



IMAGINING

9 / II

IMAGINING 9/11

*A Compilation of 9/11 Synchronicities In
Popular Culture Pre-September 11, 2001*

John Valentini

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The Clues Are Right In Front of Your Eyes

The Preternatural Pattern: Premonitions of September 11 In Popular Culture

THE CIGARETTE-SMOKING MAN. *He's seen too much.*
STRUGHOLD. *What has he seen? Of the whole, he has seen but pieces.*
*The X-Files: Fight the Future (1998)*¹

People think I collect art. What I really collect are lives fixed in paint. A perfect moment capturing an entire existence made immortal. . . . A monster's fight to survive and live to kill again. A mother willing to fracture her own soul to protect her child. . . . Youth's struggle for innocence, despite life's cruelty. . . . The double-edged lies needed to sustain a double-edged life. . . . A wandering hero's pure joy at success. . . . And his darkest hour, when all the world seems lost. All perfect moments frozen in time. Alone, each tells a single story. Together, they can tell the future.

Daniel Linderman, *Heroes* (2006)²

PHILLIP BROYLES. *What happened on that plane might be part of something more dangerous than just simple terrorism.*

OLIVIA DUNHAM. "Simple" terrorism?

PHILLIP BROYLES. *In the past nine months, there have been three dozen authenticated incidents like the Hamburg flight. John Thompson, normal kid, went missing back in '98 reappeared last month half-way around the world. Hadn't aged a day. In the past few months, forty-six other children who went missing that same year turn up. Same story. A local fisherman off the coast of Sri Lanka reports a low-flying plane emitting a high-pitched frequency that blows out all their windows. An hour later, same spot, an 8.7 subsurface earthquake creates a tsunami that kills 83,000 people.*

OLIVIA DUNHAM. *So why are you telling me—?*

PHILLIP BROYLES. *This man: a patient in Lisbon who woke up after years in a coma, began writing. Just numbers. They turn out to be exact, real-time coordinates of our carrier battle groups in the Pacific. Intel that's classified above top secret.*

OLIVIA DUNHAM. *So how is that even possible?*

PHILLIP BROYLES. *Come work for me and I'll get you the clearance—*

OLIVIA DUNHAM. *Oh, stop!*

PHILLIP BROYLES. *Dunham, there's more you need to hear.*

OLIVIA DUNHAM. *You mustn't have heard me I said stop.*

PHILLIP BROYLES. *They're calling these events The Pattern as if someone out there's experimenting, only the whole world is their lab. You've seen it now. You know!*

OLIVIA DUNHAM. *I don't wanna know. I have a job.*

PHILLIP BROYLES. *This is a more important job. Anything, anybody you need, you can have.*

OLIVIA DUNHAM. *I like the job I've got, and the man I do it with, which you seem to have deduced on your own.*

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PHILLIP BROYLES. *Look around. You see all these people, going about their lives no idea what's happening around them, what they're in the middle of?*

OLIVIA DUNHAM. *I just wanna go back to before.*

PHILLIP BROYLES. *Dunham . . . I don't think you can.*

Fringe (2008)³

Invoking 9/11: What Did You See?

Art



1.1. Alex Grey, *Gaia*, 1989. Oil on linen, 96 x 144 in. Chapel of Sacred Mirrors, New York.

Title: *Gaia*⁴

Artist: Alex Grey

Year: 1989

Comment: 1.1. On the left side of the Tree of Life a gloomy vision of New York City with the Twin Towers prominent in the background as two airplanes fly over.

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1.2. Boris Vallejo, *Eahnah's Window*, 1997. Oil on canvas, 18 x 18 in.

Title: *Eahnah's Window*

Artist: Boris Vallejo

Year: 1997

Text:

The Sagas of A Fwa Nes

Eahnah—called witch by some, master scientist by others—has perfected a device that she calls a “window.” It permits her to stay safe in A Fwa Nes while viewing a limited portion of Earth. The “window” is near the weak place in the space-time fabric, the opening through which Mlenfee entered Earth’s universe and ventured into Manhattan. Eahnah has been called to help rid the city of the Wargi, and she is just now destroying, by mental means, a major tower whose present occupants, all Wargi monsters, will soon be dead. Unfortunately, and ironically, all the heat released will cause a new Ice Age—within a few years, not millennia.⁵

Comment: 1.1. In the window, not unlike a crystal ball, the Twin Towers stand ablaze.

Book

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Title: *On the Road*

Author: Jack Kerouac

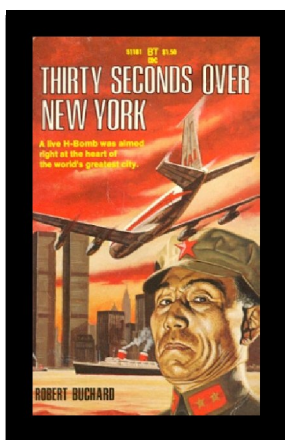
Publisher: Viking

Year of Publication: 1957

Text:

When daybreak came we were zooming through New Jersey with the great cloud of Metropolitan New York rising before us in the snowy distance. Dean had a sweater wrapped around his ears to keep warm. He said we were a band of Arabs coming in to blow up New York.⁶

Comment: 1.1. The scenario paralleling the terrorist attacks of 9/11 still retains an as yet unfulfilled component whose ultimate reality is not impossible.



1.3. Cover of *Thirty Seconds Over New York*.

Reprinted from Robert Buchard, *Thirty Seconds Over New York* (New York: Belmont Tower Books, 1970), front cover.

Title: *Thirty Seconds Over New York*

Author: Robert Buchard

Publisher: Belmont Tower Books

Year of Publication: 1970

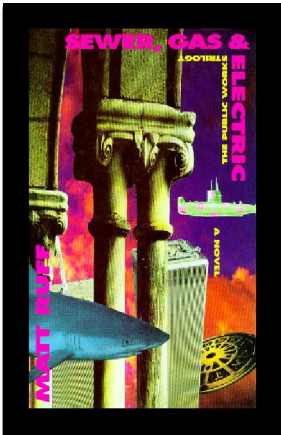
Cover Artist: Unknown

Text:

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Holocaust: For years the fanatical Red Chinese colonel had burned with hatred for the Western countries. Now, at last, he had devised a fantastic but completely workable plan whereby an ordinary jet airliner could carry an armed nuclear bomb right through the multi-billion dollar American defense system. Nothing had been left to chance. Millions of people would die in one titanic flash of fire. All systems were Go—and the target was the greatest city in the world. New York!⁷

Comment: 1.1. A commercial airplane carrying an armed nuclear bomb flies directly towards the Twin Towers.



1.4. Cover of *Sewer, Gas and Electric: The Public Works Trilogy*. Reprinted from Matt Ruff, *Sewer, Gas and Electric: The Public Works Trilogy* (New York: Atlantic Monthly, 1997), front cover.

Title: *Sewer, Gas and Electric: The Public Works Trilogy*

Author: Matt Ruff

Publisher: Atlantic Monthly

Year of Publication: 1997

Cover Artist: Elaine Cardella

Comment: 1.1. A UFO strikes the South Tower of the World Trade Center.

Comic

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1.5. Under the control of Doctor Cyber Wonder Woman's Invisible Plane crashes into the Twin Towers.

Reprinted from Marv Wolfman, Don Heck and Romeo Tanghal, "Eye of the Beholder!" *Wonder Woman* 41, no. 287 (January 1982): 10.

Title: *Wonder Woman: "Eye of the Beholder!"*

Publisher: DC Comics

Volume: 41

Number: 287

Issue: January 1982

Creator: William Moulton Marston

Writer: Marv Wolfman

Artist: Don Heck (Penciler); Romeo Tanghal (Inker)

Text:

—It'll be time for the *city* to panic!

My plane's heading directly toward the *Twin Towers!*

And it doesn't look like they are going to—

SKRASHH!

Great Hera! I—I crashed right *through* them—didn't see anyone *there*—thank heaven it's after *midnight!*

But there are still people *below!*

There's no way they'll *avoid* the plummeting *rumble!*⁸

Comment: 1.1. Wonder Woman loses psychic control over her robot plane to Doctor Cyber. 1.2. The Invisible Plane crashes into the Twin Towers.

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1.6. In a parallel world the Twin Towers lie in ruins occupied by American Neo-Nazis.

Reprinted from John Byrne, Ron Wilson, Frank Giacoia and Kevin Dzuban, "Aftermath!" *The Thing and Ben Grimm* 1, no. 100 (June 1983): 24.

Title: *The Thing and Ben Grimm "Aftermath!"*

Publisher: Marvel Comics

Volume: 1

Number: 100

Issue: June 1983

Creator: Stan Lee

Writer: John Byrne

Artist: Ron Wilson (Penciler); Frank Giacoia, Kevin Dzuban (Inker)

Text:

It doesn't take long.

Once these shattered towers were the proud, resplendent World Trade Center:

Now the giant banner that waves above them speaks eloquently of their new purpose.

Here . . . this is the only logical place for them t'have taken him.

Ben . . . look out!

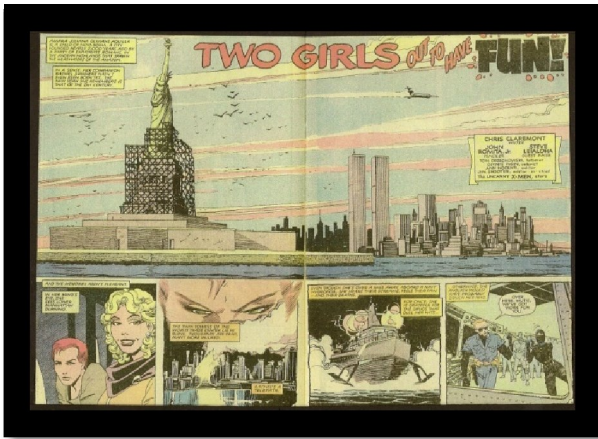
A patrol! We'd better move on, fast!

No . . . wait a sec . . .

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All right, you creeps. Keep movin,' this here's a restricted zone. The uniforms are American, though dirt-splattered and threadbare, against their familiar khaki the swastika armbands are a brilliant obscenity.⁹

Comment: 1.1.The Thing travels to a parallel universe where the remnants of the Twin Towers are occupied by Red Skull who has built a Fourth Reich with the aid of American Neo-Nazis.



1.7. While touring New York City Rachel Summers foresees the future destruction of the Twin Towers.

Reprinted from Chris Claremont, John Romita Jr. and Steve Leialoha, "Two Girls Out to Have Fun!" *The Uncanny X-Men* 1, no. 189 (January 1985): 2-3.

Title: *The Uncanny X-Men: "Two Girls Out to Have Fun!"*

Publisher: Marvel Comics

Volume: 1

Number: 189

Issue: January 1985

Creator: Stan Lee, Jack Kirby

Writer: Chris Claremont

Artist: John Romita Jr. (Penciler); Steve Leialoha (Inker)

Text:

Amara Juliana Olivians Aquilla is a child of Nova Roma, a city founded nearly 2,000 years ago by a party of expatriate Romans,

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in the Andean highlands that spawn the headwaters of the Amazon.

In a sense, her companion Rachel Summers hasn't even been born yet. The New York she remembers is that of the 21st century.

And the memories aren't pleasant.

In her mind's eye, she sees lower Manhattan burning.

The Twin Towers of the World Trade Center lie in ruins. Thousands are dead, many more injured.

Rachel's a telepath.

Even though she's over a mile away, aboard a navy hydrofoil, she hears their screams, feels their pain . . . and their deaths.

For once, she is grateful for the drugs that dull her wits . . . otherwise, the anguish would have probably driven her mad.

Over here, Mutie, we've got work for you.¹⁰

Comment: 1.1. An airplane flies over the Twin Towers in the background. 1.2. Rachel foresees the Twin Towers of the twenty-first century smoldering in a heap.



1.8. An airplane loses power crashing into a Gotham City skyscraper.

Reprinted from Frank Miller, *Batman: The Dark Knight Returns* #4 (New York: DC Comics, 1986), 18-19.

Title: *Batman: The Dark Knight Returns* #4

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Publisher: DC Comics

Volume: 1

Number: 4

Issue: June 1986

Creator: Bob Kane

Writer: Frank Miller

Artist: Frank Miller (Penciler); Klaus Janson (Inker)

Text:

The *fuel* goes up on *impact*—it's *fast* for them.

Oh, Jesus—let him go—just put the *gun* down and let him go.

Murray—it's my own damn *fault*—don't go *soft*—

Listen to me—there's *no way* you're getting out of here, kids.

It's a *blackout*—the cell doors *can't* be *opened* . . .

BUDDA NGG

Hyuh *Balls* nasty. You *bastards* . . .

You *bastards* . . .

BUDDA You *bas*—

Bogue. *Bawd*. He dusted—*he* dusted—dusted man he got no *face*—my mon *Boner*—my mon *Boner* don't shiv—*Radical*.

Balls nasty. *Shit* man we *never* get TV *now*—Hope *Boner* don't

say we breakin *out*—*Bogue* he got no *face*—*Boner* *nasty*—

Ziplip we breakin *out*. Spuds in *front*. *Rad*. *Balls* rad. *Bawd!*

Breaking *out*—Spuds in *front* man—No *Spud* man I'm *Slicer*

Dicer—

This is really dangerous.

People are just starting to *scream* when something *big* falls from the *plane*.

That's when I notice all the stalled *cars*.

With all their filled *gas* tanks.

PUSH NNFFF

Gotham City is *helpless*—this is our *chance* to *raze* Gotham—

—to *purge* Gotham—

NO.¹¹

Comment: 1.1. The USSR launches the nuclear missile “Coldbringer” over Corto Maltese, but Superman diverts its trajectory resulting in an electromagnetic pulse that cripples Gotham City. 1.2. An airplane crashes into a skyscraper (panels 1, 2, 13). 1.3. In a previous installment, Harvey Dent threatens to blow up Gotham City's Twin Towers using the two martial helicopters he

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has stolen and loaded with explosives unless paid five million dollars.¹²



1.9. “The Castle.”

Reprinted from Pepe Moreno, *Rebel* (New York: Catalan Communications, 1986), 51.



1.10. A vanload of explosives are detonated demolishing the tower.
Reprinted from Pepe Moreno, *Rebel* (New York: Catalan Communications, 1986), 67.

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Title: *Rebel*

Author: Pepe Moreno (Story); Robb Hingley, Pete Ciccone, Kenny Sylvester (Script)

Artist: Pepe Moreno

Publisher: Catalan Communications

Year of Publication: 1986

Text:

The Tower, one of the only landmarks still recognizable, is doll's fortress. It is a castle in a kingdom of terror. No intruder has ever lived to tell the tale. It is a monolith of pain and hate, and on the top of it, Lori. Alone, exposed to the elements she waits.¹³

Text:

BRRRUUMMMM

KA-BOOM!

RUMMBLE!

Like an earthquake, the explosion rocks the city. With its' foundation blown away, the symbol of oppression collapses in a cloud of dust.

RRUUMMMBLEE!!¹⁴

Comment: 1.1. The story is set in post-civil war New York City in 2002. 1.2. The South Tower of the World Trade Center lies in ruins. The North Tower stands alone occupied by a gang of skinheads. 1.3. Rebel and his allies transport a van full of explosives along the abandoned subway tunnels to destroy the building and rescue Lori.

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1.11. Lower Manhattan devastated in the wake of Galvatron's conquest.

Reprinted from Simon Furman, Jose Delbo and Danny Bulanadi, "Rhythms of Darkness!" *Transformers* 1, no. 67 (June 1990): 2–3.

Title: *Transformers: "Rhythms of Darkness!"*

Publisher: Marvel Comics

Volume: 1

Number: 67

Issue: June 1990

Creator: Hasbro

Writer: Simon Furman

Artist: Jose Delbo (Penciler); Danny Bulanadi (Inker)

Text:

. . . in the year 2009!

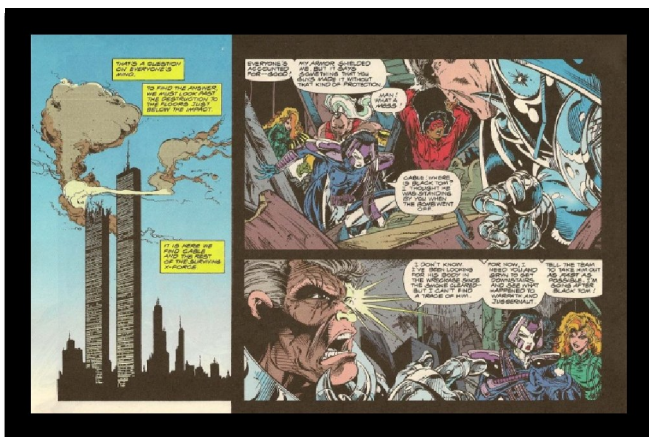
"My symphony of terror!"

Welcome to the future. One of many possible futures but the future nonetheless!

It is a future where the Decepticons rule, where the pulse of life, of light, has been smothered by . . . rhythms of darkness!¹⁵

Comment: 1.1. The story is set in New York City in 2009. 1.2. In the wake of Galvatron's conquest Rodimus Prime lies hanging in between the shattered remains of the Twin Towers.

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1.12. The impact of a bomb blast on the World Trade Center. Reprinted from Todd McFarlane, “The Sabotage Cross-Over Part One” *X-Force Joins Spider-Man* 1, no. 16 (November 1991): 9.

Title: *X-Force Joins Spider-Man: “The Sabotage Cross-Over Part One”*

Publisher: Marvel Comics

Volume: 1

Number: 16

Issue: November 1991

Creator: Stan Lee

Writer: Todd McFarlane

Artist: Todd McFarlane

Text:

That’s a question on everyone’s mind.

To find the answer, we must look past the destruction to the floors just below the impact.

It is here we find Cable and the rest of the surviving X-Force.

Everyone’s accounted for—good! My armor shielded me, but it says something that you guys made it without that kind of protection

Man! What a mess!

Cable! Where is Black Tom? I thought he was standing by you when the bomb went off.

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I don't know. I've been looking for his body in the wreckage since the smoke cleared—but I can't find a trace of him. For now, I need you and Siryn to get downstairs and see what happened to Warparth and Juggernaut. Tell the team to take him out as fast as possible. I'm going after Black Tom.¹⁶

Comment: 1.1. Black Tom Cassidy is locked in battle with Cable, the leader of the X-Force, atop the World Trade Center where he detonates a bomb, which leaves the Twin Towers heavily damaged and smoldering.



1.13. A statue in honor of Francisco Ibanez is raised alongside the Statue of Liberty in New York City.

Reprinted from Francisco Ibanez, *Las Aventuras de Mortadelo y Filemon: El 35 Aniversario* (Barcelona: Ediciones B, 1993), 46.

Title: *Las Aventuras de Mortadelo y Filemon El 35 Aniversario*

Publisher: Ediciones B

Issue Number: Magos del Humor no. 46, Ole no. 77, Super Humor no. 1 (1993)

Creator: Francisco Ibanez

Writer: Francisco Ibanez

Artist: Francisco Ibanez

Text:

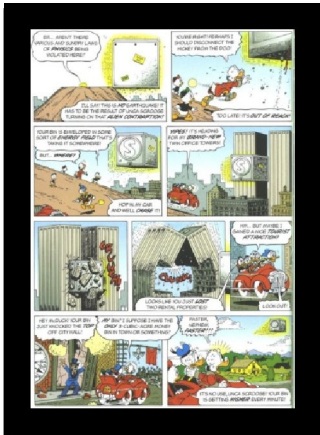
Y al cumplirse el 35 aniversario de Mortadelo y Filemon, los de ediciones B decidieron regalarle al preclaro autor, (preclaro

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sobre todo por el lado del cráneo), una estatuilla con su egregia efigie. Lastima que el escultor confundio las medidas, tomo por metros loque eran centimetres, y el autor ese no pudo colocarlo en la mesilla de su studio, por lo que se le busco otra ubicacion para mofa y pitorreo de las generaciones venideras . . . iy que usted tambien lo vea!

Pues usted dira lo que quiera, pero yo creo que no debio emperrarse en soltar su discursillo de agradecimiento subido en lo alto de la salchicha . . . iy menos con el ventarron que corria por alla, oiga!¹⁷

Comment: 1.1. An airplane crashes into the South Tower of the World Trade Center in the background.



1.14. Hijacked by an alien contraption Scrooge McDuck's money bin flies into his twin towers as it heads for outer space. Reprinted from Don Rosa, "Attack of the Hideous Space-Varmints!" *Walt Disney's Comics and Stories*, no. 614 (July 1997): 4.

Title: *Walt Disney's Comics and Stories "Attack of the Hideous Space-Varmints!"*

Publisher: Gladstone

Number: 614

Issue: July 1997

Creator: Walt Disney

Writer: Don Rosa

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Artist: Don Rosa

Text:

Er . . . Aren't there various and sundry laws of *physics* being violated here?

I'll say! This is *no* earthquake! It has to be the result of Unca Scrooge turning on that *alien contraption!*

You're right! Perhaps I should disconnect the hickey from the doo!

Too late! It's *out of reach!*

Your bin is enveloped in some sort of *energy field* that's taking it somewhere!

But . . . *where?*

Hop in my car and we'll *chase* it!

Yipes! It's heading for my *brand-new* twin office towers!

CRUNCH!

CLUNK!

Looks like you just *lost* two rental properties!

Hm . . . But maybe I gained a nice *tourist attraction!*

Look out!

Hey McDuck! Your bin just knocked the *top* off city hall!

My bin? I suppose I have the *only* 3-cubic acre money bin in town or something?

Faster, nephew, *faster!!!*

It's no use, Unca Scrooge! Your bin is getting *higher* every minute!¹⁸

Comment: 1.1. Scrooge McDuck's money bin is hijacked by an alien device and flies into his newly built Twin Towers. 1.2. The loss of his office towers convinces him to turn the ruins into a tourist attraction.

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1.15. Smoke billows from Metropolis's LexCorp Towers.
Reprinted from Todd McFarlane, "Shipbuilding" *The Adventures of Superman* 1, no. 596 (November 2001): 2.

Title: *The Adventures of Superman "Shipbuilding"*

Publisher: DC Comics

Volume: 1

Number: 596

Issue: November 2001

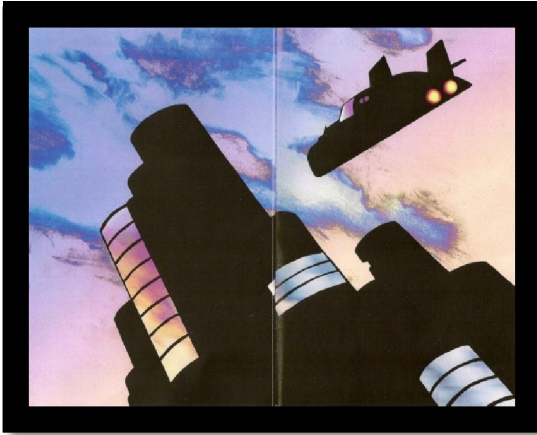
Creator: Jerry Siegel and Joe Shuster

Writer: Joe Casey

Artist: Mike Wieringo (Penciler); Jose Marzan Jr. (Inker)

Comment: 1.1. In the aftermath of the cataclysmic rampage by Imperix and Brainiac 13 that left major cities like Sydney, Frankfurt and Washington, D.C., in ruins, Superman watches reparations in Metropolis as helicopters hover about a smoldering LexCorp Towers. 1.2. It was released on September 12, 2001. 1.3. In an interview with the *Daily Record* Mike Wieringo remarked, "The book was completed months ago. The ironic thing is that the damage done by the terrorists is far greater than I could ever portray visually. The toll in human lives and damage to the physical and psychological heart of the nation far outstrips anything that could be created in a comic book. Reality has eclipsed fantasy."¹⁹

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1.16. The Batplane flies into a Metropolis skyscraper.

Reprinted from Frank Miller, *Batman: The Dark Knight Strikes Again #2* (New York: DC Comics, 2002), 8–9.

Title: *Batman: The Dark Knight Strikes Again #2*

Publisher: DC Comics

Volume: 1

Number: 2

Issue: January 2002

Creator: Bob Kane

Writer: Frank Miller

Artist: Frank Miller

Comment: 1.1. Batman and Catgirl fly the Batplane into a Metropolis skyscraper terrorizing Lex Luthor and members of his government, including Robert “Buzz” Ruger-Exxon, secretary of state; and General Starbucks, chairman of the Joint Chiefs of Staff.

1.2. The United States is a police state under the ironfisted rule of Lex Luthor who hides behind the figurehead of computer-generated US president Rick Rickard. His government conducts false flag terrorist attacks, suppresses dissent, extends martial law, repeals the Bill of Rights and ratifies the *Freedom from Information Act* with the ultimate aim to destroy Metropolis through a nuclear attack and annihilate over five-sixths of the world’s population.²⁰ 1.3. In an interview with *The Onion A.V. Club* Frank Miller remarked, “It gets even weirder. I turned in the second book on Sept. 12. And there are

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events in it that . . . people are going to think I did the whole thing after the attacks. It's just too much."²¹

Magazine



1.17. Committee for a Reasonable World Trade Center advertisement.

Reprinted from *New York Times*, May 2, 1968.

Title: *New York Times*

Publisher: New York Times Company

Volume: 117

Number: 40276

Issue: May 2, 1968

Advertisement: Committee for a Reasonable World Trade Center

Text:

The Mountain Comes to Manhattan

We are a strange and mysterious people.

We build cars to cruise at 100 m.p.h., then try to make everybody keep them under 50.

We build airports that can handle gigantic jets but can't handle our luggage.

We undertake great projects with enthusiasm and never consider the consequences until we're choking on them.

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Consider the case of the “Mountain” being built downtown. New York’s air traffic patterns are perilously overburdened. *Life* magazine reports this. So does the *New York Times*. And the President of the Allied Pilots Assn., who speaks for 3500 commercial pilots, is “deeply concerned over the safety problems arising out of traffic congestion in this area.”

“Safe navigation,” he says, “includes not only planned flight patterns, but also provisions for unforeseen and uncontrolled diversions.”

Yet the Port of New York Authority is trying to build a trade center which, according to this pilot, adds an additional risk to air navigation.”

Its two towers are scheduled to be 1350 feet high. But at that height they will so thoroughly foul up TV reception that the Port Authority has agreed to top them out with new TV broadcasting facilities. By the time antennas are added, the North Tower, according to one TV expert, will be close to 1700 feet high . . . 800 feet taller than anything else in the immediate area!

This means, according to the Federal Aviation Administration, that air traffic patterns will have to change, landing approaches will have to be altered, minimum altitudes in the area will be affected. The total potential hazard is staggering. No wonder airline pilots feel the risk is unjustified.

Unfortunately, we rarely recognize how serious these problems are until it’s too late to do anything.

But in this case, there’s still time.

The problem can be solved by keeping the height of the Trade Center at 900 feet.

The one problem that hasn’t been solved is how to convince the Executive Director of the Port Authority to scale down his dreams so it will coincide with the public interest.

Governor Rockefeller, the man he calls, “my boss,” is the one man in a position to say “900 feet” and make it stick.

If you’re concerned about TV reception and safe air travel, write to the Governor today. Before it’s too late.

Governor Nelson A. Rockefeller

22 West 55th Street, NY 10019

He’s the only man who has the power to keep the “Mountain” from coming to Manhattan.

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Committee for a Reasonable World Trade Center

450 Seventh Avenue, NY 10001

(212) Judson 2-3931

Lawrence A. Wein, *Chairman* Robert Kopple, *Executive Director*²²

Comment: 1.1. An airplane flies sideways directly towards the Twin Towers. 1.2. The headline, “The Mountain Comes to Manhattan” is based on the phrase, “If the mountain won’t come to Muhammed, Muhammed will go to the mountain” with the World Trade Center representing Muhammed’s mountain.



1.18. Pakistan International Airlines advertisement.
Reprinted from *Le Point*, March 19, 1979.

Title: *Le Point*

Publisher: Gaumont

Number: 339

Issue: March 19, 1979

Advertisement: Pakistan International Airlines

Text:

New York via Pakistan International. Une des quelques
companies desservant directement New York. Depart d’Orly

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Sud, offrant les meilleures correspondances avec les villes de province. Une nouvelle preuve de l'efficacite PIA.

PIA est une compagnie internationale au developpement spectaculaire: 3000000 de passagers cette annee, un decollage toutes les 6 minutes.

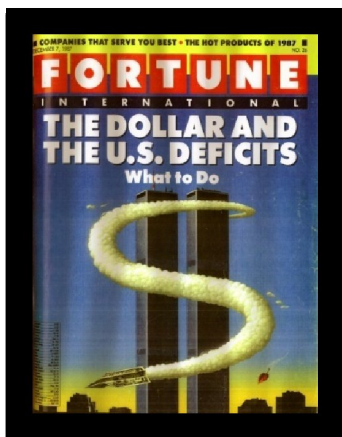
Un succes soigneusement construit sur la satisfaction des passagers.

Pour un vol reussi, vers

New York ou 60 autres grandes metropoles

dans le monde, partez via PIA.²³

Comment: 1.1. A shadow of an airplane is cast over the World Trade Center.



1.19. Cover of *Fortune* magazine.
Reprinted from *Fortune*, December 7, 1987.

Title: *Fortune*

Publisher: Time, Inc.

Volume: 116

Number: 13

Issue: December 7, 1987

Cover Artist: Robert Crawford

Comment: 1.1. A paper airplane made out of an American dollar bill flies by the World Trade Center leaving a contrail in the

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formation of the letter *S*. 1.2. The contrail together with the Twin Towers forms a dollar sign connoting *S11* or *September 11*.



1.20. Elite Candy advertisement.

Title: Unknown

Publisher: Unknown

Volume: Unknown

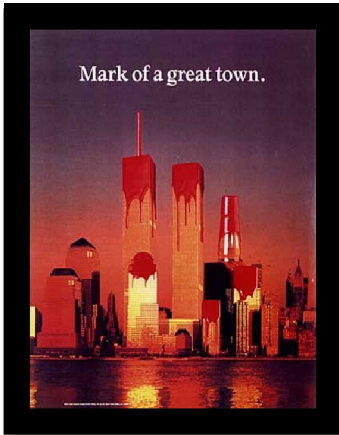
Number: Unknown

Issue: ca. 1997-2000

Advertisement: Elite Candy

Comment: 1.1. A Tower Air airplane flies directly towards the Twin Towers.

The Clues Are Right In Front of Your Eyes



1.21. Maker's Mark advertisement.

Title: Unknown

Publisher: Unknown

Volume: Unknown

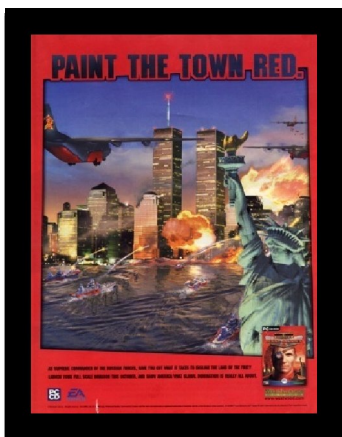
Number: Unknown

Issue: ca. May 2000

Advertisement: Maker's Mark

Comment: 1.1. The Maker's Mark "signature" of overpoured red wax bleeds down the Twin Towers. 1.2. The slogan, "Mark of a great town" connotes what it is best remembered for.

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1.22. *Command and Conquer: Red Alert 2* advertisement.
Reprinted from *FHM*, September 2000.

Title: *FHM*

Publisher: Bauer Verlagsgruppe

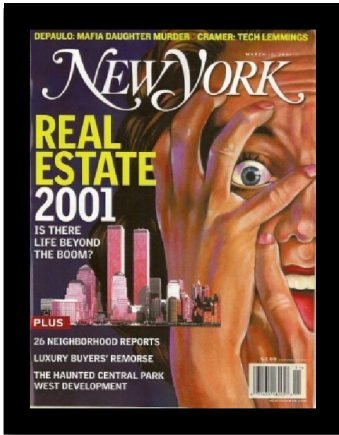
Number: 128

Issue: September 2000

Advertisement: *Command and Conquer: Red Alert 2*

Comment: 1.1. Military aircraft fly over the Statue of Liberty and the Twin Towers as bombs explode below. 1.2. The slogan, “Paint the town red” connotes unruly and riotous behavior, which results in much blood being spilt.

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1.23. Cover of *New York* magazine.
Reprinted from *New York*, March 12, 2001.

Title: *New York*

Publisher: New York Media

Volume: 34

Number: 10

Issue: March 12, 2001

Cover Artist: Tim Gabor

Comment: 1.1. The Twin Towers are used as an icon for prime New York City real estate juxtaposed with the expression of terror and the ambiguous question, “Is there life beyond the boom?”

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1.24. General Electric advertisement.
Reprinted from *Brava Casa*, April 2001.

Title: *Brava Casa*

Publisher: RCS Periodici

Volume: 28

Number: 04

Issue: April 2001

Advertisement: General Electric

Text:

I frigoriferi General Electric d'acciaio

Le speciali coperture in acciaio inox sono realizzate in acciaio AISI 304: uno dei migliori acciai del mondo!

Con questo acciaio sono pannellabili tutti i frigoriferi General Electric: dal modello Side-by-Side con spigoli arrotondati sulle porte e sul top, al modello Top Freezer con porte bombate che ricordano lo stile degli anni '50.

Inoltre è possibile far riprodurre sulle porte—da un vero artista—qualsiasi disegno aerografato da Voi desiderato.

Scegliete un frigorifero General Electric pannellato acciaio, scegliete qualità, affidabilità e un design insuperabile!

Frigo 2000 S.r.l.

Viale Fulvio Testi, 125-20092 Cinisello Balsamo MI

The Clues Are Right In Front of Your Eyes

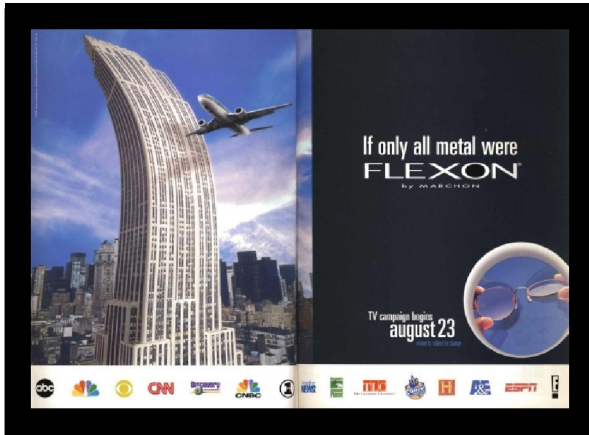
Tel. 02/66047147 (5 linee r.a.) Fax 02/66047260

E-mail: frigo@tin.it

Web: www.frigo2000.it

Distributore Esclusivo Per L'Italia.²⁴

Comment: 1.1. The mural on the door of the right fridge depicts an airplane flying towards the Twin Towers.



1.25. Marchon advertisement.

Reprinted from *Jobson's Review of Optometry*, August 2001.

Title: *Jobson's Review of Optometry*

Publisher: Jobson

Volume: 183

Number: 8

Issue: August 2001

Advertisement: Marchon

Comment: 1.1. The Empire State Building bends out of the path of a low-flying jet airplane. 1.2. The slogan, "If only all metal were Flexon by Marchon," draws attention to the faulty construction of national landmarks. 1.3. The Empire State Building was eclipsed in height by the World Trade Center.

Music

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1.26. Album cover of *Images at Twilight*.

Reprinted from Saga, *Images at Twilight*, Portrait Records 693723742823

Title: *Images at Twilight*

Band: Saga

Label: Portrait Records

Released: 1979

Comment: 1.1. The Twin Towers lie in ruins amidst a post-apocalyptic landscape as a winged creature flies over the Manhattan skyline and rips apart the Empire State Building. 1.2. The cover title, “Images at Twilight” has a dualistic connotation. According to occult tradition the twilight hours are a liminal phase that “corresponds to the magic time, the window, when one is most receptive to higher insights” and thus is a common precursor to manifestation.²⁵ A parallel can also be drawn to “twilight language,” a form of subliminal communication “consisting of a combination of numbers, archetypal words and symbols.”²⁶

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1.27. A rocket ship flies in between the Twin Towers as the doll makes his way to work.

“Truth Is Out of Style.” Written by Mark Griffin. Performed by MC 900 Ft. Jesus. Courtesy of Nettwerk.

Song Title: “Truth Is Out of Style”

Album Title: *Hell With the Lid Off*

Band: MC 900 Ft. Jesus

Label: Nettwerk Records

Released: February 19, 1990

Time: 00:3:30

Comment: 1.1. A rocket ship flies between the Twin Towers.

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1.28. An airplane flies ostensibly into twin towers.
“Mama, I’m Coming Home.” Written by Ozzy Osbourne, Zakk Wylde and Lemmy Kilmister. Performed by Ozzy Osbourne. Courtesy of Epic.

Song Title: “Mama, I’m Coming Home”

Album Title: *No More Tears*

Band: Ozzy Osbourne

Label: Epic Records

Released: September 17, 1991

Time: 00:00:11

Comment: 1.1. Against the backdrop of the New York City sky an airplane flies ostensibly through two buildings that resemble the Twin Towers.

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1.29. Album cover of *The Sun Rises In the East*.
Reprinted from Jeru the Damaja, *The Sun Rises In the East*, PayDay Records.

Title: *The Sun Rises In the East*

Band: Jeru the Damaja

Label: PayDay Records

Released: May 24, 1994

Comment: 1.1. The Twin Towers are completely engulfed in flames. 1.2. The cover title, “The Sun Rises In the East” connotes a new beginning.

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1.30. Album cover of *Disappearing Inc.*
Reprinted from Bone Machine, *Disappearing Inc.*, Big Disc Music.

Title: *Disappearing Inc.*

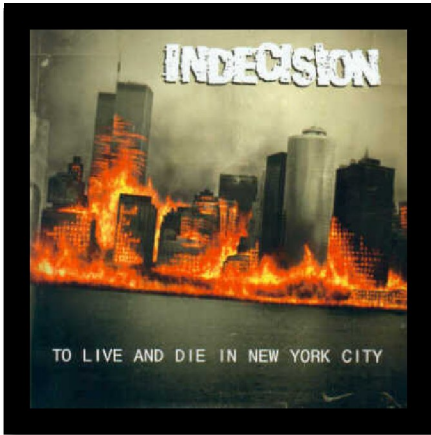
Band: Bone Machine

Label: Big Disc Music

Released: 1996

Comment: 1.1. The North Tower has collapsed into the South Tower of the World Trade Center. 1.2. The cover title, “Disappearing, Inc.” connotes the eventual disappearance of New York City landmarks.

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1.31. Album cover of *To Live and Die In New York City*.
Reprinted from Indecision, *To Live and Die In New York City*, Exit Records.

Title: *To Live and Die In New York City*

Band: Indecision

Label: Exit Records

Released: July 22, 2000

Comment: 1.1. The New York Harbor and the Twin Towers in the background are completely engulfed in flames. 1.2. The cover title, “To Live and Die In New York City” connotes the ultimate outcome for imitating the hedonistic lifestyle.

Imagining 9/11



1.32. Album cover of *Bombs Over Broadway*.
Reprinted from Squad Five O, *Bombs Over Broadway*, Tooth and Nail Records.

Title: *Bombs Over Broadway*

Band: Squad Five O

Label: Tooth and Nail Records

Released: August 15, 2000

Comment: 1.1. A squadron of military aircraft fly by the Twin Towers and bomb the main theater district of Broadway.



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1.33. Album cover of *Live 07.04.1462*.

Reprinted from Tele Trieste, *Live 07.04.1462*, Insekt Angelica

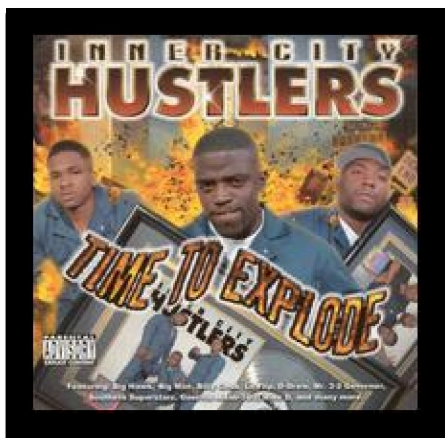
Title: *Live 07.04.1462*

Band: Tele Trieste

Label: Insekt Angelica

Released: 14 June 2001

Comment: 1.1. A couple of airplanes fly head on over New York City adjacent to the Twin Towers.



1.34. Album cover of *Time to Explode*.

Reprinted from Inner City Hustlers, *Time to Explode*, Boss Hoggin Entertainment.

Title: *Time to Explode*

Band: Inner City Hustlers

Label: Boss Hoggin Entertainment

Released: July 10, 2001

Comment: 1.1. The Twin Towers are exploding in flames in the background. 1.2. The cover title, “Time to Explode” connotes conditions are perfect for destruction.

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1.35. Album cover of *Out of the Loop*.

Reprinted from I Am the World Trade Center, *Out of the Loop*, Kindercore Records.

Title: *Out of the Loop*

Band: I Am the World Trade Center

Label: Kindercore Records

Released: July 17, 2001

Comment: 1.1. The eleventh track of the debut album is titled “September.” 1.2. The cover title, “Out of the Loop” connotes not having knowledge of or involvement in something.

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1.36. Album cover of *Party Music*.

Reprinted from *Wikipedia*, s.v. “Party Music,” http://en.wikipedia.org/wiki/Party_Music (accessed November 4, 2007).

Title: *Party Music*

Band: The Coup

Label: 75 Ark Records

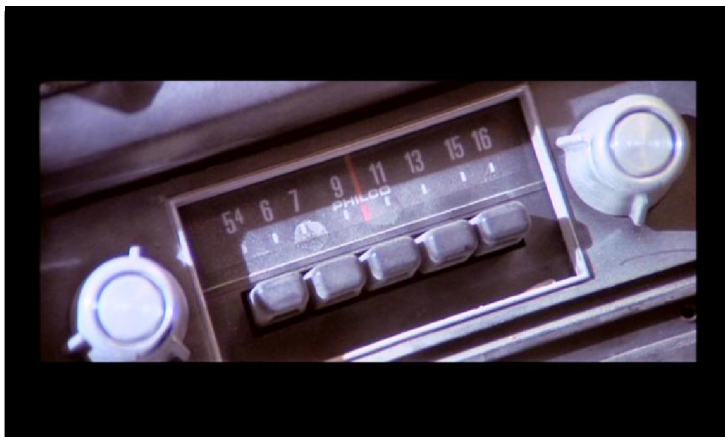
Released: November 6, 2001

Comment: 1.1. Boots Riley holds a digital chromatic tuner imprinted with “Covert-Labs” on it and presses a red button causing the Twin Towers to explode in the background. 1.2. The cover artwork was completed in June 2001.

Film

Although ardent detractors are dismissive of the controversy citing innocuous Hollywood film and television techniques and conventions for support a critical analysis of the material evidence suggests they can hardly be accounted for on grounds of coincidence alone. Whether proof of coincidence, conspiracy or a combination of both our thesis remains intact: (1) the synchronistic nature of the collective unconscious manifesting in popular culture subliminal portents of the future is yet to be fully understood and (2) advance knowledge of the September 11, 2001, terrorist attacks was carefully embedded within media content targeting the relevant date, plot, setting, characters and themes. Thus, it remains our steadfast belief the phenomenon involves a combination of the two.

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1.37. The car radio in the Ford F-250 pickup truck owned by Roy Neary.

Close Encounters of the Third Kind © 1977 Columbia Pictures. Courtesy of Columbia Pictures.

Title: *Close Encounters of the Third Kind*

Year of Release: 1977

Distributor: Columbia Pictures

Director: Steven Spielberg

Writer: Steven Spielberg

Scene: 5 Close Encounter: First Kind

Time: 00:21:00

Setting: After a large-scale power outage in Indiana, Roy Neary (Richard Dreyfuss), an electrical lineman, is sent out on emergency repairs. Along the way, however, he gets lost and stops his Ford F-250 pickup truck at a level crossing to study a map when all of a sudden he experiences a close encounter with a UFO and is bathed in a strange light accompanied by electromagnetic interference and implanted with a psychic vision of Devil's Tower that leaves him profoundly affected.

Comment: 1.1. The radio dial sits between nine and eleven. 1.2. Devil's Tower equates with the Twin Towers. 1.3. Intriguingly over the following quarter-century film and television audiences were to be subliminally primed in bits and pieces with the date, plot, setting,

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characters and themes relevant to the terrorist attacks of September 11, 2001.

Scene: 11 Contacting the Guilers

Setting: Wild Bill (Warren Kemmerling) oversees a band of dirty tricks campaigners (John Ewing, Keith Atkinson, Robert Broyles, Kirk Raymond) covertly plotting a fake bioterror attack for broadcast by the news media and force the mass evacuation of the areas surrounding Devil's Tower.

Dialogue:

DIRTY TRICKS #1. Look. Look. I still like the flash flood idea.

DIRTY TRICKS #2. Where are you going to get the water?

DIRTY TRICKS #3. We've had about two inches of rain in the last sixteen months.

DIRTY TRICKS #1. Wait. Wait a minute. Wait . . . wait. We can do a survey of dams and reservoirs and tell them one's going to burst.

WILD BILL. We don't have enough time!

DIRTY TRICKS #2. And besides there's not enough water in those reservoirs!

DIRTY TRICKS #1. Wait . . . wait . . . wait! Contaminated water affects people, crop, animals. Disease.

DIRTY TRICKS #3. Yeah, epidemic.

DIRTY TRICKS #2. The important thing is what kind of disease?

DIRTY TRICKS #3. A plague . . . a plague epidemic!

DIRTY TRICKS #1. Nobody's going to believe a plague in this day and age.

DIRTY TRICKS #2. Anthrax.

DIRTY TRICKS #4. Ranching country.

DIRTY TRICKS #3. Yes!

DIRTY TRICKS #2. There are a lot of sheep up on those hills.

WILD BILL. That's good. That's good. I like that.

DIRTY TRICKS #3. It'll create a panic.

WILD BILL. But it may not evacuate everybody. There's always some joker who thinks he's immune. What I need is something so scary it'll clear 300 square miles of every living Christian soul.

Comment: 1.1. The military discuss covert operations citing the use of anthrax as a potential method of terror. 1.2. Immediately

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following 9/11, members of the news media and government officials were scared into silence in the wake of a spate of anthrax attacks. 1.3. There were unconfirmed reports of UFOs observed in the vicinity of the World Trade Center before, during and after 9/11.



1.38. *Under Siege* Poster.

Title: *Under Siege*

Year of Release: 1986

Distributor: NBC

Director: Roger Young

Writer: Bob Woodward, Christian Williams, Richard Harwood (Story); Bob Woodward, Christian Williams, Richard Harwood, Alfred Sole (Screenplay)

Scene: 4

Setting: America is left reeling after a band of international terrorists embarks on a string of brutal and random terrorist attacks across the country. Led by Abu Ladeen (Thaa Penghlis), a French Algerian, who eludes capture hiding among the Shia Muslim community of Detroit, Michigan, the handful of renegades orchestrate a campaign of terror involving a suicide truck bomb attack on a US army base, the bombing of commercial airplanes and crowded shopping malls, and a missile attack on the US Capitol. Meanwhile, in an effort to crack down on terrorist activities, military

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checkpoints are set up throughout the nation and random inspections at airports sparking violent demonstrations and protest marches against the police state measures. President Maxwell Monroe (Hal Holbrook) comes under intense pressure and seeks his advisers among whom include Harold Sloan (E. G. Marshall), secretary of state; the CIA Director, Bernard Hughes (Fritz Weaver); and Geoffrey Wiggins (Mason Adams), who jointly demand retaliation against Iran based on faulty intelligence. Pitted alone against them the FBI Director, John Garry (Peter Strauss) and Andrew Simon (Paul Winfield), secretary of defense, are skeptical and urge caution.

Dialogue:

PRESIDENT MONROE. Gentlemen I am not happy when the press calls me an “indecisive president.”

HAROLD SLOAN. Mr. President the American people are waiting for you to retaliate. The Iranian allies are saying to me privately that these incidents were directed out of Tehran. Libya’s Gaddafi is passing the word.

BERNARD HUGHES. Gaddafi himself is trying to get off the hook. Trying to tell us he is not involved.

PRESIDENT MONROE. Mmhmm.

HAROLD SLOAN. Iran is being isolated like it has the plague. This only proves one thing that the Ayatollah is involved in these incidents.

JOHN GARRY. Harold, once again, it sounds to me like you’re drawing conclusions based on international rumors.

HAROLD SLOAN. John, I’m getting a little tired of you. Now what the hell does the FBI know about international politics?

BERNARD HUGHES. I agree. You’ve been pushing against retaliation since day one.

JOHN GARRY. Well I—

BERNARD HUGHES. We have the perfect opportunity in front of us to go in and clean out these terrorist camps.

HAROLD SLOAN. What’s the use in being the strongest military power in the world if we’re afraid to use it?

ANDREW SIMON. Being afraid has nothing to do with it. Sure we can send over some A-10’s, some B-52’s and just bomb the hell out of ‘em. But let me tell you this. There’ll be more than just terrorists lying dead there’ll also be charred babies and all

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the networks will be there. Now Mr. President are you willing to take that risk?

HAROLD SLOAN. Military force is the only way to deal with people who are fundamentally killers.

GEOFFREY WIGGINS. And gentlemen doing nothing you know is a decision that guarantees we'll be attacked again.

HAROLD SLOAN. Mr. President remember Jimmy Carter and what doing nothing in Tehran did to his presidency.

PRESIDENT MONROE. Now Harold you've made your point. I'm hardly going to wait over 300 days to make my move.

HAROLD SLOAN. Our posture in the world has got to be strong if we're going to eliminate terrorism once and for all!

JOHN GARRY. Harold if you retaliate in Tehran it'll open a floodgate of fanatics seeking vengeance in our backyard. You'll get what you want, but I'm going to have to clean up your mess!

HAROLD SLOAN. If you fear you can't protect the American people maybe that's something we should discuss.

JOHN GARRY. I'm not even going to dignify that with an answer.

ANDREW SIMON. Now that's totally unjustified. John can hardly be held responsible for the vulnerability of a democratic society. But if we do what Harold wants to do we run the risk of engaging in tactics that will destroy what we are!

GEOFFREY WIGGINS. Yes, but gentlemen this isn't getting us anywhere.

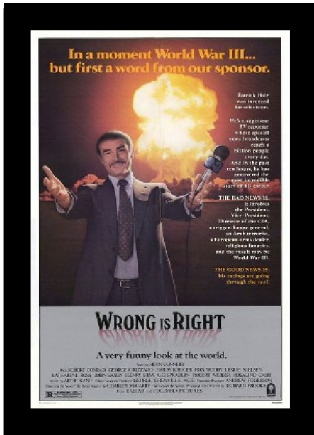
HAROLD SLOAN. Geoffrey the purpose of this meeting is to voice our opinion.

PRESIDENT MONROE. The most powerful nation on earth has been brought to this. While you guy's squabble I'm in the White House hiding behind barricades. Maybe the only way to fight terrorism is to become terrorists ourselves.

HAROLD SLOAN. Hear, hear.

Comment: 1.1. The exploitation of terrorist acts and manipulation of intelligence to incite an international conflict with Iran parallels the capitalization of the terrorist attacks of 9/11 and fake intelligence as a basis for the war in Iraq.

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1.39. *Wrong Is Right* Theatrical Poster.

Title: *Wrong Is Right*

Year of Release: 1982

Distributor: Columbia Pictures

Director: Richard Brooks

Writer: Charles McCarry (Novel *The Better Angels*); Richard Brooks (Screenplay)

Scene: 17 Justifiable Homicide?

Setting: In a desperate attempt to boost his flagging popularity in the polls President Lockwood (George Grizzard) agrees to a candid interview with World Television Network reporter Patrick Hale (Sean Connery). He reveals his involvement in the removal of King Awad (Ron Moody) of Hagreb who had arranged the procurement of two nuclear suitcase bombs for use by Eye of Gaza terrorist leader Rafeeq (Henry Silva) against Jerusalem and New York.

Dialogue:

Scene 17

PATRICK HALE. Some presidents come into office because they're ruthless. All become ruthless before they leave.

PRESIDENT LOCKWOOD. I want the people to know the truth. The whole truth. It's the American way. I take full responsibility for the—for King Ibn Awad's removal from office.

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MALLORY. It's the dog that worries me.

PRESIDENT LOCKWOOD. If the truth turns you against me . . .
. . . the blame falls not on us, but on the facts.

PATRICK HALE. Fact: Lockwood swore to protect and defend the United States and its Constitution. Fact: King Awad made an unholy alliance . . . with an international gang of terrorists. Fact: King Awad paid for two atom bombs, concealed in two suitcases. I saw them. I can prove they were radioactive. Fact: Those bombs were to be used by this terrorist to destroy Jerusalem. His secondary target was to be New York City or—
RAFEEQ. No bombs. No proof.

ABU. No question.

RAFEEQ. Get the bombs!

ABU. How?

RAFEEQ. However!

PATRICK HALE. Was the death of King Awad justifiable?

MRS. FORD. The maniac who shot Lincoln . . . the hired killers of Dr. Martin Luther King, the Kennedys, Lumumba . . . those who burned Joan of Arc, poisoned Socrates, crucified Christ . . . all assassins cry, "Justifiable homicide."

PATRICK HALE. If you'd be president, how would you have handled King Awad?

MRS. FORD. Killed him.

PATRICK HALE. Then you'd call it justifiable?

MRS. FORD. I'd call it necessary.

CARDINAL. Murder is never justified. No! The end does not justify the means.

REV. BILLY BOB HARPER. To prevent a plague by killing the germ is not murder. It's mercy.

GENERAL WOMBAT. The U.S. of A. may not always be right . . . but God knows we're never wrong.

CONGRESSMAN. Nobody asked Congress. Why?

PATRICK HALE. Public opinion.

CABBIE. With gas more than three bucks a gallon, the prez did right.

WOMAN SHOPPER. Wrong.

POLICEMAN. Right.

HOOKER. King who?

PATRICK HALE. Given the facts, sir—

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MALLORY. Facts? What facts? What suitcases? What bombs? What nonsense! Where's the proof? There's only one fact. The president is guilty of premeditated, cold-blooded murder.

MALLORY. Ladies and gentlemen, the greatest outlaw of the century.

MRS. FORD. Thank you. In the Gallup poll—

PRESIDENT LOCKWOOD. Well?

MRS. FORD. We dropped seventeen points.

PRESIDENT LOCKWOOD. They've been wrong before.

MRS. FORD. The *Times* picks Mallory to win.

PRESIDENT LOCKWOOD. How close?

MRS. FORD. Landslide.

PRESIDENT LOCKWOOD. I thought that if I faced the people—

MRS. FORD. Just another television show.

HACKER. Seen by a hundred million people. They cried.

MRS. FORD. Soap opera.

HACKER. Seventy thousand telegrams are raves.

MRS. FORD. Most of them sent by you.

HACKER. The people need us.

MRS. FORD. Will they vote for us?

HACKER. Why not? He told the truth, the whole truth.

MRS. FORD. Words.

HACKER. The president's word—

PRESIDENT LOCKWOOD. Is suspect. Right?

MRS. FORD. These days, yes, sir.

PRESIDENT LOCKWOOD. You heard the lady. We need proof, two million dollars worth.

PHILINDROS. (*On phone.*) Urgent. Overseas. Person-to-person.

Comment: 1.1. The motive for the removal of the king of Hagneb strikingly parallels the motive for the removal of the president of Iraq.

Scene: 27 A Well-Hung Flagpole; 28 War!

Setting: Despite his mediocre efforts President Lockwood continues to slip in the polls until the two nuclear suitcases are conveniently discovered and defused on top of the World Trade Center by CIA Director Philindros (G. D. Spradlin). As a result he declares preemptive war and is assured re-election to the presidency.

Dialogue:

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Scene 27

PATRICK HALE. That's a well-hung flagpole.
PRESIDENT LOCKWOOD. Thank God! Call the FBI.
PATRICK HALE. Just in the nick of time.
PHILINDROS. Yep.
PATRICK HALE. Convenient.
PHILINDROS. Oh, I'd say lucky.
PATRICK HALE. I thought for a while, the CIA had . . . arranged the suitcases. Like King Awad's suicide.
PHILINDROS. Mr. Hale, we only try to do what's right.
PATRICK HALE. Even when it's wrong?
PHILINDROS. If it's good for America, it can't be wrong. Right?
PATRICK HALE. What's next?

Scene 28

PRESIDENT LOCKWOOD. War! These atom bombs on our land . . . constitute an act of war. Undeclared war, unprovoked war . . . started by the bloodiest terrorist of modern history. By Rafeeq, the Hun of Hagreb.
RAFEEQ. What war? What bombs? What the hell? Is he crazy?
PRESIDENT LOCKWOOD. Frank, boy!
MALLORY. You did it! You finally did it!
PRESIDENT LOCKWOOD. We're not gonna take it anymore!
MALLORY. You hit them!
PRESIDENT LOCKWOOD. You bet!
MALLORY. Hit them with everything you got! And, but for God's sake, don't hit those oil wells!
GENERAL WOMBAT. What we got here is a war. Now you're here for one reason. No matter what happens, nothing happens until it happens on television.
PATRICK HALE. Right. But before you take the oil wells, remember . . . we're taking a three-minute commercial break!
GENERAL WOMBAT. Right. Now let's kick ass!

Comment: 2.1. The motive for the invasion of Hagreb strikingly parallels the motive for the invasion of Iraq. 2.2. As the two nuclear suitcases are located on top of the World Trade Center the clock reads 09:56 throughout, including 09:56:01:00 as the twentieth from the start (09:56:00:06–24; 09:56:01:00–24; 09:56:02:00–19; 4

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MINUTES; 09:56:05:01–24; 09:56:06:00–24; 09:56:07:00). 2.3.
Using inclusive counting 1982+20=2001.



1.40. Waiting for trading to open at 9:00 a.m.

Trading Places © 1983 Paramount Pictures. Courtesy of Paramount Pictures.

Title: *Trading Places*

Year of Release: 1983

Distributor: Paramount Pictures

Director: John Landis

Writer: Timothy Harris, Herschel Weingrod

Scene: 18 FCOJ

Time: 01:39:33

Setting: Having lost his senior management position with the Philadelphia commodities brokerage Duke and Duke, Louis Winthorpe III (Dan Akroyd) aligns with street hustler, Billy Ray Valentine (Eddie Murphy) to wreak vengeance upon the Dukes. Bidding farewell to their accomplices they take a train to New York City where they disembark a taxi at the World Trade Center. Walking to the New York Board of Trade at Four World Trade Center Winthorpe furnishes Valentine a brisk lesson in the trade of warfare. Once they arrive they wait among the crowd for trading to open.

Dialogue:

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LOUIS WINTHORPE III. Think big, think positive. Never show any sign of weakness. Always go for the throat. Buy low, sell high. Fear, that's the other guy's problem. Nothing you have ever experienced can prepare you for the unbridled carnage you are about to witness.

BILLY RAY VALENTINE. Right.

LOUIS WINTHORPE III. The Super Bowl, the World Series. They don't know what pressure is. In this building it's either kill or be killed. You make no friends in the pits and you take no prisoners. One minute you're up half a million in soybeans, and the next, boom. Your kids don't go to college and they've repossessed your Bentley. Are you with me?

BILLY RAY VALENTINE. Yeah. We've got to kill the motherfucker . . . we've got to kill them.

Comment: 1.1. As they walk by Two World Trade Center (South Tower) the dominating themes of Winthorpe's discourse are death and destruction. 1.2. The hands on the clock point to the figures nine and eleven.



1.41. The car radio in the Volkswagen Beetle owned by Billy Peltzer.

Gremlins © 1984 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *Gremlins*

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Year of Release: 1984

Distributor: Warner Bros. Pictures

Director: Joe Dante

Writer: Chris Columbus

Scene: 19 Mayhem (“This Is Supposed To Be Christmas!”)

Time: 01:09:02

Setting: With Gizmo by his side Billy Peltzer (Zach Galligan) sets out to rescue Kate (Phoebe Cates) from the Gremlins overrunning Dorry’s Tavern. He starts the engine to his Volkswagen Beetle and switches the radio on.

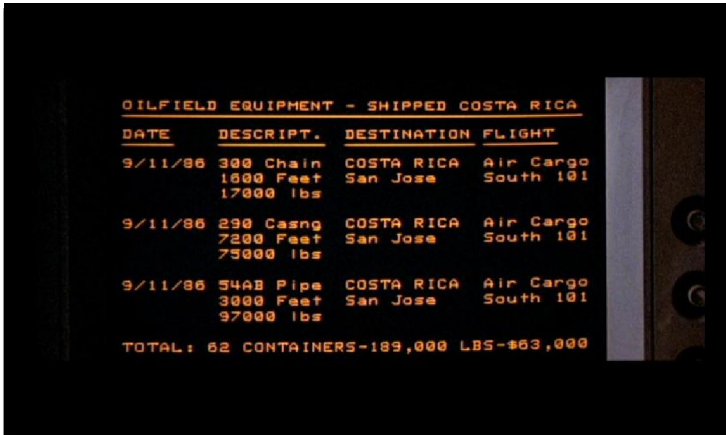
Comment: 1.1. The radio dial sits between nine and eleven. 1.2. Looking at the brand name sapphire is the traditional birthstone for September and XI is the Roman numeral for eleven.



1.42. Details of the visa permit granted to Maxwell Dent accessed on the workstation at Sidney Bernstein’s office.

Beverly Hills Cop II © 1987 Paramount Pictures. Courtesy of Paramount Pictures.

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OILFIELD EQUIPMENT - SHIPPED COSTA RICA			
DATE	DESCRIPT.	DESTINATION	FLIGHT
9/11/86	300 Chain 1000 Feet 17000 lbs	COSTA RICA San Jose	Air Cargo South 101
9/11/86	290 Casng 7200 Feet 75000 lbs	COSTA RICA San Jose	Air Cargo South 101
9/11/86	54AB Pipe 3000 Feet 97000 lbs	COSTA RICA San Jose	Air Cargo South 101
TOTAL: 62 CONTAINERS-189,000 LBS-\$63,000			

1.43. Details of the consignment to Costa Rica accessed on the workstation at Sidney Bernstein's office.

Beverly Hills Cop II © 1987 Paramount Pictures. Courtesy of Paramount Pictures.

Title: *Beverly Hills Cop II*

Year of Release: 1987

Distributor: Paramount Pictures

Director: Tony Scott

Writer: Eddie Murphy, Robert D. Wachs (Story); Larry Ferguson, Warren Skaaren (Screenplay)

Scene: 10 Racing Time

Time: 01:15:16; 01:15:20

Setting: Detroit police officer Axel Foley (Eddie Murphy) tricks accountant Sidney Bernstein (Gilbert Gottfried) into using his office computer to examine the financial records of his client, arms dealer Maxwell Dent (Jurgen Prochnow) and discovers he and his fiancée Karla Fry (Brigitte Nielsen) have obtained permits to leave the country.

Comment: 1.1. The visa application and consignment of oilfield equipment to Costa Rica are dated 9/11/86. 1.2. Using exclusive counting $1987+(8+6=14)=2001$.

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1.44. Martin Riggs and Roger Murtaugh cross the street to Dixie's house.

Lethal Weapon © 1987 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *Lethal Weapon*

Year of Release: 1987

Distributor: Warner Bros. Pictures

Director: Richard Donner

Writer: Shane Black

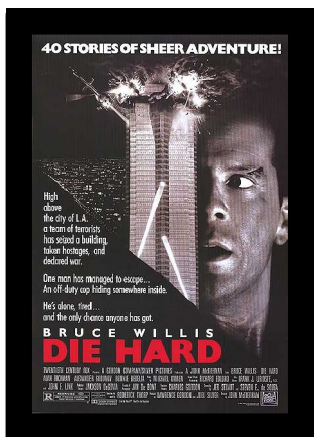
Scene: 21 Dixie's House

Time: 01:03:05

Setting: Los Angeles police officers Martin Riggs (Mel Gibson) and Roger Murtaugh (Danny Glover) seek to interrogate call girl Dixie (Lycia Naff) over the death of Amanda Hunsaker (Jackie Swanson). They park their Oldsmobile 88 and walk up to her house to the chant of the local neighborhood children. The house explodes and they fall to the ground.

Comment: 1.1. The street sign has printed: "NO PARKING ANY TIME EXCEPT 9 TO 11 AM WEDNESDAYS." 1.2. Simultaneous to the explosion an airplane flies overhead.

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1.45. *Die Hard* Theatrical Poster.

Title: *Die Hard*

Year of Release: 1988

Distributor: Twentieth Century Fox

Director: John McTiernan

Writer: Roderick Thorp (Novel *Nothing Lasts Forever*); Jeb Stuart, Steven E. De Souza (Screenplay)

Scene: 1 Landing In LA

Setting: New York City police officer John McClane (Bruce Willis) visits his estranged wife at her workplace at Nakatomi Plaza in Los Angeles where during the Christmas celebrations, a gang of thieves posing as terrorists seize the entire building and take its occupants hostage in a plot to steal \$640 million in bearer bonds from the vault. While on board the airplane en route to LA, McClane sits anxiously alongside a businessman (Robert Lesser) and sparks off a conversation about surviving air travel.

Dialogue:

BUSINESSMAN. You don't like flying, do you?

JOHN MCCLANE. What gives you that idea?

BUSINESSMAN. You wanna know the secret to surviving air travel? After you get where you're going, take off your shoes and your socks. Then you walk around on the rug barefoot and make fists with your toes.

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JOHN MCCLANE. Fists with your toes?

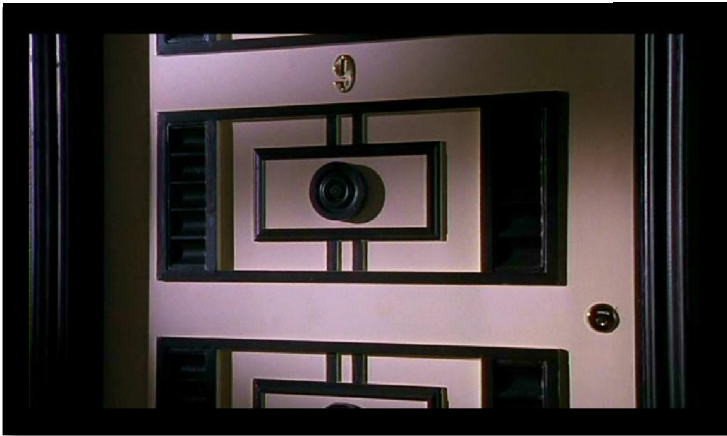
BUSINESSMAN. I know. I know. It sounds crazy. Trust me. I've been doing it for nine years. Yes, sir! Better than a shower and a hot cup of coffee.

JOHN MCCLANE. Okay.

(The airplane stops. Passengers rise, start to take down overhead luggage. McClane does this, but as he opens the door above, the Businessman blanches seeing McClane's Beretta pistol peeking out from his jacket. Recognizing the look, McClane smiles reassuringly.)

JOHN MCCLANE. It's okay. I'm a cop. Trust me. I've been doing this for eleven years.

Comment: 1.1. Comparing the sum of experience each has in their respective fields the Businessman has nine years and McClane eleven years. 1.2. Nakatomi Plaza equates with the World Trade Center Plaza.



1.46. Vicki Vale's apartment door.

Batman © 1989 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *Batman*

Year of Release: 1989

Distributor: Warner Bros. Pictures

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Director: Tim Burton

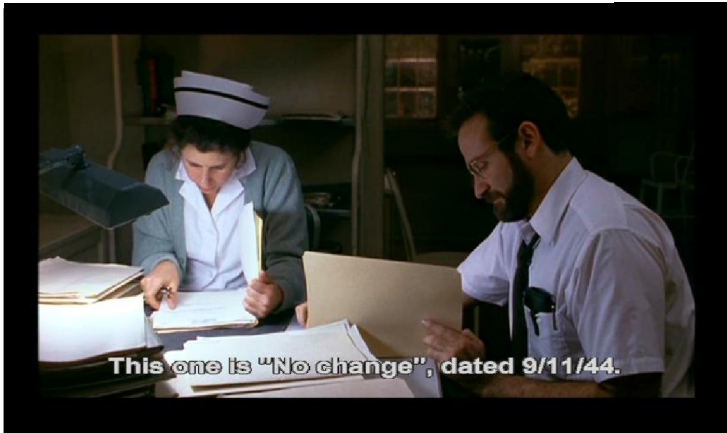
Writer: Sam Hamm (Story); Sam Hamm, Warren Skaaren (Screenplay)

Scene: 19 Vale's Apartment: "My Life Is Really Complex;" The Joker Pays a Call: Breaking Eggs and Dancing with the Devil.

Time: 01:15:06

Setting: Bruce Wayne/Batman (Michael Keaton) visits photojournalist Vicki Vale (Kim Basinger) at her apartment to apologize for lying and reveal his true identity.

Comment: 1.1. The design on the door mirrors the Twin Towers. 1.2. The gilded number nine together with the two black bars underneath make a subtle 911.



1.47. Patients' files are examined by Bainbridge Hospital staff. *Awakenings* © 1990 Columbia Pictures. Courtesy of Columbia Pictures.

Title: *Awakenings*

Year of Release: 1990

Distributor: Columbia Pictures

Director: Penny Marshall

Writer: Oliver Sacks (Novel); Steven Zaillian (Screenplay)

Scene: 10 Lucy on the Move

Time: 00:20:52

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Setting: Dr. Malcolm Sayer (Robin Williams) and Eleanor Costello (Julie Kavner) examine the admission files of the catatonic patients of Bainbridge Hospital.

Comment: 1.1. Browsing a file Ms. Costello exclaims, “This one is ‘No change,’ dated 9/11/44.” 1.2. The inversion of the statement is correct as world history forever changed on 9/11 and like the birth of Christ split into “pre-9/11” and “post-9/11” eras.



1.48. A television news crew demands access to the Clamp Premiere Regency Trade Center and Retail Concourse.

Gremlins 2: The New Batch © 1990 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *Gremlins 2: The New Batch*

Year of Release: 1990

Distributor: Warner Bros. Pictures

Director: Joe Dante

Writer: Charlie Haas

Scene: 23 Bizarre Science

Time: 01:10:53

Setting: Gremlins infest the familiar-sounding Clamp Premiere Regency Trade Center and Retail Concourse. A contingent of television reporters (Heidi Kemp, Eric Shawn, Michael Salort) attempt to gain entry into the site, but are prevented by a New York

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City cop (Frank P. Ryan) who informs them that it has been evacuated.

Comment: 1.1. The microphone flags display the channel nine and eleven logos. 1.2. The Clamp Premiere Regency Trade Center and Retail Concourse equates with the World Trade Center.



1.49. The Healys' home in Mortville.

Problem Child 2 © 1991 Universal Pictures. Courtesy of Universal Pictures.

Title: *Problem Child 2*

Year of Release: 1991

Distributor: Universal Pictures

Director: Brian Levant

Writer: Scott Alexander, Larry Karaszewski

Scene: 11 Maid to Order

Time: 00:51:16

Setting: Ben Healy (John Ritter) with adopted son Junior Healy (Michael Oliver) move from Cold River to Mortville to make a fresh start.

Comment: 1.1. The street number 911 is etched vertically on the right column of the portico. 1.2. The French word *mortville* denotes “city of death.”

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1.50. A sting operation is recorded for a television show.
Ricochet © 1991 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *Ricochet*

Year of Release: 1991

Distributor: Warner Bros. Pictures

Director: Russell Mulcahy

Writer: Fred Dekker, Menno Meyjes (Story); Steven E. De Souza (Screenplay)

Scene: 7 Two Years Later: Busted

Time: 00:18:20

Setting: Television program *Busted* reports on Los Angeles police officer Nick Styles's (Denzel Washington) promotion with accompanying footage of his most recent undercover operation. The program notes, "Lieutenant Nick Styles may look familiar to our viewers. He first gained national attention two years ago when his apprehension of professional hit man Earl Talbot Blake was captured by an amateur photographer. Today's operation will camp his career with the LAPD. Next week the recent law school graduate will continue his crime fighting as Los Angeles's new assistant district attorney."

Comment: 1.1. The details of the undercover operation are 11 SEPT. 1985, 5:20 P.M. LOS ANGELES. 1.2. Using inclusive counting $\{1991+[85+(5+20=25); 2+5=7]=92; 9+2=11\}=2001$.

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1.51. The overpass and abutment the T-1000 crashes into immediately prior to impact.

Terminator 2: Judgment Day © 1991 TriStar Pictures. Courtesy of TriStar Pictures.

Title: *Terminator 2: Judgment Day*

Year of Release: 1991

Distributor: TriStar Pictures

Director: James Cameron

Writer: James Cameron, William Wisher

Scene: 21 Canal Chase

Time: 00:36:16

Setting: The Terminator (Arnold Schwarzenegger) and John Conner (Edward Furlong) are pursued by the T-1000 (Robert Patrick) who crashes a Freightliner truck into an overpass supported by an abutment, which bisects the canal into two channels. The truck slams into the abutment and explodes into a fireball.

Comment: 1.1. On the overpass is printed: “CAUTION: 9'-11”.”

1.2. The outline of the two channels bisected by the abutment conforms to the outline of the Twin Towers.

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1.52. Koopa's Tower.

Super Mario Bros. © 1993 Hollywood Pictures. Courtesy of Hollywood Pictures.

Title: *Super Mario Bros.*

Year of Release: 1993

Distributor: Hollywood Pictures

Director: Rocky Morton, Annabel Jankel

Writer: Parker Bennet, Terry Runte, Ed Solomon

Scene: 10 Hey Mario

Time: 01:30:37

Setting: As Mario Mario (Bob Hoskins) and King Koopa (Dennis Hopper) are transported between parallel worlds the World Trade Center is transformed into Koopa's Tower.

Comment: 1.1. At the same time as the Twin Towers are transformed into a heavily damaged and smoldering wreck a ghostly image of an airplane flies eerily between them.

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1.53. The Oval Office under surveillance as an agreement is made on the pelican brief.

The Pelican Brief © 1993 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *The Pelican Brief*

Year of Release: 1993

Distributor: Warner Bros. Pictures

Director: Alan J. Pakula

Writer: John Grisham (Novel); Alan J. Pakula (Screenplay)

Scene: 13 Discussing Dog Tricks

Time: 00:41:22

Setting: White House chief of staff, Fletcher Coal (Tony Goldwyn), closely monitors surveillance video of the US president (Robert Culp) and FBI Director Denton Voyles (James B. Sikking) in the Oval Office as both parties come to an arrangement on the pelican brief.

Comment: 1.1. The counter on the three television screens reads 09:11 throughout (*Left:* 09:11:42:28–09:11:44:24; *Center:* 09:11:42:29–09:11:44:27; *Right:* 09:11:43:00–09:11:44:27).

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1.54. The tape recorder in the observation room.
Seven © 1995 New Line Cinema. Courtesy of New Line Cinema.

Title: *Seven*

Year of Release: 1995

Distributor: New Line Cinema

Director: David Fincher

Writer: Andrew Kevin Walker

Scene: 26 Lust

Time: 01:24:15

Setting: Detectives Somerset (Morgan Freeman) and Mills (Brad Pitt) interrogate the Crazy Man in Massage Parlor (Leland Orser) and the Man in Booth at Massage Parlor (Michael Masee) while an officer records them from the observation room.

Comment: 1.1. The counter on the tape recorder passes 0.09.11.

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1.55. The prosecution strikes a blow to the defense in its cross-examination of the defense psychologist.

A Time to Kill © 1996 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *A Time to Kill*

Year of Release: 1996

Distributor: Warner Bros. Pictures

Director: Joel Schumacher

Writer: John Grisham (Novel); Akiva Goldsman (Screenplay)

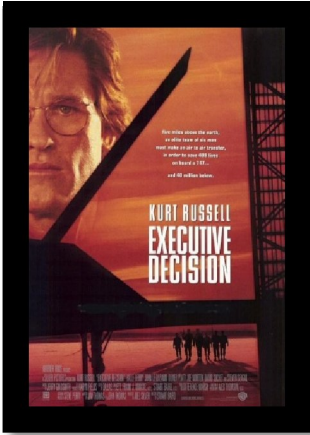
Scene: 13 Hooking Dr. Bass

Time: 40:03

Setting: Jake Brigance (Matthew McConaughey) acts as defense attorney for Carl Lee Hailey (Samuel L. Jackson) who murdered two men in retribution for the brutal rape of his ten-year-old daughter.

Comment: 1.1. During the course of the trial defense psychologist Dr. Willard Tyrrel Bass (M. Emmet Walsh) takes the stand and is cross-examined by the district attorney Rufus Buckley (Kevin Spacey) who interrogates him over a prior conviction for statutory rape. Despite his adamant denials Buckley counters, "Well, I have some mighty interesting photographs of you taken with a female underage in a motel by the Dallas Police Department on September 11th, 1960."

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1.56. *Executive Decision* Theatrical Poster.

Title: *Executive Decision*

Year of Release: 1996

Distributor: Warner Bros. Pictures

Director: Stuart Baird

Writer: Jim Thomas, John Thomas

Scene: 7 Grant's Theory: Revenge

Setting: Shortly after US authorities capture Jaffa (Andreas Katsulas), "the most feared and wanted terrorist in the world," his henchmen under second-in-command Nagi Hassan (David Suchet) hijack Oceanic Airlines Flight 343 bound for Washington, D.C., demanding the release of their leader along with \$50 million in gold bullion. At the same time, a suicide bombing attack in London spurs the Pentagon to hold crisis talks where intelligence analyst, David Grant (Kurt Russell) briefs them on an alternate theory behind the hijacking.

Dialogue:

DAVID GRANT. Secretary White . . . Excuse me, gentlemen. I don't believe that we can allow that plane to land at Dulles or even enter US airspace.

SECRETARY OF DEFENSE CHARLES WHITE. What are you talking about?

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DAVID GRANT. Sir I don't think this is about hostages. I think it's about one man planning a major strike against the United States.

SECRETARY OF DEFENSE CHARLES WHITE. I think you'd better explain yourself Mr. Grant.

DAVID GRANT. Our research leads me to believe that due to his own internal political situation, it was Nagi Hassan himself who orchestrated Jaffa's abduction.

SECRETARY OF DEFENSE CHARLES WHITE. Go on.

DAVID GRANT. Six months ago, a shipment of the nerve toxin DZ-5 was hijacked while in transit from Russia to Germany. Now we're certain that Chechen mafia was behind the hijacking. But unfortunately recent attempts to recover the nerve gas have failed. A few days ago rumors surfaced that the DZ-5 was now in the hands of an Asmed Rhasjami.

LT. COLONEL AUSTIN TRAVIS. (*Whispering.*) This is the prick who sent us on a wild goose chase.

DAVID GRANT. . . . a known supplier of arms and explosives to Jaffa's group.

SECRETARY OF DEFENSE CHARLES WHITE. Mr. Grant . . . are you saying the nerve gas is on board?

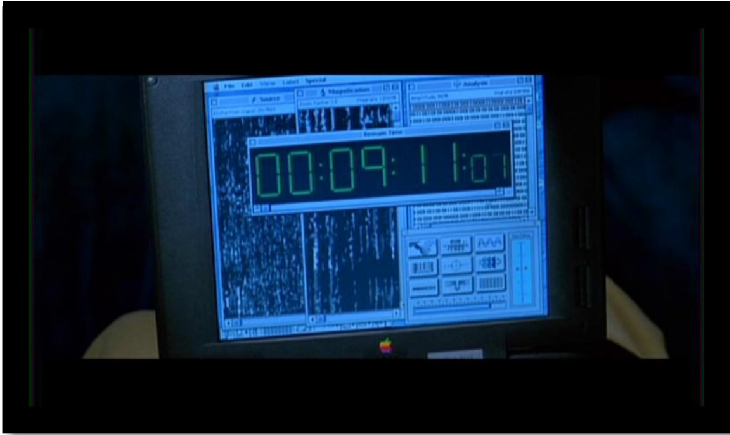
DAVID GRANT. Yes, sir, I am. And it's my opinion that Hassan is planning to use the DZ-5 and the airplane together as a tactical weapon. A sort of poor man's atomic bomb to be detonated here, over Washington.

SECRETARY OF DEFENSE CHARLES WHITE. How much of this DZ-5 might he have?

DAVID GRANT. I can't be exact there, sir. But I can tell you this much. If this were DZ-5 that single drop would be more than enough to kill every man in this room. And by the way the name he's using, "Al Tha'r" in ancient Arabic means "revenge."

Comment: 1.1. The storyline of terrorists fomenting a plot to hijack a Boeing 747 airplane for use as a weapon parallels the series of coordinated suicide attacks by Al-Qaeda in hijacking American Airlines Flight 11, United Airlines Flight 175, American Airlines Flight 77 and United Airlines Flight 93 on 9/11.

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1.57. The final countdown.

Independence Day © 1996 Twentieth Century Fox. Courtesy of Twentieth Century Fox.



1.58. New York Harbor, in the wake of the alien attack.

Independence Day © 1996 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *Independence Day*

Year of Release: 1996

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Distributor: Twentieth Century Fox

Director: Roland Emmerich

Writer: Dean Devlin, Roland Emmerich

Scene: 22 Communication Breakdown

Time: 00:41:23

Setting: As Air Force One evacuates the US president Thomas J. Whitmore (Bill Pullman) and his family, cable repairman, David Levinson (Jeff Goldblum), positions a laptop filtering the hidden signal.

Comment: 1.1. The timer reads 00:09:11:01 as the sixth last (00:09:12:18, 00:09:12:15, 00:09:12:05, 00:09:12:07, 00:09:12:01; 00:09:11:56, 00:09:11:59, 00:09:11:51, 00:09:11:44, 00:09:11:49, 00:09:11:34, 00:09:11:31, 00:09:11:32, 00:09:11:27; 00:09:11:28, 00:09:11:13, 00:09:11:18, 00:09:11:15, 00:09:11:05, 00:09:11:07, 00:09:11:01; 00:09:10:56, 00:09:10:59, 00:09:10:51, 00:09:10:44, 00:09:10:49). 1.2. The outline of the spectrograms conforms to the outline of the Twin Towers. 1.3. Using inclusive counting $1996+6=2001$.

Scene: 25 July 3

Time: 00:48:09

Setting: At the end of the countdown the aliens attack leaving Los Angeles, Washington, D.C., and New York in ruins.

Comment: 2.1. In the aftermath of the conflagration the Statue of Liberty lies shattered in New York Harbor and the Twin Towers ablaze.

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1.59. *The Long Kiss Goodnight* Theatrical Poster.

Title: *The Long Kiss Goodnight*

Year of Release: 1996

Distributor: New Line Cinema

Director: Renny Harlin

Writer: Shane Black

Scene: 22 Rescue Attempt

Setting: With aid from private detective Mitch Hennessey (Samuel L. Jackson) former CIA assassin Samantha Caine/Charly (Geena Davis) sets out to rescue her daughter from Perkins (Patrick Malahide) her former boss, who has allied himself with terrorists. He captures them and subsequently explains the purpose of Operation Honeymoon.

Dialogue:

PERKINS. I'm going to miss you, Major. You ought really to have stayed dead. You don't know the rules of the game anymore.

SAMANTHA CAINE/CHARLY. Tell me about it. Eight years ago, this guy was on the hit list.

PERKINS. Budget cuts, dear. Congress blinded us overseas. I was forced to turn to any eyes and ears I could find, even if that meant recruiting the "bad guys" here.

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SAMANTHA CAINE/CHARLY. Budget cuts—is that what this is about? Operation Honeymoon . . . Fuck me! You’re running a fund-raiser.

MITCH HENNESSEY. Fund-raiser?

PERKINS. 1993 . . . World Trade Center bombing, remember? During the trial, one of the bombers claimed the CIA had advance knowledge. (*Chuckling.*) The diplomat who issued the terrorists’ visa was CIA. It’s not unthinkable they paved the way for the bombing, purely to justify a budget increase.

MITCH HENNESSEY. You’re telling me that you’re going to fake some terrorist thing just to scare some money out of Congress?

PERKINS. Well, unfortunately, Mr. Hennessey, I have no idea how to fake killing 4,000 people, so we’re just going to have to do it for real. Blame it on the Muslims, naturally. Then I get my funding. Goodnight, old girl. Timothy I’ll be in chopper one.

Comment: 1.1. The overview of Operation Honeymoon, including the purpose, projected fatalities and predetermined scapegoats parallels the actual outcome, total casualties and attribution of Muslim culpability of 9/11.



1.60. The Twin Towers are clearly visible in the background.
She's the One © 1996 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

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1.61. The Twin Towers have mysteriously disappeared.
She's the One © 1996 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *She's the One*

Year of Release: 1996

Distributor: Twentieth Century Fox

Director: Edward Burns

Writer: Edward Burns

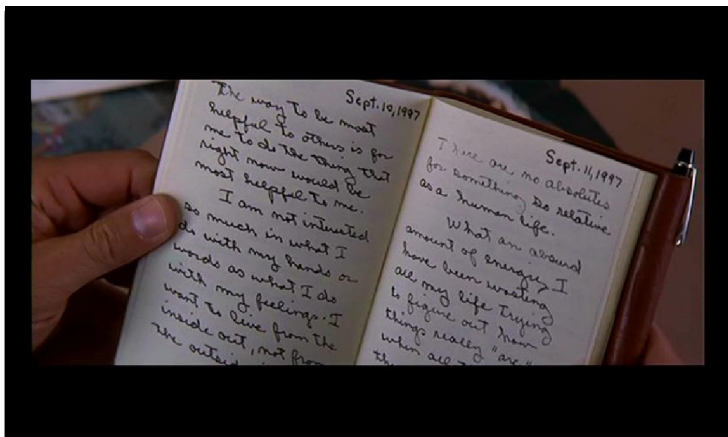
Scene: 9 Out of the Past

Time: 00:26:26; 00:27:19

Setting: New York City taxi driver Mickey Fitzpatrick (Ed Burns) picks up his television from his former fiancée Heather's (Cameron Diaz) apartment.

Comment: 1.1. As they sit together going over their failed relationship the Twin Towers are visible in the background until Mickey stands up to leave.

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1.62. Eve Archer's diary.

Face/Off © 1997 Paramount Pictures. Courtesy of Paramount Pictures.

Title: *Face/Off*

Year of Release: 1997

Distributor: Paramount Pictures

Director: John Woo

Writer: Mike Werb, Michael Colleary

Scene: 17 "Papa's Got a Brand New Bag."

Time: 00:54:21

Setting: Terrorist Castor Troy (Nicholas Cage) assumes the identity of his pursuer FBI agent Sean Archer (John Travolta). Arriving home he pokes around to discover Eve Archer's (Joan Allen) diary in a drawer and randomly turns to a page.

Comment: 1.1. The recto is dated Sept. 11, 1997. 1.2. The entry is inscribed thus: "There are no absolutes for something so relative as a human life. What an absurd amount of energy I have been wasting all my life trying to figure out how things really 'are' when all . . ."

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1.63. Terrorist Ramzi Yousef is transported into New York City to face charges over the 1993 World Trade Center Bombing.

Path to Paradise © 1997 HBO. Courtesy of HBO.

Title: *Path to Paradise*

Year of Release: 1997

Distributor: HBO

Director: Leslie Libman, Larry Williams

Writer: Ned Curren

Scene: 10

Time: 01:30:58

Setting: Ramzi Yousef (Art Malik) the bomb maker in the February 26, 1993 World Trade Center Bombing is arrested in Pakistan and extradited to the US to await trial.

Comment: 1.1 As he flies over the World Trade Center Yousef asserts, “Next time we’ll bring them both down.”

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1.64. Thomas Devoe coordinates his unit's operation at JFK Airport after being tipped off about the arrival of a Yugoslavian terrorist.

The Peacemaker © 1997 DreamWorks Pictures. Courtesy of DreamWorks Pictures.

Title: *The Peacemaker*

Year of Release: 1997

Distributor: DreamWorks Pictures

Director: Mimi Leder

Writer: Michael Schiffer

Scene: 13 The Presidential Directive

Time: 01:28:44

Setting: Thomas Devoe (George Clooney), an intelligence officer with the US Army Special Forces, and Dr. Julia Kelly (Nicole Kidman), the newly appointed acting chair of the White House Nuclear Smuggling Group, join forces in pursuit of Yugoslavian terrorist Dusan Gavric (Marcel Iures) who escapes detection upon arrival in New York City. They are red flagged to the arrival of his half-brother Vlado Mirich (Rene Medvesek) at John F. Kennedy International Airport. But, another partner carrying a fake passport in his name is apprehended.

Comment: 1.1. Stepping off the airport escalator Devoe anxiously scans the scene opposite desks nine and eleven.

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1.65. The after-effects of the meteor shower on the Twin Towers.
Armageddon © 1998 Touchstone Pictures. Courtesy of Touchstone Pictures.



1.66. The countdown clock at the Kennedy Space Center.
Armageddon © 1998 Touchstone Pictures. Courtesy of Touchstone Pictures.

Title: *Armageddon*

Year of Release: 1998

Distributor: Touchstone Pictures

Director: Michael Bay

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Writer: Robert Roy Pool, Jonathan Hensleigh (Story); Tony Gilroy, Shane Salerno (Adaptation); Jonathan Hensleigh, J. J. Abrams (Screenplay)

Scene: 2 NYC Hit Hard

Time: 00:09:42

Setting: Sitting in gridlock prior to a meteor shower striking New York City Stu the Cabbie (Mark Curry) wryly explains to his Asian tourists (Gedde Watanabe and Seiko Matsuda) the possible reasons for the predicament.

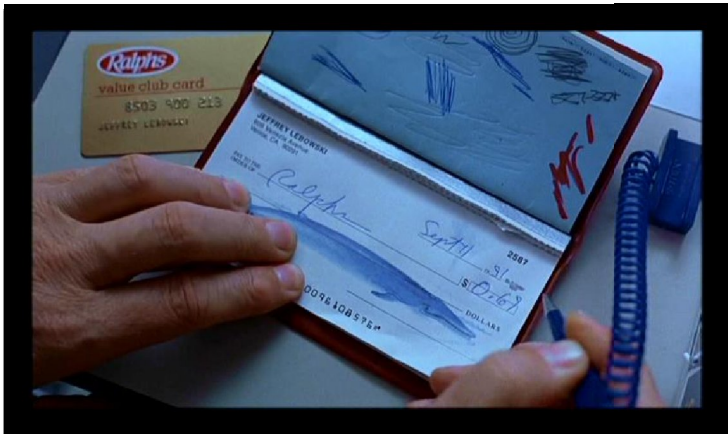
Comment: 1.1. Stu points out in his response to the situation, “Well, you know why? ’Cause this is New York City. Anything could’ve happened. Look at that. Uh, let’s see. Could’ve been a terrorist bomb” and “Whoa! Look at that! Oh, we at war! Saddam Hussein is bombing us!” 1.2. The aftermath of the meteor shower depicts the Twin Towers heavily damaged and smoldering.

Scene: 12 Launch Day

Time: 00:59:09

Setting: Realizing a meteor threatens to obliterate the earth NASA’s executive director executes a plan to send a team of oil drillers to drop a nuclear warhead into the core of the asteroid.

Comment: 2.1. The countdown clock of the Press Site at the Kennedy Space Center visibly passes nine minutes eleven seconds.



1.67. The check the Dude writes for a carton of milk.

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The Big Lebowski © 1998 Gramercy Pictures. Courtesy of Gramercy Pictures.



1.68. A television broadcast of George H. W. Bush strongly condemning the Iraqi invasion of Kuwait.

The Big Lebowski © 1998 Gramercy Pictures. Courtesy of Gramercy Pictures.

Title: *The Big Lebowski*

Year of Release: 1998

Distributor: Gramercy Pictures

Director: Joel Coen

Writer: Ethan Coen, Joel Coen

Scene: 1 Tumbling Tumble Weed

Time: 00:03:00; 00:03:04

Setting: The Dude (Jeff Bridges) writes a check at Ralph's store after consuming a carton of milk. He looks up at the television to see US president George H. W. Bush condemning Iraqi president Saddam Hussein's invasion of Kuwait saying, ". . . with them all for collective action. This will not stand. This will not stand, this aggression against Kuwait."

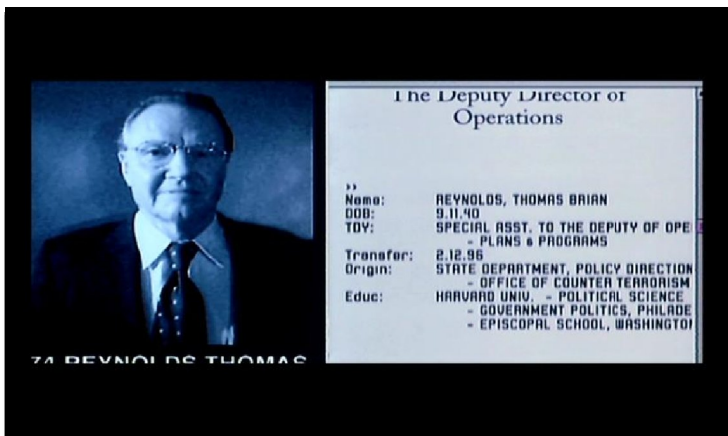
Comment: 1.1. The check is dated Sept. 11, 1991. 1.2. The archival footage was from August 5, 1990, "Remarks and an Exchange with Reporters on the Iraqi Invasion of Kuwait."

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1.69. Brill scans Reynolds's file.

Enemy of the State © 1998 Touchstone Pictures. Courtesy of Touchstone Pictures.



1.70. An extract of Reynolds's file.

Enemy of the State © 1998 Touchstone Pictures. Courtesy of Touchstone Pictures.

Title: *Enemy of the State*

Year of Release: 1998

Distributor: Touchstone Pictures

Director: Tony Scott

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Writer: David Marconi

Scene: 8 Rabbit on the Run

Setting: Washington, D.C., attorney, Robert Clayton Dean (Will Smith) arrives home to find his wife Carla Dean (Regina King) watching *Larry King Live* on CNN interviewing Congressman Albert (Stuart Wilson) over the *Telecommunications and Privacy Act*.

Comment: 1.1. During the interview Albert presciently remarks, “. . . and freedom have always existed in a . . . in a very precarious balance, and when buildings start blowing up, people’s priorities tend to change” and “Tens of millions of foreign nationals living within our borders, and many of these people consider the United States their enemy. And they see acts of terrorism as a . . .”

Scene: 20 The Jar

Time: 01:31:47; 01:31:51

Setting: Brill (Gene Hackman) a former NSA communications analyst takes Dean to his workplace where he accesses the executive NSA files to identify Reynolds (Jon Voight) a special advisor to the Deputy Director of Operations on transfer from the State Department.

Comment: 2.1. Reynolds’s date of birth is 9/11/40. 2.2. Alerted to the breach of the security system by Reynold’s surveillance crew they escape imploding the compound. 2.3. Using inclusive counting $1998+(4+0=4)=2001$.

Imagining 9/11



1.71. Dr. Niko Tatopoulos checks his watch.
Godzilla © 1998 TriStar Pictures. Courtesy of TriStar Pictures.

Title: *Godzilla*

Year of Release: 1998

Distributor: TriStar Pictures

Director: Roland Emmerich

Writer: Ted Elliot, Terry Rossio, Dean Devlin, Roland Emmerich (Story); Dean Devlin, Roland Emmerich (Screenplay)

Scene: 9 New Kid In Town

Setting: In the wake of Godzilla's ferocious rampage through the streets of New York City, media crew descend on Manhattan Island, including WIDF News anchorman, Charles Caiman (Harry Shearer), fielding reports of the utter devastation witnessed from the air.

Comment: 1.1. Caiman describes the attack in reference to the World Trade Center thus: "In what city officials are describing as the worst act of destruction since the World Trade Center bombing hundreds of thousands of people have jammed the streets, the largest evacuation in this city's history."

Scene: 11 Drawing Him Out

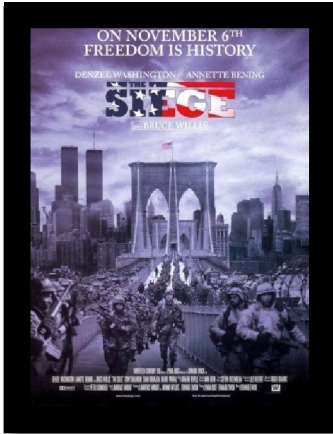
Time: 00:41:46

Setting: Waiting impatiently for the bait to draw out Godzilla from the sewers of New York US Nuclear Regulatory Commission

The Clues Are Right In Front of Your Eyes

biologist Dr. Nicko Tatopoulos (Matthew Broderick) checks the time on his watch.

Comment: 2.1. The hands on his watch point to the figures nine and eleven.



1.72. *The Siege* Theatrical Poster.

Title: *The Siege*

Year of Release: 1998

Distributor: Twentieth Century Fox

Director: Edward Zwick

Writer: Laurence Wright, Menno Meyjes, Edward Zwick

Scene: 11 The Terrorist Cell

Setting: New York City becomes the target of terrorism after the US military abducts an Islamic sheikh. FBI Counterterrorism Task Force leader Anthony Hubbard (Denzel Washington) teams up with CIA undercover operative Elise Kraft/Sharon Bridger (Annette Bening) to investigate the attacks.

Comment: 1.1. During an argument with Kraft/Bridger, who is growing impatient with the legal procedures necessary to obtain a search warrant, Hubbard remarks, “And I’m sorry that the Cold War’s over and all you little masters of the universe CIA types got no work over in Afghanistan or Russia or Iran or whatever the hell it is, but this ain’t the Middle East.”

Imagining 9/11

Scene: 18 A Time of War

Setting: In their pursuit of the CIA-trained culprits the city violently erupts in mass paranoia and escalating rage, which threatens to spiral out of control.

Dialogue:

CAPITAL WEEK PUNDIT 1. Now we've got three bombings in New York City. We've got 600 people dead. Uh, the NYPD, the FBI, they don't seem up to it. Do we need to bring the army into this Arianna?

CAPITAL WEEK PUNDIT 2. Absolutely. How many people have to die before we do bring the army in?

CAPITAL WEEK PUNDIT 3. The US government troops are not trained to police their own population. That's why we have an FBI. That's why we have a police force. We don't want an occupying army in Brooklyn.

ANTHONY HUBBARD. I would imagine you would have to speak to the army to verify those rumors.

CAPITAL WEEK PUNDIT 2. And here we have the FBI, having failed to do their job, having failed to protect life.

GENERAL WILLIAM DEVEREAUX. This is an attack. This is a time of war. The fact that it's inside our borders only means that it's a new kind of war.

MAN 1. This is the kind of shit these towelheads do in their own country and now they're bringing it here!

MAN 2. People must understand that the word "Arab" is not synonymous with the word "terrorist." Islam is a religion of peace. These people defile the Holy Quran when they use its words.

MAN 3. You know, there's a lot of pent up frustration and anger out there.

NEWSCASTER 1. A merchant, Abdul Hassam, was beaten today and his store vandalized.

NEWSCASTER 2. The President released a statement today: "One of our greatest freedoms is the freedom from fear" and he pledged to protect that freedom with all the resources of the US government.

NEWSCASTER 3. More than 50 percent of Americans now favor some kind of military intervention.

The Clues Are Right In Front of Your Eyes

Comment: 2.1. The media rhetoric relating to the attacks is eerily familiar to the post-9/11 reaction.

Scene: 23 Time to Suffer

Setting: Martial law is declared in New York City and the US Army under General William Devereaux (Bruce Willis) is sent in to quell the unrest. Unswerving in his mission he deploys his troops and seizes the male Arab-American population herding them into makeshift detention camps.

Comment: 3.1. Hubbard confronts Devereaux about his plans to torture and execute a terrorist inmate exclaiming, “Come on, General. You lost men, I’ve lost men, but you . . . you . . . you . . . you can’t do this. What if what they really want—what if they don’t even want the Sheik? Have you considered that? Huh? What if they really want is for us to herd children into stadiums like we’re doing? And put soldiers on the street and . . . and have Americans looking over their shoulders? Bend the law, shred the constitution just a little bit? Because if we torture him, General, we do that and everything that we have bled and fought and died for is over. And they’ve won. They’ve already won!”



1.73. The New York City skyline.

The Bone Collector © 1999 Universal Pictures. Courtesy of Universal Pictures.

Title: *The Bone Collector*

Imagining 9/11

Year of Release: 1999

Distributor: Universal Pictures

Director: Phillip Noyce

Writer: Jeffery Deaver (Novel); Jeremy Iacone (Screenplay)

Scene: 5 Amelia

Time: 00:11:24

Setting: Young rookie Amelia Donaghy (Angelina Jolie) views the New York City skyline from Steve's (Bobby Cannavale) apartment.

Comment: 1.1. An aircraft flies above the Twin Towers.

Scene: 6 The Crime Scene

Setting: After waking from a seizure forensics expert Lincoln Rhyme (Denzel Washington) asks his nurse Thelma (Queen Latifah) to scan the photos taken from the crime scene and notices a torn book page with 119 on it. He figures the numbers correspond with the date November 9.

Comment: 2.1. Using the logic presented the inverse 911 would correspond with the date September 11.

Scene: 16 The Bone Collector

Setting: Donaghy locates the serial killer's script, *The Bone Collector: True Accounts of a Murderer*, a turn of the century collection of crime stories compiled by retired NYPD detective Thomas Brynes.

Comment: 3.1. The terrorist attacks of 9/11 paralleled other historical acts of terrorism that followed fictional tales of terror.

The Clues Are Right In Front of Your Eyes



1.74. As the Narrator and Marla Singer reconcile the ultimate realization of Project Mayhem ensues with the destruction of the financial district.

Fight Club © 1999 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *Fight Club*

Year of Release: 1999

Distributor: Twentieth Century Fox

Director: David Fincher

Writer: Chuck Palahniuk (Novel); Jim Uhls (Screenplay)

Scene: 2 Ground Zero

Setting: Tyler Durden (Brad Pitt) takes his partner in crime the Narrator (Edward Norton) captive to prevent him from undermining the success of Project Mayhem.

Comment: 1.1. The location is referred to as “Ground Zero.” 1.2. Project Mayhem is described as “Tyler’s whole controlled demolition thing.” 1.3. In Freemasonry *tyler* is “the name of the office of the outer guard” of the lodge whose duty is to guard the door with a drawn sword that “should never be sheathed,” and keep all “cowens and eavesdroppers” away at all times.²⁷ 1.4. The English word *durden* with its variants originally denoted, “1. Noise, uproar; tumultuous proceedings; a noisy quarrel. 2. A punishment, scolding; blame, reprehension. 3. A heavy blow, stroke; a fall.”²⁸

Scene: 29 Operation Latte Thunder

Imagining 9/11

Setting: Having recruited others into their terrorist organization they coordinate covert acts of vandalism and assault across the country, including the destruction of a piece of corporate art.

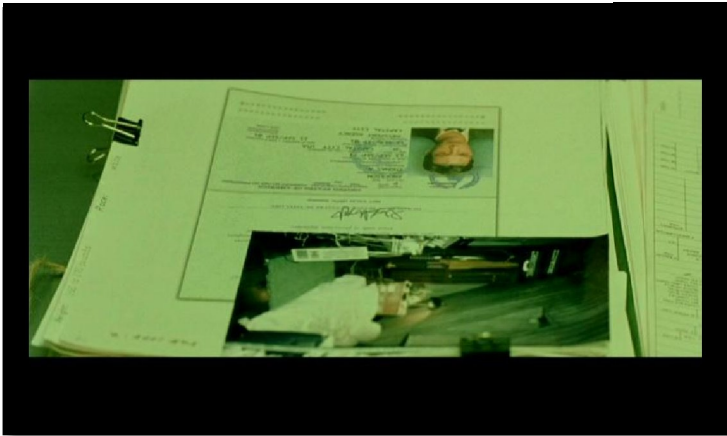
Comment: 2.1. The sculpture destroyed resembles Fritz Koenig's *The Sphere*, which stood in the World Trade Center Plaza. It symbolized, "world peace through world trade, and was placed at the center of a ring of fountains and other decorative touches designed by trade center architect Minoru Yamasaki to mimic the Grand Mosque of Mecca, in which the Sphere stood at the place of the Kaaba."²⁹

Scene: 35 Walls of Jericho

Time: 02:10:30

Setting: Standing together at Ground Zero the Narrator and Marla Singer (Helena Bonham Carter) watch the headquarters buildings of several credit card companies and the TRW Building implode before them.

Comment: 3.1. The final scene chillingly parallels the live coverage of 9/11. 3.2. An aircraft flies above the collapsing buildings. 3.3. The film depicts an alternate ending to the novel.



1.75. Thomas A. Anderson's file.

The Matrix © 1999 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

The Clues Are Right In Front of Your Eyes



1.76. The television broadcasting the “desert of the real.”
The Matrix © 1999 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *The Matrix*

Year of Release: 1999

Distributor: Warner Bros. Pictures

Director: Andy Wachowski, Larry Wachowski

Writer: Andy Wachowski, Larry Wachowski

Scene: 6 Unable to Speak

Time: 00:18:10

Setting: Agent Smith (Hugo Weaving) peruses a file on Thomas A. Anderson during his interrogation of Neo (Keanu Reeves). He seeks his cooperation in apprehending “terrorist” Morpheus (Laurence Fishburne) who is considered by many authorities to be “the most dangerous man alive.”

Comment: 1.1. The date of expiry on the passport is 11 Sep 01. 1.2. The place of birth on the passport is Capital City, USA.

Scene: 12 The Real World

Time: 00:40:00

Setting: Morpheus reveals to Neo the “desert of the real” through the television.

Comment: 2.1. The television screen shows the Twin Towers in ruins.

Imagining 9/11



1.77. Chuckie Finster's awkward dance routine.

Rugrats in Paris: The Movie © 2000 Paramount Pictures. Courtesy of Paramount Pictures.

Title: *Rugrats in Paris: The Movie*

Year of Release: 2000

Distributor: Paramount Pictures

Director: Paul Demeyer, Stig Bergqvist

Writer: J. David Stem, David N. Weiss, Jill Gorey, Barbara Herndon, Kate Boutilier

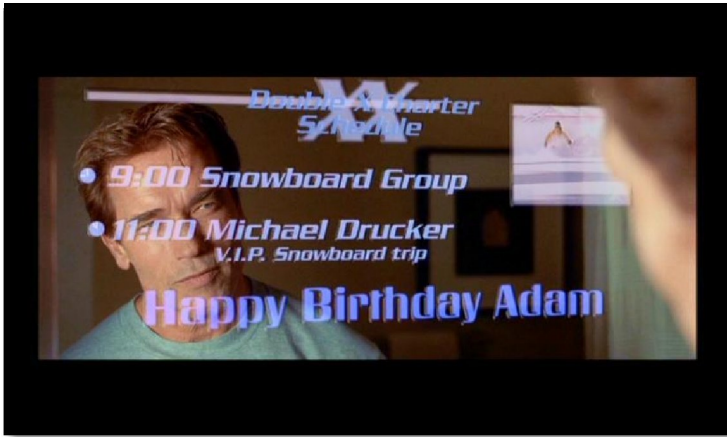
Scene: 1 The Bobfather

Time: 00:02:23

Setting: Chuckie Finster's shoelaces get tangled as he struggles to dance at Lou and Lulu's wedding.

Comment: 1.1. Finster counts along with the beat, "Nine, eleven, twenty . . ." 1.2. Using inclusive counting $2000+(2+0=2)=2001$.

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1.78. Adam Gibson peers into the mirror displaying his work schedule.

The 6th Day © 2000 Columbia Pictures. Courtesy of Columbia Pictures.

Title: *The 6th Day*

Year of Release: 2000

Distributor: Columbia Pictures

Director: Roger Spottiswoode

Writer: Cormac Wibberley, Marianne Wibberley

Scene: 2 Adam Gibson

Time: 00:04:40

Setting: Adam Gibson (Arnold Schwarzenegger) a pilot with Double X Charter checks his schedule on his birthday.

Comment: 1.1. Two appointments are shown at 9:00 a.m. and 11:00 a.m. 1.2. The Double X Charter logo resembles the Masonic Square and Compasses. 1.3. According to various religious scholars September 11, 1999, marked the sexmillennial anniversary of the creation of Adam and the bimillennial anniversary of the birth of Christ.³⁰

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1.79. A vanload of illicit drugs is intercepted and seized.
Traffic © 2000 USA Films. Courtesy of USA Films.

Title: *Traffic*

Year of Release: 2000

Distributor: USA Films

Director: Steven Soderbergh

Writer: Stephen Gaghan

Scene: 1 Javier and Manolo Make a Bust

Time: 00:02:18

Setting: Mexican police officer Javier Rodriguez (Benicio Del Toro) and his partner Manolo Sanchez (Jacob Vargas) pull over a van. They inspect its contents and discover drugs.

Comment: 1.1. Imprinted on the boxes and drugs is 911. 1.2. The scorpion is traditionally a symbol of death, disaster and treachery.³¹

The Clues Are Right In Front of Your Eyes



1.80. A chair Benjamin Martin has crafted is weighed in the balances.

The Patriot © 2000 Columbia Pictures. Courtesy of Columbia Pictures.

Title: *The Patriot*

Year of Release: 2000

Distributor: Columbia Pictures

Director: Roland Emmerich

Writer: Robert Rodat

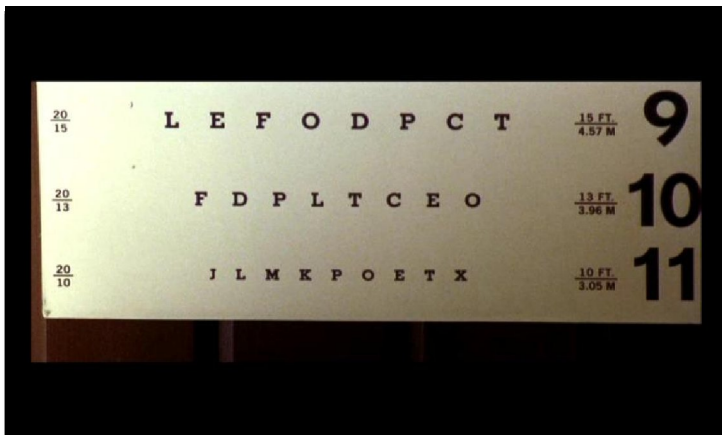
Scene: 1 Start

Time: 00:03:29

Setting: Widowed father of seven and hero of the French and Indian War, Benjamin Martin (Mel Gibson) weighs a chair he has crafted himself. He then sits on it, but it collapses under his weight and he throws it against a wall strewn with the remains of other defective chairs like it.

Comment: 1.1. Martin says, “Nine pounds, eleven ounces. That’s perfect. Perfect.” 1.2. The chair is traditionally a symbol of power and authority.³² 1.3. The scales are traditionally a symbol of judgment.³³

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1.81. The eye chart.

Pearl Harbor © 2001 Touchstone Pictures. Courtesy of Touchstone Pictures.

Title: *Pearl Harbor*

Year of Release: 2001

Distributor: Touchstone Pictures

Director: Michael Bay

Writer: Randall Wallace

Scene: 5 Medical Examination

Time: 00:12:21

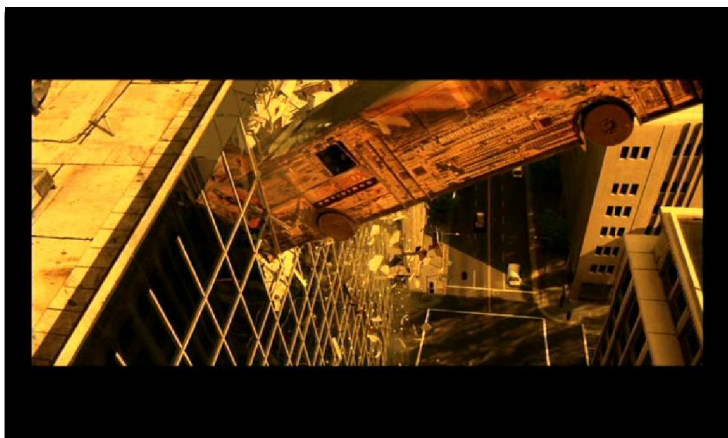
Setting: Nurse Evelyn Johnson (Kate Beckinsale) conducts US Army officer Rafe McCawley's (Ben Affleck) eye exam.

Comment: 1.1. The eye chart reads vertically 9/11/01. 1.2. The terrorist attacks of 9/11 were referred to as “the second Pearl Harbor.”

The Clues Are Right In Front of Your Eyes



1.82. A customs officer compares Axl Torvalds's passports.
Swordfish © 2001 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.



1.83. The moment of impact the bus used as a getaway vehicle flies into the side of an office tower.
Swordfish © 2001 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Title: *Swordfish*
Year of Release: 2001
Distributor: Warner Bros. Pictures

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Director: Dominic Sena

Writer: Skip Woods

Scene: 3 Interception at LAX

Time: 00:08:58

Setting: Finn Axl Torvalds (Rudolf Martin) who is considered “the number one hacker in the world” is intercepted at Los Angeles International Airport. The customs officer finds a second passport in his briefcase and holding it up compares the two.

Comment: 1.1. The date of expiry on the passport is 11/09/2000.

Scene: 20 War Costs

Setting: Gabriel (John Travolta) a former Mossad agent and CIA operative hires Stanley (Hugh Jackman) an elite hacker to infiltrate a secret government slush fund totalling over nine billion dollars. He discloses to Stanley his hidden agenda is to wage preemptive war on foreign countries harboring potential terrorist groups with the avowed intent of protecting the US from terrorist attack.

Dialogue:

GABRIEL. J. Edgar Hoover started a secret organization in the 1950s, called Black Cell. This was to protect the freedoms of this country at all costs.

STANLEY. I don't care about any of this. All I care about is my daughter.

GABRIEL. I'm talking about your daughter. I'm talking about you, and your daughter and 200 million other Americans who take their freedoms for granted.

STANLEY. I see.

GABRIEL. You don't understand what it takes to protect those freedoms. That's my job Stanley. To protect your way of life.

STANLEY. So you and your band of lunatics are really stealing all this money just to protect little old me.

GABRIEL. That's right, Stanley. Because wars costs money.

STANLEY. War? Who are we at war with?

GABRIEL. Anyone who impinges on America's freedom. Terrorist states, Stanley. Someone must bring their war to them. They bomb a church, we bomb ten. They hijack a plane, we take out an airport. They execute American tourists, we tactically nuke an entire city. Our job is to make terrorism so horrific that it becomes unthinkable to attack Americans.

The Clues Are Right In Front of Your Eyes

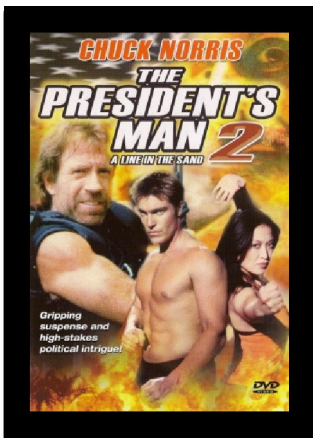
Comment: 2.1. The justification for state terrorism parallels the twisted rationale behind the post-9/11 War on Terrorism.

Scene: 25 Bus That Could Fly

Time: 01:22:05

Setting: A bus used to escape the crime scene is airlifted across the city and flies into the side of an office building where an advertising agency is holding its meeting.

Comment: 3.1. The scene of the bus flying into a building parallels the jolting scenes of airplanes flying into buildings on 9/11.



1.84. *The President's Man 2: A Line In the Sand* Poster.

Title: *The President's Man 2: A Line In the Sand*

Year of Release: 2002

Distributor: CBS

Director: Eric Norris

Writer: John Lansing, Bruce Cervi (Story)

Scene: 1 Lighten Up; 4 A Warning

Setting: A radical Islamic fundamentalist terrorist cell operating in the United States threatens to smuggle and detonate a nuclear bomb on American soil. The gang of terrorists is suspected of carrying out a number of deadly terrorist attacks striking at American interests across the globe and coordinated by terrorist mastermind, Abdul Rashid (Joel Swetow). President Adam Mayfield (Robert Urich) in

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consultation with his closest advisers authorizes a military strike on Rashid's compound in Afghanistan and later a covert operation under counterterrorism specialist, Joshua McCord (Chuck Norris) whose crew has just successfully returned from a mission in West Africa to destroy Saddam Hussein's nuclear arsenal. After the sheikh's capture, he is given approval to make a televised statement and using code words has the bomb moved to Dallas, Texas, where his followers plan to detonate it at the Talford Qadi Oil Company.

Dialogue:

Scene 1

GENERAL WARREN GATES. The American embassy in Nairobi, 29 dead, 195 wounded. Fort Collins, Riyadh, 16 dead, 38 wounded. The USS Cole in the Gulf of Aden, a suicide mission, 16 dead, 21 wounded. The World Trade Center, New York City, 7 dead, 66 wounded.

FBI DIR. STEPHEN MORNAY. These are the men my agents apprehended for the trade center bombing. Three of Abdul Rashid's top lieutenants.

PRESIDENT MAYFIELD. I've been briefed on all this people. What's your point?

GENERAL WARREN GATES. We're getting to it Mr. President. Just bear with us. The mastermind himself, Abdul Rashid.

PHILLIP KAZNAR. Mr. President Rashid meant what he said about escalating the terrorist attacks unless we released his three top lieutenants.

PRESIDENT MAYFIELD. I know his serious Phillip, but I will never go to give into his threats.

JACK STANTON. You'd think with a five million dollar reward someone would turn him in.

PRESIDENT MAYFIELD. Oh we'll get him Jack, it's just a matter of time. But, I'm still waiting for the reason you brought me in here.

CIA DIR. CARTER MCLAIN. Well Mr. President I received a troubling phone call this evening from my Russian counterpart. It seems that there's a substantial amount of plutonium that's missing from their nuclear stores along with several devices that could be used to construct a nuclear weapon.

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PRESIDENT MAYFIELD. Are you telling me Rashid's got the bomb?

CIA DIR. CARTER MCLAIN. That's what we're afraid of Mr. President.

PRESIDENT MAYFIELD. I'll call NATO. Just make sure it doesn't wind up on American soil.

Scene 4

ABDUL RASHID. This is a message for the president of the United States. You are the leader of an arrogant and corrupt empire, an evil society of infidels and sinners. A nation that will be held responsible for its own destruction. I have given you repeated warnings to get out of the Gulf of Aden, out of Saudi Arabia, out of all lands of those faithful to Islam. Now you are persecuting three of our Islamic martyrs in New York City. I have one last warning for President Mayfield. Release our men, release them immediately or an American city will be consumed in a nuclear fire.

DR. ROLF KELLNER. Please understand we're talking about a nuclear device that can fit inside a suitcase.

SENATOR KAY BAILEY HUTCHISON. This is what we feared most with the breakup of the Soviet Union. That the plutonium and the bomb making equipment could go out into the free market.

CIA DIR. CARTER MCLAIN. And we know that Rashid can certainly afford it.

PRESIDENT MAYFIELD. Okay people obviously we have to keep a tight lid on this. If this information gets out the ramifications could be disastrous. Steve what's the FBI doing about this?

FBI DIR. STEPHEN MORNAY. Mr. President we're literally turning the country upside down and inside out trying to find that bomb. If there is one.

PRESIDENT MAYFIELD. Any suggestions?

PHILLIP KAZNAR. We could call his bluff Mr. President.

PRESIDENT MAYFIELD. I don't think that's an option Phillip.

ANDY SHELBY. We could release his men, ship them back to Afghanistan.

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PRESIDENT MAYFIELD. There's no guarantee that Rashid wouldn't have made any other concessions. If that bomb is in the United States he can demand anything he wants.

GENERAL WARREN GATES. Which brings us to our military option.

CIA DIR. CARTER MCLAIN. Well we have reliable intelligence on the location of Rashid's compound in Afghanistan.

PRESIDENT MAYFIELD. Well that's all well and good, but that dog doesn't hunt if he's not in the compound.

CIA DIR. CARTER MCLAIN. Oh here's there alright Mr. President.

PRESIDENT MAYFIELD. How do we know that for sure?

CIA DIR. CARTER MCLAIN. He uses a satellite phone so every time he makes a call our keyhole one can read his location with pinpoint accuracy. His conversation is scrambled, but his voice I doubt lets us know that it's him. His there and his there now.

FBI DIR. STEPHEN MORNAY. What about a snatch and grab?

GENERAL WARREN GATES. His got his honor guard and the Taliban protecting him. It'd be a suicide mission.

PRESIDENT MAYFIELD. What do we have in the area?

GENERAL WARREN GATES. The USS Nimitz in the Gulf of Oman. The Eisenhower is on station off Kuwait. We can scramble a pair of F15s and send some serious ordinance down Rashid's windpipe.

SENATOR KAY BAILEY HUTCHISON. Is that our best option Mr. President?

PRESIDENT MAYFIELD. Senator this man is threatening millions of Americans. His 100-year plan is to turn the entire planet into an Islamic empire.

JACK STANTON. Without Rashid's leadership his followers would be left in complete disarray. They'll start making mistakes the kind of mistakes that could lead us to the bomb before it's set off.

GENERAL WARREN GATES. Do I have a go order Mr. President?

PRESIDENT MAYFIELD. Warren I hate to put you on the spot, but what are our chances of optimum success?

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GENERAL WARREN GATES. The element of surprise, the latest generation of smart bomb, confidence aside.

PRESIDENT MAYFIELD. We gotta go to war.

Comment: 1.1. The parallels between the characters, plot, locale and themes with the ongoing “theater of war” is uncannily close to reality. 1.2. The film was originally titled, *The President’s Man: Ground Zero*. 1.3. The script was delivered to the CBS television network on September 7, 2001. 1.4. In an interview with Glenn Beck, Chuck Norris remarked, “CBS got so scared of it, they said, well, we can’t release this. You know, it’s too prophetic. I said, please, if you are going to release it, if you are ever going to release it, you have to release it now. If you release it at a later date, everyone will think I did a rip-off of 9/11. And they said, oh, we can’t do that, you can’t do that.”³⁴

Television



1.85. Cobra Commander and the Crimson Guard Twins escape to the Enterprise Towers.

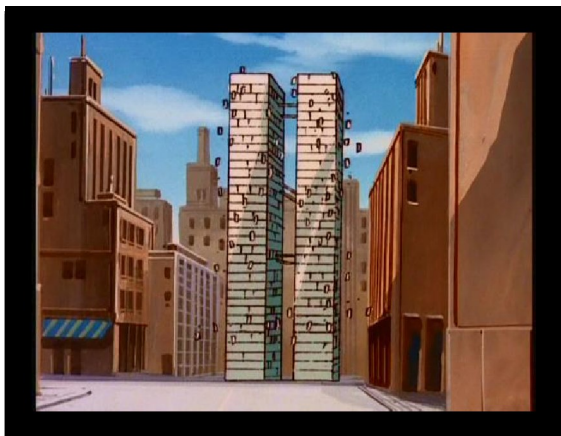
G.I. Joe: The Pyramid of Darkness © 1985 Hasbro. Courtesy of Hasbro.

Imagining 9/11



1.86. G.I. Joe diverts course to avoid a collision with the Enterprise Towers.

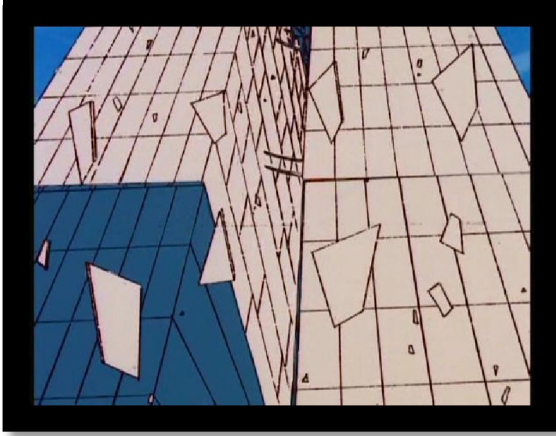
G.I. Joe: The Pyramid of Darkness © 1985 Hasbro. Courtesy of Hasbro.



1.87. The Enterprise Towers transform into a gantry and battle rocket.

G.I. Joe: The Pyramid of Darkness © 1985 Hasbro. Courtesy of Hasbro.

The Clues Are Right In Front of Your Eyes



1.88. Debris falls from the Enterprise Towers.

G.I. Joe: The Pyramid of Darkness © 1985 Hasbro. Courtesy of Hasbro.

Title: *G.I. Joe: The Pyramid of Darkness*

Episode Title: Knotting Cobra's Coils

Season: 1

Episode: 05

Original Air Date: September 20, 1985

Broadcaster: Syndicated

Writer: Ron Friedman

Time: 01:32:37; 01:32:39; 01:33:26; 01:33:27

Setting: Cobra, a ruthless terrorist organization intent on ruling the world, hatches a plan to wipe out electrical power across the globe by planting control cubes in strategic locations, including the City of the Dead, the Devil's Playground, the Mountain of Glass and the Sea of Lost Souls. With G.I. Joe hot on their heels, Cobra Commander and the Crimson Guard Twins escape to the familiar-sounding Enterprise Towers where they fly out to Cobra's secret headquarters.

Comment: 1.1. The near miss with Enterprise Towers eerily parallels the terrorist attacks of September 11. 1.2. The transformation of Enterprise Towers simulates the aftershocks of the attack when flying debris fell from the Twin Towers as it collapsed in a heap of rubble.

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1.89. The rankings on the *Virtua Fighter 2* video game.
The X-Files © 1995 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *The X-Files*

Episode Title: D.P.O.

Season: 3

Episode: 03

Original Air Date: October 6, 1995

Broadcaster: Fox

Director: Kim Manners

Writer: Howard Gordon

Scene: 4 Darren Peter Oswald

Time: 00:10:07

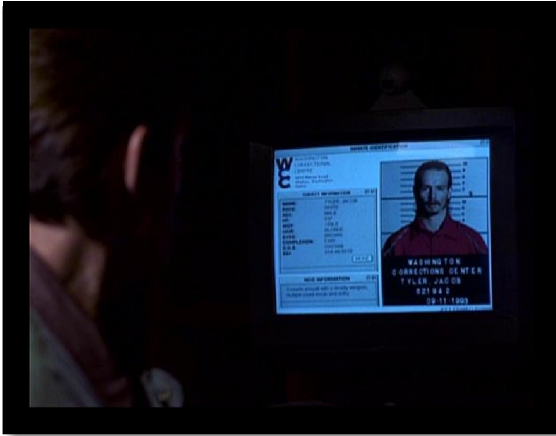
Setting: FBI Special Agents Fox Mulder (David Duchovny) and Dana Scully (Gillian Anderson) are investigating a series of electrical deaths in Connerville, Oklahoma. They visit the Video Arcade where the latest victim was struck and interrogate the owner Bart “Zero” Liquori (Jack Black) who denies any knowledge. But, Mulder notices the initials of Darren Peter Oswald (Giovanni Ribisi) the sole survivor of the recent lightning strikes on the *Virtua Fighter 2* video game and points out to Scully he was there last night.

Comment: 1.1. Mulder points to rank two dated 09-11-95 11:35PM.

1.2. Using exclusive counting {1995+[95+(11+35=46;

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$4+6=10$); $1+0+5=6$ }] = 2001.



1.90. Frank Black reviews the prison record of Jacob Tyler.
Millennium © 1997 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *Millennium*

Episode Title: The Thin White Line

Season: 1

Episode: 14

Original Air Date: February 14, 1997

Broadcaster: Fox

Director: Thomas J. Wright

Writer: Glen Morgan, James Wong

Scene: 6 “The Living Reincarnation”

Time: 00:20:07

Setting: Frank Black (Lance Henriksen), a retired FBI criminal profiler, is desperately trying to solve a spate of seemingly unrelated homicides that bear the hallmark of Richard Alan Hance (Jeremy Roberts) a serial killer he helped incarcerate twenty years earlier. Linking the crimes to Hance’s former cellmate, Jacob Tyler (Scott Heindl), he shares his discovery with Seattle Police Lt. Bob Bletcher (Bill Smitrovich), who devises a stakeout to apprehend the copycat killer.

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Comment: 1.1. The booking photograph of Jacob Tyler is dated 09/11/1993.



1.91. Lisa Simpson holds up a flyer advertising discount travel to New York City via bus.

The Simpsons © 1997 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *The Simpsons*

Episode Title: The City of New York vs. Homer Simpson

Season: 9

Episode: 01

Original Air Date: September 21, 1997

Broadcaster: Fox

Director: Jim Reardon

Writer: Ian Maxtone-Graham

Scene: 3 “And That’s When the C.H.U.D.s Came After Me”

Time: 00:06:29

Setting: Homer Simpson receives a letter from New York City informing him that his car is illegally parked at the World Trade Center. He is reluctant to retrieve it after a past experience there as a young man. The rest of the family are excited, however, and holding up a flyer Lisa exclaims they can all travel by bus.

The Clues Are Right In Front of Your Eyes

Comment: 1.1. An eye-catching number nine above the New York City skyline juxtaposed with the Twin Towers prominent in the background remarkably resembles 911.



1.92. The missing person file of Tamara Shui Fe Lee.
Millennium © 1998 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *Millennium*

Episode Title: Siren

Season: 2

Episode: 17

Original Air Date: March 20, 1998

Broadcaster: Fox

Director: Allen Coulter

Writer: Glen Morgan, James Wong

Scene: 9

Time: 00:24:31

Setting: After the seizure of a Chinese ship smuggling illegal immigrants into the United States, its cargo is inspected by Frank Black (Lance Henriksen) who, together with Seattle Police Detective Bob Giebelhouse (Stephen James Lang) and forensic psychologist, Lara Means (Kristen Cloke), discover the bodies of four crewmen, whose strange deaths are connected to a mysterious and beautiful woman. Sending her picture and fingerprints for

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analysis by the Millennium Group's database, Black comes across a missing person file identifying the mystery woman as Tamara Shui Fa Lee (Vivian Wu) a Chinese national from Hong Kong, who was reported lost at sea ten years previously in November 1988.

Comment: 1.1. Lee's date of birth is the "Eleventh Day of September, 1970."



1.93. The New New York City skyline.

Futurama © 1999 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

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1.94. The Old New York City skyline.

Futurama © 1999 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *Futurama*

Episode Title: Space Pilot 3000

Season: 1

Episode: 01

Original Air Date: March 28, 1999

Broadcaster: Fox

Director: Rich Moore, Gregg Vanzo

Writer: David X. Cohen, Matt Groening

Scene: 1 “Here’s to Another Lousy Millennium!”

Time: 00:02:48

Setting: Phillip J. Fry is working as a pizza delivery boy in New York City on December 31, 1999. After an accidental cryogenic freezing he awakes on December 31, 2999 to find himself in New New York City.

Comment: 1.1. The restored Twin Towers with skybridge dominates the futuristic city skyline.

Scene: 4 “We Have You Partially Surrounded!”

Time: 00:15:09

Setting: Fry and his new friends Turanga Leela and Bender adventure to Old New York City.

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Comment: 2.1. The partial remains of the Twin Towers overlook the decaying ruins of Old New York City.



1.95. Samiel checks his pocket watch.

Millennium © 1999 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *Millennium*

Episode Title: Borrowed Time

Season: 3

Episode: 10

Original Air Date: January 15, 1999

Broadcaster: Fox

Director: Dwight Little

Writer: Chip Johannessen

Scene: 5

Time: 00:09:54

Setting: Frank Black (Lance Henriksen) and FBI Special Agent Emma Hollis (Klea Scott) investigate a series of apparent drownings on land connected with Samiel (Eric Mabius) a sinister angelic figure who postpones the deaths of some while taking the lives of others. When his own daughter's life is endangered, he confronts Samiel begging God to spare her. This act of desperation spurs Samiel to board a train fatally bound to plunge into a river and

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sacrifice himself so she, along with the four he locks inside a train car, can continue to live.

Comment: 1.1. The hands of both the platform clock and the pocket watch point to nine and eleven.



1.96. Michael Pinocchio hesitates about travelling to New York City the site of the nuclear attack.

Harsh Realm © 2000 Twentieth Century Fox. Courtesy of Twentieth Century Fox.



1.97. A post-apocalyptic New York City.

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Harsh Realm © 2000 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *Harsh Realm*

Episode Title: Camera Obscura

Episode: 09

Original Air Date: May 19, 2000

Broadcaster: FX

Director: Jeferey Levy

Writer: Steven Maeda

Scene: 3 Protection

Time: 00:06:14; 00:06:49

Setting: After a nuclear terrorist attack in New York City US Army officers, Thomas F. Hobbes (Scott Bairstow) and Michael Pinocchio (D. B. Sweeney) are hired as mercenaries by warring families feuding over a stash of gold buried below the ruins of the Federal Reserve Bank of New York.

Comment: 1.1. New York City is referred to as “Ground Zero.” 1.2. The Twin Towers lie in ruins in the background.



1.98. A commercial airplane flies directly towards the Twin Towers.
The Lone Gunmen © 2001 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

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1.99. The near miss with the World Trade Center.

The Lone Gunmen © 2001 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Title: *The Lone Gunmen*

Episode Title: Pilot

Episode: 01

Original Air Date: March 4, 2001

Broadcaster: Fox

Director: Rob Bowman

Writer: Chris Carter, Vince Gilligan, John Shiban, Frank Spotnitz

Scene: 11 No Longer a Game

Setting: Former Air Force employee Bertram Byers (George Coe) comes out of hiding to warn his son John Fitzgerald Byers (Bruce Harwood) about the impending realization of Scenario 12-D.

Dialogue:

BERTRAM BYERS. John.

JOHN FITZGERALD BYERS. Dad. (*He walks over to his father smiling. His father slaps him across the face.*)

BERTRAM BYERS. What the hell are you doing? Why can't you stay out of this, leave me buried?

JOHN FITZGERALD BYERS. What is Scenario 12-D? We know it's a war-game scenario, that it has to do with airline counterterrorism. Why is it important enough to kill for?

BERTRAM BYERS. Because it's no longer a game.

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JOHN FITZGERALD BYERS. But if some terrorist group wants to act out this scenario, why target you for assassination?

BERTRAM BYERS. It depends on who your terrorists are.

JOHN FITZGERALD BYERS. The men who conceived of it in the first place. You're saying our government plans to commit a terrorist act against a domestic airline?

BERTRAM BYERS. There you go. Indicting the entire government, as usual. It's a faction, a small faction.

JOHN FITZGERALD BYERS. For what possible gain?

BERTRAM BYERS. The Cold War's over, John. But with no clear enemy to stockpile against, the arms market's flat. But bring down a fully loaded 727 into the middle of New York City, and you'll find a dozen tin-pot dictators all over the world just clamoring to take responsibility, and begging to be smart-bombed.

JOHN FITZGERALD BYERS. I can't believe it. This is about increasing arms sales?

BERTRAM BYERS. Mmhmm.

Comment: 1.1. The outline of Scenario 12-D eerily parallels the terrorist attacks of 9/11.

Scene: 14 Octium Inside

Time: 39:04; 39:31

Setting: Having boarded Atlantic National Flight 265 Byers Sr. and Jr. learn that the airplane has been commandeered via remote control and alert the crew to the situation. As the airplane nears its target they regain manual override and barely miss hitting the World Trade Center.

Comment: 2.1. The scene of the airplane closing in on and narrowly missing the South Tower of the World Trade Center disturbingly parallels the terrorist attacks of 9/11.

Game

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1.100. “Terrorist Nuke” card from *Illuminati: New World Order*.

Title: *Illuminati: New World Order*

Designer: Steve Jackson

Publisher: Steve Jackson Games

Card Title: Terrorist Nuke

Type: Plot

Artist: Dan Smith, Derek Pearcy (Colouring)

Year: 1994

Comment: 1.1. One of several controversial cards in the 412 set depicting a terrorist attack on an urban landmark, which resembles the moment of impact the Twin Towers were struck on 9/11.

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1.101. A screenshot from *Microsoft Flight Simulator 2000*.

Reprinted from Nathaniel Wice, "Did Terrorists Train with Common PC Flight Simulator?" *On Magazine*, September 13, 2001, <http://www.onmagazine.com/onmag/reviews/article/0,9985,174835,00.html>.

Title: *Microsoft Flight Simulator 2000*

Designer: ACES Game Studio

Publisher: Microsoft

Year: 1999

Comment: 1.1. A popular feature of the video game is to pilot a variety of commercial and private aircraft across major cities and landmarks, including the World Trade Center. 1.2. In the opening sequence a couple of instructors, John and Martha King, banter during a training demo. She says, "John, you just about crashed into the Empire State Building" to which he replies with a big grin, "Hey, that would be cool!" 1.3. Four weeks prior to the September 11 terrorist attacks federal authorities arrested Zacarias Moussaoui, the alleged twentieth hijacker, and among the incriminating evidence discovered "a flight simulator computer program" in his possession.

Endnotes

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Beyond the Reflection

The Magic of the Mirror

Those who seek to predict the future might first look to the past. The past is a mirror and those who ignore its sometimes dark reflection are doomed to repeat it.
The Control Voice, *The Outer Limits* (1997)¹

SHORTY. *OK, all right, buddy. I wanna figure out what you built. All right, let's work backwards.*

JENNINGS. *They told me that I was working on a design by someone named Dekker.*

SHORTY. *Dekker?*

JENNINGS. *Yeah.*

SHORTY. *William Dekker?*

JENNINGS. *I think so.*

SHORTY. *What I heard was, he was working on something level five for the feds when they came in one day and they just shut him down.*

JENNINGS. *What was it?*

SHORTY. *Well, the consensus was a laser.*

JENNINGS. *Why was that?*

SHORTY. *Why? Because Dekker's drawings called for a mirror and a lens. Now the only thing that uses those is a laser or some kind of satellite camera to see things from far away . . . Now optics uses its expertise it's not an exact science. The lens required perfect optics . . . The mirror is an intriguing code. So the capital outlay is huge. I mean word was that thing was gonna cost 500 billion dollars . . . Who the hell is gonna spend 500 billion dollars just to see something?*

JENNINGS. *(Chuckling.)*

SHORTY. *What?*

JENNINGS. *There's no way I got out of that extraction room without the cigarettes and the glasses. I would've never gotten on the bus without the bus ticket. If I didn't have the diamond ring, I wouldn't have followed that kid to Reddy Grant.*

SHORTY. *Right.*

JENNINGS. *I gave up that money just to make sure that I would pay attention to these items.*

SHORTY. *Why?*

JENNINGS. *Because I know what you'd spend 500 billion dollars to see. The future.*

Paycheck (2003)²

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As far back as I can remember, I've never lost a fight . . . I didn't fight well because I was big or fast or mean. I fought well because I could see the future. The problem with seeing the future is that it only comes in bits and pieces like a reflection in a broken mirror. After a while though it's like playing a video game in your head. Do it enough times and you know all the moves . . . And no matter what the future is written . . . I can't change that . . . And sometimes the things you can't change, they end up changing you.

Pleasure, *The Air I Breathe* (2007)³

Hollywood Hermetica



2.1. Many of the world's leading advertising brands and corporate logos embody aspects of occult philosophy.

Reprinted from, The Freeman Perspective, "Illuminati Corporate Logos," <http://thefreemanperspective.blogspot.com> (accessed November 4, 2005).

As Above, So Below



2.2. Imagine Entertainment uses a drop of water descending into a pool from which its logo emerges out of the ripples.



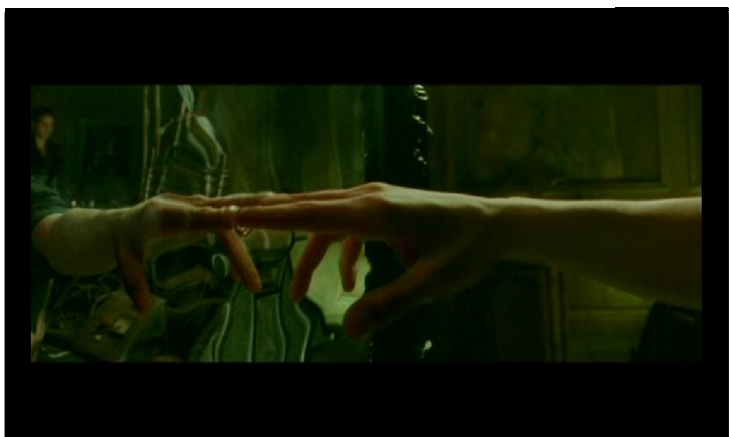
2.3. DreamWorks forms its logo from a crescent moon reflected on the surface of a pond rippled by the bobber of a little boy fishing on the moon.

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2.4. The Spyglass Entertainment logo adopts a mirror effect of a coastal sunrise reflecting off the transparent lens of a telescope.

Visions In the Glass



2.5. Neo's fingers melt into the cracked mirror prior to entering the "real" world.⁴

The Matrix © 1999 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.



2.6. Donnie Darko is startled to see Frank staring back at him in the quivering reflection of the mirror.⁵

Donnie Darko © 2001 Newmarket Films. Courtesy of Newmarket Films.



2.7. Harry Potter stumbles upon the Mirror of Erised and makes out his dead parents in the reflection.⁶

Harry Potter and the Sorcerer's Stone © 2001 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

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2.8. Taking her neighbors advice Ada Monroe is held over the Swanger's well to peer into its murky waters by means of a mirror and see the future.⁷

Cold Mountain © 2003 Miramax Films. Courtesy of Miramax Films.



2.9. New Goblin/Harry Osborn receives a message from his dead father in the mirror demanding vengeance.⁸

Spider-Man 3 © 2007 Columbia Pictures. Courtesy of Columbia Pictures.



2.10. The secret world reveals itself to Jared/Simon upon looking through the seeing stone.⁹

The Spiderwick Chronicles © 2008 Paramount Pictures. Courtesy of Paramount Pictures.

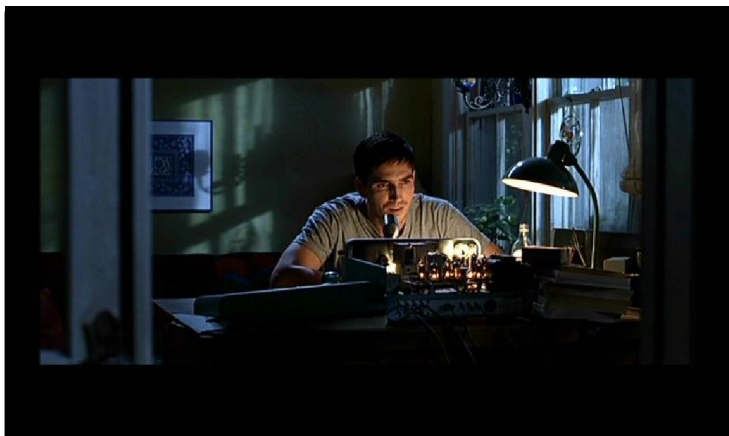
Ghosts In the Machine



2.11. Carol Anne Freeling hears the voices of the dead from the television.¹⁰

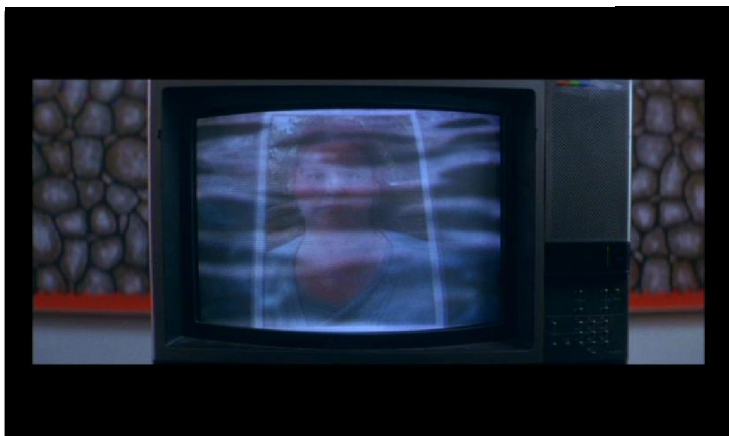
Poltergeist © 1982 MGM. Courtesy of MGM.

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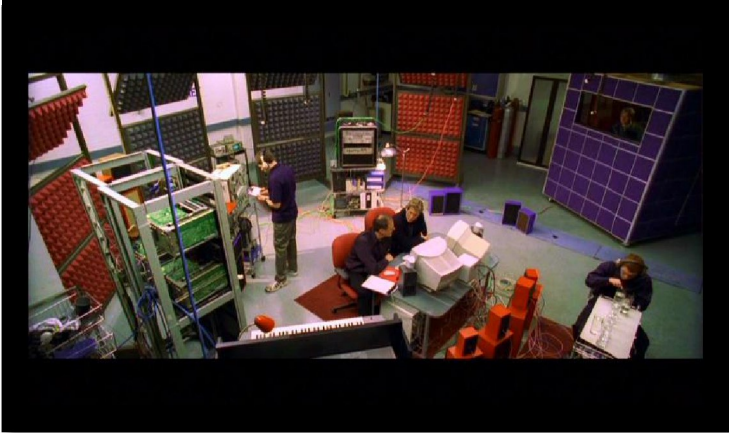
2.12. John Sullivan makes contact with his dead father using his ham radio.¹¹

Frequency © 2000 New Line Cinema. Courtesy of New Line Cinema.



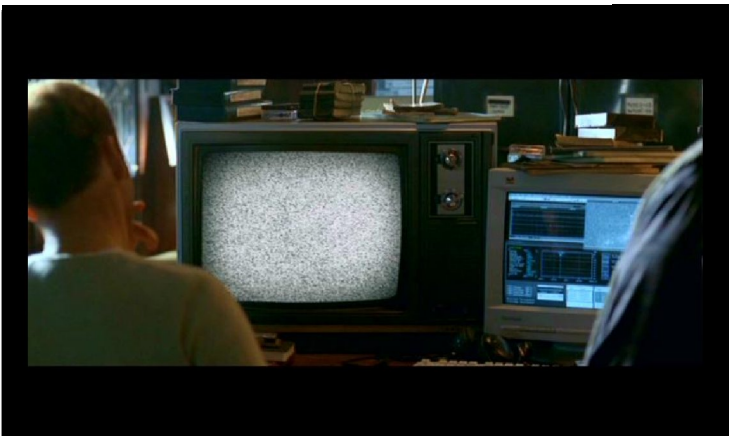
2.13. “Fear Survivor” Linda Connie remarks in the *Controlling Fear Part One* documentary, “And finally I looked in the mirror. Not just in the mirror. I looked through the mirror. In that image, I saw my ego reflection.”¹²

Donnie Darko © 2001 Newmarket Films. Courtesy of Newmarket Films.



2.14. After taping his phone conversation with Indrid Cold, the source of the strange happenings in Point Pleasant, West Virginia, John Klein has the recording analyzed and it is discovered to be an electrical impulse not originating from human vocal chords.¹³

The Mothman Prophecies © 2002 Screen Gems. Courtesy of Screen Gems.



2.15. Raymond Price introduces Jonathan Rivers to Electronic Voice Phenomena.¹⁴

White Noise © 2005 Universal Pictures. Courtesy of Universal Pictures.

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2.16. In search of Giselle in New York City Prince Edward mistakes the television for a magic mirror enquiring of it as to her fate.¹⁵
Enchanted © 2007 Walt Disney Pictures. Courtesy of Walt Disney Pictures.



2.17. In the film *The Matrix Reloaded* Neo meets the Architect of the Matrix sitting in a room surrounded by television screens paralleling a scene from the book of Revelation: “And before the throne there was a sea of glass like unto crystal” (Rev. 4:6a). Are modern flat screen televisions a type of this celestial technology?¹⁶

Beyond the Reflection

The Matrix Reloaded © 2003 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

Endnotes

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3. “Time for Business,” *The Air I Breathe*, DVD, directed by Jieho Lee (2007; Chatsworth, CA: Image Entertainment, 2008).
4. “Down the Rabbit Hole,” *The Matrix*, DVD, directed by Andy Wachowski and Larry Wachowski (1999, Burbank, CA: Warner Home Video, 1999).
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6. “Mirror of Erised,” *Harry Potter and the Sorcerer’s Stone*, DVD, directed by Chris Columbus (2001, Burbank, CA: Warner Home Video, 2002).
7. “Ada at the Well,” *Cold Mountain*, DVD, directed by Anthony Minghella (2003, Burbank, CA: Miramax Home Entertainment, 2004).
8. “Attack His Heart!” *Spider-Man 3*, DVD, directed by Sam Raimi (2007, Culver City, CA: Sony Pictures Home Entertainment, 2007).
9. “Scene 5” *The Spiderwick Chronicles*, DVD, directed by Mark Water (2008, Hollywood, CA: Paramount Home Entertainment, 2008).
10. “They’re Here!” *Poltergeist*, DVD, directed by Tobe Hooper (1982, Santa Monica, CA: MGM Home Entertainment, 1997).
11. “30 Years Ago” *Frequency*, DVD, directed by Gregory Hoblit (2000, New York, NY: New Line Home Video, 2000).
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14. “Electronic Voice Phenomenon” *White Noise*, DVD, directed by Geoffrey Sax (2005, Universal City, CA: Universal Studios Home Entertainment, 2005).
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16. “The Architect,” *The Matrix Reloaded*, DVD, directed by Andy Wachowski and Larry Wachowski (2003, Burbank, CA: Warner Home Video, 2003).

Everything Is Connected

Fictionalizing the Future

Listen to me. I work for the CIA. I am not a spy. I just read books. We read everything that's published in the world and we . . . we feed the plots, dirty tricks, codes into a computer and the computer checks against the actual CIA plans and operations. I look for leaks. I look for new ideas. We read adventures and novels and journals. I . . . who . . . who'd invent a job like that?

Turner, *Three Days of the Condor* (1975)¹

PARCHER. *This factory is in Berlin, we seized it at the end of the war. Nazi engineers were attempting to build a portable atomic bomb. The Soviets reached this facility before we did, and we lost the damn thing.*

JOHN NASH. *The routing orders at the Pentagon. They're about this, weren't they?*

PARCHER. *The Soviets aren't as unified as people believe. A faction of the Red Army calling itself Novaya Svoboda the "New Freedom," has control of the bomb and intends to detonate it on US soil. Their plan is to incur maximum civilian casualties. Man is capable of as much atrocity as he has imagination. New Freedom has sleeper agents here in the US. McCarthy is an idiot, but, unfortunately, that doesn't make him wrong. New Freedom communicates to its agents through codes imbedded in newspapers and magazines and that's where you come in. You see, John, what distinguishes you is that you are, quite simply the best natural code-breaker I have ever seen.*

A Beautiful Mind (2001)²

DARCY HAWKINS. *Where did that come from?*

ROBERT HAWKINS. *The, uh, fax in Beck's office.*

DARCY HAWKINS. *You know, I've seen that before. Been coming through Beck's fax machine for days, but I've just been throwing them away.*

ROBERT HAWKINS. *Yeah, that's what you're supposed to do. If there was no other way to reach each other, the members of my team had a method of communicating in the open so that no one could read it but us.*

Jericho (2006)³

Archetypes: Projections and Portents



3.1. Old trees act as potent archetypal symbols that tend to stir up childhood memories of innocence and a carefree youth.⁴

Forrest Gump © 1994 Paramount Pictures. Courtesy of Paramount Pictures.



3.2. The tranquil, rural landscape in the final scene of *The Long Kiss Goodnight* stands in stark contrast to the gratuitous violence and gore preceding it.⁵

The Long Kiss Goodnight © 1996 New Line Cinema. Courtesy of New Line Cinema.

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3.3. The isolated and forest strewn path is an archetype deeply rooted in the subconscious that is closely connected with terror and the unknown.⁶

The Spring © 1999 NBC Studios. Courtesy of NBC Studios.



3.4. The crossroads juxtaposed with the lush green landscape of an endless horizon is a symbol of transition and transformation having broadly the same significance for us all as a place that signals the point of no return.⁷

Cast Away © 2000. Twentieth Century Fox. Courtesy of Twentieth Century Fox.



3.5. Rolling fields of grain form an immensely powerful motif that resonates within the human psyche and vividly conveys the rich abundance of fall harvest that harks back to millennial ideals of agrarianism and captures the hope of the Biblical Jubilee.⁸
Gladiator © 2000 DreamWorks Pictures. Courtesy of DreamWorks Pictures.



3.6. The natural sensations associated with storms call to mind poignant moments immersed in the sounds of falling rain and peals of thunder as of a child eating milk and cookies, lovers cuddling up

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in a warm bed, troops huddled in rain-soaked trenches or breaking up a close relationship all of which profoundly illustrates the symbolism of water not only as a source of life, purification and regeneration, but also as a harbinger of destruction.⁹

Road to Perdition © 2002 DreamWorks Pictures. Courtesy of DreamWorks Pictures.



3.7. The wind chime blowing in the breeze is set against a backdrop of a cornfield along with a cacophony of cicada as night falls that evokes an aura of dreams, visitations and seclusion.¹⁰

Signs © 2002 Touchstone Pictures. Courtesy of Touchstone Pictures.



3.8. The most fundamental of archetypal patterns is the home and garden whose symbolic value as a visible reflection of our psyche betokens of rank and privilege besides our deep connection to the past. An adornment of numinous factors from grove trees as maple, oak or pine and creeping vines as ivy, rose or wisteria to the timeless aesthetics of classic idioms as porch swings, picket fences or lampposts together add character and charm to project an inviting, nurturing and cozy allure.¹¹

Ghost Whisperer © 2004 CBS. Courtesy of CBS.

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3.9. The coastland and estates along the shoreline tend to draw upon deep emotions usually associated with symbols of blissful social gatherings and the dawn of love.¹²

Evening © 2007 Focus Features. Courtesy of Focus Features.



3.10. The connection between art and architecture is stunningly represented by the archetype of bygone eras that reflect the rich and sublime architectural traditions of the past and evoke from the collective memory a sense of nostalgia for the good old days.¹³

The Thirteenth Floor © 1999 Columbia Pictures. Courtesy of Columbia Pictures.

The Collective Unconscious: Subliminal Glimpses, Twilight Language and Cryptic Patterns



3.11. Dan Brown's bestselling phenomenon, *The Da Vinci Code*, highlights the cryptic nature of the occult cryptocracy, a common theme being "the truth is hidden in plain sight" as shown in the teaser trailer to the film. Of interest is the left eye of the Mona Lisa, which is traditionally associated with the left-hand path of hidden and sinister knowledge, from where the panning camera reveals "the big picture."¹⁴

Call 9-1-1 for 9/11

There is an esoteric connection or correspondence between the Emergency Telephone Number 9-1-1 and the terrorist attacks of 9/11 itself. Although its origin is subject to much speculation the numerical correlation with the Jewish fast of Tisha B'Av is significant. Having been introduced in 1968, the same year construction on the World Trade Center began, it was advertised as "nine-eleven" prior to the change to "nine-one-one" due to public confusion. Intriguingly on August 26, 1987, President Reagan and the Federal Communications Commission (FCC) proclaimed

Imagining 9/11

September 11 “Emergency Number Day,” which it remained until the terrorist attacks of September 11, 2001, when it was forever changed to “Patriot Day.”

The Truth Is Out There: Curious Coincidences and Chris Carter



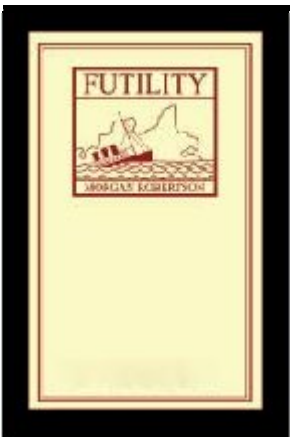
3.12. Chris Carter, creator of cult television series *The X-Files*, *Millennium*, *Harsh Realm* and *The Lone Gunmen* named his production company, Ten Thirteen Productions, after his birthday, October 13, which intriguingly corresponded to the media appellation for the September 11, 2001, terrorist attacks—Nine Eleven. Incidentally, the logo was made up of white noise, which is traditionally used as an occult tool for Electronic Voice Phenomena (EVP). The first episode of his popular television show, *The X-Files*, was first broadcast September 10, 1993.



3.13. Throughout the series of *The X-Files*, Chris Carter embedded dates of import into clocks as this scene from the pilot episode shows and stands for his wife's birthday, November 21.

The X-Files © 1993 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

The Mosaic Collection: Pulp Fiction and Psycho-Spiritual Warfare



3.14. Britain's greatest peacetime naval disaster took place shortly before midnight on April 14, 1912, when the Titanic, the "safest

Imagining 9/11

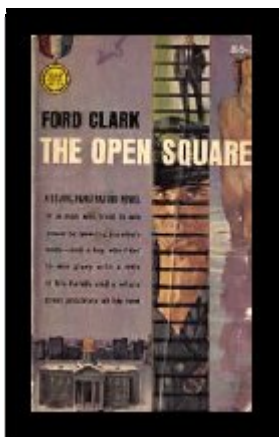
ocean liner ever built” struck an iceberg and sank with terrible loss of life. Yet, this tragedy was predicted fourteen years earlier in the spine-chilling novel of struggling writer, Morgan Robertson. *Futility, or the Wreck of the Titan*, chronicled the fate of the “unsinkable” colossus, the Titan, which like its real-life counterpart sank on a cold April night in the mid-Atlantic after hitting an iceberg. The coincidences do not end there, however. Both ships, in fact and fiction, weighed around the same tonnage and carried a shortage of lifeboats. “This is the most impressive example of seeming precognition of any disaster. There is just an incredible series of parallels between what happens in this book and what happened to the Titanic 14 years later.”¹⁵

Reprinted from Morgan Robertson, *Futility* (New York: M. F. Mansfield, 1898).



3.15. An intriguing synchronicity, Peter Fleming, brother of the famous author and creator of James Bond novels, penned *The Flying Visit* during the height of the Second World War, in which he conceived Hitler engaging in peace talks with his captors after crashing his plane in England. Following the script, however, was to be the Nazi dictator’s deputy, Rudolf Hess, who seeking to make peace overtures to the British, was captured after crash landing in Scotland.

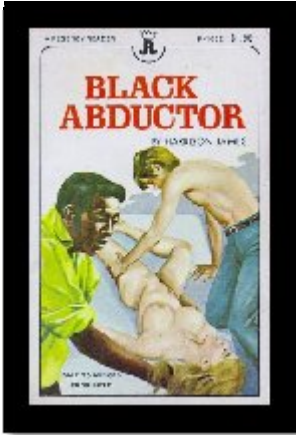
Reprinted from Peter Fleming, *The Flying Visit*, illustrated by David Low (London: Jonathan Cape, 1940).



3.16. In less than four years since publishing *The Open Square* its little-known author was to be propelled into the national limelight in the aftermath of America's first college massacre on August 1, 1966. Suspicion fell on Ford Clark for allegedly inspiring the twenty-five year old murderer, Charles Joseph Whitman, who after killing his own wife and mother, went on a shooting rampage from atop the Tower of the University of Texas at Austin. Like Whitman, the novel's protagonist, Ted Weeks, was a psychotic student who hated his parents and climbed a tower on a scenic Midwest college campus from where he began firing a high-powered rifle on students and faculty below. Other haunting coincidences, however, were found to exist between the novel and the real life drama, including "the sniper's nest had food; Weeks had an overly loving mother and a perfectionist father; he could not live up to the expectations of his father; he was trained to shoot in the military (ROTC); he hauled his supplies in a suitcase, the contents of which included water, gasoline, and five hundred rounds of ammunition; and he used ventilation slits as portholes to fire through. Astoundingly, the fictitious sniper Ted Weeks was killed by a police force headed by a 'Chief Miles.'"¹⁶

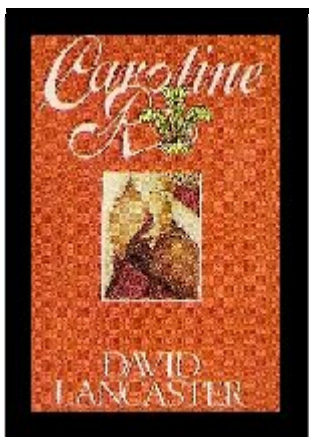
Reprinted from Ford Clark, *The Open Square*, (Greenwich, CN: Fawcett, 1962).

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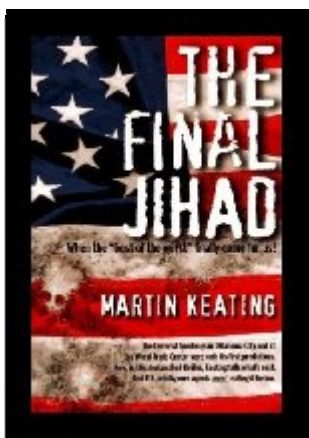
3.17. America's first political kidnapping was foretold with eerie prescience in the pornographic novel, *Black Abductor*, whose storyline of a gang of revolutionaries abducting and indoctrinating the daughter of a prominent and wealthy politician bore striking parallels to the kidnapping of publishing heiress, Patricia Hearst, by the Symbionese Liberation Army (SLA) in 1974. So closely did the characters and events in the novel resemble the case—the name of the heroine, the efficient manner of the kidnapping, the violent and bloody attack on the boyfriend, the relay of messages to the parents via the personal columns of newspapers, the seduction and eventual submission to the militant sect, and the killing of the cult leader in a deadly inferno ending the siege—that federal authorities hunted down and interrogated the elusive author, James Rusk Jr., who unwittingly penned the script for the crime. But, he was quickly proved innocent of any involvement.

Reprinted from Harrison James, *Black Abductor* (San Diego: Regency Press, 1972).



3.18. Originally published in 1980, Tim Heald's "horribly prescient" novel, *Caroline R*, darkly mirrored Princess Diana's failed marriage and untimely death in a car accident that, today, is still shrouded in mystery.

Reprinted from David Lancaster, *Caroline R* (London: Hutchinson, 1980).



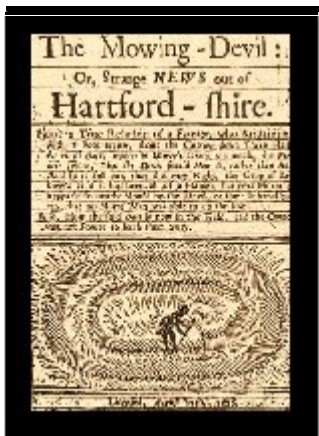
3.19. Uncanny parallels with real events down to the name of the antagonist of the Oklahoma City Bombing and the circumstances surrounding his apprehension, forced Martin Keating to revise his

Imagining 9/11

suspense novel, *The Final Jihad*, more than a few times after completion in 1991.

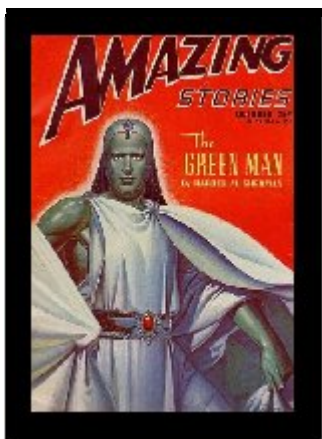
Reprinted from Martin Keating, *The Final Jihad: When the "Best of the Worst" Finally Come For Us!* (Los Angeles: Logical Figments Books, 1996).

The Mosaic Collection: The Science of Fiction



3.20. Dating from the seventeenth century, the English woodcut pamphlet, *The Mowing-Devil*, is among the earliest recordings of crop circles that continues to this day, and together with other UFO-related phenomena, must be seen as part of a larger pattern at work.

Reprinted from Andy Thomas, "The Mowing Devil Investigated," *Swirled News*, December 22, 2005, <http://www.swirlednews.com/article.asp?artID=844> (accessed October 23, 2007)



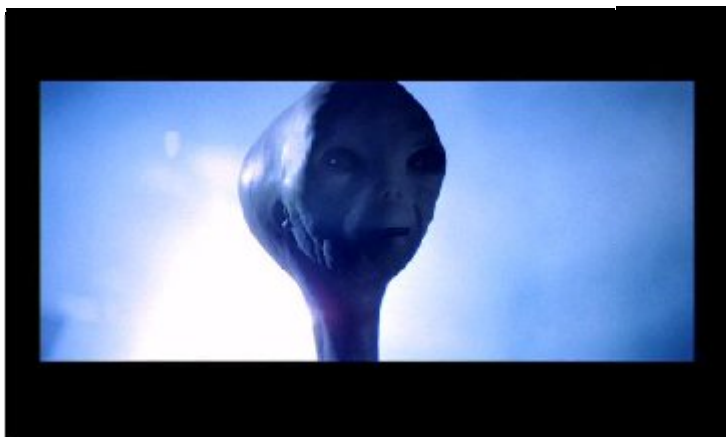
3.21. Prior to records of UFO cases involving electromagnetic interference (EMI) science fiction comics and pulp magazines toyed with the idea. One of the earliest sci-fi stories to anticipate this phenomenon was “The Green Man” by Harold M. Sherman from the October 1946 edition of *Amazing Stories*.¹⁷ Besides car stoppages and electrical blackouts caused by UFOs, his story advanced the evolution of the alien archetype of “Little Green Men,” and precursor to the modern “Grays.”

Reprinted from Harold M. Sherman, “The Green Man,” *Amazing Stories*, October 1946.

Imagining 9/11



3.22. Released less than six months before the real-life events of Apollo 13, *Marooned*, tells the story of three astronauts who survive an accident in space, but with their lives hanging in the balance the people in Mission Control at NASA must work night and day to figure out a way to bring them home safely. Based on a 1964 novel of the same name, the correlation between reel-life and real-life was uncanny that press conferences in the film were similar to those conducted by Chris Kraft for the Apollo 13 media coverage; the crew wrongly surmised they had suffered a meteor strike as did the crew of Apollo 13; a hurricane threatened the rescue as happened with Apollo 13; while both commanders of “Marooned” and Apollo 13 were named Jim.



3.23. Upon the release of Steven Spielberg's sci-fi epic *Close Encounters of the Third Kind*, an altogether strange phenomenon took place bridging the gap between fantasy and reality. Dubbed the "Spielberg Effect" his powerful vision of extraterrestrials, as depicted in the final scene, not only epitomized, but also strongly influenced a whole class of UFO contact cases involving the "Grays." Prior to the film, reports of aliens with long, thin necks were nonexistent, but after they became common. Before the film, alien eyes were described as being human-like with a pupil and iris with white surrounds. Afterwards, however, they became black, slanted and much larger. Such an enduring image today remains firmly stamped into the collective consciousness by popular culture.¹⁸

Close Encounters of the Third Kind © 1977 Columbia Pictures. Courtesy of Columbia Pictures.

Endnotes

1. "Still In Flight," *Three Days of the Condor*, DVD, directed by Sydney Pollack (1975; Hollywood, CA: Paramount Home Video, 1999).
2. "Code Breaker," *A Beautiful Mind*, DVD, directed by Ron Howard (2001; Universal City, CA: Universal Studios Home Video, 2002).
3. *Jericho*, "Jennings & Rall," Episode no. 25, first broadcast February 26, 2008, by CBS. Directed by John Peters and written by Joy Gregory.
4. "Like Peas and Carrots," *Forrest Gump*, DVD, directed by Robert Zemeckis (1994, Hollywood, CA: Paramount Home Video, 2001).

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5. "Participant Recognition," *The Long Kiss Goodnight*, DVD, directed by Renny Harlin (1996; New York, NY: New Line Home Video, 1997).
6. "Opening Titles/Youth Potion," *The Spring*, DVD, directed by David S. Jackson (2000, New York, NY: NBC Studios, 2003).
7. "At the Crossroads," *Cast Away*, DVD, directed by Robert Zemeckis (2000, Beverly Hills, CA: Twentieth Century Fox Home Entertainment, 2001).
8. "Mark of the Legion," *Gladiator*, DVD, directed by Ridley Scott (2000; Universal City, CA: DreamWorks Home Entertainment, 2003).
9. "The Rain," *Road to Perdition*, DVD, directed by Sam Mendes (2002, Universal City, CA: DreamWorks Home Entertainment, 2003).
10. "Contaminated Water," *Signs*, DVD, directed by M. Night Shyamalan (2002; Burbank, CA: Touchstone Home Entertainment, 2003).
11. *Ghost Whisperer*, "Stage Fright," Episode no. 82, first broadcast April 24, 2009, by CBS. Directed by Eric Laneuville and written by Mark B. Perry.
12. "Scene 2," *Evening*, DVD, directed by Lajos Koltai (2007, Universal City, CA: Universal Studios Home Entertainment, 2007).
13. "Download Completed," *The Thirteenth Floor*, DVD, directed by Josef Rusnak (1999, Culver City, CA: Columbia TriStar Home Video, 1999).
14. Texe Marrs, *Codex Magica: Secret Signs, Mysterious Symbols and Hidden Codes of the Illuminati* (Austin: RiverCrest, 2005), 48.
15. Richard Baker, "Spine-chilling Book Told of Titanic's Sinking—14 Years Before the Event," June 24, 1986.
16. Gary M. Lavergne, *A Sniper In the Tower: The Charles Whitman Mass Murders* (Austin, TX: University of Texas Press, 1997), pp. 275-6.
17. Nigel Watson, *The Alien Deception: An Exploration of the Alien Abduction Phenomenon* (London: YouWriteOn.com, 2009), ch. 9, fn. 26.
18. *The Mammoth Encyclopedia of Extraterrestrial Encounters*, ed. Ronald D. Story (London: Robinson, 2002), s.v. "close encounters of the third kind"; Gary Bates, *Alien Intrusion: UFO's and the Evolution Connection*, (Green Forest, AR: Master Books, 2006), 24–25.

A Message. A Warning. A Sign . . . of Things to Come

Looking Through A Glass Darkly

DANA SCULLY. *What kind of business are you in?*

WELL MANICURED MAN. *We predict the future. The best way to predict the future is to invent it.*

The X-Files (1993)¹

But when I was there, it was strange. I suddenly had this feeling that everything was connected. It was like I could see the whole thing. One long chain of events that stretched all the way back before Larkhill. I felt like I could see everything that had happened . . . and everything that was going to happen. It was like a perfect pattern laid out in front of me . . . and I realized that we were all a part of it . . . and all trapped by it.

Finch, V for Vendetta (2006)²

Here's the thing about the future. Every time you look at it, it changes because you looked at it. And that changes everything else.

Cris, Next (2007)³

Channeling the Apocalypse

Film



Imagining 9/11

5.1. The geography of the west coast of America is forever altered after a series of massive earthquakes ravages San Francisco and Los Angeles leaving tens of millions displaced in its wake.⁴

10.5 © 2004 NBC. Courtesy of NBC.



5.2. A meteorite strikes Paris, France.⁵

Armagedden © 1998 Touchstone Pictures. Courtesy of Touchstone Pictures.



5.3. Millions of residents along the eastern seaboard of America attempt to flee as fragments of a comet hit the Atlantic Ocean

A Message. A Warning. A Sign . . . of Things to Come

triggering a megatsunami wiping out all life across America, Europe and Africa.⁶

Deep Impact © 1998 Paramount Pictures. Courtesy of Paramount Pictures.



5.4. With the electromagnetic field fast deteriorating, solar radiation penetrates the atmosphere and as a television news broadcast recounts cities, such as San Francisco, erupts in flames.⁷

The Core © 2003 Paramount Pictures. Courtesy of Paramount Pictures.



5.5. A super tornado wreaks havoc in downtown Los Angeles.⁸

Imagining 9/11

The Day After Tomorrow © 2004 Twentieth Century Fox. Courtesy of Twentieth Century Fox.



5.6. A tidal wave engulfs New York City.⁹

The Day After Tomorrow © 2004 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Operation Codename: Jericho



A Message. A Warning. A Sign . . . of Things to Come

5.7. A gang of neo-Nazis set off a nuclear bomb at a football stadium the US President is scheduled to attend in an attempt to provoke a war between the US and Russia.¹⁰

The Sum of All Fears © 2002 Paramount Pictures. Courtesy of Paramount Pictures.



5.8. A futuristic scrying medium captures an apocalyptic vision of America's future.¹¹

Paycheck © 2003 Paramount Pictures. Courtesy of Paramount Pictures.



Imagining 9/11

5.9. “The World Has Collapsed, Only Britain Soldiers On”—a state-sponsored television commercial depicts global conflicts and disease epidemics, including a mushroom cloud over the Manhattan skyline.¹²

Children of Men © 2006 Universal Pictures. Courtesy of Universal Pictures.



5.10. Travelling five years into the future, Hiro Nakamura and Ando Masahashi visit Isaac Mendez’s loft where they discover newspaper clippings about the nuclear destruction of New York City.¹³

Heroes © 2006 NBC. Courtesy of NBC.

A Message. A Warning. A Sign . . . of Things to Come



5.11. Isaac Mendez's painting of the impending nuclear holocaust in New York City.¹⁴

Heroes © 2006 NBC. Courtesy of NBC.



5.12. Residents of the small Kansas town of Jericho are thrown into chaos after witnessing a mushroom cloud over the western horizon.¹⁵

Jericho © 2006 CBS. Courtesy of CBS.

Imagining 9/11



5.13. Islamic terrorists detonate one of five suitcase nukes in Valencia, California, as part of a Soviet plot to plunge the US into war with the Middle East.¹⁶
24 © 2007 Twentieth Century Fox. Courtesy of Twentieth Century Fox.



5.14. The controversial storyline of the *Daily Telegraph* slide show, *Operation: Blackjack*, highlights the specter of nuclear terrorism, martial law and global conflict as the fallout of a wave of false flag terrorist attacks across London, New York City, Washington, D.C.,

A Message. A Warning. A Sign . . . of Things to Come

Toronto, Mexico City, Portland and Los Angeles leads to a new fascist regime in the formation of the North American Union.

Reprinted from “Blackjack—A Slide Show Story,” *Daily Telegraph*,
<http://www.telegraph.co.uk/culture/culturepicturegalleries/4220575/Blackjack.html>

“Fire Sale”



5.15. The US National Power Grid is severely disrupted along the west coast.¹⁷

The Core © 2003 Paramount Pictures. Courtesy of Paramount Pictures.

Imagining 9/11



5.16. A lightning storm sweeps across New Jersey disabling all electronic devices in its wake, including cars and watches.¹⁸

War of the Worlds © 2005 Paramount Pictures. Courtesy of Paramount Pictures.



5.17. The US National Power Grid is systematically shut down along the east coast as a cyberterrorist attacks the entire US infrastructure, including transportation, telecommunications, commerce and utilities.¹⁹

Live Free or Die Hard © 2007 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

A Message. A Warning. A Sign . . . of Things to Come



5.18. In the aftermath of the nuclear attacks devastating the United States, an electromagnetic pulse (EMP) is unleashed wiping out all electronics and leaving the residents of Jericho, Kansas, in the dark.²⁰

Jericho © 2006 CBS. Courtesy of CBS.

Survivors and Refugees



Imagining 9/11

5.19. A mass influx of American immigrants crosses over the Mexican border in a desperate bid to flee the extreme weather.²¹

The Day After Tomorrow © 2004 Twentieth Century Fox. Courtesy of Twentieth Century Fox.



5.20. In search of a place of safety refugees approach Boston en masse lying in ruins.²²

War of the Worlds © 2005 Paramount Pictures. Courtesy of Paramount Pictures.

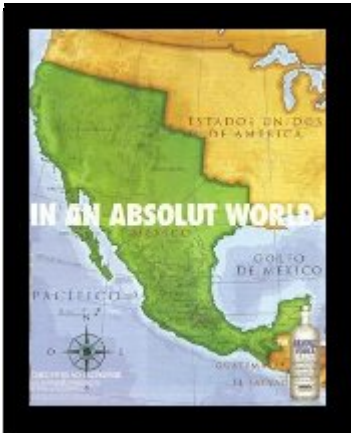
Riots and Civil War

A Message. A Warning. A Sign . . . of Things to Come



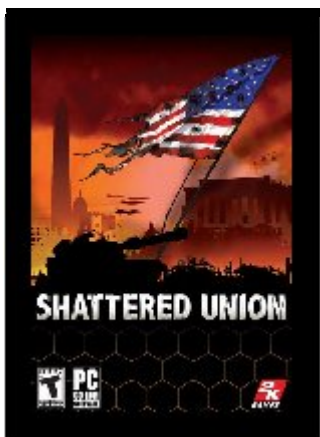
5.21. A news bulletin reports on the latest developments in the civil war ravaging America along with the ongoing water shortages set to spur price rises in Britain.²³

V for Vendetta © 2005 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

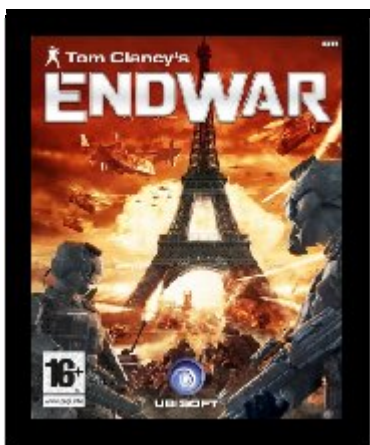


5.22. A controversial 2008 ad campaign by Absolut Vodka depicted a divided America with the southwestern US wholly reclaimed by Mexico.

Imagining 9/11



5.23. The PopTop Software video game, *Shattered Union*, is set in a future America beset by civil strife that in the aftermath of martial law gives rise to separatist sentiment, a spate of terrorist attacks across the nation and ultimately foreign occupation to quell a second American Civil War.



5.24. In the scenario of the Ubisoft video game, *Tom Clancy's Endwar*, the US, Europe and Russia unleash towards a full-scale Third World War after a nuclear attack in the Middle East cripples

A Message. A Warning. A Sign . . . of Things to Come

the world's oil supply, increased tensions over the US militarization of space sparks international outcry and a series of false flag terror attacks across America, Europe and Russia threatens to destabilize the globe.



5.25. “Raid Nabs Refugee Weapons Cache,” “Africa Devastated By Nuclear Fall Out,” “Militias Occupy Cincinnati, Bozeman & Spokane” and “A Right Royal Rip Off: Charles Should Be Throne Out”—newspaper headlines portend global chaos and catastrophe.²⁴ *Children of Men* © 2006 Universal Pictures. Courtesy of Universal Pictures.

Imagining 9/11



5.26. British media headlines scream “Riots” fueling a fearful and panic-stricken populace and swaying a totalitarian regime into power that tightens its grip over the country.²⁵

V for Vendetta © 2005 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.



5.27. In commemoration of the Gunpowder Plot the Palace of Westminster is destroyed by the people united in their revolt against tyranny and oppression it has now come to stand for.²⁶

V for Vendetta © 2005 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.

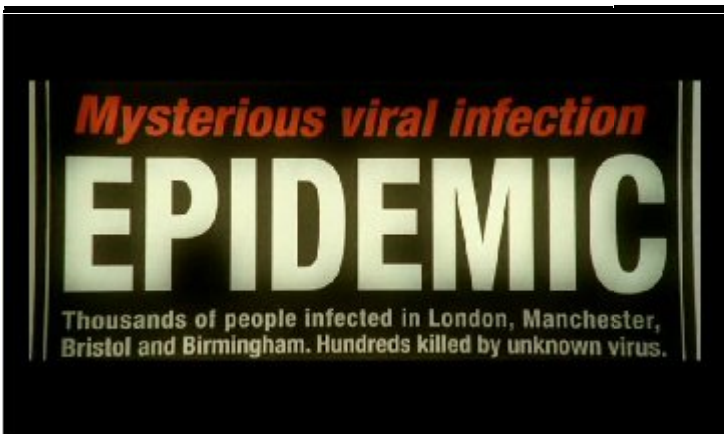
A Message. A Warning. A Sign . . . of Things to Come



5.28. A simulation of the destruction of the US Capitol is televised nationwide as a foreboding threat to the Establishment.²⁷

Live Free or Die Hard © 2007 Twentieth Century Fox. Courtesy of Twentieth Century Fox.

Disease Epidemics and Pandemics



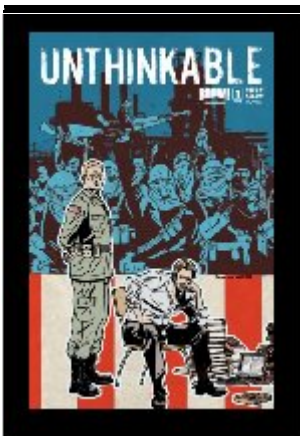
5.29. A school, tube station and water treatment plant are targeted in an act of state terrorism and a lethal virus unleashed killing tens of thousands.²⁸

Imagining 9/11

V for Vendetta © 2005 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.



5.30. The eerie, desolate streets of New York City in the wake of a global pandemic triggered by a contaminated batch of cancer vaccine that decimates over 90 percent of the human population.²⁹
I Am Legend © 2007 Warner Bros. Pictures. Courtesy of Warner Bros. Pictures.



5.31. The comic mini-series *Unthinkable* follows in the wake of September 11 as best-selling author Alan Ripley joins a top-secret government think tank and, along with other recruits from all over

A Message. A Warning. A Sign . . . of Things to Come

the world, is tasked with “imagining the unimaginable”—the same worst-case terrorist scenarios that fueled his novels. Nearly a decade after the unit disbands his “doomsday” plots are being used as a blueprint for terror starting with an attack on Al-Abqaiq, the world’s largest oil refinery, by a Shiite terrorist group with ties to Iran. Then a wave of Hezbollah-inspired bioterror attacks in retail shopping malls across America is capped off by the destruction of the US Capitol triggering another round of conflict between Iran and the West. With the global economy reeling from the attacks, the US government mandates compulsory vaccinations, reinstates the draft and deploys private military contractors to safeguard the safety and security of the embattled nation now resembling a police state. Unable to stop these horrifying attacks, Ripley and his comrades unite efforts to foil the nightmare terror plots that remain to be carried out, including the release of a genetically engineered oil-eating microbe infecting the world’s supply of fossil fuels and crippling oil markets, the nuclear destruction of the Dome of the Rock and Al Aqsa Mosque, launching a coordinated cyberattack on Manhattan’s financial district, and unleashing a supervirus that escalates into a global pandemic. But, with federal agents hot on their heels and time fast running out to uncover who is really behind them, a slight misstep on their part could have dire consequences that nobody could have imagined culminating with Russia and Asia erupting in nuclear war.³⁰

Reprinted from Mark Sable and Julian Totino Tedesco, *Unthinkable*, no. 1 (May 2009).

Endnotes

1. *The X-Files*, “The Blessing Way,” Episode no. 50, first broadcast September 22, 1995, by Fox. Directed by R. W. Goodwin and written by Chris Carter.
2. “Perfect Pattern,” *V for Vendetta*, DVD, directed by James McTeigue (2005; Burbank, CA: Warner Home Video, 2006).
3. “17,” *Next*, DVD, directed by Lee Tamahori (2007; Hollywood, CA: Paramount Home Entertainment, 2007).
4. “It’s a 9.2,” *10.5*, DVD, directed by John Lafia (2004; Santa Monica, CA: Lionsgate Home Entertainment, 2004).
5. “Chaos On Earth,” *Armageddon*, DVD, directed by Michael Bay (1998; Burbank, CA: Touchstone Home Video, 1999).
6. “Beiderman Strikes,” *Deep Impact*, DVD, directed by Mimi Leder (1998; Hollywood, CA: Paramount Home Video, 2004).

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7. "EM Tear," *The Core*, DVD, directed by Jon Amiel (2003; Hollywood, CA: Paramount Home Entertainment, 2003).
8. "L.A.," *The Day After Tomorrow*, DVD, directed by Roland Emmerich (2004; Burbank, CA: Twentieth Century Fox Home Entertainment, 2004).
9. "Wall of Water," *The Day After Tomorrow*, DVD, directed by Roland Emmerich (2004; Burbank, CA: Twentieth Century Fox Home Entertainment, 2004).
10. "Baltimore" *The Sum of All Fears*, DVD, directed by Phil Alden Robinson (2002; Hollywood, CA: Paramount Home Video, 2002).
11. "Headlines," *Paycheck*, DVD, directed by John Woo (2003; Hollywood, CA: Paramount Home Video, 2004).
12. "Baby Diego," *Children of Men*, DVD, directed by Alfonso Cuarón (2006; Universal City, CA: Universal Studios Home Entertainment, 2007).
13. *Heroes*, ".07%," Episode no. 19, first broadcast April 23, 2007, by NBC. Directed by Adam Kane and written by Chuck Kim
14. *Heroes*, "The Hard Part," Episode 21, first broadcast May 7, 2007, by NBC. Directed by John Badham and written by Aron Eli Coleite.
15. *Jericho*, "Pilot: The First Seventeen Hours," Episode 1, first broadcast September 20, 2006, by CBS. Directed by Jon Turteltaub and written by Steven Chbosky.
16. *24*, "9:00 AM–10:00 AM," Episode 124, first broadcast January 15, 2007, by Fox. Directed by Brad Turner and written by Robert Cochran.
17. "EM Tear," *The Core*, DVD, directed by Jon Amiel (2003; Hollywood, CA: Paramount Home Entertainment, 2003).
18. "In the Storm," *War of the Worlds*, DVD, directed by Steven Spielberg (2005; Universal City, CA: DreamWorks Home Entertainment, 2005).
19. "Blackout," *Live Free or Die Hard*, DVD, directed by Len Wiseman (2007; Burbank, CA: Twentieth Century Fox Home Entertainment, 2007)
20. *Jericho*, "9:02," Episode 6, first broadcast October 25, 2006, by CBS. Directed by J. Miller Tobin and written by Nancy Won.
21. "North and South," *The Day After Tomorrow*, DVD, directed by Roland Emmerich (2004; Burbank, CA: Twentieth Century Fox Home Entertainment, 2004).
22. "In Boston," *War of the Worlds*, DVD, directed by Steven Spielberg (2005; Universal City, CA: DreamWorks Home Entertainment, 2005).
23. "Can You Believe This?" *V for Vendetta*, DVD, directed by James McTeigue (2005; Burbank, CA: Warner Home Video, 2006)
24. "Kidnapped," *Children of Men*, DVD, directed by Alfonso Cuarón (2006; Universal City, CA: Universal Studios Home Entertainment, 2007).
25. "Pathogen Path to Power," *V for Vendetta*, DVD, directed by James McTeigue (2005; Burbank, CA: Warner Home Video, 2006)
26. "All of Us," *V for Vendetta*, DVD, directed by James McTeigue (2005; Burbank, CA: Warner Home Video, 2006)
27. "Another Day In Paradise," *Live Free or Die Hard*, DVD, directed by Len Wiseman (2007; Burbank, CA: Twentieth Century Fox Home Entertainment, 2007).
28. "Pathogen Path to Power," *V for Vendetta*, DVD, directed by James McTeigue (2005; Burbank, CA: Warner Home Video, 2006)
29. "Miracle Cure," *I Am Legend*, DVD, directed by Francis Lawrence (2007; Burbank, CA: Warner Home Video, 2008).

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30. Mark Sable and Julian Totino Tedesco, *Unthinkable*, no. 1 (May 2009): 17-19, 21-22; Mark Sable and Julian Totino Tedesco, *Unthinkable*, no. 2 (June 2009): 2-3, 7-8, 18; Mark Sable and Julian Totino Tedesco, *Unthinkable*, no. 3 (July 2009): 1, 14-18; Mark Sable and Julian Totino Tedesco, *Unthinkable*, no. 4 (August 2009): 17-21; Mark Sable and Julian Totino Tedesco, *Unthinkable*, no. 2 (September 2009): 4-6, 9, 17.

Appendix 1: Additional Anomalous Phenomena Relating to 9/11

Currency



A.1. An American \$20 bill folded to resemble smoke rising from the World Trade Center and the Pentagon.

Reprinted from Kenn Thomas, *The Conspiracy Files: Evidence Behind the World's Most Notorious Theories* (Sydney: Murdoch Books, 2007), 51.



A.2. The Kennedy assassination bill.

Reprinted from *Mysteries of the Unexplained: How Ordinary Men and Women Have Experienced the Strange, the Uncanny and the Incredible* (New York: Readers Digest Association, 1982), 65.

It was widely circulated soon after the September 11, 2001, terrorist attacks that a Series 1998 US \$20 bill folded into a paper plane would make “the buildings and symbols on the currency resemble smoke rising from the World Trade Center and the Pentagon.”¹

Unbeknownst to many this fantastic connection between national events and currency follows a pattern set over three decades ago with the Kennedy assassination bill, a Series 1963 US \$1 bill issued in Dallas, Texas, only two weeks before the assassination of US president John F. Kennedy. Since Dallas is the location of the eleventh of the twelve Federal Reserve Bank districts, the bill bears the letter *K*, the eleventh letter of the alphabet, and the number eleven appears in each corner. The serial number begins with *K* and ends with *A*, standing for *Kennedy Assassination*. Eleven also stands for November, the eleventh month of the year; two eleven’s equal twenty-two, the date of the tragedy. And the series number is 1963, the year the assassination occurred.²

Conspiracy Theory Predictions

Milton William Cooper, bestselling author of *Behold a Pale Horse* and labelled “the most dangerous radio host in America” by former US president Bill Clinton,³ in his June 28, 2001, broadcast of his radio show *Hour of the Time* cited frenzied media reports warning of an impending attack on the United States by Osama Bin Laden’s Al Qaeda network. He anticipated the threat would be ultimately realized and its outcome, which he believed would entail an encroachment of civil liberties, would prove the real masterminds behind the terror.

Ladies and gentlemen have you been paying attention to the news lately? After the anniversary of the Oklahoma City Bombing we were bombarded with anti-patriot, anti-militia, anti-constitutionalist (that’s people who believe in the Constitution for the United States of America) anti-American propaganda. And then when the execution of Timothy McVeigh occurred, once again, prior to and immediately following, the same thing occurred again and this word “extremist” was used over and over and over and over and over and over and over and over and over again. And now we’re being bombarded with messages

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that Osama Bin Laden is planning to attack the United States of America and Israel. And I'm telling you be prepared for a major attack, but it won't be Osama Bin Laden it will be those behind the New World Order who once again want to take the guns and the freedom away from the American people because we're the only ones left in the world who can oppose the destruction of freedom in the world and the implementation of a one-world, totalitarian, socialist government and that is the goal. . . .

. . . They're doing the same thing today with Osama Bin Laden and that's where I've been getting at. Can you believe what you have been seeing on CNN today ladies and gentlemen? Can you believe it? Supposedly a CNN reporter found Osama Bin Laden, took a television camera crew with him, went into Osama Bin Laden's hideout, interviewed him and his top leadership, his top lieutenants and colonels and generals, in their hideout. This is a CNN reporter with a camera crew. And he came out and told everybody within three weeks Osama Bin Laden is going to attack the United States and Israel. Now don't you think that's kinda strange folks? You see, because the largest intelligence apparatus in the world with the biggest budget in the history of the world has been looking for Osama Bin Laden for years and years and years and can't find him. The FBI also, under the leadership of Louis Freeh, has been looking for Osama Bin Laden for years and years and years and years and years and many years and can't find him. Some dufus jerk off reporter with a camera crew waltzes right into his hideout and interviews him. And do you know what his budget is? Zip, zilch, nothing. Now that tells us two things. Either everyone in the intelligence community and all of the intelligence agencies of the United States government are blithering idiots and incompetent fools, including the entire apparatus of the FBI and all of their personnel. Or their lying to us, they're not looking for him at all. And the second is the truth. You see the CIA created Osama Bin Laden. They recruited him. They trained him. They found his leadership. They brought them all together. They showed him . . . them . . . how to fight the Soviet Union in Afghanistan and when that was over they still continued to fund him and train him. And they're now using him to help bring about world government by

making him the big bogeyman because they can't use Saddam Hussein anymore. . . .

. . . So why do all these fools believe this charade that a CNN reporter and his little camera crew can do what all the money and all the assets and all the eavesdropping and all the intelligence and all the satellites and all the undercover operatives in the world can never do? It's because they're not trying, they don't want to, Osama Bin Laden is their creation and he is serving them well. . . . Do you know how much money the CIA and the National Security Agency and the FBI has at its disposal each year? Do you know how many agents they have that they can devote to this? Do you realize the technology that they have to be able to eavesdrop on every single conversation in the world no matter how it's transmitted? And pinpoint the location of every one of those transmissions? And they can't find Osama Bin Laden? But, some CNN reporter he just waltzes right on in there with his camera crew, just like he knew where they were all the time. Bet you it was the CIA that sent him there. They told him where he was. And of course they know where he is because they created him, they're the ones that are funding him and backing him and helping him to create their new utopian world. . . .

. . . I wonder what Osama Bin Laden's targets are supposed to be? And if they don't, you know, if this doesn't materialize in the next two or three weeks it will eventually materialize because they haven't succeeded in getting the guns out of the hands of the American people nor have they succeeded in taking our freedoms away. In fact, there's been a great awakening in this country and a big backlash against these Marxist, Communist, pukefaced, lying, subversive, Nazi, jackbooted, gestapo thugs that is gaining momentum. And so I can tell you with a certainty they must do something terrible in order to stop this backlash and regain the sympathy of the mass herds of sheeple out there. . . .

. . . And supposedly we're not the only nation searching for Osama Bin Laden so the vast economic resources, the vast technological resources, the vast personnel resources, the vast networks and intricate web spun over all these years by the CIA,

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the FBI and the NSA can't find Osama Bin Laden, but CNN can? Bullshit!⁴

Alex Jones, bestselling author and documentary filmmaker, launched the campaign, "Operation Expose the Government Terrorists" on the July 25, 2001, broadcast of his cable access television show, *Infowars*, based out in Austin, Texas. Warning of globalist plans to use their operative Osama Bin Laden to attack the US he "encouraged people to call the White House and tell them not to go ahead and launched [*sic*] the staged terror attack that would become the foundation of their push for martial law."⁵

Hello ladies and gentlemen, I'm so glad that you could join us today for this Wednesday July 25, 2001, broadcast. . . .

. . . Tyranny is enveloping the globe and the United States is the shining jewel the globalists want to bring down and they will use terrorism as the pretext to get it done. . . . I'm gonna put the call out that you call the White House and tell them, look we've seen the news stories that you've wanted to blow things up and that you have blown things up and that you're saying that four million of us are gonna die and we need martial law, in the Associated Press, in one of your little "drills" you had. And that we're aware of who the terrorists are if you pull this. This can stop this Hitlerian Reichstag event. . . .

. . . I want to put the toll free number up for Congress. And I won't want you to believe Alex Jones. I want you to go get these news stories off my website. I want you to call these major newspapers. I want you to find out these statements were true by the White House about preparing for martial law and I want you to let them know that if there is any terrorism we know who to blame. . . .

. . . The point is if any terrorism comes it's from this government. And if there was an outside threat like a "Bin Laden" who was a known CIA asset in the '80s running the mujahideen war and whose family builds all the military bases over in Saudi Arabia right now and sits with the Board of Iridium Satellite. He's the bogeyman they need in this Orwellian phony system. . . .

. . . A big part of this solution—after you research all the government terrorism and check out what I'm saying is true—call the White House and tell them, we know the government's planning terrorism. We know Oklahoma City and World Trade Center was terrorism. We know the Joint Chiefs of Staff wanted to blow up airliners, *Baltimore Sun*. If you do it we're gonna blame you 'cause we know who's up to it. Or if you let some terrorist group do it like the World Trade Center we know who to blame. And you could save the planet. I'm calling it Operation Expose the Government Terrorists because now there going from killing 160 people in Oklahoma City and eighty-one in Waco and a couple dozen, injuring a thousand at the World Trade Center to saying one to four million, Associated Press. . . . We'll be right back with your calls. Thank you for staying with us. I'm Alex Jones and . . . I'm not putting this in a bad light I'm simply stating what's happening.⁶

Psychic Predictions



A.3. David Mandell holding a drawing of his premonition of the September 11, 2001, terrorist attacks.

Real Premonitions © 2007 TriStar Pictures. Courtesy of TriStar Pictures.

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A retired art lecturer at London Guildhall University, David Mandell is today renowned for his paintings of precognitive dreams, which he claims to have had since a child. In an effort to silence detractors after sketching or painting what he has dreamed he will visit his local Barclays Bank in Sudbury Hill, Harrow, north London, to photograph the pictures beside the time and date of the display counter.

His premonitions predominantly deal with disaster “in a wide variety of manifestations,” including earthquakes, floods, shipwrecks, plane crashes and even assassinations.⁷ He foresaw the Armenian earthquake in 1988 barely a fortnight before it struck, the Marchioness sinking over twelve months in advance and the Concorde crash more than three years prior to the tragedy. During the small hours of September 11, 1996, he had a dream “about the Statue of Liberty and saw the Twin Towers of the World Trade Center collapsing into each other as if ‘embracing.’ Later that day, his drawing was photographed by Avi Sharma, a member of the bank staff.”⁸

Unlike his ordinary dreams these “major event” premonitions are different altogether. “They are vivid, longish and nearly always in colour. I have a particular sense of place, even if I have never been.”⁹ An understanding of dream symbolism is also crucial to interpreting what the premonitions might portend. “If I dream now of a World War II British history fighter, the Hurricane, I know there’s going to be a terrible wind or hurricane because I’m given the symbol of a hurricane. It’s happened about eight times, and it’s come right every single time. . . . When you get things like that, I know it’s a premonition dream of the future, something fairly big is gonna happen.”¹⁰

He rejects the notion, however, that “haphazard brain activity” lies at the root of his visions.¹¹ “It must come from some intelligence source. I can only think it is from a spiritual dimension. . . . I am sure all of us are sent dreams, through some sort of television system, but only a few people like me take any notice. Most will just dismiss them and they will be forgotten.”¹² Despite repeated attempts to warn the relevant authorities of his ominous visions he

holds to the opinion that time is nonlinear, thus accounting for his “time travelling” ability, and that the disasters he dreams have already happened. Nothing more can be done he somberly notes. “I would compare it to looking at the stars. What we are actually seeing is the light which radiated from them many years ago.”¹³

Endnotes

1. Kenn Thomas, *The Conspiracy Files: Evidence Behind the World's Most Notorious Theories* (Sydney: Murdoch Books, 2007), 50–1.
2. *Mysteries of the Unexplained: How Ordinary Men and Women Have Experienced the Strange, the Uncanny and the Incredible* (New York: Readers Digest Association, 1982), 65.
3. *Wikipedia*, s.v. “Milton William Cooper,” http://en.wikipedia.org/wiki/Milton_William_Cooper (accessed September 30, 2008).
4. William Cooper, *Hour of the Time*, WBCQ, June 28, 2001.
5. “In July 2001, Alex Jones Warned of Globalist Plan to Use Bin Laden to Attack America,” *Alex Jones' Prison Planet.tv*, August 26, 2004, <http://prisonplanet.tv/articles/august2004/082604alexwarned.htm>
6. Alex Jones, *Infowars*, Genesis Communication Network, July 25, 2001.
7. Richard Pendlebury, “A New Nostradamus?” *Daily Mail*, December 1, 2001.
8. “Predictions Hit Bullseye: British and Australian Psychics Who Foresaw Concorde Crash and 11 September Disaster,” *Strange Days, Fortean Times*, September 2002, 16.
9. Pendlebury, “A New Nostradamus?”
10. *Real Premonitions*. First broadcast 8 March 2007 by A&E. Directed by David Grabias and written by David Grabias.
11. Pendlebury, “A New Nostradamus?”
12. *Ibid.*
13. *Ibid.*

Appendix 2: Original Article

Hollywood 9/11: 9/11 Synchronicities In Films*

People break down into two groups when they experience something lucky. Group number one sees it as more than luck, more than coincidence. They see it as a sign—evidence that there is someone up there watching out for them. Group number two sees it as just pure luck, a happy turn of chance. I'm sure the people in group number two are looking at those 14 lights in a very suspicious way. For them, the situation isn't 50-50. Could be bad, could be good. But deep down, they feel that whatever happens, they're on their own. And that fills them with fear. Yeah, there are those people. But there's a whole lot of people in the group number one. When they see those 14 lights, they're looking at a miracle. And deep down, they feel that whatever's going to happen, there'll be someone there to help them. And that fills them with hope. See, what you have to ask yourself is, what kind of person are you? Are you the kind who sees signs, sees miracles? Or do you believe that people just get lucky? Or look at the question this way—is it possible that there are no coincidences?

Graham Hess, *Signs* (2002)

If I were to ask anybody on the street if they could have foreseen the terrorist attacks of September 11, 2001 the prevailing response would be on the whole in the negative. Even if I were to ask leaders within the government, judiciary, military, commerce or religion the reaction would be very similar. Indeed, the Bush administration has publicly maintained ‘that no one in government had envisioned a suicide hijacking before it happened’ (CBS News 17 May 2002). Former US National Security Adviser and current Secretary of State, Condoleezza Rice, asserted in the months following the terrorist attacks: ‘I don’t think anybody could have predicted that...they would try to use an airplane as a missile, a hijacked airplane as a missile’ (CBS News 17 May 2002). Even the chairman of the Joint Chiefs of Staff, Air Force General Richard Myers confessed: ‘You hate to admit it, but we hadn’t thought about this’ (Rhem 23 October 2001).

* John Valentini, “Hollywood 9/11: 9/11 Synchronicities In Films,” *Illuminati Conspiracy Archive*, April 25, 2005, http://www.conspiracyarchive.com/NWO/Hollywood_911.htm

Despite repeated denials by Bush administration officials that ‘no one in government had imagined such an attack’ (CBS News 17 May 2002) if I were to pose the same question to that privileged and influential few in Hollywood that make a living by imagining the unimaginable the answers might be far more revealing in light of what they have projected on a subliminal level in some of their films prior to 9/11.

Prescient 9/11 Films

Film: *Gremlins* (1984)

Time: 01:08:58

Scene: Zach Galligan gets into his Volkswagen Beetle with Gizmo and successfully starts the engine. He turns the radio on and the red indicator is sitting between 9 and 11.



Film: *Independence Day* (1996)

Time: 00:45:33 (Special Edition) 00:41:22 (Theatrical Version)

Scene: As Air Force 1 evacuates the President and his family, Jeff Goldblum sets a laptop up to watch the countdown. When the camera cuts to a close-up one of the ticks is 00:09:11:01.

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Film: *The Peacemaker* (1997)

Time: 01:28:42

Scene: George Clooney and Nicole Kidman are in pursuit of a Yugoslavian terrorist who disembarks at New York's JFK Airport. Stepping off the escalator Clooney anxiously looks around and behind him are desks 9 and 11.



Film: *Enemy of the State* (1998)

Time: 01:28:06

Scene: Gene Hackman takes Will Smith to his compound from where they locate Jon Voight's personal details on the computer. Gene Hackman states, 'Reynolds, Thomas Brian. Born 9-11-40'.



Film: *Rugrats in Paris* (2000)

Time: 00:02:22

Scene: Struggling to dance at a wedding ceremony Chuckie's shoelaces get tangled. He counts along with the beat, 'Nine, eleven, twenty...'



Film: *Traffic* (2000)

Time: 00:02:17

Scene: In the opening sequence a drug van is pulled over and seized. When the boxes of drugs are removed 911 is written on each of them.

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Film: *The Patriot* (2000)

Time: (1) 00:03:25 (2) 00:03:59–00:04:33

Scene: (1) Mel Gibson weighs a chair he has made. He says 'Nine pounds, eleven ounces. That's perfect. Perfect'. (2) Taking it down he sits on it, but it collapses under his weight. Upset he throws it against a wall where other chairs he has made lie in pieces.



Synchronicity or Conspiracy

Coincidence or design? You decide, but there is a growing faction of people who feel that something more sinister is at work. The prime suspects tend to be secretive societies that have a history of machinations against the people of the United States and Britain

(Phelps, 2001). These include such religious or quasi-religious organizations and government bureaucracies as Freemasonry (Masons), the Illuminati, Opus Dei, Skull & Bones, Society of Jesus (Jesuits), the Central Intelligence Agency (CIA), the Federal Bureau of Investigation (FBI) and the National Security Agency (NSA) besides a host of others whose numerous activities are by their very nature underhand and secret—all against the best interests of the freedom loving nations of the West.

It is a dangerous influence and power these nefarious groups wield through their esoteric silence and secrecy in their covert attempts to undermine certain social and political orders while furthering their own hidden agenda. Such a blatant and treacherous doctrine of suppression was opposed by no less a statesman than US President John F Kennedy in a speech before the American Newspaper Publishers Association, whose own slaying was littered with intrigue and covered up at the highest levels of government:

The very word ‘secrecy’ is repugnant in a free and open society; and we are as a people inherently and historically opposed to secret societies, to secret oaths and to secret proceedings. We decided long ago that the dangers of excessive and unwarranted concealment of pertinent facts far outweighed the dangers which are cited to justify it (Kennedy 27 April 1961).

Besides political power these societies hold ‘enormous influence in the world media’, and this is nowhere felt more than in the media capital of the world—Hollywood (Ankerberg & Weldon 1990)!

In an audio interview with *Vyzygoth’s From the Grassy Knoll* program Dr Rebecca Carley, an outspoken critic of the dangers and myths of vaccination, highlighted the subliminal influence of one perfidious group in Hollywood:

It’s time for us to turn the light on these Freemasons...because in their sick code of honour, as it turns out, as long as they tell us what they’re doing they can get away with it...They’re telling us what they’re doing on the

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sci-fi channel primarily...and you know movies that are done, like *Conspiracy Theory*, and a lot of Mel Gibson movies as it turns out, that's where you find out the truth. And so people have to realise that's how they get away with things (Vyzygoth 24 October 2003 00:45:52-00:46:39).

That certain members of such groups have infiltrated or collude with Hollywood's elite writers, directors, actors or production designers to communicate their goals to each other is undisputed given that Hollywood has amended scripts, altered storylines and revised history at the behest of government, military and intelligence officials (Campbell 29 August 2001). Even now, controversy surrounds the pilot episode of Chris Carter's *The X-Files* spin-off *The Lone Gunmen* wherein a secret faction of the US government, posing as foreign terrorists, hijacks a commercial airliner by remote control and targets the World Trade Centre (Killtown 30 January 2005). Written by Vince Gilligan, John Shiban and Frank Spotnitz would it be farfetched to suppose that one or more contributors to the show had inside information?

In a recent series of interviews with *Alex Jones Prison Planet* Dean Haglund, who played the role of Richard 'Ringo' Langly in *The X-Files* and *The Lone Gunmen*, revealed that the writers of these shows had links to the FBI and NASA, who supplied material for their show (Jones 17 December 2004 00:15:39-00:15:56). He also asserted that for the past twenty years the CIA has hired informants to attend Hollywood functions for conveying trends and concerns and related his encounter with one such informant who works as a psychic in Hollywood:

She was at a Hollywood party where Chris Carter was standing in the corner in a tuxedo looking very out of place. And she went up to him and said, 'Whatever you're working on right now is going to make you millions of dollars'. And it was just before he started *The X-Files*. So she was a psychic who predicted the success of *The X-Files* not knowing what the project was or who he was. And then when I asked her, 'What were you doing at the Hollywood party?' she said that she was working for the CIA and that she would get e-mails

telling her to go to this party and that party. And there'd be swanky affairs in the Hollywood hills and her name would always be on the guest list (she never knew how that happened). And then she would just go hang out at the party, and then at the end of the night go back and e-mail what she talked about. And she didn't really know where the e-mail went or who this person was, but then she would get a cheque. And it turns out that was the CIA and they were just, you know, keeping tabs on what was being talked about at Hollywood parties with the producers and the creators because film is one of the, you know, major foreign policy tools that are out there... (Jones 17 December 2004 00:04:29–00:05:49; cf. Jones 12 January 2005 00:14:02–00:15:07).

This has led many to conjecture as *The Lone Gunmen* co-writer and *The X-Files* producer Frank Spotnitz exclaimed: 'What's disturbing about it to me is, you think as a fiction writer that if you can imagine this scenario, then the people in power in the government who are there to imagine disaster scenarios can imagine it, too.' (TV Guide 21 June 2001). In fact, following 9/11 the US government 'cobbled together a group of film and television writers and asked them to create fantastic terrorism scenarios, so that thought could be given to (and preparations made for?) possible responses to unthinkable horrors' (Martin 20 June 2002). Who knows what the fruit of their thoughts will be? But, the next time you watch a movie look closer.

9/11 Numerics

The study of numbers (numerics or numerology) is pivotal to organized religions, including Christianity, Judaism and Islam. Number patterns and symbols permeate the Christian Bible, for instance, the numbers 3, 7, 12, 40, 666, 1260 and 2520 all have symbolic meaning. It wouldn't be surprising then if certain numbers held special import to various secret societies. In fact the allusion to both permeates Hollywood films like *End of Days* (1999), *Eyes Wide Shut* (1999), *The Matrix* (1999), *National Treasure* (2004), *Ocean's 11* (2001), *Thirteen Days* (2000) and *The Thirteenth Floor* (1999) (Grand Lodge of British Columbia & Yukon 28 January 2005).

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So do the numbers 9 and 11 have any significance? According to the nineteenth century Anglican cleric, EW Bullinger, the number nine (9) symbolizes *divine judgment* or *finality* while the number eleven (11) symbolizes *disorder*, *disorganization*, *imperfection* and *disintegration* (Bullinger 1967 pp. 235, 242, 251). Whether these numbers have other occultic meanings to clandestine societies is unknown to the author, but knowledge continues to grow in this field (Howard 7 December 2001).

Comparing 9/11 to another subsequent terrorist attack shows how crucial it is that we understand these numbers and their relation to the masterminds behind these global shifting events. On March 11, 2004 191 people lost their lives in the Madrid Train Bombings. Known simply as 3/11 it was widely described in the news media as 'Europe's 9/11' (Chance 11 March 2005). Not so widely known, however, was that this terrorist attack occurred 911 days after 9/11 (Shannon 12 March 2004). The recurrent numbers of 9-1-1 are all too familiar, but whose calling cards are they?

The numbers even have historical significance to the people of Israel. Jews annually fast on Tisha B'Av, the 9th day of the 11th month on the Hebrew calendar, in commemoration of national disasters that have befallen them throughout history, including the destruction of the First Temple by the Babylonians in 586-587 BCE; the destruction of the Second Temple by the Romans in 70 CE; the Roman defeat of the army of Simon Bar Kochba in 135 CE; the expulsion of Jews from England by King Edward I on 18 July 1290; the expulsion of Jews from Spain by King Ferdinand and Isabella on 2 August 1492; and the declaration of World War I in 1914. It begs the question what other 9/11s are yet to come?

Looking Closer

From one blockbuster movie to another Hollywood constantly casts its 'spells', not unlike the ancient Druid magicians who used wands made from holly wood, projecting its version of the future on a growingly desensitized and unquestioning audience (Collins 13 December 2004). This form of social manipulation, known as 'predictive programming', is a celebrated tradition in Hollywood

with its technical wizardry and special effects that shape our perceptions of reality by creating ‘the illusion of an infallibly accurate vision of how the world is going to look in the future’ (Collins 13 December 2004). From *Independence Day* (1996) and *The Long Kiss Goodnight* (1996) to *The Peacemaker* (1997) and *The Siege* (1998) Hollywood has been pivotal in this process of ‘conditioning the masses to accept future visions that the elite wish to tangibly enact’ (Collins 6 February 2005).

So if 9/11 synchronicities were overtly and covertly embedded into Hollywood films as part of some hidden agenda then what are they portending about future events post 9/11? In recent years the most recurrent themes to emerge from Hollywood have been ominous in their apocalyptic visions of rampant disease epidemics and pandemics wiping out significant proportions of the world population; the growing and pervasive threat of nuclear, chemical and biological terrorist attacks within the United States and Britain; and global environmental cataclysms wreaking havoc on a fracturing populace.

To illustrate, in *Outbreak* (1995) a lethal virus deliberately developed by the US government for germ warfare purposes finds its way to a small seaside town in California. ‘Massive army backup brutally quarantines the whole town and arrests those infected with the virus’ while a Presidential Committee gives the order to bomb the town to eliminate the virus (Davies 2003, p. 2). A radical American scientist unleashes a deadly virus in *12 Monkeys* (1995) wiping out five billion people and forcing the remaining survivors to live underground. *Smallpox 2002: Silent Weapon* (2002) explores the devastating effects of a smallpox attack on the US and UK that eventually kills 60 million people worldwide. In *Tidal Wave: No Escape* (1997) a demented terrorist launches nuclear missiles under the sea triggering a wave of tsunami that devastate the coast of Southern California. European terrorists plan on detonating nuclear weapons on American soil in *The Peacemaker* (1997) and *The Sum of All Fears* (2002). Radical Islamic Fundamentalists successfully release a ‘dirty bomb’ in *Dirty War* (2004) that spreads radiation throughout central London. Asteroids and comets threaten humanity in *Armageddon* (1998) and *Deep Impact* (1998) while in *Volcano*

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(1997), *Dante's Peak* (1997) and *Supervolcano* (2005) dormant volcanoes threaten to destroy the urban landscape of America. Tornadoes and tidal waves devastate the American continent in *The Day After Tomorrow* (2003). And in *Category 6: Day of Destruction* (2004) a hurricane and tornado merge into a super-storm to wreak havoc over a drought-ridden Chicago causing the collapse of the national power grid. This leaves hundreds of millions without power and makes it impossible to warn anyone about the impending disaster.

Whether these disturbing scenarios will pan out as depicted by Hollywood, and undoubtedly anticipated by a secretive few that orchestrate such twisted means to further their depraved end, will in time be seen. And you can be sure to see it first as mock entertainment in state-of-the-art picture and sound and then played out to a tee in unparalleled and mind-blowing real life.

References

Books

- Ankerberg, John & Weldon, John 1990, *The Secret Teachings of the Masonic Lodge*, Moody Press, Chicago.
- Bullinger, EW 1967, *Number In Scripture*, Kregel, Grand Rapids.
- Phelps, Eric John 2001, *Vatican Assassins*, Halycon Unified Services, Tehachapi.

Films

- *Armageddon* 1998, Touchstone Pictures/Jerry Bruckheimer Productions/Valhalla Motion Pictures, Directed by Michael Bay, and starring Ben Affleck, Bruce Willis and Liv Tyler, 150 minutes
- *Category 6: Day of Destruction* 2004, Von Zerneck Sertner Films, Directed by Dick Lowry, and starring Nancy McKeon, Thomas Gibson, Randy Quaid, Brian Dennehy and Dianne Wiest, 174 minutes

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- *Dante's Peak* 1997, Universal Pictures/Pacific Pictures, Directed by Roger Donaldson, and starring Pierce Brosnan and Linda Hamilton 112 minutes
- *The Day After Tomorrow* 2003, Twentieth Century Fox/Centropolis Entertainment/Lions Gate/Mark Gordon Productions, Directed by Roland Emmerich, and starring Dennis Quaid and Jake Gyllenhaal, 124 minutes
- *Deep Impact* 1998, DreamWorks/Paramount Pictures/Zanuck-Brown Productions, Directed by Mimi Leder, and starring Robert Duvall and Tea Leoni, 120 minutes
- *Dirty War* 2004, BBC Films/HBO Films, Directed by Daniel Percival, 90 minutes
- *End of Days* 1999, Beacon/Universal Pictures, Directed by Peter Hyams, and starring Arnold Schwarzenegger, 121 minutes
- *Enemy of the State* 1998, Touchstone Pictures/Don Simpson-Jerry Bruckheimer Productions/Scott Free Production, Directed by Tony Scott, and starring Will Smith and Gene Hackman, 131 minutes
- *Eyes Wide Shut* 1999, Hobby Films/Pole Star/Warner Bros, Directed by Stanley Kubrick, and starring Tom Cruise and Nicole Kidman, 159 minutes
- *Gremlins* 1984, Amblin Entertainment/Warner Bros, Directed by Joe Dante, and starring Zach Galligan and Phoebe Cates, 106 minutes
- *Independence Day* 1996, Twentieth Century Fox/Centropolis Entertainment, Directed by Roland Emmerich, and starring Will Smith, Bill Pullman and Jeff Goldblum, 145 minutes/153 minutes

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- *The Lone Gunmen* 2001, season one, episode one, Pilot, 4 March, Twentieth Century Fox/Ten Thirteen Productions/Millennium Canadian Productions, Created by Chris Carter and starring Bruce Harwood, Tom Braidwood and Dean Haglund, 60 minutes
- *The Long Kiss Goodnight* 1996, Forge/New Line Cinema, Directed by Renny Harlin, and starring Geena Davis and Samuel L Jackson, 120 minutes
- *The Matrix* 1999, Groucho II Film Partnership/Silver Pictures/Village Roadshow, Directed by Andy Wachowski and Larry Wachowski, and starring Keanu Reeves and Laurence Fishburne, 136 minutes
- *National Treasure* 2004, Walt Disney Pictures/Jerry Bruckheimer Productions/Junction Entertainment/Saturn Films, Directed by Jon Turteltaub, and starring Nicholas Cage, 131 minutes
- *Ocean's Eleven* 2001, Jerry Weintraub Productions/NPV Entertainment/Section Eight/Village Roadshow, Directed by Steven Soderbergh, and starring George Clooney, Matt Damon, Andy Garcia, Brad Pitt and Julia Roberts, 116 minutes
- *Outbreak* 1995, Warner Bros/Punch Productions, Directed by Wolfgang Petersen, and starring Dustin Hoffman, Rene Russo and Morgan Freeman, 127 minutes
- *The Patriot* 2000, Columbia Pictures/Centropolis Entertainment/Mutual Film, Directed by Roland Emmerich, and starring Mel Gibson, 164 minutes
- *The Peacemaker* 1997, Dreamworks, Directed by Mimi Leder, and starring George Clooney and Nicole Kidman, 124 minutes
- *Rugrats in Paris* 2000, Paramount Pictures/Nickelodeon Movies/Klasky-Csupo, Directed by Stig Bergqvist and Paul

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Demeyer, and starring Christine Cavanaugh and Elizabeth Daily, 78 minutes

- *The Siege* 1998, Twentieth Century Fox/Bedford Falls Productions, Directed by Edward Zwick, and starring Denzel Washington, Annette Bening, and Bruce Willis, 116 minutes
- *Signs* 2002, Touchstone Pictures/Blinding Edge Pictures/Kennedy-Marshall, Directed by M Night Shyamalan, and starring Mel Gibson and Joaquin Phoenix, 106 minutes
- *Smallpox 2002: Silent Weapon* 2002, BBC/Granada International/Learning Channel, Directed by Daniel Percival, 90 minutes
- *The Sum of All Fears* 2002, Paramount Pictures/Mace Neufeld Productions, Directed by Phil Alden Robinson, and starring Ben Affleck and Morgan Freeman, 124 minutes
- *Supervolcano* 2005, BBC/Big Blast Productions, Directed by Tony Mitchell, 120 minutes
- *Thirteen Days* 2000, Beacon/New Line Cinema/Tig Productions, Directed by Roger Donaldson, and starring Kevin Costner, 145 minutes
- *The Thirteenth Floor* 1999, Centropolis Entertainment, Directed by Josef Rusnak, 100 minutes
- *Tidal Wave: No Escape* 1997, Artisan Entertainment, Directed by George Miller, and starring Corbin Bernson and Julianne Phillips, 91 minutes
- *Traffic* 2000, Initial Entertainment Group/USA Films/Bedford Falls/Laura Bickford Productions, Directed by Steven Soderbergh, and starring Michael Douglas, Don Cheadle, Benicio Del Toro, Dennis Quaid and Catherine Zeta-Jones, 147 minutes

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- *12 Monkeys* 1995, Universal Pictures/Atlas Entertainment/Classico Productions, Directed by Terry Gilliam, and starring Bruce Willis, Madeleine Stowe and Brad Pitt, 129 minutes
- *Volcano* 1997, Twentieth Century Fox/Donner-Shuler-Donna Productions/Fox 2000 Pictures/Moritz Original, Directed by Mick Jackson, and starring Tommy Lee Jones 104 minutes

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