

PARABLES

Bringing Hidden Things to Light



Psalms 78:2-4

I will open my mouth in a parable, I will utter dark sayings of old... We will not conceal them.

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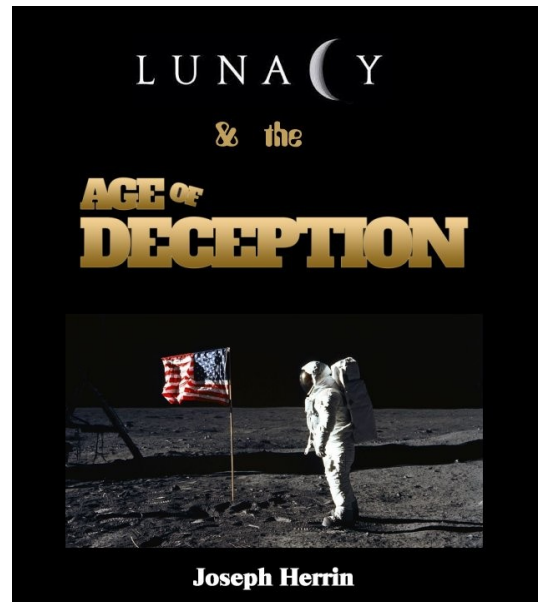
Man's ingenuity knows no bounds when it comes to devising means to deceive others. Because lies are so attractive as a tool to gain an advantage over others, the history of mankind has been greatly marked by men who practiced lying and deception. J.P. Morgan, the wicked, yet immensely successful banking magnate, is quoted as saying, "A man always has two reasons for what he does—a good one and the real one."

With the advent of television and the Internet, the art of deception has ascended to new heights, or perhaps more accurately it should be

said to have descended to new lows. The ability to deceive the masses on a daily basis, and in profound ways, has never been greater.

It is at their own peril

that any Christian ignores Yahshua's counsel to "Be wise as serpents, yet harmless as doves," and to "beware of men."



Food for Thought

We need to realize that the Bible says to "test the spirits" and warns very strongly that the Last Days will be a time of "seducing spirits" and great deception...

Now, it should not surprise us that there are strong deceptions or "powerful delusions" around today, for this is exactly what the Scriptures predict will happen. All the way through the New Testament we are warned of these days - over and over again.

Andrew Strom

Scripture Memory

Psalms 25:10

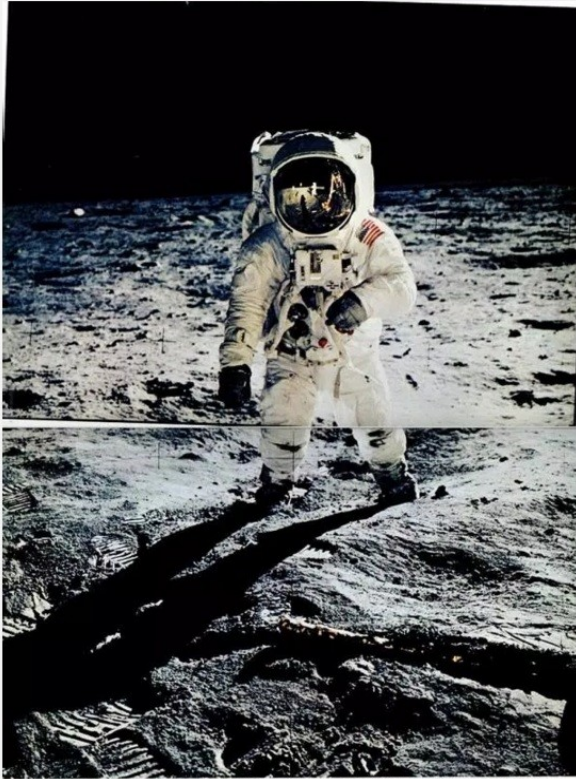
All the paths of Yahweh are loving kindness and truth to such as keep his covenant and his testimonies.

Parables Newsletter

- Series 1.21.7
- *Lunacy and the Age of Deception*
- Chapters 12-13

Lunacy and the Age of Deception

The Lunatic Fringe



2-Page Photo of Buzz Aldrin in LIFE Magazine, 1969

In this chapter I am going to make mention of additional types of photographic anomalies which appear in the images from the Apollo lunar missions. I will begin by revisiting the image above from the first Moon landing. In this image Buzz Aldrin, the 2nd man to walk on the Moon, is being photographed by Neil Armstrong. I previously emphasized the fact that Aldrin is being lit by a spotlight, for he is standing in a lighting hotspot while the ground around him tapers off into increasing darkness. Such an effect does not occur when a person is standing outside under the light of the Sun.

The main spotlight used to illuminate Aldrin is overhead and behind him. This is revealed by the shadow cast in front of the astronaut. It has been

pointed out by many individuals who have examined the Apollo photos, that any surface facing away from the Sun should appear dark with very little detail discernible due to the lack of an atmosphere on the Moon. On Earth, our atmosphere scatters light, casting it in all directions. Scientists refer to this as Rayleigh scattering. The atmospheric scattering of light is the primary reason that shadowed areas on Earth remain significantly illuminated.

There is another factor involved in shadow brightness or darkness. This is the reflectivity of surface materials. If you sit under an umbrella that is erected on a white sandy beach, you will have more illumination than if you were to sit under an umbrella erected in a field of black loamy soil. Yet, in either case, due to the Rayleigh scattering effect of light in the Earth's atmosphere, you would have sufficient illumination to read a book. The image below demonstrates the significant amount of light available under a large shaded gazebo.



Shade of a Gazebo

On the Moon, an area which lies in shadow would be significantly darker. The Moon has no atmosphere, and this fact alone causes shaded areas to have far less light. Added to this, the lunar surface, or regolith, is on average less reflective than the surface of the Earth. The reflective properties of the

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lunar regolith have been compared to that of asphalt.



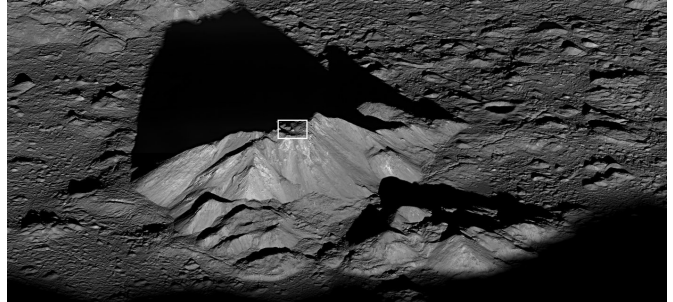
Asphalt Road

The reflective characteristic of any object or material is referred to as its “albedo.” A perfectly reflective surface has an albedo of 1, whereas a surface that reflects no light has an albedo of 0. In our Solar System, the planet with the highest albedo is Venus. It is estimated at 0.75. The Earth by comparison has an albedo of 0.31, while the Moon has an albedo of 0.12. These numbers, however, represent the average reflectivity of an entire planet as viewed from space. A little more than half (55%) of the light of the Sun reflected back into space from the Earth comes from clouds in the Earth’s atmosphere. Without clouds, the Earth would have an albedo of approximately 0.15, which is still higher than the albedo of the Moon.*

[Source:
http://www.windows2universe.org/earth/climate/warming_clouds_albedo_feedback.html]

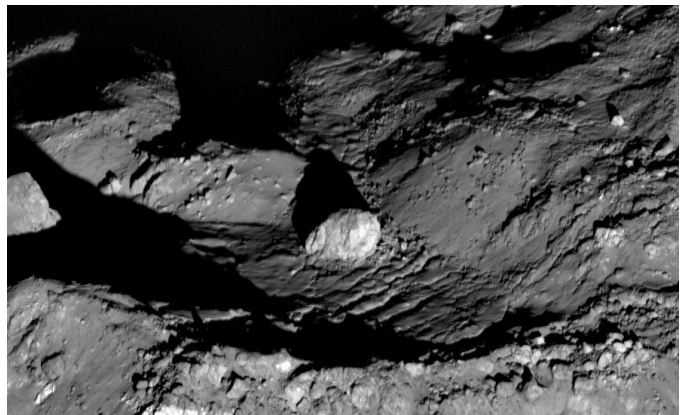
On average, it is estimated that only 7% of the light striking the lunar surface is reflected back. The combination of the low reflective characteristics of the lunar surface, and the absence of an atmosphere to scatter light, results in shadows which are significantly darker on the Moon than they are on Earth. To demonstrate the pronounced blackness of

shadows on the Moon, let us refer once more to a recent image from the Lunar Reconnaissance Orbiter.



Tycho Central Peak

This high-resolution composite image of a mountain peak inside of a massive crater demonstrates the darkness of shadows on the Moon. Note how there is NO visible detail of any objects which lie in the shadows of these mountainous peaks. I have placed a white box at the top center of the peak, to identify the area which appears in the following photographic image.



Notice the boulder in the center. The side facing the Sun is brightly illuminated, showing much detail. The shadowed area beyond the boulder is totally obscured. The boulder casts an intensely dark shadow. To the right of the boulder’s shadow, on the illuminated hillside, we can see numerous rocky outcroppings and smaller boulders. We can anticipate that such structures also exist in the area covered by the large boulder’s shadow. Yet we have no

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hint of anything in the shadow. The lack of reflected light due to an absence of an atmosphere, coupled with the low reflective properties of the lunar soil, results in great visual extremes on the Moon. There is a much sharper delineation between lighted surfaces and shadowed surfaces on the Moon when compared to the Earth.

Another aspect of lunar lighting should be kept in mind. Since, the Moon has no atmosphere to scatter or absorb light, and no clouds to block light, the intensity of the Sun's light striking the Moon's surface is much greater than that on Earth. This is why the astronaut's spacesuits were equipped with visors.

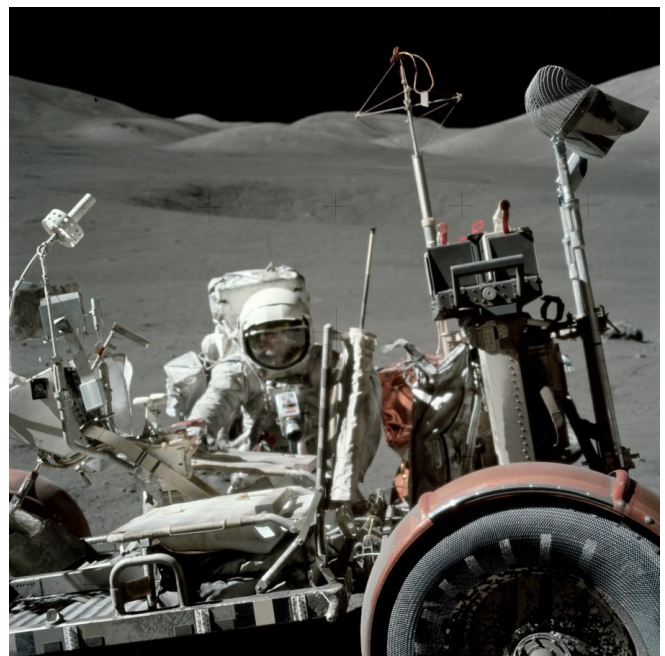


Apollo Astronaut's Spacesuit

So intense is the Sun's light on the lunar surface that the astronauts' visors allowed only 10% of light in the visible range (.39 to .75 microns) to pass through the visor. 90% of the visible light was blocked. This information comes from NASA's own documentation. It is found in a publication of the Langley Research Center titled *Biotechnology*, a 290 page document published in 1971.

https://books.google.com/books?id=UFbggkgoYgIC&sitesec=buy&source=gbs_atb

The visors also reportedly blocked 99% of UV (ultraviolet) light in the .25 to .39 micron range, and 95% of IR (infrared) light in the .75 to 2.5 micron range. Think about this for a moment. Due to the intense brightness of the lunar surface, the astronauts had to wear visors which blocked 90% of visible light. They were trained to only raise their visors when they moved into an area of shadow. There are, however, some Apollo photos which show the astronauts with raised visors while standing in sunlight on the moon's surface. This is further evidence that the images were staged, for the brilliant light should have been hard to bear.



AS17-146-22296, Astronaut Jack Schmitt with Visor Raised

Consider what effect this brilliant sunlight would have on film. Without a filter, film would be rapidly saturated with light and appear washed out. With a filter, the extreme difference between light and shadow on the Moon would cause shadows to appear impenetrable when the camera was properly adjusted to photograph objects under intense

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sunlight. It was this very line of reasoning which NASA used to explain why no stars appear in the lunar sky. They say the cameras were set-up for daytime photography, so dimly illuminated objects, such as stars in the sky, did not show up at all. The entire sky appeared as a solid black expanse. If this is true, then the same thing would also occur when the astronauts were taking photos of shadowed objects on the surface of the Moon. Objects illuminated directly by the Sun should appear visible, while everything in shadow should be dark, indistinct, and lacking detail.

The contrast between illuminated and shaded areas on the Moon is much greater than light and shadow on Earth, and it should appear this way in photos. NASA, after all, did not use any specialty film which would allow for a wider range of light exposures such as one would find on the Moon. They used the same Kodak Ektachrome film sold to photographers for use on Earth.

If we were to step into the shade of a building on a sunny day on Earth, there would be a noticeable decrease in light, but we could still see detail quite well. However, on the Moon, if you did the same thing it would be like stepping into the darkness of night. There is therefore no plausible reason that the front of Buzz Aldrin's spacesuit should be so visible, and the detail so clear. The Sun in all its lunar brilliance is at his back, and the front of his spacesuit is in shadow. We should be able to discern no detail on the shadowed side of Buzz Aldrin. He should appear as a silhouette against a bright backdrop.



Silhouette

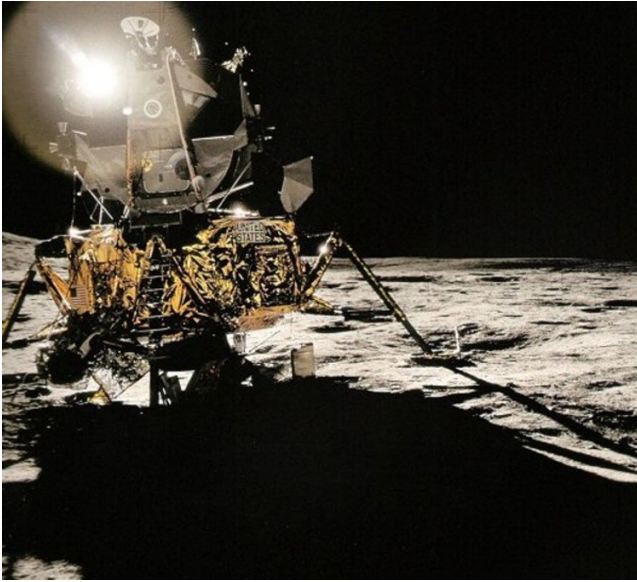
Without any front lighting source, and lacking the light scattering properties of the Earth's atmosphere, all objects lying in shadow on the Moon should appear dark. NASA admits this themselves. On one of their websites the following statements are found.

Without the blue sky, your shadow would be eerily dark, like a piece of night following you around. Weird. Yet that's exactly how it is on the Moon.

To visualize the experience of Apollo astronauts, imagine the sky turning completely and utterly black while the sun continues to glare. Your silhouette darkens, telling you "you're not on Earth anymore."

Shadows were one of the first things Apollo 11 astronaut Neil Armstrong mentioned when he stepped onto the surface of the moon. "It's quite dark here in the shadow [of the lunar module] and a little hard for me to see that I have good footing," he radioed to Earth...

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Above: Blinding sunshine, dark shadows and the lunar lander Antares. From the book FULL MOON by Michael Light, Alfred A. Knopf ©1999.

Given plenty of time to adapt, an astronaut could see almost anywhere.

(Author's Note: Cameras, unlike people, don't have plenty of time to adapt.)

Almost. Consider the experience of Apollo 14 astronauts Al Shepard and Ed Mitchell:

They had just landed at Fra Mauro and were busily unloading the lunar module. Out came the ALSEP, a group of experiments bolted to a pallet. Items on the pallet were held down by "Boyd bolts," each bolt recessed in a sleeve used to guide the Universal Handling Tool, a sort of astronaut's wrench. Shepard would insert the tool and give it a twist to release the bolt--simple, except that the sleeves quickly filled with moondust. The tool wouldn't go all the way in.

The sleeve made its own little shadow, so "Al was

looking at it, trying to see inside. And he couldn't get the tool in and couldn't get it released--and he couldn't see it," recalls Mitchell.

"Remember," adds Mitchell, "on the lunar surface there's no air to refract light--so unless you've got direct sunlight, there's no way in hell you can see anything. It was just pitch black. That's an amazing phenomenon on an airless planet..."

Shadows could also be mischievous:

Apollo 12 astronauts Pete Conrad and Al Bean landed in the Ocean of Storms only about 600 yards from Surveyor 3, a robotic spacecraft sent by NASA to the moon three years earlier. A key goal of the Apollo 12 mission was to visit Surveyor 3, to retrieve its TV camera, and to see how well the craft had endured the harsh lunar environment. Surveyor 3 sat in a shallow crater where Conrad and Bean could easily get at it--or so mission planners thought.

The astronauts could see Surveyor 3 from their lunar module Intrepid. "I remember the first time I looked at it," recalls Bean. "I thought it was on a slope of 40 degrees. How are we going to get down there? I remember us talking about it in the cabin, about having to use ropes."

But "it turned out [the ground] was real flat," rejoined Conrad.

What happened? When Conrad and Bean landed, the sun was low in the sky. The top of Surveyor 3 was sunlit, while the bottom was in deep darkness. "I was fooled," says Bean, "because, on Earth, if something is sunny on one side and very dark on the other, it has to be on a tremendous slope." In the end, they walked down a gentle 10 degree incline to Surveyor 3--no ropes required.

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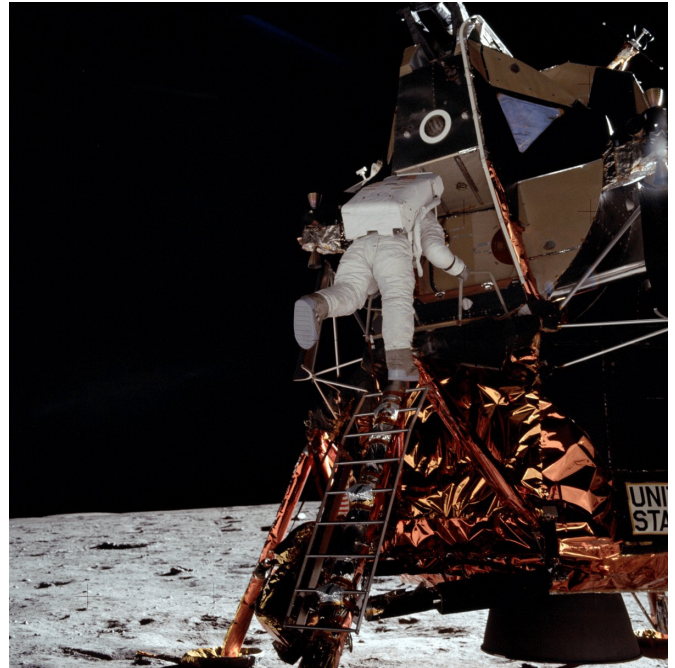
[Source: http://science.nasa.gov/science-news/science-at-nasa/2006/03jan_moonshadows/]

It seems that NASA began to get their story straight on the extremes of shadow and light on the Moon as the Apollo missions progressed. This was likely due to questions or criticisms they received regarding some of the photos from early Moon landings. NASA completely bungled things on the Apollo 11 mission. The image below shows Buzz Aldrin exiting the Lunar Module. The Sun appears on the far side. The shadows on the ground reveal that the door Aldrin is exiting is almost 180 degrees opposite the Sun. The entire side of the Lunar Module that is in the image should be in darkness with little or no detail visible. The only way to account for this image is that it was filmed on Earth where Rayleigh scattering occurs, and a secondary light source was used to illuminate the side of the Lunar Module opposite the Sun.

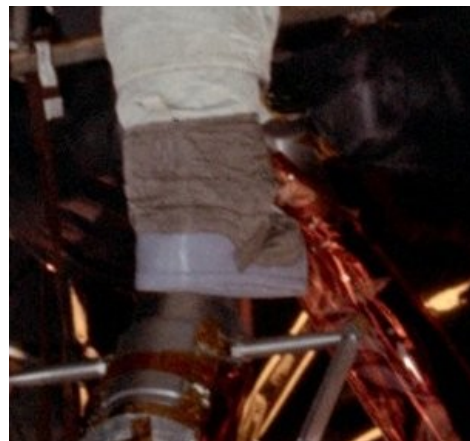


This conclusion is further supported by additional images which show Aldrin exiting the Lunar Module. The following image, designated AS11-40-5866, is one of the most frequently cited examples of NASA having faked the Apollo Moon landings. Aside from the remarkable clarity of detail on what is the shadow side of the Lunar Module, there is a visible lighting hot spot on the heel of Buzz

Aldrin's right boot. The heel of the boot is facing away from the Sun, and the light reflection can only be accounted for through the use of a light source pointed toward the side of the Lunar Module the astronaut is descending.



AS11-40-5866



Buzz Aldrin's Boot

Look at the images of Buzz Aldrin exiting the Lunar Module above. Compare what you see to the words of Neil Armstrong who descended the same

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ladder just moments earlier.

It's quite dark here in the shadow [of the lunar module] and a little hard for me to see that I have good footing.

Does it look hard for you to see in the shadowed side of the Lunar Lander? Not at all. There is even a lighting hot spot on Buzz Aldrin's heel. If shadows are "eerily dark... like a piece of night following you around," then why is the shadow side of the Lunar Lander so well lit? Astronaut Ed Mitchell stated, "*unless you've got direct sunlight, there's no way in hell you can see anything,*" yet there was no direct sunlight on the back side of the Lunar Lander that Aldrin and Armstrong descended. Why was it lit up so well? Those who are engaged in refuting the evidence of the Moon missions having been faked, usually argue that the back of the Lunar Module was visible due to the reflection of sunlight off of the lunar surface. Since the lunar surface's reflectivity is similar to that of asphalt, and the camera was adjusted to take images in intensely bright sunlight, not shadow, this explanation does not wash.

There is another explanation, however. These images were not photographed on the Moon. They were photographed in a staged environment utilizing multiple light sources here on Earth.

Those who have spent time researching the fakery of the Apollo Moon missions have likely come across the writings and videos of Richard Hoagland. Hoagland was a science advisor to CBS during the years of the Apollo Missions and appeared with Walter Cronkite on some of the network's broadcasts. Prior to this he was a Curator of Astronomy and Space Science at the Springfield Science Museum, 1964–1967, and Assistant Director at the Genras Science Center in West Hartford,

Connecticut, 1967-1968. Hoagland is the author of two books: *The Monuments of Mars: A City on the Edge of Forever* (1987), and *Dark Mission: The Secret History of NASA* (2007, revised 2009). The latter book was ranked 21st on The New York Times Best Seller list for paperback nonfiction about a month after its release.

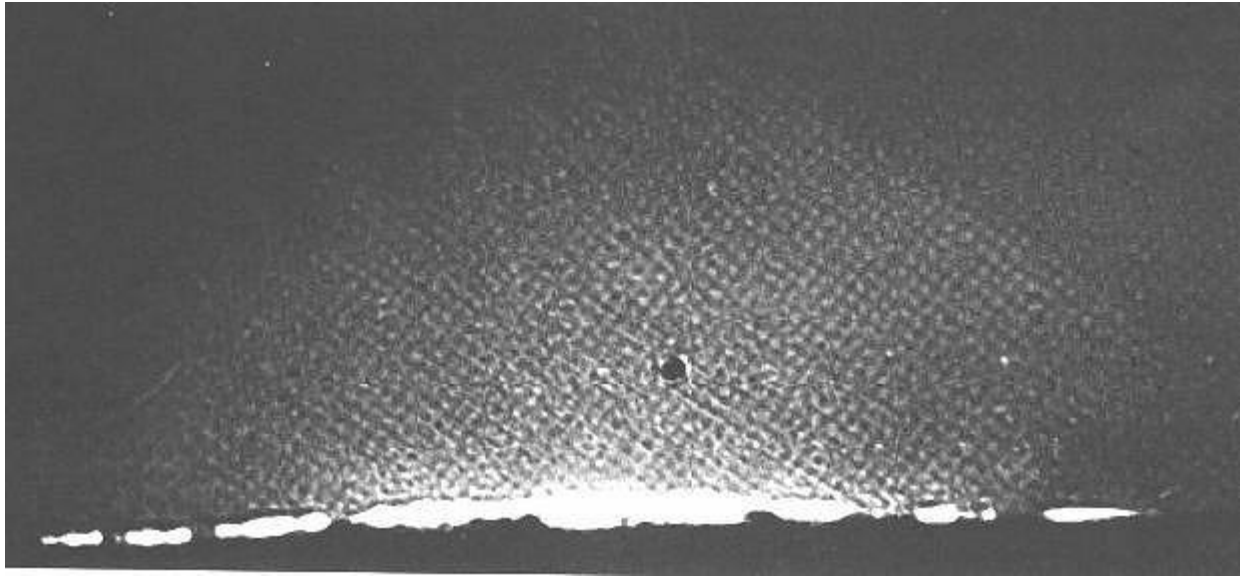
In his books, Richard Hoagland proposes that NASA is covering up evidence of ancient alien civilizations which existed on Mars and the Moon. In *Dark Mission*, Hoagland uses computers and graphics software which was unavailable during the years of the Apollo missions, to examine the lunar photography supplied by NASA from the Surveyor and Apollo Missions. By altering the lighting, contrast and other visual elements of the NASA photographs, Hoagland was able to detect patterns rising from the lunar surface. These geometric patterns appear in the black areas which form the backdrop of the lunar photos, ostensibly being the sky just above the surface of the Moon.

(See image at top of following page

Surveyor 6 Photo Taken One Hour After Sunset, November 24, 1967)

Hoagland contends that this image of the lunar horizon, which he has enhanced with graphics software, reveals the remnants of an immense crystalline dome which ancient planetary travelers built to cover their cities. He estimates that this crystal dome was 6-7 miles high. Such an interpretation of this image seems plausible to Hoagland, for he is basing his conclusions on the assumption that NASA actually landed Surveyor robotic craft on the Moon, and later put men on the moon. He is consequently accepting at face value that what he is looking at is a genuine photograph taken from the Moon's surface, in full scale, which would cause the geometric patterns in the background to be immense.

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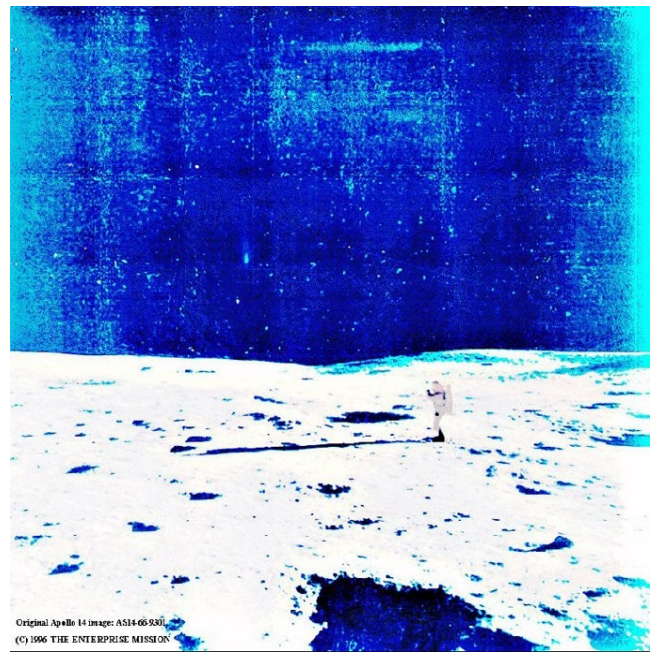


However, a far more plausible explanation is forthcoming. This explanation asserts that NASA used one of the scale mock-ups of the lunar surface, such as the ones they built at Langley Research Center, and they used a fabric backdrop, possibly something like 3M's Scotchlite fabric, placed behind the model of the moon. Hoagland's photographic enhancements are bringing into view the pattern of the fabric backdrop, not some ancient alien crystal dome that was erected on the Moon.

The image above, appears in *Dark Mission*, as well as on Hoagland's website, <http://www.enterprisemission.com/>. It is an enhancement of a photo from the Apollo 14 mission showing astronaut Ed Mitchell on the lunar surface. By varying the lighting and contrast, Hoagland was able to detect a geometric pattern above the horizon of the Moon. Following is a further enhancement of this same NASA image.



AS14-66-9301



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Hoagland once again interpreted this as evidence of an immense crystalline dome structure rising from the lunar surface. Interestingly, in the video edition of *Dark Mission*, at the 1:28:12 mark, the author states, “*What we are seeing is a gridwork of light reflecting material above the Moon.*” Absolutely!

<https://youtu.be/ptx7bkGCnhM?t=1h28m>

Hoagland has however, misidentified the “gridwork of light reflecting material.” It is not a 7 mile high alien crystal dome. Rather, it is panels of Scotchlite reflective material stitched together to use in a front screen projection system at a studio on Earth created to simulate the lunar surface. If this were the actual moon, the scale of the geographic shapes in the background would certainly imply there was a structure many miles high. However, if this is a studio lot on earth, the scale is revealed to be no more than about 30 feet high.



Richard Hoagland, 1994

Hoagland’s Video was recorded at Ohio State University in 1994. During his presentation, Hoagland states, “*I was afraid that someone would call the university and say that a lunatic was coming on stage here tonight.*” The word “lunatic” originated from the belief that changes in the lunar phase caused periodic insanity. A mentally disturbed per-

son might be referred to as “moon-struck.” Although I would not declare Richard Hoagland to be a lunatic, there is a certain lunacy to his theories. It is believed that President Theodore Roosevelt, in his 1913 autobiography, was the first to use the expression “lunatic fringe.”

Then, among the wise and high-minded people who in self-respecting and genuine fashion strive earnestly for peace, there are foolish fanatics always to be found in such a movement and always discrediting it -- the men who form the lunatic fringe in all reform movements.

[Teddy Roosevelt]

In a sense, Richard Hoagland is a member of the lunatic fringe of those who seek to bring to light the deceptions of America’s space agency. He brings discredit to the subject by positing incredible theories of ancient extraterrestrial civilizations on the moon. Even while contending that NASA is engaged in a cover-up that centers on the Apollo Moon missions, he brings into disrepute the very notion of a deception by associating it with theories that are even more fanciful than the tales NASA would have us to believe.

Hoagland has in one sense provided a service by bringing to light the unusual character of the lunar backdrops in the photographs supplied by NASA. At the same time, he leads men away from the truth by being a believer in the government deception that asserts men rode rockets to the Moon, walked on its surface, planted flags, took photos, golfed, and then returned safely back to Earth to tell the story of their adventures.

It remains therefore, to explain these mysterious backdrops. That subject will be the focus of our next chapter.

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Industrial Light and Magic



Original ILM Logo

With the invention of television and motion pictures, a powerful new tool was placed into the hands of those who practice deception. The ability to convince men and women that fabricated events are in fact reality rose to a new level. Grand illusions could be passed off as fact. From very rudimentary beginnings, the ability of a skilled cameraman and director to create credible facsimiles of reality advanced rapidly. Soon, it became difficult to discern what was fake and what was authentic.

All was fine as long as viewers were informed when they were watching a staged studio production. If a person turns on the television to watch a sitcom (situational comedy), they are informed beforehand that what they are viewing is fiction. It may appear very real, but the context announces it to be merely a clever production. Aside from the fact that the television network advertises the program as “entertainment,” the audio may include canned laughter and other elements which reveal to the viewer that they are watching a work of fiction.

Many works of fiction include visual elements that appear very real. From meticulously crafted stage sets, some the size of several city blocks, to recreations of scenes of war such as the opening moments of the movie *Saving Private Ryan*, it is very difficult for the viewer to perceive the falseness of what he is seeing.



If I took the image above and inserted it into a documentary book full of dramatic images from World War II, placing a caption under it identifying it as a picture of Omaha Beach on D-Day, June 6, 1944, could you tell that it is actually a screen shot from the movie *Saving Private Ryan*? The image appears convincingly realistic. That is the magic of Hollywood. The entire industry is geared toward creating believable illusions.

Look again at the logo for the visual effects company Industrial Light and Magic. A magician is surrounded by a large gear. This signifies that magic is being accomplished through industrial means. Hollywood is like a large and complex machine designed to create illusions which appear as reality to the viewer. Light is the medium which the motion picture industry employs to create their magic. Apart from light we could not see. By manipulating light, a false image can be made to appear as reality. Oddly, it is the Lumiere brothers of France who are credited with developing the first commercial motion picture system. The French word *lumiere* means “light,” sharing the same base as the English

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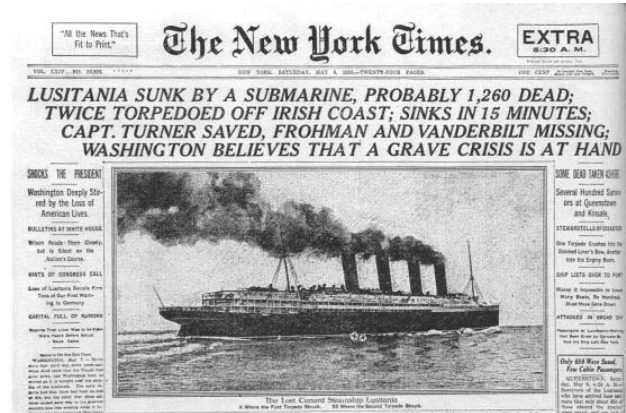
word luminous.

The logo for Industrial Light and Magic is pregnant with meaning. A magician is someone who uses misdirection, slight of hand, and various acts of deception to create an illusion of reality before the eyes of his audience. The global center for the movie industry is Hollywood, California. Witches uses Hollywood to craft their magic wands. It was from the wood of a Holly tree that Harry Potter's wand was created. The association of the motion picture and television industries to occult practices and acts of deception is profound. Television and the movies are used to mesmerize, deceive, and exert an invisible control over the masses.

As disciples of Christ living as aliens and strangers in a world which lies under the dominion of Satan, we are admonished to be "wise as serpents, yet harmless as doves." We are further commended to "beware of men." It would be naive for the Christian to assume that those who control the media would not use this power and influence as an instrument of deception to further a personal agenda. Let us not be simple-minded and think that the powers which control Hollywood productions will act with integrity by always maintaining a clear distinction between what is real and what is illusory. To assume that men and women in positions of power and influence would not pass off staged productions as reality, would predispose the individual to be deceived.

In the book *Dragon Flood*, I cited a number of occasions where government leaders used lies and deception to justify entry into wars; wars which were immensely profitable to global corporate interests. One of these events was the sinking of the Lusitania. Following is an excerpt from the chapter titled *The Lies of War*.

The Lies of War



The Lusitania - Precursor to America's Entry to WWI

The hand of the invisible government has found it needful to devise atrocities that will mobilize public sentiment in favor of entry into war. The powers which govern realize that Americans are reluctant to engage in foreign wars. This was all the more true a century ago after a long period of isolationism. Americans viewed World War I as an European conflict. Most citizens of the United States believed that it was none of their affair. The banking interests needed some event to serve as a catalyst to move American opinion in the direction of open engagement in the war. The sinking of the ocean liner Lusitania proved to be that catalyst.

The sinking of the Lusitania was a contrived affair. Although reported as an unprovoked attack of a German submarine on a defenseless passenger ship which carried nothing that threatened Germany's war effort, the truth was far different. Of course, it was not the truth which was reported in the New York Times, or other newspapers of America. They printed propaganda with the sole aim of getting the American public to embrace entry into the war.

Cunard Lines, a British shipping company, owned the Lusitania. They had turned the ship over to the

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British Navy for use by England in her war against Germany. The First Lord of the Admiralty during WWI was Winston Churchill. The Lusitania was operating as an auxiliary ship of the English Navy.

Churchill sent the Lusitania to New York City where it was loaded with six million rounds of ammunition, owned by J.P. Morgan & Co., to be used by England and France in their war against Germany. England broke the German war code on December 14, 1914, and by the end of January 1915 British Intelligence was able to advise the Admiralty of the departure of every German U-boat as it left for patrol. Winston Churchill, as First Lord of the Admiralty knew when German U-boats would be in the area of the English Channel, the body of water which separates England and France.



Germany had spies who worked on the New York docks. They reported that weapons were being loaded onto the Lusitania, which was also set to

carry more than a thousand passengers to be disembarked in Ireland. Germany did not want America to enter the war on the side of the English and French. The German government did all it could to avoid inflaming American public opinion. When Germany learned that the Lusitania was being used to ferry both passengers and war supplies (a violation of International law), the German Embassy in America took out ads in 50 American newspapers, most of which were on the East Coast. The advertisements read:

NOTICE! Travelers intending to embark on the Atlantic voyage are reminded that a state of war exists between Germany and her allies and Great Britain and her allies; that the zone of war includes the waters adjacent to the British Isles; that in accordance with formal notice given by Imperial German government, vessels flying the flag of Great Britain, or of any of her allies, are liable to destruction in these waters and that travelers sailing in the war zone on ships of Great Britain or her allies do so at their own risk.

The advertisement included a picture of the Lusitania with her sailing schedule.

The American State Department intercepted the ads and would not permit them to be posted in the American papers. Only one ad slipped by them, and this one was printed in the Des Moines Register, from which the above image was obtained. Captain Dow, the captain of the Lusitania resigned on March 8, 1915, just two months before the ship was sunk, because he was unwilling to shoulder the responsibility of hazarding passenger lives by carrying munitions on the ship.

When the Lusitania arrived in the English Channel off of Ireland it slowed to await the arrival of the escort ship Juno which was to lead her into port.

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Churchill ordered the Juno back to port, causing the Lusitania to idle for hours out in the channel where German U-boats were known to be operating. On May 7, 1915, a single torpedo from a German U-boat struck the Lusitania with its 300 pound charge of explosives. A secondary, and much larger explosion followed. This second explosion was caused by the ammunition exploding that was being carried illegally in the ship. So great was the damage caused by the second explosion that the Lusitania sank approximately 18 minutes later with a loss of more than 1,200 lives, more than a hundred of which were Americans.

The sinking of the Lusitania by a German U-boat was splashed all over the front pages of America's largest newspapers. Germany was vilified, and eventually America entered the war on the side of Great Britain.

Cunard Lines had merged with White Lines, and J.P. Morgan was a major shareholder in the company. It is estimated that the J.P Morgan banks issued more than \$500,000,000 worth of loans to nations on both sides of the war.

[End Excerpt]

Television had not yet been invented in 1918, the year the Lusitania sank, but silent movies were commonplace and popular. No time was wasted in coming up with propaganda pieces to "regiment the masses," inflaming the emotions of Americans so they would enter the war on the side of England. Following is a popular 9 minute animation which was shown repeatedly at movie houses following the sinking of the Lusitania. It is an obvious piece of propaganda.

<https://youtu.be/ko418jQabuY>

It is apparent that this is an animated re-creation of the Lusitanian saga. It would be unlikely that anyone would mistake it as an actual video of the event. Although this short movie is deceptive in that it presents a false history of what actually occurred, it does not have the same power of persuasion that actual footage of the event might wield. It would be an altogether different matter if the media created fake footage of the Lusitania sinking and passed it off as authentic. Such an act would constitute a betrayal of public trust. This in fact did happen. British media filmed a re-enactment of people floundering in the water and fighting to get into lifeboats, showing the film at movie houses while billing it as actual footage of the aftermath of the sinking of the Lusitania. The scenes were in fact filmed on a London pond. Following is an excerpt from the documentary *What Happened On The Moon - Hoax, Lies, and Videotape*.

<https://youtu.be/om4vRZabtro>

Before the advent of television, news reels were shown at movie theaters before the main film began. They served as the equivalent of the network television news broadcasts of more recent years. As far back as the days of silent movies, the news media was faking scenes and passing them off as authentic. Special interests were using this new medium as a tool of deception. It would be naive to think that network television did not continue the practice. Indeed, such deceptions have been commonplace from the beginning of televised news and continue on a daily basis. Consider this relatively recent example of a news broadcaster misleading viewers by making it appear that Nancy Grace of Headline News was holding a conversation with Ashleigh Banfield of CNN at a remote location. Examination of the background of both women reveal they were located in the same parking lot about 30 feet apart. See link below for details.

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<http://www.thewire.com/national/2013/05/nancy-grace-ashleigh-banfield-cnn-parking-lot/64965/>

The article gives a partial defense of the two news-women by stating, “*cable TV news often features “remote” split-screen interviews with hosts and guests, even when they’re in the same building.*” In other words, it was not such an egregious deception because it is a common practice. Although misrepresenting one’s location may seem fairly benign, it reveals that in the minds of the media, to create a credible illusion is as good as the real thing. The mainstream media has no scruples against employing deception. Creating a crude deception that can be readily detected may be considered a faux pas, but the industry has no shame.

In watching television broadcasts of the Apollo 11 lunar mission, I have been struck by the odd behavior, body language, and mannerisms of those involved. The three astronauts who participated in this hoax appear discomfited, even ashamed, as if they were worried that their secret would come out and they would be branded as charlatans. NASA cloistered the astronauts away for three weeks before they were allowed out into the public to do interviews. I suspect this was to give them time to steel themselves as willing accomplices in an act of betrayal of the public trust. They need not have worried too much, for the government was careful to control the environment of their questioning,

holding an official press conference where all three men fielded questions from a select group of media representatives.



These hardly look like men who have just accomplished the greatest feat of exploration in human history. The men appear uncomfortable, embarrassed, worried, as if they are having difficulty carrying forward this public charade. Similar behavior is observed during the Apollo 11 television news broadcast of CBS which was anchored by Walter Cronkite. There is a disingenuous character to his mannerisms, as he appears to be faking his enthusiasm regarding what is occurring 240,000 miles away on the Moon. Observe both the mannerism of Walter Cronkite and astronaut Wally Schirra in this segment. Note especially Schirra’s face and forced smile which are consistent with someone who knows they are lying to the public and does not yet have the confident assurance that the deception will prove successful.

https://youtu.be/w__2L_F-R7M

Examine the words and actions of these two men and ask yourself whether they appear consistent with men who are witnessing the greatest human achievement of the 20th century. Bear in mind that Wally Schirra was close friends with the astronauts of Apollo 11. Do his words and actions reveal concern for their safety, or excitement for their achievement, or is there an appearance of discom-

Lunacy and the Age of Deception

fort and feigned enthusiasm at what he is observing? Walter Cronkite is clearly the more experienced deceiver, yet even in his words and actions there are telltale signs of acting. The moment when he takes off his glasses and wrings his hands is particularly telling.

What is Walter Cronkite's relationship to the corporate elite who are seeking to bring forth a global government under the rule of Satan? Cronkite was a well paid corporate man. He has long been a willing pawn of the corporate global powers. He makes a startling announcement of his allegiance to Satan in the following video.

<https://youtu.be/w2isCEoEmN8>

This is the man who informed viewers of the way the world is five nights a week, and the populace eagerly accepted his word as gospel. Brothers and sisters, the rulers of this world realized very early on the potential present in motion pictures and television to deceive and guide the masses. For this reason the corporate powers purchased control of the movie houses and television networks. In this way they were able not only to control the narrative, but to create false events which served to regiment the masses to their will.

Over time the ability to create credible illusions has increased dramatically. Special effects, especially those which take advantage of computer power, have advanced the capabilities of the media until it is impossible for the average viewer to discern the difference between an illusion and reality. Consider the following video.

https://youtu.be/WhN1STep_zk

If you think the news media would not use green

screen technology to fool their audience, you are wrong. They use it all the time. As far back as 1994, ABC News was in a flap when it was discovered that deception was used when anchorman Peter Jennings interviewed news correspondent Cokie Roberts as she was standing in front of the U.S. Capitol building on a cold winter day. The problem was that Roberts was actually inside a studio wearing a coat and the image of the Capitol building in the background was faked, a mere illusion. Similarly, CBS made the news when, during a Dan Rather year 2000 New Year's Eve special at Times Square, the network altered the imagery of Times Square, placing a large CBS advertisement behind Dan Rather. The CBS billboard wasn't actually there. What was there was an NBC sign and an ad for Budweiser, both of which were removed from the shot. The viewer could not detect the deception. Technology has only improved in the intervening years, making it nearly impossible to detect when an image has been altered or entirely imposed into a news broadcast.

One of the first uses of chroma key technology (green screen, blue screen, etc.) was by Industrial Light and Magic, a George Lucas company which he formed in order to create the special effects for his 1970s *Star Wars* movies. Lucas had originally contacted Douglas Trumbull, the special effects wizard whom Stanley Kubrick employed for *2001, A Space Odyssey*. Trumbull was already committed to Steven Spielberg's *Close Encounters of the Third Kind*, so he recommended his assistant John Dykstra.

Keep in mind that this was 1975, the year of JAWS release and only a few years removed from Kubrick's 2001: A SPACE ODYSSEY. These were the pillars of visual effects at the time and JAWS was centered around a lone, malfunctioning (if now classic) mechanical shark. In comparison even to 2001, STAR WARS, as they say, was a whole new ball of wax.

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So, was Dykstra prescient or just crazy?

Geniuses tend to be a little bit of both. Doug Trumbull, one of the visual effects maestros behind 2001: A SPACE ODYSSEY, pointed Lucas toward Dykstra when the young director was scouting for capable (and cheap) visual effects talent. A young Dykstra had impressed Trumbull while working for him at his company, Future General, on the 1972 sci-fi film SILENT RUNNING...

“What George came to me with was a perfect combination of the stuff that I had been doing with Doug Trumbull—using fairly low tech solutions [to create visual effects].”

[Source: <http://www.propstore.com/john-dykstra-intergalactic-man-of-magic-part-1/>]

Chroma key technology, which requires a computer, wasn't available during the years Stanley Kubrick was working on *2001, A Space Odyssey*; the years 1964-1968. These were the same years, incidentally, that NASA was gearing up for their Moon missions which would commence in July of 1969. The “fairly low tech solutions” employed by Kubrick and Trumbull included the front screen projection system.



Front Screen Projection System

The front screen projection system works by projecting a backdrop onto a mirror, which in turn projects the image onto a highly reflective fabric screen. The screen is typically made of 3M's Scotchlite which consists of millions of glass beads affixed to the surface of a cloth material. Scotchlite reflects back 95% of the light cast on it. Because the Scotchlite material is so highly reflective, the required brightness of the projected image is relatively low. This allows for an actor, or other subject, to stand between the mirror and the Scotchlite, and not have the projected image show up on them.

Stanley Kubrick made extensive use of the front screen projection system in the opening scenes of *2001, A Space Odyssey*. At the beginning of the movie, we are shown a group of ape like human ancestors in an environment that resembles some areas of Africa.



The image above is from the opening sequence of Kubrick's movie. The foreground is a stage set where some wild pigs and some men in ape-like costumes are located. The background is an image projected onto a Scotchlite screen. If you look carefully you can see the intersection of the stage and the screen. It is marked with a lone below.

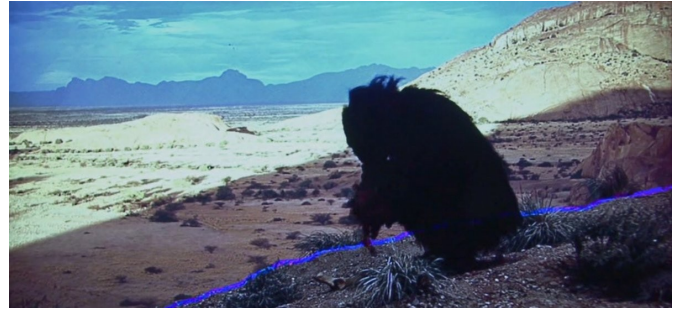
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Looking at the sky, particularly the far left and far right, you can discern some lines and geometric shapes which are faintly discernible. These are caused by seams and wrinkles in the Scotchlite fabric. If the contrast and gamma of the image are altered, these background artifacts become more visible.

These are the same type of artifacts which Richard Hoagland detected in the black sky of the Apollo lunar photos when he altered their visible properties. Jay Weidner has provided yeoman's service by explaining the use of the front screen projection system and illustrating its application in *2001, A Space Odyssey* as well as in the Apollo missions. Images shown here are from Weidner's video *Kubrick's Odyssey - Part One*.

As Jay Weidner points out, the director has to hide the bottom of the projection screen by having a raised surface on the stage in front of it. Also, by giving a contour to the foreground stage, it becomes more difficult to detect the point where the stage and the rear screen meet. If the stage were perfectly flat, differences in coloration between the stage and projected image would be more visible as there would be a straight line where the two meet, and the differences would be obvious. In the images above, you can see differences in shading and coloration between the foreground and background, but they would be far more obvious if the back edges of the stage were straight. Following are a couple additional examples showing where the stage ends and the Scotchlite backdrop begins. The blue line below marks the edge of the stage.



In the screen shot above you can see we have both the foreground stage with the actors, and the Scotchlite backdrop with the image projected onto it. In the photo below, we see the same stage from a slightly different angle, but now there is no projected image on the backdrop.



Following is a screen shot from a later scene in *2001, A Space Odyssey*. No line has been drawn to mark where the edge of the stage intersects with the backdrop, but it should be obvious to the viewer.

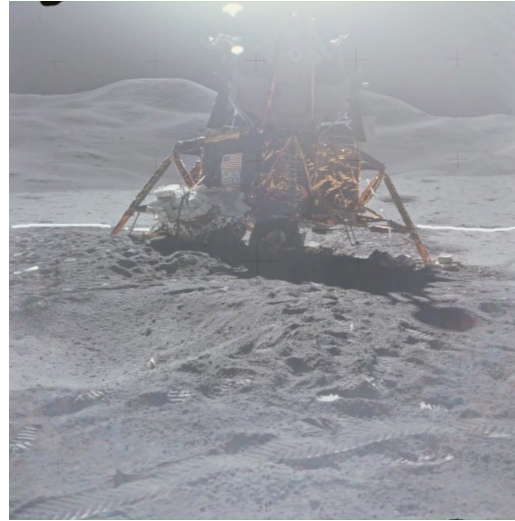
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Jay Weidner, who has worked in the film industry himself, stresses that this hiding of the bottom of the Scotchlite backdrop is always necessary when using the front screen projection system, and it serves as a telltale sign of its employment. Weidner proceeds to show images from the Apollo missions, noting where the stage edge intersects with the Scotchlite backdrop.



Can you tell where the stage ends in the image above. Look for a raised surface and a difference in shading and coloration. It is also helpful for the photo shoot director to place large objects just in front of the edge of the stage to make it more difficult to detect.



In many of the lunar photographs it is difficult to detect the evidence of the front screen projection system due to poor photo quality, as in the example above. As has been previously noted, NASA claims to have lost the high definition images taken from the Apollo missions, a claim which is difficult to believe, but necessary for the continuation of the deception. Following are more examples.



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Do you perceive once more the raised edge of the stage and the difference in ground texture and shading where the projection begins?



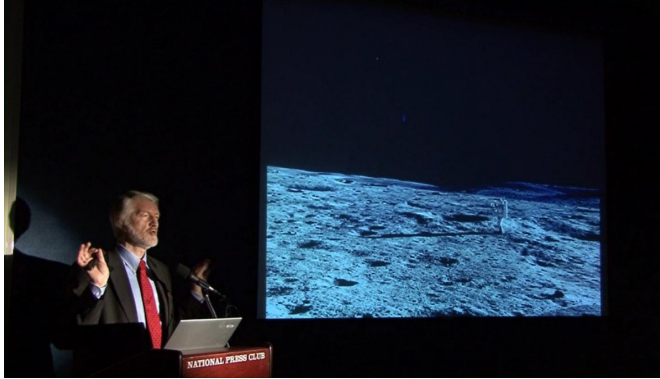
Look carefully again for a change in the appearance of the ground's texture and coloration, and note the placement of the Lunar Rover to hide much of the stage edge.



Jay Weidner states that not all Apollo photographs used the front screen projection system. Some, especially those of Apollo 11 and 12, simply had a black background which would not have required any image to be projected. In the later Apollo missions it becomes especially evident that the front screen projection system was used. Jay Weidner goes on to mention the anoma-

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lies discovered by Richard Hoagland, revealing them to be further evidence of use of the front screen projection system.



If you enlarge the image above you can see the two blips of light in the black sky. These are caused by misaligned glass beads in the Scotchlite material which are reflecting light back at the camera. Normally, the Scotchlite will only reflect light that strikes it at a right angle, but the rare misaligned bead will cast light in other directions. As Hoagland enhances the image, the fabric background becomes obvious.



In the enhanced image above you can see evidence of a backdrop being used. There are very evident horizontal and vertical lines. They are caused by the seams of the fabric panels which were stitched together and/or the scaffolding behind the fabric which was erected to support it.

Jay Weidner also mentions that in the original release of *2001, A Space Odyssey*, there were many credits thanking NASA and a number of the aerospace companies which worked with NASA on the Moon landings. These credits were removed from later releases of the film.

Kubrick was clearly working with NASA and its contractors. The movie *2001* provided suitable cover for Kubrick's association with NASA, though it is my belief, as well as many others, that Kubrick was also directing the film shots of the Apollo landings from a stage here on Earth.



Frederick Orway - NASA Advisor, Deke Slayton - Astronaut, Arthur C. Clarke - Sci-Fi author, Stanley Kubrick, George Mueller - Senior Administrator of the Apollo Project

Would the U.S. government fake the Apollo moon landings, filming them on a studio lot and then present them as reality to the public? I have no doubt of the matter. In the next chapter we will look at Stanley Kubrick's confession of his involvement in the Apollo missions.

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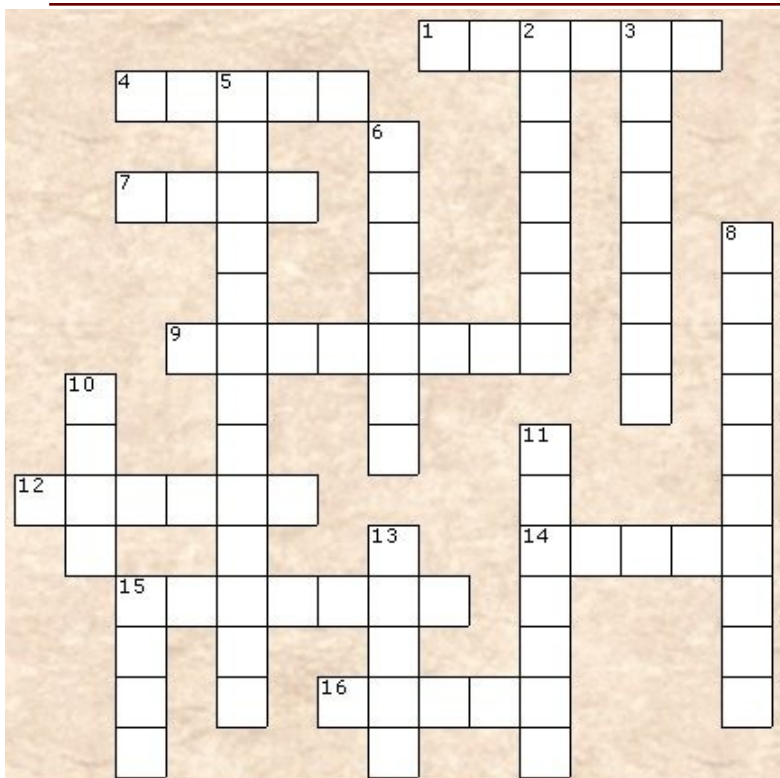
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BIBLE CROSSWORD — NEW TESTAMENT PEOPLE



ACROSS

- 1 This Roman governor condemned Jesus
- 4 The disciple Peter's other name
- 7 She was Jesus' mother
- 9 He climbed a tree to see Jesus
- 12 This disciple was known as "Doubting ____"
- 14 This disciple walked on water with Jesus
- 15 This man was the first Christian stoned to death
- 16 This disciple betrayed Jesus

DOWN

- 2 Jesus brought this man back to life
- 3 He tempted Jesus (2 words)
- 5 She found Jesus' tomb empty (2 words)
- 6 This disciple was a tax collector
- 8 Jesus visited the house of these sisters (2 words)
- 10 He had a vision and wrote in down in the Book of Revelation
- 11 John the ____
- 13 Christ
- 15 This man became known as Paul after Jesus spoke to him on the road to Damascus