

Decoding Kubrick: What Do All Those Numbers Mean?

(Or: what I think about at night when I have time to think)

I listened to a “Dark Matter” radio show a few nights ago about Stanley Kubrick’s films, and the symbolism involved. Referenced often was the “Room 237” in “The Shining,” and how it ties into “2001: A Space Odyssey,” and the actual moon mission known as Apollo 11.

The prevailing “theory” was that Kubrick chose the number 237 because that was the studio on some Hollywood lot where he designed and filmed the footage of a fake moon landing for the 1969 event.

Well, I’m not exactly down with that theory, though it is true that moon landing footage was filmed before the fact. Whether that set was used for practice, or to actually fake the moon landing is debatable, but perhaps there is a different meaning altogether that the maker of the documentary, “Room 237,” had missed.

One thing that was not mentioned is that the factorization of 237 are the prime numbers of 3 and 79, and only those numbers. 79 is, of course, the “Goal Year” value for Mars, i.e., the old Babylonian/Chaldean cycle for plotting planets from old ephemerides. For instance, if you want to know where Mars is today, but you don’t have an ephemeris for this year, you can look at the position of Mars for October 12 in 1936 and be quite accurate. Or, one could see it as a cycle in which the Sun and Mars both return to the same spot, within a few days of accuracy - close enough for rock n roll, so to speak.

And, just like zodiac returns, the Goal Year values also correlate to other orbital parameters, such as the cycle of Earth/Mars “close passes,” which, given Mars’ highly elliptical orbit, can mean that the Earth and Mars pass within 1/3 of an “astronomical unit,” or the distance between the Earth and the Sun.

Mercury’s Goal Year value was always listed as 46 years, but we know that 33 works quite well too, and $46 + 33 = 79$, so we can see that Merc/Mars conjunctions tend to repeat in the same degree of the zodiac ever 79 years. Hat tip to Gary Caton and Nick Best, who I know are aware of this stuff.

Surely, Kubrick was aware of this, being a European and not as afraid of astrology as the typical astro-ignorant American.

What was in Room 237? The old, evil spirit of the hotel, which is built on a Native burial ground, etc.

We could take this further, and remember that Aliester Crowley’s Giza-channeled “Book of the Law” (Do as thou wilt shall be the whole of the law, etc.) was penned on the day of a Merc/Mars conjunction, and if we stretch our imaginations about how some say our elite political leaders are quite beholden to the OTO, we could connect that the founder of American rocket science, and the co-founder of the Jet Propulsion Laboratory, one Jack Parsons, was quite the OTO booster, and whom without our nation could not have sent rockets to the moon. (Yes, I know Von Braun was the perfecter of the technology, and many others.)

In many ways, “The Shining” was a critique, or a revelation, about the dark cultic ways of our national government. The young boy, Danny, in the movie, is indeed wearing an Apollo 11 sweater when he is introduced to the dark forces of the

“Overlook.”

Furthermore - 33 years (Merc) separates the release of “2001” and the real 2001, and we all remember what happened that year - lots of 11’s, just after a very unique Mars standstill in Capricorn. 33 is also a lunar number, though that has more to do with 33 solar years containing 34 lunar years, or thereabouts.

Add 79 years to 1968, and we’re at 2047. In 2048, 79 years after the Apollo 11 mission, we find Mars retrogrades in Sagittarius, making three passes conjunct Antares. SkyMapPro lists the minimum Earth/Mars distance in that year as June 12, 01:38 UT; Mars partiles Antares on June 13, 2048. (Luna is conjunct Sirius simultaneously.) Given that any manned mission to Mars would require timing the launch “opportunity” to these close passes (you can’t just go any ol’ time - you have to wait until Earth and Mars are close together), and take about 6 months, we could envision a launch in December of 2047 that lands on Mars six months later, both times being when Sun and Earth align with Orion, the constellation emblazoned on the Apollo mission patches. Orion was, in ancient times, the shepherd of the heavens, of the great sphere of stars.

In any event, a mission to Mars requires a multi-generational effort, given the long-term planning, financing issues, and the many unmanned missions that will be needed to support the manned mission. 2050’s close pass to Mars will be the closest since the 2003, and thus the return trip from Mars to Earth will be easier. (Getting back is the bigger challenge.) This does approximately accommodate the ~500 day “stint” the astronauts are envisioned spending on Mars in the “Mars Direct” plan. Much criticism of the political will to do a Mars mission like this has droned on, as the effort has been announced, then cancelled, then announced again, and then delayed, and so on. But, really, there are only so many target dates for something like this, and the late 2040’s are the next best opportunities. Could it be that all of this public fumbling has been a distraction show to keep us all off-guard, while the real mission has been a big “go” all along, replete with super-secret planning and dark budgets moving full-speed ahead for the benefit of the “real illuminati” types who have had their grubby hands all over NASA all along?

Mars is the holy grail of manned space flight, after all, as the prize is enormous. The technology is almost there now. Whether the seeds of the notion were planted with Kubrick is debatable, but if Kubrick did anything, he showed us a spectacular vision of the future, encrypted in a way that only those whose eyes are wide open, not shut, can see.

Kubrick’s “HAL,” the artificial intelligence computer, had a red “eye.” In the beginning of the film, the landscapes do not resemble Africa, but instead a barren Mars, with one last puddle of water that the apes killed for.

If symbolism operates on many levels simultaneously, then perhaps Kubrick and Clarke were telling us something about how we humans are making our planet the new Mars, maybe like we left the old Mars - a wasteland. - Ed ••