

Hollywood 9/11:

9/11 Synchronicities in Films

By John Valentini

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'People break down into two groups when they experience something lucky. Group number one sees it as more than luck, more than coincidence. They see it as a sign—evidence that there is someone up there watching out for them. Group number two sees it as just pure luck, a happy turn of chance. I'm sure the people in group number two are looking at those 14 lights in a very suspicious way. For them, the situation isn't 50-50. Could be bad, could be good. But deep down, they feel that whatever happens, they're on their own. And that fills them with fear. Yeah, there are those people. But there's a whole lot of people in the group number one. When they see those 14 lights, they're looking at a miracle. And deep down, they feel that whatever's going to happen, there'll be someone there to help them. And that fills them with hope. See, what you have to ask yourself is, what kind of person are you? Are you the kind who sees signs, sees miracles? Or do you believe that people just get lucky? Or look at the question this way—is it possible that there are no coincidences?'
Signs 2002 (00:40:07–00:41:50)

If I were to ask anybody on the street if they could have foreseen the terrorist attacks of September 11, 2001 the prevailing response would be on the whole in the negative. Even if I were to ask leaders within the government, judiciary, military, commerce or religion the reaction would be very similar. Indeed, the Bush administration has publicly maintained 'that no one in government had envisioned a suicide hijacking before it happened' (CBS News 17 May 2002). Former US National Security Adviser and current Secretary of State, Condoleeza Rice, asserted in the months following the terrorist attacks: 'I don't think anybody could have predicted that...they would try to use an airplane as a missile, a hijacked airplane as a missile' (CBS News 17 May 2002). Even the chairman of the Joint Chiefs of Staff, Air Force General Richard Myers confessed: 'You hate to admit it, but we hadn't thought about this' (Rhem 23 October 2001).

Despite repeated denials by Bush administration officials that 'no one in government had imagined such an attack' (CBS News 17 May 2002) if I were to pose the same question to that privileged and influential few in Hollywood that make a living by imagining the unimaginable the answers might be far more revealing in light of what they have projected on a subliminal level in some of their films prior to 9/11.

Prescient 9/11 Films

Film: *Gremlins* (1984)

Time: 01:08:58

Scene: Zach Galligan gets into his Volkswagen Beetle with Gizmo and successfully starts the engine. He turns the radio on and the red indicator is sitting between 9 and 11.



Film: *Independence Day* (1996)

Time: 00:45:33 (Special Edition) 00:41:22 (Theatrical Version)

Scene: As Air Force 1 evacuates the President and his family, Jeff Goldblum sets a laptop up to watch the countdown. When the camera cuts to a close-up one of the ticks is 9:11:01.



Film: *The Peacemaker* (1997)

Time: 01:28:42

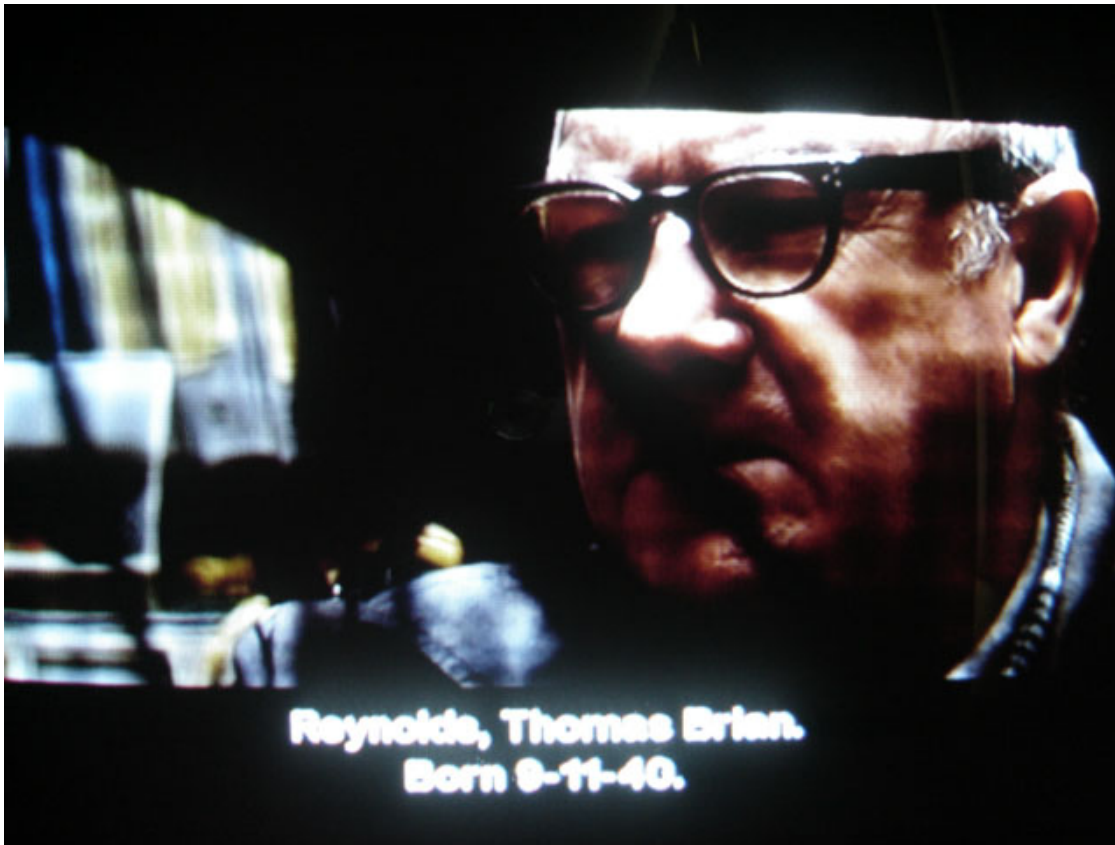
Scene: George Clooney and Nicole Kidman are in pursuit of a Yugoslavian terrorist who disembarks at New York's JFK Airport. Stepping off the escalator Clooney anxiously looks around and behind him are desks 9 and 11.



Film: *Enemy of the State* (1998)

Time: 01:28:06

Scene: Gene Hackman takes Will Smith to his compound from where they locate Jon Voight's personal details on the computer. Gene Hackman states, 'Reynolds, Thomas Brian. Born 9-11-40'.



Film: *Rugrats in Paris* (2000)

Time: 00:02:22

Scene: Struggling to dance at a wedding ceremony Chuckie's shoelaces get tangled. He counts along with the beat, 'Nine, eleven, twenty...'



Film: *Traffic* (2000)

Time: 00:02:17

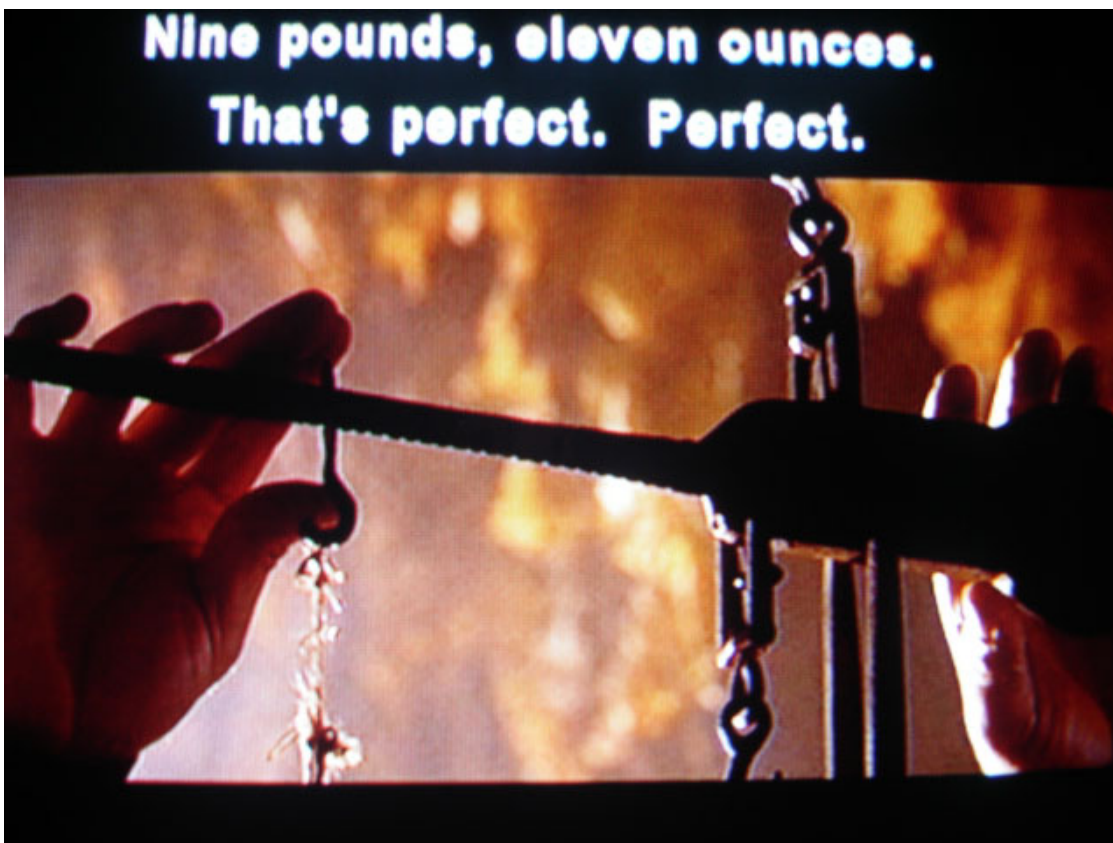
Scene: In the opening sequence a drug van is pulled over and seized. When the boxes of drugs are removed 911 is written on each of them.



Film: *The Patriot* (2000)

Time: (1) 00:03:25 (2) 00:03:59–0:4:33

Scene: (1) Mel Gibson weighs a chair he has made. He says 'Nine pounds, eleven ounces. That's perfect. Perfect'. (2) Taking it down he sits on it, but it collapses under his weight. Upset he throws it against a wall where other chairs he has made lie in pieces.



Synchronicity or Conspiracy

Coincidence or design? You decide, but there is a growing faction of people who feel that something more sinister is at work. The prime suspects tend to be secretive societies that have a history of machinations against the people of the United States and Britain (Phelps, 2001). These include such religious or quasi-religious organizations and government bureaucracies as Freemasonry (Masons), the Illuminati, Opus Dei, Skull & Bones, Society of Jesus (Jesuits), the Central Intelligence Agency (CIA), the Federal Bureau of Investigation (FBI) and the National Security Agency (NSA) besides a host of others whose numerous activities are by their very nature underhand and secret—all against the best interests of the freedom loving nations of the West.

It is a dangerous influence and power these nefarious groups wield through their esoteric silence and secrecy in their covert attempts to undermine certain social and political orders while furthering their own hidden agenda. Such a blatant and treacherous doctrine of suppression was opposed by no less a statesman than US President John F Kennedy in a speech before the American Newspaper Publishers Association, whose own slaying was littered with intrigue and covered up at the highest levels of government:

The very word 'secrecy' is repugnant in a free and open society; and we are as a people inherently and historically opposed to secret societies, to secret oaths and to secret proceedings. We decided long ago that the dangers of excessive and unwarranted concealment of pertinent facts far outweighed the dangers which are cited to justify it (Kennedy 27 April 1961).

Besides political power these societies hold 'enormous influence in the world media', and this is nowhere felt more than in the media capital of the world—Hollywood (Ankerberg & Weldon 1990)!

In an audio interview with *Vyzygoth's From the Grassy Knoll* program Dr Rebecca Carley, an outspoken critic of the dangers and myths of vaccination, highlighted the subliminal influence of one perfidious group in Hollywood:

It's time for us to turn the light on these Freemasons...because in their sick code of honour, as it turns out, as long as they tell us what they're doing they can get away with it...They're telling us what they're doing on the sci-fi channel primarily...and you know movies that are done, like *Conspiracy Theory*, and a lot of Mel Gibson movies as it turns out, that's where you find out the truth. And so people have to realise that's how they get away with things (Vyzygoth 24 October 2003 00:45:52-00:46:39).

That certain members of such groups have infiltrated or collude with Hollywood's elite writers, directors, actors or production designers to communicate their goals to each other is undisputed given that Hollywood has amended scripts, altered storylines and revised history at the behest of government, military and intelligence officials (Campbell 29 August 2001). Even now, controversy surrounds the pilot episode of Chris Carter's *The X-Files* spin-off *The Lone Gunmen* wherein a secret faction of the US government, posing as foreign terrorists, hijacks a commercial airliner by remote control and targets the World Trade Centre (Killtown 30 January 2005). Written by Vince Gilligan, John Shiban and Frank Spotnitz would it be farfetched to suppose that one or more contributors to the show had inside information?

In a recent series of interviews with *Alex Jones Prison Planet* Dean Haglund, who played the role of Richard 'Ringo' Langly in *The X-Files* and *The Lone Gunmen*, revealed that the writers of these shows had links to the FBI and NASA, who supplied material for their show (Jones 17 December 2004 00:15:39-00:15:56). He also asserted that for the past twenty years the CIA has hired informants to attend Hollywood functions for conveying trends and concerns and related his encounter with one such informant who works as a psychic in Hollywood:

She was at a Hollywood party where Chris Carter was standing in the corner in a tuxedo looking very out of place. And she went up to him and said, 'Whatever you're working on right now is going to make you millions of dollars'. And it was just before he started *The X-Files*. So she was a psychic who predicted the success of *The X-Files* not knowing what the project was or who he was. And then when I asked her, 'What were you doing at the Hollywood party?' she said that she was working for the CIA and that she would get e-mails telling her to go to this party and that party. And there'd be swanky affairs in the Hollywood hills and her name would always be on the guest list (she never knew how that happened). And then she would just go hang out at the party, and then at the end of the night go back and e-mail what she talked about. And she didn't really know where the e-mail went or who this person was, but then she would get a cheque. And it turns out that was the CIA and they were just, you know, keeping tabs on what was being talked about at Hollywood parties with the producers and the creators because film is one of the, you know, major foreign policy tools that are out there... (Jones 17 December 2004 00:04:29-00:05:49; cf. Jones 12 January 2005 00:14:02-00:15:07).

This has led many to conjecture as *The Lone Gunmen* co-writer and *The X-Files* producer Frank Spotnitz exclaimed: 'What's disturbing about it to me is, you think as a fiction writer that if you can imagine this scenario, then the people in power in the government who are there to imagine disaster scenarios can imagine it, too.' (TV Guide 21 June 2001). In fact, following 9/11 the US government 'cobbled together a group of film and television writers and asked them to create fantastic terrorism scenarios, so that thought could be given to (and preparations made for?) possible responses to unthinkable horrors' (Martin 20 June 2002). Who knows what the fruit of their thoughts will be? But, the next time you watch a movie look closer.

9/11 Numerics

The study of numbers (numerics or numerology) is pivotal to organized religions, including Christianity, Judaism and Islam. Number patterns and symbols permeate the Christian Bible, for instance, the numbers 3, 7, 12, 40, 666, 1260 and 2520 all have symbolic meaning. It wouldn't be surprising then if certain numbers held special import to various secret societies. In fact the allusion to both permeates Hollywood films like *End of Days* (1999), *Eyes Wide Shut* (1999), *The Matrix* (1999), *National Treasure* (2004), *Ocean's 11* (2001), *Thirteen Days* (2000) and *The Thirteenth Floor* (1999) (Grand Lodge of British Columbia & Yukon 28 January 2005).

So do the numbers 9 and 11 have any significance? According to the nineteenth century Anglican cleric, EW Bullinger, the number nine (9) symbolizes *divine judgment* or *finality* while the number eleven (11) symbolizes *disorder, disorganization, imperfection* and *disintegration* (Bullinger 1967 pp. 235, 242, 251). Whether these numbers have other occultic meanings to clandestine societies is unknown to the author, but knowledge continues to grow in this field (Howard 7 December 2001).

Comparing 9/11 to another subsequent terrorist attack shows how crucial it is that we understand these numbers and their relation to the masterminds behind these global shifting events. On March 11, 2004 191 people lost their lives in the Madrid Train Bombings. Known simply as 3/11 it was widely described in the news media as 'Europe's 9/11' (Chance 11 March 2005). Not so widely known, however, was that this terrorist attack occurred 911 days after 9/11 (Shannon 12 March 2004). The recurrent numbers of 9-1-1 are all too familiar, but whose calling cards are they?

The numbers even have historical significance to the people of Israel. Jews annually fast on Tisha B'Av, the 9th day of the 11th month on the Hebrew calendar, in commemoration of national disasters that have befallen them throughout history, including the destruction of the First Temple by the Babylonians in 586-587 BCE; the destruction of the Second Temple by the Romans in 70 CE; the Roman defeat of the army of Simon Bar Kochba in 135 CE; the expulsion of Jews from England by King Edward I on 18 July 1290; the expulsion of Jews from Spain by King Ferdinand and Isabella on 2 August 1492; and the declaration of World War I in 1914. It begs the question what other 9/11s are yet to come?

Looking Closer

From one blockbuster movie to another Hollywood constantly casts its 'spells', not unlike the ancient Druid magicians who used wands made from holly wood, projecting its version of the future on a growingly desensitized and unquestioning audience (Collins 13 December 2004). This form of social manipulation, known as 'predictive programming', is a celebrated tradition in Hollywood with its technical wizardry and special effects that shape our perceptions of reality by creating 'the illusion of an infallibly accurate vision of how the world is going to look in the future' (Collins 13 December 2004). From *Independence Day* (1996) and *The Long Kiss Goodnight* (1996) to *The Peacemaker* (1997) and *The Siege* (1998) Hollywood has been pivotal in this process of 'conditioning the masses to accept future visions that the elite wish to tangibly enact' (Collins 6 February 2005).

So if 9/11 synchronicities were overtly and covertly embedded into Hollywood films as part of some hidden agenda then what are they portending about future events post 9/11? In recent years the most recurrent themes to emerge from Hollywood have been ominous in their apocalyptic visions of rampant disease epidemics and pandemics wiping out significant proportions of the world population; the growing and pervasive threat of nuclear, chemical and biological terrorist attacks within the United States and Britain; and global environmental cataclysms wreaking havoc on a fracturing populace.

To illustrate, in *Outbreak* (1995) a lethal virus deliberately developed by the US government for germ warfare purposes finds its way to a small seaside town in California. 'Massive army backup brutally quarantines the whole town and arrests those infected with the virus' while a Presidential Committee gives the order to bomb the town to eliminate the virus (Davies 2003, p. 2). A radical American scientist unleashes a deadly virus in *12 Monkeys* (1995) wiping out five billion people and forcing the remaining survivors to live underground. *Smallpox 2002: Silent Weapon* (2002) explores the devastating effects of a smallpox attack on the US and UK that eventually kills 60 million people worldwide. In *Tidal Wave: No Escape* (1997) a demented terrorist launches nuclear missiles under the sea triggering a wave of tsunami that devastate the coast of Southern California. European terrorists plan on detonating nuclear weapons on American soil in *The Peacemaker* (1997) and *The Sum of All Fears* (2002). Radical Islamic Fundamentalists successfully release a 'dirty bomb' in *Dirty War* (2004) that spreads radiation throughout central London. Asteroids and comets threaten humanity in *Armageddon* (1998) and *Deep Impact* (1998) while in *Volcano* (1997), *Dante's Peak* (1997) and *Supervolcano* (2005) dormant volcanoes threaten to destroy the urban landscape of America. Tornadoes and tidal waves devastate the American continent in *The Day After Tomorrow* (2003). And in *Category 6: Day of Destruction* (2004) a hurricane and tornado merge into a super-storm to wreak havoc over a drought-ridden Chicago causing the collapse of the national power grid. This leaves hundreds of millions without power and makes it impossible to warn anyone about the impending disaster.

Whether these disturbing scenarios will pan out as depicted by Hollywood, and undoubtedly anticipated by a secretive few that orchestrate such twisted means to further their depraved end, will in time be seen. And you can be sure to see it first as mock entertainment in state-of-the-art picture and sound and then played out to a tee in unparalleled and mind-blowing real life.

If you are aware of other 9/11 synchronicities in movies please e-mail the author at hollywood91101@hotmail.com

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- *Category 6: Day of Destruction* 2004, Von Zerneck Sertner Films, Directed by Dick Lowry, and starring Nancy McKeon, Thomas Gibson, Randy Quaid, Brian Dennehy and Dianne Wiest, 174 minutes
- *Dante's Peak* 1997, Universal Pictures/Pacific Pictures, Directed by Roger Donaldson, and starring Pierce Brosnan and Linda Hamilton 112 minutes
- *The Day After Tomorrow* 2003, Twentieth Century Fox/Centropolis Entertainment/Lions Gate/Mark Gordon Productions, Directed by Roland Emmerich, and starring Dennis Quaid and Jake Gyllenhaal, 124 minutes
- *Deep Impact* 1998, DreamWorks/Paramount Pictures/Zanuck-Brown Productions, Directed by Mimi Leder, and starring Robert Duvall and Tea Leoni, 120 minutes
- *Dirty War* 2004, BBC Films/HBO Films, Directed by Daniel Percival, 90 minutes
- *End of Days* 1999, Beacon/Universal Pictures, Directed by Peter Hyams, and starring Arnold Schwarzenegger, 121 minutes
- *Enemy of the State* 1998, Touchstone Pictures/Don Simpson-Jerry Bruckheimer Productions/Scott Free Production, Directed by Tony Scott, and starring Will Smith and Gene Hackman, 131 minutes
- *Eyes Wide Shut* 1999, Hobby Films/Pole Star/Warner Bros, Directed by Stanley Kubrick, and starring Tom Cruise and Nicole Kidman, 159 minutes
- *Gremlins* 1984, Amblin Entertainment/Warner Bros, Directed by Joe Dante, and starring Zach Galligan and Phoebe Cates, 106 minutes
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- *The Lone Gunmen* 2001, season one, episode one, Pilot, 4 March, Twentieth Century Fox/Ten Thirteen Productions/Millennium Canadian Productions, Created by Chris Carter and starring Bruce Harwood, Tom Braidwood and Dean Haglund, 60 minutes
- *The Long Kiss Goodnight* 1996, Forge/New Line Cinema, Directed by Renny Harlin, and starring Geena Davis and Samuel L Jackson, 120 minutes
- *The Matrix* 1999, Groucho II Film Partnership/Silver Pictures/Village Roadshow, Directed by Andy Wachowski and Larry Wachowski, and starring Keanu Reeves and Laurence Fishburne, 136 minutes
- *National Treasure* 2004, Walt Disney Pictures/Jerry Bruckheimer Productions/Junction Entertainment/Saturn Films, Directed by Jon Turteltaub, and starring Nicholas Cage, 131 minutes
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- *Signs* 2002, Touchstone Pictures/Blinding Edge Pictures/Kennedy-Marshall, Directed by M Night Shyamalan, and starring Mel Gibson and Joaquin Phoenix, 106 minutes
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- *Supervolcano* 2005, BBC/Big Blast Productions, Directed by Tony Mitchell, 120 minutes
- *Thirteen Days* 2000, Beacon/New Line Cinema/Tig Productions, Directed by Roger Donaldson, and starring Kevin Costner, 145 minutes
- *The Thirteenth Floor* 1999, Centropolis Entertainment, Directed by Josef Rusnak, 100 minutes
- *Tidal Wave: No Escape* 1997, Artisan Entertainment, Directed by George Miller, and starring Corbin Bernson and Julianne Phillips, 91 minutes
- *Traffic* 2000, Initial Entertainment Group/USA Films/Bedford Falls/Laura Bickford Productions, Directed by Steven Soderbergh, and starring Michael Douglas, Don Cheadle, Benicio Del Toro, Dennis Quaid and Catherine Zeta-Jones, 147 minutes
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