

Kubrick Appendixes

By Jarrah White

1 Seen that movie?

I personally never really looked into the theory that Stanley Kubrick was responsible for faking the Apollo landings. Bill Kaysing was of the mindset that Kubrick would have been the filmmaker most capable of pulling off this hoax. This was discussed in later editions of his *We Never Went to the Moon* book and various interviews he gave in the closing years of his life. But the most credence I gave this idea was in a short Lego animation that I did as part of my Film and TV course at the Sydney Institute of TAFE. In that animation I made Kubrick, not a wilful accomplice, but a reluctant and regretful man blackmailed into filming the hoax. I even made Donald Rumsfeld the antagonist! Honestly, I can't even look back at this early work of mine, as the script was overly melodramatic. But the script was not entirely my idea. Certain elements of it were borrowed from French director William Karel [Fig. 1].



Figure 1: William Karel, Director of *Dark Side of the Moon*.

In 2002, he released a 53min video called *Dark Side of the Moon* [Fig. 2]. It was a film supposedly revealing that Stanley Kubrick had been hired by the Nixon Administration to record fake video of the Apollo 11 crew walking on the Moon in the event that they couldn't get actual pictures from the Moon. The film even includes interviews with Kubrick's widow and Brother-in-Law and even members of the Nixon administration apparently confessing to the hoax. The politicians interviewed include Henry Kissinger, Donald Rumsfeld, Alexander Haig and Lawrence Eagleburger. Richard Helms, who served as CIA Director during the Nixon administration, was also interviewed supposedly admitting that the Apollo 11 telecast was faked. As was his Deputy, Vernon Walters, who died of a stroke shortly after giving the interview. The film ends implying that he was assassinated to keep him from revealing the truth.

In Australia, the program was broadcast on SBS as part of its *The Cutting Edge* series of documentaries. Which normally broadcasts reputable documentaries about corporate scandals, political corruption, wars, terrorism, and other historical or current affair subjects from a diversity of acclaimed filmmakers and production companies. SBS themselves are one of Australia's most reputable and trusted news networks. Based on its usual content, regular viewers had no reason to believe that SBS would pull a fast one. Karel's video, however, was broadcast on April 1st 2003 – that should have told viewers something!

It's embarrassing to admit it, but when I first saw this film it had me fooled. Many people I knew personally were fooled too! I remember receiving phone calls from friends and relatives asking me if I saw the politicians on SBS admitting that Kubrick faked the Moon landing. But to our defence, at the time much of the horrors in the so-called War on Terror in Afghanistan were splashed all over the news and papers. The US had just invaded Iraq the month before. And there was a lot of propaganda about Iraq possessing Weapons of Mass Destruction filling our television screens. By this stage I think most of us in Australia were used to seeing falsehoods and atrocities committed by our two governments. It seemed the perfect time for satire to slip in and fuel the world's anti-US hatred that was brewing at the time. But upon second and closer viewing it is obvious that *Dark Side*

of the Moon is a mockumentary. A mockumentary is a video presented in the style of a documentary, but actually is just a work of fiction.

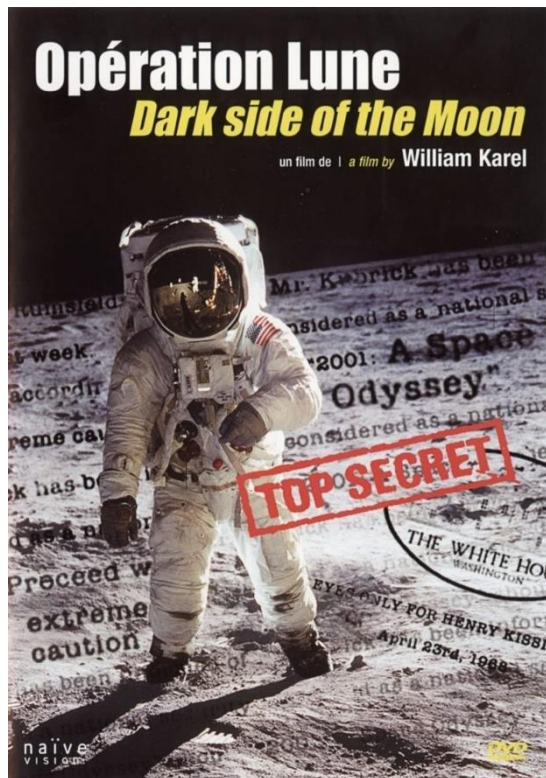


Figure 2: DVD cover for *Dark Side of the Moon*.

The most obvious indication that the film was a satire is the credits. They reveal that half of the interviewees are real people while the other half are actors playing fictional characters. These credits roll alongside outtakes of these actors screwing up their lines with silly music playing in the background. There are even outtakes of the historical people suddenly realizing that they've been duped and calling the filmmakers out on it. A notable example is Donald Rumsfeld shouting: "*You told me this was a high class program!*"

But even during the film, there are little hints here and there that it's all a joke. Some glaringly obvious, some subtle, others one would have to be versed in the subject to realize. For example, at one point the narrator states that Apollo 11 was launched on July 17th 1969. It was actually launched July 16th. Although depending on where you lived in the world, that time difference between you and Florida might have made that giveaway true.

Similarly, the narrator says that Luna 9 landed on the Moon in January 1966, this isn't true. It was *launched* on January 31st 1966, and landed on the Moon a few days later in early February. Lyndon Johnson and Richard Nixon are said to have been Governors of Texas and California respectively. This is false, they were actually *Senators* of these respective states. That's a completely different office! Likewise, whenever Farouk Elbaz is interviewed, the title card introduces him as a "NASA Technical Director." Elbaz held many positions at NASA, but he was never a Technical Director. His most famous job was Chairman of the Astronaut Training Group during Apollo program, in which he trained CM Pilots for their supposed Moon missions by flying them over artificially recreated sections of Moonscape in Arizona. The narrator also refers to cosmonaut Vladimir Komarov's death aboard Soyuz 1 when his parachutes "mysteriously" failed to open, but the stock footage shown during this narration is actually from Alexei Leonov's Voskhod 2 spacewalk. Komarov never walked in space.

Later on in the film, the narrator says that Cape Canaveral was picked as the launch site for NASA's rockets because of George H.W. Bush and George W. Bush's influence in Florida. But the Cape Canaveral launch facility was established in 1956 by the U.S. Air Force years before NASA became an agency, and years before the Bush family had any control in Florida. They didn't have any influence there until Jeb Bush was elected Governor of Florida in 1999, long after the Apollo program ended. The decision to build the launch facilities in Cape Canaveral was not politically motivated, but an engineering necessity. The closer you are to the equator, the faster you move with the rotation of the Earth. Faster rotational velocity means more centrifugal force. More centrifugal force means less propellant needed to lift the rockets into orbit.

Even when the film gets to the sole crux of its premise, there is a hint that it is a prank. The narrator implies that because a Moon set couldn't be built in time for Apollo 11, Donald Rumsfeld suggested reusing the sets from Kubrick's near finished *2001: A Space Odyssey*. The key phrase is near finished.



Figure 3: The iconic 'War Room' set from *Dr. Strangelove*. Karel's film and common misconception would have you believe this was actually shot in the real Pentagon.

administration the White House had granted him special authorization to access strategic areas of the Pentagon during the preparation for the film Dr Strangelove." This narration is accompanied with a photograph of the iconic War Room from that film [Fig. 3]. However, the War Room scenes were actually shot in England. In fact, due to the *lack* of support from the Pentagon staff, Kubrick and his team needed to improvise to get the interior of a B-52 bomber correct, using the interior of the B-29 bomber as a reference. The big circular table surrounded by world maps in the War Room actually came from the imagination of set designer Sir Ken Adams. So elaborate was his set that for years many viewers erroneously believed that these scenes really were shot in the real Pentagon. As Adams would later recall: "*When Ronald Reagan became president of the United States he asked the chief of staff to show him the war room of Dr. Strangelove. He believed it was in the Pentagon.*" [A. Quito, 2016]

The narrator says "*The filming of 2001: A Space Odyssey was drawing to a close in a suburb of London. Why not use the sets there?*" This doesn't make sense. *2001: A Space Odyssey* premiered in April 1968, whereas President Nixon took office in January 1969. Obviously by that stage, the filming would have already ended and the moon sets probably no longer available for use!

The narrator also suggests the reason Kubrick was Donald Rumsfeld's first choice to fake the Moon landing was because he 'owed' them. The narrator says: "*During the Kennedy*



Figure 4: Christiane Kubrick (left) and Jan Harlan (right) were interviewed under the false pretence that Karel was making a documentary about Stanley's life and work.

NASA who loaned him a Carl Zeiss Planar 50mm f/0.7 lens [Fig. 5]. Capable of photographing spy satellites in pitch darkness. The film alleges that critics wondered for twenty-five years why NASA was willing to lend Kubrick this "legendary lens, the only one like it in the world." The narrator then

But the earliest clues that something isn't right, however, begin right at the beginning of the video. *Dark Side of the Moon* opens with a story of how Kubrick was desperately looking for a high-speed camera lens that could shoot the candle-lit scenes he was envisioning for his *Barry Lyndon* film in 1975. Through a combination of the narrator's persuasive but sincere sounding voice over and interviews with Christiane Kubrick and Jan Harlan – Stanley's widow and brother-in-law [Fig. 4], the film builds a premise that Kubrick turned to



Figure 5: Above, from left, the Zeiss 50mm, f/0.7 lens, shown in special focusing-mount (and with adjustable shutter blade removed). Center, in front, the specially modified Zeiss 50mm, f/0.7 lens. Behind it, the lens before modification. Right, Zeiss 50mm f/0.7 lens with Kollmorgen adaptor, creating an effective focal length of 36.5mm [Caption and Pictured credit: American Cinematographer].

says that on January 1st 2001, Christiane was looking through the late-director's archives and stumbled upon a classified White House document that revealed why [Fig. 6].

It is important to note that this "document" is never seen or referred to again. The editor does not even share with us scans or photographs of the pages from it. By the end of the film, it is implied that NASA lent Kubrick this camera lens in exchange for his services of faking the Moon landing. The casual viewer might assume that the narrator and interviewees are verbally reiterating the contents of that document without actually showing it. But if you actually listen closely to what Kubrick's widow and brother-in-law say, you'll notice they never specifically refer to this alleged document. In fact, they never specifically say that he acquired the camera lens from NASA.

"...and then he hit because of an article in a science magazine on this Zeiss lens. It turned out that NASA was the original customer of Zeiss. And then Stanley said 'well, let me speak to them and see whether we could test it. Let me worry about that.' And it finally worked!"
— Jan Harlan.

This is the only mention of NASA that we get from Kubrick's family. They simply say that he *read* about a lens that was built for NASA, not that he got it from them. The truth is that Kubrick *didn't* directly acquire this Zeiss

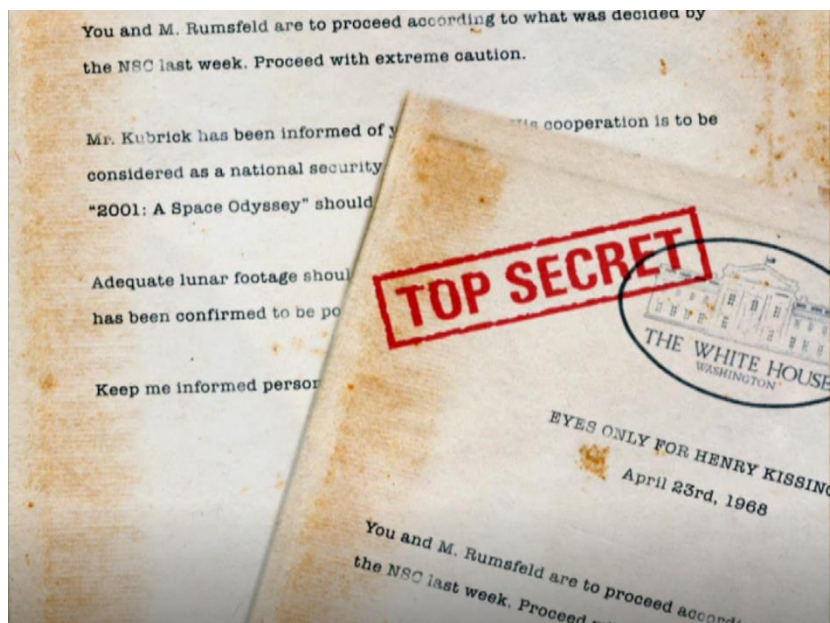


Figure 6: The Top Secret White House document Christiane Kubrick supposedly found among her late husband's belongings. Also note the date: April 23rd, 1968. Nixon's administration didn't take office until January 20th, 1969.

lens from NASA. Nor was it one of a kind. In reality, Zeiss produced ten of these lenses for use on the Apollo program under contract to NASA. But NASA only purchased six of them. In the December 1975 issue of American Cinematographer, John Alcott – the director of photography for Barry Lyndon – stated that Kubrick simply purchased three of the remaining surplus lenses from Zeiss. The only suggestion that Kubrick acquired the lens from NASA was stated, not by Kubrick's family, but by the narrator.



Figure 7: Donald Rumsfeld, Henry Kissinger, Alexander Haig, Lawrence Eagleburger and Richard Helms were all taken out of context in this mockumentary.

Throughout the film, the narrator and the fictional characters interviewed are often used as inserts for the context that was fabricated. And this cut and pasting deception carries on into the interviews with members of the Nixon administration [Fig. 7]. Again, if you listen very closely, you'll notice that the politicians never specifically refer to Kubrick or NASA or Apollo. Nor do they specifically say anything about the Apollo videos being faked. In fact, they give no context at all as to who or what they are talking about. Much of these alternating interview clips used include only a few words or a couple sentences at best. When isolated and taken on their own merits, these brief statements are completely devoid of context and are almost meaningless. Here are some examples.

"...we had a meeting and talked. And he had made a number of decisions that already, basically to try to calm things down..." – Donald Rumsfeld

"...I was on the telephone constantly and in meetings and in various other ways, trying to promote more energy and more aggressiveness in this matter..." – Richard Helms

"...I said to the President then, I said 'you can't let this succeed and you must do everything necessary to make sure that it doesn't..." – Lawrence Eagleburger

"...I talked to the President and Kissinger supported it..." – Donald Rumsfeld

"At first I didn't take it very seriously, and I was told to take it very seriously. Then it kept going on, and on, and on." – Henry Kissinger

"The President was prepared to do so and I was prepared to support that" – Alexander Haig

"And that was decided basically by Henry, Al Haig and The Secretary of Defence" – Lawrence Eagleburger

Calm what down? Aggressiveness in what matter? Can't let what succeed? Supported what? What are these men talking about? I have not trimmed the above clips in any way. This is exactly how they appeared in the program. The only context woven in between these interview clips are statements made by Nixon's alleged personal secretary Eve Kendall [Fig. 8]. Her comments are lengthier and provide more details.

"The director of the CIA was looking panicked. He always overestimated the power of the Soviets. 'The Russians will put

a man on the Moon. It's only a matter of months, maybe days, I have very accurate information about that. We can't wait another year, we have to launch Apollo 11 as soon as we can."

"The President turned to his experts at NASA and said 'Are we ready?' The Director of the Space Agency only half reassured him. He said: 'We might not be able to send back films of the first steps on the Moon.' Well, President Nixon refused that idea, "No way! The whole world is waiting to see an American take the first steps on the Moon."

"Then one of the Presidential advisors, I don't know, General Alexander Haig or Donald Rumsfeld, said hesitantly "What if we film the first steps on the Moon in a studio? Then if we fail, we can always show those pictures to the public."

With these clips of the alleged secretary cut and spliced with footage of these well recognizable Nixon cabinet members, it looks like they are admitting to faking the video footage of the first steps on the Moon. But as is revealed in the credits, the alleged secretary is actually a fictional character played by actress Barbara Rogers. In fact, the name 'Eve Kendall' was actually the name of a character in Alfred Hitchcock's *North by Northwest*!

And as it turns out, the politicians were *actually* talking about Watergate or the Vietnam War. Karel would later reveal that these interviews with Nixon's cabinet were actually borrowed from an earlier documentary he produced, titled *"Les hommes de la Maison Blanche"* which translates to *"Secrets of State, the President's Men."* This three part documentary covered the US Presidencies from Truman up until Reagan and how these administrations handled various post-WWII situations. Karel simply took interview clips from this earlier work, stripped them of their context, and cut and spliced them with clips from the staged interview with the Eve Kendall character.



Figure 8: Barbara Rogers as Eve Kendall, supposedly Richard Nixon's secretary.

When the narrator and the Eve Kendall character imply that Kubrick was hired by Donald Rumsfeld and Henry Kissinger to fake the Moon landing, more interview clips of Kubrick's widow and brother-in-law are spliced in with the interviews of the politicians. Apparently, testifying to Kubrick's work on the fake Moon set. But whereas before Christiane Kubrick and Jan Harlan's interview clips were lengthy and detailed, and at least retained some context; now their interview clips are fast-paced and ambiguous, with only a few sentences. They mention Henry Kissinger, but it is not clear in what context they are using his name.

"Kissinger was the key person, yeah that's right" – Christiane Kubrick

"And he was very much challenged by this project" – Jan Harlan

"That did take a long time. But everyone was very interested that it could be done at all." – Christiane Kubrick

"I mean we have never done this like this. True! Yes, we haven't. So that's one reason to try!" – Jan Harlan

"They tried and tried and it didn't look right. I remember the thing with the stars, they had huge sheets of paper and they were little pin holes." – Christiane Kubrick

"Everybody should realize what an achievement it was to do that." – Jan Harlan

"Kissinger was so nervous that he packed his passport, you know, in the big suitcase and things like that, he was very unlike himself" – Christiane Kubrick

"It finally worked and Kissinger was very, very pleased with the result. It looked fantastic!" – Jan Harlan

These clips are immediately followed by an Apollo 17 clip of Eugene Cernan jumping around on the lunar surface, reinforcing the viewers' interpretation that Kubrick's relatives are talking about faking the Moon landing. That in itself is a giveaway. So far all the narrator and fictional characters have implied is that Kubrick only faked the moonwalk videos from Apollo 11. They said nothing about the videos from the latter missions.

Kubrick's widow mentions Henry Kissinger in two of the clips, and his brother-in-law mentions Kissinger once. But again, if we isolate the clips it is not clear what they are talking about. All we know is that Kissinger was a "key person", that he was nervous and packed his passport in a large suitcase, and that he was very pleased with a "result." Christiane Kubrick also mentions trying to fake the stars with pinholes in sheets of paper. This doesn't make sense, as there were no stars in the Apollo photographs or videos.



Figure 9: Peter Sellers as Dr. Strangelove (1964), supposedly a parody of Henry Kissinger.

Karel would later maintain that he had solicited an interview from Kubrick's family under the false pretence that he was producing a film about Kubrick's life and work [Arte Magazine, 2004]. Including production of *2001: A Space Odyssey*. From this we can deduce, if not speculate, what these relatives were actually talking about. The pinhole stars Christiane mentioned were probably the star effects used in the various space scenes for *2001*: such as the shots showing spacecraft travel through space or the scenes set on the Moon. As for Kissinger, the passport story is a complete mystery, but there are two rational explanations as to why they were talking about him.

Firstly, the statement that he was "the key person". There is a widespread rumour, erroneously started by film critics after the fact, that the title character of *Dr Strangelove* was based on Henry Kissinger. Kubrick himself and actor Peter Sellers long denied this. They always maintained that Seller's Strangelove character was a composite parody of Wernher von Braun and Herman Khan. And at the time *Dr. Strangelove* was produced, Kissinger was a complete unknown [D. Hughes, 2000; G. Case, 2014; Fig. 9]. The fact that Kissinger and Strangelove are both of German descent and have the

same distinctive glasses and hairstyle is purely coincidental. With this in mind, it's more probable that Christiane Kubrick was talking about the widespread myth that the title character of *Dr. Strangelove* was inspired by Henry Kissinger, the key person. Or should I say, the key inspiration.



Figure 10: Actress Marisa Berenson, a friend of Henry Kissinger's, was cast to play a character in Kubrick's *Barry Lyndon* [Picture credit: Peter Kramer].

Secondly, the “result” that Kissinger “was very, very pleased with”. Here’s where it starts to get interesting. We already know that Jan Harlan talked in great detail about the Zeiss lenses that Kubrick purchased for *Barry Lyndon*, which he intended on using to record scenes illuminated only by candle-light and capture the feel of paintings from the 1700s. To play the character of Lady Lyndon, Kubrick cast American actress Marisa Berenson who apparently was a friend of Henry Kissinger’s [N. Abrams, 2018; Fig. 10]. In light of this information, we can presume that Ms Berenson either invited Kissinger to see her on the set or he accompanied her to the cinema to see the finished movie. I believe the candle-lit scenes in *Barry Lyndon* were probably the result that Kissinger was very pleased with.

The only people to *specifically* say that Kubrick was hired by Kissinger and Rumsfeld to fake the Apollo videos are the narrator and the fictional Eve Kendal character. This sleight of hand continues with much of the fictional interviewees. These characters are themselves a hint that the ‘documentary’ is a hoax, in that almost all of them are named after characters from films produced by either Kubrick or Hitchcock. And ironically, if you tried to do a quick Google search on these supposed witnesses, you would probably be pointed in the direction of the films these names originated from.

At one stage, Karel interviews a supposed Hollywood producer called Jack Torrance. As established above, Jack Torrance was actually the name of Jack Nicholson’s character in *The Shining*. A supposed former KGB agent – who suspiciously lacks a Russian accent – is interviewed about anomalies that Soviet Intelligence supposedly found in the Apollo photographs. His name is Dimitri Muffley [Fig. 11]. This is actually a combination of the names of two characters from Kubrick’s *Dr. Strangelove* – Soviet Premier Dimitri Kisov and US President Merkin Muffley. This seems to be referenced in foreign versions of the mockumentary.



Figure 11: *Your English is very good for a Russian, Agent Pubic Hair.*

Whereas in the English version he is simply labelled as a “Former KGB agent”, in the German version he is said to have worked for both the KGB *and* the CIA. A double agent or a defector? And amusingly enough: ‘Merkin’ is the term for adhesive wigs worn by prostitutes and erotic dancers on their shaven pubic regions; and Kubrick intended the name ‘Muffley’ as a play on the word ‘Muff’, which is slang for women’s pubic hair. Muffley’s “evidence” of a hoax is an unpublished Hasselblad image showing a photograph of Stanley Kubrick on the set of *2001* carelessly left abandoned on the

lunar surface. The image however is a forgery (or would that be a forgery of a forgery?). The original image is AS16-117-18841, in which Charley Duke supposedly placed a photo of his family on Moon. The image has been photo-manipulated to show Kubrick in their place [Fig. 12].

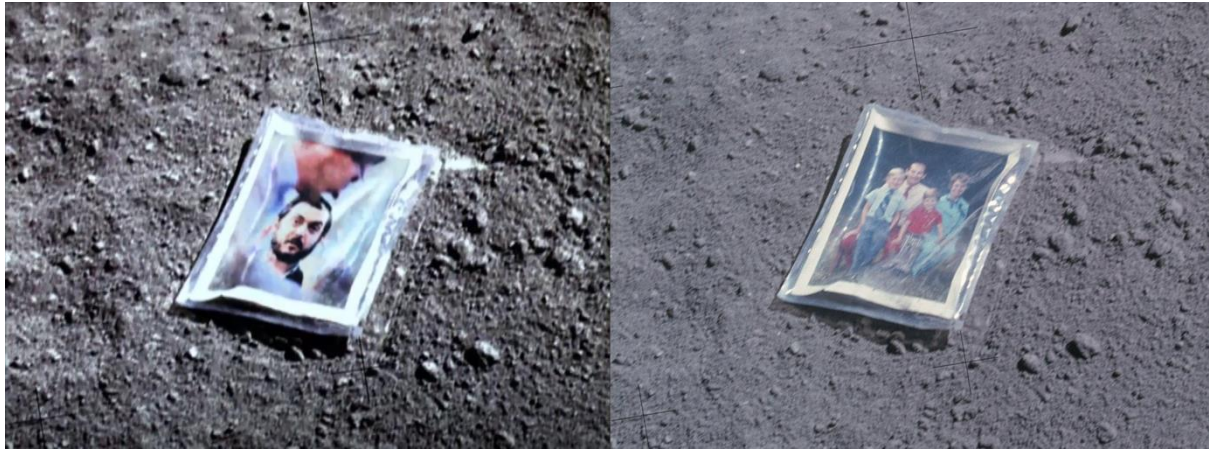


Figure 12: AS16-117-18841 doctored to show a picture of Stanley Kubrick supposedly left abandoned on the fake lunar surface [Left], and the original unaltered version showing the photo of Charley Duke with his wife and kids [Right].



Figure 13: "I'm sorry, Dave, I'm afraid I can't do that."

The narrator also introduces a supposed 'now half-blind' astronaut named David Bowman [Fig. 13]. Who supposedly was at Mission Control during Apollo 11 and "in permanent radio contact with Armstrong and Aldrin." The name David Bowman, of course, is taken from one of the lead characters from *2001: A Space Odyssey*. It's possible that this name was based on that of the similarly named Frank Borman from Gemini 7 and Apollo 8. In any case, it would be impossible for any one man to be in permanent radio contact with the Apollo 11 crew. The Capsule Communicators, or CAPCOMs, worked different shifts. On Apollo 11, Charles

Duke served as CAPCOM during the moon landing; while Bruce McCandless was CAPCOM during the moonwalk. Other astronauts who worked CAPCOM shifts during various phases of Apollo 11 included Jim Lovell, Fred Haise, Ken Mattingly, Don Lind, Owen Garriott and several others. And when we first see 'Bowman', he is holding a glass display containing the mission patches of Apollos 11, 12, 13, 14, 15 and 16. Normally, actual astronauts display memorabilia from their own missions. There was no crew member called Dave Bowman on any of those flights.

2. Want to call the CIA? Have them waxed?

The film then tries to up the ante by implying that Nixon started to become paranoid and feared one of the CIA filmmakers who assisted Kubrick would talk. And even turned to alcohol to try and cope with the anxiety. Through more out of context interviews with Nixon's former cabinet members, more persuasive narration and yet another fictional interviewee – an ex-CIA agent called 'Ambrose Chapel' [Fig. 14], it is implied that Nixon's National Security Advisor 'Colonel George Kaplan' suggested sending the CIA out to eliminate the witnesses. Nixon considered the idea, but slept on it at the suggestion of Alexander Haig, and decided to cancel the assassination mission the next

morning – only to discover that Kaplan went crazy overnight and initiated it without Presidential Approval, going so far as to change all the secret codes, cut off communication between the White House and CIA, and gave the assassins their orders before disappearing.



Figure 14: Coincidence that they should interview "Ambrose Chapel" in an actual chapel? So much for not bearing false witness.

Romney (father of Mitt Romney). The stock footage probably shows Nixon talking to one of these two people. Secondly, the premise of a high-ranking government official going crazy and initiating an assassination mission without approval by the President seems to have been lifted from Kubrick's *Dr. Strangelove*; in which USAF Brigadier Colonel Jack D. Ripper (get it?) goes insane and orders a full on nuclear strike against the Soviet Union.

The film then takes a detour to what the narrator says is a Vietnamese village and implies that the CIA death squad was sent there to hunt down the film crew. This segment consists of Vox Pops style interviews with the villagers, who apparently were not fooled by the CIA assassins' attempts to blend in. The subtitles attributed to these villagers range from mildly funny to downright preposterous. One of them even says that one of the assassins accidentally shot himself cleaning his pistol and that the villagers kept his corpse for the children to play with! Other examples include: "*One morning we saw them arrive in the village. They weren't exactly Rambo!*" and "*For secret agents they weren't very discreet. They had no respect for anything. We found empty beer cans and McDonald's wrappers everywhere.*" As it turns out this footage in 'Vietnam' was also recycled from earlier productions by Point du Jour, none of which were actually shot in Vietnam but rather Cambodia or the Philippines. The subtitles attributed to the villagers are deliberately deceptive mistranslations. The spuriousness of these subtitles is particularly obvious when one cross references them with the mockumentary's trailer. Many of the same clips were used, but with completely different and even more preposterous subtitles [Fig. 15]. For example, in one clip the subtitles read: "*They were only interested in one*

First, let's address the obvious: the National Security Advisor during the Nixon Administration was Henry Kissinger. George Kaplan is the name of an unseen character in Hitchcock's *North by Northwest*; and Ambrose Chapel is the name of a location in another film by Hitchcock, *The Man Who Knew Too Much*. Amazingly, this sleight of hand is pulled off more ingeniously. As the film includes stock footage of Richard Nixon talking on the telephone to somebody called "George". In reality there were two people called George in Nixon's cabinet: Secretary of Treasury George Shultz and Secretary of Housing and Urban Development George

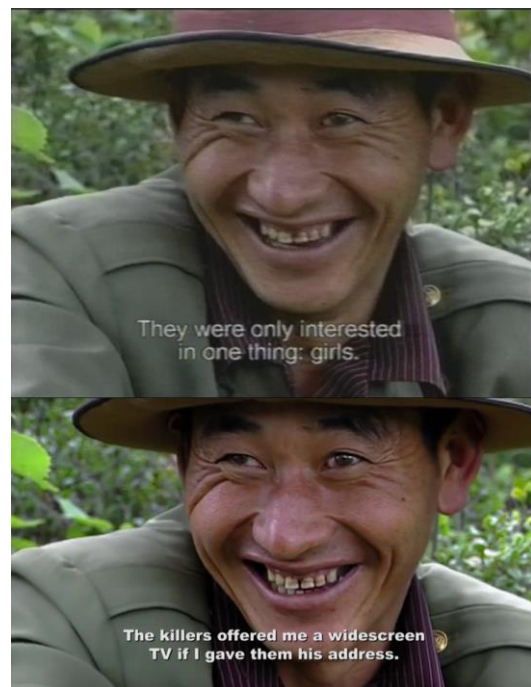


Figure 15: Apparently, Vietnamese dialect has two completely different meanings for the same quote.



Figure 16: Burned alive in a car crash?

thing: girls. It was a real obsession with them.” But in the trailer they say: “The killers offered me a widescreen TV if I gave them his address. Plus a DVD player...” Obviously another giveaway! There were no widescreen television sets or DVDs in the 1970s. We didn’t even have Betamax yet during Nixon’s administration! What follows are more out of context clips with the Nixon cabinet. With vague statements about “this was amateur CIA if there ever was one” and “it was a very poorly run show.”

Then the mockumentary gets even more over the top and even self-

contradictory. Supposedly angered by Kaplan’s death squad screwing up in Vietnam and failing to kill the CIA witnesses to the Apollo 11 hoax, and despite previously trying to call off the assassination attempt, a drunken Richard Nixon then sends “150,000 men and half the Sixth Fleet [...] in search of the four fugitives.”

The Ambrose Chapel character tells us what eventually became of these CIA agents. But the visuals provided with these statements are nonsensical at best. He tells us the soundman, Andy Rogers, was burned alive in a car crash. This is accompanied by a photograph of nine men dressed as Santa Claus in what looks like New York, gathered around a man lying on the road who seems to have been either hit by a car or suffered a heart attack [Fig. 16]. There no indication that he was burned or that there was a vehicle fire. There isn’t even any smoke present in the photo. Chapel then says that Jim Gow, the Assistant Director, was drowned in a swimming pool. What follows is a video clip of a man throwing a dog into a huge lake, which appears to be located in the Australian outback. Another Assistant Director called Vince Brown is said to have been found in Patagonia “cut up into little pieces, but the police claimed it was a suicide.” This is immediately contradicted by the narrator who says that the CIA tracked Brown down to the Kerguelen Islands – which are halfway between Africa and Antarctica. Patagonia is in South America. The narrator even claims that the assassination was filmed. We get a shot of a small group of hunters landing by helicopter and shooting at someone offscreen over the edge of a hill. So, are we to believe that the CIA tracked Vince Brown to the Kerguelen



Figure 17: The CIA supposedly recorded the murder of Vince Brown. Apparently, they had digital video cameras in the 1970s.

Islands, shot him to death, cut up the body into little pieces, and then dumped them in Patagonia all the way over in South America? If they had to fly all the way to the Kereguelen Islands to find him, why not just dump the body in the ocean? Keep in mind too, this supposedly took place during the Nixon administration in the early 1970s. But the “assassination footage” itself seems to have been shot with a digital video camera, which didn’t exist in the 1970s [Fig. 17].

Finally, we are told that Bob Stein, the set designer, got wind of the assassinations of his colleagues and went into hiding in a yeshiva in Brooklyn. There he supposedly befriended a rabbi called W.A. Koeningsberg who taught him Yiddish and provided him with shelter for ten years until the CIA finally caught up with him. Once again, the rabbi is played by an actor. His initials and surname are a reference to actor Allan Stewart Konigsberg – better known by his stage name, Woody Allen.

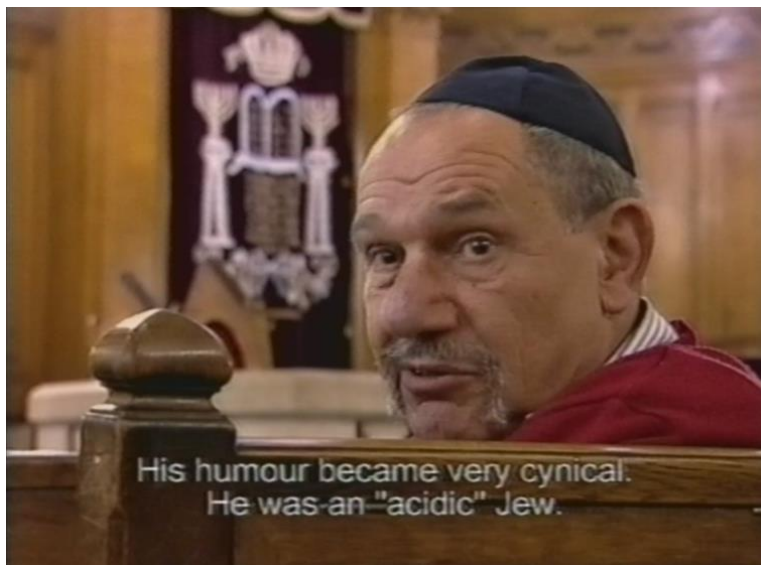


Figure 18: The acidic joke doesn't work in Yiddish.

Bob Stein is described by the rabbi as being an orthodox Jew, but picks and chooses which parts of the Torah he wished to follow. He is said to have interpreted the Torah as not allowing Jews to eat pork only in certain restaurants, rather than forbidding the consumption of pork altogether. At one stage, the alleged Rabbi even describes him as an “Acidic Jew” [Fig. 18]. This is an obvious play on the term Hasidic Jew but is also another giveaway. While in English slang “acidic” can be used to describe someone’s abnormal behaviour, to somebody speaking Yiddish as

their first language this joke would make no sense. The actor playing the Rabbi even points this out during the credits! In the original French version, the giveaway is more obvious. Whereas in the English version the subtitles read: “His humour became very cynical. He was an “acidic” Jew.”; in the original French version they say: “Il ne travaillait plus, il pointait aux Hassidiques”, which translates to: “He no longer had any work, he was registering at the Hassidics.” This makes no sense to anyone who lives outside of France, but to French viewers it is an obvious reference to the French employment agency ASSEDIC. Clever, isn’t it!

This entire assassination subplot creates a problem with the “documentary’s” overall premise. Why was Kubrick allowed to live? Yes, it is implied that his telephone was bugged and that Kubrick only shot on or near his property out of fear of assassination. But if his phone calls were tapped, surely the CIA would have known where to find him. Given that he was never directly employed by the CIA, one would think Kubrick would have been the least trustworthy and thus the first on the hit list. Instead not only is he allowed to live, but NASA supposedly lets him borrow a camera to shoot the scenes in *Barry Lyndon* while the four crewmembers who were all CIA agents were killed off. Why didn’t they just kill him when he asked for their help? Or booby trap the camera lens or something? It doesn’t make any sense.

In addition to Rumsfeld, Kissinger, Helms, Haig and Eagleburger, throughout the mockumentary former Deputy Director of the CIA Vernon Walters is interviewed [Fig. 19]. Although English was his first language, Walters is the only one speaking French in the video. English translations are dubbed

over the original audio. But whereas with the other five, the interviews with the politicians were recycled, it seems that Karel solicited an interview from Walters under the false pretence of making a serious documentary. Much of his statements are also out taken out of context. He never specifically refers to a fake moon landing or Kubrick, and it seems he too was talking about Watergate or the Vietnam War. The only specific statements he makes about the space program are generic statements about the space race. In fact, many of his statements seem to dispute ideas of faking space missions or assassinating key players. Notably he tells the interviewer: *"Ask the Soviets if it's fake or not, they had the means to find out."*



Figure 19: General Vernon Walters' appearance in 'Dark Side of the Moon' was his last interview before his death in February 2002.

Earlier in the film he is asked if Soviet rocket genius Sergei Korolev was assassinated. To which Walters replies: *"Korolev? No, the CIA is forbidden by American law to kill anyone. There are no exceptions. The law is absolute. [...] We never killed a Soviet and the Soviets never killed an American. Neither side wanted to start something whose outcome they couldn't predict."* His statements are followed by the narrator reiterating the Apollo 1 fire, Komarov's death aboard Soyuz 1, Yuri Gagarin's death in a plane crash, and the N-1 launch explosion that destroyed the Soviet launch site. Although the narrator erroneously says this occurred on July 3rd 1967, it was actually July 3rd 1969.

The narrator also says the N-1 exploded while the tanks were being filled and this catastrophe cost the Soviets the chance of celebrating the 50th anniversary of the Russian Revolution with a manned circumlunar mission. This is a combination of falsehoods and half-truths. All N-1 failures actually occurred during the first stage burn, not while they were being fuelled. And they were all launched long after the 50th anniversary of the Revolution. The Soviets lost the chance to send a man around the Moon in time for the Russian Revolution when various failures in the Zond and Soyuz, including Soyuz 1, ultimately derailed the L1 moon program. The earliest opportunity to launch a manned Zond around the Moon was December 1968, that opportunity wasn't taken. But still, this has nothing to do with the N-1. The L1 program dealt with sending Zond capsules *around* the Moon by the *Proton* rocket; the failed N-1 L3 program was purely for *landing* on the Moon. The narrator says nothing further about these US and Soviet space disasters and the viewer is left to ponder their significance. One could interpret this as the film implying that the two sides were taking chunks out of each other as an act of sabotage.

By the end of the film it is implied that following the death of Kubrick, Vernon Walters is the only one left who knows the full story – this is well after the supposed confessions of Rumsfeld, Kissinger, Haig, Helms and Eagleburger. Again Walters' statements are quite vague.

"The whole truth about what? Listen to me now and believe me because I'm going to tell you the truth. I'm positive that Nixon knew nothing in advance. Helm's deputy said to him "I don't know what's gonna happen, but whatever goes down we'll be with you to the end" That was six months

before, when the people who did it were trapped they hurried to Nixon to say protect us. Instead, and I said this to Mr. Nixon, I said, and he agreed with me when I told him that-" – Vernon Walters

The narrator cuts Walters off stating that he wanted to continue the conversation about the elimination of the witnesses in private, and Stanley Kubrick's 'sudden demise' and asked them to switch off all their cameras "*which we half did.*"

"Are you still filming?" – Vernon Walters

"Cause this could mean people's lives." – Vernon Walters

As is revealed during the credits however, Walters' statements have been stitched together and the edits cleverly hidden by fading the interview video of Walters into an old photo from the 1970s of him working at the CIA. Here is what was actually said in the first part of his statement: "*I want you to believe me, because this is the truth: I never had any relationship with that woman.*"

Walters apparently died a week after filming this interview and before a subsequent interview could follow. The film ends with a passage from his obituary in the New York Herald Tribune. It reads: "*General Walters' last known public appearance was on a French Television documentary in which he talked about the White House's involvment (sic) with the Apollo program in the late 1960s. Both the producer and director noted that Walters was in perfect shape.*"

However, this passage is not in the article. The article shown on screen has been photo manipulated to show these statements. It actually reads: "*He was great as our James Bond, getting us in and out secretly, even giving us code names," said Winston Lord, former president of the Council on Foreign Relations, who accompanied Mr. Kissinger to the secret talks with the Vietnamese.*"

3. Mixing the Real with the Absurd

Like any good work of fiction, the film takes bit and pieces of factual and historical information and muddies it in with fantasy. Unless well versed in the history of space exploration, US politics or even Kubrick's filmography, it can be hard for the casual viewer to separate fact from fiction. Most of the distorted facts presented in the video may whiz by entirely. But when you break down the films and isolate fantasy from reality, the amount of facts present in this mockumentary are surprising. Perhaps even educational. Despite being a comedy, *Dark Side of the Moon* glosses over and even highlights significant facts concerning the Apollo program that should not be overlooked. We already discussed the Soviet N-1 moon program fleetingly mentioned in the movie, which in and of itself is a significant piece of history for any Apollo researcher to consider. But there are many other gleaming gems in this rough. The goal of this appendix is to serve as a brief summary of those facts.

Let's start with the obvious. In addition to former members of the Nixon administration and Kubrick's family, William Karel also managed to coax an interview out of Buzz Aldrin and his wife at the time Lois. In addition, another fictional witness is interviewed. Aldrin's supposed sister, Maria Vargas. This is another giveaway. Aldrin had two sisters, Madeleine and Fay. Maria Vargas is the name of the lead character from *The Barefoot Contessa*. Why they needed to insert this character isn't clear, as much of the information given by Aldrin and his wife and even the narration accompanying it is played straight.

Their segment discusses Aldrin's alcoholism and depression that followed his Apollo 11 mission. Aldrin recounted this in his various autobiographies, including *Return to Earth* and *Magnificent Desolation*. Bill Kaysing had noted that the former book reads like it was written by a man trying to

come out of the closet about something but is unable to do so. Aldrin's book even recounts an event in which he attended a dinner party with some Air Force buddies. One of his friends attending asked him: "What was it like to walk on the Moon?" Upon which Aldrin got up from the table, left the party and was later found sitting in the gutter drunk and crying his eyes out. Are these the actions of somebody who genuinely did exactly what they said they did?



Figure 20: Buzz Aldrin and his wife were interviewed for 'Dark Side of the Moon'. They discussed his alcoholism and depression, as well as Nixon's planned speech announcing that Apollo 11 had failed to return.

Aldrin also makes this statement: *"There were some unusual things that happened that were a bit surprising and influenced my life.*

Before we went to the Moon, President Nixon had some remarks for a speech to give if we could not leave the Moon and come back."

The video then cuts to stock footage of Nixon making some vague remarks paying tribute to deceased.

The narrator implies that Nixon secretly recorded his televised message on the eve of the Apollo 11. There is no evidence that Nixon ever recorded these statements, and the stock footage used is probably

out of context. However, it is an established fact that Nixon had prepared some statements announcing the astronaut's deaths.

The announcement opened with the following: *"Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace. These brave men, Neil Armstrong and Edwin Aldrin, know that there is no hope for their recovery. But they also know that there is hope for mankind in their sacrifice."* [M. Sheetz, 2018]



Figure 21: Wernher von Braun dark past as a Nazi rocket scientist.

When we last see Aldrin in the interview, he is seen looking into the camera, almost in tears, and saying *"Did, did people go to the Moon or not?"* In Australia, SBS used this clip prominently in the promo for their *Cutting Edge* special. So it's no wonder so many viewers in Australia tuned in and were duped. It is unclear whether this statement by him was staged or taken out of context.

Within the first few minutes, the mockumentary even mentions how the United States turned a blind eye to

Wernher von Braun's Nazi background [Fig. 21] and how his V-2 rockets were constructed using slave labour. The film doesn't elaborate on this. But Vernon Walters managed to sum up the US Government's attitude to recruiting Nazi war criminals to their space programs and the atrocities of said criminals with this statement he made in his interview: *"I don't know if he was a real Nazi. He wasn't with the Nazis anymore, he was just an ex-German. I don't think anyone's ever linked him to*

Nazi war crimes or anything. Although the inhabitants of London who were on the receiving end of more than a thousand V-1s might not agree. War is war!"

Aside from a few giveaways that at this point the keen-eyed viewer could have attributed to minor errors, *Dark Side of the Moon* begins as a very immersive summary of the race to the Moon and segues into how science fiction geared viewers up for Apollo. The narrator tells us how Wernher von Braun was the first to believe that the race to the Moon should be something entertaining for the public, "a show". The film reiterates that von Braun turned to Walt Disney to promote space exploration to American TV viewers [Fig. 22]. The narrator says that through these meetings with Disney, von Braun came up with an idea: *"Only Hollywood, the dream factory itself, could transform a dull rocket launch which no one took any notice of into a mega production."*

It is true that von Braun did indeed collaborate with the Walt Disney Company to promote the idea of space travel, but this was long before NASA became an agency and thus long before there even was a Moon Race. In fact, the television programs he produced with Disney aired on American television years before the Soviets had even launched Sputnik. Back then, von Braun was stationed at the Army's Ballistic Missile Agency and was reduced to designing only short-range missiles for defence applications, not space applications. He had to pull teeth trying to secure funding for more advanced rockets programs. His association with Walt Disney was essentially a last-ditch effort to get the public and the US Government to realize the benefits of the rockets he was proposing to build. Ultimately the popularity of his television spectacle secured von Braun enough funding to build his Jupiter C rocket. But even after proving the rocket's capabilities, the White House instead contracted the US Navy with their Vanguard program to launch America's first satellite. Due to von Braun's Nazi background, the Eisenhower government felt it was better for public relations if America's first satellite and launch vehicle was 100% Made in The USA. It took two successful Sputniks and one failed Vanguard before von Braun was finally given the go ahead to use his Jupiter rocket for US satellite missions.

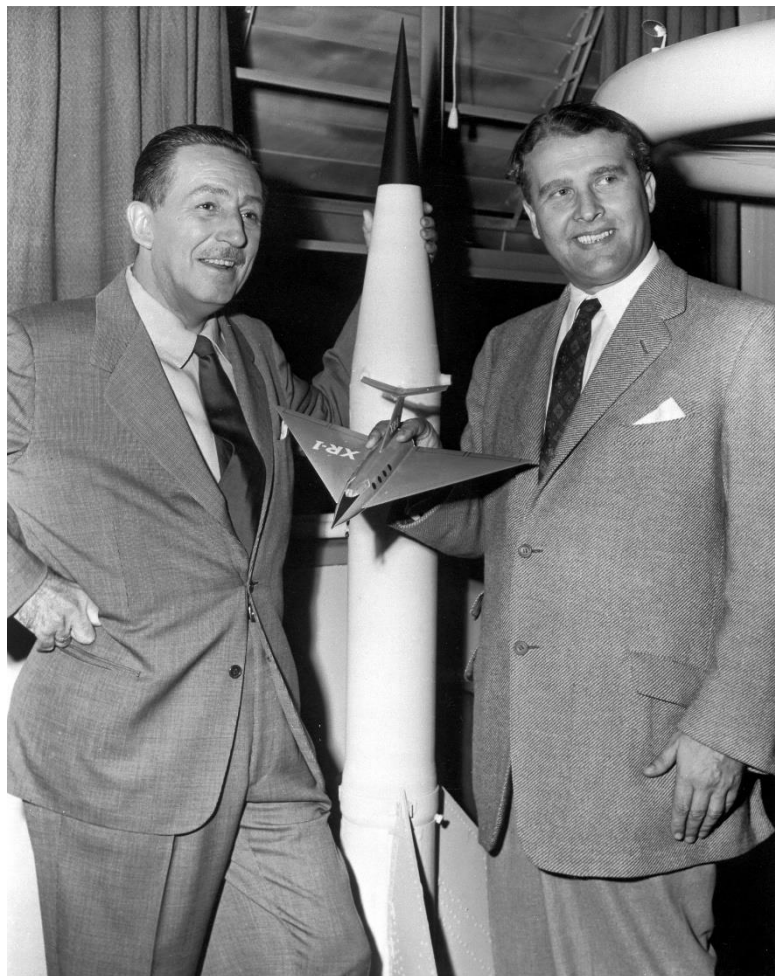


Figure 22: Von Braun partnered up with Walt Disney (left) in 1955 to promote space exploration to American television viewers.

What follows is interviews with Kubrick's family describing *2001: A Space Odyssey* as a "tremendous PR exercise for NASA" which "stimulated support for the whole project." Farouk Elbaz and astronauts David Scott and Jeffery Hoffman are interviewed expressing how impressed they were with *2001: A*

Space Odyssey. The statements made by Hoffman and Elbaz imply that NASA's engineers and designers were greatly influenced by the movie. Elbaz even says the ships looked “*exactly the same*” as the real thing. I personally don't see any similarities to the Apollo spacecrafts per se, but there are indeed some obvious similarities to early spaceflight proposals that were considered at the time. The Discovery One spacecraft with its huge spherical cabin, skeletal structure and rockets at the back look very similar to the vehicles von Braun proposed in the 1950s for Moon and Mars missions. The Pan Am Orion III Space Clipper is similar in appearance to early Space Shuttle designs. And of course the rotating ring-shaped space station is a concept still considered today [Fig 23].

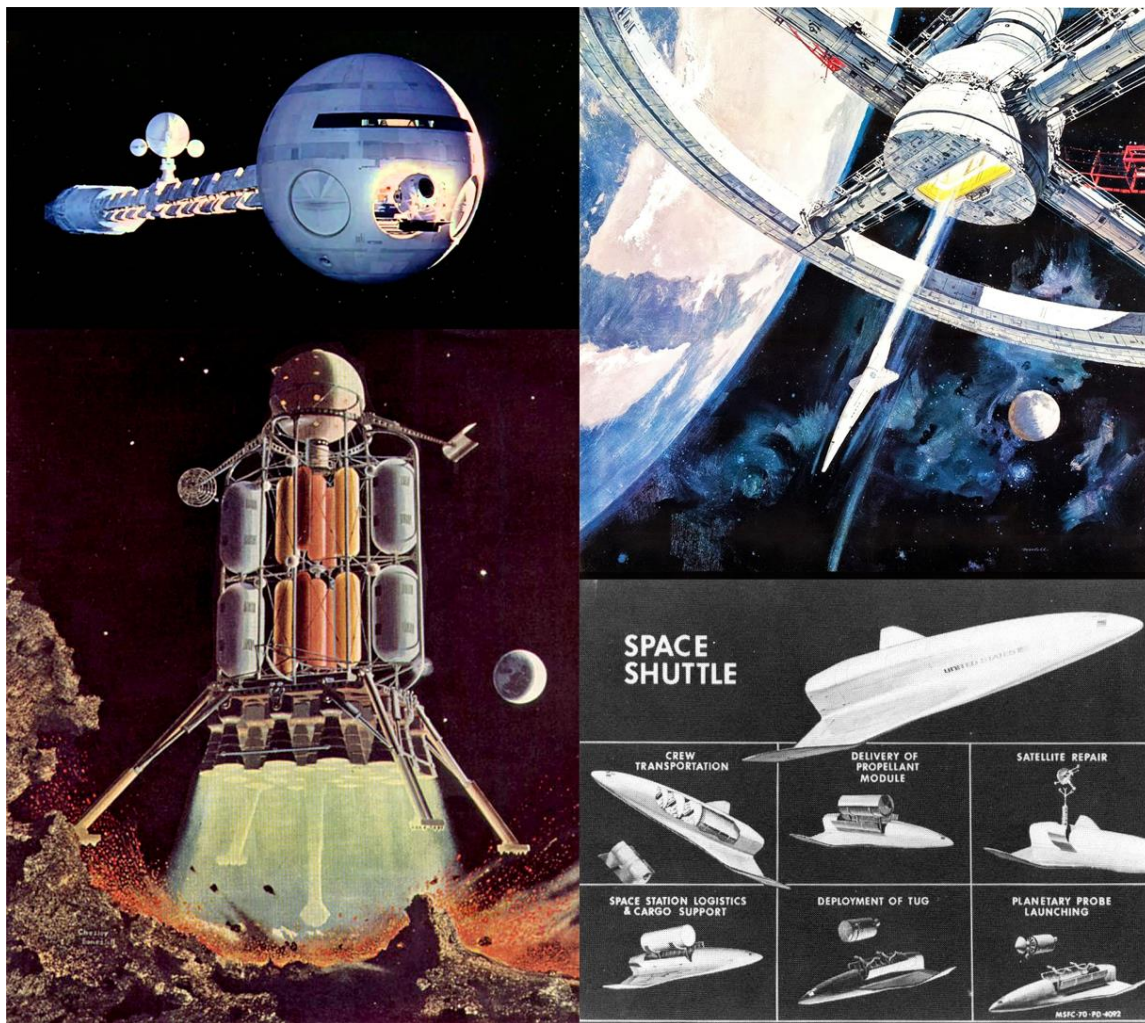


Figure 23: The Discovery One mission to Jupiter depicted in ‘2001 A Space Odyssey’ (top left) is very similar in design to the Moon ships Wernher von Braun envisioned back in the 1950s (bottom left). Also note the iconic poster art of the Pan Am Orion III Space Clipper departing Space Station V (top right) and how similar the space plane looks to these early design concepts for NASA’s Space Shuttle (bottom right).

The narrator implies that NASA added “*liberal touches of colour*” to the astronauts’ suit inspired by 2001. This narration is followed by Kubrick’s widow stating that: “*NASA was so impressed by the spacesuits that they did certain things that they hadn’t done before. I couldn’t tell you what they did, but I remember at the time Stanley was very flattered.*” With the exception of the helmets, the spacesuits worn in 2001 are very similar in appearance to the minimalistic pressure suits worn by the Mercury astronauts or even an Apollo A7L suit stripped down to its basic pressure layer [Fig. 24]. The grooves in the sleeves are the most obvious similarity. 2001’s suits came in silver, blue, orange and red. By comparison, the Apollo were mostly white with only a few hose sockets being red or blue in colour. I wouldn’t exactly call these ‘liberal touches of colour.’ Although later missions had red

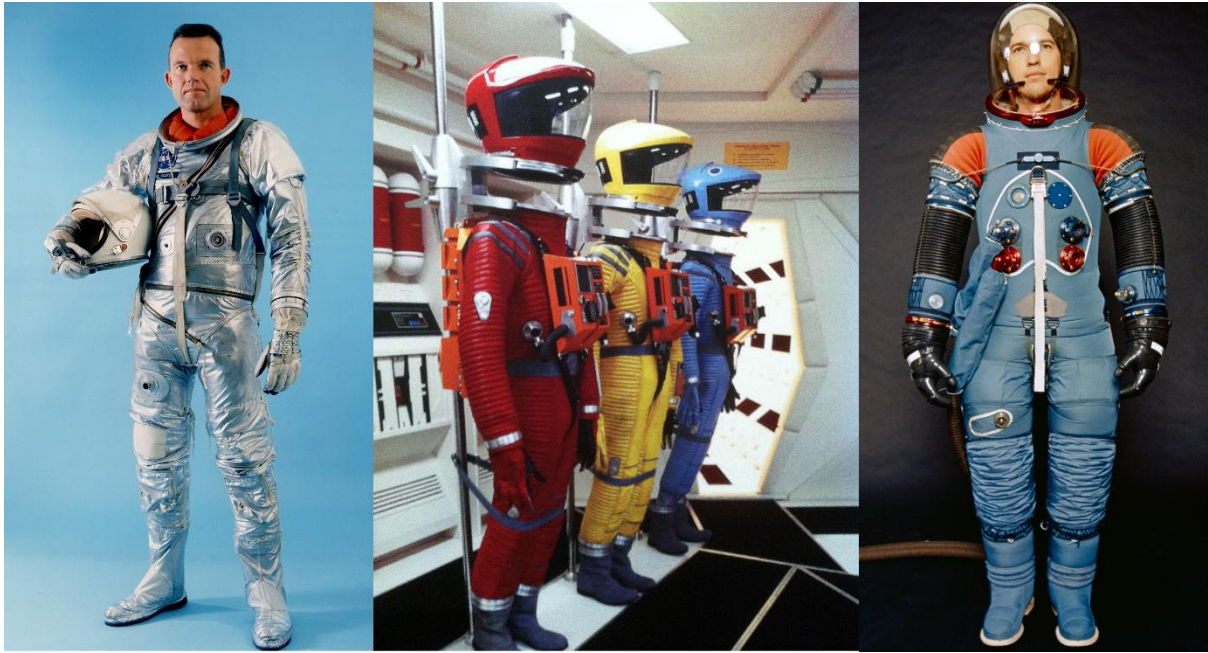


Figure 24: Gordon Cooper in the Mark IV suit worn on the Mercury missions (left). An assortment of the fictitious space suits worn by the cast of “2001: A Space Odyssey (centre). The Apollo A7L suit’s basic pressure layer (right).



Figure 25: Al Shepard during Apollo 14. The A7L suits were originally mostly white with red and blue sockets for the umbilical cords. From Apollo 13 onwards, the suits worn by Command Pilots incorporated liberal touches of red stripes to distinguish them from the LM Pilots.

stripes on the Commander’s helmet and sleeves to differentiate him from the LM Pilot [Fig. 25], while on Apollo 9 the helmets were red [Fig. 26]. And of course, the basic pressure layer of the Apollo suits were blue – although these were inner layers of the suit and thus not normally seen. Similarly, for the US Air Force’s cancelled Manned Orbiting Laboratory program the spacesuits were also blue [Fig. 27]. Long after the space race ended the early Space Shuttle missions had blue jumpsuits for the astronauts with white helmets, and after the Challenger disaster NASA switched to an all-orange pressure suit during launch and landing phases. The so-called “pumpkin suits” [Fig. 28]. Maybe this is what they meant by liberal touches of colour?



Figure 26: David Scott in his red helmet on Apollo 9.

Hoffman states: “Some of the ideas were similar to, not because we were imitating what was done in 2001, but just because looking for new ideas [and] people working at the same time came up with some of the same solutions.” The truth of the matter is that in order to get a sense of scientific accuracy and realism, both Stanley Kubrick and Arthur C. Clarke hired many leading aerospace engineers, former NASA employees and NASA contractors who provided a direct insight as to how they should go about designing the sets, props, and importantly the spacecraft interiors and exteriors [M. Benson, 2018; L. Fuge, 2018]. They advised Kubrick and Clarke on how



Figure 27: The blue MH-7 space suits intended for the Manned Orbiting Laboratory (MOL) reconnaissance missions. This suit was made for Lt. Col. Richard Lawyer and designated 008. I wonder who was designated 007?



Figure 28: Crew of STS-130 prepare to depart in their Advanced Crew Escape Suits (ACES) or "Pumpkin Suits".

they design the control panels, the communication systems, everything. NASA's George Mueller would visit the set of *2001* in 1965 [Fig. 29]. It has often been said that the attention to detail, and the scientific accuracy of the space technology, sets and props led Mueller to dub the London based studio "NASA East" [M. Benson, 2018]. However, Fred Ordway writes it differently. "*When Mueller saw the amount of documentation [Harry] Lange and I had brought with us from the States, he dubbed our office complex 'NASA East'.*" [F.I. Ordway, 2001]. Either way, if you are looking for affiliation between Kubrick and NASA, there it is right there!

The take home message, obviously, is that if a movie production crew teams up with

the scientists actually building space technology, naturally there are going to be similarities in both the visual presentation and scientific accuracy of the technology on display for the viewers. And there is indeed an influence that *2001: A Space Odyssey* had – not just on the space industry – but the way we use technology in the modern world. If you look closely, you can see that the film ultimately predicted many everyday devices. The characters are seen using flat screen televisions, tablet computers, artificial intelligence, they even maintain communication via video telephone calls [L. Westaway, 2011; L. Fuge, 2018]. There are also robots used in space, which has long since become a reality.



Figure 29: September 25th 1965. Stanley Kubrick and Arthur C. Clarke meet with George Mueller (Senior Administrator Apollo project right), Frederick Ordway (NASA Advisor far left) and Deke Slayton (NASA, Astronaut's Office & Flight Crew Operations second from left).

Through an interview with the fictional Jack Torrance character [Fig. 30], billed by the narrator as a “producer at Paramount”, it is implied NASA turned to Hollywood on the eve of Apollo 11 to make it specular and sell it to the general public. This character claims that the White House and NASA realized that the space race was “a war of images between the Russians and United States” and that seven hundred Hollywood employees stopped work on other projects and invaded the Cape to turn the space program into a pure Hollywood product. ‘Jack Torrance’ says: “We decided on new spacesuits for the astronauts, we changed the shape of the rockets, we redid all the lighting, we added a hundred more spotlights, we moved the launchpad so that the sun would be behind it at liftoff. The hypocrisy stretched to coating the rocket engines with gold leaf. Even though it was absolutely of no use. It was most of all to show it was all so expensive. And this was just for a little film, but it was gonna be the most expensive film in the history of cinema.”

On Point du Jour’s original web page for *Dark Side of the Moon*, the description claimed that this story told by the fictional Jack Torrance character was indeed true. That webpage no longer exists, but an archive can be found on the Way-Back Machine: “Originally, in 2001, director William Karel wanted to make a film on Stanley Kubrick, one year after his death. While talking to his widow, he discovered the extent of the collaboration that existed between Kubrick and the NASA. It turns out that Kubrick and other Hollywood producers contributed largely to the popular success of the US space programme by turning it into a show (design of astronauts’ suits, colour fo (sic) the Apollo capsule, positioning of the rocket launcher in Cape Canaveral, etc...)

Starting with this true story, we came up with our own... What if...? What if Nixon - under pressure to put the first man onto the moon before the end of the decade – had asked for a film of the landing on the moon be produced just in case the Apollo 11 went wrong and no pictures would be available...” [Point du Jour, 2003; Emphasis added]



Figure 30: Point du Jour claims they used the fictitious Jack Torrance character to reiterate the true story of how NASA hired Hollywood to make the launch of Apollo 11 look “absolutely amazing.”

I have not been able to find the documentation for this. But if the story is true, it’s not clear why Karel felt it was necessary to have a fictional interviewee tell it. Unless of course he wanted to embellish the story a little. There were close to a million people who attended the launch of Apollo 11, over three thousand of which were reporters from all over the world. It is possible that players in Hollywood may have attended and possibly had some involvement in making the launch all the more breathtaking. Setting up spotlights to make it more photogenic and the like. But the more I think about it, it’s difficult to imagine how Hollywood could have made a Saturn launch any more spectacular than it already is. If you go

onto YouTube you will find many videocam recordings that spectators in Cape Canaveral took of the various Falcon 9 and Falcon Heavy launches and landings. Their enthusiasm is exemplified by the spectators’ loud cheering threatening to drown out the roaring rocket engines. And these rockets are puny compared to the Saturn V!

But there are some elements of truth to this story that I can confirm. Obviously, Apollo did indeed have new spacesuits for the astronauts. The AL7 spacesuits worn on Apollo were different to the G3C and G4C suits worn on Gemini, much the same way those suits were different to the Navy Mark IV suits worn on Mercury. The suits on Mercury were more of a pressure suit than a spacesuit, purely with the purpose of maintaining the suit pressure for the astronaut. Since all the astronaut could really do on Mercury was steer it. Many astronauts in the Mercury program joked that they didn't fly the Mercury capsule, they wore it. The earliest versions of the Mark IV suit didn't even take into consideration urinary waste disposal! The Gemini spacesuits were built with spacewalking in mind. The Apollo suits were built with several new features. Including a new helmet, a life supporting backpack, the liquid cooling garment, and various others. And even more changes came with Shuttle spacesuits. Each new manned space program brought a new step in the evolution of the spacesuit.

As for coating the rocket engines with "gold leaf", well, there is an interesting tale behind that. It is something that to even the most vivid of space fans completely flew by for the longest time. YouTube space enthusiast Scott Manley recently did a video about it. In scale models of the Saturn V and even unflown rocket engines on display in museums, the tubing that coils around the F-1 engines are immediately obvious. It gives the engine a rather ribbed appearance. But if you look at close up films of the engines during lift off, you can see they are much smoother in appearance. It turns out, as a literal layer of added protection against heat and even exhaust blowback, the engine bells were coated with asbestos and wrapped in an Inconel foil [S. Manley, 2019; Fig. 31]. I guess it was absolutely of use after all!



Figure 31: Artist rendition of the F1 engine with [right] and without [left] its insulating Inconel foil layer [Picture credit: Stuart Howes].

Probably the most significant fact presented in the mockumentary comes in a statement the narrator made right before the film proceeds with its quotemining of Nixon's cabinet. *"Nixon was up to his neck in the Vietnam war. He needed a big stunt to reverse his negative image in the American public."*

The war in Vietnam was always a dark cloud looming over not only Nixon's administration, but also his predecessor's. News reporters on the scene accurately broadcast the horrors that were going on. Vietnamese villagers being decimated, not by the Vietcong, but by the US military. For the first time, the American public were seeing war in all its ugliness [Fig. 32]. After watching footage of the US Marines setting fire to a Vietnamese village with napalm, President Lyndon Johnson reportedly telephoned CBS President Frank Wise and told him: *"Are you trying to fuck with me? Your boys just shat on the American flag."*

The success of US space program was in many ways treated by Johnson and Nixon as a diversionary tactic to draw public attention away from the Vietnam wars. People looked to it as a source of national pride. If war was the dark side of US politics, the exploration of space was considered their crowning triumph and a symbol of peace. 1968 in particular was a truly bad year for American



Figure 32: American television audiences witnessed the Vietnam war unfold in all its gory details. It's times like these that the President of the United States needs a weapon of mass distraction – like a man walking on the moon.

history. It was plagued not only by Vietnam wars, but also riots against black people, mass protests, and the assassinations of Martin Luther King and Robert Kennedy. Not to mention the Soviets demonstrating their capabilities with the Luna and Zond programs. Suddenly, Apollo 8 comes along and claims America the first manned mission around the Moon, and the American public are happy again. One member of the public even sent the Apollo 8 crew the congratulatory remark: “You saved 1968.” [A. George, 2018]



Figure 33: Artist rendition of the cancelled X-20 Dyna-Soar, intended for firing nuclear bombs from orbit.

Even today, US Presidents have generally used the space program as a means of bolstering their campaigns and divert attention away from wars or other negative sides of politics. In 2004, George W. Bush proposed his Vision for Space Exploration in an attempt to draw public attention away from the wars in Iraq and Afghanistan. Barack Obama later cancelled much of that vision on the grounds that it was too expensive, then in an attempt to boost his own approval ratings proposed skipping the Moon and heading to Asteroids and Mars. Now Donald Trump – synonymous with Russian collusion, obstruction of justice, and rapidly on the road to going down in history as one of the most notorious US Presidents in living memory – has proposed “returning” men to the Moon by 2024!

But using the space program as a weapon of mass distraction was only part of its ultimate purpose. As the narrator says: “One would have to be exceptionally naive to believe that several billions of dollars were spent just to get a few pounds of lunar rock. The Apollo program was in fact the early stages of what was later to become Star Wars, the missile shield for defending the United States.”

The space program was ultimately a shouting match between two superpowers to see who had the most powerful rockets. Anyone with the ability to send rockets to the Moon potentially also has the capability to launch a nuclear warhead into an enemy nation. As Vernon Walters states in one of his more *in-context* interview clips: “It was all about the missile thing. The propulsion behind a Moon rocket and a missile was pretty much the same thing.”



Figure 34: Spies in space! Artist rendition of the cancelled Manned Orbiting Laboratory, the successor to Dyna-Soar.

As a direct example of such, the R-7 rocket that launched Sputnik was developed primarily with the intention of carrying nuclear warheads. Its ability to launch satellites was merely a bonus that Sergei Korolev persuaded Nikita Khrushchev to take advantage of. Similarly, during the early phase of the space race, it looked very much like the United States would have two competing manned space programs: NASA with its scientific programs, and the US Air Force with manned military programs. The X-20 Dyna-Soar space plane and Manned Orbiting Laboratory programs were designed purely with the intention of spying on enemy nations, ferrying astronauts to inspect enemy satellites, and even firing nuclear bombs on enemy nations from space [D.K. Slayton & M. Cassutt, 1994; L. David, 2015; R.F. Dorr, 2018; Fig. 33; Fig 34].

These manned military programs were ultimately abandoned in favour of cheaper unmanned reconnaissance satellite missions. Although NASA’s Space Shuttle was later used for a handful of Department of Defence missions. Even to this day, the payloads these DoD missions carried are still classified [E. Howell, 2016]. The Department of Defence and US Air Force had many more military payloads planned for the Space Shuttle which were intended to be launched from Vandenberg Air Force Base. But the Shuttle’s Solid Rocket weakness to cold weather ultimately prevented this [R. Boisjoly, personal communication]. Manned military space missions by the US would never be considered again until President Trump proposed his Space Force.



Figure 35: The R-23M Kartech, a 23mm anti-satellite cannon carried aboard the Soviet Almaz military space stations.

But while the US completely abandoned manned military space programs, the Soviet Union went full on with them to the end. Three Almaz military reconnaissance space stations were launched between 1973 and 1976 under the guise of Salyut 2, 3 and 5. These stations even carried 23mm automatic cannons intended as defence against American weapon satellites [S. Gallagher, 2015; Fig. 35]. After the failed N-1 moon rocket was cancelled, the new Chief Designer Valentin Glushko set to work on a new rocket even more powerful than the Saturn V – the Energia, which was used to launch the Buran Shuttle [Fig. 36]. While at face value the Buran may look like a copy of the US Shuttle, the Soviets ultimately developed a safer

and more capable vehicle. It had ejection seats for everyone on board and there was no danger of foam strikes. As cosmonaut Oleg Kotov later recalled: *"Only a small part of the Energia rocket needed foam insulation – but we put that on the inside, so it was always safely inside the structure."*

Ultimately the Buran had no civilian missions planned. It was designed chiefly in response to the military threat that the Soviets feared from the U.S. Shuttle program [P. Mark, 2011]. As Kotov also revealed: *"It was originally designed as a military system for weapon delivery, maybe even nuclear weapons."* But ironically, building a better space shuttle and a defence against the U.S. ultimately came at a dire cost. The Soviets poured so much money and resources into the Buran countermeasures against the 'American threat' that it ultimately contributed greatly to the bankruptcy and fall of the USSR. As Hoffman stated in the mockumentary: *"[The Soviets] had to use incredible percentages of their resources in order to sustain their work in space."* Vernon Walters adds: *"And financially it wiped them out!"*

The United States obviously didn't meet the same fate as the Soviets, but that's not to say that their space military programs didn't also suffer. Totally taking Apollo moon landing hoax conspiracy theories out of the discussion, the space race was plagued with both sides exaggerating about their technical capabilities. Such was the case with the case of the Star Wars Defence Shield that America's military program evolved into. The plan consisted of using spy satellites to detect incoming nuclear missiles, and layers upon layers of space-based



Figure 36: While NASA's Space Shuttle carried classified D.o.D. payloads into orbit, the Soviet Buran Shuttle was built purely for carrying nuclear weapons into orbit - like America's MOL and Dyna-Soar before it.

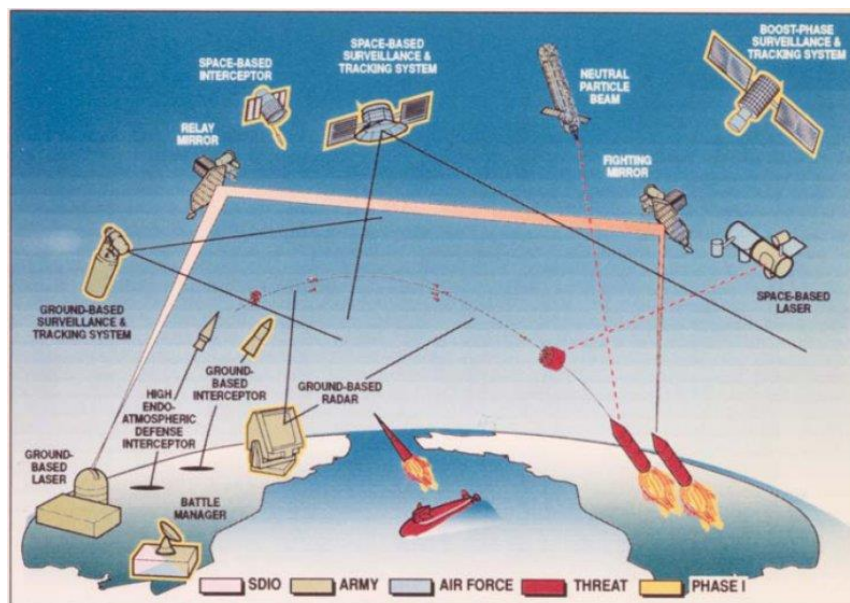


Figure 37: Diagram of the ill-fated "Star Wars" Strategic Defence Initiative.

hypervelocity projectile launchers and anti-missile systems to defend the country against said missiles. They even proposed using laser weapons: space-based x-ray lasers; and ground-based excimer lasers fired at gigantic mirror satellites which deflected them at the incoming enemy missiles! Unfortunately, much of it proved to be technically infeasible or could be undone by very simple countermeasures. The space-based x-ray lasers were never tested, primarily because they

needed to be powered by a nuclear explosion to even work. Similarly, reflected laser weapons could easily be counteracted if the enemy chose to coat their missiles with a similarly reflective material. Star Wars cost the United States billions of dollars and ended up as little more than exaggerated and unfulfilled hype. Indeed, the space race was ultimately a war of words and images.

There is a final element of truth that ironically was not revealed until after the fact. During his staged interview, the David Bowman character tells us that Neil Armstrong's first words on the Moon were scripted. *"They gave him the script the day before in a sealed envelope. That famous phrase he would say when he landed on the Moon. He read the script in front of us, 'One small step for man, one great (sic) leap for mankind.' He looked up and said 'Who wrote that crap?'"*

Throughout the remainder of his life, Armstrong always maintained that his famous words on the Moon were not planned in advance. Even when asked about it during the post flight press conference on September 16th 1969, he told reporters: *"I did think about it. It was not extemporaneous, neither was it planned. It evolved during the conduct of the flight and I decided*



Figure 38: Dean Armstrong contradicted his brother's claim that his first words on the Moon were not planned in advance.

what the words would be while we were on the lunar surface just prior to leaving the LM."

In the months that followed Armstrong's death in 2012, his brother Dean [Fig. 38] would later claim in an interview he gave the BBC that those famous words were indeed planned prior to Apollo 11. *"Before [Neil] went to the Cape, he invited me down to be with him and spend a little time with him. He says, 'Why don't you and I, after the boys go to bed, why don't we play a game of Risk?' I said, 'Well, I'd enjoy that.' We started playing Risk, and then he slipped me a piece of paper and said 'read that' and I did. And on that piece of paper there was 'That's one small step for man, one giant leap for mankind.' He says 'What do you think about that?' I said 'fabulous.' He said, 'I thought you might like that but I wanted you to read it.'"* - Dean Armstrong

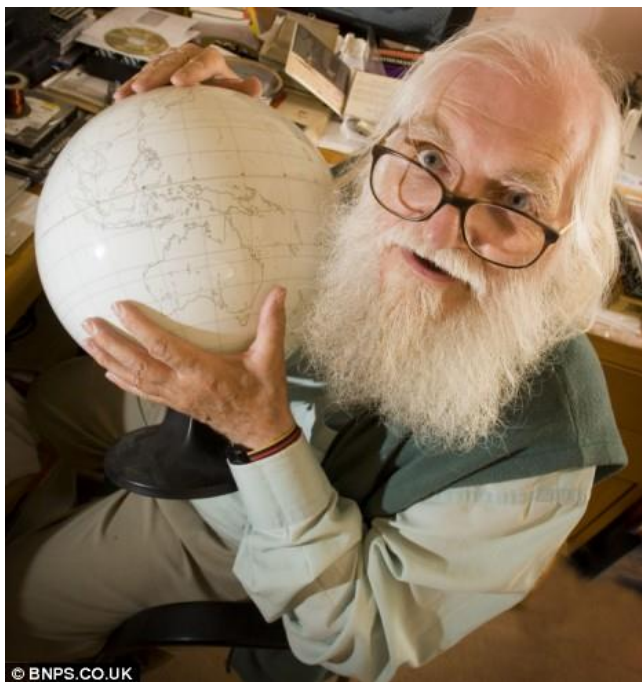


Figure 39: Tidbinbilla engineer Gary Peach claims he wrote Neil Armstrong's famous line.

Dean didn't say whether his brother made up the line or not. But adding to this controversy, during the 40th anniversary of the Apollo 11 mission, NASA engineer Gary Peach from the Tidbinbilla Tracking Station claimed that *he* had come up with the famous line [Fig. 39]. *"I was worried about what would be said when they landed on the moon. I thought, being Americans, they might say, 'Holy chicken shit look at all that fucking dust'. I felt that would not be a suitable thing to be quoted in history books until eternity."* [J. Mount, 2009]

Tidbinbilla Director Don Gray claimed he remembered Peach but disputed his story [ABC, 2009]. Still, whoever wrote it, it's clear that Armstrong's One Small Step was indeed planned in advance. Makes one wonder what other famous lines the astronauts were reading off a script.

4. Now we know better.

Ultimately, the reason Karel produced *Dark Side of the Moon* can be summed up in a statement David Scott gave during the credits of the film: *"Sometimes the media takes it out of proportion in order to write a story."* Karel's out of context, cut and pasting editing extravaganza was ultimately made as a proof of concept as to how television networks can manipulate people's statements to make them appear to say whatever they want them to say. It is important to apply scepticism to everything you read and watch. Don't just believe what you see on TV or read in the newspapers or books. Do your own research! Read into the reports or statements the news is covering, check if they are indeed representing the people they quoted correctly or if they've been taken out of context. Taking someone out of context can be either accidental if the reporter doesn't fully understand what the interviewee is telling them, or it can be intentionally misrepresented to make the interviewees appear to hold opinions they don't in order to make them appear to agree with the quoteminer's narrative or to promote something they don't support.

If you watched *Dark Side of The Moon* and were quickly able to notice the red flags, congratulations. If you were fooled or still fooled, I implore you to apply more scepticism in how you view your content and research materials. This show had many of us fooled. It had me fooled! But ultimately, in the long run I feel it has made us wiser and more capable of seeing through lies and quotemining.

Ironically enough, the very tactics that Karel tried to warn viewers about with his movie have been used by defenders of the Moon landings. Back in 2008, YouTube Libertarian commentator Shane Killian produced a video response to *What Happened on the Moon?* Among his baseless criticisms, he claimed that *"Not even the best filmmakers at the time could hide wires on film"*. As a reference Killian cited a passage from Douglas Trumbull's article for American Cinematographer on 2001: A Space Odyssey: *"Other apparently weightless effects, which took place during the excursions outside the spacecraft, and in the 'Brain Room,' were created by suspending the astronaut on wires and*



Figure 40: Freeze frame from *Destination Moon* (1950). Where are the wires lifting the actor?

then shooting from directly below so that he would cover his own means of support." Killian then begs the question: *"If not even Douglas Trumbull could hide wires on film, how could anyone else manage to pull it off?"*

But if you actually read Trumbull's statement, nowhere does he claim that it was impossible to hide wires. He's simply describing how they filmed the zero gravity scenes in 2001. And if you wanted any proof that cables could

be hidden on film, look no further the 1950 science fiction film *Destination Moon*. There is a memorable scene in which an astronaut leaps about 2 meters off the lunar surface and floats back to the ground, gleefully shouting “Wheeeeeeeeeeeeeeeee!” all the way up. The wires lifting the actor are nowhere to be seen. And this film came out nearly twenty years before Apollo 11 [J. White, 2011, Fig. 40]. The fact that anyone would imply Trumbull was claiming wires couldn’t be hidden demonstrates a classic case of quotemining and deceptive manipulation that Karel tried to make viewers aware of.

Much more recently, an interview video was published on YouTube supposedly showing Stanley Kubrick confess to faking the Moon landing [Fig. 41]. But the bearded man in the video bears little resemblance to the real Stanley Kubrick and has a distinctly different voice, especially when compared to real videos of Kubrick recorded shortly before his death. This time it seems viewers were not so easily fooled. And a longer version of this prank was soon released on YouTube, with outtakes showing the interviewer coaching “Kubrick” with what to say and even referring to him as “Tom”. But the biggest kicker to this story is who were the first suss it out. Of all people, it was Mark Sargent – famous for promoting Flat Earth nonsense. Flat Earthers are perhaps the most gullible and braindead of stupid people.



Figure 41: The “Stanley Kubrick” confession video that even Flat Earth idiots know is fake.

People who follow my work know that I hold nothing but disdain and absolute contempt for anyone who promotes Flat Earth nonsense. They are either idiots functioning below the expectation level of kindergarten students, con-artists trying to scam such stupid people, or disinformation agents trying to undermine years of research into legitimate conspiracy investigations by associating them with such nonsense. They are generally considered among serious researchers to be the antithesis of the Apollo hoax movement. And yet, these idiots were among the first to publish videos warning people not to fall for this obviously staged Kubrick confession. You know you’re doing wrong when the Flat Earth crowd are calling you out on your prank!

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