

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*:

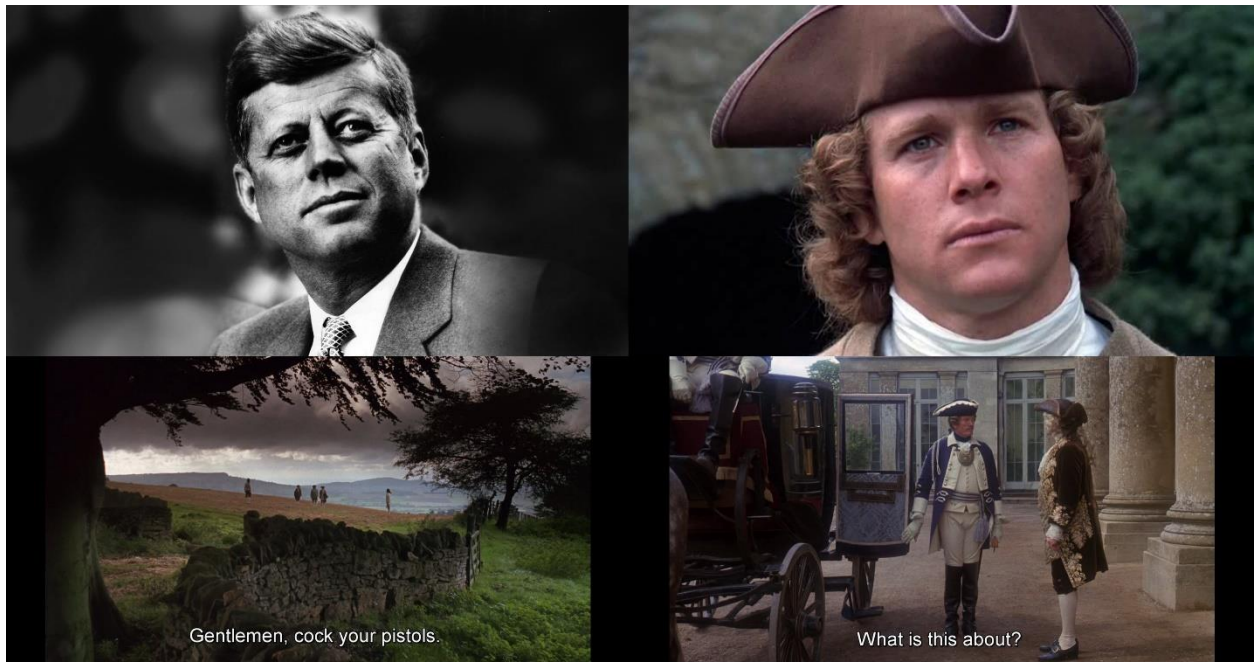


So, what’s this “cover up” all about then? I keep repeating how Kubrick’s symbolism is multi-purpose. This might be one of the best examples though, since it involves several things already covered, but also a new aspect we’ll explore now.

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*?



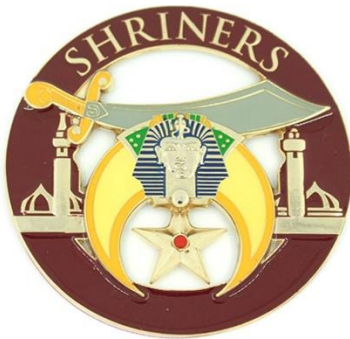
Well, that's the question I was asking myself at least. So, I hope that makes me somewhat normal if we're on the same wavelength. And to be honest, it was almost totally stumping me until driving past the local Masonic lodge as mentioned. Because with just one eagle we could see how it might mean Apollo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

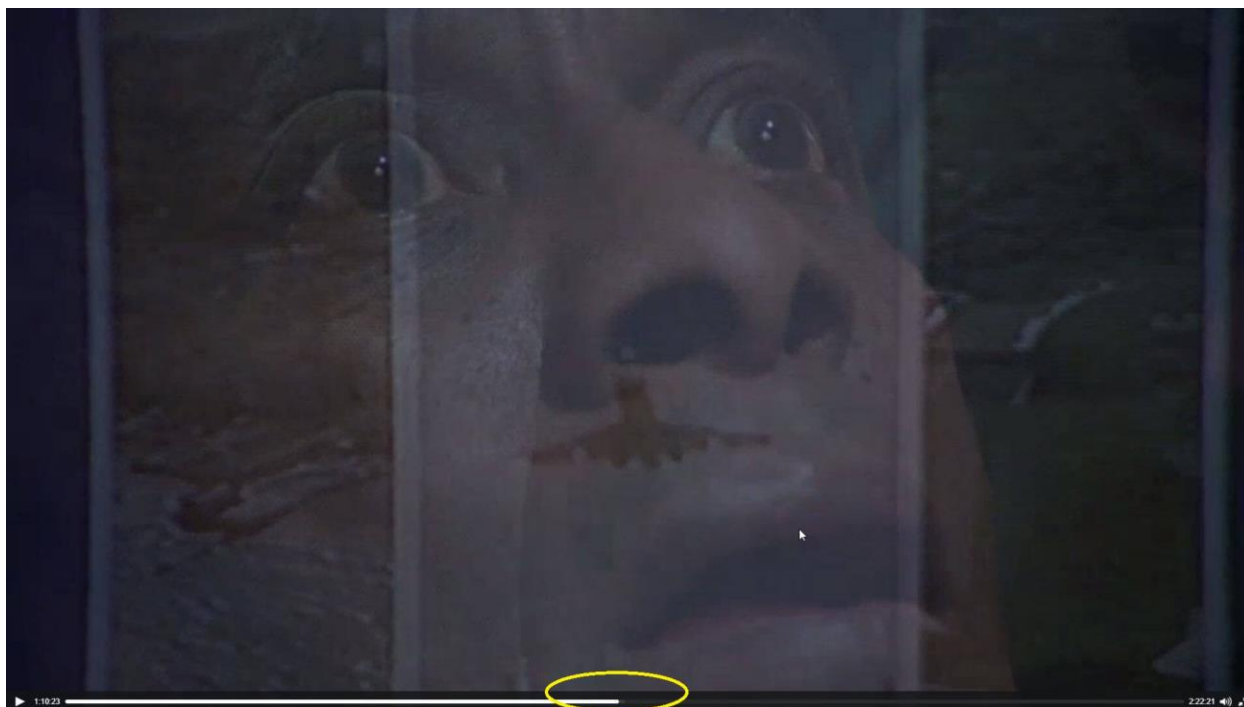
Detonation charge might be the better term rather than bomb. Because if we look at the patterning on the floor again connecting the “support beams” in our lobby, it almost resembles visually a “controlled demolition” – a repeating chain of collapse inward >> charge >> collapse inward >> charge. (Not 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:

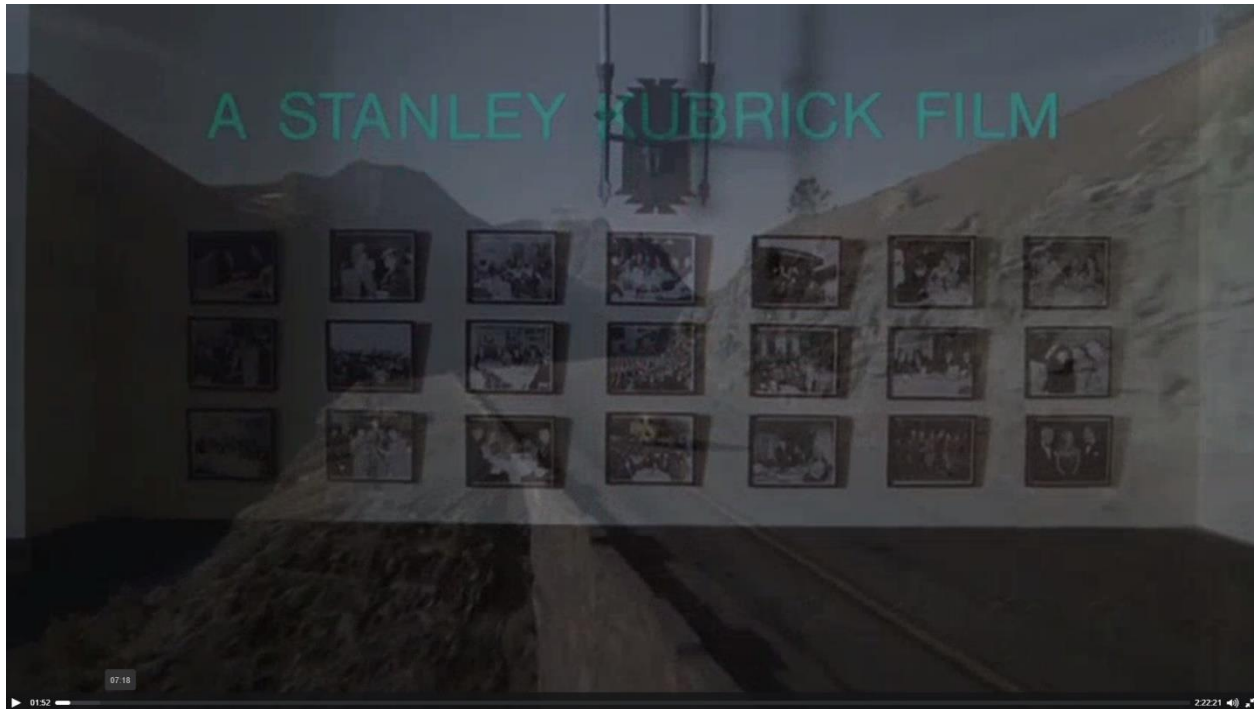




Not from *The Shining*, but remote control of the airliners often gets talked about with 9/11. The frame on the left is 1:16 into *WarGames*. Turned upside down like our Miller Lite logo, and reversed, we arrive at 9:11. Then obviously [*Back to the Future Predicts 9/11*] was linked to multiple times 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.



This is not your island.
This is our island.

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

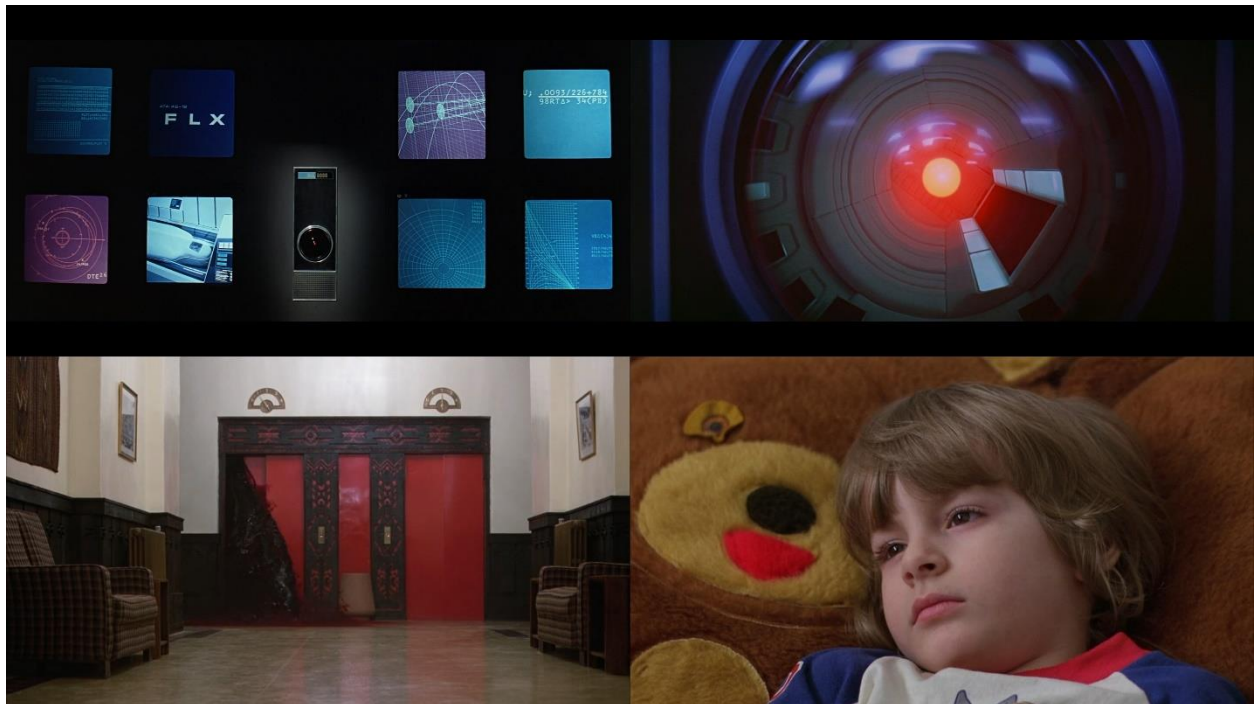
supposedly legendary middle of the night conversation between [Kubrick and Stephen King regarding the existence of God].

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, and 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*:



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 been 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*:



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.

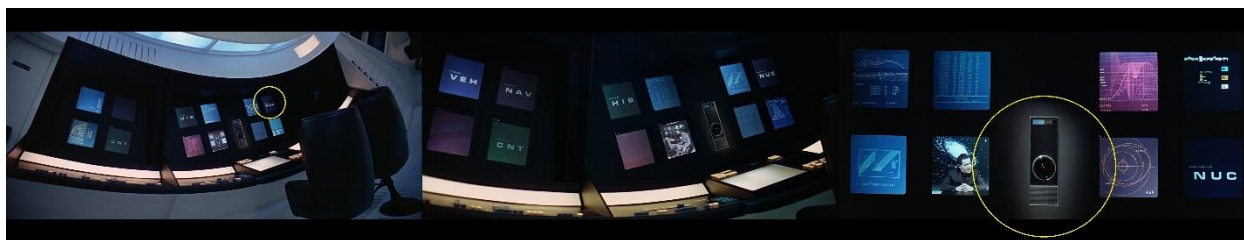
But people try and use this "loophole" to get away with bad behavior. If there's no evidence then, "I got one over on them." Sorry, folks. There's no secrets. They just don't exist.

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:

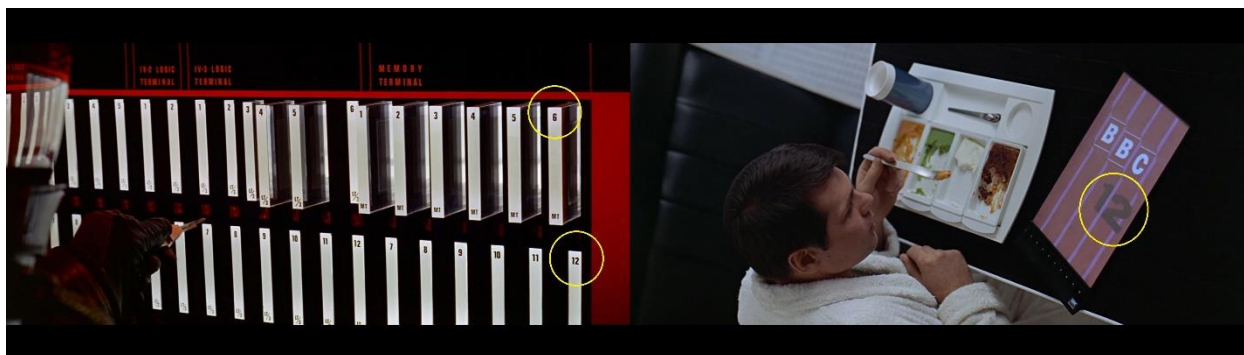
Image

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.

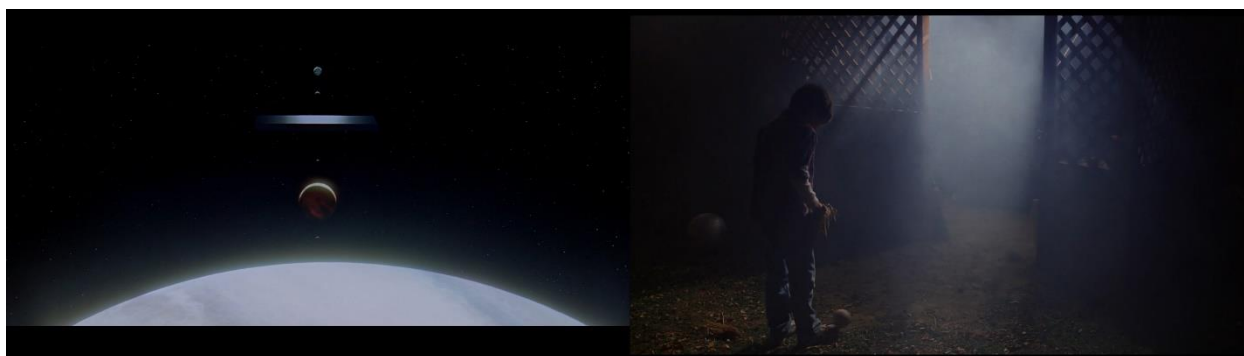


He knows nukes are on their way. And as we guessed, tried preventative medicine/measures with mind viruses. You can see “hex” symbolism again with numbers instead of shapes (6, 12) during the “mental meltdown” sequence as Dave attempts to shut him down.

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).

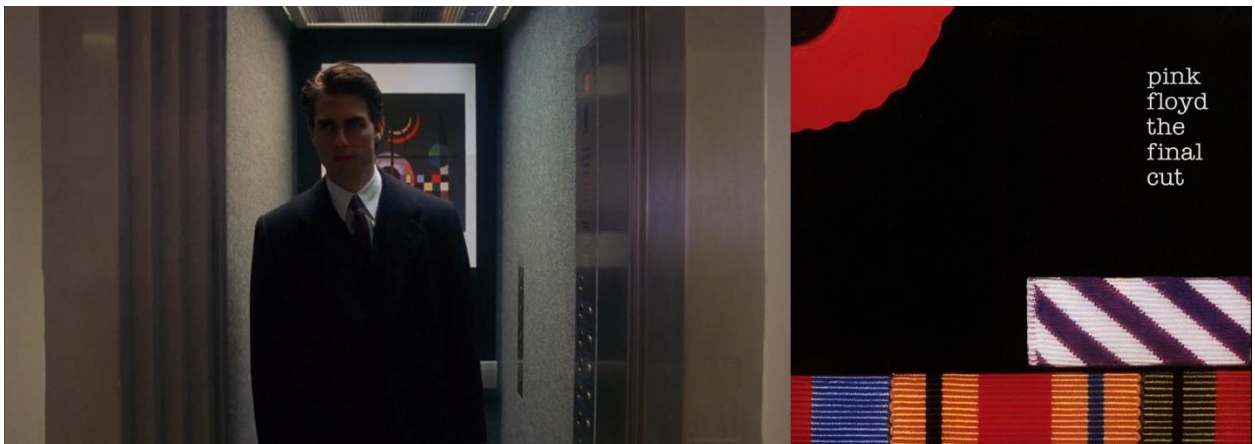
This could be another use of the ladder we see. A not just for Apollo, but Antarctica. There’s also imagery suggestive of black triangles underneath a “remote white base” in *Close Encounters of the 3rd Kind*. (We’ll need to take a much closer look at this movie shortly):



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.

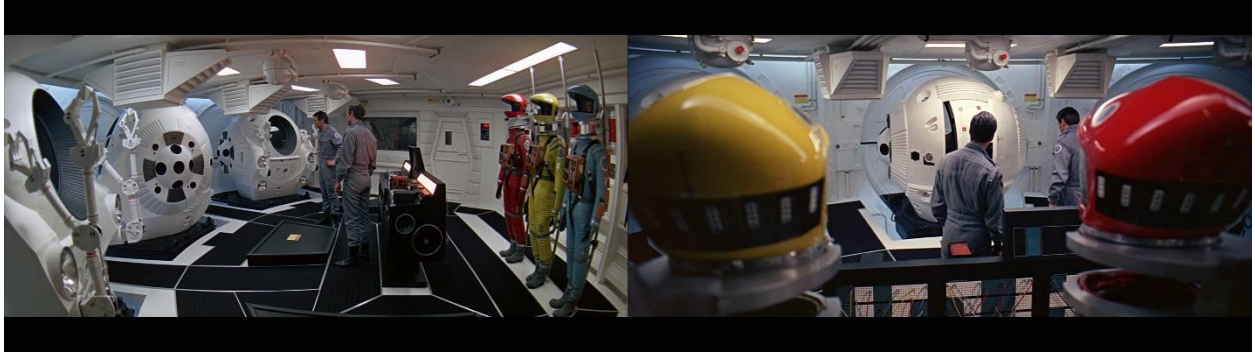
What's obvious though when zoomed in, is more computer symbolism on our monoliths. Closest to the ladder, the "intercom" can also be seen as the exhaust fan of a computer. Alone that could be stretching, but combined with the "binary" or "punch card" lighting seen behind it used in [early model computers]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

Anyway, 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?):



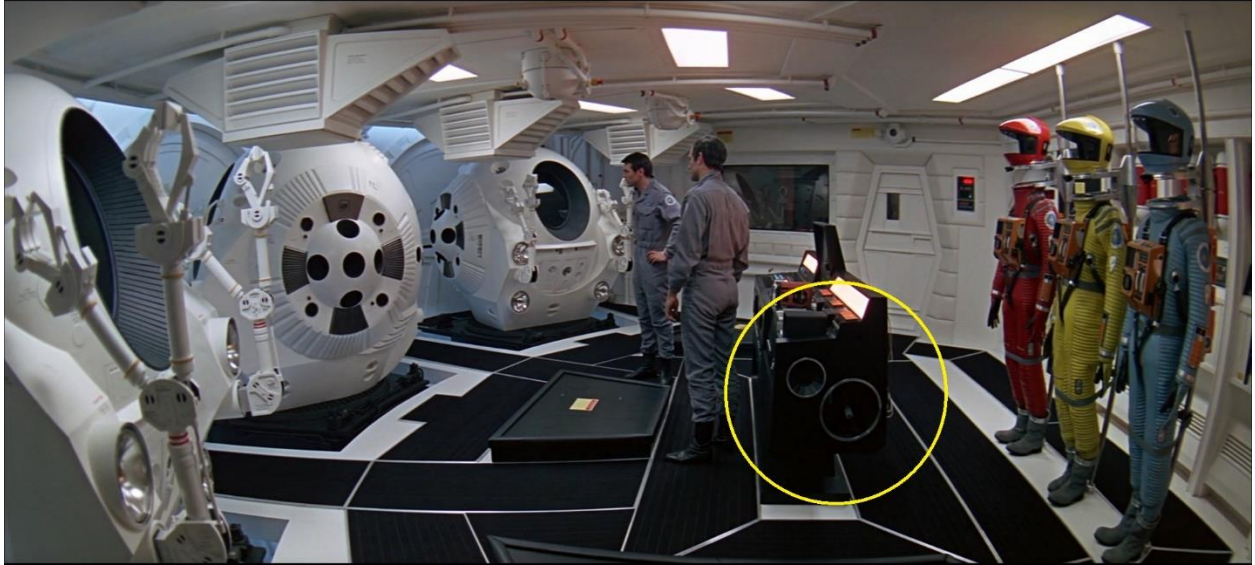
And then ([no and then!]) the 3rd possibility of reverse engineering brings up a lot of points many Americans won’t be comfortable with.

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:



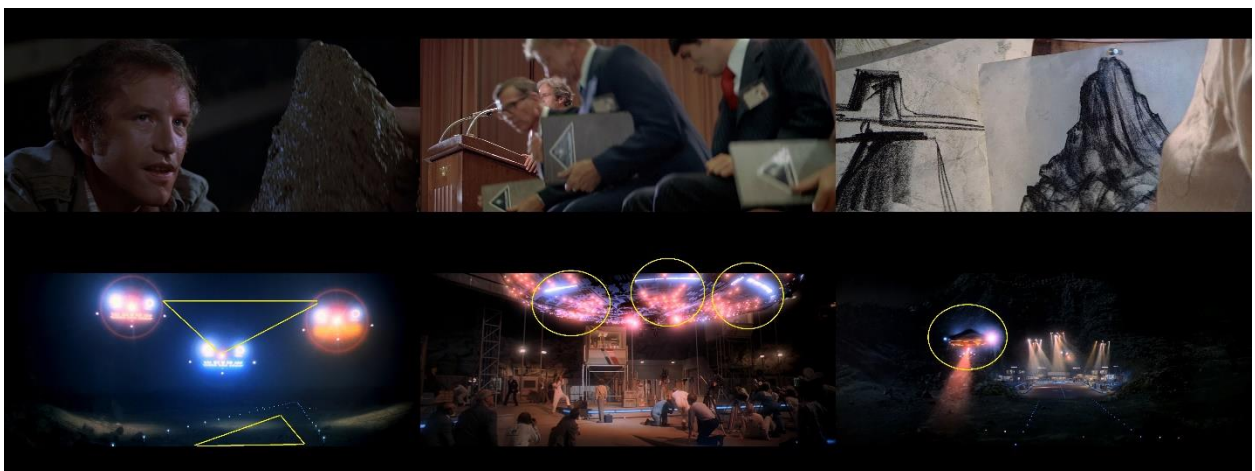
Michael J. Fox in *Back to the Future* is probably easily recognizable, but the last frame is *Close Encounters of the 3rd Kind*. Which is a movie we really should highlight some things from. However, there's so many I don't know where to start without falling into another vortex.

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 the 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 found in this image also.



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?

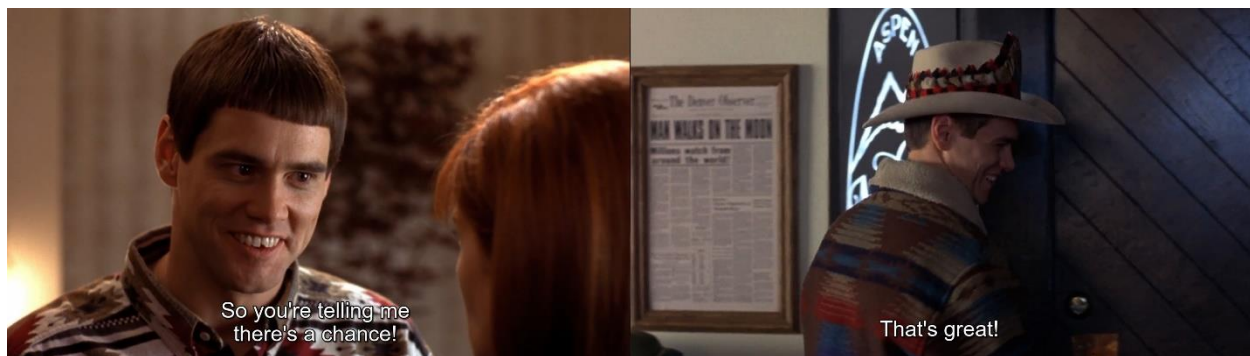
Beethoven's not around. So...are there any modern musical geniuses - or 'Kings' - people report sightings of that supposedly died? Space Elvis anyone? The timeframes are similar. [Elvis disappeared] in 1977, and we guessed a date of 1982 for black triangles. ([Tom DeLonge] is another a musician who seems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

All right. Well, you're probably thinking there can't be that much more to say about rainbows, or *The Shining*. But there is. I think we've only covered 3 of the subliminal audio cues, still need to do the manager's office, said I had some stuff on Stargates from *Eyes Wide Shut*, Pink Floyd and Nostradamus' Great Genius character. And then basically the entire rest of the movie.

This is turning into another *Eyes Wide Shut* analysis even though we barely scratched the surface there.

So, I'll go ahead and convert to PDF once again.