



## LOUISVILLE & NASHVILLE RAILROAD COMPANY

I curse the day I discovered "The Photo" and these documents. Almost twenty years have passed since that wretched day. I don't know how I knew all the way back then, but I understood that my life's fate was about to irrevocably change. Why did I not destroy the documents and burn The Photo? I curse every waking moment of my life since that dreadful day.

Alas, I only have myself to blame. My life and countless others have been destroyed because of my insatiable appetite to discover the truth, no matter the cost.

I warn all who stumble across this information, no matter how you acquired it, to never read a single word. Take The Photo and the documents and destroy them immediately because if you continue to read I fear your destiny will be the same as mine--A voyage to insanity.

A journey that has cost me my career, my wealth, my family, my health and finally, I suspect, my very life. The world you thought you lived in does not exist and this Photo is the final proof.

I've traveled to all parts of Europe, rode camels through the scorching sands of the Middle East and scoured the mountain ruins of Tibetan monasteries. I've searched all parts East and even scaled Machu Picchu, all in the hopes of discovering the answers. I've been inside a city that the world will tell you doesn't exist. If you ask about Irem they will tell you that the City of Pillars doesn't exist. That the Atlantis of the Sands is just a creation of ancient writers or a figment of a madman's imagination.

But I tell you The City of Pillars is hiding in plain sight for all those willing to give up everything to find it. The noble Qur' An spoke of the city: ***Have you not considered how your Lord dealt with Aad, with the city of Iram who had lofty pillars, the likes of whom had never been created in the land.***

It seemed during each journey I discovered one more piece of the vast puzzle, but with each new discovery, I now realize I was only further from the truth. But what I do know, I can't explain, but I've felt it my entire life, that there's something wrong with the world. I don't know what it is, but it's there, like a splinter in my mind, driving me mad.





*Overlook Hotel  
July 4th Ball  
1921*





## LOUISVILLE & NASHVILLE RAILROAD COMPANY

SO WHAT IT THE SHINING ACTUALLY ABOUT? AND WHAT IS THE MEANING OF THAT LST PHOTO IN THE MOVIE.

IT IS ALL SO CLEAR NOW

It is about the evil dark forces that control the world and one of their major institutions that they use is the Federal Reserve.

**The Overlook Hotel is the evil institution or  
The Federal Reserve**

**Jack Torrence is the Chairman.**

**The Federal Reserve(institution) cannot be destroyed  
and the diabolical Chairman's has always been the  
chairman.**

**The people in the last photo are the evil illumanti.  
The elities who gather yearly in hell to celebrate their  
rule.**



# LOUISVILLE & NASHVILLE RAILROAD COMPANY

172-9  
11-28

OFFICE OF \_\_\_\_\_ AT \_\_\_\_\_

## SUBJECT

## OUR FILE

All Kubrick's films have hidden messages that warn about the small group of elites who are hell bent on controlling the world. This group is known by many names but the real power lies with the Dracun.

The Shining is about the evil and corrupt institution known as The Federal Reserve. As the movie ends and the camera zooms in on Jack in the Ballroom I knew that was the key. After exhaustive research I have discovered the truth.

- The Overlook Hotel is The Federal Reserve.
- Jack Torrance is the Chairman
- The Federal Reserve cannot be destroyed and the diabolical chairman has always and will always be the Chairman.

## PHOTO ONE: Who are these people?

The red circled. To Jack's left is Woodrow Wilson and his wife Edith. To Jack's right is their daughter Margaret Woodrow Wilson. The man in the back in a Nazi War criminal who went on to be Head of UN.

## PHOTO TWO: Who the hell is that?

It is the actual person in the real photograph. Kubrick airbrushed in Jack into the picture(See photo Four). The real photo was taken in 1923 at a New Years Eve party and the real person in the photo is Edmund Platt the 2nd governor of the Federal Reserve.

The party is for the administration of the Woodrow Wilson and the Federal Reserve. Wilson's Presidential campaign was financed by the Dracun with the objective of creating a Central Bank (Federal Reserve).

Wilson later in life recognized that he made a deal with the devil. Here is what he said about the Federal Reserve on his deathbed.











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"I am a most unhappy man. I have unwittingly ruined my country. A <sup>SUBJECT</sup> great industrial nation is controlled by its <sup>OUR FILE</sup> system of credit. Our system of credit is concentrated. The growth of the nation, therefore, and all our activities are in the hands of a few men. We have come to be one of the worst ruled, one of the most completely controlled and dominated Governments in the civilized world no longer a Government by free opinion, no longer a Government by conviction and the vote of the majority, but a Government by the opinion and duress of a small group of dominant men."

-Woodrow Wilson, after signing the Federal Reserve into existence

## PHOTO THREE: Airbrushed Photo

Edmund Platt the second Chairman of The Federal Reserve.

## PHOTO FOUR: What does Jack have in his hand?

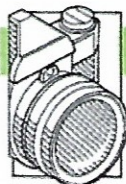
## PHOTO FIVE: The Answer

## PHOTO SIX:

The mystery man is Kurt Waldheim who served as Chairman of the United Nations. He was a Nazi and a war criminal but still managed to secure the position as UN head.

**PHOTO SEVEN:** Obvious reference to our current fiat debt based currency. The Gold room. Kubrick was a gold bug and he would tell all that would listen to buy gold.





### THE AIRBRUSH IN RETOUCHING

The airbrush can be used for retouching black and white prints or negatives and color prints or transparencies. Throughout this century, airbrushing has been the backbone of the retoucher's art and it remains a vital ability in the repertoire today, despite the fact that modern photographic and processing techniques can be exploited to create effects only previously attainable with the airbrush.

The term "retouching" covers a much broader range of activities than just airbrushing. Top color laboratories house a frighteningly expensive battery of materials and equipment, ranging from chemicals for the blanket removal of photographic emulsion to electronic-based hardware for color separations and photocopying. Needless to say, this complex world does not belong in these pages.

Though the airbrush may seem humble by comparison, its inherent facility of affording the retoucher fine and total control guarantees its future in this field. Photo-retouching is a creative process that relies on human expertise and the human eye for its ultimate effectiveness. It is our aim here to introduce you gently and at little expense to this fascinating subject.

*The airbrush is invaluable to the photo-retoucher for a variety of effects. It has been used to soften the cutting edge in photomontage (above) and to cover up undesirable details (far right).*

*In the 1923 photograph above, Jack Nicholson has been superimposed into the gathering. Such work is very delicate and is described in detail on pages 112-16.*







*Overlook Hotel*  
*July 4th Ball*  
*1921*



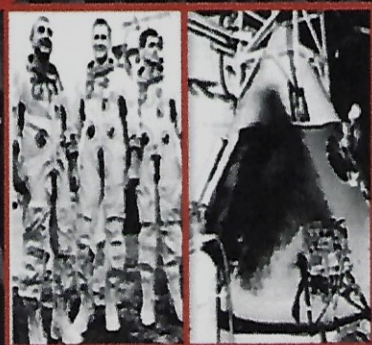


HAD THE U.S. RATIFIED THE TREATY OF VERSAILLES & JOINED THE LEAGUE OF NATIONS, IT COULD BE FAIR TO SAY THAT WORLD WAR 2 MAY NEVER HAVE GOT OFF THE GROUND. GERMANY, ITALY, JAPAN, SPAIN & OTHERS WERE ALL VARIOUSLY PUT IN POSITIONS OF HAVING TO WITHDRAW FROM THE LEAGUE. THIS MAY NOT HAVE OCCURRED HAD THE U.S. BEEN A MEMBER. THE U.S. COULD HAVE BOLSTERED BRITISH & FRENCH CONFIDENCE IN COMPLYING WITH GERMANY'S VERY REAL REQUIREMENTS - THUS ABATING THE RISE OF THE NAZI PARTY (OR THE NEED FOR IT). AT THIS POINT I NEED TO STATE CLEARLY THAT THE VRIL SOCIETY WAS NOT FUNDED BY THE NAZI PARTY; THE VRIL WERE SUPPORTED BY THE THULE SOCIETY, THE VATICAN & INDUSTRIAL LEVERAGE.





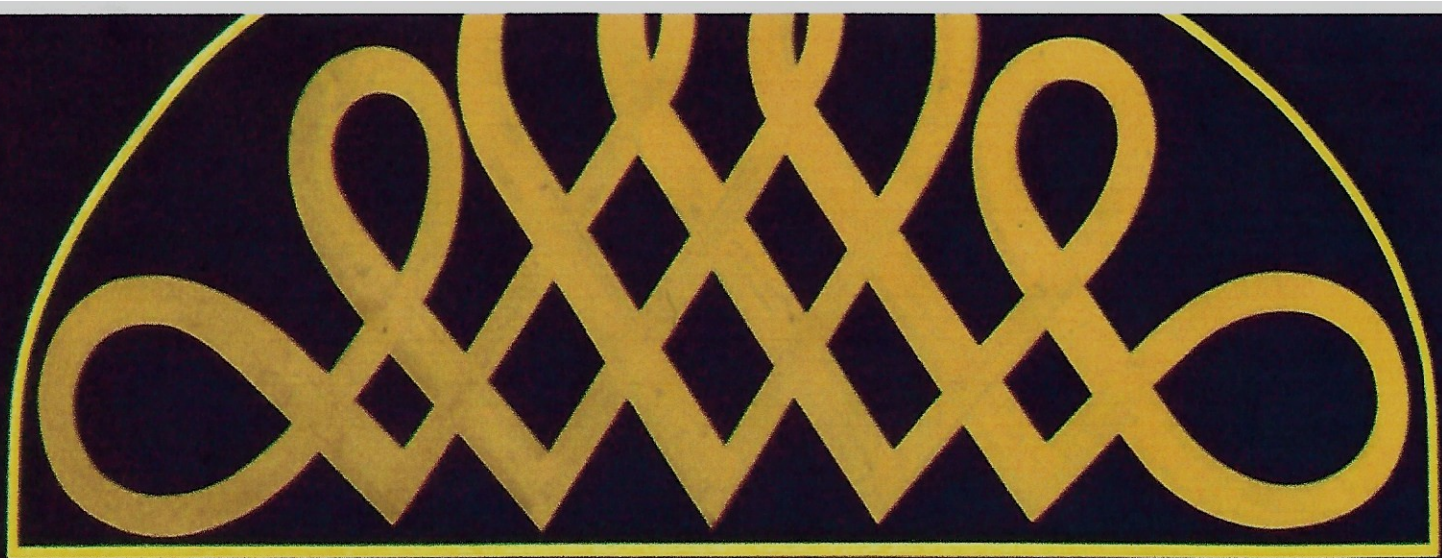
DELLA CHIESA



KURT WALDHEIM

*Overlook Hotel  
July 4th Ball  
1921*





# The Gold Room

THE UNWINDING HOURS

Weekdays 9:00p.m - 12:00p.m

Weekends 8:00p.m - 1:00a.m



DANNY HAYNES



KIM WOODMAN



LOUISVILLE & NASHVILLE RAILROAD COMPANY

172-9  
11-28

OFFICE OF \_\_\_\_\_ AT \_\_\_\_\_

SUBJECT

OUR FILE

The following are a series of letters between Kubrick & Saul who did Antwork for many of Kubrick's Early Movies.

The last of which was the SHINING. It is obvious that Saul did not heed Kubrick's warnings.

Saul's last known whereabouts were in Machu Picchu circa Fall 1983.

His wife had left him in 1982. He had been fired by Kubrick after THE SHING. Those that knew him thought he had gone insane.

I have my doubts. I believe he traveled down THE ROAD and survived to the end.

The Journey didn't destroy him but - I'm sure the Truth Did.



Tried to ring you a couple of times without success. Have very little time due to filming. I hope this note will suffice. My reaction to ~~the ads~~ *the ads you* sent is that they are all beautifully done but I don't think any of them are right.

My specific comments are noted on the stats I'm returning with ~~this~~ note. May I suggest that the way to proceed is to do A GREAT MANY PENCIL ROUGH so that we can agree on the basic art work idea before you spend a ~~lot~~ *lot more* time bringing a very few ideas to a stage pretty close to a finished piece of art. I think this might also get us going a lot sooner. Many ~~new~~ editions of the novel are being published which would use our logo, once we agree on it. By the way, what happened to the face version which you showed me in London?

If ~~you~~ want to discuss this, I suggest you phone me in London at 9PM London time, on 9534366.

Best Regards,

Stanley  
Stanley ( Kubrick )

CC Andy Fogelson

P.S. I would like to suggest it is a  
film of terror (and the supernatural)  
a must ↑ if possible



To: Stanley  
From: Saul  
Re: Art

Dear Stanley

Please note that I forwarded the corrected AD artwork to your assistant Mr. Andy Fogelson. I took your suggestion of "terror" and "the supernatural" from your initial correspondence and I hope you approve of the new poster ads.

I've been meaning to ask you what is the significance of Jack reading a PLAYGIRL Magazine while waiting for his interview with Mr. Ullman? Please see photo attached. I've always been curious.

On a more serious note I have studied the subliminal messages in your movies most noticeably in *The Shining*, *Fear and Desire*, *Dr. Strangelove* and *2001: A Space Odyssey*. After many sleepless nights and years of research I have reached the conclusion that you are trying to warn the world about the "Elite" Illumanti group called The DRACUN.

I have enclosed some research I've come across and I would appreciate if you could review the documents and fill in some of the holes for me? I know you are busy but I think I am on to something that is bigger than both of us. It is my opinion that the DRACUN control the world and their power is broken down in three main wings:

- The United States is the military wing of the Dracun.
- Federal Reserve acts as the financial bank.
- The European Union is the political component.

Behind the veiled curtain of a civilized world a war is being fought. Why is it that just a select few such as yourself grasp this?

I have a last favor to ask You? Is there any way you can put me in touch with JR? I understand from my contacts that he is in hiding but I believe he holds the key to this whole DRACUN issue. I received via anomalous courier a few pages of a manuscript with the mention of the DRACUN.

I know even mentioning these things are putting you in danger but with your high profile I suspect you are above the Dracun's wrath.

Saul



ONE QUESTION THEY MAY NEVER BE ANSWERED IS WHY IS JACK R EADING A PLAYGIRL WHILE WAITING TO TALK TO HIS BOSS?





constant drinking and ill behavior. West stared at the envelope then noticed that it wasn't stamped.

Great he thought, some Citizen Watcher now had access to his post office box and was probably leaving him some type of warning.

He carefully opened the envelope and pulled out a letter that was printed on cheap computer paper. The first thing that caught his eye was a timestamp in the upper right corner dated December 4, 8:32 AM in faded blue ink.

He began reading:

*Dear Mr. Collins,*

*Both of us are nothing more than expendable pawns in the grand chess game being played. This game has been going on for many years but I believe that the White Queen is vulnerable. If she falls—God help us all because The Dracun will not be able to be stopped. It may already be too late.*

*I know your contact at Lehman Brothers and Goldman Sacks was Mark Sloan and by the time you read this letter he will be dead. I suggest you start with Sloan and The Matrix Book that he passed on to you. I will be following your progress and wish all of us the best of luck.*

*Sincerely,  
NRF*



West almost choked on his toast. "Jesus, keep it down will you. Being affiliated with a LT is a capital offense. I could report you to Citizens Watch, you know."

"You won't."

"What makes you so sure?"

"Sloan was a soldier. Just like me. Just like you're going to be. We're at war."

"At war with who?"

"C'mon don't act so naïve. You know what has been going on the last decade or two? Of course you first chose to ignore it with drugs and now you've been hiding inside a whiskey bottle. You know, for a hardnosed reporter who is supposed to have his pulse on the state of the world we live in, your pretty clueless? We are at war with The Dracun."

He fought back his desire to reach across the booth and throttle the punk but he forced himself to keep his composure because he had to find out what the connection to Sloan was.

West had read about The Dracun Organization in The Matrix Book Sloan had given him. West forced himself to take a deep breath then asked, "Okay, humor me, who is The Dracun?"

"The proper name is Dracunculus Medinesis. It is a parasite that is dependent on its hosts to survive. This parasite won't



kill the host because it needs it in order to survive but it can only live at the expense of its host."

"Enough," West interrupted. "What does this have to do with me?"

"The Dracun, for short, is the United States Government which has morphed into a parasitic organism. Actually, it is a macroparasite because it needs multiple hosts in order to survive but it has evolved into a perfect freak of nature that is almost impossible to destroy."

Byron pointed to the diners in the room. "We are The Dracun's host. It needs us to survive but anyone of us is expendable if the parasite thinks its survival is in jeopardy. But that's why it is so powerful, because there are billions and billions of hosts available, any of which can be individually discarded with no harm to the parasite. Look my time is up. It's not safe for me to talk to you any longer."

Byron scanned the room then quickly reached into his jacket and slid across a rolled up newspaper.

"Inside the paper is a phone. It is untraceable and cannot be monitored, at least for a few minutes. It can only be used once, then destroy it. If you need me call that number I gave you."

"Why would I need to call you?"



Byron smirked. "Because you are about to be awakened. Sloan chose you for a reason. You'll see. You'll join us to fight against the Dracun."

"Yeah, right. I don't think so."

"It doesn't matter how you join us. In fact, many have come to us involuntarily. Anyway, we have reason to believe that you have been flagged by the Dracun, probably because of your relationship with Sloan. The good news is we are pretty sure that they don't know the extent of your involvement but if they find out." Byron smiled and made a slashing gesture across his throat.

"Involvement, but I haven't done a damn thing."

A beeping noise went off inside of Byron's pea coat. He stood quickly. "My time's up. Got to go but I'll be watching out for you West. Be careful."

West watched as Byron or whoever the hell he was left the diner. He had lost his appetite so he paid for his half eaten breakfast with his electronic money card and headed to the office.



June 8

Dear Saul,

Sorry I missed you in London. Your messages implied urgency but I've been busy with a new project. I hope this response will suffice. In response to your first letter about the meaning behind the last picture of Jack in the Gold Room I stated following my PS in that letter: *film of terror and supernatural.*

You should leave it at that. Please find enclosed that I am returning your documents/research regarding as you put it "*The Picture, The Federal Reserve, and the underlying sinister forces controlling the world.*"

You have been digging around places that you shouldn't. The truth behind the story goes far deeper than you can imagine and my advice to you my friend is to let it die. Please do not dismiss my words. I am warning you that there are powerful forces that we cannot be fought. Dark forces that will never let the truth come out.

Just forget what you have discovered and consider *The Shining* as just a ghost story and take comfort of its promise of immortality. Because if you can be frightened by a ghost story, then you must accept the possibility that supernatural beings exist. If they do, then there is more than just oblivion waiting beyond the grave.

Please do not attempt to contact me again.

Regards,

Stanley (Kubrick)

CC Andy Fogelson



OFFICE OF \_\_\_\_\_ AT \_\_\_\_\_

SUBJECT

OUR FILE

The Following Are Notes + essays from  
Various Authors and Sources Regarding  
Possible explanations:

The True meaning of THE SHINING  
The Last Photo of Jack in THE SHINING  
Stanley Kubrick's Hidden Meaning in his Movies  
THE ILLUMINATI

Note: All the following theories Are Wrong!

They Are False Flags meant to disguise The truth.  
The correspondence between Stanley Kubrick and  
Saul with The Supporting documentation will  
lead you to The truth.

Follow The money . . . But There is no  
personal redemption down this road. For  
The few who embark on the Journey, only  
A handful will survive until the end.  
Only the truth will be your Reward.

A Truth I wished I never discovered.



*Initially, I was determined to find out the real meaning of the Last Picture from The Shining and at first I came across the obvious explanations which follow.*

Note: The following pages are taken from a number of known and unknown sources regarding possible explanations for The Shining and the Last picture of Jack.



## REINICARNATION

A major theory about the LAST PICTURE suggests that Jack is reincarnated. This seems to be a pretty popular opinion. In a rare interview Kubrick said, "The ballroom photograph at the very end suggests the reincarnation of Jack".

This theory is backed up by Delbert Grady saying that Jack has "*always been the caretaker*" and that he (Delbert Grady) has "*always been the butler.*"

One interesting point on that is that when Jack is told at the beginning of the movie about the hotel's grisly past he is told that the murderous butler was named Charles Grady not Delbert Grady?

But I came across some interesting information that involves the use of numbers and mirrors that may "*suggest*" that the reincarnation theory is a smokescreen. For example: Jack gulps down his first drink at exactly 66 minutes and 6 seconds into the movie. Coincidence? I think not.



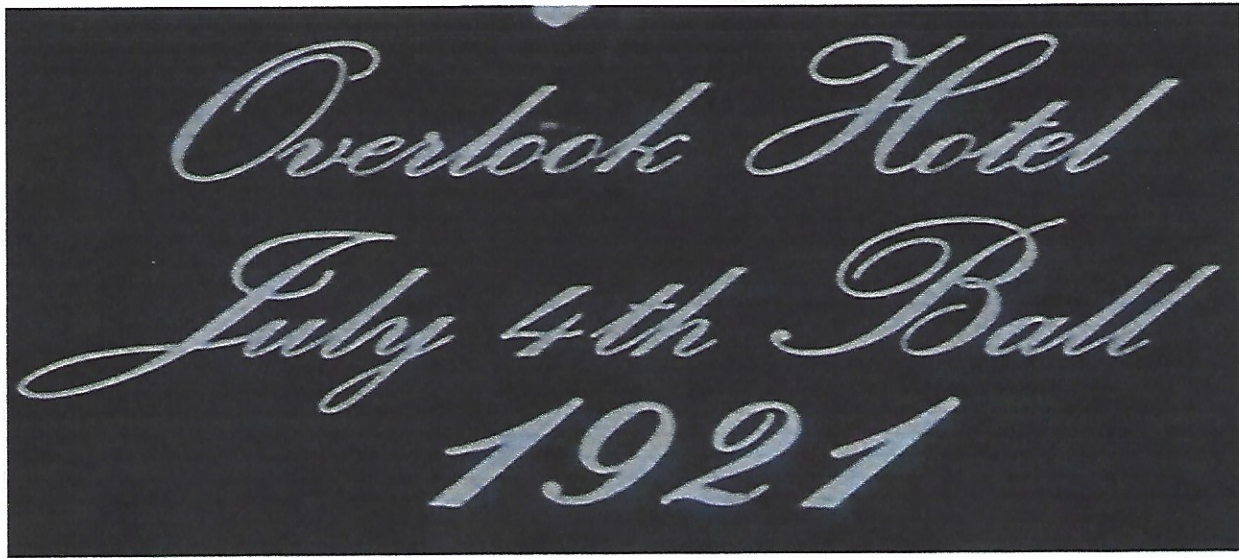
But If Jack is the reincarnated caretaker from the Overlook's past or for that matter if he has ever been there in a previous life, than the picture could not have been taken in The Overlook.

It may say "Overlook Hotel July 4th Ball 1921" but the party depicted in the picture quite simply isn't in any room of The Overlook. We've seen all the big rooms in the hotel and there's absolutely no indication of another one either in the movie or the novel. This is no mistake. It's such a brilliant yet simple deception. Stanley Kubrick makes us believe the photo was taken in The Overlook by what's written on it. Anything can be written on a picture but it doesn't make it true

## SHINED

There is an interesting theory that THE PICTURE was *shined there*. But why and by whom?

The Last Picture says it is a July 4th party but:



- Jack is always the winter caretaker? He would not have been there for the summer?
- The Picture is of a New Years Eve party not July 4th as evidenced by the party favors the guests hold.
- The Picture is not there for the entire movie and "appears" only at the end. There are 21 pictures from this image. The photo at end was taken in 19(21) but The Picture is not there for the entire movie?

The most enigmatic prop in movie history just appears on the wall in the last shot? I believe someone "Shined" it up there. After all "Shining" is what this story is about, not reincarnation and there's not a shred of evidence that any supernatural power other than "Shining" is going on here. Something else happened to Jack Torrance at the end of this story. We still see him in the same body; it's not reincarnation as the definition of the word is very precise. Jack's never been in The Overlook before and the final picture wasn't there earlier in the movie because, in the story's time line, what it depicts simply hasn't happened yet. It's our vision of Jack's future that Stanley Kubrick made to look like the past, and it happens at the very end of the story when all the cast members with this power are gone. He's been frozen again a second time, for the rest of time. "Shined" onto a wall in a hotel where he will be "forever, and ever, and ever".



Look at all the major reversals Stanley Kubrick made to Stephen King's story. In the novel Jack burns to death, The Overlook is destroyed and no one remains there. In the movie The Overlook is not destroyed, Jack is frozen and remains there on the wall forever. It's obvious, but old perceptions die-hard and again a knee-jerk explanation for all this is that the picture has mistakes in it. But Stanley Kubrick doesn't make "mistakes" like this without a reason and anyone who thinks he does should be prepared to prove how they know this for a fact. "The Shining" was released looking exactly the way he wanted it to. We're looking at a brilliant deception.

Everyone thinks they see people attending a party back in 1921. The picture looks like the past but we don't even know for certain whether it's past, present, or future; or what it actually depicts. The question that's never asked is "who are the people in the picture?" Maybe it's a get together of previous "Shiners" who visited The Overlook in the past. If you look closely all the sofas do disappear as the movie progresses – no place for their Doppelgangers to sit. When you read the next section you'll understand why I believe the picture is not only there in the end but might actually depict a different type of an end; a future gathering in hell. Whether you like his character or not Jack took a major wrong turn in life.

Maybe he is the Master of Ceremonies in hell and the people with him may very well be other "Shiners" who, like Jack, have passed through life and taken a similar wrong turn. The picture may have ended up on The Overlook's wall but they are definitely somewhere else.

You may still feel Jack's been in the hotel before but think about this. There's something in the dialog that proves that Jack in the present day Overlook could not be a reincarnation of Charles Grady who killed his family and himself. Listening to the bathroom conversation between the two; Charles Grady and Delbert Grady appear to be, on the surface, the same person, but they actually aren't.

Stanley Kubrick gave them two different names for a reason; they're two different entities. One is a vision and the other is a real person. There should be no confusion about this; Delbert Grady is a vision inside Jack's head that looks exactly like the real Overlook caretaker, Charles Grady. We know this positively from the dialog Stanley Kubrick put in the movie. Jack says this as he speaks to him in the bathroom, "Mr. Grady. You were the caretaker here. I recognize ya. I saw your picture in the newspapers." There's something here that movie viewers who have never read the book are not aware of. When Jack says, "I saw your picture in the newspapers" he's referring to the unexplained scrapbook that we see open on his desk throughout the movie.

The scrapbook plays a big part in the novel as it's in the basement and used by "the manager" to lure Jack.

The Scrapbook is still in London and it answers many of the mysteries. It contains articles about the hotel and Jack eventually decides to use it to work on a different project about The Overlook's past. When he says, "I saw your picture in the newspapers" he already knows what Charles Grady looks like. You don't know what Grady looks like, but Jack does. Delbert Grady, "the ghost", and Charles Grady, "the caretaker", look exactly the same and Jack knows this for sure. He's imagining talking to the same Charles Grady that he's seen in the newspaper clippings who killed his family and himself in 1970. But there's a major problem here; there can't be any reincarnation of these two people because of what we know from the interview with Mr. Ullmann.



We know when the two little girls were killed. Jack and Charles Grady, when he worked at the hotel, are both alive at the same time in 1970. The party is all a vision we're seeing from Jack's imagination. Grady may say this line "You are the caretaker, you have always been the caretaker" indicating all the caretakers are the same entity; Jack. But he and Charles Grady were obviously both alive at the same time and this can't be debated or changed no matter what your opinion is. You can't be a reincarnation of someone who is alive at the same time you are.

This perplexing picture is the final vision in a movie that's full of visions. It's by someone who has the exact same ability to "Shine" and see visions as The Overlook's previous guests, the Torrences and Dick Hallorann who we know in the end are all either dead or like Elvis have "left the building". The hotel is now empty except for us, the audience. Just think of how brilliantly this was put across in Stanley Kubrick's script by Dick Hallorann, the only expert on "Shining" we know of; "But there are other folks, though mostly they don't know it, or don't believe it".

That may be you he's talking about, think about it; you are the other folks that don't know it, or don't believe it. What an unbelievable twist! The power of this one image. The unbelief of realizing that it might not be what it seems. It turns out in the end Stanley Kubrick has taken Stephen King's story about a little boy who possesses the power to "Shine" and in the end reverses that power by giving it to the audience. Now, in this last perplexing shot as John Lennon sang in the song that inspired the novel.... "We all 'Shine' on"!

Forgetting the Last Picture for a moment there has been speculation that the movie The Shining was about about:

- American Indian Massacres
- Apollo Moon landings were a hoax. See photo below.
- The Holocaust
- The Coincidences of Life
- The nightmare of History



Look at Danny's sweater. In the book the room number is 217 but in the movie it is Room 237 and the moon on average is 237,000 miles from earth? As evidence, he points to the Apollo

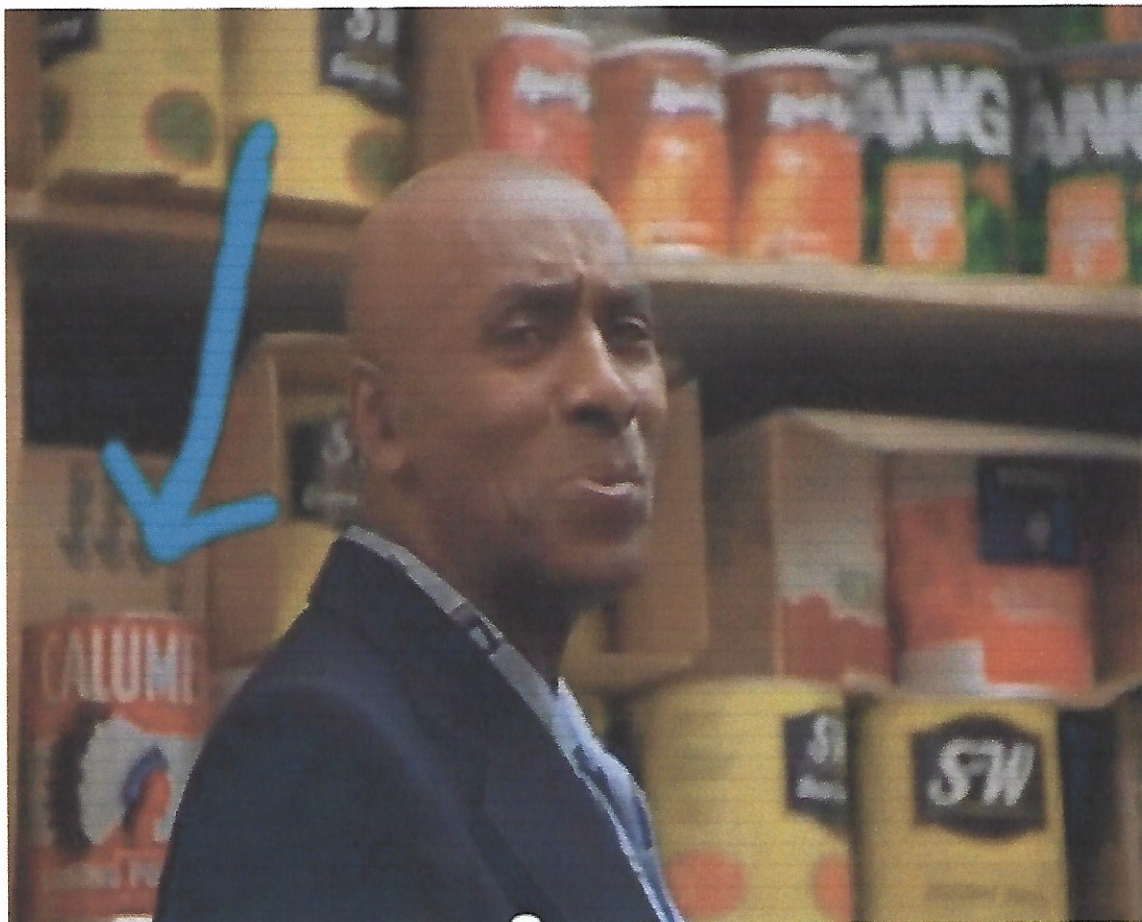


sweater young Danny wears, the fact that the moon is about 237,000 miles and the inscription on the room's key: ROOM No 237.

"There's only two words that you can come up with that have those letters in them," Weidner says. "And that's 'moon' and 'room' and so on the key, the tag, it says 'moon room.'" (Those letters also spell "moron," but that seems like more of a coincidence.)

**THAT THE NUMBER IS A WAY FOR KUBRICK TO CONFESS THAT HE WAS INVOLVED WITH CREATING FAKED MOON-LANDING FOOTAGE FOR APOLLO 11.**

There has long been a rumor that the US government contracted the *2001: A Space Odyssey* director to deliver fake shots of Neil Armstrong walking on the moon—look at all that Tang in the pantry!





1.



Picture of Rocket taking off on refrigerator

## Indian Burial Ground

Stuart Ullman, the hotel's manager, gives the Torrance family a tour of the grounds just before vacating the Overlook for the winter and leaving them to their fate. He casually tosses out that the hotel just happens to sit atop an Indian burial ground. (Not like that's ever been a problem before.) The film is loaded with Native American symbology, from the Navajo wall hangings in the great room to the pantry stockpile of Calumet baking soda cans, all bearing the brand's iconic logo: a Native man in warrior headdress. The word "calumet," notes one theorist, means "ceremonial pipe," and the cans appear several times when characters are communicating telepathically with each other or plotting with the dead. According to this theory, Danny's infamous visions of gushing red liquid streaming from the elevators actually represents the souls buried deep beneath the hotel, with the elevator cabin dropping down into the basement like a bucket in a well, delivering a bounty of blood upon its return to the surface.



Back in the late 1960's Kubrick made *Dr Strangelove*, an incredibly controversial comedy about the possibility of nuclear war. With this film Kubrick revealed an intense distrust and distain for the Pentagon. He even included a sub-plot of an ex-Nazi working at the Pentagon as a consultant - no doubt Kubrick was aware of Operation Paperclip while researching the film.

Rather than follow this up with an equally controversial film, Kubrick then developed a unique double narrative story structure for his next project. *2001: A Space Odyssey* had a surface level narrative, developed with Arthur C Clarke, to attract big money investors like IBM and NASA on the promise of pro space exploration and pro artificial intelligence themes. The surface level narrative of an alien race guiding man's evolution also fooled critics and audiences for many years, but beneath this was a separate narrative which was communicated through complex subliminal details.

Part of the subliminal narrative in *2001* was an attempt by Kubrick at exposing the corrupt political agendas of the space race, but in particular the film featured a message that the Eye of Providence floating above a pyramid (*featured on the US Dollar bill*) is a form of false enlightenment and a symbol of pyramid structured tyrannical social control. Twice in the film Kubrick shows the monolith from an angle that makes it appear like a pyramid minus its capstone, but instead of an illuminated Eye of Providence, Kubrick placed the crescent of a celestial body at the apex. The enlightenment is instead shown as the sun emerging out of the pyramid base.

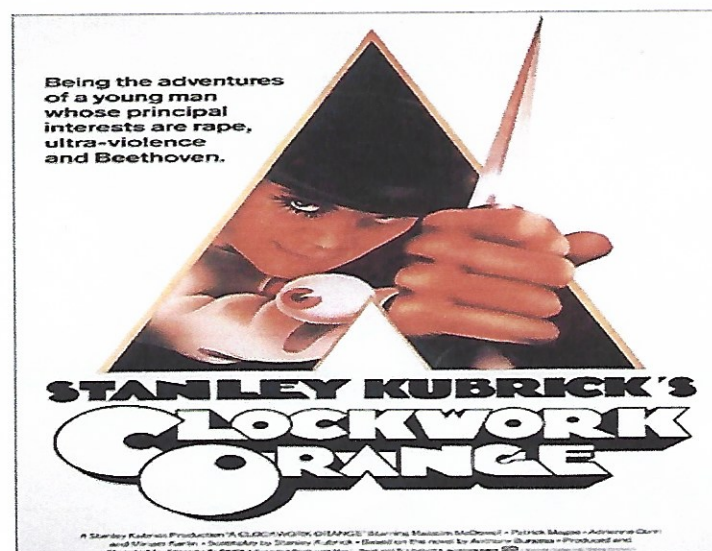






The social message is a simple one when decoded. Kubrick was telling us that the powerful people at the apex of our social control system are the unenlightened or falsely enlightened, represented by the Moon or Earth crescent as a sleeping eye, and he was calling for people lower down the social hierarchy to achieve intellectual enlightenment and rise up to replace the corrupt powers at the apex. It was a revolutionary message and the story of the astronauts doing battle with the shady HAL 9000 super computer was the story of how people can defeat their seemingly invincible rulers.

After 2001: A Space Odyssey, Kubrick made A Clockwork Orange, and again he subliminally encoded a secondary narrative. Once again he included anti-conspiratorial messages against the power figures of the western world. This time the Eye of Providence within a capstone was featured on the film's marketing poster. The main character, Alex, had an eyeball attached to the sleeve of his gang costume, and in the poster he reaches out with a knife so that the eyeball on his wrist is positioned in the centre of the triangle. The image is suggestive of the Eye of Providence being gouged out of a capstone triangle. Kubrick further disguised this message by having the triangle designed very similar to the letter A's featured in the "Clockwork Orange" font, so that it looks like Alex is emerging from a giant letter "A".





Many years later, Kubrick included a very prominent manifestation of the pyramid and eye in his last film Eyes Wide Shut. It was featured on a mask worn by a cloaked figure in the Somerton Mansion scenes. The capstone overlapped the wearer's eye and the entire mask was painted in colours identical to the Dollar bill.



These days the pyramid and eye is widely rumoured to be a Freemasonic secret society symbol, although Freemasonic Eyes of Providence tend not to feature pyramids below them. The symbol has also been rumoured to belong to an alleged secret society group called the Illuminati.

Now before we move on, I first need to make some statements on the subject of conspiracy theories because this is an area of polarized public opinion. Some people lose interest in a discussion as soon as they encounter any information related to conspiratorial interpretations of modern society, while others lose interest in anything that doesn't interpret our society as conspiratorial to the core.

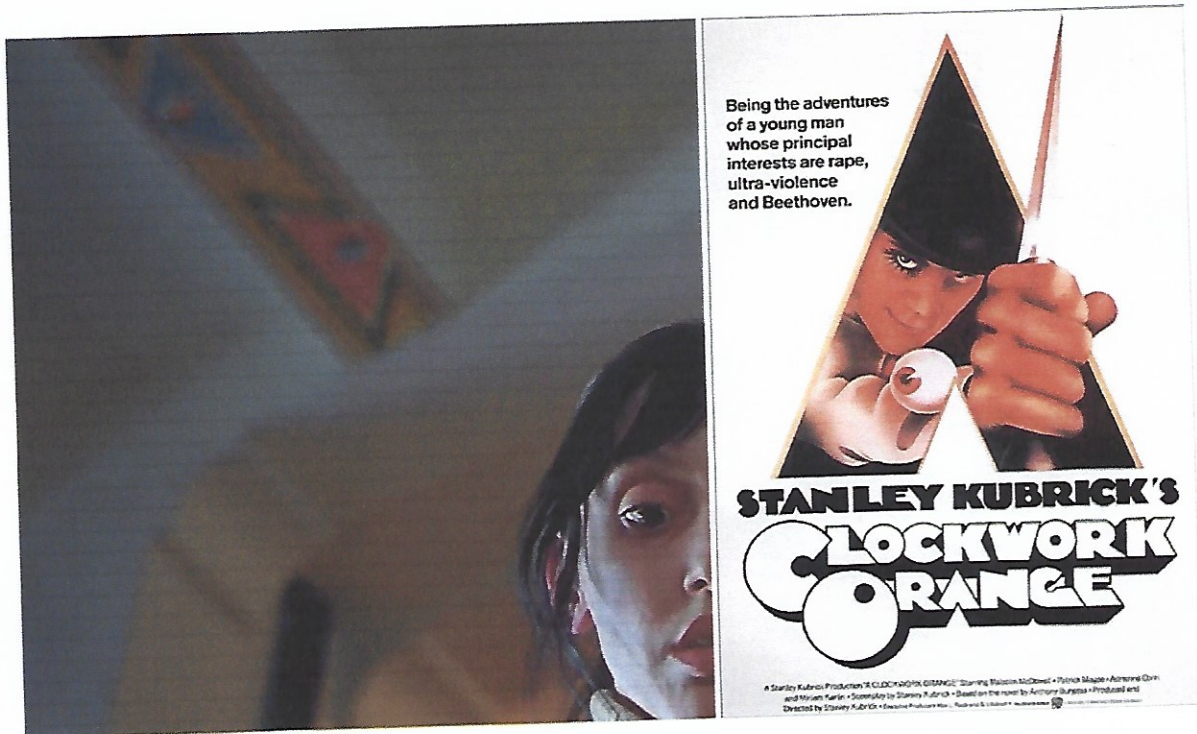
Personally, I've found both extremes of the conspiracy theory debate to be equally at fault. Some of the more hardcore conspiracy enthusiasts actually believe the Earth is controlled by a race of shape-shifting lizards living in underground bases. There are even detailed documentary films and books available on the subject that cite a great deal of historical evidence as "proof" of the lizard race theory. I've worked with enough schizophrenics over the years who thought they were either Jesus, the Devil or Paul McCartney to be aware of how people can construct a complex non-reality for themselves, so I can assure you here that I'm not going to try and persuade you of any baseless conspiracy theories with this film analysis. On the other hand I must also assert that the evidence of grand scale corruption in our own western back yards during recent years is overwhelming. We were lied to on a massive scale by political leaders and a largely compliant mainstream media that a war with Iraq was completely necessary.



The evidence of a WMD threat from Iraq was manufactured as a false justification for an imperialistic oil war, yet some people still adamantly refuse to acknowledge this and prefer to believe that we're fighting a shadowy network of underground extremists who operate globally to cause mass destruction on whatever level they can – which itself is a conspiracy theory.

Any serious attempt to decode Kubrick's films must allow for the possibility that Kubrick himself may have interpreted our society conspiratorially. The subliminal symbols of 2001: A Space Odyssey, A Clockwork Orange and Eyes Wide Shut strongly suggest that this was the case. So I must ask you to join me in the conspiratorial middle ground as we explore The Shining in more detail.

I only half suspected that the false enlightenment themes of The Shining were related to the Eye of Providence until an email correspondent pointed out an important set detail in the Colorado Lounge. It's seen only once in the film. As Wendy leans forward to flick through Jack's manuscript there is a slightly out of focus strip of colourful designs on the ceiling that do not look like Native American designs. The strip contains alternating blue and red triangles, each with a circular object in the centre. They look very much like the eyeball and triangle design featured on the Clockwork Orange poster. Is this the Eye of Providence?



I began researching the hotel's upon which Kubrick claimed to have based The Overlook sets. I'd read that the Gold Room lavatory was based upon a bathroom at the Biltmore Hotel. I couldn't find any verification that such a bathroom existed, but I did find that the Biltmore Hotel contains a hall called the Crystal Ballroom. Here's a map of the room from the Millenium Biltmore Hotel site and below is a snapshot of the room.





Several hotels in the same Millenium chain feature a Gold Room, though they don't look much like the one in *The Shining*. However, as we're about to discover, Kubrick had some very specific design ideas for *The Shining's* Gold Room.

Although the huge party hall in *The Shining* features a sign labelling it as simply the Gold Room, listen to Ullman's choice of words as he guides the Torrance's inside the hall: "This is our Gold Ballroom". Bear those words in mind and take a good look at the Gold Room set.





Can you see it yet? The curved arc of the ceiling against the rear wall, and the straight alcoves of light running the length of the ceiling, create a giant image of the blazing Sun or Eye of Providence. There are three scenes in the Gold Room and each one shows a long tracking camera movement in which we see this blazing globe.



The gold room symbolically represents a “gold ball” or blazing sun, just as the Biltmore Hotel features a “crystal ball” room.



But why would Kubrick do this? Well, the plain and simple answer is that the rich party guests represent either the Freemasons, Illuminati or whatever elitist political crowd placed the eye of providence on the Dollar bill.

An important detail of the dollar bill pyramid is that its base has 13 steps or social hierarchy layers. This is very clearly referenced as Ullman explains the maze, “The walls are thirteen feet high”. Notice that the maze includes pyramid capstone trimmings along the tops of the walls. Being that the maze and the hotel are symbolically the same, this is a round about way of telling us that the Overlook and hence America, is the iron mountain or pyramid featured on the Dollar bill. Remember also that we saw capstone and eye symbols on the ceiling of the Colorado Lounge, and the hotel and maze feature capstone-like structures along the top.



Another detail on the Dollar bill pyramid is that it features the Roman numerals 1776. Some sources say that the Eye of Providence seal was suggested for the dollar bill by design committees during the declaration of independence in 1776, but others claim that this refers to the birth date of the Bavarian Illuminati, a secret society with apparently conspiratorial aspirations for world power.

It seems likely that Kubrick believed the latter in relation to the Dollar bill pyramid. The photograph that Jack appears in at the end of *The Shining* is inscribed with Overlook Hotel, July 4th Ball, 1921. The 4th of July is the declaration of independence, which occurred in 1776, but



remember also that in the film's symbology the word "ball" refers to the sun or Eye of Providence. So the "July 4th ball" more likely refers to the all-seeing eye of the 1776-born Illuminati. Incidentally, the historically accepted date for the inception of the Illuminati was May the 1st 1776. Listen to Jack ranting to his wife as the giant windows of the Colorado Lounge blaze in false light behind him. "Has it ever occurred to you that I have agreed to look after the Overlook hotel until May the first!" So we have the Illuminati inception referred to by exact date and year. *(Note: the year 1921 is featured on the photograph inscription. This has been a source of confusion for some time, but I'll be returning to it with a specific interpretation later in this chapter).*

There are other details that further suggest the Gold Room décor to be an illuminated Eye of Providence or sun symbol. In the storeroom scenes there are two interesting brand names written on cardboard boxes that were apparently made up for the film. One reads "Texsun" and the other reads "Golden Rey". Sunrays are what the Eye of Providence or sun emit.



Cross references with The Shining's sun symbolism were also featured in Kubrick's follow up film Full Metal Jacket. In one of the final scenes the soldiers manage to flush out a sniper, who turns out to be a woman dressed quite distinctly to look like a Native American woman.





As she fires her Kalashnikov machine gun, a large golden sphere symbol is featured on the wall behind Joker (the soldier she is firing at) and in its centre is a Swastika sun symbol as used by native tribes (*not the tilted Nazi version*).



Take a good look at this sun symbol and compare it to the giant one in the Gold Room. There even appears to be markings in the Gold Room's sun walls that are vaguely reminiscent of the swastika (clearer in the HD version). Perhaps this is one of Kubrick's examples of a metaphor that is easier to decode.

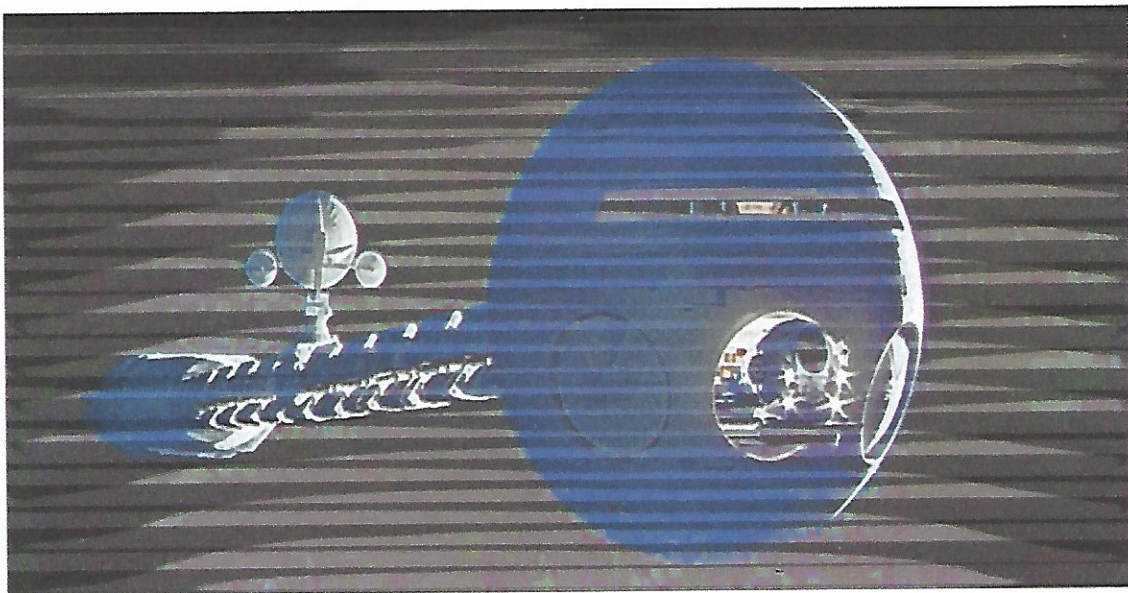




More clues can be found in the Gold Room. Notice that there are no sunrays running along the centre of the ceiling. This undoubtedly has made it more difficult for audiences to notice the sun symbolism of the room, but as Jack dances about during the party scene we get to see another piece of the message. A woman in a white gown strolls past Jack and on her backside is an unusual red marking. In the standard DVD release it looks like a hand print, which I couldn't make sense of, but in the HiDef version the marking is much clearer. It shows a small red sphere with four rays coming from it at the same angles as the missing sun beams in the ceiling design.



Just a minute later Kubrick has Jack wipe his Advocat stained hand on Grady's back, leaving a visible mark. This could well be a subtle hint that we are supposed to pay attention to the marking on the woman's dress. Notice also that this same woman has a feathered plumage emerging from the front of her forehead - the place where the "third eye" or "inner eye" is said to be located in enlightenment philosophies (*Inner eye symbols were also used in 2001: A Space Odyssey in the space craft hostess's uniforms and in the eyelid-like doors of the discovery ship, which opened to reveal the eyeball shaped spacepods*).

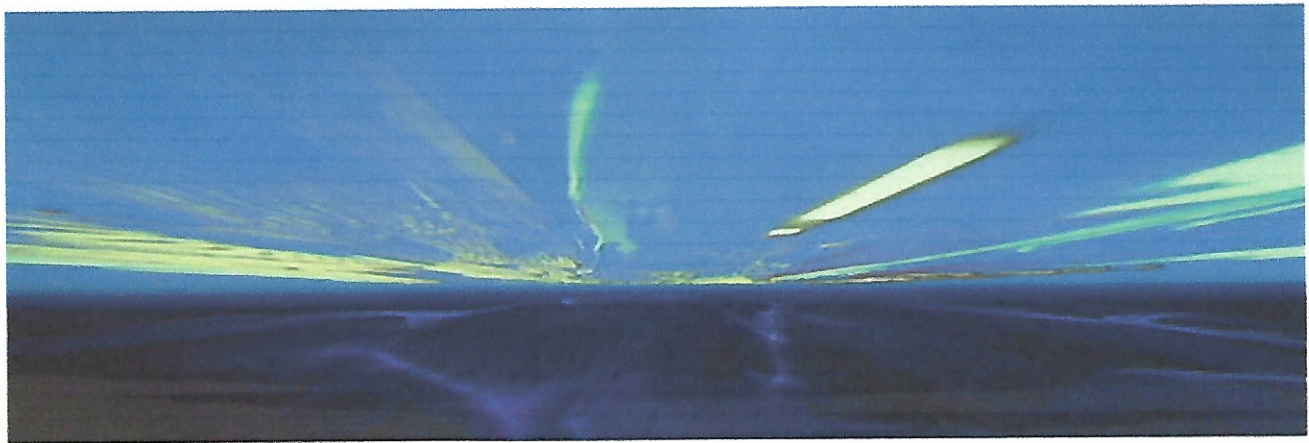




So in the costume of the woman in the Gold Room we have yet another piece of cross referencing between enlightenment and sun symbolism. In tongue in cheek fashion, Kubrick seems to be implying that the party guests think the sun shines out their arses. Or he may simply be calling them “*assholes*”, just as with the orgy sequence of *Eyes Wide Shut* he was calling the European nobility decadent perverts (*notice how the paintings on the sets mirror the orgy participants*). Halloran also described the hotel occupants as “*assholes*” in one of his phone calls, “We’ve got a very serious problem with the people taking care of the place. They turned out to be completely unreliable assholes.”

Here’s another possible hint of sun symbolism in the Gold Room. Wendy is seen bringing breakfast in bed to Jack, strangely delivered from the Gold Room hallways, but a caption screen before hand says “A month later”. How can there be any eggs available if the Torrance’s have been in the hotel a month? They’d have spoiled weeks ago. Perhaps the symbolic answer can be found in Wendy’s dialogue, “I made ‘em just the way you like ‘em, sunny side up.”

Another metaphor relating to the all-seeing eye was first used in 2001. After the stargate sequence seven octahedrons were shown mysteriously floating through space, each of them sucking light inwards over a transparent red landscape. At the very beginning of the shot a white, glowing lower case letter “i” scrolled past in the landscape, symbolizing an “illuminated eye”. In the following shot the octahedrons were removed and the landscape was flipped upside down so that the illuminated “i” was flipped to the top of the screen and the light was restored to the landscape. This mirroring or flipping of the image also hinted that the octahedrons represent pyramid capstones, mirrored at the base. It sounds bizarre, but it appears Kubrick wanted his anti-secret society messages to remain well hidden for some time.



Kubrick again uses the concept of an illuminated letter “i” in *The Shining* to symbolize the Eye of Providence. The illuminated framing of the mirrors at the Gold Room bar form giant letter “i”s and when Jack sits down we can see that the illuminated section of the bar surface forms another illuminated lower case “i”. This “i” is very similar to the angled one featured in 2001: A Space Odyssey, but it’s on the left side of the screen as opposed to the right - the mirrors right screen even hint at this. And to further enforce the symbol we can see the giant eye and sunrays dominating the background of the shot.





The seven diamonds or octahedrons from 2001 also make an appearance in *The Shining*. A tapestry near Ullman's office features a criss-cross pattern that forms seven diamonds.



Directly behind this tapestry, on the other side of the wall, are crates of the soft drink 7up, seen when Jack throws utensils across the floor.





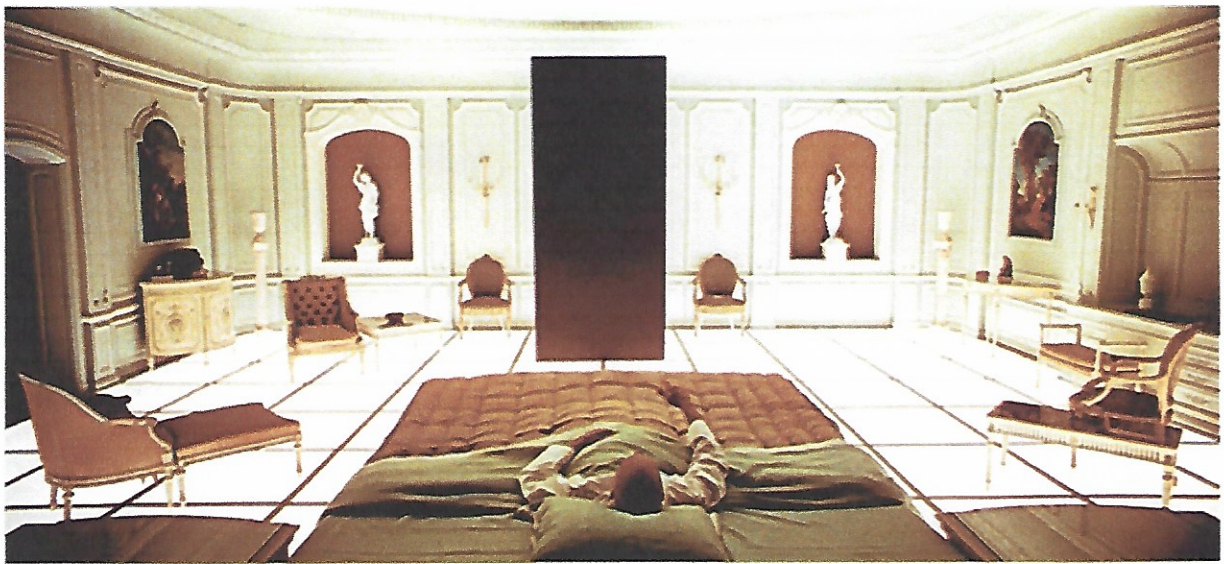
In our first close up view of this tapestry Jack stands dead centre screen with his head placed over the exact centre of the tapestry. The shot composition is also mirrored, just as the diamonds of 2001 were pyramid capstones mirrored at the base.





This strange cross symbolism between Kubrick films was an incredibly subtle encoding technique. The individual details have no apparent meaning until the films are cross referenced.

Another of Kubrick's encoding techniques for showing the Eye of Providence above a pyramid was what I'll call "*flattened perspective*". The visual symbol only becomes apparent when the viewer abandons their three dimensional perception of the screen content and instead views the film as a flat surface of light and colour. One of the best examples of this is at the end of 2001: A Space Odyssey. The monolith is shown several metres away from Bowman as he reaches his hand out from the bed to touch it, but when the shot cuts to a different angle we see Bowman in the lower third of the screen with the monolith in the upper two thirds. If we view this as a flat image we can see that Bowman only has to stretch a few inches to touch the monolith surface. It's at this point of flattened image contact that he is reborn as an illuminated baby. He has connected with the reality that the screen content is simply a flat surface.



The flat perspective method was also used in the council meeting scene of 2001 to encode a pyramid and eye image. Our view of Floyd giving his speech showed the table in a pyramid formation with Floyd at the apex and a white cinema screen behind him. During the stargate the light patterns began to fill up the screen with pure white, as if draining away the colours of the film to reveal an empty cinema screen, before cutting to a close up of a human eye followed by a dazzling explosion. If the eye or explosion is mentally projected over the blank white screen in the council meeting then the pyramid and Eye of Providence symbol is completed (*see chapter 11 of the 2001 analysis for more details*).





A less complex example was used in the tramp beating scene of *A Clockwork Orange*. Alex and his gang approached the tramp from a bright shining light source depicted at the apex of a pathway, which if viewed in flat perspective formed a pyramid.



In the *Shining* we get another of these flat perspective pyramids with false enlightenment at the apex. This one occurs in the slow lead up to Halloran's death. Halloran walks through the hotel Lobby with the camera following behind him. There is a single onscreen light source – a chandelier outside Ullman's office. Combined with the angle of the floor patterns, and if viewed in flat perspective, we see a pyramid with the illuminated chandeliers at the apex. Notice also how Kubrick has carefully framed the shot so that the chandelier remains visible over Halloran's shoulder instead of the shot composition being perfectly symmetrical.





Of course this could just be an accident, so rather than just believe my interpretation I invite you to examine the use of chandeliers throughout the entire scene. Halloran's shouting of "Hello, is anybody here?" is first heard as Jack limps through a side entrance to the lobby. From over his shoulder we can see again that there is only one chandelier switched on, but it's not the one near Ullman's office. It's the one by the reception.





Is this a blatant continuity error or a hint that the switching of lights was deliberate? Also think about the timing of the flat perspective pyramid and illuminated apex motif. It occurs in the immediate build up to Halloran's death. The message here seems to be that whoever placed the Eye of Providence on the Dollar bill was also responsible for the genocide of the Native Americans, represented by Halloran.

In chapter nine we explored how the ghostly figures of Grady and Lloyd the bartender were basically reflections of Jack talking to himself. We also identified that the party guest with the wine glass was simply another manifestation of Jack. The Englishness of these alter egos is important because it establishes Jack as a symbolic member of the Gold Room party crowd. A very brief shot of Jack in the making of documentary even shows him in a tuxedo.



His banter with Grady that he has “plenty of jackets” plus the casual way in which he is greeted as one of the club, is an outright announcement that in this scene Jack is really dressed in a tuxedo and that the presence of his cheap clothes is simply a visual lie to keep the audience locked into the surface narrative.

There is also a cross symbolism between the ballroom party and the slaughter of the natives. Jack first hears the music of the party while wandering about in the halls, at which point he sees balloons and party confetti scattered about the lobby.





However, when he strolls into the Gold Room party there are no party balloons or confetti anywhere, not even in the adjoining hall.



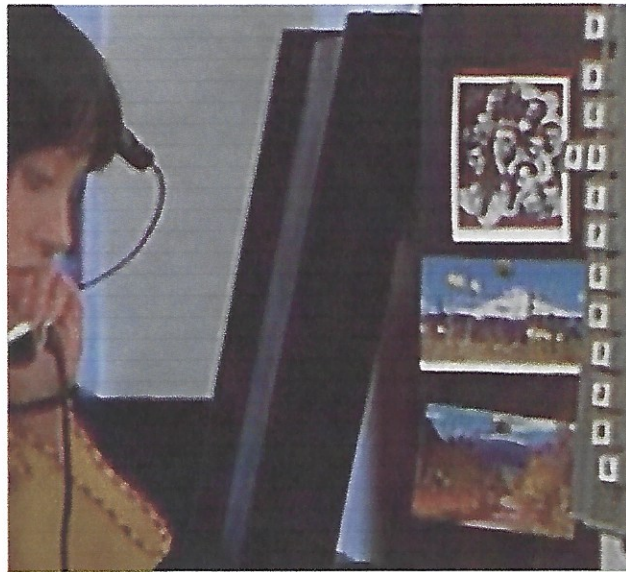
The answer to this riddle is simple. The so-called "party" is a celebration of native genocide. The balloons and confetti appear in the lobby because that's where Halloran is murdered. After Wendy sees his dead body the party guest with the gash in his head confirms the genocide celebration metaphor, "Great party isn't it." And it's confirmed yet again as Wendy sees the skeletons in the lobby. They're dressed up in party gear, they're surrounded by bottles of wine, and a couple of party paraphernalia items can be seen on one of the tables.



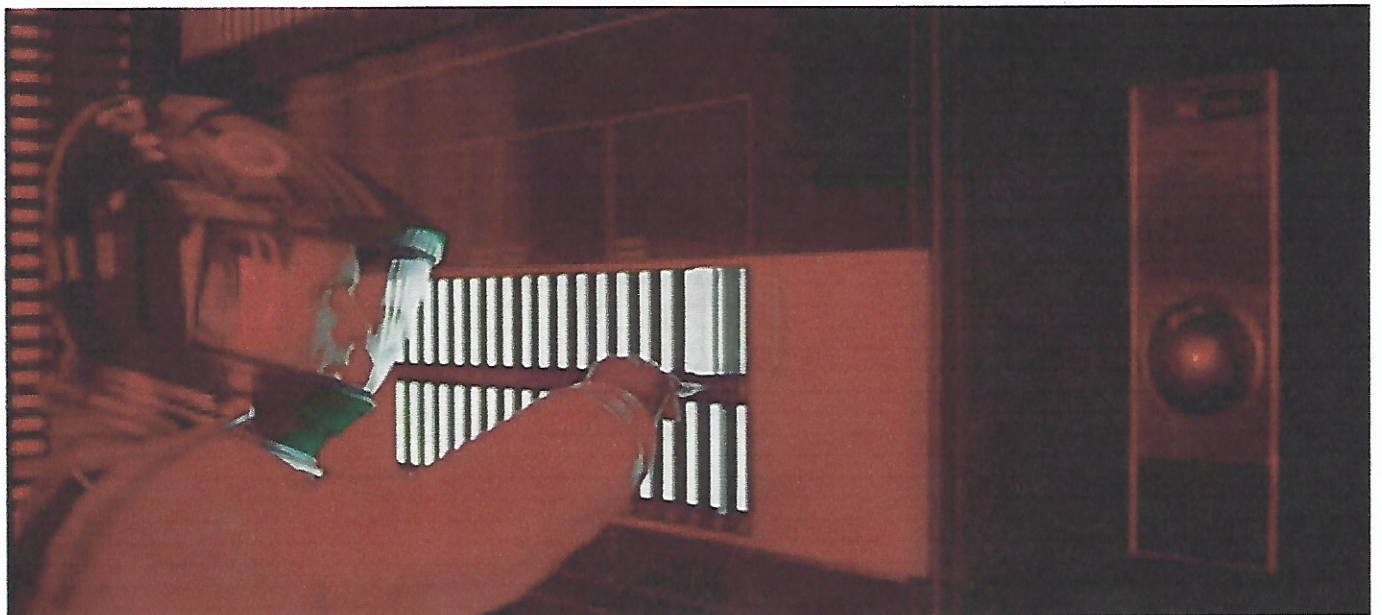


The term “Gold Ball” as a metaphor for the sun may also apply to the tennis ball Jack throws about. The cross symbolism between tennis ball (sun) throwing and axe swinging provides yet another reference that the falsely enlightened party crowd are responsible for genocide.

In the HiDef DVD I noticed the following postcards in one of the reception area scenes. They appear to show yellow weather balloons floating about. Perhaps these are just innocent postcards or perhaps they're related to the tennis ball and sun symbolism - it's difficult to tell as they're barely visible in the shot.

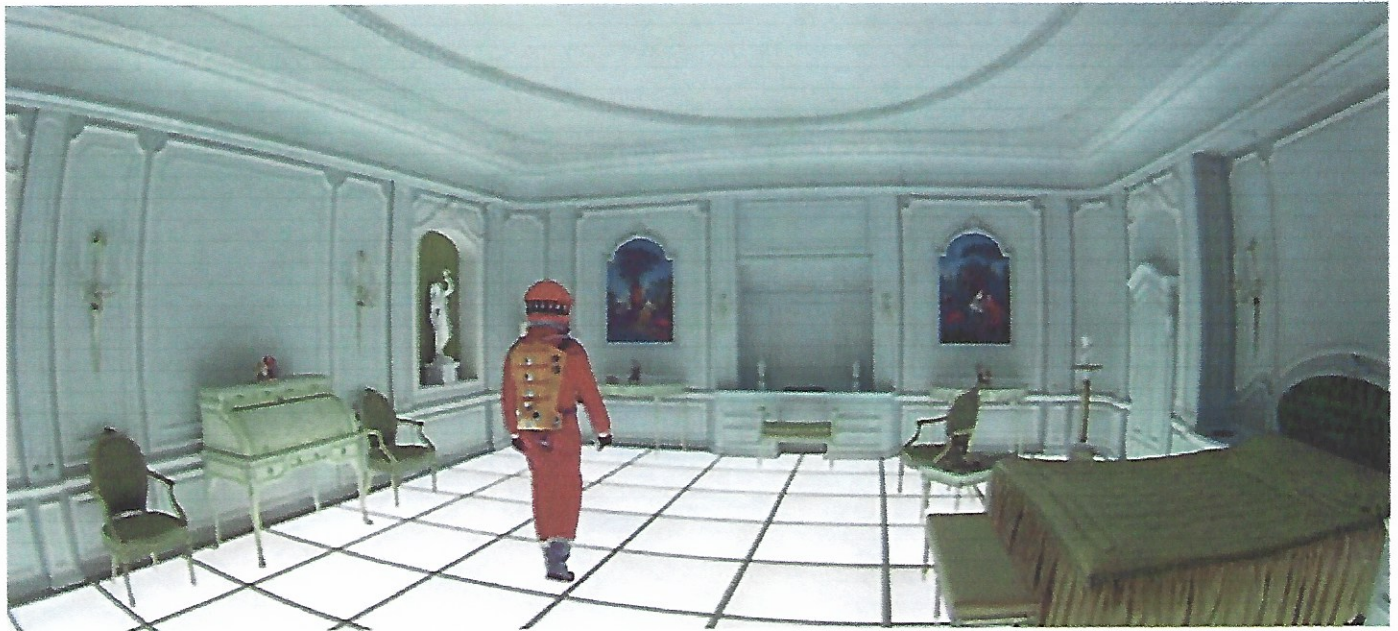


In several of Kubrick's films candle motifs are used to symbolize the falsely enlightened because they are similar in appearance to illuminated letter “i”s. In 2001, Bowman defeated HAL by unscrewing and exposing the cells of HAL's brain. These cells had the appearance of candles or letter “i”s. Rather than switching the lights off Bowman exposes them, so to speak.





Bowman's final rebirth into enlightenment occurred in a room that was mysteriously lit through the floor while the candles in the walls were unlit.



The candle motif for the falsely enlightened was also prominently used in the subliminal narrative of Barry Lyndon, and here in The Shining Kubrick uses circle formations of candle shaped light bulbs in the chandeliers. 2001's motif of an astronaut unscrewing candle-like lights to defeat his computer opponent is re-used in the first Gold Room scene of The Shining. A man is stood on a step ladder unscrewing bulbs from a chandelier.



The ladder itself may also be representative of the pyramid or mountain seen on the Dollar bill. In the Closing Day section of the film we see a view of the Overlook beneath a mountain. And the top of the mountain features a ring of clouds around its peak. This image fades to a shot of a ladder viewed perfectly side on in the lobby with a chandelier passing just behind its apex, just like the one in the Gold Room was viewed side on with a chandelier at the apex.



The camera then strafes sideways from the ladder (pyramid) and across the same view of the lobby hall that we see when Halloran is killed, and again lit chandeliers are seen at the apex of the hall. It's almost like Kubrick is whispering at us, saying "Just perceive the hallway and chandelier in its perceptually flattened out form like the ladder".



It can be argued that Kubrick simply used that chandelier design because he'd seen it in the designs of the Ahwahnee hotel, but it's important to remember that Kubrick was an expert opportunist. Rather than just create artificial symbols out of thin air, he preferred to hunt down aspects of the real world that co-incidentally fitted in with the themes he wished to communicate – it was one of his methods of plausible deniability. For example, the elevator door design was also borrowed from the Ahwahnee hotel, but Kubrick used it to symbolize a gaping mouth. In fact the entire film can be considered in the same context. Kubrick borrowed the bare plotline narrative of Stephen King's best selling horror novel not because he simply liked it, but because the book just happened to provide a raw template for Kubrick to encode his own story of genocidal history.



Kubrick's choice of a series of imposing mountain range shots in the opening scenes may have also been linked with his desire to encode these pyramid and eye of providence metaphors. In particular, the sun shines over mountain peaks creating lens flares across the screen – quite simply, the mountain peaks are shining. The presence of Indian-like screaming in the opening score also reaches its peak at the exact moment at which the sun's lens flare reaches its peak of brightness.

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## TIE TO THE FEDERAL RESERVE

The battle against elitism was one of Kubrick's primary motives as a film maker. It infected all of his films from Dr Strangelove right through to his final film Eyes Wide Shut. Early in The Shining he even identifies this directly with dialogue. As Ullman proudly shows off the Colorado Lounge we hear the following:

Ullman: "This place has had an illustrious past. In it's heyday it was one of the stopping places for the jet sets ... even before anyone knew what a jet set was. We had four presidents who stayed here. Lotsa movie stars."

Wendy: "Royalty?"

Ullman: "All the best people."

That's quite an elitist statement.

The framed photos displayed in the Overlook all seem to be based around the same crowd of people. The figures in these pictures are frequently shown out of focus so that they appear as luminous apparitions.





The film is set in the 1970's and so there should be a variety of colour photos relating to more recent decades in the hotel's history, but they're all black and white and all seem to be depicting some historical celebration or party event. Not only that, but the hotel shown in these pictures isn't the Overlook. It's another location entirely. Could the depicted party event be the declaration of independence or the formation of the Bavarian Illuminati, being that those events are also referenced elsewhere in the film? Maybe. However, there is one particular detail that suggests a different historical event.

The final photo of the film features the date 1921. I've searched around a great deal to find historical events related to that year and I've only found two things that resonate with the other themes described in this analysis. The first is that 1921 was the year of retirement from office for the US president Woodrow Wilson, who handed over all control of America's banking systems to the privately owned Federal Reserve. The result of this was America's abandonment of the gold standard, the Wall Street crash of 1929 and the great depression. Note that the exact date of retirement of Wilson was March 4th 1921 and the date July 4th 1921 is shown in the photo of Jack waving goodbye to us. Possibly significant concerning the 4th of July is this speech given by Woodrow Wilson on 4th July 1914 at Independence Hall. In it Wilson very cleverly dismisses the Declaration of Independence as an irrelevant historical document, no longer applicable to America.

Possibly in relation to Jack's awful typing skills, I stumbled across the following 1913 New York Times article that mocked Woodrow Wilson's typing skills.

Being that Jack is charged with "*taking care*" of the Overlook, which as noted is a representation of America, it's only logical that he represents one of its Presidents. Several more details imply that Jack symbolizes Woodrow Wilson specifically.

In the Gold Room party scene, Jack offers to pay for his drink and is told, "Your money's no good here. Orders from the house." When he enquires "I'm a man who likes to know whose buying their drinks Lloyd", the bartender answers, "It's not a matter that concerns you Mr Torrance. At least not at this point."

These cryptic innuendos make sense if we consider Jack as an incarnation of President Woodrow Wilson and his relationship to America's monetary system. In particular "Orders from the house" could be a reference to Colonel Mandell House, the personal advisor who guided Wilson in surrendering the US government's right to issue currency to the private bankers. Another possibility is that "Orders from the house" could be referring to the European-based House of Rothschild, a banking dynasty which had dominated and controlled the majority of Europe's central banks for hundred's of years and which was also rumoured to be the behind-the-scenes controlling force of the Federal Reserve System.

As we've noted, March 4th 1921 is the date that Woodrow Wilson retired. It's exactly two months out from the July 4th date presented on the photo of Jack. And so in the final photograph we see Jack as the Master of Ceremonies, or President, waving goodbye (or saying hello) to us. A very important detail is that a man stood behind Jack has his hand placed upon Jack's raised arm as if about to pull him back into the crowd and out of our sight.





And an even more important detail, noticeable in the HiDef release, is that in the palm of Jack's hand is a small folded up piece of paper, held under his thumb.



Another reference is that the man with his hand on Jack's arm is almost a dead ringer for a young Woodrow Wilson, bar the moustache. And the woman with him could easily pass for Woodrow's wife Edith Wilson. Notice also that the woman has a brooch on her dress that looks like a combination between a heart and a dove. The only online references I could find between this and Edith Wilson was that the french apparently gave her a diamond Peace Dove brooch during America's involvement in the failed League of Nations, later to resurface as the United Nations, but then it may just be a brooch.



If this family resemblance is correct then it's a clever trick by Kubrick, as audiences would inevitably focus their attention on Jack's face. Another possibility, and I know I'm stretching on this one, is that the woman at Jack's side bares strong similarity to Woodrow Wilson's daughter Margeret Woodrow Wilson.

The lyrics of a ballroom song called "Midnight, the stars and you" are heard as we puzzle over this photo, and they emphasize the importance of whatever message is conveyed in Jack's hand, "Your eyes held a message tender, saying 'I surrender all my love for you'." Whatever message is held in Jack's hand is absolutely crucial to the meaning of the 1921 photograph.

Here's a Woodrow Wilson quote that links many of these ideas together:

"I am a most unhappy man. I have unwittingly ruined my country. A great industrial nation is controlled by its system of credit. Our system of credit is concentrated. The growth of the nation, therefore, and all our activities are in the hands of a few men. We have come to be one of the worst ruled, one of the most completely controlled and dominated Governments in the civilized world no longer a Government by free opinion, no longer a Government by conviction and the vote of the majority, but a Government by the opinion and duress of a small group of dominant men." -Woodrow Wilson, after signing the Federal Reserve into existence.

.Here's another quote from a policy article written by Woodrow Wilson called The New Freedom. *(the quote can be found near the beginning of the article)*

"Since I entered politics, I have chiefly had men's views confided to me privately. Some of the biggest men in the United States, in the field of commerce and manufacture, are afraid of somebody, are afraid of something. They know that there is a power somewhere so organized, so subtle, so watchful, so interlocked, so complete, so pervasive, that they had better not speak above their breath when they speak in condemnation of it. They know that America is not a place of which it can be said, as it used to be, that a man may choose his own calling and pursue it just as far as his abilities enable him to pursue it; because today, if he enters certain fields, there are organizations which will use means against him that will prevent his building up a business which they do not want to have built up; organizations that will see to it that the ground is cut from under him and the markets shut against him. For if he begins to sell to certain retail dealers, to any retail dealers, the monopoly will refuse to sell to those dealers, and those dealers, afraid, will not buy the new man's wares."

Perhaps the note in Jack's hand refers to one or more of these quotes by Woodrow Wilson. And even if the quotes and the books that cite them amount to nothing more than hearsay, it's still possible that Kubrick believed them. The various topics he chose as film subjects required him to study history extensively.

This all perfectly ties in with the anti-elitist messages of *The Shining*. Extending this interpretation further, it must also be noted that the Federal Reserve Act which Wilson secured a legal passage, was allegedly conceived and written by a cartel of powerful banking families operating through a private club called the Jekyll Island Club. The Jekyll Island Club Hotel, where the group held their meetings, is still going today and its website boasts the following:



*“At the turn of the century, tycoons, politicians, and socialites flocked to Jekyll Island to revel in their own luxury and America's burgeoning wealth. The Jekyll Island Club was described in the February 1904 issue of Munsey's Magazine as ‘the richest, the most exclusive, the most inaccessible club in the world.’ Its impressive members included such luminaries as J.P. Morgan, William Rockefeller, Vincent Astor, Joseph Pulitzer, William K. Vanderbilt, and other recognizable names on the roster were Macy, Goodyear, and Gould.”*

And here's another quote from the same page on the hotel's site, specifically related to the Federal Reserve Act.

“Because of the concentration of internationally prominent business leaders, the Jekyll Island Club has been the scene of some important historical events, such as the first transcontinental telephone call placed by AT&T president Theodore Vail on January 25, 1915. Finance, as well as politics, was of paramount concern to many club members. J.P. Morgan could create or quell economic panics on Wall Street with the financial resources at his personal command. George Baker, head of the First National Bank of New York, and James Stillman, head of the National City Bank of New York, also members of the Jekyll Island Club, were nearly as wealthy as Morgan. In 1907 when a particularly virulent economic panic caused a run on the banks, one of these three men paved the way for a secret meeting on Jekyll. Travelling under assumed names, Senator Nelson Aldrich, four other bankers of national importance, and the Assistant Secretary of the Treasury made their way to Jekyll posing as duck hunters. Meetings the following week led to the development of the Aldrich Plan, which called for a centralized banking structure for the country. Although Congress did not pass the plan in 1912, President Woodrow Wilson and others used the Aldrich Plan as the basis for another plan that became the Federal Reserve Act, establishing the Federal Reserve System.”

Incidentally, while researching the history of the Jekyll Island Club, I found that the island features a location called Driftwood Beach. This links in yet again with the symbolism in *The Shining*, although possibly by mere accident. The strange pieces of misshaped wood seen on tables in the Colorado Lounge and near Ullman's office are actually pieces of Driftwood.







Driftwood is basically twisted dead trees that sometimes wash up on beaches and are often used for ornamental décor.



Another possible interpretation of the year 1921 in *The Shining* is that it could refer to the creation of the Council on Foreign Relations. The CFR is a powerful think tank and foreign policy group that has had great influence on US politics and economics since its inception and has included the membership of many presidents, as well as some of the same family bloodlines that were involved in the Jekyll Island Club. As far as I can tell, the CFR is not specifically referenced elsewhere in *The Shining*, but in *2001: A Space Odyssey*, Dr Heywood Floyd tells the members of his private moon base meeting “*Anyway, this is the view of the council*”, at which point the camera angle shifts to show the pyramid and capstone symbolism of the room’s table with its illuminated screen at the apex.



The case for CFR references in 2001: A Space Odyssey are plausible, but in The Shining references to Woodrow Wilson and the passing of the treasonous Federal Reserve Act are more prominent as an explanation for the year 1921.

Soldiering on with conspiracy territory, *(we may as well get it all out the way in this chapter)* Ullman describes in the Gold Room that, *"We can accommodate 300 here very comfortably"*. If Kubrick really was a firm believer in conspiracy concepts like the Illuminati then he may also have had concerns about a slightly less well-known conspiracy theory – the Committee of 300, and hence this would be Ullman announcing to us which organisation the party guests represent.

Ullman's mention of *"Royalty"* as *"All the best people"* is probably an important motif in The Shining. Kubrick's prior film, Barry Lyndon, openly showed the ridiculous lengths that ambitious men will go to in pursuit of a Royal title in the British Honours System, also known as the Peerage System. This is a point at which Kubrick was exploring elitism that can absolutely be verified – ie there's nothing theoretical in the matter. It's absolute historical fact that Britain has a nobility club extending across the globe – part family bloodline and part loyalty-earned membership. In The Shining the circular formation of candle-like light bulbs in chandeliers at the apex of a pyramid during Halloran's death could be related to the concept of Royal peerage. That's a long shot, but remember that to crack the code of a Kubrick film no stone should be left unturned. While researching this article, I also found that hedge mazes were originally created as amusement for king's and prince's. Interesting.

Kubrick also liked to use phonetic puns to communicate his subliminal narratives and so Halloran's comment over his telephone that, *"I'm supposed to go up there (the Overlook) and find out if they have to be replaced,"* could be jokingly referring to Halloran replacing the chandelier bulbs or falsely enlightened leaders, much like the step ladder guy in the Gold Room. Of course once he gets near the lit chandelier in the lobby he is murdered instantly.

Ullman, despite his polite persona, seems to be in cahoots with Jack regarding false enlightenment. He sits in front of a falsely illuminated window while interviewing Jack in his office, he gives all the practical and menial hotel work to Wendy as if it's a given and he overlooks the presence of menial workers carrying furniture and luggage about the hotel. Could it be that he's hired Jack for the job of president? The reports that I've read about the deleted ending of The Shining, in which Ullman visits Wendy and Danny in a hospital, pretty much confirm that he is indeed a high ranking figure of the elitist crowd that Jack serves during his term in office at the Overlook, but that's a subject we'll return to later.

The Illuminati, the Committee of 300, the New World Order and so on I will say that the vast majority of centralized governments throughout history, be they Roman, Chinese, British, Russian, German or American, have shown themselves time and time again to be driven by the aspirations of corrupt groups of men who wish to live in luxury as an unchallenged elite. Only a fool could fail to recognise that fact.