

Apollo 17 - Proof it was Kubricked

Please read all of the text before reviewing the photos. This text provides additional information that you probably will not otherwise notice when reviewing the photos. If there is material that others have also discovered, so be it. My research was done using a white room approach. Unless stated otherwise, all ideas, discoveries and facts presented are my own work. It would be appreciated if my inbox is not stuffed with “I found it or so-and-so found it first” nonsense. I will respond to all sensible emails.

I need to admit here that my goal in reviewing Moon walk and rover photos from Apollo 17 was to find possible artifacts. When I found one particular image after many hours of reviewing photos, my research work came to a complete stop.

After reviewing hundreds of Apollo 17 images, I found conclusive proof a stage was definitely used for most, if not all of the Moon surface photos. The entire world has been “Kubricked” for decades. Others in recent years found through image processing that the black sky in Moon walk images is actually a painted backdrop. We shall see that image processing is not even needed to see this.

Over and over in photos taken on the surface of the Moon I continued to find the same irregularities. Keep in mind all these photos were supposedly taken by astronauts who trained and practiced for weeks (their own words) to use a high quality Hasselblad camera.

This camera is completely manual, and requires the astronaut to set the distance to the lens (in feet) before taking each picture. This means the focus of the camera inherently has a limited depth of focus, controlled by the setting in feet. With this in mind, consider the following characteristics this camera will have:

- * Rocks and objects on the Moon's surface within yards of the rover will be in focus, only if that is what the camera is set for.
- * Distant objects like a mountain ridges will be in focus, if that is what the camera is set for (such as infinity.)
- * It is not possible to obtain razor sharp mountain peaks in the distance and sharp focus on rocks only a few yards from the rover at the same time.

And yet, there are more than 100 images that accomplish the impossible with rocks and objects in focus up close, while distant mountain ridges miles away are also razor sharp focus. Forget about the old argument about “stars are not being visible means it's faked.” This argument is invalid because the F-stop setting (iris) had to be set for extremely bright sunlight. Sunlight on the Moon is full brightness like that of outer space and can easily wash out a photo. Starlight is many magnitudes dimmer than sunlight and it makes complete sense stars cannot be seen.

Another question arises – are the distant peaks and ridges REALLY that far away? Highly skilled matte painters for Hollywood films have long known how to fool the eye with fake distance, decades before the first Apollo flights were ever launched. Old Star Trek TV series and others used this trick all the time to create scenes that could not be filmed in the real world. Matte paintings were often combined with Chroma-key to superimpose backgrounds on small objects.

Chroma-key was commonly used in TV studios to make weather forecasters appear in front of a large map of the country. Any blue color was substituted electronically (or “keyed”) with another image from a different camera or video source. It was long known in the TV news industry that no weatherman or some news reporters should ever wear blue. Today, Chroma-blue has been replaced by green.

I mention all this because in the staged Apollo 17 (and likely other Apollo missions) Chroma-key was *not* used that we can tell. Keep in mind that in the late 60's and early 70's, Chroma-key was far from perfect.

Older readers may remember early weatherman having parts of their bodies disappear and re-appear in while doing the weather.

I was involved with commercial broadcasting at that time, and Chroma-key was more like a balancing act. When a studio video board operator used Chroma-key, he worked a joystick which was moved around slightly in an attempt to balance the superimposed effect. That was state-of-art 40 years ago – at the same time Kubrick did the Apollo work.

If any part of a astronaut disappeared on live video because of a Chroma-key problem, that would have been the end game for NASA. Kubrick wisely crafted his production without using unreliable electronic effects. But to do so requires that everything is constructed life-size, or as big as it can be when crammed into a secret, closed stage housed inside a building.

In reviewing hundreds of Apollo 17 images, I noticed that the same distant mountain peaks appeared in the distance over and over with razor sharpness. Yet at the same time objects on the ground were also quite sharp. The best camera you can buy today cannot do that - almost 40 years later.

What would be most telling of being Kubricked, is to see some part of a studio lighting instrument in a photo. There is a film clip on youtube that shows this in as a rehearsal to make the “One Small Step for Man.” But someone at one time claimed this was shot for a commercial. When I challenged that and asked what commercial, no one came forward to state what company commissioned such a re-enactment.

IMAGE HANDLING

Below are a few images of interest I found from Apollo 17. These photos were taken straight from NASA computers, with just one exception - a photo of astronaut gloves in a museum. No image processing has been done to these images unless noted for each one.

Most images were available as low res and high res formats. I show the source image NASA ID number and whether it was in low res or high res. Enlargement are taken from a small clip from a hi-res image of the very same scene to help reduce document size. No sharpening, contrast or color changes, etc... are used since these may introduce unwanted artifacts.

The first group of images shows polygon-shaped craters. What makes these unusual is that scientifically conducted, high speed projectile impact tests of various types and sizes were performed in laboratories to simulate meteor impacts. Results of these tests have shown that impact craters are always round.

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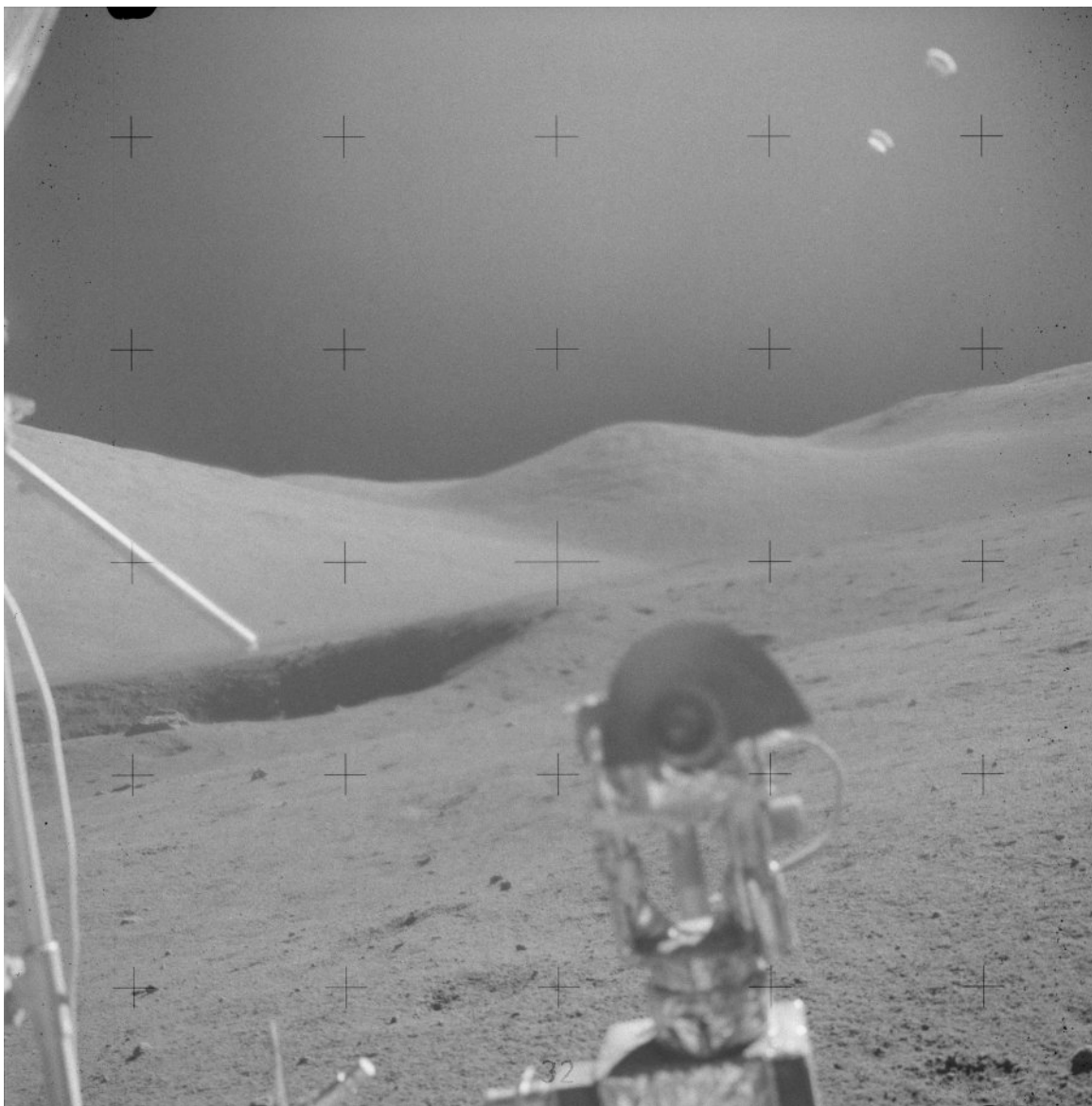


Fig. 1a – polygon-shaped crater ahead of the rover, low res photo ID: AS17-133-202

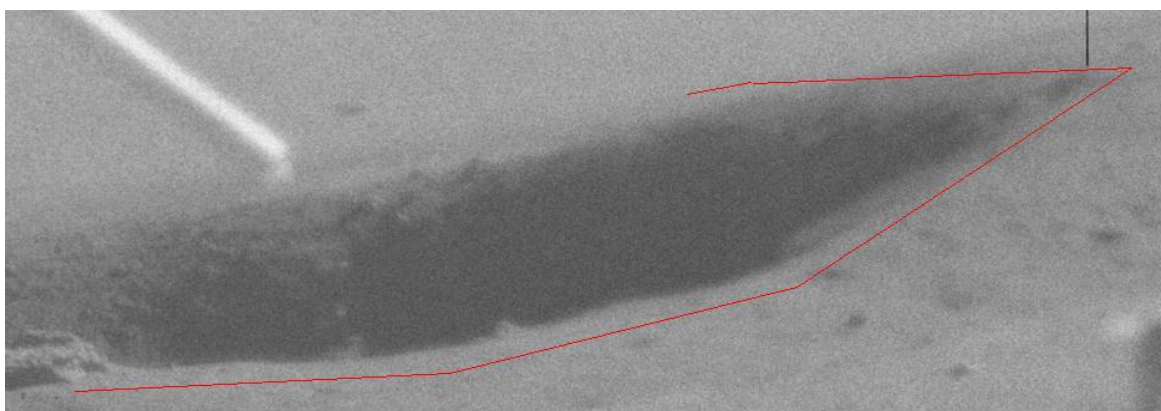


Fig. 1b – closer view of polygon crater photo ID: AS17-133-202, high-res, red lines added by author

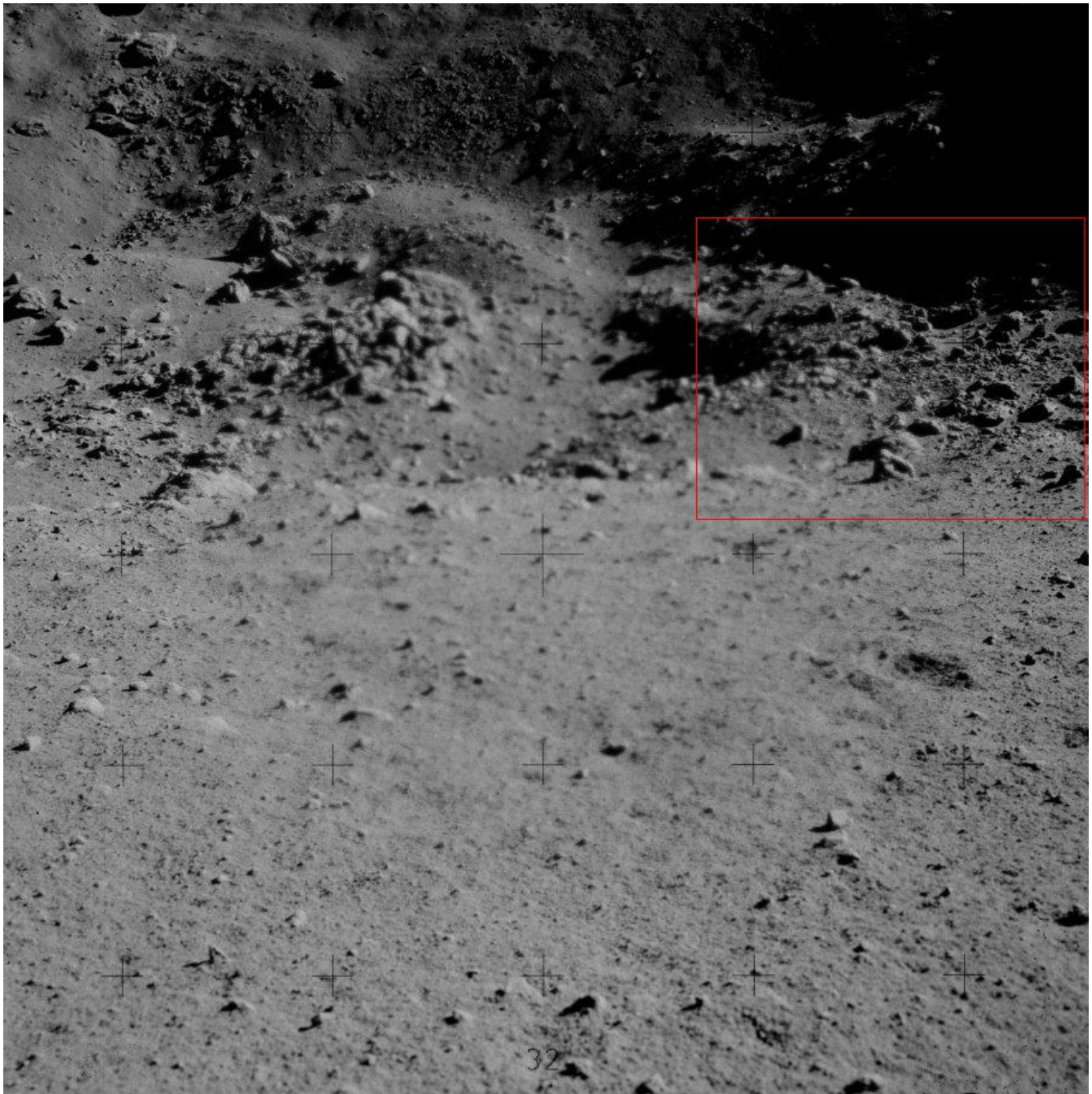


Fig. 2a – Collection of junk materials photo ID: AS17-133-20239, low res

The reason I say “junk materials” is that since this is a film stage, it was probably constructed with junk materials as filler. In the photo below it looks like much of these materials is actually made of chunks of concrete.

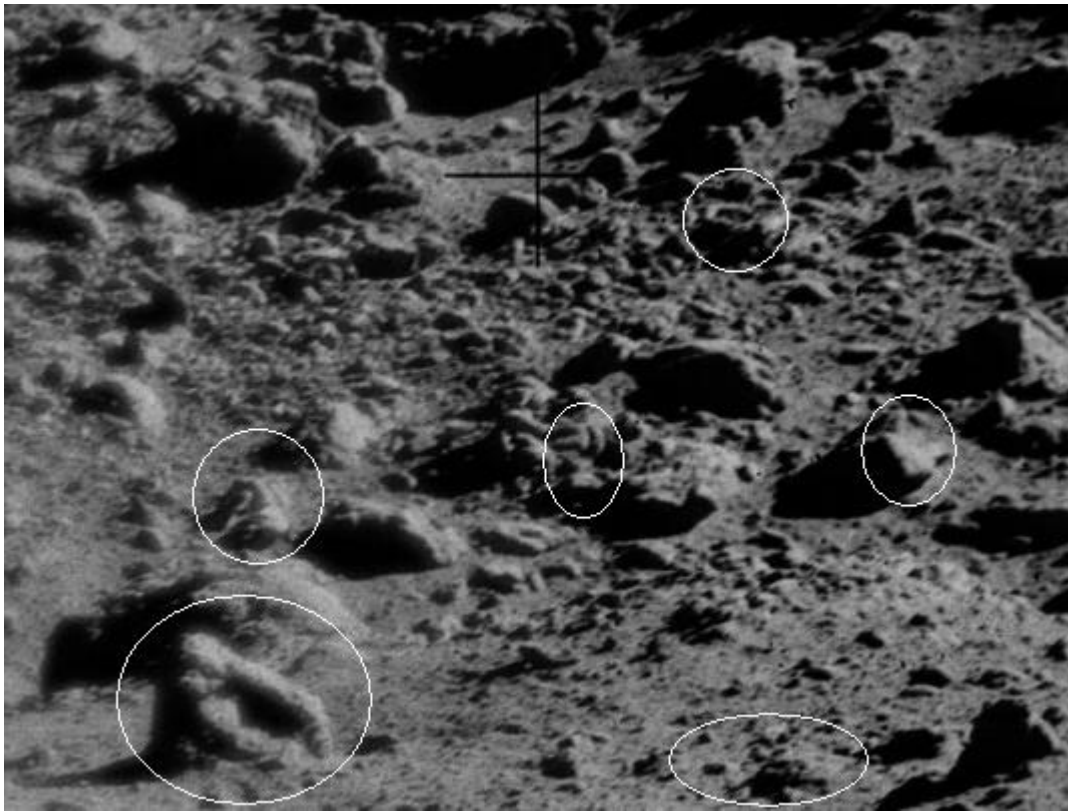


Fig. 2b – closer view of junk materials, ID: AS17-133-20239, hi-res, circles added by author

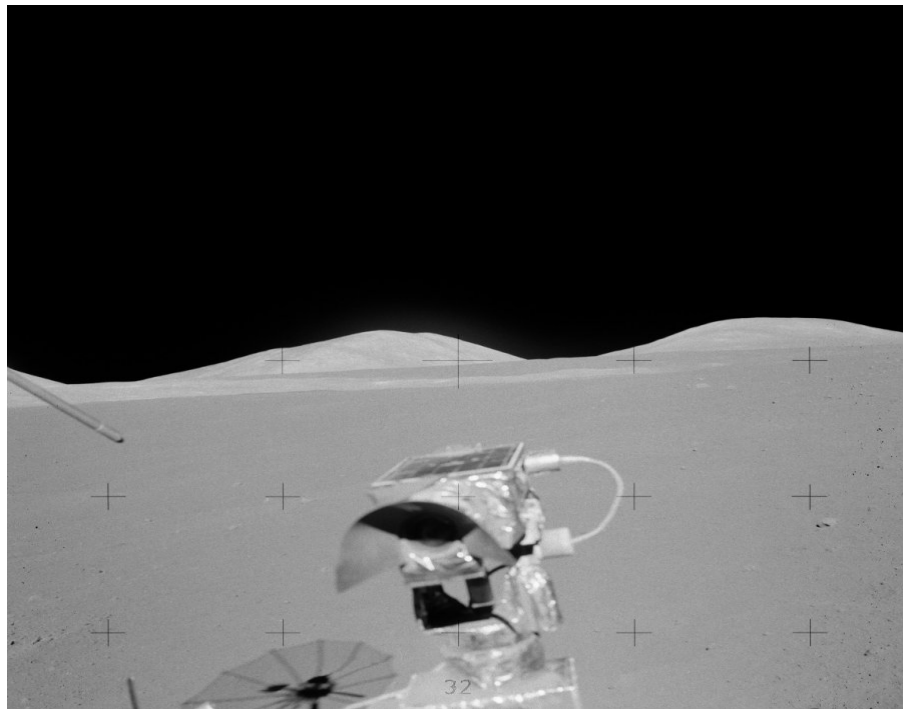


Fig 3 – Both the horizon and objects on the ground (lower right and lower left corners) are all in focus. *This is not possible using a Hasselblad camera which requires distance to subject to be manually set.* The only way this could be accomplished is if the distant horizon is not as far away as it appears. Matte painters are experts at fooling the eye. Distant black sky and ridges are probably painted on a backdrop.



Fig. 4 - The mystery ladder. Note how the bottom ladder rung is level with the astronaut's hip joint. Life support backpack he is wearing weighs 60lbs. in Moon's gravity, and much more on Earth. Did he jump up onto that ladder with 60lbs pulling him backward? Why didn't NASA design the ladder to extend downward almost to the ground to prevent possible injury or death? A cracked faceplate, helmet or ripped suit could mean death.

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Fig. 5 – Descent engine should have created a large blast zone under the lander but did not. Grey engine nozzle is visible here but there is no blast crater or expelled material.

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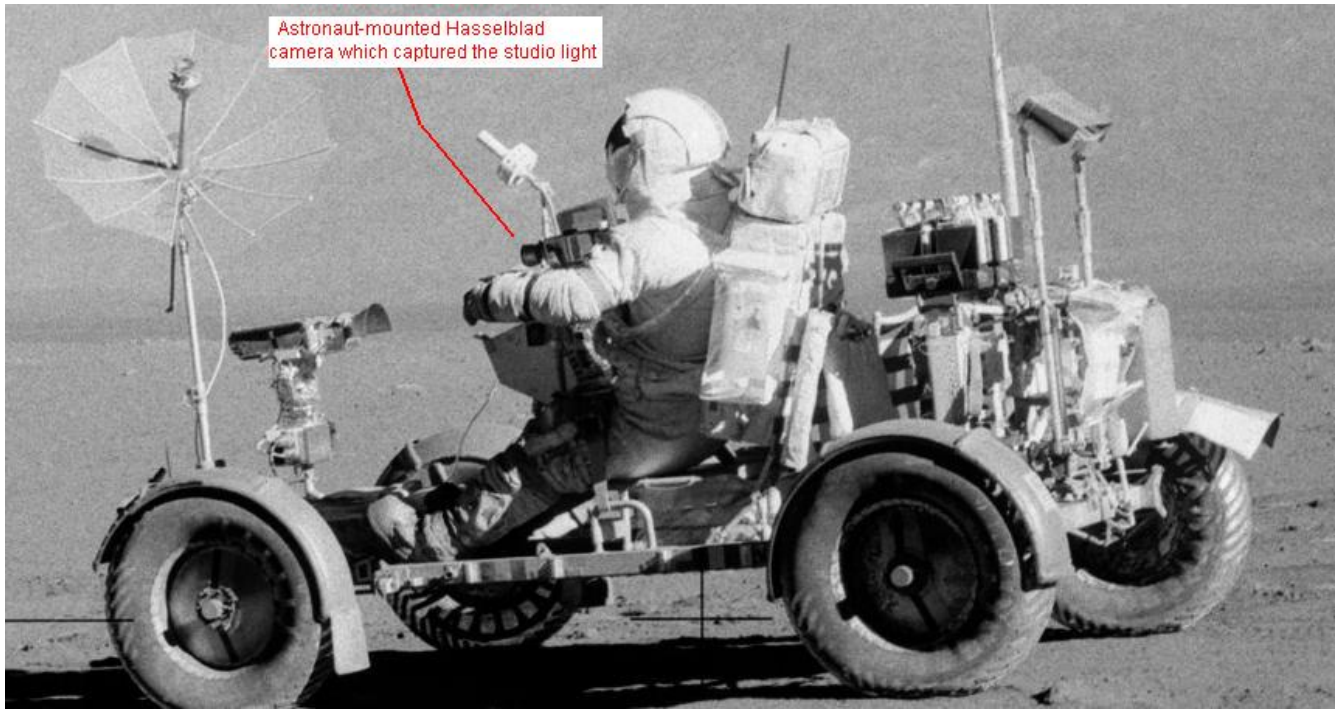


Fig. 6 – Lander pad proves the point. Only a few feet from the engine nozzle, this pad has almost no dust on it. Engine gases would have pushed the flour-like fine dust outward in every direction far past these lander pads. But here we can see the fine dusty soil is essentially undisturbed. The lunar vehicle must have been placed by a crane. Note that struts are also free of dust as well.

The following images are important to prove the final image will be what it is. These low-res photos show the front and side of the lunar rover used for Apollo 17.



Fig. 7 – Astronaut with Hasselblad camera mounted on the spacesuit chest bracket. Not the relatively unobstructed view facing the direction of travel. This will be important later.



Astronaut-mounted Hasselblad camera which captured the studio light

Fig. 8 – Note the large mesh dish, which is the high-gain antenna to communicate with Earth. No other large objects are out in front of the rover. This is important to know for the next image you will see.

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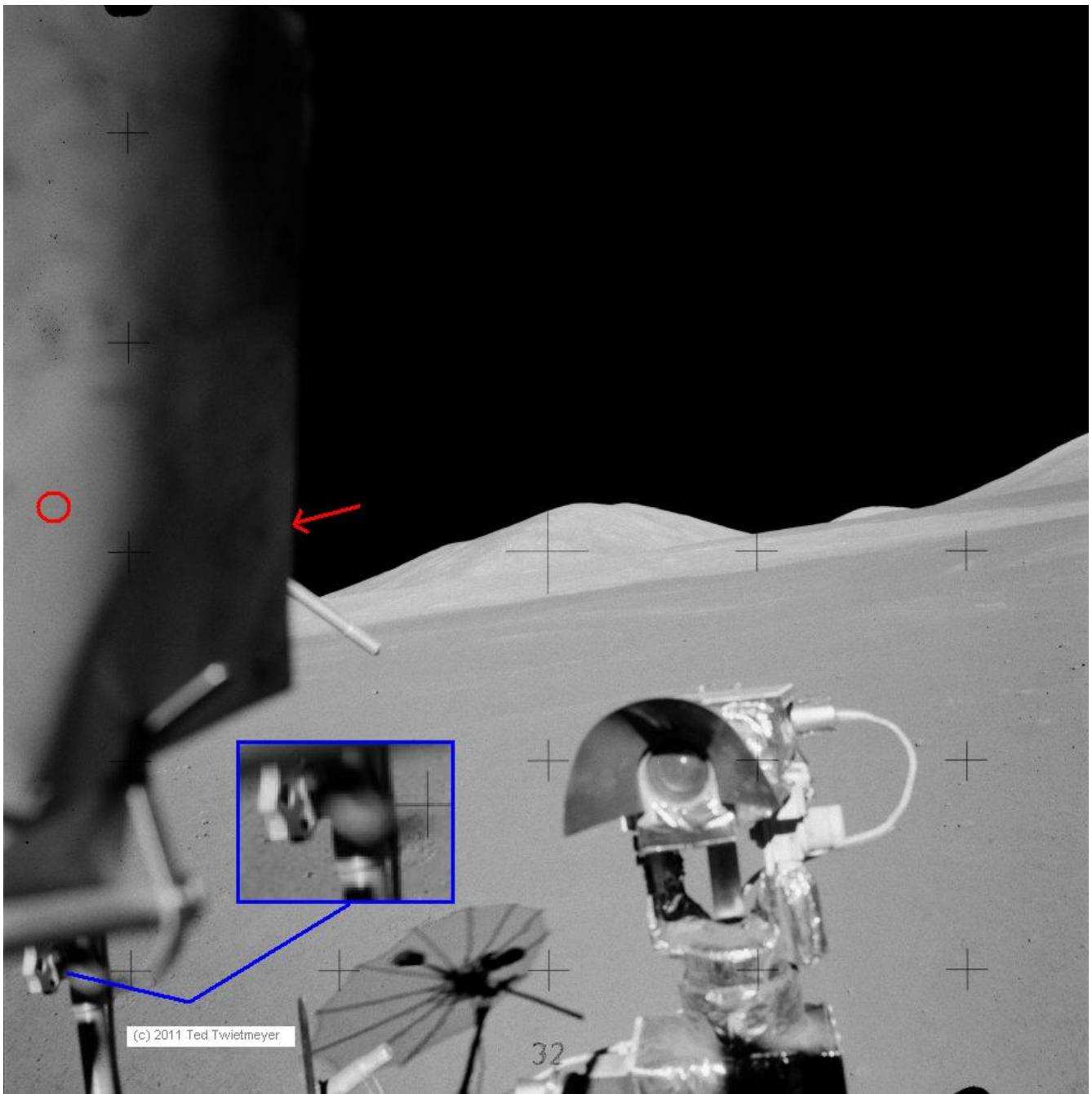


Fig. 9 – Back of studio floor lamp (red circle) was captured in this photo. Red arrow points to gel filter holder used for coloring light output. This photo was slightly re-sized to fit this page.
ID: AS17-135-20637, low res.

Closeup insert of vertical lamp height adjustment knob was added by author. It is commonplace in film and industry to hang property and maintenance tags on knobs using string loops. Remnant of string is still visible wrapped around knob. No other image processing was performed on this image.

Right edge of the filter holder (red arrow) is visible in many other rover photos on the NASA website.

In Fig. 9, note the shadow of the high gain dish antenna on the ground in front of the rover. Antenna is also visible in Fig. 8, upper left corner. In the communications dish shadow, a cable is visible coming down beside the antenna post. This cable is not present beside the studio lamp post in the left foreground. Lamp post is not casting a shadow.

This author has used knobs just like these in industry and has seen them on studio lamp stands. These knobs are difficult to grab and tighten sufficiently. Astronaut multilayer gloves have permanently attached hard plastic finger tips to protect the fabric from punctures.

There is no question astronauts could never loosen or tighten this knob.

And there is no question this is a studio lamp that does not belong on the Moon, which somehow was never caught by NASA censors.



Fig. 10 - Astronaut gloves on display n the Apollo to the Moon Museum exhibit.

There is no doubt that Apollo 17 photos and possibly other Apollo mission photos have been faked.

However – this does *not* indicate we never went to the Moon. I have one first person witness friend of impeccable character who is still alive, and who was there at Cape Kennedy when Apollo 11 was making it's final descent and was buzzed by flying disks (UFOs.) NASA apparently switched the broadcast to the Kubrick production, which is what all of us saw in 1969.

It may be possible that due to some oversight, all the Apollo images were fogged by solar radiation. Due to the historic nature of the Apollo missions (and NASA not wanting to look like the world's biggest idiots and lose funding) many Apollo images were re-created.

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