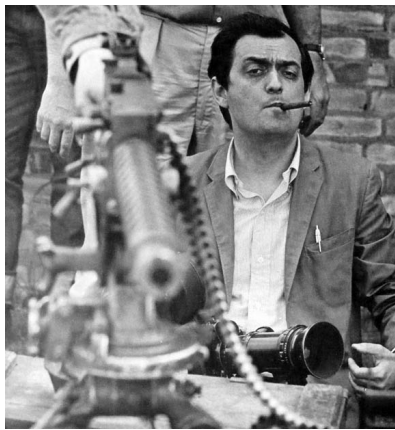
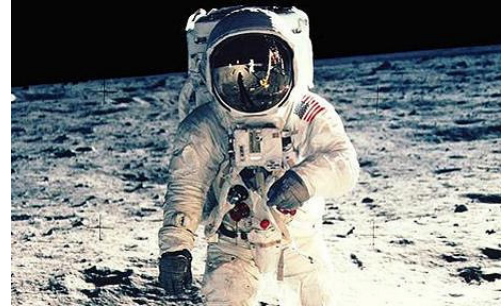


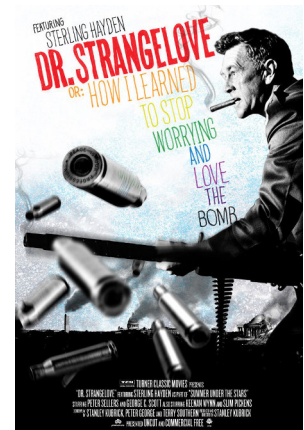
Moon Landing Hoax Exposed

By Johan Oldenkamp

This paper proves beyond any doubt that the picture shown to the right was not taken on the moon Luna. All footage of the alleged moon landing of July 1969 were shot in a film studio somewhere on our home planet Terra. The director of this first staged moon landing was Stanly Kubrick (born on July 26, 1928). The Pentagon made Kubrick the offer to film a staged moon landing that he better should not have refused. If he would have rejected this “offer”, his successful career as film director would have been over, and probably also his life.

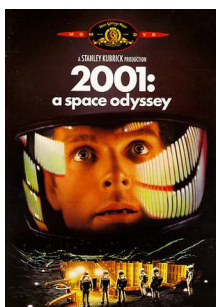


The Pentagon approached Kubrick after its senior staff members saw his feature film about Dr. Stangelove, a mad man who developed a strange love for throwing the atomic bomb. In this satirical black comedy, Kubrick ridiculized the USA military leadership. Because the Pentagon already suspected this, Kubrick’s request to film inside and outside a real Boeing B-52 Stratofortress (commonly named a B52 bomber) was denied. However,



Kubrick was still able to create a remarkable real motion picture of this huge military airplane. When he could made this seem so real, Kubrick should also be able to pull off a fake moon landing, the Pentagon reasoned.

Directly after the initial release of Dr. Stangelove on January 29, 1964, and immediately after Kubrick realized that he could not refuse this “offer”, Nasa started with the preparation for the first (staged) moon landing, and Kubrick simultaneously started with his own space movie masterpiece. The techniques for creating the special effects that were needed to make both seam genuine were the very same. Both used front screen projection, and a very large scale model of the lunar surface. Though Kubrick was happy with the large budget he had for making “2001: A Space Odyssey”, which was the name of his next film after Dr. Stangelove, he did not at all enjoyed directing the fake moon landing. However, he was contractually bound to do so.



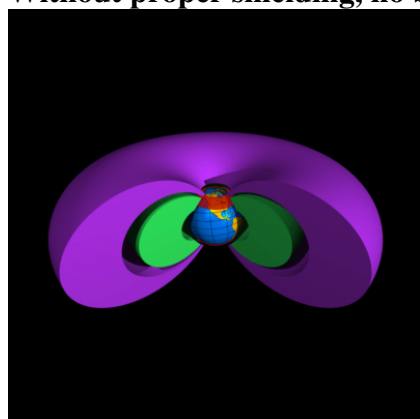
On January 1, 1968, Kubrick’s science fiction film “2001: A Space Odyssey” was released. Though hardly anyone understood the full meaning of this remarkable feature film of nearly three hours, the audience “learned” how humans supposedly would move around in space. The control freaks at the Pentagon and the Nasa saw that humanity bought into Kubrick version of walking on the moon, and they decided to produce the staged moon

landing of Apollo 11 in the very same way. The abbreviation code for this Apollo **11** scam project was “**A11**”.

The Apollo 11 mission was launched on Wednesday, July 16, 1969. July is the 7th month of the year. The numerological value of the 16th day is also a 7 ($1+6=7$). Furthermore, also the numerological value of the year 1969 is a 7 ($1+9+6+9=25$; $2+5=7$). The numerological representation of the launched date is 7-7-7. Thirty-six years later, the London subway bombing occurred on a date with the very same 7-7-7 numerological representation. The favorite cipher of the global control freaks is 7, as explained in my book “*Understanding God*”. For instance, the level of power-based consciousness is the 7th level (counted from the bottom level), and adding up the ciphers in the logo of Skull & boneS (as shown to the right) also gives a 7.



Without proper shielding, no biologic life form can pass through the Van Allen Belt

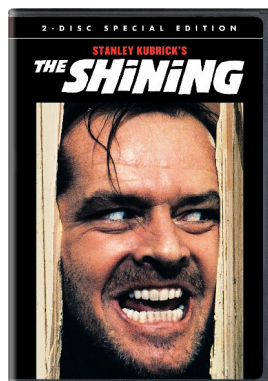


Around our home planet named Terra, there are two radiation zones, named after James Van Allen (1916 – 2009). In both Van Allen Belts encircling Terra there are relatively large numbers of high-energy (fast-moving) charged particles. These particles are mainly protons and electrons, which are trapped within the belts by Terra’s magnetic field. The Van Allen radiation belts are centered along the Terra’s magnetic equator in a region of the upper atmosphere called the magnetosphere, or exosphere. The inner and more intense belt extends from roughly 600 miles to 3,700 miles above Terra’s surface, while the outer belt extends from roughly 9,300 miles to 15,500 miles above the

Terra’s surface. Without the proper protection, no biologic life form can pass through the Van Allen radiation belts. This proper protection requires at least six feet of lead in order to proper shield from the radiation in the Van Allen Belts. The Apollo spacecraft had nowhere near this amount of shielding and so could not have provided the astronauts adequate protection. This is by far the most simple way to prove that none of the Apollo missions went through the Van Allen belts. In fact, no manned space vehicle has ever been higher than 400 miles from Terra’s surface. At that altitude, charged particles already start to hit any astronaut’s retina, causing the illusion of shooting stars, even when the eyelids are closed.

Kubrick confessed the Moon Landing Hoax

Stanly Kubrick’s well-developed conscience made him to confess that he had directed the staged moon landing, but he was clever enough to confess it only to those who had eyes to see.



Before Dr. Stangelove, he had already made 6 feature films: “Fear and Desire” (1953), “Killer’s Kiss” (1955), “The Killing” (1956), “Paths of Glory” (1957), “Spartacus” (1960), and “Lolita” (1962). After “2001: A Space Odyssey”, Kubrick directed first “A Clockwork Orange” (1971) and “Barry Lyndon” (1975). With “*The Shining*” (1980), Kubrick confessed his (forced) involvement in the moon landing hoax of Apollo 11, two decades earlier. He did this by making deliberate changes in Stephen King’s original novel. King’s novel starts with a red car. Kubrick starts with a yellow car. Later on in this film, we see a red car completely crushed by a trailer. With this added scene, Kubrick indicates that he had completely crushed King’s original storyline.

The main character in this story, named Jack (played by Jack Nicholson), represents the part of Kubrick that was forced to direct the staged moon landing. His inner creative child wanted to rebel against this scam. Jack's son Danny represents this rebellious voice within Kubrick. Therefore, in the film, Jack is warned about Danny's plan to involve an external party, namely the audience.



In King's novel, room 217 was the scary hotel room. Kubrick changed this number to 237, as the (in those days) commonly used distance between Luna and Terra was (about) 237,000 miles. At a certain moment in the film, Danny is playing in the hallway. When he stands up, the Apollo 11 on this jumper symbolically lifts off, and goes into room No. 237. This room represents the film studio where the fake moon landing was staged. His visit of this room No. 237 wounded Danny, meaning that the artist Kubrick was damaged by this Apollo 11 scam. Later on, Jack also enters room No. 237. At first Jack sees temptation, before he realizes that he was actually caught in a horror. By this shocking scene in this film, Kubrick confessed that the huge budget for making his space odyssey film seemed very sexy at the beginning, before he realized how horrifically ugly the Apollo 11 scam really was.

Further on in the film, Jack's wife discovered that Jack had been writing the same sentence over and over again, for many dozens of pages. That remarkable sentence, which only briefly appears in King's original novel, was:

All work and no play makes Jack a dull boy

The first three symbols of this proverb are used by Kubrick as a hidden reference to the abbreviation of the Apollo 11 project: **A11**. Kubrick apparently experienced directing the Apollo 11 scam as boring work. In the film, he therefor makes Jack play with a tennis ball, instead of attending to his creative (writing) work.

By choosing King's "The Shining", Kubrick found exactly the right storyline to make his hidden confession about his involvement in the staged moon landing of Apollo 11. On top of that, the numerological "coincidences" are that the value of "Jack" is 7 (representing the control freaks), and the value of "Danny" is 22, meaning communication!

Having eyes, but failing to see

STANLEY KUBRICK COLLECTION



STANLEY KUBRICK'S
EYES WIDE SHUT

Probably Kubrick's conscience was not completely cleared by his version of "The Shining". After "Full Metal Jacket" (1987), Kubrick therefor made "Eyes Wide Shut" as his 13th feature film. Via the contract for this film, he had determined that the initial release had to occur exactly on July 16, 1999, precisely 30 years after the launch of the Apollo 11 mission. Kubrick died under suspicious circumstances on March 7, 1999, only four days after delivering the final print of this film to Warner Brothers. Apparently, Kubrick revealed to much truth about the control freaks.

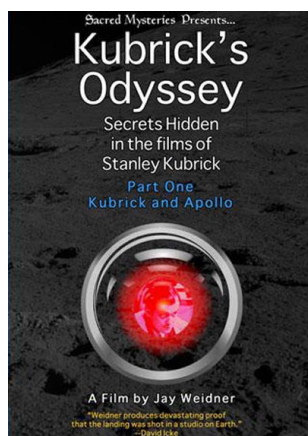
The main characters in this feature film are played by Tom Cruise and Nicole Kidman, who were married throughout the three years it took to make this film, but they divorced soon after the film was completed and released. Both stars had signed an open-ended



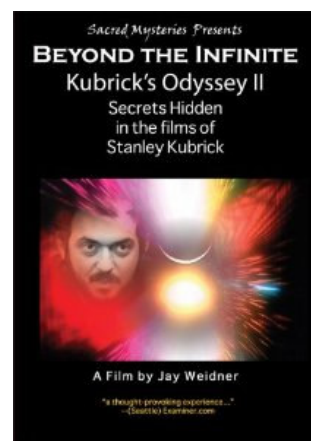
contract, in which they made themselves available for however long it would Kubrick take to complete the film.

In the ceremony with almost completely naked young women, Kubrick included a clear reference to the Apollo 11 scam, as there are precisely 11 women in this circle, and they also rose, before they revealed themselves as being prostitutes. Kubrick shows in this semi-pornographic film that our world is secretly ruled by a group of sex-obsessed psychopaths. Just replace the paid young women in “Eyes Wide Shut” by forced children, and the picture becomes veracious. Indeed, the global control freaks are perverted pedophile child-molesting murderers.

Kubrick's Odyssey



The results presented above built on the great work of Jay Weidner. In part one of his video analysis of Kubrick's masterpieces (of 70 minutes, from 2011), Weidner convincingly shows that “The Shining” is, to a large extent, an autobiographic film. In part two (of 61 minutes, from 2012), Weidner shares his interpretation of the meaning of “2001: A Space Odyssey”. Go to the Pateo Radio episode of February 18, 2004, to learn more about this.



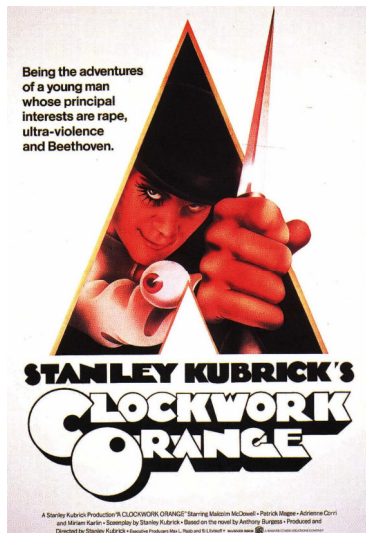
The Global Control Freaks use 13 as their signature

In PateoPedia Paper No. 2, I showed that there are 13 references to the number 13 on the backside of the USA 1-dollar bill. The photograph at the end of Kubrick's “The Shining” shows the date July 4th, 1921. Clearly, the adding of the month of July (7) and day number 4 is a reference to the 11th Apollo mission. Furthermore, the numerological value of 1921 is (1+9+2+1=) 13. By showing this date, Kubrick reveals that the global control freaks' signature (“13”) is on the Apollo 11 scam. This revealing photograph also shows the Jack character with a small piece of paper in his right hand. That notelet symbolizes the secret Jack wants to share with the audience. A man behind him, had his hand on Jack right arm, trying to stop Jack handing over the notelet. In order to expose the global control freaks even further, Kubrick's 13th feature film (“Eyes Wide Shut”) is completely dedicated to these psychopaths who use the number 13 as their signature. They do this because the number 13 symbolizes transcendence. The global control freaks want to transcend our shared world into a fascist and completely-controlled New World Order, as stated on the back of the backside of the USA 1-dollar bill.

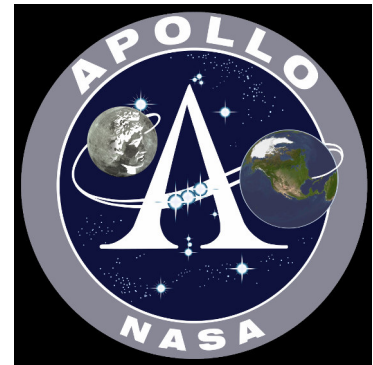
After Kubrick showed how to stage the Apollo 11 landing, the global control freaks continued the Apollo scam without Kubrick. They created another five staged manned moon landings (Apollo 12, Apollo 14, Apollo 15, Apollo 16, and Apollo 17). The Apollo 13 mission, launched on 13:13 local time did not make it to the staged moon setting, because the global control freaks used this mission to show their signature to those who have eyes to see.

The numerological value of the word “God” is 17. The purpose of the Apollo 17 scam was to demonstrate that the global control freaks have become “god” of our shared world. That is why they created such a show off with this final staged moon landing. With this “successful” demonstration, there was no need for them to do another staged moon landing. Hopefully, this PateoPedia Paper will help humanity to understand that none of these Apollo missions ever went to the moon Luna. It was a huge scam, just like 9/11 in 2001.

Based on “*Kubrick’s Odyssey*”, the documentary titled “*The Shining Code 2.0*” was created and uploaded to youtube. This documentary reveals even more clues given by Kubrick, directing us to the Apollo 11 scam. For instance, “*The Shining*” was released 11 years after this Apollo 11 scam. The photograph at the end of this film is in the middle of 21 pictures (arranged in 7 columns and 3 rows), at position number 11.



On top of that, I clearly see the A of Apollo in the poster for “*A Clockwork Orange*”, which was Kubrick’s first film after “*2001: A Space Odyssey*”. We find exactly the same type of A on the official Nasa Apollo logo. In “*The Shining*”, Kubrick placed a ladder in this A shape. Just like Hansel, Kubrick has created a trail of “bread crumbs”. By following it, Kubrick leads us directly to the truth! This truth is, however, hidden in plain sight. In the feature film “*Diamonds are forever*”, which was released in 1971 (just two years after the staged moon landing of Apollo 11), James Bond enters a film



studio with a moon landscape and two astronauts. And in a French documentary, Henry Kissinger and others admit that they hired Kubrick to direct the staged moon landing. Also this documentary has been uploaded to youtube. Via the News Items on Pateo.nl, you can easily find both this documentary and “*The Shining Code 2.0*”. Enjoy the search for the truth!