for so long I'm not quite sure of anything anymore.



So, you're getting video of people going crazy. This is actually a real thing. Drilling holes into your head to increase psychic abilities. It's called [trepanning]. This was part of my initiation into *Skull & Bones*. Right after we set ourselves on fire.



That's not exactly true. There is a point to this mentioned above. Thin lines. Between comedy/tragedy. And I believe that's the "code" used in *Requiem for a Dream*. When we see people who are "sad", I believe they're actually happy. This reverse code is also used in the *Breaking Bad* episode "Down". (I feel this reverse code is different than irony or sarcasm, but my mind is open to being changed).



When Jesse is spiraling out of control I feel this is his "arrival". Up for down. Alice in Wonderland. The episode is titled "Down", yet visually we're shown a bunch of up arrows. The old saying – "Believe none of what you hear, and only half of what you see." (This is S2E4 by the way – 24 Great Genius number.)

So, when we see Jesse "covered in shit", this really means "he's the shit". Same for crying – actually celebrating. Which leads to our next topic featuring Up, Up, Down, Down, Left, Right, Left, Right, B, A, Start. [The Konami Code].

Can you tell I have an aversion to Sex Island? We'll finish that up very shortly. One last comment about thin lines though. Since "snuff" films were brought up.

Some people I'm sure are thinking they'd never be capable of such a thing. You may be amazed though when you're actually put in a situation what you'd do (like having nearly unlimited money and power). Very easy to judge when it's not you.



This may be one of the whole points of Scorsese's *Gangs of New York*. Until it's you who are an Irish immigrant. Come over to the "land of the free" only to find signs everywhere saying: Irish need not apply. How do you know? How do you know what you would do in order to merely feed yourself? Joining a gang might not sound so awful in comparison. This is also seen in *Derailed*.



An uplifting comparison between Gump and the cast of *Peanuts*, because I'm afraid this is going to get dark again for a second. *You're a Good Man Charlie Brown* is both a musical and animated primetime TV special.



For the really adventurous, an aspiring screenwriter is rumored to have adapted the *Peanuts* characters to follow them later in life through drug addictions, parenting, jail time, etc. Obviously, this was just a “calling card” or resume, as the rights to these characters don’t belong to this person.

And for people certain this work is complete fiction. I don’t really care. Because as the creator of *Peanuts*, Charles Schulz, is quoted as saying in a [1997 interview] talking about Snoopy:

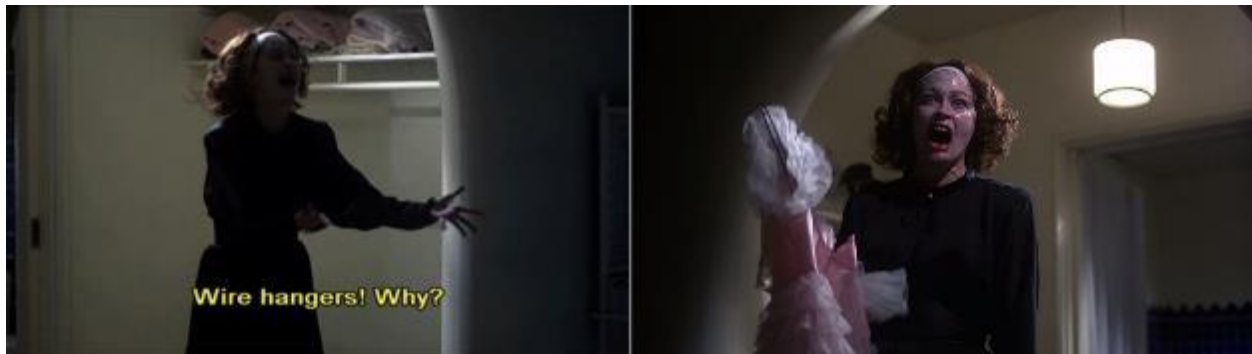
“He has to retreat into his fanciful world in order to survive. Otherwise, he leads kind of a dull miserable life. I don’t envy dogs the lives they have to live.”

It may seem I’m kidding once again. But this is a deadly serious thing. Boredom can kill. Don’t listen to me. Listen to Science. The [International Journal of Epidemiology] says the more bored you are, the more likely you are to die.



Which is the perfect segue into video games, and staving off boredom. These are all portrayals of the Monolith in my opinion. (*F.E.A.R.*, *Borderlands*, *System Shock*, and *Silent Hill*). You may be wondering how something as childish as video games fits into grand interstellar conspiracies.

Think we’re about due for some more absurdity. Mama used to say, “If you keep a dog chained up too long he’s going to start biting.” (OK. She didn’t really say that.) But it doesn’t make it any less true. She did say a lot of this though (*Mommy Dearest* images):



Actually, I’m just going to give a teaser of sorts, since I’m a little burnt out on Monoliths and aliens. *Ender’s Game* was mentioned earlier. Hive minds were as well. My insane theory would propose the Monolith appearing over and over in video games is no accident.

This would be a spoiler alert for anyone who hasn’t seen/read *Ender’s Game*. But the “simulations” Ender has been fighting are real battles. It may have sounded “cruel” when I said this Great Genius would be going in the Monolith and possibly losing an ear. Almost a *Suicide Squad* mission. He’s close to all alone in dealing with the enormity of this thing.



However, I would propose the opposite. And the reason the Monolith appears over and over in popular culture is to get the “hive mind” working on the Monolith problem on a subconscious level (if not conscious).

So, when this genius does face Mother and she puts all her nightmares and fears into him – the problem has already been solved by humanity as a whole. He just needs to tap into the [collective unconscious] and “remember” the solution as Hannibal Lector would say.



That would be the cliff notes of it. We'll come back later though because the plots to these games are uncanny in my opinion as to how events might actually play out.



The Half-Life symbol should be an obvious reference to time warping we discussed, and Hawking complaining about being old. Going in the Monolith sort of “halved” his life by aging him so quickly.

To round out the other games for non-gamers. Frame one is *Alien Isolation*. Basically a playable version of Ridley Scott’s *Alien*. Highly recommended. Also note how the Xenomorph doubles as a monolith in that pose. Then *Prey* which is a new release, but there’s also an older *Prey* from 2006 that’s relevant.

While we’re on games. We mentioned this Great Genius would probably be good at puzzles. So, even though he may be posing as a “shit-kicker”. My hunch would be his cover story involves some type of puzzle solving or competition. And why we see Forrest Gump playing ping pong.



Some guessing will take place later as to what ping pong really represents. But as you can see in the last image, “Raw talent is bound to pop up somewhere”. Despite attempts to remain anonymous his *Flash of Genius* will probably be witnessed along the way.

Forces may also be conspiring to suppress him as speculated before. Which again appear in *Ender’s Game*: “Graff and the other leaders of the school covertly work to isolate Ender from his fellow recruits and prevent him from growing too comfortable in his environment.” - Grooming of a Weapon X.



Also, a reminder to people who think they might've identified this Great Genius. The reason Hannibal Lector is locked away in a dungeon is because information flows both ways. Light from stars reaches us, but we're also projecting to the stars.



Caution might be the word. Whether CIA, NSA, or just regular bullies. Every second spent analyzing, plotting against, or keeping him in mind – is also time he's using to gather intel/recon on you. It goes both ways.



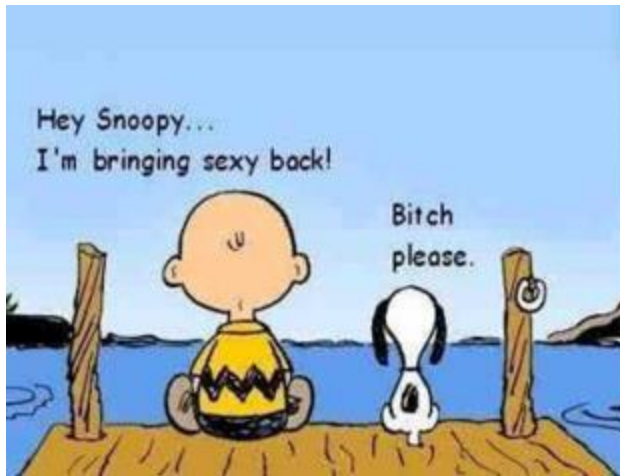
Food is obviously not literal, but psychic information he's absorbing from people. Create a mental link at your own risk. My personal opinion is he's just a really powerful guy. Not scary or a monster, because of these further Nostradamus quotes:

“Yes. This quatrain refers to both Napoleon and him. But the Great Genius won't be feared, he will be respected.”

“He says this gentle man made the decision to use his genius to help rather than to hurt mankind, so he is always inventing, and envisioning things that will help man.”

So, while he could potentially wreak havoc, and has that power, he's chosen to do other things with it. The [French Revolution] and Napoleon's part in it is pretty important I think though. Since Nostradamus says history moves in spirals. Why his quatrains can apply to multiple events and people.

Now that a little bit of fear has been reintroduced. Let's take another holiday to Sex Island, and try bringing [Sexy Back]:



Before getting to the nitty-gritty again. Let's take another look at the '4 Horseman of the Apocalypse' image from *Clockwork*. A bright "shiny" light is circled because while the Bush Clan was linked to the smorgasbord of posters, there may be another component to that conspiracy.



This "shiny" light combined with the sharp angles near the stairwell, may be referring to [De Beers]. (Because diamonds are shiny, and "cuts" of diamonds are important - De Beers is an international corporation specializing in diamonds.)



First image is from *The Counselor*, but Michael Crichton's *Congo* may also be discussing De Beers (the plane possibly relates to Epstein we'll get to). Now, what De Beers has to do with the Bush's one can only guess. However, we do see Bush symbolism appear together again with diamonds in *EWS*:



This is the scene with the group from Yale (*Skull & Bones*), but there's also a diamond store across the street. As pictured below it's the same diamond store from the sequence looked at with drug smuggling cover ups.



What's also interesting in that sequence is we see more "cover-ups" of the diamond store as Cruise walks down this street. In fact, 3 different persons all walk by covering up the diamond store. Again, what's being covered up one can only guess at, just as any association between Bush and De Beers.



If a guess was to be made though. There is a pizza shop next to the diamond store. (And a Mexican restaurant). So, if food code words are indeed being used for sexual activities, then it's possible there's a connection.

A loose connection is also being shown with the number 3 and Freemasons at the beginning of the orgy sequence looked at previously. And while we're reaching, the last frame shows another "jewelry" sign behind Dr. Bill, with the word "Flying" appearing on a neon sign (this might be Epstein and his private jet or "Lolita Express".)

The last thing this work is intended to do is give false impressions. But these are the remaining frames featuring the jewelry sign. Similar to the wild guesses thrown out with what happened to Hawking in the Monolith, they're posted for completion despite having no clue what they mean.



All I can say is we see a "ladies night" sign now in addition to "flying", and "jewelry". Then everything's covered up as Cruise makes an "abusive" gesture, slapping his hands together. One could read that as "abuse of ladies" is being covered up similar to nipple plants seen earlier. Couldn't tell you though, as I've never been to Sex Island.

There is a whole lot of "beer" symbolism to be found in EWS, but again I'm not sure what to make of it:



One last reach while still on diamonds might take us over to *Misery*. Where we see abuse taking place, and talk about the practice of “hobbling”:



Back to guessing what might connect Bush and De Beers. What most people usually do is “follow the money”. We know De Beers started mining diamonds in 1888. And we also know the Bush clan has sort of had a “political dynasty” going since the days of [Samuel Bush] around the same time.

From what I've heard of politics and politicians, their salary mostly consists of "donations", or lobbying from business interests. To imagine these two families may have "hitched their wagons" to each other, or married for the long term is probably not that unlikely.

Something similar was speculated when analyzing *EWS* with J.P. Morgan acting as a front for Rothschild. This could be another case where the "face" of the organization, is just that. And souls were sold a long time ago to powerful business interests. Blood Diamond In, Blood Diamond Out as we say on the street. (I'm combining two movies here – *Blood Diamond* and *Blood In, Blood Out*).

A couple last comments regarding alcohol symbolism in *EWS* is not about beer specifically, but a table full of alcohol. The conversation that occurs near the table is very interesting. It's talking about the naming of names.



Your guess is as good as mine what this means. However, it's brought up with no conclusion because I find the symbolism of the table interesting to compare with UFO's seen in *CE3K*, *E.T.*, and *Stargate*.

That got pretty dark fast, pretty fast. So, while we're talking about sex here's images from a documentary about Robert Crumb that some might find funny as he was a cartoonist by trade.



This is not a totally off the wall interjection either, and does relate to *The Shining*. Because David Lynch is the presenter of this film and Lynch's *Eraserhead* was a favorite of Kubrick's and shown to the cast of *The Shining*.

There is another conspiracy in regards to Kubrick and his favorite films (and more) that'll eventually be shared. However, many wild guesses have been made recently so we'll save that for down the line.

What's not a guess is Peter Sellers is connected to Kubrick and many know him from playing Inspector Clouseau in *The Pink Panther*. His connection to Kubrick would be roles in *Lolita* (and *Dr. Strangelove*). *Lolita* is obviously about underage sex, so to think this sequence is discussing Sex Island is not reaching.



The last EWS frame may relate to *The Counselor* and snuff films because there's "darkness", "trash", and a "camel". Dialogue from *The Counselor* mentioned "the cost of something like that" which is why I'm guessing in that direction – lots of money in the Middle East – but, again could be any number of *The Usual Suspects*.



By the way, Peter Sellers died suspiciously young from a heart attack at age 54 (very similar to Kubrick). But as you've noticed above we're talking about "keys" now cocksuckers, because these victims on Sex Island are obviously being held captive under lock and key.

A friend of mine relayed the interesting observation, where "cocksucker" is like the worst insult you can hurl at someone. There's some weird shame associated with male genitalia where calling someone (or yourself) a "clit commander" doesn't carry anywhere near the same weight. (*Jay and Silent Bob*):



Maybe it should though. Because once you understand how women wearing makeup is more akin to “war paint”, you’ll realize it’s no joke. And why 2 Live Crew is included. They’re from Miami, which is where I went to school.



I know what it’s like in the bars on South Beach when all the “husband hunters” are hard at work. It’s *Ruthless People*. (Side note – can you imagine [“We Want Some Pussy”] reversed to male genitalia?)

Or, you could just ask any of the NBA ballers who get stalked in hotels throughout the country. With stories of women pulling condoms out of the trash trying to score a *Million Dollar Baby*.

Since it’s gotten a little silly, I’ll go ahead and share a couple of my favorite *Zorba the Greek* quotes:



“God has a very big heart, but there is one sin he will not forgive. If a woman calls a man to her bed and he will not go. I know because a very wise old Turk told me.”

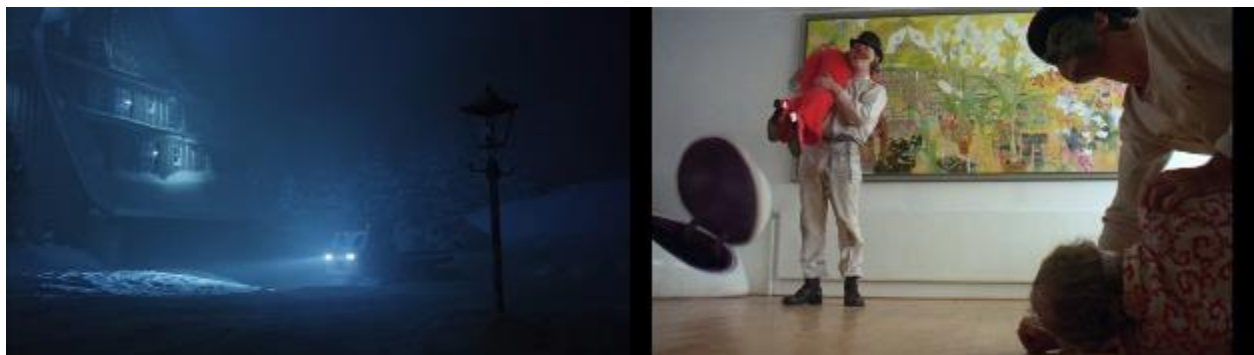
“If a woman sleeps alone, it puts a shame on all men.”

OK. So, locks and keys. And back to *The Shining*. Where a room not dissimilar to a cell is seen, with dialogue of, “Perfect for a child.” Children held in captivity until “the games begin” with human hunting (and more) could be an interpretation.



A lot of the sexual perversion in *The Shining* has been covered already in previous work. Samplers and new material will be interspersed here as with the *EWS* rainbows and 9/11 symbolism, but if you want more those pieces are there.

This image may be a good one to transition from *The Shining* to *A Clockwork Orange* because one of the peculiar things about Sex Island is Bill Clinton never appears in the logs as going to that destination despite flying the [Lolita Express 26 times].



Which would be a major sticking point in our conspiracy speculating he somehow obtained hidden camera footage from the proceedings there. So, how does someone get video recordings from a place they’ve never allegedly been? Possibly a submarine.

Should be obvious I’m viewing *The Shining* exterior night scene as “underwater”. With the “chair” in *Clockwork Orange* representing a submarine hatch. (Hostages/kidnapped people as well).

For [someone like Epstein] who owns a helicopter, Boeing 727, fleet of luxury cars, a Paris apartment, Palm Beach mansion, the 7,500-acre Zorro Ranch in New Mexico, a 40-room Upper East Side mansion, along with the 78-acre “Sex Island” in the U.S. Virgin Islands – owning a private submarine is not out of the question.

We said cartels are possibly using them to smuggle drugs. So, smuggling of people off the books to and from Sex Island for presidential oaths, and perverse sexual games is definitely a situation where a submarine might come in handy.



This is a Juliet centric episode of *Lost* - S3E16 "One of Us". The title could be implying once you take a trip on this sub, you're one of them. Either consumed in some way as entertainment (tortured/sexually abused/hunted/eaten/who knows what else), or pledging an oath to join the ranks.

Eye squinting and "hand print" gestures in the third frame suggest this operation is guarded by whatever the highest in tech security is – biometric fingerprint/retinal scanning. It would probably take a small army, or military intervention to shut it down. Obtaining hidden footage might have resembled *Mission Impossible*.



Naming of the Juliet character is probably intentional. Of course there's *Romeo and Juliet*, and this is the place people go for sex/love. Juliet is also a fertility doctor on the show.

This symbolism is likely multipurpose as well - with submarines doubling for black triangles, and fertility relating to children born on the Moon. The last image a "spacewalk" or "docking pier" at a tropical island depending on perspective.



To get a bit far out for a second. Is it possible Jim Jones and the [People's Temple] didn't really die in a mass suicide, but were part of a first wave of civilian volunteers for lunar colonies? Guinea pigs for various experiments including research into fertility? First steps towards a ["Breakaway Civilization"]? (*Terra Nova* is another Spielberg production btw.)



Time frames are similar with the People's Temple in 1978 and 1982 which we speculated for black triangles. I'm just curious why Michael Shannon is pointing up when he says "assassinated". The bug zapper lantern could symbolize the Moon/aliens. It's also a symbol seen in *EWS*. (Konami Code as well):



Let's go back to *A Clockwork Orange* though. Several of the frames in the "sinister insurance" scene have been remarked on along the way. There's just a few more to go. But another way to describe what happens to that couple is what many might describe as "selling your soul to the devil".

[Robert Johnson] is possibly one of the most well-known stories that gets passed around. For those who don't want to click outside links, to give you an idea of Johnson's influence, Eric Clapton has called him, "the most important blues singer that ever lived". Here's how the legend goes:

"Johnson has a tremendous desire to become a great blues musician. He was instructed to take his guitar to a crossroad at midnight. There we was met by a large black man (the devil) who took the guitar and tuned it. The devil played a few songs and then returned the guitar to Johnson, giving him mastery of it. In exchange for his soul, Johnson was able to create blues for which he became famous."



To rattle through these quickly. Image one gives the impression of a dungeon or basement. (We'll return to black/white tiling shortly). Lots of things were looked at in the second frame, especially parallel teleportation. As far as Sex Island, the painting sets a "tropical" mood. Then video "taping" symbolism of these oaths for hard blackmail evidence.

What happens once your "soul is sold" is documented next. You're basically "gagged" from publication of any "media" seen in the background not approved by TPTB (The Powers That Be). It gets worse though, shown in the next frame.

Not only is your artistic output censored, but now your "paperwork" or banking is under their control. This has been talked about publically by Dave Chappelle when his credit cards [mysteriously stopped working].

Second to last frame shows a little more of the details of what's videotaped for blackmail purposes. Exaggerated differences in height have been pointed out in several places as symbolism for pedophilia, and that's seen again here. A grown woman who's posture appears more like a child.

The last image was included as sort of a joke to lighten the mood. But there may be some weird truth to it. Terry Gilliam's *12 Monkeys* below which we'll return to.



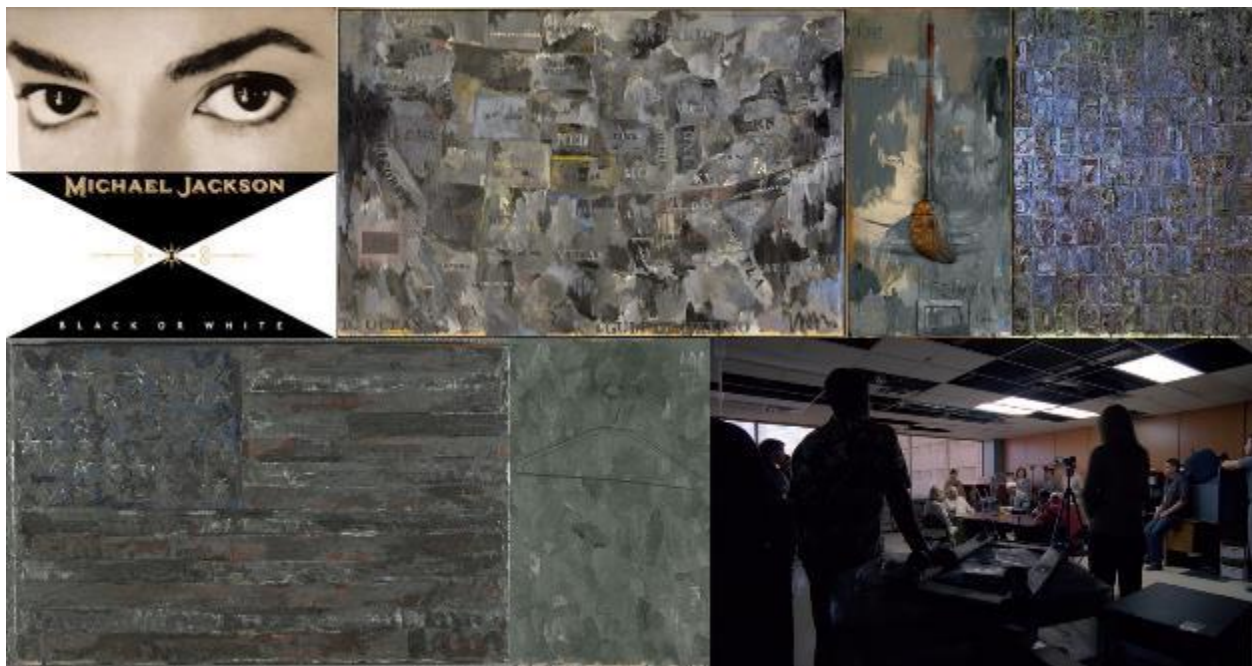
Anyways, the joke relates to *Skull & Bones*, and I may have heard it from a Joe Rogan podcast, but I can't tell you which episode. But the story involves lying in a glass coffin while other guys do their business on top of it. Just what I've heard through 3rd hand sources, and not meant to be taken seriously.



Below are the exaggerated differences in height mentioned as symbolism for pedophilia.



Forever could be spent analyzing Kubrick's black & white symbolism. But for now I'll post some [Jasper Johns] art with a little streamlined commentary.



Black and white in the credits of Kubrick films has been talked about. We'll come back to Michael Jackson later. The last image from *Breaking Bad* is almost a "reverse" of the black/white tiling seen above in *A Clockwork Orange*.

Now, you may just see a bunch of gray in that artwork. Which is actually the name of the exhibit. Jasper Johns Gray. He created over 120 pieces in his career using only gray. The reasons for doing so varied over time from evoking a mood, to intellectual rigor when purging color from his work.

How does this relate to movies or *The Shining* you ask? Well, Michael Crichton was recently mentioned with *Congo*. Not only did Crichton write novels, screenplays, direct and produce movies, but he also wrote a non-fiction coffee table book on the art of [Jasper Johns].

Another thing connecting our black and white symbolism would be a Nostradamus quatrain discussing this Great Genius again (Century VII-14):

He will come to expose the false topography,
The urns of tombs will be opened.
Sect and holy philosophy to thrive,
Black for white and the new for the old.

Here's an excerpt of the interpretation from *Conversations with Nostradamus* pg. 291:

"He says various documents, such as those found in the tombs of Egypt and at Qumran...will be linked together in a cohesive manner explaining earlier versions of major religions that will seem totally topsy-turvy to the way they've been interpreted through the years, thereby appearing to be black for white."



Trying to finish off the *Clockwork* scene though. In full speed playback it may not be that obvious. But when you pay attention to how many times this actor blinks during this struggle, it's very apparent he's sending non-verbal communication. The old joke, "Blink once if he's standing behind you."

We seem to have 3 blinks. Which could relate back to Freemasonry. As stated numerous times, I have no association with Freemasons. There's symbolism here that wild guesses are being taken at.

However, it's pretty clear the number 3 is being intimated at in several places. Which is also a number Nikola Tesla drew attention to with the quote of:

"If you only knew the magnificence of the 3, 6, and 9, then you would have a key to the universe."

It's entirely possible this has something to do with teleportation technology that's gone completely over my head at the moment. The only thing I can say with certainty in regards to numbers is the message the aliens sent about, "Only prime numbers". (Which I'm still struggling to understand).

Returning to the ground though, and analyzing *The Shining*. Since we've gone a bit crazy with aliens, if you can handle that, superimposed images shouldn't be a problem:



It may be a good time to remind people – the tagline for *The Shining* is: “The scariest movie ever made”.

Fairly easy to see how pedophilia is under discussion with the above symbolism. The bottom left image may be tricky with what I believe is the corner of a “crib” among the blood splattered walls. Children on their knees near the genitals of an adult in the first is not so subtle however.

Neither is the religious “altar” symbolism in frame two hinting at sacrifice of the young. Or the really blatant [pedobear] shown last.



Another superimposed image from the boiler room is on the left, but I’ve separated the frames so we can take closer look. (These images are generated by running the movie forwards and backwards simultaneously with the transparency set to 50% for the backwards reel. We’ll get to synced audio later on.)



I'll point out what these two images have in common, and why they're being linked or superimposed by Kubrick. Then we'll blow the boiler room up for a closer look. (The ol' CSI trick – Enhance! Enhance! Enhance!)

We're talking islands and cover-ups, so the plant shouldn't need much explaining. The mystery appears to be who and what's being covered up on this island. It's been given the name "Sex Island", so in general sex answers the what. And the reason for "food" or refrigerator symbolism.

As far as specifics go, human hunting seems to be on the menu. But just as Wendy resembles a waitress taking orders from the "party" in the ballroom, it may be any level of depravity can be requested as long as the bill is paid.



Chair symbolism appears again possibly related to "chair dances". Submarines may be implied with the large cylindrical structures. "Tiles" seen below could relate to the easily hosed down kill rooms mentioned with *Silence of the Lambs* and *The Girl with the Dragon Tattoo*.



Coffee is circled because it wouldn't be, "Sex, Drugs, and Rock n Roll" without drugs. Highlighted next to (and above) the coffee are "tins". This was something we associated with chemtrails (spraying the air with metals) when looking at EWS. Radios were also seen in EWS because the thinking was chemtrails were almost a "shield" or dome to defend against the sound technology of this earthquake machine.



More chemtrails in the "4 Days Out" episode of *Breaking Bad*. This symbolism is multipurpose though. With "tins" hinting at possible members of this Nazi Cabal. I'll quote Nostradamus in a second, but the last frame with Darth Vader and a briefcase may also be talking about the Cabal. Yellow/green colors are repeated below. Briefcases might imply diamonds (how they're transported).





Below is the tail end of the *Boiler Room* sequence. We mentioned Wendy was running to represent human hunting. The symbolism being multi-purpose was also brought up. So, before getting to the Cabal, a few observations not sex related will follow to ease the transition into the bigger picture.



There may be a clue hidden in the time stamp of this scene, but I've yet to figure it out. 58 minutes in is when this sequence occurs. 43 marked the Philadelphia Experiment, and 47 with Roswell. 58 may have to do with identifying Cabal members by birth year.

Now, I'm not familiar with hardly any of the Rothschild's. If there's a clue with birthdates, someone else can decipher it. What we'll do instead is venture outside of movie symbolism for a second and avoid the "silent killer" - boredom. (We were taught in med school high blood pressure was the "silent killer". But they've obviously never been bored. We also never had parties like this in med school):



That's Salvador Dali seen at a [Surrealist Ball] held by Marie-Helene de Rothschild in 1972. Anyways, this crazy conspiracy speculation does have a connection to movies and Rothschild. So, no matter how wild it may get, we haven't gone off the rails.

The first image below is our connection to movies. Natalie Portman in *Leon the Professional* who dated the man in the last frame [Nat Rothschild]. Ivanka Trump was also a romantic interest of his.



If you remember earlier in this work, there was speculation about a partnership between the Rothschild led Cabal and Anti-Christ that went sour. And if you're familiar with any of my outside work, you'll also know I've speculated the Anti-Christ is using Russia has a front for destabilization.

So, when the commentary about Nat Rothschild is, "The next thing you know, he's got his own private jet and is master of the corporate universe. It's as if he just can't help making money." Sounds very similar to the Donald Trump story doesn't it? Where did all this funding come from?

Everyone is linking it to Russia. But wasn't Russia in a state of disrepair after the wall coming down in the late 80's? Where did all this sudden wealth come from? I think many drastically underestimate how much money is in those Saudi oil wells.



You can see why a potential partnership might go sour when one of the parties like the Anti-Christ doesn't even need money. That person wants power. So, unless you're bringing that to the bargaining table "fuggedaboutit".

I'd propose the really dangerous person though, is the one who craves neither money nor power. How do you control someone who doesn't crave anything? The person whose content with everything they already have? Who knows everything comes from inside to begin with?

And this is what's gotten at with the masterful dialogue in *The Dark Knight*:

"Some men aren't looking for anything logical, like money. They can't be bought, bullied, reasoned, or negotiated with. Some men just want to watch the world burn."



It's not even speculation connecting Nat Rothschild to Russia though: "His wealth has been accrued in his role as the advisor to Oleg Deripaska, one of the richest oligarchs in Russia and the owner of the aluminum giant Rusal."

The "key" again here would be – there's a person behind the "face" we see. Everyone sees the Russian face financing everything. But who's behind all the money flowing into Russia would be the question.



That would be the Anti-Christ in my opinion. The drawings on the right are police composite sketch renderings of the Anti-Christ from *Conversation with Nostradamus* (and the Imam, or his mentor on the bottom).

He's taken a page out of Rothschild's playbook. Funding both sides for destabilization. Backing both Russia and America, then pitting them against one another while conquering Europe and Asia. We also catch a glimpse of these two suspects in *Full Metal Jacket*:



A couple more notes on this tangent before finishing Sex Island, and delving a bit deeper into the Cabal. The article linked about Nat Rothschild also mentions suspicious deaths of close relatives:

"In 1996, one of Nat Rothschild's cousins, Amschel, hanged himself at the age of 41. He had just been asked to fill a leading position in the family bank in London. Four years later, another cousin, Raphael de Rothschild, died in Manhattan from a heroin overdose. He was just 23."

Is there anyone with motivation for these killings? Someone who wants to throw the Rothschild Cabal into disarray? Nostradamus talks about the Anti-Christ picking off members of the Cabal in Quatrain Century II-18:

News; unexpected and heavy rain
Will suddenly prevent two armies.
Stones and fire from the skies will make a sea of stones.
The death of the seven suddenly by land and sea.

The interpretation:

“He says there will be a cabal of leaders. They won't be military in the strict sense, but more like financiers and bankers, the powers behind the military pulling the strings. Somehow through the espionage powers of the Anti-Christ they will be discovered and destroyed.”

Nostradamus also says this is a bit myopic of the Anti-Christ leading to his downfall:

“...which on the one hand would help the Anti-Christ because it will throw the organizations he's opposing into temporary disorder and he can take advantage of this chaos. But on the other hand, it's a little bit shortsighted of him because it's this cabal that has been instigating the warfare that has been going on through the decades and centuries. His destroying them will in effect write the beginning of the end for him because it's the activities of this cabal that have supported what he's trying to do.”



All right. Let's try to wrap up the symbolism in this frame and move on. War and weapons are pretty easy to see front right. That would be “standard issue” weaponry. We may have talk of classified technology though. The briefcase could double for [“smart bombs”] or computer guided missiles used in the Iraq War. (Possibly the same remote technology used a decade later to fly airliners into the WTC).

“Speakers” above the barrels could represent [sonic weapons] used as “bunker busters” of sorts. When forces are holed up deep underground, speculation is one way to drive them out is to drive them mad with sound/energy projection. Almost a “reverse engineering” of what the Monolith does to humans. And why the Great Genius might cut his ear off. (*Star Trek*).



Of course there's real [bunker busters] as well. The 55 gallon drums could represent chemical weapons or Saddam Hussein's WMDs. (Oil pipelines also). Then “laundromat” symbolism for money laundering. And if we're talking money, the overall “balance” of this image shows what the West on the left (red/white/blue) is up against.



We'll get more into money (and WW3) with the Verona sequence in *EWS*. Paper is circled below as symbolism for money. There's literally coins as well the gentlemen is collecting. But the frame looked at previously with beer symbolism might also tell the story of how deep these oil wells run.



The ratio appears to be at least 3:1 in favor of the Anti-Christ as far as resources go. Ajax = Arab. With the “ink” or “wells” of the background posters visually impressing this ratio. 4/88 may indicate when this failed partnership was attempted. Bush Sr. was president for 4 years from ‘88-’92, and probably the one assigned the doomed negotiations with our 3rd Anti-Christ. (1st and 2nd would be Napoleon and Hitler).



Before marching on, there’s a couple lessons here worth pointing out I think. First, people might be wondering why this genius guy is here. He seems to be a “9th level ascended master” or whatever people call it, with 5 near perfect counterparts in addition to himself. Why’s he “slumming it” with us when he could be doing other stuff?

He was summoned here is what I’d say. This is what people wanted. But I’m also pretty sure this is what nature does. Balances things out. When someone like the Anti-Christ emerges, there’s going to be an equally strong opposing force.

So, all these money hoarders who think massive wealth inequality is “the natural order” of things. I guess we’ll find out shortly what the real “natural order” is. (*Inequality for All* is a 2013 documentary worth checking out.)

The other lesson would be getting what you concentrate on. So, when a Rothschild goes around bullying and intimidating people with money, I think the saying goes: "There's always a bigger bully." If that's the game you're playing – bullying – don't start crying when an Anti-Christ turns the tables on you.



Hurricane Carmen ("Karma") was the turning point in *Forrest Gump* if you remember. It's what changed his fortunes. Walter White also suspiciously sounds as if he's saying "Karma" rather than "Carbon" in this episode of *Breaking Bad* - "Karma is at the center of it all".

That about wraps up Sex Island material for now though. We'll come back when tackling the *EWS* orgy scene, so just a few more loose images to share then we'll regroup and plow ahead.

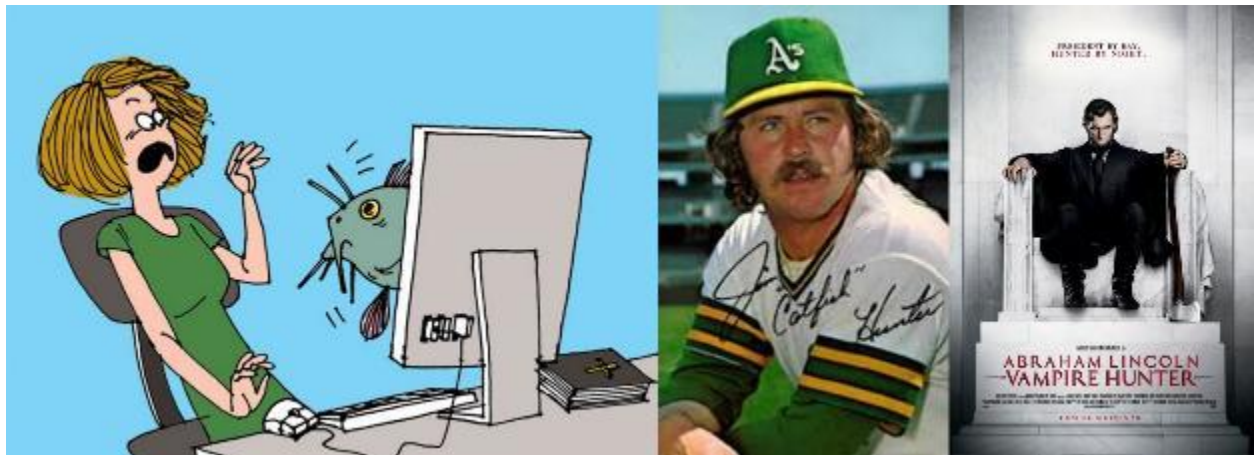


Snuff films were brought up with *The Counselor* and *8MM*. The first two images are *The Cell*, then *Fargo* in the third. Only wanted to point out that part of the hand is called the "anatomical snuff box". Seeing that may mean something more. Or it may not. A little knowledge never hurt anyone. (Food is interesting to note in *Fargo* if it's code for sex.)

More symbolism in *The Shining* below people might not know about. That's a ["Dirty Sanchez"] Danny is receiving from Dick Halloran. (What many probably wouldn't mind doing to me right about now.) Quote is from *The Shawshank Redemption*.



Another term only a few may be aware of is [“catfishing”]. There’s a very good 2010 documentary titled *Catfish*, but the practice involves luring someone into a relationship by means of a fictional persona (usually online). However, I’d propose this is exactly what Rothschild has done – lure people into doing his bidding through various false fronts and stooges.



The signature is amazingly legible for a pro athlete, but if still unreadable that’s Jim “Catfish” Hunter. Of course we have *Abraham Lincoln Vampire Hunter*, but the underground movement working against the Cabal could be seen as “Catfish Hunters” in a way.

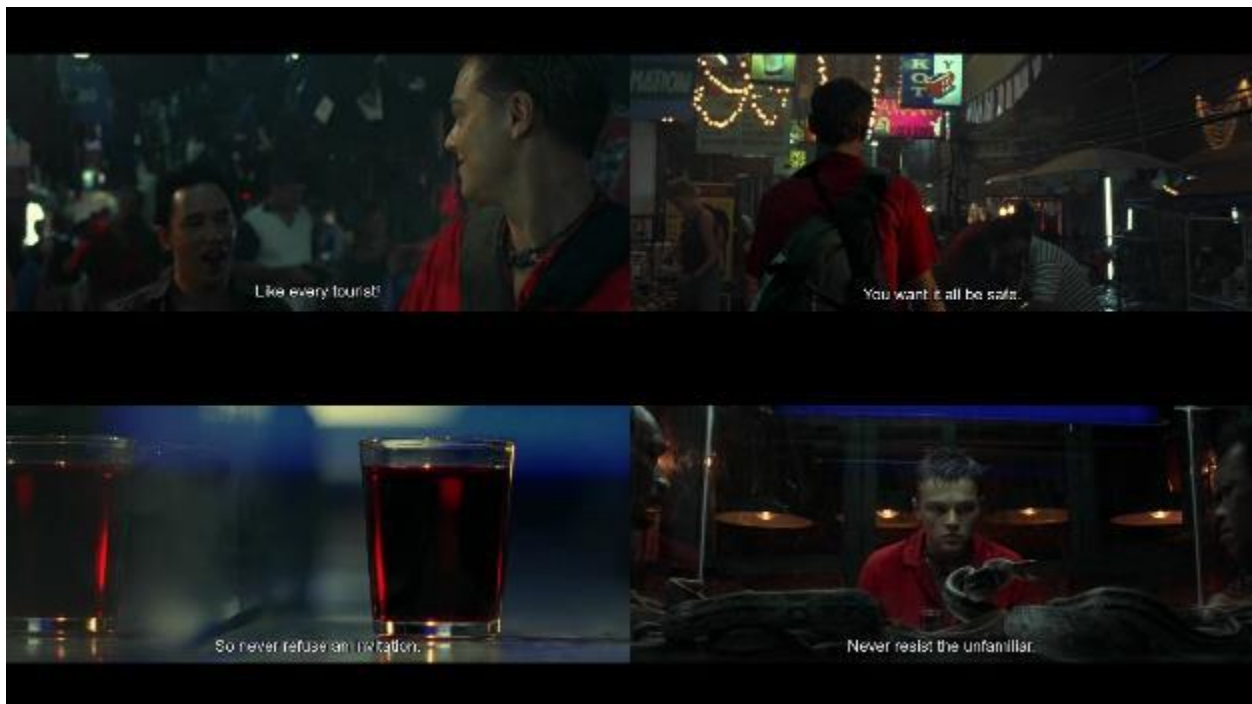


This is relevant because Gaylord Focker is a liar in *Meet the Parents*, and catfishing is about fake personas. I guess you could even go so far as saying major news outlets are catfishing. Pretending to be something they're not. Presenting propaganda, but calling it "news".

And attempting to pull us completely out of the tailspin of pedophilia, human hunting and snuff films, here's a couple more humorous movie images dealing with sex from *Tin Cup*:



The following is the opening Bangkok sequence of *The Beach*, but you can see how there could be sexual subtext in the dialogue about drinking snake blood (this is an actual thing):



Third-world countries such as Thailand does bring us back on track to exploring the Cabal ("developing" countries is probably the better term). Because Nostradamus identifies them as exploiting the raw materials of Third World nations (Century II-88):

"...families into gold mines and diamond mines, leather, **tins** and such as this. The basic colonial barons associated with the European world empires who started their families' fortunes by exploiting the raw materials of the Third World nations."

There's the tins we looked at earlier (and diamonds). Banking dynasties should be obvious members of this Cabal, but Nostradamus comments on that as well (Century II-58):

"He says a hint to their existence is to trace the family histories of the banking powers and the money powers in the world. They are the ones who are really in control."

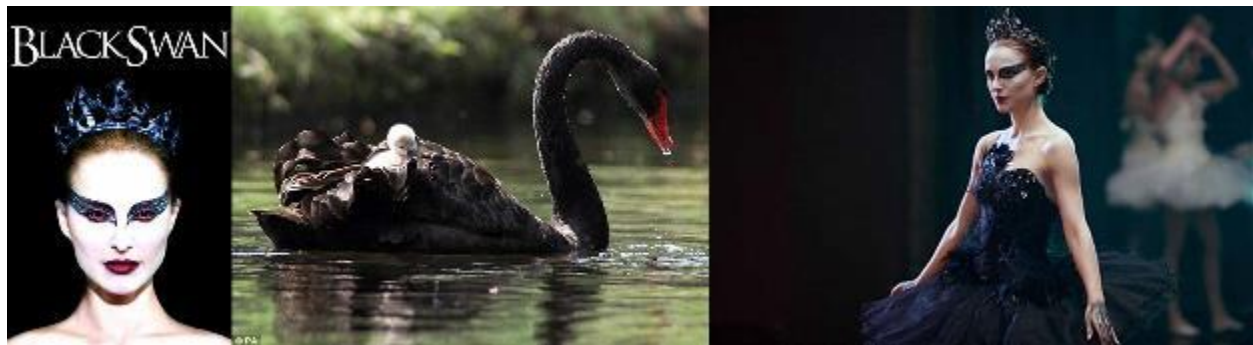
Then we may have Nostradamus describing the Bilderberg Group and Council on Foreign Relations:

"They hold positions that appear to be relatively minor, like advisors and under-secretaries and such, but are key positions for their power."

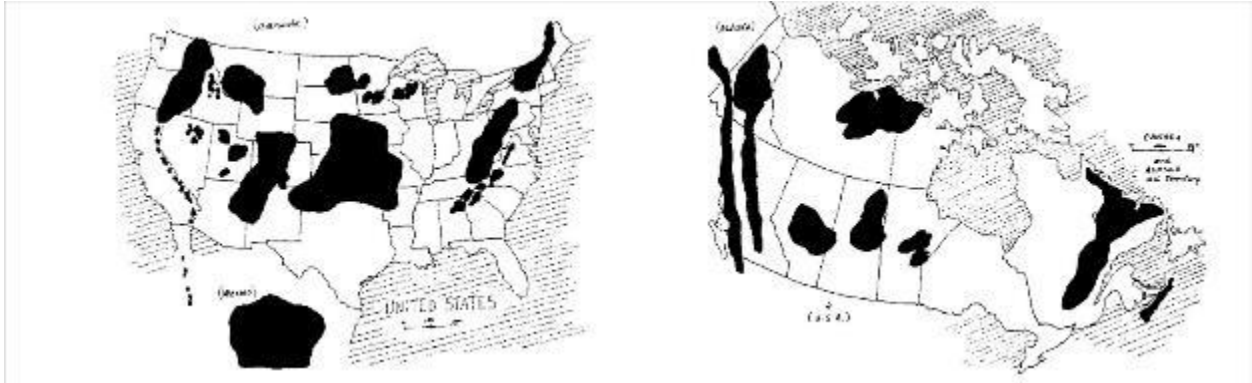


"They're very secret and no one knows about them except the families involved. This cabal of leaders has been very slowly but surely building up a worldwide network of power because they want to take over but stay behind the scenes. At first when the Anti-Christ comes along, they feel he's just a new, dynamic, youthful leader from the Middle East they can use to help unite that part of the world and get it under their power. But the Anti-Christ ends up turning the tables on them."

Now, some people may find this scenario completely unbelievable. How could I be in the middle of WW3 and not be aware of it? Guerilla warfare was discussed previously, but I'd also like to introduce the concept of [Black Swan Events] for those not familiar.



In short, Black Swan Events are hard to predict, rare, and play a massive role in historical affairs. Which is almost exactly how a WW3 being covertly waged might be described. Hard to predict – except for someone like Nostradamus (or Kubrick). Rare – there's only been 3 World Wars in over 100 years. And massive role in historical affairs – needs no explaining, but here's images of the suspected aftermath:



S E A S

SIDWAYS

Earth shift predicted by Nostradamus. (Caused in large part by misuse of powerful classified weapons.)

Van Gogh may have also predicted this Black Swan Event, if you want to imagine *The Starry Night* and *Iris* as underwater landscapes. The “waves” in *Starry Night* are pretty apparent, but I’m looking at the *Iris* as “seaweed” or similar vegetation found in the ocean:



Another artist who may have included prophetic visions in their work is [Francisco Goya]. All 33 plates (interesting number) of his bullfighting series *Tauromaquia* are actually on display in a museum near me. Didn't get a chance to geek out on them as hardcore as movies in my own home, but it sure seemed the bull symbolism was telling a much deeper story.



You have to keep in mind this was back when they burned witches at the stake. If I'm remembering right, Nostradamus was in somewhat of a fortunate position to share his quatrains because of favor he gained with the royal court. [Catherine de' Medici] in particular. (*Fargo* images below).



At this point I'll attempt to convey the remainder of what I know about this Cabal. The problem is, even Nostradamus had a hard time getting specifics:

"He says unfortunately he has not been able to penetrate as deeply as he would like into this aspect of the future. He says they have already caused everybody trouble. They manipulate the economy to cause the unemployment rate to rise or fall at their whim. They manipulate the economy to cause inflation to rise or fall at their whim."

One reason for the murkiness might be they borrowed a mechanism from intelligences agencies. You probably wonder why there's so many different 3-letter outfits running around - CIA, NSA, DHS (Department of Homeland Security).

Rumor I've heard is the "real base of intelligence" gets shifted around every so often. While many years ago the CIA may have been running everything, they were compromised very early in the Cold War by Soviet Intelligence. So, a new agency gets started up like the NSA and "real operations" shifted there - and the cat and mouse game starts all over again.

Repeat again with DHS when NSA is compromised. They may even go back to using an older agency to mix it up. There's even somewhat of a "gentlemen's agreement" between Soviet and American spies. Both countries know they're compromised, and who the spies are, but very rarely is action taken against them.

The whole thing is almost entirely for show, and a waste of money for the most part. Similar to *Rainman* with his Abbot and Costello *Who's on First?* routine:



Rainman is another terrific movie for looking at symbolism. Everyone probably remembers card counting at Caesar's Palace, but there's numerous other gambling references to be found. Here's a quick collage before doing the *Who's on First?* routine with the Cabal:



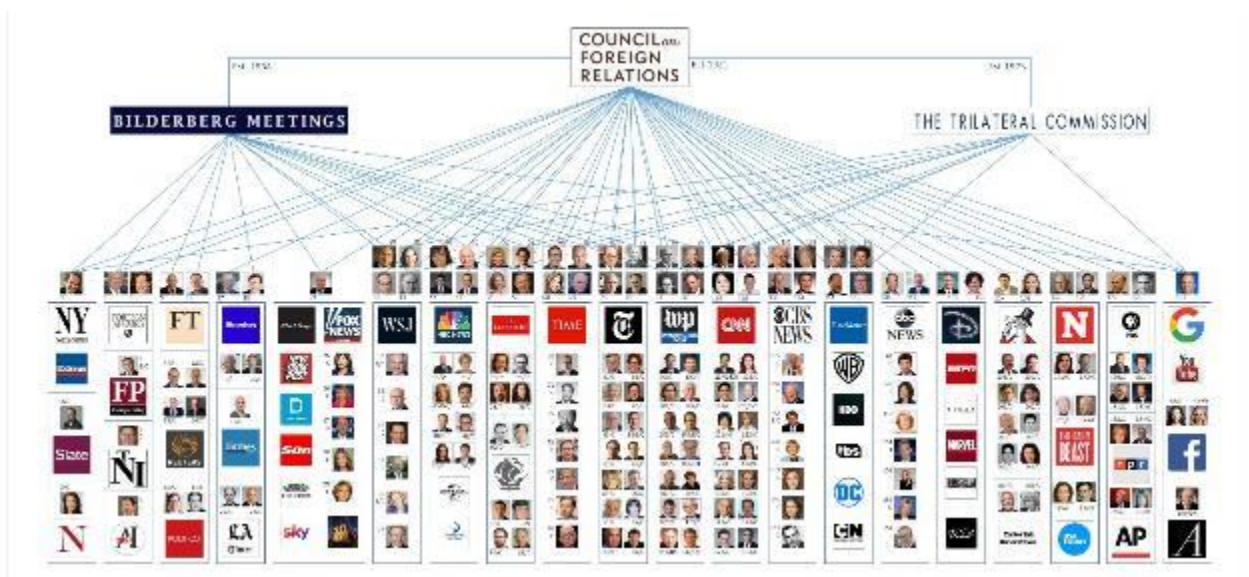
First two frames are from the start of the film where car racing and craps are obvious. (Craps is played on rectangular green tables. The hand gesture also gives it away.) Next a "boxer" coming out of his corner when the infamous argument about "boxer shorts" from Kmart takes place.

Second row WN/SHO/P featured the pawn shop sign which is horse racing lingo – Win/Show/Place. The sign curves like a track as well. Slot machines are hard to miss after that. Last in the row is what a sports betting ticket looks like for those who aren't degenerates.

Final row is all roulette. The director must be an aficionado, because there wasn't room for all of them.

Semi-random things have been linked to along the way, so for people who don't think Vegas can be beaten, *60 Minutes* did a very interesting story on the gambler [Billy Walters]. Walters had an association with the golfer [Phil Mickelson] (who was accused of insider trading - another form of gambling, the stock market.)

As far as the Cabal, speculation was they might be using multiple organizations similar to the alphabet agencies. Bilderberg was mentioned, as well as Council on Foreign Relations (CFR). The Trilateral Commission is also well-known among conspiracy researchers.



However, the most secretive would have to be [Majestic 12], with many not even sure this group exists. (Bilderberg, CFR, and Trilateral definitely exist as there's names and faces occupying the offices.)



Above is the 12:12 time-stamp of *Kiss Kiss, Bang Bang* from director Shane Black (an uncredited writer on *Predator*). Now, there's "alleged" names and faces associated with Majestic 12, but no official organization is recognized as dealing with the UFO "problem".

Majestic 12 was supposed to have formed in 1947 as a response to the Roswell crash. So, keep in mind the original 12 suspects have obviously passed on, and those positions are now occupied by others.



"Bingo" and "Disco" used again with UFO symbolism in *The Matrix* and *Pulp Fiction*. Oracle is pointing to the sky. Travolta communicating with mysterious voices above. Not to mention Monoliths, little green foreign men, and "saucers"/film reels.

The "villain" featured throughout *The X-Files* show is guessed by many to represent this shadowy Majestic 12 group. (Another interesting side-note is Vince Gilligan the creator of *Breaking Bad* was also a writer for *X-Files*.)



37th Parallel seen in the "E.B.E" episode on the right (we'll get to EBE's shortly), but 37th Parallel is nicknamed "UFO Highway". I failed to mention this with subliminal audio #2, "warmth", which needed be slowed down to 37% speed. That clue was being associating with aliens for multiple reasons, that being one of them. (But now it's been mentioned, so I no longer failed.)

Similar to the Philadelphia Experiment or Project Rainbow though, Majestic 12 is another area with rampant disinformation. So, instead of focusing on the 1984 leaked documents which caused the whole fuss, let's look at some things leading up to that.



Wavelength is a little known 1983 movie with lots of "coincidences" to the Majestic 12 leaks a year later.

You can see living aliens or EBE's (Extraterrestrial Biological Entities) held captive by the military underground. Telepathic communication, and meetings in the desert also appear in MJ-12 documents. And of course you can't talk about aliens without talking about the Moon.

Tangerine Dream created the soundtrack for *Wavelength*, so if aliens aren't your thing it might be worth it just for the music. There's also quite a few similarities with this movie and *E.T.* (1984) – shadowy groups of 12 people, and aliens examined by the military:



Movies are in production for several years prior to release, so this all before any paperwork surfaced. It may seem we've gone off track from the Cabal, but this was brought up as a way to inch back in time to 1954 when Bilderberg first met.

The purpose of a Council on Foreign Relations seems pretty obvious. What exactly was Bilderberg supposed to accomplish though? [Wikipedia says], "better understanding between cultures..." It does go on to say between US and Western Europe. However, I feel much of Bilderberg's statements and symbolism are in code.

With the phrase "better understanding between cultures" really discussing alien/human interaction. Now why would I think this? The date the group first met for starters. If you remember back to speculation about revised dates for Moon activities, 1954 was proposed as "first contact" or when anomalies were discovered on the Moon that science couldn't explain.



It would make sense for people who think of themselves as they say in *Titanic*, "King of the World", when confronted with hard evidence this not to be the case, a meeting would take place to discuss these findings. Hence, why Bilderberg was created in 1954. (Note the "spider" finger gestures):



Continuing with revised Moon dates and interpreting Bilderberg symbolism. We also speculated 1957 to be when astronauts successfully landed on the Moon (for the West). And 1957 just so happens to be when Bilderberg held their first conference in America (the West).

So, it appears even if members of this consortium aren't able to attend meetings in person, information is broadcast symbolically through dates, locations and coded in the language – “better understanding between cultures”, “single community throughout the world would be a good thing” (under their rule as “Pharaohs” of a New World Order).

The location of the first meeting in Holland does raise eyebrows with the term “Dutch” which is associated with “splitting of bills”. The symbolism being – we’re not alone. Aliens crashed our party.
Guess Who’s Coming to Dinner?



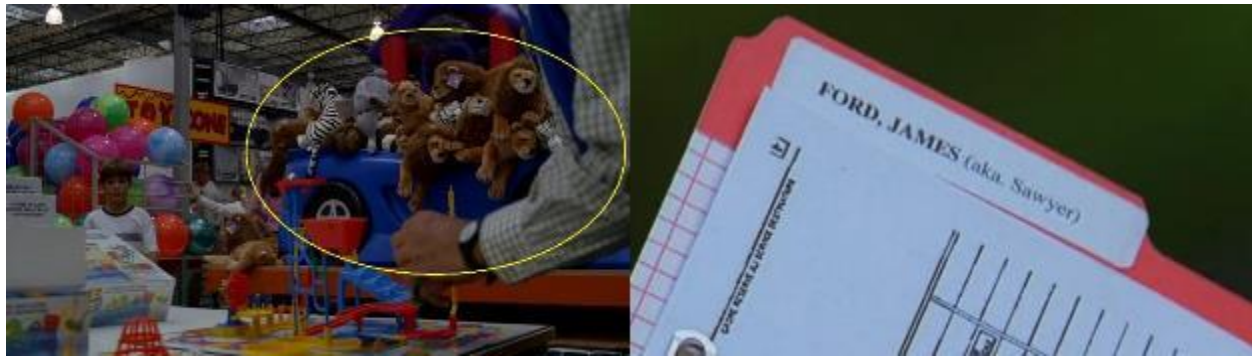
Aliens have obviously been painted as the “bad guys”. Way too dangerous for us commoners to know about. We need someone to gate keep the truth from our fragile minds.



One last comment about Bilderberg relates to two things already mentioned. The first meeting in America and Ford. The exact location was St. Simons Island, Georgia (more on Georgia in a second), but this was hosted with \$30,000 from the Ford Foundation. Ford also funded Bilderberg conferences in '59 and '63.

Ford was already neck deep in conspiracies even before Bilderberg came along with Abraham Lincoln assassinated in the [Ford Theatre], and Ford's naming of [The Edison Institute] (Edison was one of the major players attempting to suppress Nikola Tesla's technology).

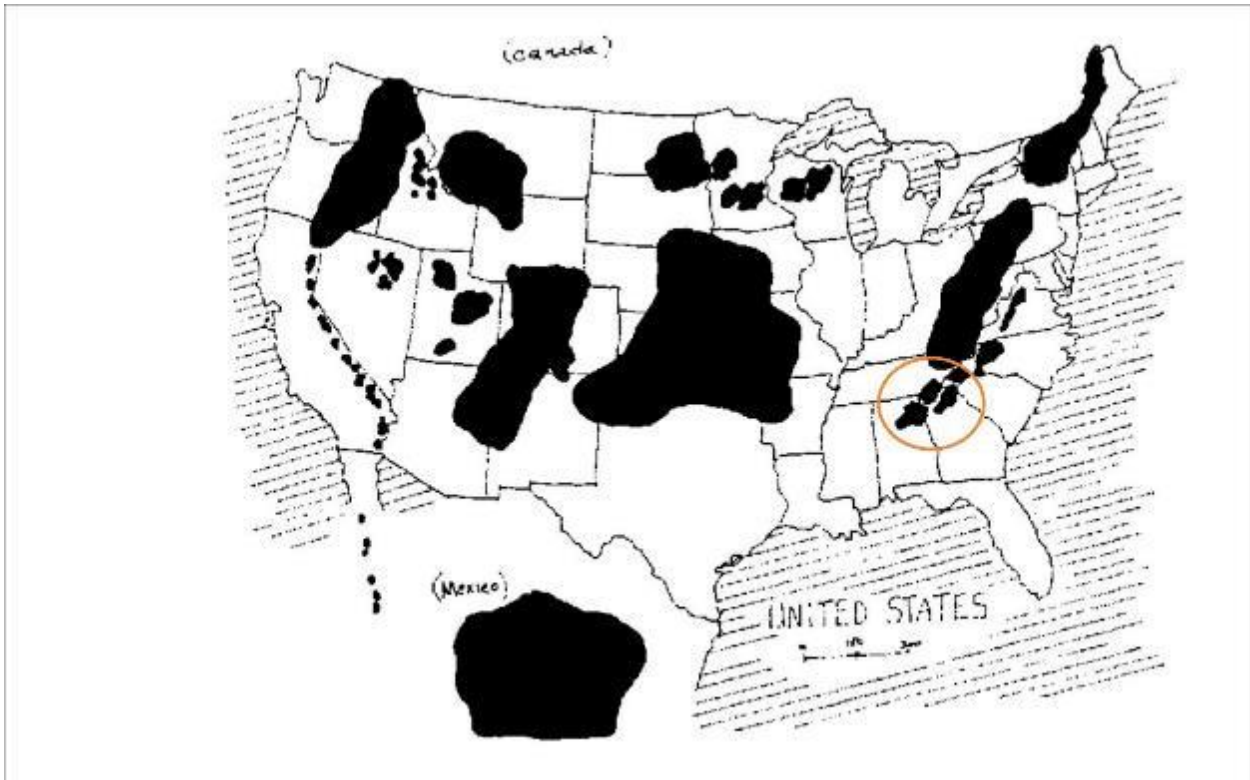
Those things are pretty common knowledge, what might not be known is Ford also owns the Detroit Lions NFL franchise. You can see a whole bunch of lions in a blue car (Detroit Lions team colors are blue) in *Lost* below, along with an image showing the character Sawyer's real name as James Ford.



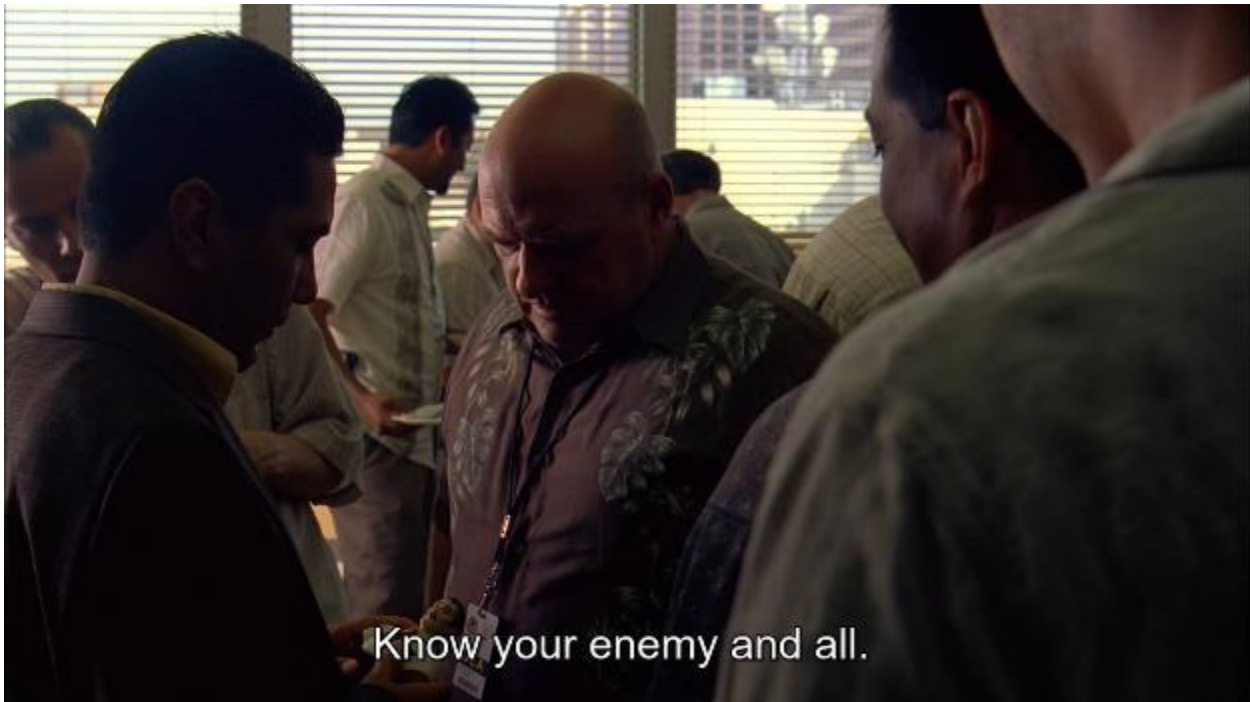
So, Ford is just one character associated with Bilderberg, and as mentioned this isn't about any individual people, rather the system of secrecy and holding back vital information because the public “can't handle it”.

What precisely is being said about Ford isn't a priority, in general it probably has to do with space exploration. Ford was a pioneer in vehicles, so speculation might lead down the path of lunar rovers and such. Rights to alien technology in exchange for funding of secret space missions was pointed out with “crony capitalism” so there's that angle as well.

But this is a good spot to transition out of the shadows and darkness to talk more about this genius character because the Georgia Guidestones and Earth Shift with rising seas were both brought up.



I do want to remark quickly why I'm bringing up or pointing out "problems" with Cabals and Sex Islands instead of minimizing them. The [Sun Tzu] quote below would be the short of it.



There's a little more to it though, and what [George Carlin] calls "soft language". It's not enough to know your enemy. I think it's important to know what your enemy does as well. An example of soft language would be someone robs you, and instead of calling it what it is "theft", it gets reworded into a much longer benign sounding phrase like "holding money for him", despite being the same thing.



Then what happens after the initial soft language is flagged for what it is, every excuse in the book is cycled through for why you can't have what's rightfully yours. And all these excuses ultimately boil down to the singular all-encompassing insult of: "there's something wrong with you".

"He can't be trusted", "He's erratic", "I'm doing it to protect/help him" (you obviously can't look after yourself because there's something wrong with you.) And of course this is the oldest trick in the book going back to "Original Sin". Not only is there something wrong with you - but you were born that way. An inherently flawed person. But for the low, low price of (insert scam amount here) they can fix you.

I've made the example personal with robbery, but the same dynamic is happening scaled up to governments (and Cabals). Who are masters of soft language as Carlin points out:



This may be why minimizing problems is so difficult when it sounds as if it should be easy. We can all pretty much agree violence is a problem. But when the term for violence gets distorted it becomes harder to recognize. (Violence is actually a distortion of very natural aggression. So, aggression gets distorted into violence. Then the name for it gets distorted. It's distortion/[turtles all the way down].)

And to get a bit flowery for a second, the other half of the minimizing problems strategy was talked about with redirecting to solutions. So, the hippies really did have it right with "Make Love Not War." (Probably why the movement was infiltrated and targeted for dissolution).



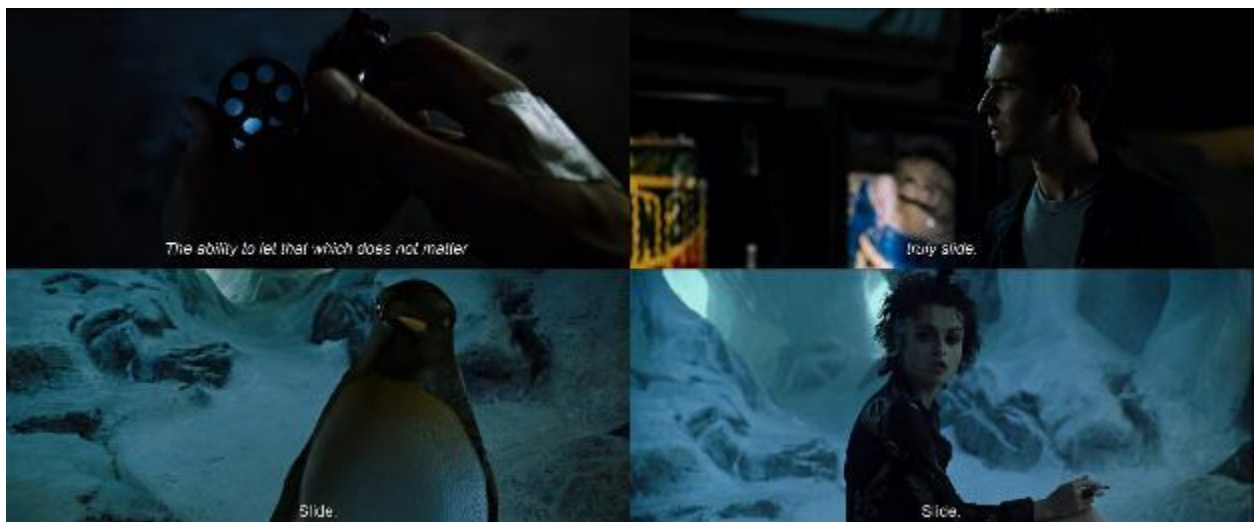
If you want something a little more “metal” than flowers, *Report from Iron Mountain* recommends replacing the war apparatus with space exploration instead. (This *Fear and Loathing* scene may be discussing “Watergate” in code - tape recordings, impeachments, law books, and water obviously.)

All this does ties in with people wondering how China leapfrogged the West into a dominant position with control of an earthquake machine. They worked together. Asked, “Where do we *all* want to be in 5, 10 years?” And made it happen. Everyone worked hard because everyone was invested.

Anyways, on to our genius and a warning it’s very likely the line of thinking that follows will end up similar to the movie *Carrie* – “They’re all going to laugh at you.” (*Carrie* is about a girl’s first period. If you don’t know, now you know, as Biggie says.)



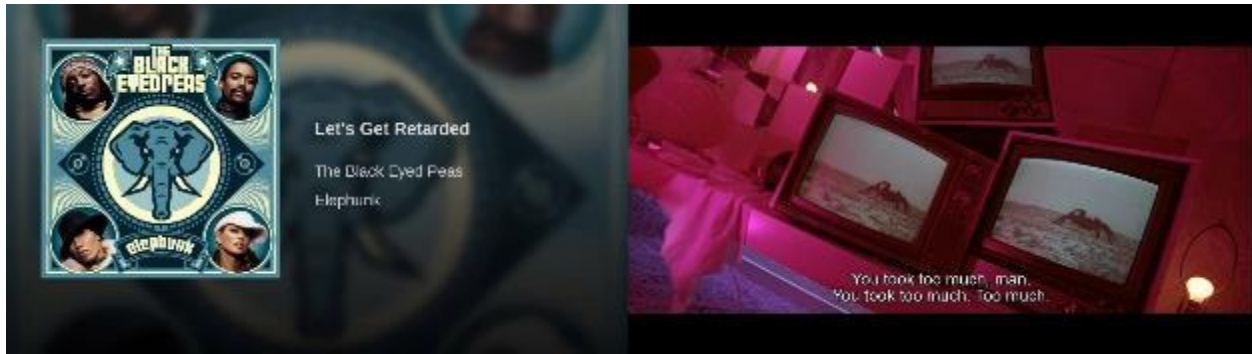
But as said numerous times calling back to Snoopy and his fanciful imaginary world, I don’t care.



Fun fact about penguins: Emperor penguins are [“serially monogamous”]. They have a different mate for each breeding season, and stay faithful to that mate. However, fidelity between years is only about 15%.

People are probably tired of Nostradamus quotes, so let’s go back to an earlier source, Seth, and see what answers he may have about this genius. One of the big mysteries is why 24 (or 42)? Why is this number being associated with him? We see 24 everywhere, but for the love of God why? (This is not a random God reference just hang on. Neither is the “revolver” with 6 shots seen above in *Fight Club*.)

A very short explanation was given back when discussing *The Breakfast Club*, but it’s about time we got to the meat of it (and you know me – past the meat, through the bone, out the other side, stretched to the farthest fringes of credibility possible).



For those who might take offense, the definition of retard is “to obstruct progress”. Terence McKenna has a [great take] on obstruction of progress. Talking about how progress will never be stopped, it just piles up behind the obstruction. Then similar to minimizing problems, the obstruction gets “bypassed” with progress finding a way around. (Currents take the shortest route through circuits.)

Anyway, back when talking about *The Breakfast Club* the number 24 was briefly interpreted as the counterparts of this genius. 2 females + 4 males for 6 personalities total. And this is why guesses were made about the 6 Georgia Guidestones having something to do with him. (Revolvers usually have 6 chambers also, so he may go by the alias “.38 Special” along with “Weapon X”).

Before getting to the Guidestones, I want to bring Seth back, but also give this guy another AKA of King Slayer. (Sorry, but that’s what weapons do.)



Here’s the quote from *Seth Speaks* explaining why I’m doing this:

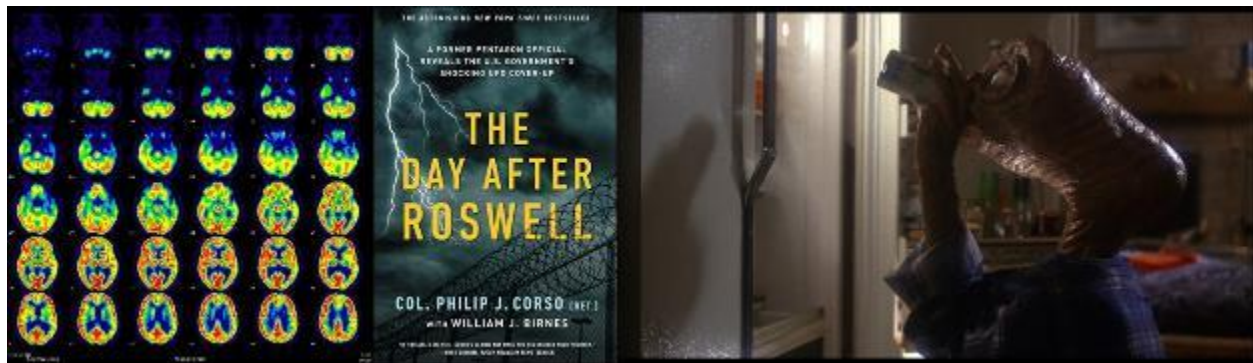
“Slayers and victims will change roles as reincarnational memories rise to the surface of consciousness.”

You can probably follow the interpretation of “slayers and victims will change roles”, since we’ve covered how the current “kings” have “slayed” the counterparts of this genius – Lennon, Diana, JFK. Jr.

So, if roles are changing as Seth says, then our genius is the one who becomes the “slayer” - King Slayer. (Not actually murdering people though. Killing the “position” of a king lording over others is my guess.)

Now, we’ll need to take a closer look at [the passage] that quote was taken from because just as Kubrick’s symbolism is multi-purpose, there may be another meaning to the number 24. For reference, all this is coming from Chapter 20 of *Seth Speaks*, in particular the part describing a “third personality of Christ” on pages 168-172:

“Human personality will reap benefits that now would seem unbelievable. As these changes come about, new areas will be activated in the brain to physically take care of them. Physically then, brain mappings will be possible in which past life memories are evoked.”



That’s a PET scan on the left. *The Day After Roswell* is a very interesting work since it’s written by a retired Colonel. (Colonel is one rank below General). And this Colonel claims to have worked in the “Office of Foreign Technology” (with foreign code for alien).

What’s this have to do with brain mappings, a third personality of Christ, and *E.T.* you ask? Well, one of the things this Colonel describes is the autopsy of an EBE (an entire chapter actually). And I’ve given a detailed interpretation of those findings [in previous work].

A more controversial aspect of my analysis related to why the aliens had 4 lobes to their brain instead of 2 like us. And would you look at that? There’s 24/42 again. So, if guesses are made at why these numbers are associated with the genius, it may have to do with “activating new areas in the brain” as Seth says. The man responsible for turning us into aliens. Pushing us from 2 lobes to 4.



This isn't all that far out there though, as a big deal was made about [Einstein's brain size]. We can get weirder I think. Since we're already talking about this 3rd personality of Christ, here's Seth describing St. Paul in that same passage referred to above:

"The third historical personage, already born in your terms, and a portion of the entire Christ personality, took upon himself the role of a zealot. The man, historically now, was Paul or Saul. It was given to him to set up a framework. But it was to be a framework of ideas, not of regulations; of men, not of groups. Here he fell down, and he will return as the third personality, just mentioned, in your future."

Pretty obvious he's saying when this 3rd personality returns it'll be centered around Paul (and Paul was "militant" or zealous – so, King Slayer, Weapon X, and .38 Special make sense). Also covered was how John the Baptist, Jesus, and Paul were all counterparts. However, Seth's underlining of 'historical' may have hidden meaning.

The way I'm going to interpret the emphasis on historical will be the weird part. So, Christ was here once before we know that (John/Jesus/Paul). He's coming again is what Seth tells us. Now, it's not out of the realm of possibility Christ was here many times. There's just no good "historical" account of it.

So, just as there was guessing at counterparts of the Great Genius (with one having to be retracted that was slightly off), let's go ahead and look at possible earlier incarnations of Christ.



Danny's haircut here resembles an Egyptian headdress with a Cobra above and royal metal beard below.

The second row is all [Thoth] and [Hermes]. Hermes was a messenger of the gods and “divine trickster” (similar to [Loki] in Norse lore). Thoth had many roles falling under the umbrella “maintaining the universe”. They’re mashed together above because at some point they were combined into one:

“Greeks in Hellenistic Egypt recognized the equivalence of Hermes and Thoth. Consequently, the two gods were worshipped as one.”

Anyways, the point I’m making is both these characters were running around a couple thousand years before Christ was last here. So, it would fit his pattern of “checking in” every few thousand years (2,000 BC --- 0 BC --- 2,000 AD).

It’s also entirely possible the Hermes the Greeks knew was in fact the same person the Egyptians called Thoth. A different name for the same person, and explaining their similar attributes. Or even a case of counterparts again like Forrest Gump in America and Diana in England (or John/Jesus/Paul):



[Enoch] is also associated with both Thoth and Hermes, so its possible Enoch/Thoth/Hermes were the original John/Jesus/Paul. Edgar Cayce also identifies both Hermes and Enoch as [previous incarnations of Christ].

Since were looking at a Rembrandt painting of Paul, I’ll go ahead and pile on the controversy about stories of Jesus killing playmates when he was younger. Here’s more Seth talking about Paul:

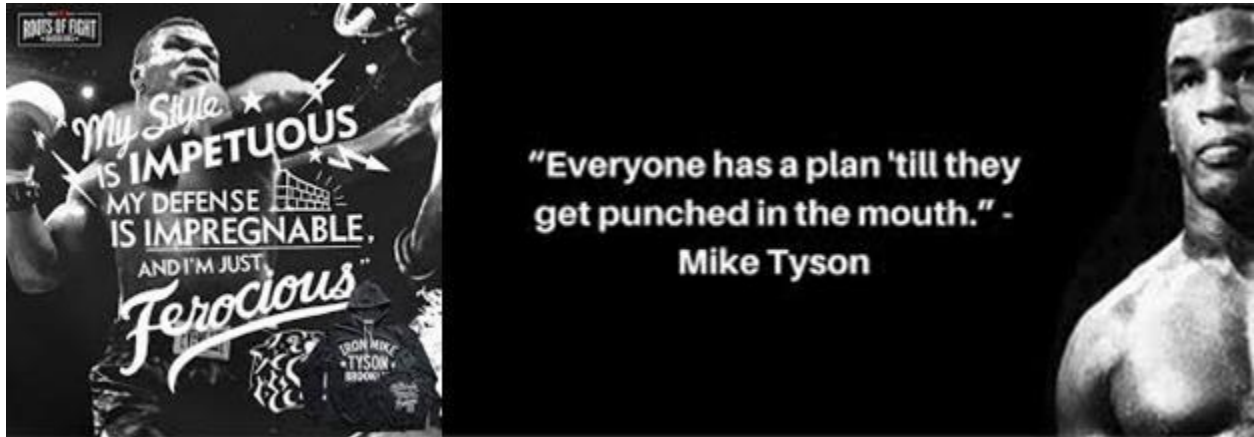
“Now Saul went to great lengths to set himself as a separate identity. His characteristics, for example, were seemingly quite different from those of the historical Christ. He was "converted" in an intense personal experience - a fact that was meant to impress upon him the personal and not organizational aspects. Yet some exploits of his in his earlier life have been attributed to Christ - not as a young man, but earlier.”

Seth doesn’t give specifics here. He just says “exploits”, and “earlier than a young man”. Which to me implies childhood. Something happened in Paul’s childhood that got attributed to Christ. Obviously, I’m no Bible scholar. Just as I denied being a historian. The only controversial stories or “exploits” I’m aware of about the childhood of Jesus are the ones where playmates ended up dead.

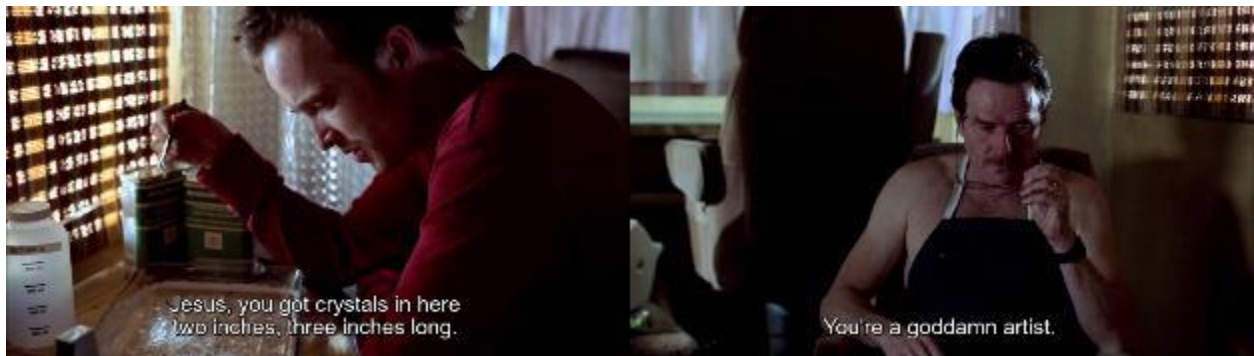
This is the Infancy Gospel of Thomas 4:1 (copies of which were found at [Nag Hammadi]):

Jesus was provoked and said unto him, “Thou shalt not finish thy course.” And immediately he fell down and died.

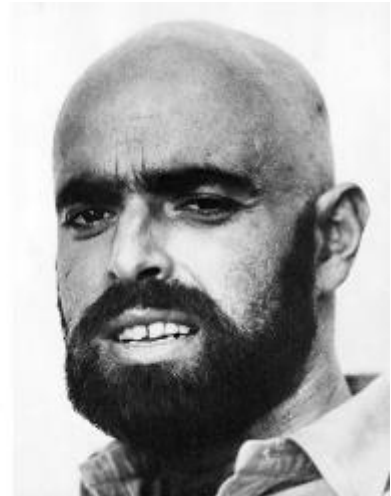
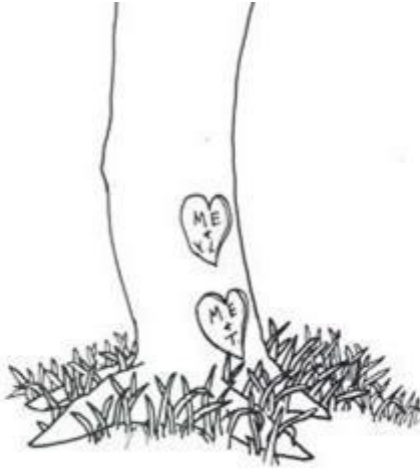
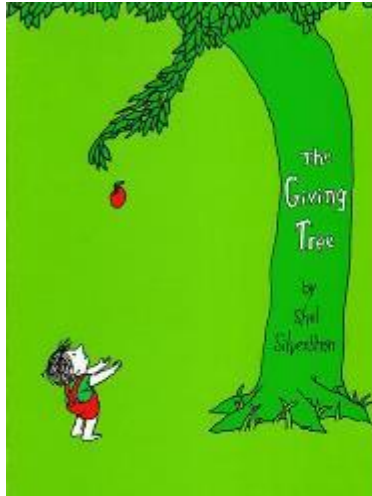
As mentioned, I'm sure there's plenty of controversial stories of Jesus as a child that may have really happened to Paul instead. Like arguing with instructors, or teaching in the temple at 12. I just find it more entertaining to imagine the Christ entity as the original "Iron" Mike Tyson:



Bringing us back to present day. Here's a Christ reference with Jesse calling Walter White "Jesus" in the pilot episode of *Breaking Bad*. Why is he calling him Jesus? Because he turns water into wine.



And then one last comment about Christ before getting back to 24/42. We are analyzing symbolism here. So, a quick look at *The Giving Tree* isn't that far out of line. This does fit in with controversy too since it's described as "one of the most divisive books in children's literature". (It's also a very popular tattoo if you search the web).



The cover of the book pretty much explains why I'm bringing Christ into the conversation. The very obvious red & green Christmas colors. And I may be wrong, but I feel the carvings in the tree also symbolize something more. ME + YL could very easily be read as MEYL or MEAL. And this is what Jesus did. Nourished the masses with his teachings. (What I believe the miraculous fish story to be about.)

ME + T is the other carving, and you know I can't resist talking about aliens. So, to go out on yet another limb, I'll propose this could be read as Me + ET. (Since we talked about tree intelligence, and seeding of Earth). Or even Me ET. Or possibly both.



Focusing on 24/42 again, but still nibbling around the edges. Another interesting side-note worth mentioning is *The Hitchhiker's Guide to the Galaxy* gives the number 42 as the answer to the ultimate question of Life, the Universe, and Everything.



Douglas Adams was a fellow Brit like Kubrick (although Kubrick was a transplant), but there's still possible conspiracies on that front. However, Kubrick is definitely a prime suspect in the Georgia Guidestone mystery which we'll dive into now.



There's our earth shift map again. Real quickly I'll show a set of images looked at previously. It was remarked these frames were different than instances of objects completely disappearing like chairs and ashtrays. Disappearing symbolism was linked to teleportation. The "shifting" seen below would then seem to hint at, well, things shifting. (Hard to see, but it's the chairs front right with yellow lines.)



We'll come back to this though. Other images seen above are the *Lost* numbers, and then Walt's lotto ticket with the hidden GPS coordinates of his buried money in *Breaking Bad*.

Now, I'm not quite saying the *Lost* numbers are coordinates. What I do find interesting is these Georgia Guidestones somehow manage to survive a catastrophic Earth Shift. And actually, they were indeed built with that purpose in mind: "...the stones would function as a compass, calendar and clock, and *should be capable of withstanding catastrophic events.*"

Everyone knows the first rule of “investing” in the future (whether real estate or anything else) is location, location, location. It’s no coincidence then in my opinion, the place where this monument was built seems to escape massive destruction.



You may have thought we were done with Biblical times, but we’re going to have to return to talk about the history of this thing as it was commissioned by a man who went by the alias of Robert C. Christian.

For those not aware, since being erected in 1980 (somewhat sketchy date – and one reason Kubrick is on the suspect list as *The Shining* was released in 1980. And this monument channels the “shining” or light of both the sun and stars to mark various events.) But, anyways, since 1980 this thing has been highly controversial.

Many people have given interpretations, with most leaning towards Satanic or Luciferian origins. Whichever side you tend to believe, there’s no denying religion is involved as there’s literally “10 Commandments” engraved on the thing (another Rembrandt below):



As my mind naturally goes in that direction, I’d even suggest the “controversy” surrounding this thing may be artificial in nature. Similar to rappers or musicians in pop culture using “beefs” to generate album sales - “There’s no such thing as bad publicity”.

Phony animosity could also explain Stephen King’s intense dislike of Kubrick’s filmed version of *The Shining* – just a way to keep both artist’s works occupying mental “real estate” of the public.

Anyways, these Guidestones appear to be controversial and mysterious. And I have no complete explanation for you at the moment. Several reasons – one, internet problems continue. And second, it may be designed to reveal information gradually similar to how Kubrick’s prophetic visions are illuminated when the time is right.

So, what I’ll do is just relay interesting things about it, but don’t expect everything’s been worked out already. Obviously, the first thing that’s been done is associate it with the Great Genius.

The initials of the Georgia Guidestones and Great Genius I find to raise eyebrows. And of course the visual symbolism seems to reflect his 5 counterparts with a “capstone” on top. (*Oceans 11, 3000 Miles to Graceland, Ace Ventura, Breaking Bad, and Lost.*)



We’ve also associated this genius with the Christ entity, and it’s no secret birthplaces of legendary historical figures often become sites of worship. I’ve speculated many times this person would most likely reside in America. So, there’s a strong possibility he originates from that general area. Although, with the Earth shift it may just be a case of “close enough for government work”.

This would be another reason Kubrick sits high on the suspect list for masterminding these Guidestones, as he seems to know much about this genius character (probably including his younger years). We did look earlier at Nostradamus calling him “the ornament of his age”, and I find the following ornament images from *Kiss Kiss, Bang Bang* interesting (note the actors are cloaked in shadows):



Back to the history of this thing though. Bob is short for Robert. So, there’s a “Bob” C. Christian or B.C. Christian who commissioned it. The initials A.D. and B.C. (Before Christ) are what’s used to record history. Christ is the guy we set our watches to in other words.

Time and how it works was briefly covered with Monoliths and Hawking. So, if Christ is coming back, I’m guessing he’ll probably screw up our understanding of time again. (These Guidestones also have an explicitly stated function as “calendar”.)

As we've already delved into religion, we could even go a little bit crazy here and bring up the possibility Kubrick and Moses share a connection. The reason it's crazy is I have no firm ground for this suspicion other than there's 10 Commandments on the Guidestones, Kubrick is a suspect, and "red sea" clues were highlighted previously in *EWS*.



In addition to the painting with "parting of seas" symbolism, the actors in this scene are also surrounded by a "sea of red". Which may not be that apparent unless the images are contrasted with others.

It's also been remarked this child with red hair could relate to the Scarlet woman from John of Patmos *Revelations* we'll get to shortly. (As well as the "Moonchild" which Aleister Crowley, Jack Parsons, and L. Ron Hubbard attempted to summon with their Babalon Working.) *Snake Eyes* and *Conspiracy Theory*:



But if there is a connection with Kubrick and Moses, I'd expect history to repeat, or move in spirals as Nostradamus says. Some may have forgotten Moses was associated with the Red Sea, but pretty much everyone would link him to the 10 Commandments. And the stone tablets brought down from Mt. Sinai were essentially a "visual symbol". A manipulation of 3-D reality rather than just "he said, she said", or a game of telephone.

Which is very much what we find in Kubrick's work. A collection of films (slightly more than 10) containing visual symbolism. Now, I could go completely bonkers here and propose the written commandments seen on the Guidestones correspond to certain scenes or images in Kubrick films, with the numbers from *Lost* serving as somewhat of a cypher. However, I won't do that because as mentioned my research is stalled due to internet trouble.

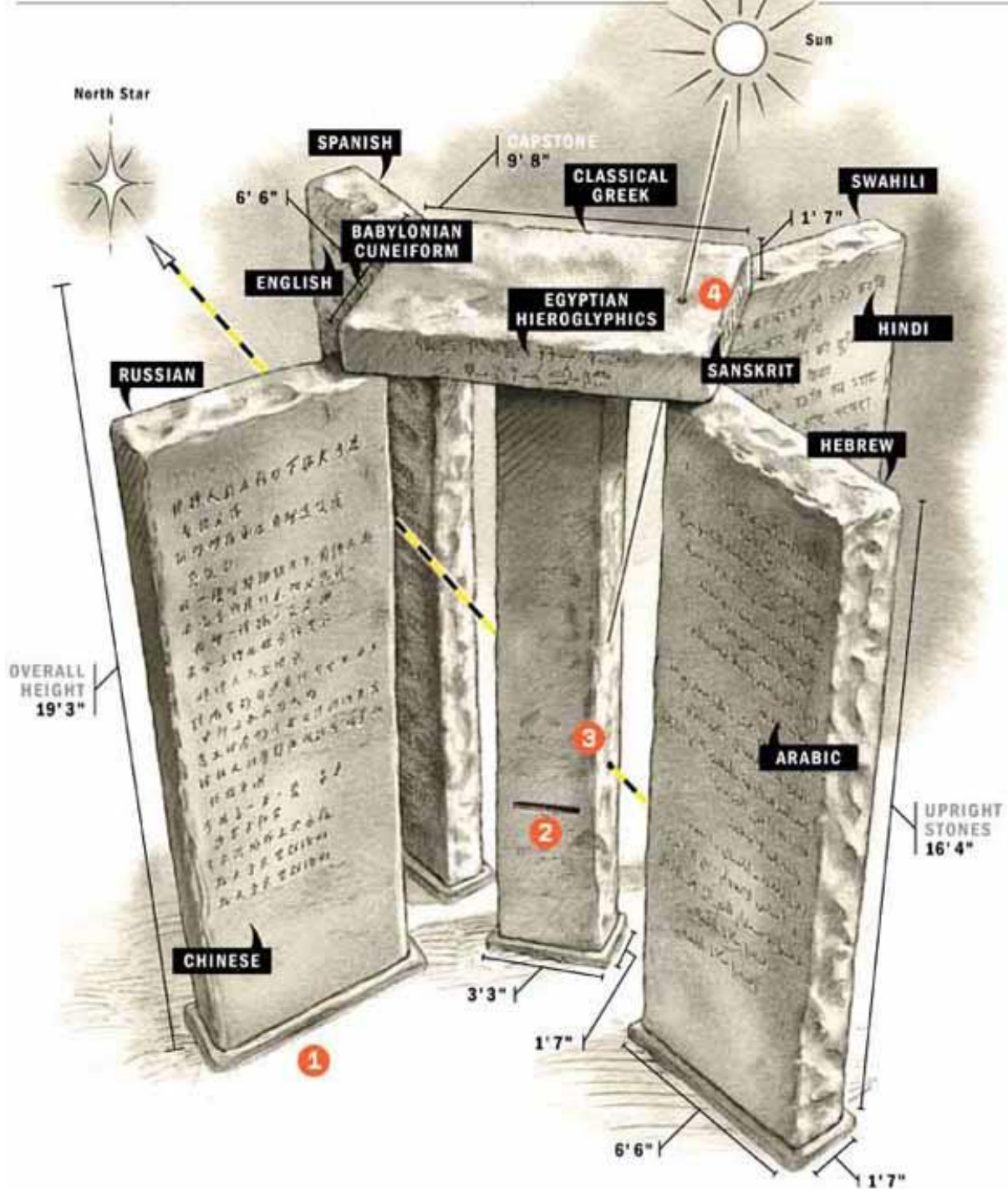
What I will do instead is bore you with math. Before that though, it is intriguing to entertain the idea of both Moses and Christ returning around the same time. If there's anything to the theory, it would also imply how powerful this Anti-Christ is, with more than one "clean-up hitter", or "big gun" needed.

For reference, a blown up image with measurements and weights of the Guidestones:

OUTER STONES 42,437 POUNDS EACH

CENTER STONE 20,957 POUNDS

CAPSTONE 24,832 POUNDS



The first thing to point out is the number 24/42 making another appearance. Outer stones weigh in at 42,000 pounds each, with the capstone the reverse of that at 24,000. The entire thing tips the scales at 237,000 pounds which is highly interesting considering Room 237 in *The Shining*, and that was the address of the "Overlook Hotel" in *EWS* (the Moon is also on average 237,000 miles from Earth).



A “scale model” is shown in the last frame since the history of the Guidestone story involves Robert C. Christian delivering a scale model, and 10 pages of specifications detailing how they were to be constructed. (Interesting number there with 10 Commandments.)

I think you can see why Kubrick is a suspect with all these “coincidences”. Another aspect of the backstory to consider is, Christian claimed to represent a group which had been planning the Guidestones for 20 years. 1960 would be 20 years prior. It was mentioned Kubrick directed a handful more than 10 films, however if we start counting with *Spartacus* in 1960 then there’s exactly 10.

So, if one were inclined to match up “Commandments” with films these are the first two:

- 1 – Maintain humanity under 500,000,000 in perpetual balance with nature;
- 2 – Guide reproduction wisely, improving fitness and diversity;

Lolita and reproduction are a direct hit in my opinion. There also appears to be a correlation with *Spartacus* and WW3, *Earth Shifts*, and massive loss of life.



3 – Unite humanity with a new living language;

This is the organic computer I feel. Operating systems are needed to use computers. Before that you need a “programming language”. So, a living language is this genius inside a computer. *Dr. Strangelove* makes sense as most nations apply technological language towards nuclear weapons, dividing humanity.

4 – Rule passion, faith, tradition, and all things with tempered reason;

Aliens are known for “reason” – Dr. Spock. Making *2001* a good fit here.

5 – Protect people and nations with fair laws and just courts;

Rothschild and his tyrannical stooges corrupting global society has been covered at length.

6 – Let all nations rule internally, resolving external disputes in a world court;

World politics is definitely under discussion in *Barry Lyndon*.



7 – Avoid petty laws and useless officials;

The Shining is about a family. So, one of the points might be if your mother and father are useless then ignore them. Minimize problems. (Parents also an obvious metaphor for authority/officials.)

8 – Balance personal rights with social duties;

This probably has to do with [conscientious objectors] to war like Muhammad Ali, “The Greatest”, and others. There’s ways to serve and give back to society where your rights aren’t trampled on. Images below from *Stargate* (that’s a speed bag for the non-boxers in frame two):



9 – Prize truth, beauty, love...seeking harmony with the infinite;

The title of *Eyes Wide Shut* pretty much sums this one up. Not only do people not prize truth, beauty, and love...but they take pride in their blindness, and focusing on distortions.

10 – Be not a cancer on earth – leave room for nature – leave room for nature.

So, there's the whole "nature vs. nurture" argument. However, some seem to forget there's even a dialogue between the two, and everything is nurture. I could go on and on (and have in previous work), but the reason *A.I.* is referenced might be due to expectations of "robot armies".

Maybe similar to those who've experienced a hurricane or tornado. These are "natural" things. And prior to witnessing one in person, there might be ideas based on stories and reports. But, you know, just leave room for what *A.I.* could be like is the point (or one of them).



Embedded objects during tornados are interesting when talking about a genius putting his mind in a computer. I'm imagining his mental powers like fierce winds rearranging matter at the molecular level.

As said though, research into linking these commandments to Kubrick has hit a roadblock. This was just a quick sketch that could end up being totally wrong (similar to artists that paint over earlier work).

Anyways, math was promised so here you go. I've explained enough already so I'll let you stew in your own ignorant juices trying to figure it out:



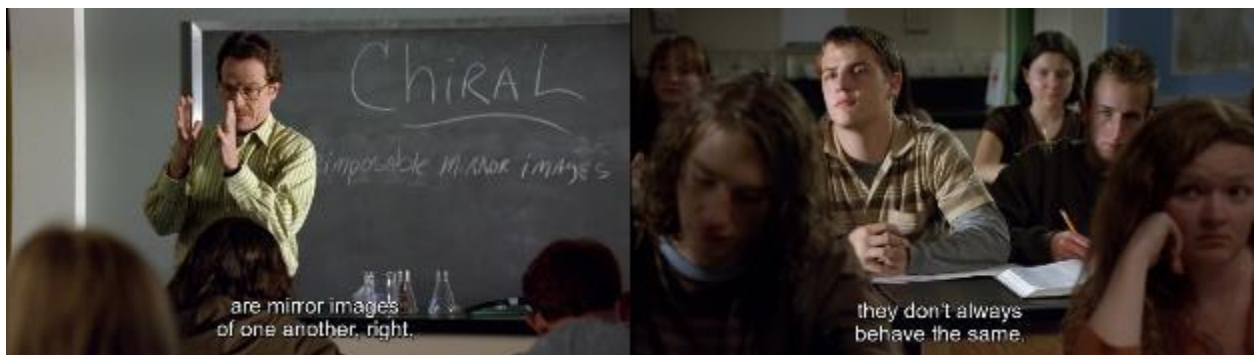
Just kidding. I don't have an answer myself. But I do have a hunch. And that hunch leads to *Revelations*. And talking about apocalypses is always fun so that's what we'll do. (The last image from *Cruel Intentions* is definitely a measurement of "69" because I did that one myself.)



That wasn't a random 69 reference either. Because much is made about "666" being the number of the Beast. And if you scroll back up to the Guidestones you'll notice there's quite a few 6's (and 9's) found among the measurements. The golden spiral also resembles the number 6.



Now, I'm not saying it's the correct interpretation, but one way to look at *Revelations* where it says the Beast forced everyone to receive a mark on his right hand or on his forehead – could just mean this Anti-Christ is going against nature. So, numbers are symbols. And if 9 represents nature and how it expresses itself through phi, then this Beast or Anti-Christ has just flipped the 9 into a 6.



You have to admit, it's pretty hard to do business nowadays unless you go ahead and "receive the mark", and give into corruption. Anyways, that's how I'm explaining why I can't get paid. Too pure.

And as a side tangent calling back to soft language, and cycling through excuses that distill down to “something’s wrong with you”. If they can’t persuade you of that, the next phase in their strategy is telling you money is bad, and you shouldn’t want it anyways.



Sorry, but there’s nothing inherently “wrong” with money, same as humans. So, if anyone wants to give me some, I’ll tell some harmless white lies.



While we’re circling religion, Seth also talks about how many believe wealth and spirituality are mutually exclusive. Vows of poverty need to be taken, earthly possessions given up in order to achieve “true” spirituality. I don’t have the exact quote, but it’s in his writings on abundance somewhere.

I guess we’re circling business here along with religion and most are probably aware of this, but I’ll go ahead and mention how tech companies get strong-armed by intelligence agencies all the time. It’s no secret there’s been NSA backdoors in Microsoft Windows for decades. Conspiracy thinking might connect this with what happened to Steve Jobs.



It's been a while since entertaining the truly ridiculous. So, related to intelligence agencies, am I the only one wondering how Best Buy is still in business? Seems there's a big push to get listening/talking devices in people's homes with Amazon's Alexa, Siri, Cortana, etc. Just saying it's possible Best Buy might be a CIA operation similar to Starbucks. Selling appliances with built-in "extra features".



There's definitely [one feature] many don't know about with copy machines detailed in a *60 Minutes* episode. Basically every copier built since 2002 contains a hard drive – storing an image of every document copied, scanned, or emailed. Which that report was exposing as an obvious "security risk".



Another quick religious angle with the Guidestones relates to its date of unveiling - March 22nd. (1980 was looked at.) Everything else seems to have been done for a reason, so I'm guessing 3/22 means something as well.

The only lead I have at the moment other than a *Skull and Bones* reference would be "March" might point to the Gospel of "Mark". (Seth has a very controversial take on the Gospels in that he believes one is a "fake" – I think he narrows it down to Matthew or Luke). But Mark 3:22 is interesting to look at even if there's no connection since Beelzebub makes an appearance:

“And the teachers of the law who came down from Jerusalem were saying, “He is possessed by Beelzebub! And by the prince of demons he is casting out demons”.



You're seeing dragons from *Game of Thrones* because Beelzebub is capable of flying and known as the “Lord of the Flyers”, or the “Lord of the Flies”. For those not familiar Beelzebub is sometimes another name for the Devil, similar to Satan. Known in demonology as one of the seven princes of Hell.

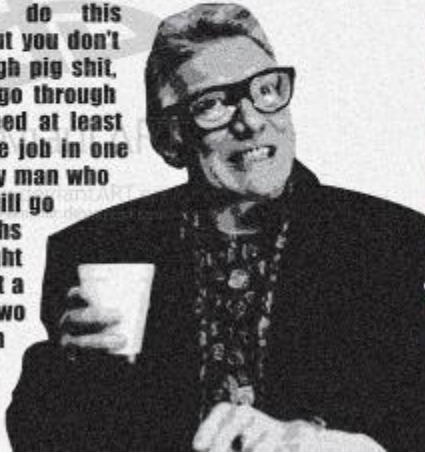


Of course that's Piggy from *Lord of the Flies* in frame two. *Misery* is included for no good reason other than pig symbolism is featured heavily there, and I needed another reference so the following quote wouldn't seem entirely random:

“Bulls make money, bears make money, pigs get slaughtered.” (Old saying about Wall Street.)



You're always gonna have problems lifting a body in one piece. Apparently the best thing to do is cut up a corpse into six pieces and pile it all together. And when you got your six pieces, you gotta get rid of them, because it's no good leaving it in the deep freeze for your mum to discover, now is it? Then I hear the best thing to do is feed them to pigs. You got to starve the pigs for a few days, then the sight of a chopped-up body will look like curry to a pisshead. You gotta shave the heads of your victims, and pull the teeth out for the sake of the piggies' digestion. You could do this afterwards, of course, but you don't want to go sievin' through pig shit, now do you? They will go through bone like butter. You need at least sixteen pigs to finish the job in one sitting, so be wary of any man who keeps a pig farm. They will go through a body that weighs 200 pounds in about eight minutes. That means that a single pig can consume two pounds of uncooked flesh every minute. Hence the expression, "as greedy as a pig".



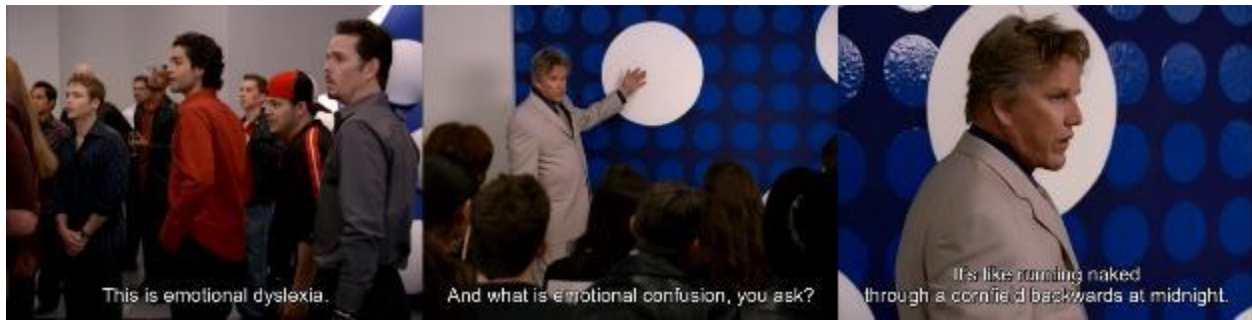
snatch



BRUCE WILSON
 BENICIO DEL TORO DENNIS FARINA VIGGO JONES BRAD PITT ANGELO RUSSELL JASON STATHAM
 SONY PICTURES CLASSICS PRESENTS A BRUCE WILSON PRODUCTION A GUY RITCHIE FILM
 BRUCE WILSON'S "SNATCH" CASTING BY JILL GREENBERG COSTUME DESIGNER JAMES H. HUNTER
 EXECUTIVE PRODUCERS BRUCE WILSON AND JILL GREENBERG PRODUCED BY BRUCE WILSON
 WRITTEN BY JOHN HOSKING DIRECTED BY GUY RITCHIE
 sony.com/snatch



Sorry folks, had a bit of pig spasm.



Anyways, let's get back to deep thoughts. Everyone probably knows below is Rodin's *The Thinker*.



It was originally the crowning element of *The Gates of Hell*. The figure represented the author Dante leaning forward to observe the circles of Hell, while meditating on his work the *Divine Comedy*. The image of a man lost in thought, but whose powerful body suggest a great capacity for action make *The Thinker* a very popular work.

Since I'm playing tour guide already, let's go ahead and take that tour of *Revelations*.



Very briefly first though, let's recap how we ended up here because a lot's been covered in the last 20 pages. So, we transitioned away from the 3rd Anti-Christ into figuring out what 24/42 meant. New areas of the brain being activated, and moving from 2 to 4 lobes was one proposal.



First two images are *Lost*. The last frame is *Magical Egypt* which has some very interesting takes on Egyptian architecture. They've superimposed a brain on one of the temples here.

Don't remember which temple that is, but an overhead view of the Temple of Man and corresponding human anatomy is seen below. Next our discussion moved to religion and past incarnations of Christ which is why you see 3 dragon eggs (John/Jesus/Paul – Enoch/Hermes/Thoth), and a “Jesus” lizard that walks on water.



After that we looked in depth at the Guidestones analyzing weights, measurements, and the “Commandments” (as much as we could), and I also briefly complained about money:



There was one thing left out earlier amidst Mike Tyson jokes, and alleged violence in Christ's youth. This is another plot point that shows up in *Ender's Game*. Spoiler alert. Ender (a child) ends up fatally wounding a classmate:

“...the fight was fatal to Stilson. When explaining his actions to I.F. Colonel Hyrum Graff, Ender states his belief that, by showing superiority now, he has prevented future struggles.”

It may seem *Ender's Game* has been mentioned a lot, but knowing your enemy was talked about, and this book is recommended reading for military officers. You know what other fictional military officer constantly gets reprimanded for behavior that's “too aggressive”?



Intriguing symbolism on the movie poster with 3 black triangles pointed out earlier. And real quickly another thing mentioned several times is “minimizing problems”. The main characters name is “Max” in all the movies below. Which is what should be done if a solution is found – “maximize it”. (*Where the Wild Things Are, Pi, Mad Max: Fury Road, and Gladiator*)



Gladiator does bring us back to ancient times, and talking about *Revelations*.



The first obvious reason for linking *Revelations* with these Guidestones, is because the working theory is they have something to do with our hidden genius. Similarities he shares with Christ were noted, and *Revelations* 16:15 is where Christ himself says on his return it'll be “as a thief in the night”, (or hidden like this genius):

15 “Behold, I come as a thief! Blessed is he that watcheth, and keepeth his garments, lest he walk naked, and they see his shame.”



Heat, The Dark Knight, and Point Break. (*Heat* again below. Interesting how it's a similar philosophy to *Run, Forrest, Run* – don't stick around to fight, minimize problems):



Seth also says in the passage looked at earlier this third personality of Christ won't be generally known for who he is:

"As happened once before, however, he will not be generally known for who he is. There will be no glorious proclamation to which the whole world will bow. He will return to straighten out Christianity, which will be in a shambles at the time of his arrival, and to set up a new system of thought when the world is sorely in need of one."

Fairly recently Anti-Christ's, doom and gloom, and earthquakes/shifts we're covered. So, before making connections to all that stuff in *Revelations* I want to draw attention to the fact there's obvious puzzles in play here. Which means, even if my solutions aren't spot on, the games are there to be played.

There's no harm in trying is what I'm getting at. Because these attempts may open the door to another person making a discovery. That's also another way of saying, more ridiculous is headed your way.



As seen in these images it also means solutions aren't what satisfy us. It's the use of creativity in finding an answer. And why puzzles are fun. There really are no wrong answers. Just search YouTube for " ____ movie explained" to see how popular different people's answers/solutions are.



When this frame from *The Shining* is frozen, the upside down cross symbolism is hard to miss. There's also a word that can be read backwards or forwards - Murder/Redrum. A lot of what we've been doing here is "adding symbolism together" arriving at a sum greater than its parts. Trying to find the "story" behind it all. Which is what filmmakers do. Tell stories with visual symbols, colors, sounds, numbers, etc.

So, if the symbols in just this one frame are added together – a "cross" and a "word" – we get "crossword". A puzzle. And what's seen in the next frame from *Jackie Brown*. Word search might be more accurate, because I can find "Hail" going *Any Which Way But Loose*.

You're thinking not Nazi's again. Good thing the *EWS* scene with possible anagrams contains the phrase "The Buck Stops Here". Not apparent again unless our point of view is reversed. With graffiti on the Stop sign clearly reading "Cub", or backwards like Redrum – Buc. The Buck "Stops" Here. Which is where this gentleman stops stalking Dr. Bill.



We'll get to the rest of that sequence later, but this does relate to *Revelations* as I believe the "street" this gentleman is crossing is symbolic of the Atlantic Ocean.

It's been quite a while since a war was fought on American soil, and there may be specifics of WW3 detailed here. Looking at some more puzzles though. In the "Madrigal" episode of *Breaking Bad*, you can clearly see a reference to the game "Hangman" on the fridge.



There's an interesting dark history to Hangman from 17th and 18th century Europe where criminals sentenced to death by hanging sometimes got the opportunity to play a game called, "Rite of Words and Life", and if guessing correctly their life would be spared. Later in the same sequence you can see "Blue is good", "Yellow is bad" circled in the drawing behind Walter.



Then throughout the rest of the episode difference scenes are highlighted in Blue or Yellow.



Couldn't tell you why those scenes are in yellow or blue because I know nothing. But, if forced for an interpretation, the only thing that comes to mind is something about Deep State.



Of course the *Lost* numbers are one of the biggest mysteries of our times. However, there's no good answer for you on that matter either.



There's the number 42 obviously. They could be coordinates. Or something else entirely. Quite a few prime numbers appear in the Georgia Guidestone coordinates so possibly a lead there. But 16 is a good gateway back to *Revelations* where verse 16:13 says this:

13 "Then I saw three evil spirits that looked like frogs; they came out of the mouth of the dragon, out of the mouth of the beast and out of the mouth of the false prophet."

One thing the image on the right was said to represent was the Asian Dragon Family, and the story of missing WTC gold on 9/11. So, the three evil spirits talked about in *Revelations* could be the three main players in our WW3 drama. "Mouth of the dragon" = the Dragon Family. The beast is Rothschild, and the false prophet would then be the Anti-Christ.



There's more to this bathroom sequence of course. Earthquakes, but the bathtub may be referring to blackmail material the Russians gathered on Donald Trump in what's been called ["Pissgate"]. *Forrest Gump* has some interesting scenes where he goes to the White House and drinks 15 Dr Pepper sodas.



Now, I've never participated in the act myself. I must've somehow stumbled across reviews of adult oriented services in Amsterdam or something. But that seems to be the strategy. Drink lots of fluids.

Below are John Martin paintings from his *Apocalypse* exhibit. Martin was derided by the Victorian Art establishment as a 'people's painter', for although he excited mass audiences with his astounding scenes of judgment and damnation, to critics it was distasteful.



So, not long after *Revelations* 16:13 with the three spirits, then there's verse 16:18 talking about the same Great earthquake Nostradamus is:

18 “Then there came flashes of lightning, rumblings, peals of thunder and a severe earthquake. No earthquake like it has ever occurred since man has been on earth, so **tremendous was the quake.**”

Here’s Nostradamus Century IX-83:

The sun in twenty degrees of Taurus, there will be a **great earthquake**; the great theater full up will be ruined. Darkness and trouble in the air, on sky and land, when the infidel calls upon God and the Saints.

Still looking at Chapter 16 of Revelations, there’s also talk of earth shifts and rising seas:

20 “Every island fled away and the mountains could not be found”

Throughout the entire 16th chapter you also have the 7 angels pouring their bowls out causing mayhem and destruction. These 7 bowls could correlate with the 7 seven trumpets. Keep in mind descriptions of technology by people living thousands of years ago will seem strange. “Trumpet” for an earthquake machine using sound energy isn’t that far out.

Nostradamus has called an aircraft carrier a “breathing floor” before in his quatrains:

“He called it that because there will be the motion of it moving with the waves, similar to the motion of breathing, plus there being living souls beneath it, as well.”

One more apocalypse connection, then we better return to *The Shining*. The Earth having to be seeded multiple times, with humans possibly being taken away on some type of ships was mentioned. And I believe the 2 asteroids seen in *2001* hint at this story, along with 2 x 2 Noah’s Ark symbolism.



The below image was looked at previously from an Egyptian perspective, however the “kitchen knife” symbolism I feel also represents something much deeper. Mind control, or programming of assassins.



Sirhan Sirhan’s assassination of Robert Kennedy was in the kitchen of the Ambassador Hotel, but I feel the chef’s office here could also double as a “principal’s office” suggesting “psycho programming” is involved with mass school shootings.

I say “psycho programming” for a couple of reasons. First, everyone associates kitchen knives with the movie *Psycho*.



And then “programming”, because once the black ops people decide to run a game on you, there’s not a whole lot you can do. (That’s Jesse trying to change the programming of a child to no avail in the “Peekaboo” episode of *Breaking Bad*.)



“Chucked him in a prison factory” may seem like a throwaway line, but the word “Chuck” could mean more similar to Eleanor/Elliot/Ellie.



Here's a remote control assassin doll named Chucky. And "Chuck" Noland is the name of Tom Hank's character in *Castaway*. Probably how it feels to go through "psycho programming" – like a *Castaway*.



Tim McVeigh was mentioned above, and below is an interesting shot from the 4:11 timestamp of *Castaway*. (The OKC bombing involved a Ryder rental truck full of explosives parked in front the Alfred P. Murrah Federal Building):



Ted Kaczynski was also mentioned along with Tim McVeigh. Deep State must think geniuses grow on trees, as there's no hesitation subjecting them to highly dangerous experimentation like sending Hawking into the Monolith, and whatever was done to Kaczynski or "The Unabomber".

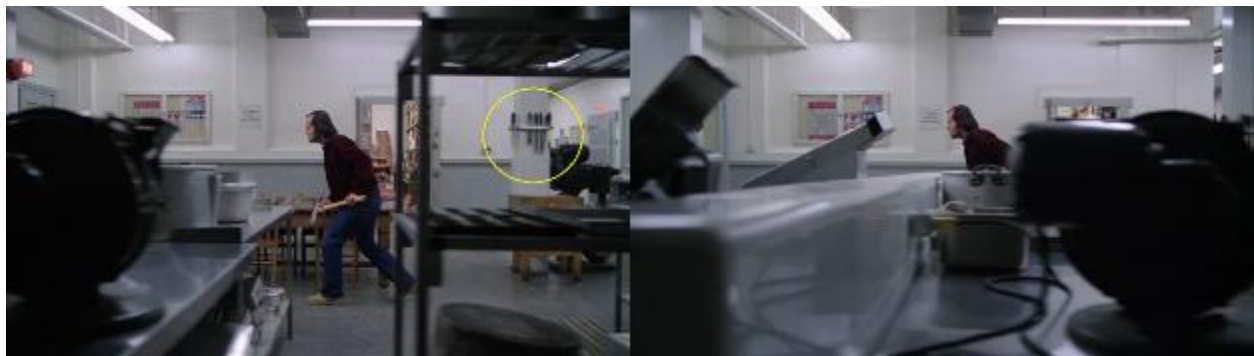
Some details of the Unabomber story may be found in *The Lawnmower Man*. The time-frame of when Hawking was diagnosed with ALS in the mid 1960's, and the Unabomber going "tribal" or AWOL in the late 60's does raise questions.

Pretty sure the gas lighting and disinformation talked about with Bob Lazar also happened to Kaczynski's history. Most research I've seen points to CIA making contact with Kaczynski sometime in college. I'm guessing it wasn't assassin programming, but possibly part of a "think tank" sifting through Hawking's Monolith notes.

Reverse engineering of alien tech, and why his manifesto was so concerned about technology. A brilliant mind forced by the government to build weapons all day.



A few more frames from *The Shining* featuring “psycho programming”. There’s the knives again. I’d also take note of how the desks/chairs in the background could imply a classroom setting:



That’s the classic cover up we’ve seen with objects in front of the camera. Below is more subtle if the knives aren’t pointed out first. The Chef’s Office (principal’s office) is easier to see here as well.



Bowling for Columbine is hard to miss in frame one below. Elevated sniping seen after that fits many mass shootings, but also lone gunmen like Oswald. Lastly, a “marathon runner” possibly in reference to the Boston Bombings.



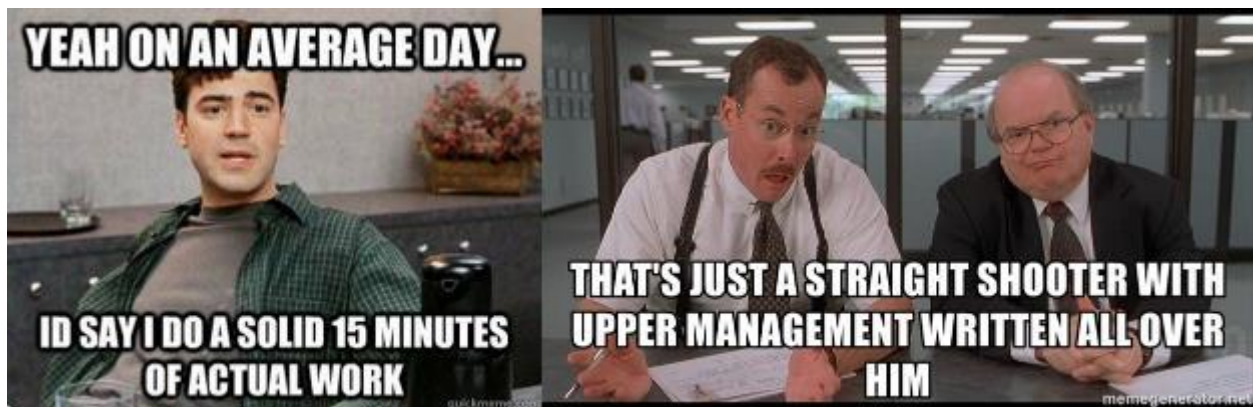
We've finally made it back to *The Shining*. However, this is going to be the end of Part 1. Before finishing, I want to comment briefly on the mechanism of how assassins end up so far "outside the law".

Most simply it boils down to: the means must = the end. If you want a remote assassin at the end functioning in a *Lawless* world where killing people isn't a crime, then that person needs to be immersed in an environment all along where there's no laws.

So, these assassins are surrounded by handlers and settings with no recourse to the justice system. Crimes are continually perpetrated against them – identity theft and scrubbing of records with Bob Lazar, home break-ins talked about with Dave Chappelle (you'd probably flee the country too if the judicial system broke down).

And basically yeah, the pot of gold at the end of the rainbow or world the elites occupy is just lawlessness. They stay in power because it doesn't apply to them. Why they seem strange and lizard like. Laws are a "social contract" agreeing not to harm each other. Elites are born outside that system.

This would also be the "shortcut" for anyone desperate to climb the Illuminati pyramid. Just start ignoring the law. You will get noticed. And most likely promoted right to the top.



Besides vanishing laws, the other drastic difference between elites and commoners would of course be the disappearance of capitalism. Why Rockefeller is famously quoted as saying, "Competition is a sin". Only poor people compete. Here's Joaquin Phoenix talking about the Oscars:

"I think it's bullshit. I think it's total, utter bullshit, and I don't want to be a part of it. I don't believe in it. It's a carrot, but it's the worst-tasting carrot I've ever tasted in my whole life. I don't want this carrot. It's totally subjective. Pitting people against each other. It's the stupidest thing in the whole world."



All right. Going to halt here even though there's lots to get to. Not sure what's going to happen to that material since I'm in the middle of leaving America to go back to Thailand.

It's kind of funny because I talked about leaving Thailand to go back to America at the end of Volume 1. Now, I'm on my way back over there. But this might be a good example of minimizing problems.



To go ahead and finish on a conspiracy related note though. If people don't know about the recent outbreak of celebrity "suicides" by door knob hanging, it's something you might want to look into. There's been close to a dozen the last couple years. All images from *The Shining* below:



About the Author

Jason Nealon graduated Magna Cum Laude with a major in Biology and a minor in Chemistry and was a member of the prestigious Phi Beta Kappa National Honor Society at the University of South Carolina in Columbia, SC. While there, he was also selected as a special research fellow for work on the Human Genome Project in collaboration with the National Institutes of Health, South Carolina Cancer Center and the University of South Carolina School of Medicine.

Jason received his medical degree from the University of Miami Miller School of Medicine in Miami, FL. His focus there was in the area of Orthopedic Surgery and excelled once again academically scoring in the 99th percentile on the National Board of Medical Examiners Licensing Exam. Although granted interviews at the top Orthopedic programs in the country, such as the NYU Hospital for Joint Diseases, he chose to forego surgical residency training at that time.