

JULES NAUDET'S FIRST PLANE SHOT WAS STAGED

A Clue to the Truth about 9/11?

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1. Introduction



The Naudet brothers: Jules, left, and Gédéon, right.

At 8.46 a.m. on September 11, 2001, at the intersection of Church and Lispenard Streets in Manhattan, one of two French film-making brothers, 28-year-old Jules Naudet, was filming a group of firemen from Ladder 1/Engine 7 at 100 Duane Street, checking for an alleged suspected gas leak, when he captured what was thought to be unique film of American Airlines Flight 11 from Boston flying into the North Tower of the World Trade Center, three quarters of a mile away.

Two years later — the delay still not satisfactorily explained — a Czech immigrant called Pavel Hlava produced his [own video film](#) of the event, shot from south-east of the tower and much further away, at the Brooklyn-Battery Tunnel — the plane impact unseen, on the far side. It now turns out — although virtually no-one seems to have noticed at the time — that the plane had a third photographer all along, a German artist, Wolfgang Staehle, whose single still picture showed the plane heading towards the tower. No credible explanation has been offered as to why the Naudet shot was universally, for two years and more, described as the only existent image of the plane. It is still in many ways unique, however, with its almost straight-ahead view of the plane actually hitting the tower, followed by close-up, and far superior to its two competitors.

Jules Naudet claims his film exists only because of pure luck — as would seem to be logical, given that this was the first attack of the whole "9/11" sequence, and was totally unexpected. When United Airlines Flight 175 flew into the South Tower sixteen minutes later, it was captured by several photographers — including Jules Naudet's brother Gédéon — who were filming the aftermath of the attack on its

neighbour, but who had not, of course, filmed that attack itself. After the first attack, the second one was easy to film — but how else could the first one have been captured than by luck?

There is an answer to that question, but an extremely disturbing one. I believe the Naudet film of Flight 11 is a charade, staged to appear accidental. However bizarre that claim may appear to be, the evidence that justifies it is there in the film (the DVD version, issued in September 2002, titled "9/11 — The Filmmakers' Commemorative Edition"

(Paramount PHE 8276)), and I challenge anyone watching it and following my arguments to reach any other conclusion. No-one can dispute that this is an extraordinary piece of film — because of its uniqueness as well as its content — and that there must therefore be an equally extraordinary explanation for how it came to be captured. I believe, for the reasons in this essay, that those who had both the motive and the effrontery to carry out these attacks also had the motive and effrontery to film the first one for propaganda purposes, passing it off as the product of luck, complete with a contrived cover story, the one told in the Naudet film.

The second plane would have been filmed anyway, but having "accidental" film of the first one as well was obviously too good to resist. It was too important an event not to somehow record on film and, perhaps with the help of professionals from the industry, which has had a long and close relationship with the intelligence agencies (Richard Sorge, Sir William Stephenson, the Korda brothers, etc), it would not be too difficult to disguise the fact that the scene was arranged — the film equivalent of the (long-outdated, but similar) steganographic technique of hiding a coded message in a microdot, where it would not even be suspected. [The absence of film from the Pentagon that morning, where security surveillance appears — if only to the chronically credulous — to be limited to the one car park camera that allegedly got stills of the explosion, with the wrong date and time, must have some other explanation.]

Unfortunately — for them — the people behind this disguise operation were anything but professional, and it does not take a genius to deconstruct the whole thing, when the joins holding it together are so obvious, to anyone who can see not only what is in the film, but — just as important — what is **not**. A single still photograph from the DVD — Picture 1d in Appendix 4 — raises a whole host of questions. Where, for example, in a Manhattan street scene at about 8.45 am on a working Tuesday, is the moving traffic? This is not the busiest area of the city, but there are vehicles in the shot: they are all stationary, however, and given that two of them belong to the Fire Department and are displaying emergency lights, it would be illegal to overtake them, or park behind them in the same block.

Anyone, professional or amateur, who has tried filming street scenes knows about the problems moving vehicles can cause, and that the best solution is filming when there are none — but that normally means waiting for traffic lights to change. Or, even better, the situation in the Naudet film — a junction blocked by authority of the Fire Department, whether traffic lights change or not; a trick not available, it has to be said, to most ordinary photographers — one so unusual, in fact, that it immediately attracts suspicion. Furthermore, this photographer is not only filming at an officially blocked junction, he is filming the firemen who blocked it, as their guest — a 28-year-old beginner, treated the way a documentary film legend like Fred Wiseman might be; the suspicions multiply.

At the scene of a potential emergency, a photographer without credentials from the Fire Department would have been told to stand well clear, along with other pedestrians: he would not get the kind of privileged access Naudet gets. And if the white mail van parked at the south-east corner in this film had been turning right up Lispenard Street, between Naudet and the North Tower, just as the plane flew into it, not only — since he is standing in the road — would he have had to get out of the way rather fast, the plane's impact might have been missed. How very convenient that, at the appropriate time, the van was still parked at that corner, the only other vehicles that could have caused problems belonged to the Fire Department and Naudet's view of the tower was unimpeded by either vehicles or people — including the firemen, all conveniently standing well away from the film action to the south.

How many firemen, precisely? According to Firehouse magazine (April 2002), three units responded to the gas leak call — Duane Street, Engine 6 from Beekman Street and Ladder 8 from North Moore Street — and co-director James Hanlon's commentary tells us there were thirteen men on duty just at Duane Street alone that day, with only probationary Tony Benetatos left in charge of the firehouse when the call came in. There must have been at least twenty firemen at this intersection, yet no more than five are ever in shot at any one time. Where are the rest of them? All hiding behind Naudet, camera-shy?

And where are the police at this emergency roadblock? The First NYPD Precinct's HQ is at 16 Ericsson Place, just across West Broadway from Lispenard, and one block north of Ladder 8. Why did no-one contact the police? Why did the brothers choose Duane Street, out of the 224 firehouses in New York, or the 51 in Manhattan? Because their "old friend" James Hanlon worked in that one. How did they become "old friends"? We don't know: they met only a couple of years after the brothers moved (1989) to New York, before Hanlon the actor became a fireman as well (1994) and before the brothers graduated (1995). How does Antonios "Tony" Benetatos fit

into this? Because the brothers had followed the progress of 99 Fire Academy* students, decided Benetatos was the one they wanted and, explains Hanlon, "We got Tony assigned to my firehouse, one of the biggest in the city" (06:35 into the DVD).

* Based at Randall's Island in the East River — which, ironically, is hired out by the Fire Department as a film location (fire trucks and equipment also available).

How did they manage that — an ordinary firefighter and two French film-makers? We don't know. How long were the brothers going to be allowed to film at Duane Street, under their arrangement with the Department — for a fixed period, or as long as they liked? We don't know. A two-month contract would obviously have had them out of Duane Street before 9/11 happened, if they started in June — so it would have been long enough to have them still there in September — but not just starting, and not there since January. Why **were** they still there in September? Waiting for a big fire, we are told — again and again: ah, that would explain it. But **does** it? Doesn't this begin to look like the construction of a fiction? The Naudets linked to Hanlon and Duane Street — how, we don't know — linked to Benetatos — how, we don't know — with a film deal for how long? — we don't know — but we can't have the film without the links. Ironically, or not, Benetatos' mother, Rev. Patricia Ray Moore, a Presbyterian pastor, says she is convinced the Naudet film was scripted, and "I think it was my boss" — presumably a reference to God. I agree about the scripting, but not the writer: I would suggest someone rather less exalted, possibly in the pay of some branch of the US Government.

How can I make such an outrageous accusation against public figures? Surely if the Naudet film was so obviously incriminating, it would have been exposed long before now, and all those behind the 9/11 plot would have been brought to justice? Why would those responsible even risk having public figures so openly involved in it? The short answer to that is that the Naudets **are** no longer public figures.

Since the brothers were the honorees at the 2nd annual United Firefighters' Association celebrity golf benefit at Lake Success on Long Island on 23 June 2003 (with Evander Holyfield, the late Jerry Orbach, Mayor Michael Bloomberg and others), there have been, to my knowledge, only three pieces of evidence of the Naudets still being alive:

1. In November 2004, Variety magazine carried news of a follow-up to "9/11," a feature film written and directed by the Naudet/Hanlon team, and produced by Daniel Bigel, called "Seamus"; two years later, this project has yet to appear as an actual film.

2. On 26 September 2005, the New York Daily News reported that the brothers had been special guests at the Department's centenary party for the Duane Street firehouse — their "second home" — the day before, also attended by Commissioner Nicholas Scoppetta.

3. In May 2006, lawyers for the Naudets and Hanlon (Frankfurt, Kurnit, Klein and Selz PC) forced the removal, under copyright law, of footage from "9/11" from Dylan Avery's film "Loose Change" (due to be given a special screening at the UK Houses of Parliament on 14 June until its sponsor, former Cabinet Minister Michael Meacher, bottled out and withdrew it.)

None of these involved the brothers making a public appearance, being photographed or interviewed at any length, and with these sole exceptions — and their 2006 update to the "9/11" film, for which see Appendix 3 — they have effectively dropped off the radar. The Emmy and Peabody laureates have gone back to private obscurity — and the world of journalism seems not to have noticed, or cared. If the Naudets are perfectly innocent, where are they, and what have they been doing for four years, apart from the above? They have, like James Hanlon, no website, no Blog, no presence on the internet, apart from what other folk contribute; nor does their production company, Goldfish — but then with virtually no product to advertise, why would it **need** one?

I originally wrote this because virtually no-one else was saying it, and I was amazed — and appalled — that that was the case. Why wasn't every professional investigative journalist in the USA and elsewhere on to the Naudets from Day One, when it should have been obvious to anyone who knew the Flight 11 shot was unique that it must have been contrived? Were they blind? What was wrong with these people? I still don't know the answer, and most still refuse to touch it, as if afraid their careers might be contaminated by anything with the word "conspiracy" attached: a lethal combination of cowardice and stupidity. Even among those who refuse to believe the official story, the Naudet angle is still, six years later, a minority view, although a growing one. I could blame a general failure of imagination — the fact that most people, even conspiracists and skeptics, have fixed patterns of thinking, and are looking for the same kind of clues that might have helped explain the Kennedy assassination four decades ago (with which 9/11 does indeed have many similarities). Sometimes the truth is just too obvious for folk obsessed with the fine detail, or with using scientific terminology to make their case sound more impressive, whether it actually is or not. Sometimes the truth can stare us in the face for years before someone looks at it the right way and sees it for what it is. If other people don't want to accuse the Naudets and their associates, for whatever reason — shortsightedness? — intellectual laziness? — in some cases, just plain dishonesty? — that is up to them,

and they can and will be judged by it. There are libel laws, and that can perfectly understandably affect some people's attitudes, if they have too much to lose — and don't have enough confidence in their case. I have 99.9% confidence in the case, and nothing to lose — and unlike some, I have no interest in making one penny out of 9/11, in sales of books, films or anything else. To me, the case for the Naudet film being fraudulent stands on its merits: you don't need degrees in physics, engineering or anything else to follow my arguments, and I am a non-graduate myself. Anyone applying an open, common-sense, rational mind to the facts presented here should reach the same conclusions I did. And these **are** mostly facts: there is nothing speculative in my list of 69 conveniences in the Flight 11 shot — they are all solid, concrete factual observations. The speculation is in trying to construct an explanation for them — a perfectly valid exercise, as long as fact and conjecture are distinguished.

On that subject, I want to emphasize that this essay does not claim to be able to prove who was responsible for 9/11. The point of the exercise is to establish that the Naudet shot must have been staged by people who knew about the attacks in advance: who those people might be is a different subject. I have my own ideas on that, but they have little or nothing to do with the Naudet film, other than observing that it seems rather unlikely that two French infidels would be working for a Muslim fundamentalist group — or that that group could penetrate and subvert the Fire Department of New York, which at some level seems to have been involved in the planning of 9/11 — and the Naudet film.

If the film was staged, it strongly suggests that that planning must have been internal to the USA, but anything beyond that has to be guesswork, albeit educated. They wouldn't have done it if it was going to be simple to prove who they were: unless, of course, you buy the instant solution of the al-Qaeda confession — so much easier than having to animate the brain cells. Or maybe you prefer the Noam Chomsky argument — the man who has to have the documents before he believes it — a historian who has the truly bizarre idea that everything is written down somewhere, or it didn't happen. 9/11 must have involved hundreds of people. It would have leaked out, and before it happened. So why doesn't that apply equally to al-Qaeda? Why did none of **them** talk? Zacarias Moussaoui was arrested before it happened: did **he** talk? If twenty or thirty Muslim terrorists could pull it off, without leakage, why not twenty or thirty senior US military officers — who would be in a better position to do it, and under the constraints of military discipline?

For the record, my own opinion is that 9/11 was commissioned by that cliché of American politics — the military-industrial complex: the one Eisenhower warned us about — and he knew of which he spoke — he was one of them; and that the lead role in organizing the attacks (and failing to respond to them) was played by the Pentagon,

in particular the branch of the armed forces that took zero casualties when that building was hit (and where have you ever seen **that** pointed out, in all the writings of all the "skeptics"?) — the US Air Force — in which formerly served General Richard Bowman "Star Wars" Myers, Chairman of the Joint Chiefs until his retirement on 30 September 2005, and, to this writer, prime 9/11 suspect.

Considering method, motive and opportunity, the USA's military leaders could unquestionably be said to have method and opportunity for being able to, at best, fail to defend the country — or, at worst, to actually attack it themselves. Killing people is, after all, their job, and the Pentagon's version of morality is, and always has been, what works — not least in the nuclear age, now 60 years old, with its strategy documents contemplating dead and dispensable Americans by the million, not thousand.

The Manhattan Project that produced the USA's — and the world's — first atomic bomb is the perfect demolition of the "always leaks" argument: up to 130,000 people working at 30 sites, some the size of cities, for six years, and the Russian government knew more about it than most Americans — until Truman announced Hiroshima in August 1945. Yes, it leaked — but not to the folk we are told always find out because it would be impossible to keep secret if so many were involved. Manhattan was kept secret — from the Germans, the Japanese and most of the rest of humanity. Hiroshima and Nagasaki also demonstrate that the US Government is perfectly prepared to kill its own: hundreds of Allied POWs, some of them American servicemen, were among the victims — as was known, or should have been, to those who bombed them. Just like Northwoods, that too was kept secret for a lot longer than the atomic project — more than 30 years. If these things can be hidden, the truth about 9/11 can be hidden — and nobody even suggests as many as 130,000 were in on that: probably only dozens or hundreds. History — and simple common sense — prove the leak argument totally false. When it's important enough, or dangerous enough, those involved keep their mouths shut.

Another aspect of method, the multiple deceptions of 9/11 — like having Bin Laden playing his part as the Muslim Lee Oswald, or Hitler, or Satan, or whoever — would have gone to the specialists in that area, George Tenet's CIA. The motive would be what it always has been in the USA's 200-year history of warmongering — greed; in this case the greed of men — and, these days, the odd token woman — in the boardrooms of companies selling oil and weapons. The chances, however, of a single shred of evidence emerging from those buildings, or from offices at the Pentagon or the Capitol or the White House, proving — or even hinting at — the involvement of any of these people in the 9/11 attacks, must be virtually non-existent. If we are to get to them, it will have to be indirectly, and I think the Naudet film is the most promising

way of doing it.

Some people claim to have established as fact that the Twin Towers' collapses (and 7 WTC's) were caused by demolitions, which must have been planned long in advance, but where does that get us? Adding the biggest insurance fraud in US history (with leaseholder — since only 24 July 2001 — Larry Silverstein the most obvious suspect) to the biggest mass murder? ([For more on the Silverstein lease](#)). The central question was never "how?" but "who?" — and we have no evidence of charges being planted or of who might have planted them. The film of Flight 11 must have been planned in advance, too, but in this case we can put an actual name to the deed, and we have at least a chance of getting from that name to others perhaps more deeply involved. In the fog of lies, theories, speculation and disinformation around 9/11, the Naudet film offers something solid and tangible, that might, eventually, lead us towards the guilty: it may only be a start, but the people who changed the world that day, incalculably for the worse, are not going to be voluntarily throwing themselves in jail in the near future.

It is, of course, possible — **theoretically** — that all the circumstances in the film were genuine, if unusual, and that it **was** captured by chance. The most incredible things do happen that way sometimes, and we have all heard the stories. They do not normally involve capturing the last two seconds of a plane's flight before it ploughs into the joint tallest building in New York. That sets this story apart from the likes of ten strangers meeting at a party and discovering they all share the same birthday: spooky, but ultimately meaningless and irrelevant — unless God likes practical jokes. A jet being used to attack a skyscraper is an unusual enough event on its own, without our being asked to accept a second bizarre proposition happening at the same time — that someone managed to get full-frontal film of it, while making a documentary about firemen checking a gas leak. How often has **that** been seen on the streets of New York in the last 50 years? How many fingers would you need to count it? And how many of the cameramen were French? Why not — since I have had it put to me as a serious argument that the circumstances did not matter — have it captured by an Albanian Jehovah's Witness, standing on his head on a bicycle, while juggling three camcorders, blindfolded? Because what is most unusual — and most suspect — about the Naudet story is that its unusual circumstances are all highly **convenient**. The scene could not have been filmed by someone in normal circumstances — and wasn't, to prove the point. It had to be an unusual situation — but it would have been far more credible if there had been only one or two unusual elements in it, and none especially convenient to the photographer.

Naudet himself has suggested the intervention of "History" to explain his achievement — but we might ask why that intervention did not prevent the plane from hitting the

building, instead of letting him film it happening. Why would an omniscient God need a videotape, or want **us** to have one? But someone in the propaganda business might. Half a dozen pieces of luck coinciding could produce a credible story: when ten times that many are involved, the odds magnify astronomically. You have to take into account that the conveniences in my list do not all have only one alternative — but even if they did, their cumulative effect would be enough to justify my claim that staging is more credible than accident. The Occam's Razor standard says the simplest, most obvious, explanation is normally the correct one, and in this case prearrangement causes far fewer problems than accepting 69 simultaneous accidental conveniences. In probability terms, one fraud beats a 69-part miracle.

I cannot claim to be able to **prove** my proposition, except in the probability sense — but that is the sense in which things are proved in a criminal trial: to the satisfaction of a jury weighing the evidence — beyond a reasonable doubt. I do not believe there is a reasonable doubt that this film shot must have been prearranged, because luck is so improbable an explanation. There is no smoking gun in the film — only circumstantial clues and absences. But I don't need a smoking gun — I only have to demonstrate which is more probable: either Jules Naudet performed the greatest miracle in the entire history of photography, with not one film or still picture remotely comparable to it — no other event of such historical importance, or as unlikely, given its brevity and unexpectedness, to be captured on film, ever **has** been filmed; or, like so many other miracles before and since, it is a total fraud, the product of dishonesty.

The Zapruder film of the 1963 Kennedy assassination started off as film of a public event — a Presidential visit to Dallas; the explosion of the Hindenburg in 1937 — as in the "Oh, the humanity!" film — took place at a public event. There was no public event going on in Lispenard Street in Manhattan on 11 September 2001: no-one was expecting a President or an airship — and very few expected a hijacked jet. If someone had been filming the Grand Hotel in Brighton in the small hours of 12 October 1984 while making a documentary about the Metropolitan Police, and captured a bomb going off, there might be questions asked as to how the film-maker could be so "lucky" — or whether he might in fact be in league with the IRA. Not an exact analogy — the IRA has never had any interest in filming its bombings, for example — but roughly equivalent to Naudet's achievement.

Another example might be a Japanese photographer in August 1945 capturing a large bomb being unloaded from an American plane called the "Enola Gay." No such film or photograph exists — for obvious reasons — and if it did, the reason would be that the photographer was working for the US armed forces. I think that, as it happens, is the explanation of the Naudet film — although I do not necessarily accept that Jules Naudet was the photographer. He claims to have been, and he may have been, but,

like my proposition, there is no **proof** in the film — only circumstantial evidence.

One could point out that, if my argument is a conspiracy theory, so too is the official story of what happened on 9/11. Two of the only three people ever convicted of involvement in 9/11 were found guilty of **conspiracy**; one pleaded guilty, meaning that no evidence of that conspiracy would be put to the court in a trial, and the evidence in the two other cases was such that until the major conspirators are convicted, the official story can reasonably be described as just another **theory**, one of several.

Even if that were not true, there are usually perfectly valid, logical reasons for belief in conspiracy theories: there is no mystery, and we need no insulting nonsense about the mentality of their supporters. When an American President is shot in broad daylight in one of the country's biggest cities, in front of dozens of witnesses, **and no-one is ever convicted of the crime**, that fact alone justifies the theories. When the alleged assassin is himself murdered two days later, in police custody, in front of cameras that weren't there for the first murder, and no policeman is fired or jailed for total incompetence, we have a **double** justification. How many times has **that** happened in the USA in the last 50 years? Do I hear the number **one**? When the ex-wife of the heir to the British monarchy, and mother of a possible future monarch, is killed in a late-night car crash in Paris, with her Muslim boyfriend, having been allowed by a paid bodyguard, himself a passenger (so much for **his** services), to get into a car driven by an alleged drunk, and ten years later **there has still been no inquest**, that fact alone justifies the theories. When there never was any need for this idiotic contest with journalists, when they could have spent the night in one of the biggest hotels in Paris, looked after by its owner, the boyfriend's father, we have a **double** justification. When a hijacked plane is flown into the defense HQ of the most powerful country in the world, and **not one government official, military or civilian, is ever punished for even accidental negligence**, that fact alone justifies the theories. When the two tallest buildings in New York are attacked the same way and pulverized, killing thousands, and six years later **not one person has been convicted of those murders**, we have a **double** justification.

What kind of argument do opponents of conspiracy theory have to offer? That we need easy answers — and yet, at the same time, elaborate, fiendishly complex structures: which is it? Why do we need to come up with these ridiculous ideas to explain events that are perfectly normal and straightforward? A hijacked plane flies into the Pentagon: what could be more mundane? Happens all the time. Kennedy is shot by an ex-Soviet defector who defects back: what's the mystery? Just an ordinary car crash in Paris, like dozens of others involving a Princess and the son of one of the richest men in Britain: why can't the poor fools see that? Does a question like that

deserve a polite response? I think not. I think liars who expect us to swallow any old insulting nonsense they serve up to us deserve a jail cell, and that those of us who research these subjects and try to construct explanations for them should stop ever being apologetic about it. The onus is on **them**, not us. **When** do we get the Kennedy files still classified? **When** do we get the Diana inquest? **When** do we get the Twin Towers murder convictions? Until then, conspiracy theories are as good as anything else we've been offered, the anti-conspiracy brigade are no better informed than the rest of us and their abuse can be treated with the total contempt it deserves. The implication is not so much "How dare you question the government?" as "How dare you question **us**"? Considering the patronizing drivel churned out by the media on both sides of the Atlantic — but with a special mention for the news departments of the BBC and ITN, and their never-ending vomit of government handouts and lying, biased, racist, monarchist, tabloid junk — I would say we had a civic **duty** never to believe one word they say.

*You don't need some giant conspiracy linking all the small ones together, or the existence of some secret elite organization responsible for it all. Northwoods was a conspiracy involving senior government officials of the USA; Watergate was the same, and led to the only Presidential resignation in US history; Irangate was the same, and another President had to broadcast his tortuous version of an apology for it — and should have been impeached. Where would anyone get this silly idea that the USA's leaders are involved in secret plots? The history of the last 50 years, maybe? The stories plastered all over the front pages of the papers and broadcast by TV companies, when even those liars can't suppress it any longer? But the media cognoscenti — the "opinion formers" — know better: there **are** no conspiracies — it's all nonsense. JFK's death was Oswald, Diana's was a drunk driver and 9/11 was Bin Laden, period — do not disagree, or feel the power of my sneer. Simple, comforting solutions coming from folk who accuse others of wanting the same: in two words, lying hypocrites.*

How probable is it that not only did Naudet (or whoever) capture Flight 11 — as if that were not enough on its own — but that he and his brother Gédéon then went on to record the rest of that day's events — and survive them? Who else could appear to be almost simultaneously inside the towers, out on the streets and back at Duane Street firehouse, seven blocks away, than a pair of miracle workers like these? Does the English — or the French — language have a word for people who can repeatedly, umpteen times in the space of a few hours, "just happen" to find themselves in the right place at the right time, doing the right thing? Apart, that is, from "liar" ("menteur").

Their friend Hanlon **just happened** to work at a firehouse seven blocks from the

Trade Center;

Hanlon **just happened** to be off duty that day;

That firehouse **just happened** to take no casualties, Hanlon or anyone else, on 9/11;

It **just happened** to be the night before September 11 when Jules cooked for the firehouse and they sat up all night laughing about it (20:54 into the film);

Jules **just happened** to capture the first plane (24:46);

Gédéon **just happened** to capture the second one (33:55) (see Appendix 4, Pictures 7a-d);

Jules **just happened** to film — and name — of the hundreds of firemen going through the lobby of 1 WTC:

1. Chief Richard Prunty, who was later killed (see Appendix 4, Picture 15a);
2. Lieutenant Michael Fodor, who was later killed (15b);
3. Lieutenant Kevin Pfeifer, who was later killed (15c);
4. Rev. Mychal Judge, who was later killed (15d);

Chief Pfeifer **just happened** to be looking towards the camera, trying his radio, when the South Tower came down, so that Jules conveniently gets a good reaction shot (see Appendix 4, Pictures 6a and b) — similar to the Flight 11 shot in that, when it happens, Pfeifer is (a) not talking to anybody and (b) fiddling with a machine, but not actually using it, because that would distract him; but totally dissimilar in that he actually seems to hear the noise in the lobby, unlike the plane at the junction (in fact, he hears it suspiciously soon, freezing at the first distant rumble, long before it becomes ominous enough to justify his expression);

Jules and his group **just happened** to come across, in the pitch-blackness and confusion after the collapse, the late Father Judge (55:24);

Jules **just happened** to be far enough away from the North Tower to escape when it collapsed — and film his escape as it happened (1:08:28);

Seven hours later, one of the brothers — we are not told which — **just happened** to be filming the top of the No. 7 building as it suddenly collapsed (1:28:27): some predicted it would, but never offered the exact time it did; etc etc.

If this string of improbabilities was presented as the script of a fictional film, people would quite rightly laugh at it. But this film is a documentary, we're told — and millions accept this insult to their intelligence, if they have any. The people who helped to produce the Naudets' "9/11" film seem not to know the meaning of the words "subtlety" and "taste" — but I am not a film critic. I am making an accusation of complicity in mass murder, primarily based on the few seconds of film of Flight 11 that I think prove the case.

One could be forgiven for thinking the film might have been shot by a recruit of Bin Laden's based in New York, given al-Qaeda's fondness for video and audio cassettes (which they somehow manage to deliver to al-Jazeera time after time without ever

giving away their whereabouts — like the anthrax letters that were never traced — but even less credibly). That idea might even have been given consideration — a tape posted anonymously to one of the national networks? — before the French film-maker scenario was dreamed up. Al-Qaeda would obviously have had the required foreknowledge, and it certainly suits their interests — if they exist — in shocking and terrorizing people.

But fear propaganda is a weapon on both sides of the “War against Terrorism” — if there are two sides — and governments have far more experience of it than terrorist groups. The US and British governments used fear of non-existent WMD to justify their illegal invasion of Iraq in 2003, and fear of another 9/11 could keep the scaremongers in business for another twenty years — so much so that it seems obvious to some of us that the whole thing is as fake as the threat from Iraq. We **know** they lied about that: what else have they been lying about since 2001? 9/11 itself — the biggest lie of the lot? But, again, while these ideas may help explain the Naudet film's function, they are not proved by it. We need to examine the first plane sequence in detail, and since it would be a breach of copyright law to reproduce the sequence here, and not everyone has access to the DVD, verbal description alone will have to complement the few stills in Appendix 4.

* (an invasion that at a stroke totally demolished one of the received wisdoms, i.e. lies, of the last 40 years — that Israel was the USA's guard dog in the Middle East: so what are they **now**, when the dog's alleged owners have moved in themselves? The argument had been threadbare enough since the USA sent 230,000 troops into Saudi Arabia in 1990; in fact, it had **never** been true.)*

2. The Flight 11 shot in 39 cuts

The Filmmakers' Commemorative DVD Edition (Paramount PHE 8276), released 12 September 2002 (the day after the original TV version — a very different edit — was shown in 142 countries, after its debut on American CBS on 10 March 2002); total playing time 2:08:34

In numbered cuts, with timings in seconds (to one decimal), starting 22:55 into the DVD with a dissolve into Edit 1 and ending at 26:29 — total time 3:34.

Visuals in *italic*; audio classified as follows:

VO Voice-Over (overdubbed commentary by James Hanlon)

Int Interview (edited into film, with or without picture)

Live Sounds on original video, as taped on 9/11 or reconstructed

Note in particular that, if this scene had not been divided into 39 separate parts, it might be possible — given that there seems to be disagreement about the facts — to establish exactly when the alarm call came in, when the firemen and Naudet turned up at Church and Lispenard and how long they spent there, before the time given by the National Commission for the first plane impact — 8:46:40. So much for James Hanlon's claim (03:16) that the film records the day's events "beginning to end." There are 39 beginnings and 39 ends just in these three and a half minutes. Why was the rest of the film removed? Because today's audience would have fallen asleep watching any take longer than 60 seconds, and missed the plane? Did I say 60? **Six** seems to be the limit, from the first 29 cuts. Or is it because the complete, unedited film would show that what we are told happened at this crossroads is not, in fact, the truth? The full film has, in fact, by my count, a total of 1,443 edits — one every 5.35 seconds — not **even** six; only 36 edits last 20 seconds or longer, and only 5 of those 40 seconds or longer, including this first hit sequence, the joint longest scene in the film shot by a Naudet where you can actually see what's going on (the others show: Jules' escape from the North Tower (mostly through a dust-covered lens); Gédéon's escape (even worse — an exercise in film Tachism); their reunion at Duane Street (shot by Hanlon?); and a group discussion there in which Dennis Tardio claims the building fell like a planned demolition — so he obviously can't have been part of the conspiracy, then — and some actually imply that). Editing like that would seem more suited to a cartoon, a pop video or an "action" film than a documentary about one of the most important days in American and world history; but then, the film's claim to be a documentary fails on many more grounds than that alone, and far more serious ones. *One more observation: the film lasts 2 hours and 8 minutes. If it had been shot continuously by one cameraman starting when the gas leak report came in at 8.30 a.m., it would have ended ten minutes after the collapse of the North Tower, and the entire thing (minus No. 7 falling, the rescue effort, etc) could have been recorded in one uncut sequence, as filmed, as advertised, "beginning to end," in real time, with no edits, no reconstructions, no jumbling of sequence or repetition or dissolves or slow motion or any of the rest of the nonsense we get in the version as released. But that would put an entire editing team out of a job. More importantly, it would probably reveal things the Naudets and their backers would prefer us not to see.*

1 (4.5) *Outside Engine 7/Ladder 1 firehouse — view from across Duane Street*

VO: Eight o'clock in the morning.

2 (2.2) *Inside firehouse — breakfast being cooked*

VO: The day guys were just coming in.

3 (3.4) *Close-up of cooking*

(No dialogue)

4 (1.9) *Firefighter Pat Zoda (Engine 7) walks past fire truck*

VO: I was off that day.

5 (2.5) *Probationary Firefighter Antonios ("Tony") Benetatos (Ladder 1)*

VO: 13 guys from my firehouse were on.

6 (1.8) *Firefighter Nick Borrillo (Ladder 1) cleans his gear*

Live (unseen firefighter): Ohhhh ...

7 (2.9) *Captain Dennis Tardio (Engine 7)*

Live (unseen firefighter): ... What happened?

Int (Zoda): Around 8.30 ...

8 (1.0) *Alarm bell*

Live (recorded alarm call): Ladder ...

9 (1.4) *Firefighter Zoda*

Int (Zoda): ... I believe the run came in.

10 (2.4) *Firefighters getting ready to leave*

Int (Borrillo): We get the run for the gas leak ...

11 (2.0) *Firefighter Borrillo*

Int (Borrillo): ... or an odour of gas in the street, actually, I think it was.

12 (4.9) *Firefighters leaving firehouse*

Int (Tardio): Just "Lispenard and Church, odour of gas."

13 (3.7) *Captain Tardio*

Int (Tardio): And we responded — arrived in minutes.

14 (4.5) *Firefighter Joe Casaliggi (Engine 7)*

Int (Casaliggi): You know, you don't think anything of it — you just — you get on the rig, you go, you say, "all right, it's an odour of gas."

15 (1.3) *Fire truck pulling out of firehouse*

(No dialogue)

16 (2.7) *As above, from outside*

VO: Jools [sic] was riding with the Battalion Chief ...

17 (2.6) *Chief Joseph W. Pfeifer, Battalion 1, in right front passenger seat of Fire Department car, a Chevrolet Suburban SUV (with unseen driver on left, Naudet in seat behind)*

VO: ... Joseph Pfeifer, videotaping.

18 (3.3) *Jules Naudet*

Int (Naudet): It's just another call — I'm riding with the Battalion Chief.

19 (4.0) *Pfeifer in extreme close-up*

VO: It was basically camera practice. See, Jools ...

20 (3.7) *Pfeifer, less close*

VO: ... had only been shooting for a few weeks. Before that, Gideon [sic] ...

21 (2.9) *Through front window of car, driving up Church Street*

VO: ... was the main cameraman.

Int (Naudet): Every time the battalion goes ...

22 (3.0) *Front of car (occupants hidden by windscreen glare) from a vehicle ahead of it (See Appendix 4, Picture 14)* Int (Naudet): ... I go. You know, I just need to practise.

23 (1.7) *Pfeifer exits car on right*

Int (Naudet): So, I shoot ...

24 (4.8) *Naudet exits car on left, walks round to front, past reflection of AT&T Building on car roof, with brief view of driver (only time seen); five firemen, one of them a Chief (possibly Pfeifer?), in shirtsleeves, outside Michelangelo's #2 Pizza & Coffee Shop (319 Church Street — SE corner)*

(No dialogue)

25 (4.4) *In front of mail truck (No. 6503536), Pfeifer gives gas detector to unnamed Firefighter X from Ladder 8 (North Moore Street) and directs him to NE corner**

Int (Naudet): ... and I don't stop.

26 (5.9) *Across street at NE corner — kneeling southwards view of Pfeifer and Firefighters X (left) and Y (right); they all move left out of shot (Pfeifer casually, with hand in pocket), Naudet making no attempt to follow them, revealing World Trade Center looming in distance — and apparently, standing at traffic lights looking towards camera, the man seen with the firemen shortly after (Edit 30); camera holds on this view*

Live (Firefighter Y): We want to check a gas pocket over here ... the gas main's right here ...

27 (2.2) *View up north end of street — Firefighters X and Y, outside Sea World restaurant (321 Church Street — NE corner), Y showing X where to check with detector*

Live (Firefighter Y): ... right down there.

28 (4.5) *Close-up of gas detector being held to grating by Firefighter X*

Int (Pfeifer): We checked the area with meters, and ...

29 (5.5) *Battalion Chief Pfeifer*

Int (Pfeifer): ... it was kind of routine, and um ... pretty simple.

30 (44.3) *Looking NW at Firefighter Y (left) and bystander (right), with Firefighter Z just out of shot on right (only his gloved hand visible, holding a pike), and in front of him, Pfeifer, checking grate with meter; Pfeifer straightens up — sound of plane arriving — Y and bystander turn and look up — Pfeifer ignores plane and turns to look straight at camera, then looks up the wrong way, in front of him — then turns to see plane reappearing (see Appendix 4, Pictures 8a and b); Y, instead of following through southwards, turns back to right and looks over at Pfeifer; photographer pans left and captures impact, then zooms in for close-ups *(see the full film sequence, second-by-second, below)**

VO: It was 8.46 in the morning.

Int (Pfeifer): And then we heard a plane come over, and in Manhattan you don't hear planes too often, eh- ... especially loud ones.

Live (unseen speakers): Holy shit! Holy shit ! Holy shit ! Jesus Christ ! (etc)

Int (Firefighter John O'Neill, Ladder 1): Right then and there, I knew that ...

31 (4.0) *Firefighter O'Neill*

Int (O'Neill): ... this was going to be the worst day of my life as a firefighter.

32 (16.7) *Blurred picture, then back inside SUV*

Int (Pfeifer): Immediately, I knew that this wasn't an accident.

Live (Pfeifer's chauffeur): What am I doing...

Live (Pfeifer to chauffeur): Go ... go to the Trade Center.

Int (Pfeifer): We knew this was going to be something unusual, something tough, but would be something we could handle ...

33 (4.0) *Out left window, driving west up Canal Street — Twin Towers in distance, then close-up*

Int (Pfeifer): ... or at least deal with.

Live (chauffeur): Oh my God !

34 (1.4) *Pfeifer in car*

Live (Pfeifer): That looked like a direct attack.

35 (10.9) *Through front window, driving down West Broadway — Twin Towers now ahead of car, then more close-ups (See Appendix 4, Picture 17a)*

Live (Ladder 3 on radio to Manhattan dispatch): Three Truck to Manhattan.

Live (dispatcher): Three Truck.

Live (Ladder 3): Civilian reports from up here, a plane just crashed into the World Trade Center ...

VO: Chief Pfeifer made the first official report.

36 (20.0) *Pfeifer in car*

Live (Pfeifer on radio to Manhattan dispatch): Battalion 1 to Manhattan.

Live (Pfeifer): We have a number of floors on fire. It looked like the plane was aiming towards the building. Transmit a third alarm. We'll have the staging area at Vesey and West Street.

37 (2.8) *Through front window*

Int (Lieutenant Bill Walsh, Ladder 1): It was probably ...

38 (13.0) *Through left window — *Engine 7* passing — then back through front window*

Int (Walsh): ... a two-minute ride, but it seemed like it was for ever, because there was a lot of things going through your head. I felt sorry for the people — the people inside the building.

39 (5.2) *Lieutenant Walsh*

Int (Walsh): What was going to happen, nobody had any idea. We'd never experienced something like this before.

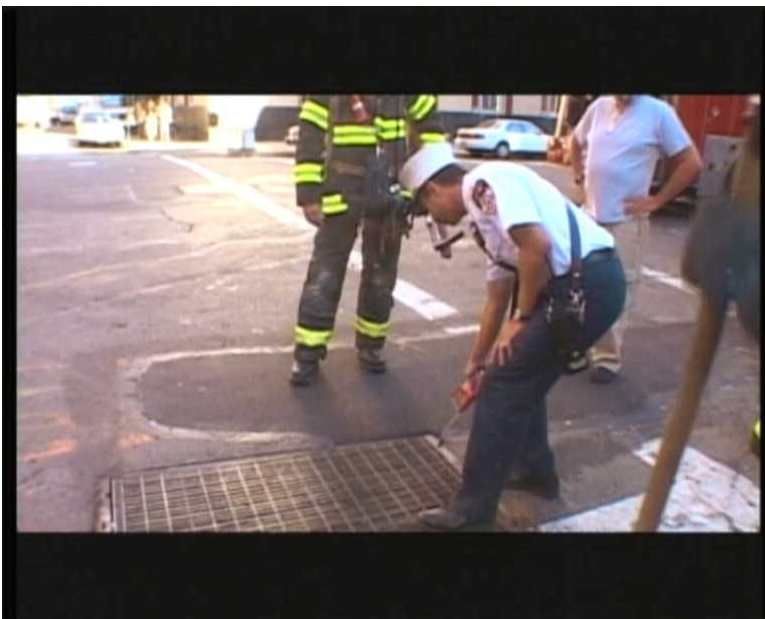
* NB: Throughout this article, for simplicity, compass points follow the Manhattan convention: "north" means in relation to the street grid system, 30 degrees off true north-south — the difference between 12 and 1 on a clock-face. This does not

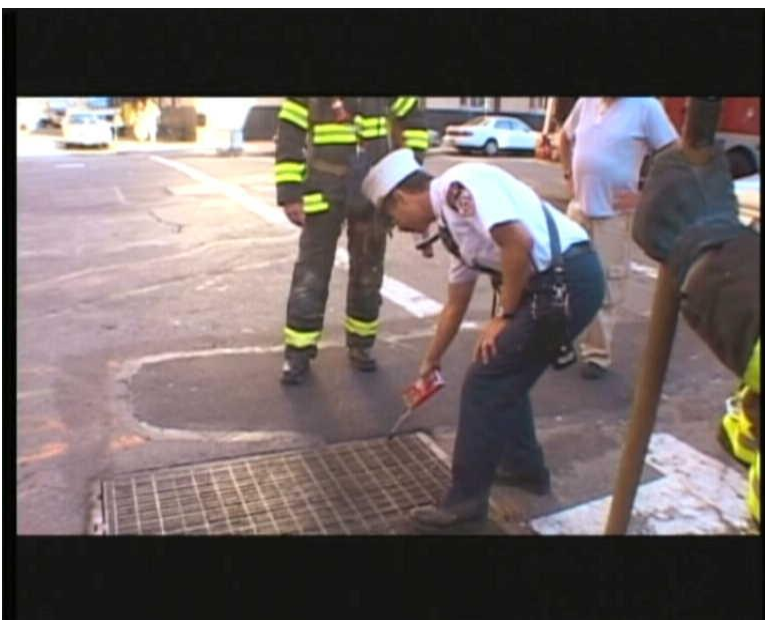
invalidate any of the arguments.

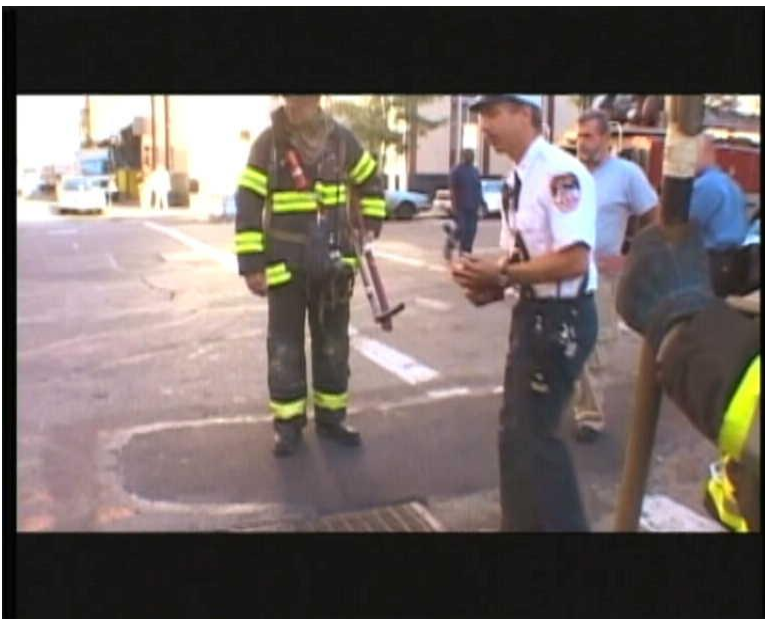
* **Cut 30, the impact shot, in 45 frames, one per second**









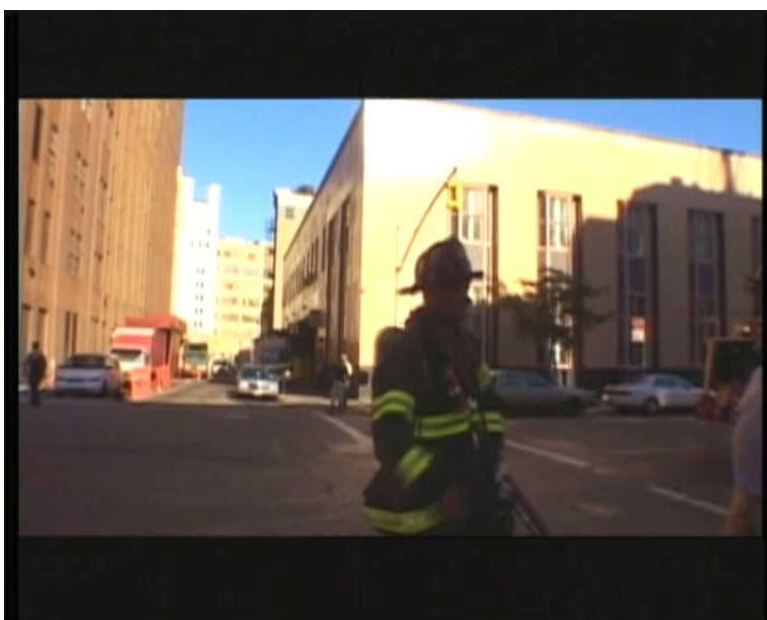






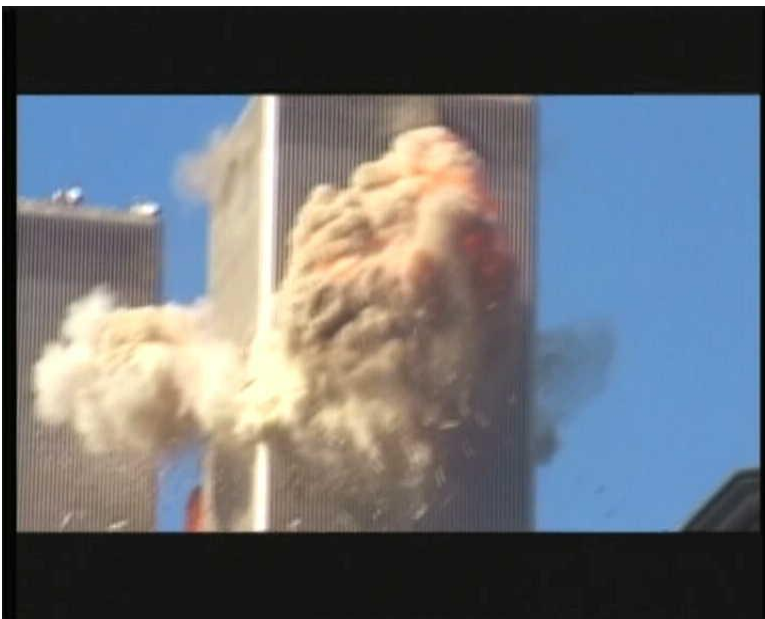




























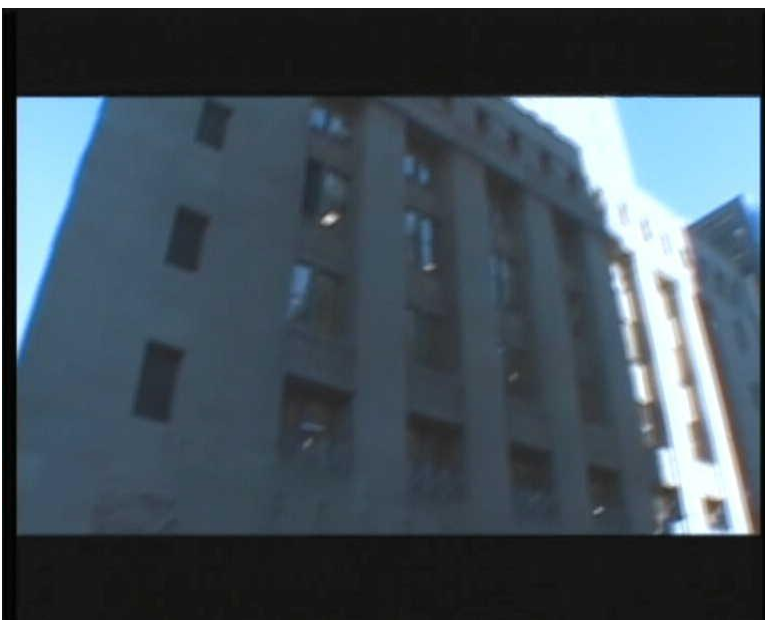




<br
For comparison, the South Tower impact shot, in 17 frames, one per second</br



















3. Conveniences

These 69 circumstances that made the filming of the first 9/11 plane a lot easier than it might otherwise have been — if possible at all — strongly suggest that they did not occur by chance, but were in fact the result of deliberate planning, which means foreknowledge.

The point should be made that the film is often described as "accidental," but Naudet was consciously trying to capture the plane when he filmed it — he wasn't filming something else when the plane first appeared on screen. The "accident" is in why he was there at that time, and that was actually a whole series of coinciding simultaneous accidents — if they were accidents at all — the ones listed below.

Even something as simple as No. 1, hardly conclusive on its own, shows that Naudet was in a small minority: it reduces the chances of his being in this situation by accident. There may not necessarily be anything suspect about being out on the street, not going anywhere in a hurry, on a Tuesday morning in New York, but that is not what the overwhelming majority of the city's people were doing, for perfectly good reasons. But this is not just about minorities of minorities of minorities, ad infinitum: it is about factors that are **convenient** to filming the plane and its impact. He was outside, for example, because the people who knew this was going to happen knew he would have to be outside to film it, and every other one of the 69 is a similar demonstration of a planned, staged event: every potential problem anticipated and dealt with, in the same way a fictional film is made — except that this is supposed to be a documentary.

All 69 could have been different, but all 69 happened the way they did because they were designed to happen that way. For example, Nos. 13, 16, 17 and 47 show that whoever organised this knew how, where and when the plane would be flying. This does not involve all that much information: flight path straight towards floor 95, north face, North Tower, arriving about 8:46:30. What more would you need? With those details known in advance, the rest of the filming plan could be worked out, and rehearsed (without the actual plane, of course) — with these results...

1. The photographer is outside, not — like most people in Manhattan at any given time — in a building (like the firehouse he was in 15 minutes before) or a vehicle (like the car he was in 5 minutes before), where filming a plane would be far more difficult.

2. He is standing in Lispenard Street, not on a pavement, where he would risk pedestrians walking in front of him, bumping into him, running past him, etc.

3. He is looking down a north-south street, giving a view of the Twin Towers — not, for example, further west along Lispenard, with the 430-foot AT&T Building in front of him, blocking the south view — which even the 50-foot building on the east side of the street would do, as demonstrated in the pictures in Appendix 4, which do not even show its full 5-floor height.

4. He is at a crossroads, which puts the full width of an east-west street (Lispenard) between him, at the north-east corner, and the traffic, blocking the south end of the intersection. If he had been at the south-east corner, or if the roadblock had been in a north-south street, but not at an intersection, the stalled traffic might not have completely obscured his view of the tower, but he could have been standing too near it, and might have had to film the impact above the top of a 7-foot mail van or fire truck, which would look too convenient. Using an intersection provides an excuse for getting him right back from the traffic and filming from the other, north side of the street. And if the cameraman has to be at the north-east, so does the gas leak. Why at this particular intersection, and not, for example, the next one down, Church and Walker? Because this one has the huge, and hugely convenient, AT&T Building — see No. 38. [Coincidentally, Lewis Rudin, co-chairman of Rudin Management, who bought the building ("The Hub") from AT&T in 1999, died nine days after 9/11.]

5. He is in one of the few streets in Manhattan, if not the only one, where he could photograph a building (a pair of buildings, in this case) in the street next door, three quarters of a mile away, in the middle of his picture and equidistant from buildings on the sides of the street he is in, with only fresh air between them — and above them — and no other buildings from next door visible. You didn't get this view from West Broadway next door to the west, and Broadway on the east side had no view at all of the Trade Center at this distance from it. Anyone who worked around Church and Lispenard would know about this amazing view, but what are the chances of someone accidentally having it as a backdrop the day a plane flew into that building next door?

6. Any building visible from the street next door, from that distance, would have to

be at least 800 feet tall, which excludes all but a dozen in the whole of New York. The only reason these buildings are visible at all is because they are the tallest in the whole city, and this picture is not the normal Manhattan street scene it is made out to be. In a million pictures of New York taken at random from street level, how many would accidentally show the tallest buildings in the city — three quarters of a mile away — in the middle of the picture — equidistant from the buildings on either side — with empty space to left, right and above — from a street next door to them — with skyscrapers of its own? I would suggest — with emphasis on the words "random" and "accidentally" — not a single one. But if not random, and deliberately composed that way — as many as you like.

7. If he was in West Broadway, he would only be able to see the north face, and his film of the plane would look too convenient, but from even one street away, with the towers' corners visible — and only their top quarter — it is impossible to tell how close he is to them: he could be on the other side of the city. Even New York inhabitants might not be familiar with the view from Church Street, or realise that this is only one street away from the towers — and the film does not mention the fact.

8. The picture has also been composed vertically: 1. the street traffic, 2. the Tribeca Hotel and the building beyond it, further down Church Street, 3. the Twin Towers. There might have been no middle layer in this sandwich — he could have filmed the plane immediately above the top of Chief Pfeifer's SUV — but having other buildings in between increases the distance between the target and any possible distractions at ground level.

9. He has a camcorder with him, unlike most people — even professional photographers don't always have their equipment with them, and the film emphasises that it was unusual for Jules to be the cameraman — it would normally have been Gédéon.

10. He is already filming with it when the plane appears, when he might still have had to switch it on, load a tape, change the battery, etc.

11. The group members are all standing still, unlike most New York pedestrians — or firemen — who tend to be going somewhere.

12. The gas leak has ostensibly just been dealt with — in some mysterious unspecified way — seconds before the plane appears, and nothing of any great importance happens in the interim, which allows the photographer to immediately switch to filming the new subject.

13. The plane flies alongside the next street west, when it could have been 20 blocks away — but would they have heard it?

14. The cameraman is already filming westwards — almost towards the plane's closest approach to him, about 250 yards away — just before it arrives. This makes it easier to capture on film when it does arrive, by simply waiting for it to pass its closest point and disappear behind the AT&T Building before panning left. It could have turned up behind him, or at an awkward angle, instead of passing straight in front, from right to left, north to south.

15. The plane's closest point is where it is most difficult to film: the cameraman does not attempt to film its flight until it passes that point, and is flying away from him — much easier to film than towards him, at that speed, that close — yet he must have been able to see the plane arriving, beyond the Post Office building to the north-west, at least three seconds before he started attempting to capture it.

16. The plane is flying horizontally, in a straight line, making its direction easier to follow, when it could have been turning, or flying in circles, or climbing, or falling.

17. The gas leak call is at 8.30, putting the group on location at the right time, when it might have been ten minutes earlier, and by 8.45 they would have been back down in Duane Street, having dealt with it — or ten minutes later, and they would still have been driving up Church Street when the plane passed, heading in the opposite direction, impossible to film. (In a Fire Department (WTC Task Force) interview, 23 October 2001, Pfeifer claimed the call was "sometime about 8.15 or so" and that "We were there for a while." Half an hour for a gas leak?)

18. The call (which was not filmed, despite the cameraman being at the firehouse when it came in) is about a gas leak, when it might have been about a fire — but would the cameraman have been able to film the plane if he was filming a fire, with associated noise, smoke and danger?

19. How many other cameramen could have been "in the right place, at the right time" if, like Naudet, they had been conveniently filming one of the emergency services, whose job involves being in **any** place, at **any** time, allowing an instant pretext to be contrived?

20. The cameraman is not troubled by traffic obstructing his view, any more than pedestrians: the junction has been blocked with fire vehicles — although, since the gas leak is at the north-east corner, they could have been parked up the east end of Lispenard — but that would not be convenient, when it would leave northwards traffic, like the white mail van parked at the lights, or one that might be heading up to the Post Office for a collection.

21. At a junction of two one-way streets (Church northwards, Lispenard eastwards), where Church has been blocked, he only has to worry about traffic coming from one direction — the one he is filming towards — west.

22. There would not be much through traffic from that direction in any case, since from this junction eastwards, Lispenard Street is virtually a one-way cul de sac, stretching only one more block before ending where Broadway meets Canal Street. (Another reason the area is relatively quiet for Manhattan is that the subway and bus routes up Church Street turn off to the north-west up Avenue of the Americas, three blocks south of Lispenard). But he needs to be able to guarantee **no** traffic.

23. The photographer could quite easily have been filming the firemen towards the east, but the film's only, and very brief, view in that direction is just after the photographer gets out of the car (Edit 24 in the film sequence list). After that we get south (Edits 25 and 26), north (27) and west (30), but never again east. Why? Because the less time he has until the plane's arrival, the more he wants to avoid

having his back to it, and east is the worst direction to be facing, with the plane behind him.

24. It cannot be to avoid being dazzled by the sun, because, as the film clearly shows, he cannot even see it — he and the entire width (and length) of Church Street are in the shade, while the Trade Center towers are well sunlit.

25. The cameraman is with a group of firemen, of all people, just as one of the most disastrous fires in US history breaks out, when he could have been with, for example, a group of office workers — in, for example, the World Trade Center.

26. He manages to record a plane actually crashing — incredibly rare, if not unique — when no-one captured either Flight 77 hitting the Pentagon or Flight 93 crashing in Pennsylvania later that morning, or — for example — the crash in Queens two months after 9/11, or the crash of a DC-8 in Brooklyn in 1960. There are reasons why people don't film plane crashes, unless a plane's obvious distress gives photographers — if any — prior warning: if "normal" ones with no warning are unusual enough, why would anyone capture one as bizarre as this?

27. He isn't — as shown earlier in the film (edit 26 in film sequence list) — kneeling in the street filming firemen hiding the Twin Towers when the plane passes, or they would have blocked the view.

28. He isn't — also as shown earlier in the film (edit 28) — filming towards the ground when the plane passes, or capturing the plane would have been far more difficult.

29. He is standing, stationary, undistracted and facing the subject when the plane passes, when he could have been kneeling, walking, concentrating on filming something important or with his back to the subject.

30. The men in front of him when the plane arrives behind them are all standing in silence, and apparently only pretending to be busy, and it is never established whether there actually **was** a leak, or if so, how to handle it: the commentary tells us

nothing. Chief Pfeifer fiddles with his gas meter and sticks his hand in his pocket, and his fireman colleague leans over the grating, as if, like the bystander beside them, looking for the world's first visible gas leak. If they had been genuinely occupied, it would have been a distraction from the plane — which, unlike the photographer's alleged subjects, could hardly be called aimless. (In a 2002 interview, Pfeifer claimed that "they" — not "I," not "we" — phoned Con Ed, the utility company, but there is no evidence in the film of him or anyone else making that call before the plane arrives, and after it the gas leak seems to be forgotten about — having served its function as an invented excuse. In January 2002, firefighter Tom Spinard (Engine 7, Duane Street) told a WTC Task Force interviewer the call "turned out to be a false alarm." So when did **that** become apparent — one second before the plane turned up?)

31. No-one in the film distracts his attention by talking to him, and the cameraman's own voice is never heard — until after the impact; voices close to the camcorder microphone could even have drowned out the plane. The firemen might have noticed it, but would the cameraman?

32. He has no view of the south or west sides of the North Tower and only a distorted view of the top third of the east side; the only part of the building he has a clear, direct view of is the top third of the north face — less than 10% of the tower's four sides — the very part the plane hits. When its impact could have been on any side of the building, down to **at least** the 50th floor — more than 50% of the tower's exterior surface — most of it hidden from the cameraman — how convenient it should be in the middle of the only 10% he has a clear view of, on the face closest to him. (See Appendix 4, Picture 3d).

33. He judges the point where the plane reappears so precisely — panning left and up simultaneously — rather than left and then up, wasting time — that only very minor adjustment is required at the end of the pan, when he might have overshot, undershot, or had to considerably raise or lower the camera, blurring his picture of the impact — unless he had pre-set the focus.

34. He judges the plane's speed (and the length of the building) so precisely he

catches it just as it comes back into sight: neither too early — which would look premature — nor too late to capture the impact.

35. He captures the point of impact almost in the centre of the picture, when it could easily — and far more credibly — have been off-centre, towards the edge, or barely in the picture.

36. In a TV interview in 2002, he claimed to have been so close (but still managing to avoid mentioning he was in the next street, as if he could fail to be aware of it, having lived in New York for 12 years) he could read the plane's markings, making the accuracy of his judgment even more astonishing, if he was looking up at the plane one second, and down at his camcorder's viewfinder the next, to pan left.

37. He films a plane flying at 450 m.p.h. with a stationary camera, when most photographers would have to move the camera — and/or themselves — to track a plane in motion; in this film, the camera motion stops when the plane motion starts — when it first appears, that is — when most film of planes has both together.

38. He manages this feat by having a 430-foot building hiding the plane until it is far enough away to film from almost straight behind it, with plane and target so close together it disguises the fact that the focus of the film is the target, not the plane about to hit it.

39. He is at the north end of this building, which hides the plane for most of its remaining flight — until the last couple of seconds — when if he had been further south, it would have appeared earlier, which might involve trying to follow it with the camera; further north, and neither plane nor target might be visible at all.

40. He condenses a plane flying 500 yards into an angle of 20 degrees, between its reappearance at the south-east corner of the AT&T Building and the impact point on the North Tower — the last two seconds of a 46-minute flight, compacted to an eighteenth of a full circle, before the plane hits the only twelfth of the building clearly visible to the only cameraman in Manhattan to film it happening: truly, photographic minimalism at its most minimal — with total concentration on what is

known, in a different branch of the film industry, as the Money Shot.

41. He could have been at the Duane Street firehouse, but filming the plane would have been far more difficult, with only three seconds' warning, and, being much closer to the tower, having to swing the camera right up to the top 20 floors — even if the firehouse faced south, which it doesn't, meaning he would have had to run outside and across the street.

42. He could have been in West Broadway, but the plane would have been just about overhead, with no AT&T Building providing an excuse for not even attempting to track it in motion.

43. He could have attempted to zoom in on the plane before it hit its target, but might have lost it with the tiniest camera motion magnified, and missed the impact shot, or blurred it.

44. At the plane's speed, it would have been a mile away within eight seconds; if he was so curious about the plane, having lost his chance to capture a close-up and seen it disappearing behind a huge building, how much was he hoping to be able to see by the time it reappeared? What made him carry on trying to film it when it was already tiny and getting tinier by the second?

45. He is standing on the same spot when the plane hits the building, three quarters of a mile away, as when it almost flew over his head six seconds before, when he might have had to walk, or at least lean — more than just pan 90 degrees — to capture an object that had moved that distance at that speed.

46. Between the sound warning and the impact, he has a convenient six seconds to capture the event, when it might only have been two — or gone on for sixty, if, for example, the plane had flown around the target and come back for the collision — as the Pentagon plane did later. Six seconds is just about perfect — neither too short nor too long.

47. The plane's flight is horizontal, and low enough to allow the engine noise to be

heard on the ground, when it could have dive-bombed the tower diagonally downwards, and not been audible until the last couple of seconds.

48. He has a completely unobstructed view of the small part of the tower he could see, when there might have been other buildings or street furniture in the way — like the traffic lights at the south-east corner, or — not shown in the film — the suspended lights at the north-east corner.

49. The plane hits the first building visible ahead of it after it first appears on film, when it could have hit the second one (the South Tower), a third one not visible in the film, etc — or none at all. Again, nothing extraneous — it appears on screen, hits the first obstruction in front of it, period. No frills, no decorations, no detours, no sidetracks, no mess — the camera doesn't even move after the plane appears. The contract said "Capture plane hitting tower," and that's what we get, concentrated into one two-second static burst — as if there had been only one shot in Dealey Plaza, and Zapruder had captured the exploding head in the centre of his frame, as the car passed between two lampposts — purely by chance — except that Zapruder **knew** he would be filming a passing car, and where the lampposts were. This photographer had not the foggiest what he was about to film — allegedly.

50. The North Tower is hit first, when it could have been the South Tower — but filming a head-on view of that from the same distance, without using zoom, would put the photographer in the Hudson River. None of the actual views of the South Tower impact were from that angle or distance — and that's why.

51. He and the firemen — and the alleged gas leak — could have been on the west side of Church Street, but the towers would have been completely hidden behind the AT&T Building, making capturing the plane virtually impossible (see Map 3).

52. The gas leak could have been — most are — inside a building, but was allegedly out on the street.

53. The pan is only 90 degrees, when it might have been 180 or more — if, for example, he had been facing east and swung round anti-clockwise, towards the

firemen, increasing the risk of blurring the picture.

54. All the firemen are standing in front of him or on his right when the plane passes, when they, or just one of them, could have been on his left, blocking his view of the impact. There were twelve from Duane Street alone, yet no more than five firemen, from any house, are ever on screen at any one time: where are the rest of them, where are the men from the two other houses who answered the call, and how could every single one of these 20-plus firemen manage to avoid accidentally getting into the impact picture? When the plane hits the tower, not one fireman is in shot, yet this junction is supposedly swarming with them.

55. The phone call was not, like many of those received by FDNY, a hoax call, or the firemen would have left the scene before the plane arrived.

56. The gas leak is apparently dealt with before the plane turns up; if the plane had turned up just as they arrived at the junction, it would look premature, and suspiciously convenient — even more so than having Subject A dealt with first, before Subject B. In real life, Subject B would be more likely to interrupt than wait for an earlier subject to end.

57. He could have recorded (on film or audio) ten seconds of the flight, but not the last ten seconds; he could have recorded the ten seconds before the last ten but then lost view of the tower, and/or the plane; that did not happen. He is only interested in capturing the flight's end — the rest of it is totally irrelevant to him — and he knows where its end is going to be, so he only has to make sure of having a view of the tower.

58. If you wanted to arrange film of the impact, followed by a close-up of the gash in the building, a photographer north of the tower would be needed; this photographer is to the north, only 12 degrees east of the plane's flight path, measured from the target.

59. He would have to be not too close, to get a proper view of the top of the tower — and to avoid danger — but not so far away he had no view at all; this

photographer is at a reasonable distance — roughly 1,300 yards — six seconds of flying time. He could have been one second away, or twenty seconds — both totally useless for filming the plane. He might have been so close he couldn't fit the tower into his picture, or focus on it properly: sudden unexpected events often are either too close, too far away, too small or too big, to capture on film — but the dimensions and the focus of this one were just right, somehow. Not everybody could get a decent picture of a Boeing 767 with wings 150 feet wide and a tail 50 feet tall smashing into the top floors of a giant skyscraper 1,200 feet off the ground, at 450 miles an hour — not your average holiday snap — even if they **knew**, hours in advance, it was going to happen: how on earth could you possibly take a picture of that? And if you knew, how could you take the picture so as to disguise the incriminating evidence? How could you make it look accidental? Could it, in fact, credibly **be** accidental? But that's the central issue of this whole essay.

60. He would have to be close enough to the plane to hear the engine noise above sounds closer to him — music, traffic, etc; this photographer was one street away, at a crossroads with no moving traffic — but two parked fire trucks, more than capable of burying plane noise, if close enough to the cameraman, and if their engines weren't switched off.

61. He would need to avoid tracking the plane in motion, so as to record the impact clearly; his pan left means he blurs only the building, not the plane, and the entire filmed flight is contained in just one stationary frame. (Or perhaps the reason for not filming the plane from close to it might be to avoid **clarity**, rather than blurring — to hide the fact, for example, that it was not a Boeing jet, or not a 767, or not American Airlines, or not Flight 11).

62. He would want to visually condense the flight to the minimum, so as to avoid camera motion — the best way being to get right behind the plane; this film is shot from right behind the plane, with the visible flight condensed to 20 degrees.

63. He would want to leave out all of the flight but the last few seconds — the rest of the flight would be an irrelevance or a distraction, and only the impact needs to be captured; he films only the last two seconds.

64. He would want to leave out most of the tower, and only capture the area of the impact — the rest of the tower is irrelevant, nothing is happening there, and if anything did, it could be a distraction, or an obstacle to filming; only the top third of the north face is visible in the film, the rest of the building being hidden behind others. The plane hits that very part of that face. The partial view also misleads as to how close the photographer is to tower and plane.

65. He would need to have some photographic experience, when no amateur could capture a scene like this, with its sudden, fast, perfectly-judged 90-degree pan. Jules and Gédéon Naudet are documentary film-makers, both listed as "Director, Producer, Cameraman and Editor" in their only previous film, "Hope, Gloves and Redemption: The Story of Mickey and Negra Rosario" (filmed in 1999, issued on DVD (Echelon) in 2002, reissued (Pathfinder PH 90969) in 2004), raising questions over Jules' claim to have almost no camera experience (Edits 19 and 22).

66. He would need a cover story as a pretext for being in the right place at the right time to capture the plane; the documentary film about the firemen and the gas leak at that junction provide a plausible pretext — on first appearances.

67. His film was about firemen, when if he had been filming, as in his previous film, boxers, they would not have been out in the street first thing in the morning, they would not have had the right to block road traffic at a junction, they would not be able to provide instant transport down to the tower after the first impact or the authority to enter the building, etc.

68. He already has a perfectly clear view of the target from where he is standing, so he could have captured the impact without having to pan the camera left at all, but it would look suspect if he was filming the target just as the plane appeared in view; the camera motion suggests lack of preparation — although the perfect motion and the perfect view at the end of it, having the towers in the middle of the frame, suggest otherwise.

69. And this is a valid point on its own — if just one of these circumstances had not

applied, this film might easily not exist. How likely is it that every one applied, not one went wrong, and that not one other person in Manhattan managed even one single piece of luck, to produce even an off-centre, blurred, monochrome photograph of the event, let alone perfect colour film of it? A unique film might be credible — if it had faults — or, conversely, a perfect film, if we had others less perfect to compare it with — if not quite as imperfect as the Hlava film. How likely is it that this photographer achieved both uniqueness **and** perfection?

The word "perfection," is, of course, relative: the film is "perfect" in the sense that it fulfils all the requirements. It **is** slightly blurred — but not nearly as much as it might have been; and it captures the sound of the plane, its last two seconds of flight and its impact, right in the centre of the picture, followed by close-ups, with no editing — the whole 44-second sequence is uninterrupted; and it does it in a way that looks plausibly accidental. The kind of perfection that involved showing us a clear, totally undistorted close-up of the plane in flight, with its "American Airlines" livery visible, would be the kind of perfection that destroyed any chance of luck being believable as an explanation.

An exercise like this involves weighing different factors against each other. You can never have absolute perfection in every department — sacrifices have to be made, and the main sacrifice here was that the plane had to be filmed from a considerable distance. It is still large enough to be clearly identifiable as a plane, and that was the point of the exercise — filming the damage and what caused it.

4. Maps

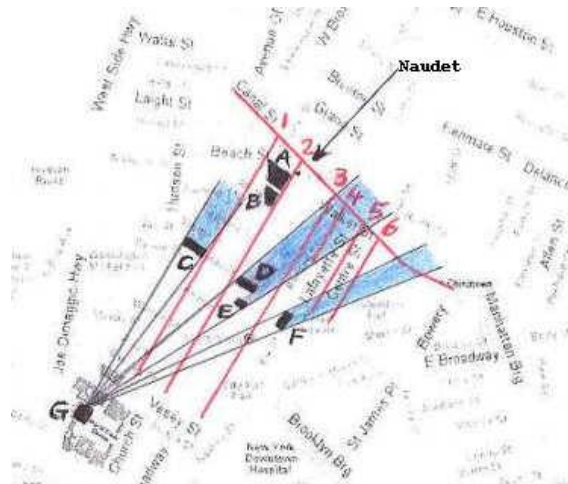
Now please refer to Maps 1 and 2 and consider the proposition in reverse.

Assume as a given the information that a civilian airliner will be deliberately flown into the North Tower of the World Trade Center at 8.46 am on the morning of 11 September, 2001, hitting the tower head on at 450 m.p.h. after flying in a straight line towards it, at a constant height of about 1,200 feet, impacting at around floor 95

(15 or so from the top of the tower) — to contain the death toll to roughly 2,000*; we need propaganda film of this event, showing the last seconds of the plane's flight (just in case there are no eyewitnesses, in which case the fire could have been caused by something inside the building) and allowing a close-up of the damage to the building after impact, which means filming from somewhere north of the tower.

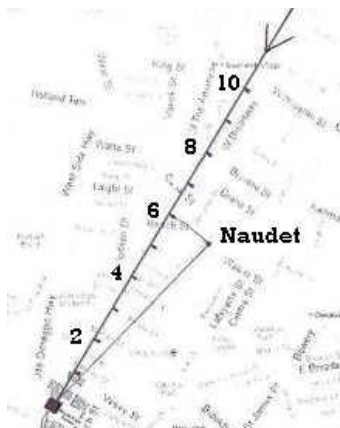
* Can there be any other explanation for the impact height? If the hijackers, as we are assured, wanted to wreak maximum death, what conceivable reason could they have for hitting the tower at a point that would allow the vast majority to evacuate the building — which is exactly what happened? Everyone above the impact died and everyone below it didn't, for perfectly obvious, predictable reasons, well known to every fire service in the world — mainly, that fire always burns upwards: why would that fact not have occurred to people who wanted as many as possible to die? They were brilliant enough to get the planes from Boston to New York, outsmarting the entire US air defense system — but why bother giving any thought to where to hit the buildings, if and when they ever reached them? What difference would it make? A difference of about 15,000 — or, in percentage terms, an 85% survival rate; to the hijackers, 85% failure. Alternatively, and more credibly, to folk who only **wanted** about 2,000 — the Pentagon's death actuaries, with their 1941 model giving a rough idea of how many it takes to justify getting the USA into a major war — a 100% success.

Obviously, the film would have to be disguised as "accidental," so a cover story has to be contrived, and a suitable filming location chosen. This is no doubt exactly how the Naudet film was organised — by setting requirements, and trying to solve all the problems involved — in a brainstorming session like the one in the film "Wag the Dog", about a fabricated war, ironically — starring Robert De Niro, who, even more ironically, was somehow persuaded to introduce the original TV version of the Naudet film, lending it some much-needed credibility, when he and his management should have known better. Strangely, when the film was released on VHS and DVD, it included new footage and 52 extra minutes of interviews, but De Niro's contribution had been completely removed: did he get wise?



MAP 1

Streets	Buildings
1 West Broadway	A AT&T Building (430')
2 Church Street	B Tribeca Grand Hotel (85')
3 Broadway	C Western Union Building (370')
4 Cortland Avenue	D AT&T "Long Lines" Building (551')
5 Lafayette Street	E Tribeca Tower (545')
6 Centre Street	F Jacob K. Javits Federal Building (587')
	G One World Trade Center (1,368')



MAP 2

Showing:

Approximate flight path of American Airlines Flight 11

Time scale of last ten seconds of flight (1/8 of a mile a second at 450 m.p.h.)

Jules Naudet's location between NE and SE corners of Church/Lispenard intersection

12° angle between Naudet's position and flight path as measured from One WTC

The vast majority of Manhattan's population at any given time is either inside a building — home, school, workplace, etc — or a vehicle — car, bus, subway, etc. Of the small minority who are outside on the street, on foot, most of those are moving

towards a destination. It would be virtually impossible to capture the impact either from inside a building or vehicle, certainly a moving one, or while walking, so the photographer has to be outside, on the street, stationary.

The most convenient pretext for being in a certain place, at a certain time, is to use people who have to be at **any** place, at **any** time — one of the emergency services: firemen, for example. But firemen don't normally carry cameras with them. Solution: have someone else filming them, for a documentary. But the film couldn't be about a fire, if we need to capture the plane: it would be too distracting and too dangerous. The plane would only be audible and visible for about ten seconds from any one point in the city — from most places, with a sudden increase in volume and visibility and then fading away again just as suddenly — it would only be at maximum volume for one or two seconds. Ten, or even two, seconds of loud extraneous noise near the camera — a truck engine, a pneumatic drill — could completely drown out the plane's engines. What we really need is a silent emergency — a gas leak, for example.

Since we want to avoid filming the plane in motion, which might blur the impact shot, we need an excuse for only filming the last few seconds, preferably from behind the plane — but not straight behind it, because that would look too convenient; as would managing to grab a camera, or start filming, just before the impact — even if there was enough time to do it. The best method is simply to have the plane hidden from view temporarily — plausible enough, in a city as full of tall buildings as New York. Not that you need a tall building to hide a plane — or even the World Trade Center towers.

If they were the only buildings in New York, and the rest of it was flat, it would be easily possible to hide them from one person's view by having someone else standing in the way — an adult in front of a child, for example — or, as shown in the Naudet film (Picture 1a in Appendix 4), a fireman filmed from a child's height. Or the camera's view could be blocked by having the lens coated in dust — as in other scenes from the Naudet film, as it happens. Not to mention other filming hazards like lampposts, traffic lights, road signs, tree branches, birds, etc — all of them to be seen in the film. The number of streets it might be possible to use for filming is extremely

Map 3 (Scale 1:4125)

JN: Jules Naudet (position marked as red dot)

A-G: as Map 1; other buildings mentioned in text (with heights) —

H: SoHo Grand Hotel (176')

I: Post Office (24')

J: NYPD First Division Headquarters (45')

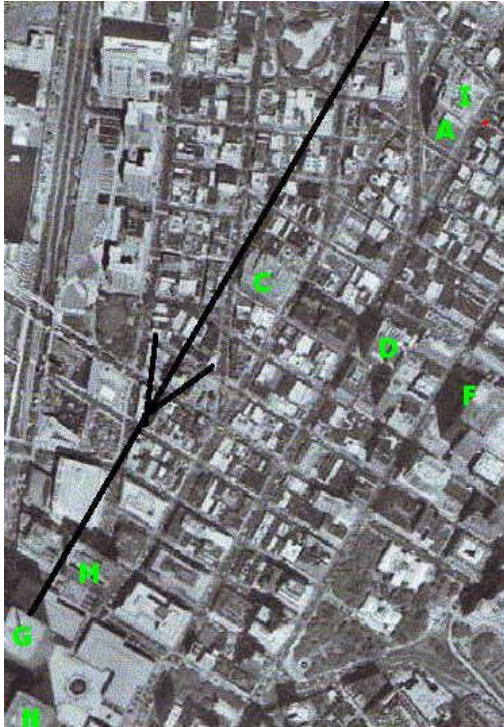
K: FDNY Ladder 8, 14 North Moore Street (35')

L: FDNY Engine 7/Ladder 1, 100 Duane Street (40')

M: Seven World Trade Center (570' — rebuilt 2005, 741')

N: Two World Trade Center (1,362')

In Map 3, all areas shaded blue show blind spots as in Map 1, areas from which it was impossible to see any of the World Trade Center towers — but these are only **some** of those areas. Virtually the entire length of the west side of Church Street — for example — would be shaded blue in a complete mapping. The significance of the red lines leading from the Trade Center towers (G and N) up to the top right is that if Naudet moves along Lispenard Street east or west over either of those lines, he completely loses sight of both towers. The dot showing his position, just off the pavement at the NE corner of the intersection, is in the exact centre of the WTC's "window of visibility" — just as the towers are right in the centre of his impact shot, with an equal width of sky on either side — the two facts being linked. He could have been standing anywhere at that crossroads: within those four corners, can it credibly be pure chance that he was standing at the exact midpoint of the WTC's visibility?



Map 4: A photographic version of Map 3, with only the larger buildings and Naudet's position identified.

5. Objections and answers*



This shot (58:47) demonstrates the total misconception that the Twin Towers dominated the street landscape of Lower Manhattan, and were visible from just about everywhere. At the top centre of the photograph is the antenna of the North Tower, almost the only part visible: the rest of it is hidden behind the building in the foreground (also visible in Appendix 4, Picture 20b), sitting between Reade and Chambers on Church Street: a building only 75 feet tall almost completely obscuring one 18 times as high (1,368 feet), from six blocks away to the north-east

— before the camera even **reaches** Reade Street, by which time the disappearance is 100%, antenna included. *

Why not from somewhere west of the flight path?

Because that would mean filming eastwards, towards the sun. That whole region is completely excluded for that simple reason: it has to be east of the plane, with the sun behind the camera, to avoid any possibility of flashes of sunlight ruining the impact shot or the close-ups. (Please note that all three actual shots of Flight 11 — Naudet, Hlava and Staehle — were indeed filmed from east of the plane; see also Appendix 4, Pictures 16d and e, for examples of lens flares caused by sunlight).

Why not from somewhere north of Canal Street?

Because, as shown in the shot, the plane is quite small as seen from Lispenard Street; it would be even smaller from further north. He could have used his zoom lens to get a closer view, but that would also apply to Lispenard, where we get no close-up until after the impact. He could have shown the plane's markings in the film with his zoom lens — but he didn't.

Why not from an east-west street?

Look at Picture 1d in Appendix 4. Only the antenna on the North Tower is above the height of the cafe sign at the south-east corner, and the two tallest buildings in New York are apparently smaller than this one. At that distance from the Trade Center towers — less than a mile — a 20-foot building on the south side of an east-west street would completely hide them, unless the street was 25 yards wide — and very few buildings in Manhattan are only 20 feet tall. There may be streets in New York with no buildings on the south side, but not many in this part of the city. This close to the Trade Center, north-south streets are a far better proposition for a view of the towers — the closer the better, without being too close, southwards or eastwards. Intervening buildings are a problem in both directions — south and east.

Why not from further east — say, the Bowery or the Brooklyn Bridge?

For two main reasons: because the plane would be further away, smaller and less audible, especially with the traffic on the bridge, and because the impact shot would be from an angle of 45 degrees or more — not the best view for a close-up.

Why not from nearer the tower, say Duane Street?

Because of the time factor: it would halve the amount of time available to capture the plane, since Duane Street is only three seconds of flying time from the North Tower (Map 2). It has to be done from somewhere nearer Canal Street, giving about six seconds. That period could be extended by filming the plane arriving from the north, but it would involve tracking it in flight as it approached the camera and flew on towards the target — too wide a panning angle — if, in the first place, the plane's noise gave enough warning to film it approaching before it passed the photographer. It would be better not to attempt filming it until after that point.

Why not from West Broadway?

Partly because of the 370-foot-tall Western Union Building (C on map), which hides the North Tower from view (the "blind area" shown in blue in Map 1) until about White Street, where the impact point starts to become visible. Even if filmed from somewhere between White Street and Canal Street, the plane would be too visible for comfort: it would look far too convenient that the photographer just happened to find himself almost right under the plane, with its target almost directly in front of him. From the junction of West Broadway and Lispenard, only about the top 350 feet of the tower would be visible above the Western Union, with the plane hitting 150-200 feet from the top (See Appendix 4, Picture 17a). If Church Street, with the top 400 feet visible, looks too convenient, this would be even worse. There would also be the major problem of how to film a plane flying above the photographer, especially with no large building to hide it behind. The Western Union itself can be rejected, only four seconds of flying time from the tower.

Why not from Broadway?

Because, as the map shows, the part of Broadway from Canal Street southwards as far as Worth Street is a blind area, because of two buildings — the AT&T "Long Lines" Building (D on the map), 551 feet tall, and the Tribeca Tower (E on the map), 545 feet. South of Worth Street, the time factor and the angle factor come into play — and distance, a quarter of a mile from the plane. Plus, the buildings on Broadway's west side — and Church Street's east — would be in the way.

Why not Cortland Avenue, Lafayette Street or Centre Street?

Cortland is excluded because it is entirely within the same blind area that excludes the above part of Broadway. Lafayette is partly inside that blind area and partly inside one caused by the Jacob K. Javits Federal Building (F on the map), 587 feet tall, which also excludes half of Centre Street. Either might still be theoretically suitable: the map seems to show a "window" in both giving a view of the WTC, but it would mean

filming it between the Javits Building on the left and the Tribeca Tower on the right, which might look rather too convenient — presuming, that is, none of the intervening buildings on the west of Broadway or the east of Church were an obstruction; there is also, again, the distance problem, Centre Street being 700 yards from the plane. The sound would certainly carry that far, but the further away, the less likely to be audible above ambient noise. Plane noise does carry quite a distance, but the reason we hear most planes — away from airports — is because they are hanging around flying in circles, waiting to land, long enough for their sound to be noticed — far longer than Flight 11, which flew straight towards its target, audible only very briefly to anyone under or near its flight path.

*



This shot, from "In Memoriam: New York City," shows that there was a clear, unobstructed view of the Trade Center from parts of Lafayette Street, and that it would have been possible to film the Flight 11 impact from there. The fact remains, however, that no-one **did**, and what this photograph demonstrates is how much easier it was to film what happened **after** the impact than the impact itself, for reasons like sound, distance, speed, etc — reasons that were much less of a problem in Church Street. *

The only candidate left, having pretty much disposed of everywhere else, is far superior to any of the above in several different ways: the top end of Church Street, south of Canal Street, is firstly not in a blind area. Not only does it have no large buildings hiding the Trade Center — except right at the top, where it meets Canal Street — but the two giant buildings that cause that problem from Broadway and West Broadway are both hidden from sight from Church Street — the Western Union completely hidden behind the Tribeca Grand Hotel (B on the map, and under the North Tower in the impact shots), the "Long Lines" Building barely visible (above and to the left of the traffic lights in Picture 1d). It is the closest street to the plane, after

the too-close West Broadway, and allows a full six seconds of flying time from the plane's target.

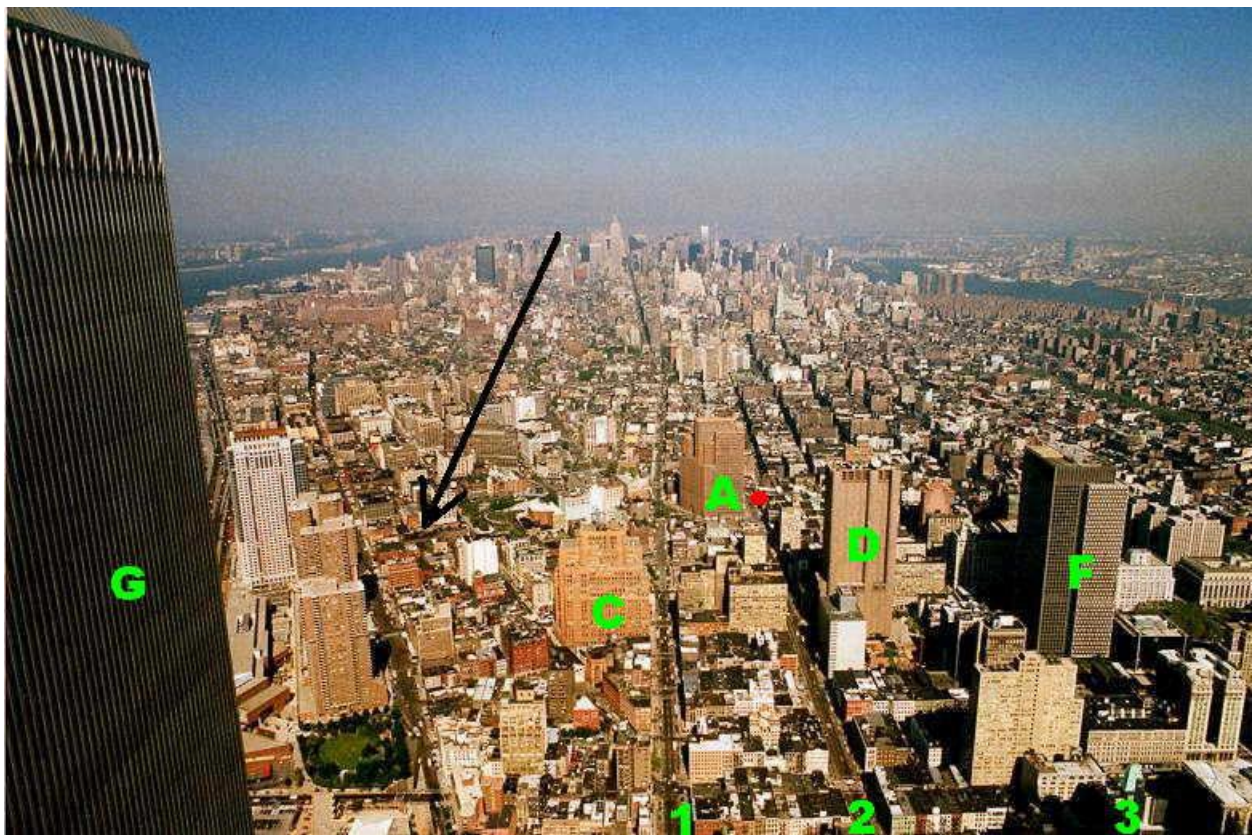
Most importantly, Church Street has the 430-foot AT&T Building (A on the map) — more than tall enough to hide a plane flying at 1,200 feet 250 yards away, and long enough to hide its flight from Lispenard Street southwards, until two seconds from impact. It would also telescope those two seconds of flight into a 20 degree angle, in a stationary picture.

It might, of course, assist the process of selecting the best location by doing it in 3D, in reverse — studying the view from different angles on the topmost floors of the Trade Center, using a zoom lens if necessary, to see which part of which street supplied the best combination of all the factors required. A single photograph — like the one in the next section — does not tell the whole story, but, along with maps showing the crucially important view from above, it gives us an idea of how the location was in fact probably picked out.

One piece of genuine luck in this story — unless this, too, was designed that way — may be that the Tribeca Grand, opened in May 2000, is only eight floors and 85 feet tall, when its "sister" hotel, the SoHo Grand, between Canal and Grand Streets, opened in August 1996, is 15 floors and 176 feet. What would a 176-foot-tall building in front of the AT&T do to Naudet's view of the North Tower? But, luckily, there wasn't one: if there had been, perhaps a different location would have been chosen. As it is, the Church-Lispenard junction may not be the only option, but it is by far the best. How strange that that should be exactly where Jules Naudet managed to find himself, with the right equipment, in the right company, facing the right direction, with the right view, at the right time, on the right morning, on the right side of the street, etc. What are the odds of the only photographer in Manhattan to capture this impact being in the best possible place to do it, and in the best of all possible circumstances? Is this remotely credible?

6. Photographic demonstration

Manhattan, looking northwards from the observation deck of Two World Trade Center, the South Tower, showing the view to the north-east, the best area for capturing the last seconds of Flight 11, and (lettered as in Map 1, from left to right, C, A, D and F) the four biggest buildings — and biggest potential problems. Every single building in the photograph is a potential obstacle to seeing the World Trade Center, if you happen to be behind it or inside it. The publicity shots — often showing water, and often shot from New Jersey, Queens or Brooklyn — or ones like this — are not how the towers looked to people at ground level in Manhattan. To anyone unfamiliar with that fact, there seem to be plenty of possibilities in a panorama like this — surely the plane could be filmed from just about anywhere in the picture? Well, no, it certainly could not.



The photographer, for a start, has to be out in the street: no-one inside a building would be able to both see the plane and discern its direction, in time to capture it; someone on a rooftop might, but would that be a credible story? Filming from above the streets — in a helicopter, perhaps — might be a possibility, but that might also look just as suspect as being on a roof. The black arrow shows the approximate path of the plane as it flies over the Western Union Building (C) towards the North Tower (G); anywhere west of this can be ruled out as involving filming towards the sun, even if only momentarily or in panning past it. Areas in the distance — say, beyond A

(the AT&T Building), which is three quarters of a mile away — can also be excluded because the plane would be too small: to be identifiable as one, it would have to be filmed through a zoom lens, which would be too risky. West of the arrow is out; beyond A is out; inside a building is out; flying is out; what does that leave us?

In the previous section, six streets appeared — from maps — to be candidates; this photograph suggests that three of those — Cortland Avenue, Lafayette Street and Centre Street — can actually be forgotten about, since they are apparently hidden behind buildings on their west sides and in other streets; they are difficult, if not impossible, to make out in the photograph. Even Broadway (3) is barely visible — you can only infer its presence from the buildings along its sides. The **only** streets that are clearly visible in the right area — east of the plane, and reasonably near the tower (and these **are** the only streets — there are no lanes between them longer than one block) are both north-south.

This visibility aspect also applies in reverse: if you can't see the street from the Trade Center, you can't see the Trade Center from the street — which eliminates virtually all east-west streets — and a lot of north-south ones, unless the photographer is on the right side, or in the middle of the street, which tends to be dangerous — to most folk. And this view, remember, is from more than 1,300 feet up (Floor 107) — higher than Flight 11's actual impact — and taken from the South Tower, so even some of the areas visible in the photograph might have only a limited view of the North Tower. Building B in Map 1, the Tribeca Grand Hotel, is missing from this photograph because it was only built in the late 1990s; likewise, E, the Tribeca Tower, was only built in 1991; but the only effect of adding these two to the picture would be to even further restrict the filming options.

From where else in this photograph could the plane have been filmed, to make it look plausibly accidental? There are effectively only two streets available — West Broadway (1) and Church (2). But West Broadway is too obvious, for reasons given in the previous section. Who would believe a shot from directly ahead of the tower, showing only one of its faces? Nobody would accept that as an accident. Moving even one street away — because these streets are so wide apart — would show two faces, and would make it look as if the photographer was nowhere near the tower,

away on the other side of the city somewhere — especially when you could only see the top third of the building. One street to the east of West Broadway is Church Street. And if Church Street is the only remaining candidate, can we narrow the choice down to a specific place along its length?

Yes, we can — time and distance would suggest somewhere near the Canal Street end, on the east side of the street — because as the photograph proves, you can't see the Twin Towers from the west side (or vice versa). Narrowing down even further, what we need is a large building — not necessarily enormous, but big enough to act as a filming prop, to hide the plane until its last two seconds, and catch it from behind, avoiding having to track its flight. Fortunately New York is littered with large buildings, and the largest one in this area is the one marked A in the picture, with the point where Naudet and his firemen friends "just happened" to be hanging around marked as a red spot to the right of it. This spot is overwhelmingly, in several different ways, the **best** place he could have filmed the plane — and it's absolutely precisely where he **did** film it. What produces a result like that? Can anyone seriously believe it was luck? Or do we not now have a far better case that it was planning?

7. Elsewhere in the Naudet film*



The 18 firemen interviewed in the Naudet DVD:

Battalion One: 1. Chief William Blaich (Commander); 2. Chief Joseph Pfeifer; 3. Ed Fahey, aide to Pfeifer.

Ladder Company One, Duane Street: 4. Captain Ron Schmutzler; 5. Lieutenant Gary Lajiness; 6. Lieutenant Bill Walsh; 7. Nick Borrillo;

8. Jamal Braithwaite; 9. John McConnachie; 10. Chris Mullin; 11. John O'Neill; 12. Steve Olsen; 13. Steve Rogers. [also included James Hanlon, the interviewer, not shown, and probationary Tony Benetatos]

Engine Company Seven, Duane Street: 14. Captain Dennis Tardio; 15. Joe Casaliggi; 16. Tom Spinard; 17. Damian Van Cleaf; 18. Pat Zoda.*

It would obviously be very strange if the Flight 11 shot was fake, but the rest of the Naudet film, showing how events unfolded from then on, was a perfectly authentic documentary. That, to put it mildly, is not the case. The film is absolutely littered with scenes almost as bizarre as Flight 11. Some are not too difficult to figure out, some have a significance that escapes me, but all of them raise serious questions about the truthfulness of the film and the people in it. My article concentrates on the plane shot because it is by far the most important example of fraud, but many, many others can be pointed out, only some of which are included here. When the film was shown on

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What **is** Hanlon's point, anyway? What does knowing the towers have to do with an ability to foresee 9/11? "We knew those buildings inside out, but we didn't know about Osama Bin Laden plotting in a cave in Afghanistan?" And why, after all, would that be part of the job of a New York fireman? Or maybe, translated, it's "Just in case there are any complete nuts out there who might have the idea **I** saw 9/11 coming, well, just for the record, no I didn't" — a denial so unnecessary it makes you wonder why he would conceivably **say** nobody expected it, and then repeat the word "nobody," meaning "or else." It makes you wonder why he didn't also deny shooting President Kennedy, if only because it happened before he was born.

Similarly (04:04): "The strange thing is, the tape — the whole story — it kind of happened by accident. I mean, Jools and Gideon [sic] didn't mean to make a documentary about 9/11." You don't say. If that had been their intention, they would have known it was going to happen — "kind of" — which would mean they were

complicit in it, which is obviously ridiculous. But not so ridiculous it doesn't need said, it seems — instantly making it rather **less** ridiculous.

Hanlon again (19:10), on the death of Firefighter Michael Gorumba two weeks before 9/11: "At the time, we didn't think there could be anything worse than losing a single firefighter" — "single" as in one — Gorumba had a partner, Lori Campbell. An innocent enough statement on its face; but not when we know — and Hanlon must have known — that just two months before this single death, **three** firefighters were killed on the same day, June 17, in a propane explosion in Queens, in what was known as the Fathers' Day disaster, bringing that year's death toll to the highest since 1998, before Gorumba and before 9/11.

FDNY Deaths 1986—2007:

1986 2	1991 2	1996 3	2001 6*	2006 2
1987 4	1992 1	1997 0	2002 0	2007?
1988 0	1993 1	1998 6	2003 2	
1989 1	1994 7	1999 1	2004 1†	
1990 0	1995 6	2000 1	2005 3	

* pre-9/11

† Died serving in Iraq. The FDNY website carries a Medal Day 2006 listing of the 239 "members" called up for service in Afghanistan and Iraq, including one fatality — this one (it also includes only one name from Duane Street). If there are New York firefighters, or "members," serving abroad in the military, are there conversely military "members" serving in New York firehouses? This traffic between the fire service and the military, presumably not all one-way, would suggest that the idea of Duane Street being infiltrated by a military intelligence unit might be rather less far-fetched than it seems. This is, of course, speculative — but it would be, given the nature of such an operation.

The Naudet film contains not one reference to the Fathers' Day fire: because it happened in June, just after they started filming, maybe it just was not as convenient to a Naudet script that needed a death turning up just before 9/11, as an intimation of mortality and a prescient hint of what was to come — the way Michael Gorbunov's conveniently did. (Is that yet another coincidence — or yet another can of worms?) It's as bad as Benetatos being killed in a car crash: we can't have the main character killed at the start of the film — or the Naudets later, or James Hanlon, or anyone else from Duane Street. They all have to survive 9/11 — the script says so, and God wrote this script, says Tony's mother. Or, more likely, perhaps it's the fact that mentioning Fathers' Day would remind us that the result of a gas explosion can look like this:



What used to be the Long Island General Supply store, 12-22 Astoria Boulevard, Queens, Sunday June 17 2001 — Fathers' Day. (picture by FDNYphoto.com)

Would **any** New York fireman, just weeks after three colleagues had died in this, describe a gas leak call as "kind of routine," or say "You don't think anything of it?" Would a battalion chief in charge of that call saunter about hand in pocket, like Joseph Pfeifer? Is that why Fathers' Day is unmentioned in the Naudet film? In every firehouse in New York in September 2001, with memories of Harry Ford, John Downing and Brian Fahey still fresh, there was nothing whatever "routine" about any FDNY emergency call involving gas. The Naudets were desperate for a fire for their proby: what about this one? Instant answer: he didn't start work at Duane Street until Thursday 5 July. But among those helping on June 17 were 16 Battalion Chiefs (and 46 engines, and 33 ladders — and Fire Chaplain Mychal Judge): was Chief Joe "kind of routine" Pfeifer one of them? Were any firemen from Duane Street present? How about Captain Dennis "arrived in minutes" Tardio?

The diagram illustrates a sequence of triangles. The top row contains 20 upward-pointing triangles. The bottom row contains 15 upward-pointing triangles, followed by 5 downward-pointing triangles, which are the inverted counterparts of the triangles in the top row.

*"Unfortunately, after 9/11, they had assistance in the editing of what they had witnessed from Graydon Carter of *Vanity Fair* and a pack of producers. So the documentary attempted to inject a superfluous 'plot,' as if the simple chronicle of what the brothers witnessed was insufficient for the bored, 'dumbed down' viewer. Feature films, such as *Traffic*, adopt a documentary style, affecting to be real life, while epic real life attempts to disguise itself as Hollywood. On the Naudets' film, the commentary and musical score were an irritant, the journalistic input irrelevant." "Unfortunately, they couldn't resist adding an unnecessary and irritating polish. There was an infomercial-esque introduction by Robert De Niro, some dreadfully hammy narration and a soundtrack of Mongolian throat singing. As one of the Naudets talked of being chosen as "history's witness," suddenly the Mongolian throat singing didn't sound so bad. All of this may have had something to do with *Vanity Fair*'s editor, Graydon Carter, being an executive producer. As 9/11 leaned towards the glossy and the produced, it became schmaltzy and oddly sanitized, something that detracted from the film's impact and import. Consider the lily gilded." "The problems stem from the Naudets' misconceived attempt to accommodate the events of that day within their original idea. In trying to keep Benetatos at the centre, they bent their film to create a false drama. Through a combination of ominous hints and evasions, we were led to believe that Tony ... had died in one of the Twin Towers ... The deceit left a sour taste ... It takes a special outlook to run towards danger when every survival instinct recommends the opposite direction. That mentality was movingly caught on film here but then turned by the sorrowful tinkle of a piano and a saccharine narration into sentimentality ... Then something more impatient intervened in post-production; call it the American myth-making machine or public appetite for heroes." Did I write any of this? These are from reviews by, in order, Yvonne Roberts (*Observer*), Gareth McLean (*Guardian*) and Andrew Anthony (*Observer*, again), all beginning to show an awareness of something wrong with the Naudet opus, but none of them getting anywhere near just **how** wrong, or why — possibly "because it could take us down roads where we don't want to go," in the words of Michael Moore, someone who isn't going down any of those roads himself, if he can help it.

Another piece of missing film: did Gédéon film the collapse of the North Tower? If he did, where is the film? His last shot of firemen Steve Rogers, John McConnachie and Kirk Pritchard heading down Church Street towards the tower is at 1:06:39, then it switches back to Jules and we get nothing more from Gédéon until the film abstraction, **after** the collapse of the tower, starting at 1:10:41. But Rogers says he saw the tower collapsing just after they all arrived (Task Force interview, 9 January 2002). If Gédéon was also a witness, and we know he had his camera with him, why

Of course, even when the World Trade Center fires turned up, there was no firefighting, with or without Benetatos. It was never a serious proposition that firemen could climb 80 or 90 floors before they even started attempting to tackle fires like that — and Pfeifer specifically told them not to go any higher than Floor 70 (28:58). Or that Naudet could film them getting even that high, when he had been told to stay with the Chief. "We made a conscious decision early on that we weren't going to try and put the fire out ... this was strictly a search and rescue operation": Division I Chief Peter Hayden, *Firehouse* magazine, April 2002. So what do we get instead? Film of firemen, policemen and officials of the Port Authority and OEM all trying — with mixed success — to use phones and radios, as hundreds of firemen are sent upstairs, helping on the way with an evacuation that could have been a lot easier without them and their equipment blocking the stairways. "What they did that day — what everyone there did — was remarkable": James Hanlon (03:03). Remarkably pointless and futile, perhaps. When the FDNY lost as many in one morning as in the previous 51 years (total deaths 1950-2001: 343), in buildings from which virtually all the original occupants below the impacts had been successfully evacuated, and no firefighting was ever contemplated (a message that seems never to have been passed on to the Duane Street contingent: "We'll get there" (Tardio), "They'll put it out. That's what they do" (Jules Naudet) * — see Pictures 29a-29c*), the loss of life seems criminally negligent.

The diagram illustrates a sequence of triangles. The top row contains 20 upward-pointing triangles. The bottom row contains 15 upward-pointing triangles, followed by 5 downward-pointing triangles, which are the continuation of the sequence from the row above.

Gédéon Naudet (35:56): "There were people from all over the world in these streets — different colors, different languages." Why does he sound surprised, as a resident of New York since 1989, that the city's people have different skin colors and speak different languages? Like French, for example. But when you're making a propaganda film, and you need to say the whole world was there, in the streets, watching the two towers, that's the kind of nonsense you come out with. Can there be any other reason for saying it? Or how about this comment? — "And they were all looking at the same thing and talking about the same thing and reacting the same way." (36:21)? Nobody dancing and laughing and celebrating, then? Well, nobody except the five Israelis arrested by the FBI after filming the WTC in flames from Liberty State Park in New Jersey, but that story's untouchable — obviously anti-Semitic.

"We have something that has happened here": TV announcer (26:46). Reminiscent of

the infamous sentence "It appears as though something has happened in the motorcade route" from a Dallas radio announcer in November 1963. The "something" in each case was something that nobody from any of the network TV companies managed to capture on film, in a colossal failure of professional journalism — worse in 1963, when it happened at a public event; more understandable on 9/11, when the event was unexpected, but still a colossal failure. When there must have been witnesses who saw the plane, and could explain why the building was on fire, how could any TV announcer be reduced to "something that has happened"?

"As we swung around in front of World Trade, my mind tells me 'Wow! This is bad.'" Damian Van Cleaf, Engine 7 (27:03). "That wasn't occurring, almost like he knew that this was not good": Pfeifer on Judge's reaction to the burning North Tower (48:03). "When the second plane hit, that's when you could see fear": Gédéon Naudet (35:37). "And for the first time, I looked in someone else's eyes and saw fear": Van Cleaf (54:17). "Inside the Trade Center, all Jools and Chief Pfeifer knew — all **anyone** knew — was that something had gone terribly wrong": James Hanlon (53:11), after the sound of the collapse of a 110-storey building. "Wrong"? Surely not. "Every single cell of your body is telling you, you know, you should not be here": Gédéon (1:00:09), refusing to listen to every single cell of his body and heading straight into a disaster area, like the teenager in the horror film who just can't stay out of the haunted house. "And there was just a sense that this wasn't a good place to stay": Pfeifer (1:03:52), exercising his ESP rather than his eyes or his brain, like the man looking over the side of the Titanic. "This is not a good sign," as Captain Tardio would say — and did (1:05:33) — as, he admits, a joke.

"And we look, and the tower's here, so, OK, probably it was something else. The tower is still standing. The other one, we can't see it, but it's probably just, you know, on the other side": Jules Naudet (1:03:20). Apparently, they thought the noise they had just heard was the building they were in, the North Tower, collapsing — but when they get out, there it is in front of them — "the tower" — not "the North Tower." Not "the South Tower," either — but "the other one." Why doesn't he specify "North" and "South"? Is it credible that it never occurs to him that if the noise wasn't the North Tower coming down, and they can't see South, the "something else" might have been **South** falling? Is it credible that of all the folk wandering around, not one knows the South Tower has gone, and tells them that? *Another question: if they thought the noise was North coming down, why did Pfeifer, as he claims, broadcast an evacuation order, and when did he do it? Running for the escalators? Who would have had the time to get out, if Pfeifer himself barely managed it?*

Ex-Chief Byrnes to Tony Benetatos (49:25), at Duane Street, just before Gédéon films them leaving for the Trade Center (and presumably would have followed them there, but Tony sends him back into the firehouse for some gloves, and they've disappeared into the crowd by the time he gets back — another idiotically contrived story): "Get a flashlight, and a bottle of water." Simple enough advice, although I would have thought firemen carried flashlights — torches, as we call them in Britain (where miners wear them on their helmets) — as a matter of course, but apparently not. What do we see four minutes later (53:27)? Jules: "They asked me "You with the light, help us out." So it was pointing my light wherever they needed." Are we really to understand that none of the firemen with Naudet, groping around in the dark and dust of Tower One after Two's collapse, had something as basic for members of an emergency service as a flashlight, and were dependent on the light from Naudet's camcorder? Well, weren't they lucky they had a cameraman with them ! They might never have got out the place without him — although even **with** him, it seems to take them most of the half hour between the first collapse and the second one to find a way out. Maybe it was all the effort of carrying Father Judge's dead body around with them — as you do, when you're choking with dust, desperately trying to get out of a pitch-black hell-hole. Could this possibly be just another invented pretext, I wonder, so that the script doesn't have them outside the North Tower straight after Pfeifer's reaction shot and the mad dash for the escalators? Then, we'd **all** wonder, how would they fill up most of half an hour before North came down as well? Why would they still be standing around anywhere near it, for their "miraculous escape" episode, when passers-by would have told them what had happened to the other tower? So, instead, we have them stuck inside North all that time, and edit in some interview footage to pad it out a bit, and give us a break from floating dust and a fleeting glimpse of somebody's boot — a boot that should be liberally applied to the person who wrote this script.

Captain Dennis Tardio (1:22:09): "I can't believe we all made it out. How did we make it out of that building? Thirty seconds — another two flights higher — why am I alive and so many others are dead?" An interesting question. Of the 343 firemen killed that day, 95 came from Division 1, the five Manhattan battalions closest to the Trade Center,* and of those five, the highest death toll (25) was from Battalion 1 — but none of them were from Duane Street. Only three other houses in the division recorded zero deaths — Canal Street, Henry Street and East 18th Street. Duane Street, however, unlike them, claimed to have supplied some of the first firemen into the tower (Pfeifer was the first chief — 27:56). Somehow, the first-in-last-out rule seems not to apply here. "A firefighter in full gear carrying 60-something pounds of hose and

equipment takes about a minute to climb one flight of stairs": Hanlon (29:55). Which means that if Engine 7/Ladder 1 started climbing as soon as they arrived — say, about 9 a.m. — they could have been something like 50 floors up by the time the South Tower collapsed just before 9.59, presuming they could sustain that speed indefinitely, which is highly unlikely.

But assuming only 40, that means that even if they received an immediate evacuation order at 9.59, they would have had to come down 40 floors in the 29 minutes before the North Tower also collapsed at 10.28. Any later than 9.59 — and it **was** later — even faster ("We started calling our people down, which was probably about 25 minutes before the north tower collapsed": Hayden, Firehouse, April 2002); from higher than 40 floors up, faster still — just to reach the exits — **plus** the time taken to get far enough away from the collapsing building. "I heard that Engine 7 got up to the 30th, 35th floor, somewhere in there, and they had gotten out just before the building came down": Joe Casaliggi (who never got above the lobby himself, because of a faulty oxygen cylinder, so he can't confirm the claim), interviewed 9 January 2002.

Even that lower figure, 30 floors, in less than 29 minutes, with radio contact intermittent, causes problems. "I can't believe we all made it out": and none of the rest of us should, either, with arithmetic like this — it doesn't add up. Where were the Duane Street firemen at 9.59? If they had been even as high as Floor 30, none of them should have survived to say so.

*Lieutenant Jim Fody of Engine 7, who was working overtime that day with Engine 9 (Fire Department interview, 26 December 2001): "We continued on about the 20th floor ... at this time the lights went out ... we didn't know it at the time, but this was, in fact, the south tower collapsing" — which happened at 9.59. But he and his unit carried on, to about Floor 23, by about 10.05, when his unit (all of whom survived) started to evacuate, having heard about the order from other units. Coming down 23 floors in less than 23 minutes might be just about credible, but for the question of why they had climbed only as far as Floor 20 by 9.59. He earlier claims that after one of his men witnessed the first plane hit the North Tower, "We arrived within, I would say, six or seven minutes" — i.e., well before 9 a.m. Why did it take his unit nearly an hour to get up only 20 floors, even, as he says, having a break every five floors? Starting at 9 a.m., 20 floors at one minute a floor (Hanlon's timing) + four 3-minute breaks, being generous = 32 minutes; what were they doing for the other 27? "I know 7 made it up as high as about the 30th floor," he says, confirming what Casaliggi says, but since Casaliggi's limit was the lobby and Fody's was No. 23, his use of the verb "know" is questionable. He doesn't know anything of the kind — and nor do we.

Firefighter Frank Campagna of Ladder 11 says (Task Force interview, 4 December 2001) he was on Floor 17 when the South Tower collapsed, then climbed another 13,

then came down all 30 **before** North collapsed, at 10.28: he is thus claiming to have negotiated 43 floors in the space of less than 29 minutes ! "We let the civilians go first ... we walked our way down" — leaving enough time for a chinwag in the lobby, before getting out just seconds before "it came down on top of us." If the unnamed chief they allegedly met on Floor 30, who told them to evacuate, had **known** the building was going to collapse, and exactly when, and how much time they had left to get out, the timing could not have been more perfect. The absurdity continues: do any of these firemen have a clue where they were, when, or are they just making it up as they go along, or lying? Their interviews were only conducted to have some kind of internal FDNY record of what happened: none of what they said was under oath, and firemen are only human, but evidence as improbable as this would never be accepted for two seconds in any legal forum. Why did their interviewers accept it? Were any of the witnesses ever called back in, to account for contradictions or just plain nonsense?*

Why was Engine 9 only 20 floors up by 10 a.m.? Why was Engine 7 only 30 floors up, by maybe the same time? Why wasn't Dennis Tardio interviewed by the FDNY Task Force, so that we could establish, from someone who was actually there, what floor his unit reached, and when they started to come down? Hayden (Task Force interview, 23 October 2001): "The latest report — the last report we had from anybody at all was that there were people that were heading up around the 48th floor. That was several minutes prior to this collapse. So we had people as high as the 50th floor while we had communications. I think that's about as far up as anybody got." If the men were climbing a floor a minute, starting at 9 a.m. and going on until the evacuation was ordered an hour later, some of them **should** have reached Floor 50: but if Tardio and his Engine 7 group, one of the first units into the tower, only reached Floor 30, how on earth could anyone have got 18 floors **higher**? *Or even higher than that: the National Commission Report claims "one engine company had climbed to the 54th floor"; presumably they did not survive, if presumptions can be made in these circumstances.*

We — and Tardio and company — are stuck with some simple historical and arithmetical facts:

9.00: Start ascent

9.59: S Tower falls; start descent

10.28: N Tower falls

If the men came down at the same speed as they went up, the South Tower collapse would have had to be at about 9.45 for them to survive, maybe slightly later, if they could come down faster than going up. But they tell us in the film they were knocking themselves out going up, and the South Tower did **not** collapse at 9.45. They have an hour to get up, but only half that to come down: if they knocked themselves out going

up, how could they possibly have come down **the same distance** in half the time? They didn't go up 40 and come down 20. They have obviously used the Hanlon figure to calculate their **descent** time, but forgotten that it does not fit with their **ascent** time. If they came down a minute a floor, they could have gone up at the same speed — but, with twice the time, they would have reached twice the height — and never made it out. Their story about going up as fast as they could, desperate to tackle this fire and get the people out, has to be a lie. Either they came back down **twice** as fast as they could going up, or they strolled up, **half** as fast as they could, so that they left themselves enough time to get back down again — which would mean they knew when both collapses were going to happen. An hour up, half an hour down, the same distance both ways: what's the distance, and what's the speed, either way? No wonder we can't get definitive figures: none of them would make sense of this fairytale. We need to have a credible explanation as to how these firemen survived, and this is not it. Is the truth — the same way Jules Naudet also managed to survive (see below) — that these people never even went through the charade of going up the stairs at all, never mind coming back down in half the time? It's not too difficult, after all, to avoid being crushed by a collapsing building, if you were never inside it in the first place — and the film has no evidence of **any** firemen going up the stairs, or coming down them. We only ever see them heading off into the distance, out of sight: some documentary. Everything that happened upstairs has to be taken on trust. With figures like these? No thank you. If what the survivors say is true, they should never have **been** survivors.

* Battalion — Deaths — Address (Unit)

(in **bold**: operating at Church/Lispenard, 8.46 am, 9/11; SOC — Special Operations Command)

1: 13 South St (Engine 4/Ladder 15)

0 **Duane St** (Engine 7/Ladder 1)

4 Liberty St (Engine 10/Ladder 10)

1 **Beekman St** (Engine 6)(+ 2 SOC)

7 West 10th St (Squad 18)

2: 8 227 Avenue of the Americas (Engine 24/Ladder 5)

4 Broome St (Engine 55)

1 **North Moore St** (Ladder 8)

10 Lafayette St (Ladder 20)

4: 0 Canal St (Engine 9/Ladder 6)

0 Henry St (Engine 15)

6 East 2nd St (Engine 28/Ladder 11)

6: 1 East 14th St (Engine 5)
0 East 18th St (Engine 14)
10 Great Jones St (Engine 33/Ladder 9)
12 East 13th St (Ladder 3)

7: 4 West 34th St (Engine 1/Ladder 24)
3 West 19th St (Engine 3/Ladder 12)
3 West 37th St (Engine 26)
7 West 38th St (Engine 34/Ladder 21)

From 1:30:24 to 1:31:50, Benetatos describes where he was all day — unlike James Hanlon — between leaving Duane Street after the first collapse and coming back late in the afternoon, to an accompaniment of images that imply he had a cameraman with him all day. If he did, who was it? And if not, why would any ethical documentarist, with a subject like this, try to pass this film off as contemporary? If Benetatos did not have a photographer with him, that should not be implied. Don't the Naudet brothers know the difference between fact and fiction? Genuine documentary film-making does not confuse the two: the Naudets do it all through their film.

"There was so much that we didn't know about that first day — who had attacked us, how, why": James Hanlon (1:32:17). One question that never seems to occur to anyone in the entire film, as they watch this lunacy going on, is where the US Air Force had been, or — another one — why they, as taxpayers, should carry on funding a trillion-dollar Department of Defense that was totally incapable of protecting the country's capital and its biggest city — or even its own HQ. If the film-makers wanted to avoid political controversy, why didn't they cut out all appearances by George W. Bush, the most divisive US President in decades — arguably ever?

"Around 8.30" (see Film Edit 7): why only "around"? Isn't it standard practice to keep a log — both where the call originally went and at Duane Street — of the times of 911 calls (if this was a 911 call), and what action is taken on them? To get a more exact time, a resident of New York State, which I am not, might want to write to the Records Access Officer of the Fire Department of New York — and/or the New York

Police Department — and ask, under the New York Freedom of Information Law, for the records of all 911 calls made in Manhattan between 8.15 and 8.45 am on 11 September 2001. That might enable us to establish not just the time of the call, but where it was made from, and maybe even the identity of the bearded man at the Church/Lispenard junction, looking up at the plane — possibly the person who made the call, although the film never says so.

The diagram illustrates a sequence of triangles. The top row contains 20 upward-pointing triangles. The bottom row contains 15 upward-pointing triangles, followed by 5 downward-pointing triangles, which are the inverted counterparts of the triangles in the top row.

In the original TV version of the "9/11" film and its 2006 "update," the scenes inside Duane Street on the morning of 9/11 include a brief view of Tony Benetatos' helmet, which is marked "Prob Firefighter 8361" — the "Prob" standing for "Probationary"; in the "cherry picker" scene on 3 September, however, his helmet has the number 3865. Did he have two employee numbers, or two helmets?

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In his interviews with both Firehouse magazine and the FDNY Task Force, Pfeifer makes the following strange claim: "But right before the south tower collapsed, I noticed a lot of people just left the lobby, and I heard we had a crew of all different people, high-level people in government, everybody was gone, almost like they had information that we didn't have. Some of them were moved across the street to the command post" (Task Force); "All of the people that came into the lobby left the lobby. They were going to set up a command post across the street, so a lot of our guys left. And a lot of other people left. I'm not too sure what their reason was. Maybe they knew more than us. But the lobby kind of emptied out. And then the south tower collapsed" (Firehouse).

If his implication is that the ones who left somehow knew a collapse was imminent, why would they not tell Pfeifer, Hayden and the other chiefs left in the lobby? His only reference in the film (49:58) is "I think at that point the lobby was pretty empty. There were just a few of us in the lobby, and — and we were discussing tactics." No explanation of why the lobby was empty, and no film of this mass evacuation, which seems to have completely escaped Naudet's eagle-eyed (when it suited him) attention. The simplest explanation is that this is yet another fiction, contrived to help explain how the only casualty we are told about from the debris blasted into the lobby from the south tower collapse was Father Judge.* If the lobby had still been packed, there would have been far more deaths and injuries, and the finding of **only** Judge's body would be a little too convenient, so the story needs an emptied lobby, and that's what the story gets — with the extra bonus of Pfeifer's own brand of conspiracy theory (reminiscent of Tardio's comments about demolition — see under Part 2): that these

camera on as they walk out of shot? He was there for one reason — to film the firemen: why is he prematurely filming the Trade Center, as if he somehow **knows** it is about to become the subject of the film, seconds before it does? And why, when James Hanlon's commentary was overdubbed later, and this is our last ever view of the towers intact, is nothing said about it? (Another example of missing commentary, like Hanlon reappearing on screen after an hour's absence.) We are apparently meant to read it as an "establishing shot," making the unspoken statement that he can see the Trade Center from where he is — because it might look suspect if our first view of it was when he panned left to film the plane hitting it.

But it looks suspect anyway, because unless he knew that was going to happen, why would he need to make the statement? How **could** he have made it? "I can see the Trade Center." So what? How could he possibly have known the answer to "so what?" before the plane supplied it? As for why he was kneeling down, that has more to do with the shot's real purposes. There are times and places for "artistic" angles, and the site of a potential gas explosion is not among them. Naudet was obviously doing an establishing shot for his own reasons as well as the ones aimed at us: preparing his camera for a shot of a plane no-one had heard arriving yet, and checking his position and his view to make sure he had the towers in the middle of his picture, well above the traffic and well clear of the buildings in Church Street, with plenty of blue sky in between and above — and that he knew where to stop swinging the camera when the time came, by using visual cues in the local scenery (see Appendix 4 to find out which ones).

The diagram illustrates a sequence of triangles arranged in two rows. The top row contains 20 upward-pointing triangles. The bottom row contains 15 upward-pointing triangles, followed by 5 downward-pointing triangles, which are the inverted counterparts of the triangles in the top row.

Watching the firehouse TV, Tony Benetatos is outraged (42:29 into the DVD — see Picture 2 in Appendix 4): "The Pentagon's on f***ing fire," he says, apparently not to the person ostensibly filming him live, Gédéon Naudet. Small problem: the clock next to the TV says it is 9.30, but the Pentagon was not hit until 9.37. Easily explained: either the clock was at least 7 minutes slow or the scene we are watching is another reconstruction and the picture on the TV is a video recording. But what use would a wrong clock be in a firehouse? And if the scene is a reconstruction, why would they leave in a mistake as obvious as this one? How could they have him talking about something we'd know hadn't happened yet? What kind of editing is this from CBS professionals, when it took a whole team of them months putting it all together? Or perhaps the "error" was no error at all, but included entirely deliberately, to see how many spotted it — or rather, how few. Few enough for them to get away with it for six years, apparently.

*How do we explain another bizarre scene, on the night of 3 September — only eight days before 9/11 — where James Hanlon takes proby Benetatos up above the roof of the Duane Street firehouse on a fire truck "cherry picker" (19:46)? Apart from the excuse of delivering advice on the dangers of collapsing roofs — the only apparent connection, in that aerial platforms like this can be used to extract people from places on a roof unreachable by ladder (but if the roof of the firehouse is the example, why can't we see it? — and why doesn't Hanlon demonstrate taking the platform into a roof corner?) — the major reason would appear to be what is shown in the above picture (also on the back of the DVD box): Hanlon, Benetatos and — framed between them — the Twin Towers of the World Trade Center (and No. 7), lit up against the night sky. One might almost think the photographer was trying to tell us something — like, isn't it ironic he's up there listening to advice on getting off a burning building — in front of a background like that? It could only be totally accidental — if not for the fact that the only way to film the towers from the front of Duane Street firehouse was to get 40 feet off the ground and point the camera south — with your alleged subjects on either side of them, carefully arranged to fit the picture. [And see Convenience 41 on the impossibility of filming the first plane from the firehouse — unless from across the road, with three seconds' notice.] Of course, the very first action scene in the film (01:07) is of the Trade Center, with firemen from Duane Street — again, before 9/11 — when as Hanlon tells us, they might visit the buildings five times in a single shift,

being only seven blocks away from it. That might explain why many sources cite Duane Street as the firehouse closest to the Trade Center: not true. In actual fact, that was Ladder 10/Engine 10 at 124 Liberty Street, directly opposite 4 WTC, and diagonally across from 2, the South Tower — whose collapse partly destroyed "Ten House" (it was re-opened only in November 2003). If the pre-9/11 footage at the WTC was included with hindsight, after later events, did the Naudets film the firemen at any **other** buildings in lower Manhattan, or did they only take calls at the WTC? Or was it, like the "cherry picker" scene, a case not so much of hindsight as of foreknowledge?

And for those who think the above still represents only one temporary passing view from the scene, taken out of context, here is a complete breakdown of that 62-second, 16-cut scene, in the same style as the gas leak episode, followed by ten stills, most with subtitles:

1 (2.2) *Date fills screen: September 3*

(No dialogue)

2 (3.1) *Late evening — view from across road of Ladder 1 truck jacked up outside Duane Street firehouse [Picture 1 - 19:48]*

(No dialogue)

3 (1.7) *Benetatos climbs on to aerial platform*

(No dialogue)

4 (2.2) *Benetatos moves in next to Hanlon*

(No dialogue)

5 (2.8) *View from just under platform*

Live (JH): We'll go straight up right now.

6 (2.1) *Looking along Duane Street to east, with platform rising outside firehouse on right [Picture 2 - 19:58]*

(No dialogue)

7 (3.1) *Platform going up, with Benetatos and Hanlon aboard — but no photographer !*

(No dialogue)

8 (2.9) *View from further below platform than in Cut 5*

Live (JH): There's a lot of things going on at all times, you know?

Live (TB): Right.

9 (3.6) *Rightwards pan on to platform, with Hanlon on left, Benetatos on right and WTC 2, 1 and 7 (left to right) between them*

Live (JH): Shit's hitting the fan, the roof starts to collapse, you got to get off. [Picture 3 - 20:07] You know, you got to really ...

10 (2.9) *Close-up of Benetatos, then camera pulls back to show 7 WTC behind him, stopping when left side of tower is at edge of picture — obviously as deliberately as getting all three towers between both heads*

Live (JH): ... improvise ...

Live (TB): Right.

Live (JH): ... you know what I mean?

Live (TB): Right.

Live (JH): Basically ...

11 (8.1) *Another view of Hanlon left, Benetatos right, with three WTC towers between them*

Live (JH): ... you have to be on the top of your game ... [Picture 4 - 20:12]

Live (TB): Right.

Live (JH): You're not the??? [indistinct — and not in subtitles] — you're on the top of your game — this is not a joke, this job. [Picture 5 - 20:16]

Live (TB): Right.

Live (JH): There's a ...

12 (3.6) *Close-up of Benetatos — No. 7 not seen*

Live (JH): ... lot of things to think about [Picture 6 - 20:20], you know. And ...

13 (9.8) *Same view as 11*

Live (JH): ... tunnel vision — focus ...

Live (TB): Right. [Picture 7 - 20:25]

Live (JH): ... really, because that's what's going to keep you alive [Picture 8 - 20:27] and that's what's going to give you the opportunity to help anybody else. [Picture 9 - 20:30]

Live (TB): Right.

14 (3.6) *Close-up of Benetatos with WTC 7 behind*

Live (TB): Right.

Live (JH): Ready to go down?

15 (3.8) *View from behind Benetatos on right, with WTC towers on left*

VO: Fire or no fire ... [Picture 10 - 20:39]

16 (6.6) *Hanlon and Benetatos on way back down, Hanlon still explaining procedure*

VO: ... Tony had learned a lot that summer. Sure he had a ways to go, but we'd teach him.

In the seven cuts (numbers 9-15) lasting 35 seconds where the platform is above the roof and the Trade Center towers are theoretically visible, they are actually on screen, inserted between Hanlon and Benetatos, as in the photograph shown, for a total of at least 20 seconds — plus the view in Cut 15, and the close-ups with No. 7 in the background. This is no passing glimpse, and the composition of these shots is obviously not accidental: how could he not notice the tallest buildings in the city are in his picture? (And why do Hanlon and Benetatos pay them no attention?) It is clearly intentional: the only question is what the intention is. Why would a photographer deliberately frame a picture of two people with three enormous skyscrapers between them, that ostensibly have nothing to do with the subject being

discussed — and that were destroyed eight days later? Another question: who gave James Hanlon, an ordinary firefighter, the authority not just to give training to a probationary, but to put Ladder 1 out of commission by jacking it up off the street and blocking most of the front of the firehouse, for training as unnecessary as this? What would they have done if a 911 call had come in, and they needed that truck? Lives could have been lost because of things a probationary should have learned at Fire Academy, not on the job, during working hours, using one of the firehouse's two main vehicles.











*

Just as bizarre, watch Pfeifer's reaction to the plane when it arrives, recorded on film (see Appendix 4, Pictures 8a and b): the other fireman and the bystander turn and look up at it, but Pfeifer, by contrast, turns and looks towards the camera, turning his back to the plane, as if totally oblivious to it. It seems he can see and hear something more interesting than what is grabbing everyone else's attention; or maybe he is deaf, and doesn't hear the plane — or blind, and doesn't see it, or the reaction to it of folk

A prizewinner, to be sure, but the Flight 11 shot alone was worth an Academy Award — if they gave one for Biggest Fake Documentary.

Selective list of awards:

54th Primetime Emmy Awards, September 2002: Award for Outstanding Sound Mixing for Non-Fiction Programming (Single or Multi-Camera); Award for Outstanding Non-Fiction Special (Informational);

German Television Awards, October 2002: GTA Award for Best International Program;

62nd Annual Peabody Awards, April 2003;

Satellite Awards, January 2003: Award for Special Humanitarian DVD;

55th Writers Guild of America Awards, March 2003: WGA Award (TV) for Documentary — Current Events;

Foundation for Moral Courage — Jan Karski Documentary Film Award 2002;

Also nominated for:

Cinema Audio Society, USA, March 2003: CAS Award for Outstanding Sound Mixing for Television — Non-Fiction,

Variety or Music Series or Specials;

54th Primetime Emmy Awards, September 2002: Award for Outstanding Picture Editing for Non-Fiction Programming

(Single or Multi-Camera); Award for Outstanding Cinematography for Non-Fiction Programming (Single or Multi-Camera); Award for Outstanding Sound Editing for Non-Fiction Programming (Single or Multi-Camera);

Television Critics Association Awards, July 2002: TCA Award for Outstanding Achievement in Movies, Mini-Series and Specials;

Rory Peck Trust Awards, October 2002: The Rory Peck Award for Hard News (finalist); Sony International Impact Award

8. The Northwoods context

Jules Naudet makes filming the plane, a moving subject, look just as easy as filming the burning tower, a stationary one: simplicity itself. In reality, what could be harder than capturing an unexpected and unrepeatable scene of a jet flying at 1,200 feet for two seconds at 450 miles an hour, from a ground level street in New York, the city of skyscrapers? How could such a film be shown many thousands of times, all around the world, without attracting the suspicion it deserves? Because — and the people behind it were doubtless relying on this — to most viewers, the idea that the film was

staged by their own government would be literally unthinkable: it wouldn't even occur to them.

Even those prepared to think the unthinkable — to believe the 9/11 attacks themselves were an "inside job" — might not realize the film was part of it, set up by the same people. How could documentary film of one of the attacks, shot by someone with no apparent link to the government, be suspect? But, let's face it, would they be stupid enough to **use** someone linked to them? Perhaps, too, another element is that people were so pleased that someone managed to film the plane — the "accidental picture" story obviously has a deep and wide appeal (probably datable to 22 November 1963) — that no-one questioned **how** they managed it: it was just accepted as presented. But the film's uniqueness demands an explanation that fits logic and objectivity, and if luck fails that test, which it does, we have to attempt to construct an alternative, however disturbing.

What could be more unthinkable than the most senior military officers in the USA planning terrorist attacks against their own country, to be falsely blamed on a foreign state, as an excuse for invading it? In November 1997, we found out that this scenario was that rare creature, a conspiracy **fact**. Operation Northwoods, produced in 1962 but classified top secret for nearly four decades, may never have been carried out, but its creators fully intended it to be, and seriously expected their government to endorse it: not, one presumes, because they were certifiable, or liked wasting their own time as well as other people's, but because similar ideas must have **been** approved and successfully carried out in the past. Conspiracies always leak, we're told: this one immediately disposes of that totally false claim. Lemnitzer and everyone else party to it either took it to the grave with them or never said one word until it was declassified — or later.

Robert McNamara, Defense Secretary in 1962, even now claims amnesia on the subject, as if he has never heard of written records, and never in 90 years had any use for them. (How would Chomsky deal with a politician like that? "No documents?? He's a conspiracy theory — he doesn't exist."). "From the records, please — not from memory — did you or did you not have a meeting with the JCS Chairman on Tuesday 13 March 1962, and if so, did you discuss Operation Northwoods?" — a question someone like John Pilger should put to him. How could McNamara possibly forget a document like that? [Some day, Kennedy researchers are going to wake up to the fact that of all possible candidates with a motive for taking JFK off the scene — and both cynical enough and powerful enough to help organize it — Lemnitzer must be among the top half dozen].



The Northwoods conspirators: the Joint Chiefs of Staff, 1962 — left to right: Admiral George Whelan Anderson Jr (Chief of Naval Operations) 15 December 1906—20 March 1992; General George Henry Decker (Chief of Staff, US Army) 16 February 1902—6 February 1980; General Lyman Louis Lemnitzer (JCS Chairman) 29 August 1899—12 November 1988; General Curtis Emerson LeMay (Chief of Staff, US Air Force) 15 November 1906—1 October 1990; General David Monroe Shoup (Commandant, US Marine Corps) 30 December 1904—13 January 1983.



Lyman Lemnitzer, Chairman of the Joint Chiefs 1 October 1960—30 September 1962: could this All-American Paragon really have said things like these? "We could sink a boatload of Cubans enroute to Florida (real or simulated)." "We could blow up a US ship in Guantánamo Bay and blame Cuba." "Casualty lists in US newspapers would cause a helpful wave of national indignation." Yes he could, and did — in secret — not that most of us found out until he had been in Arlington National Cemetery, next to the Pentagon, for a decade — where he still is, with the other heroes. When, if ever, are we going to find out the kind of things his avuncular, but Harley-Davidson-riding successor 40 years later, Richard Myers, said and did in secret? What can we know from a photograph — or an official Pentagon biog that doesn't even give his date of birth?



"In my opinion, the armed forces responded well on 9/11":
General Richard Myers, Chairman of the Joint Chiefs 1 October
2001—30 September 2005, in public, with a straight face,
sober, in evidence to the National Commission on Terrorist
Attacks, 17 June 2004.

Just to demonstrate that the dirty tricks people are still in business 40 years later, it was recently revealed by Philippe Sands, QC — in a scandal that must have lasted a whole five minutes before meeting the usual brick wall of denial — that early in 2003, George W. Bush was prepared to fly an American spy plane over Iraq disguised in UN colors, in the hope that it would be shot down, providing an excuse for invasion. Did this brilliant idea originate from the office of the Joint Chiefs of Staff, I wonder — maybe even from the Chairman personally? It could have come straight from the pages of Northwoods, which includes plans for aircraft being used to provoke Cuba.

For anyone remotely interested in the principles of international law — which obviously excludes every member of the Bush Cabinet — Geneva Conventions, 1977 Protocol, Article 37: "It is prohibited to kill, injure or capture an adversary by resort to perfidy ... The following acts are examples of perfidy ... The feigning of protected status by the use of signs, emblems or uniforms of the United Nations ..."; Article 38: "It is prohibited to make use of the distinctive emblem of the United Nations, except as authorized by that Organization." If the spy plane brainwave is legal, 9/11 is legal — and John Ashcroft would have been just the man to say so.

9/11 represents a face of the USA that has been put on public display countless times before, and only the naive, self-deluded or mendacious can deny it. This is the USA of My Lai — the USA of Abu Ghraib and Guantánamo — the USA of Bay of Pigs and U-2 — the USA of Guatemala 1954, Chile 1973, Grenada 1983, Panama 1989, Iraq 2003 and many others — the USA of Hussein, Pinochet, Suharto, Somoza, Mobutu, and

many others — the USA of the Khmer Rouge being sponsored at the UN for years after their genocide was ended by Vietnam — the USA of Richard Nixon and Watergate — the USA of Kennedy, Kennedy, King and others — the USA of slavery and the KKK — the USA of eugenics, 40 years before Hitler — the USA of Hitler's heroes, Henry Ford and Madison Grant — the USA of Hitler's scientists and spy chiefs, of Wernher von Braun and Reinhard Gehlen — the USA of Operation Paperclip — the USA of Hiroshima and Nagasaki — the USA of the firebombing that preceded them, and killed more (directed by Curtis LeMay of Northwoods, notorious long before it) — the USA of MK-ULTRA and Dr Sidney Gottlieb — the USA of Tuskegee — the USA of Edward Teller and Henry Kissinger — the USA of the Doctrine for Joint Nuclear Operations, Richard Myers' last gift to the world before he retired — the USA of Wounded Knee and entire peoples who only survive in place names — etc, ad infinitum. Could the USA have committed 9/11? With a history like that, the question is as frankly insulting as "Why do they hate us?"

With America now based, long-term, in Afghanistan, Central Asia and Iraq, and everyone else under US domination — by general consensus, unthinkable (that word again) before 2001 — who can deny that, in those terms, 9/11 was a "success"? But hardly for those alleged to be behind it. What kind of success is it to make your supposed enemy not weaker, but stronger than ever? And how strange — or not — that should be the result every time the USA is the alleged victim, rather than the victimizer: Mexico 1846 — Cuba 1898 — Hawaii 1941 — New York and Washington 2001 — the attacks variously provoked, engineered or self-inflicted; where there's a need, there's a way.

Every 50 years or so, the same con pulled on a US public that seems to learn nothing: you have to be totally brainless not to see the pattern — but that description would suit the millions of Americans, the shame and laughing stock of the civilized world, who all along have dutifully swallowed every word of the Evil Terrorist Mastermind story, straight from a Superman comic or a Hollywood schlockbuster, because they are incapable of handling anything more complex, like the real world around them.

9. The 9/11 Convictions

In that real world, six years ago, George W. Bush promised to bring the perpetrators of 9/11 to justice. What happened to that promise? Let's look at his record. After the first ever 9/11 conviction, in Hamburg on 19 February 2003, Mounir al-Motassadeq was sentenced to 15 years for membership of a terrorist organization and complicity in the 3,066 murders allegedly committed on 9/11; on 4 March 2004, that conviction was quashed. When his retrial on the same charges ended on 19 August 2005, he was acquitted on the murder charges but was given 7 years for al-Qaeda membership. His co-accused, Abdelghani Mzoudi, had been acquitted on all charges on 5 February 2004. On 16 November 2006, at the Karlsruhe Federal Court of Justice, Motassadeq's accessory-to-murder convictions were reinstated — but of only 246 victims, the crew and passengers on the 9/11 planes; those killed in the Twin Towers were now excluded. Pending sentence, his lawyer said they might appeal to the final resort, the Federal Constitutional Court.

On 22 April 2005, after more than three years of pre-trial hearings, Zacarias Moussaoui finally pleaded guilty in Washington to six counts of conspiracy involving the events of 9/11, saving the expense (and possible embarrassment) of a trial; he then immediately tried to withdraw his plea and claimed he had been involved in a different conspiracy, not 9/11 — a claim given some backing even in the Kean Commission Report.

On the very same day, 22 April 2005 — pure coincidence yet again, no doubt — 24 defendants (from the original 41 indicted, including Osama Bin Laden) appeared in Madrid in a trial expected to last two months, with three of the 24 accused of being accessories to the murders of 9/11 — this time numbered at 2,973. In the event, the trial lasted less than three days — Friday 22, Monday 25 and Tuesday 26 — resulting in 18 convictions, but all murder charges and telephone evidence being thrown out, one of the three acquitted on all charges, one given 6 years for membership of al-Qaeda and the third, Imad Yarkas ("Abu Dahdah"), 27 years, comprising 12 for al-Qaeda membership and (as opposed to the 74,325 years — 25 for each murder — requested by the prosecution) 15 for "criminal formation," otherwise known as conspiracy — "providing funding and logistics" for those who planned 9/11, but **not**, according to the 447-page summary from the 3-judge panel, direct participation in 9/11.

The sum total to date of Bush's efforts to bring the guilty to justice is two convictions. On 4 May 2006, Moussaoui was sentenced to life imprisonment without parole. If he is one day found dead in his cell, like Slobodan Milosevic, that would neatly dispose of someone whose precise role in 9/11, if any, is still a mystery — not least to a judge who said she had never believed any of his claims; the general consensus is that he was only indirectly involved — no surprise, when he was already in an American prison cell when it happened. As for Yarkas, his 9/11 conviction, on circumstantial evidence, was overturned by Spain's Supreme Court on 1 June 2006 (although his conviction for al-Qaeda membership was upheld). If, as seems likely, Motassadeq's convictions are reversed yet again, Moussaoui's will be the only success, if that is not an abuse of the word — no trial, no jury and precious little credibility — after six years of international investigation. In any future US court case where the defendant does not, like Moussaoui, plead guilty, it is entirely possible the eventual sentence will be sealed — classified secret — as it was in the bizarre pre-9/11 case of another accused who did plead guilty: Ali Mohamed, the al-Qaeda operative with a past life as a US Army instructor at Fort Bragg. But his story — what we know of it — could fill another essay.

The alleged "mastermind" of 9/11, Khalid Sheikh Mohammed, has been in US hands for more than four years now (arrested in Rawalpindi 1 March 2003), and Ramzi Binalshibh even longer (Karachi, 11 September 2002 — the first anniversary — another pure coincidence, need it be said). One might think the Bush administration would want a trial as a matter of urgency, but apparently not. In September 2006, "KSM," Binalshibh and 12 others were moved from "CIA custody" to Guantánamo, in preparation for trials that have still to begin, months later. In March 2007, the 14 faced a hearing before a panel of three US military officers deciding whether to extend their detention, with an alleged Mohammed confession issued a few days later — the familiar pattern — with the media's usual "security experts" trotted out to pronounce their guilty verdicts. For years, all we ever got was the occasional story fed to the press about interrogation sessions supplying enough information to lock up **others** indefinitely; after all that time out of circulation, how much useful intelligence could these people possibly have had left? About the same as between George Bush's ears, probably. Some of the Nuremberg defendants had been tried and executed — for far worse crimes than 9/11 — within 18 months of VE Day; even

the Tokyo Tribunal "only" lasted 30 months. Whatever the arguments about "victors' justice" — which I accept — there never was much doubt about the defendants' guilt; perhaps that's the difference. As for Bin Laden, Rumsfeld long ago frankly admitted he couldn't care less where **he** is; I dare say the feelings are mutual. I'd guess he might possibly be safe in the "lawless" north-west of Pakistan — The Wild North-West, home of the notorious Gunfight at the Peshawar Corral and Abdullah the Kid — the only place on Planet Earth too dangerous for the Pentagon to even think of going near. How could they possibly face those suicidal Pashtun gunslingers, totally different from the ones they dealt with next door in Afghanistan six years ago? We can discount the guilt by innuendo of the hundreds of others held in Guantánamo for years without charge, over 9/11 or anything else, and the implied guilt of the late Saddam Hussein, CIA asset and US stooge for 40 years, against whom there never was **any** 9/11 case.

Is this the justice — two highly dubious convictions — promised to the American people in September 2001 by the Commander-in-Chief who, at the absolute minimum, failed to prevent the attacks in the first place? Instead of the official version of events being proved in a court, we have had the Kean Report, just as 40 years ago we had the Warren Report — as a substitute for judicial process.

The rest of the official 9/11 story amounts to hot air. The Bush government **has** no 9/11 case: not a single shred of evidence, put to a jury in a trial — which excludes Moussaoui — leading to the conviction of someone directly responsible — which excludes Moussaoui, Motassadeq and Yarkas — for committing 3,000 murders. Given this abject failure — or, as I and millions of others believe, worse — far worse — perhaps my contribution might achieve something: it can hardly achieve less. If the real guilty parties have not yet been convicted, the whole question of their identity is wide open. The minor players convicted so far — or even any major ones convicted in the future — could very well be the victims of manipulation by others still in the shadows. If the people who have been convicted so far didn't do it, who **did**?

Given this state of affairs, no-one who thinks the US government itself organized 9/11 need offer the slightest apology for believing it — and they have Northwoods as

a specific precedent, to prove that those at the very top of the US military establishment are capable of that level of cynicism — not just thinking it, but planning it, putting it in print and expecting it to be endorsed by a Defense Secretary and an Attorney General. Robert McNamara and Robert Kennedy may have had their reasons for rejecting Northwoods — perhaps not moral compunctions so much as the risks involved in something that, if exposed, would make the U-2 shoot-down and the Bay of Pigs fiasco look like minor problems. By 2001, what made them major — the existence of the Soviet Union — was past history, the USA now had no serious enemies or competitors, and Donald Rumsfeld and John Ashcroft were in office.

When would there ever be a better opportunity? Does anyone with a brain and any sense of honesty seriously believe Osama Bin Laden brought **that** situation about, or that a government like Bush's would sit around, staring into space, waiting for him to do it? They **made** the opportunity happen. Why would a real enemy — if they **had** any capable of inflicting serious harm — give them a gift like that? The onus is on those who claim Bush did no more than capitalize on an accident to justify this fatuous image of the USA as a passive spectator, or a defenseless victim, when the historical record tells us the opposite. Were all the USA's meddling and invasions carried out by a passive, peace-loving state that believed in just minding its own business? How can anyone who knows about the rapacity and the lying hypocrisy of US governments possibly see them as poor little innocents, wide open to attack by a gang of terrorists living in a cave in Afghanistan? It would be hilarious if it wasn't deadly depressing listening to this stupidity.

10. Where next?

Depressing, but there are reasons for optimism. I say the Naudet film is one of the keys to 9/11 that will expose the true perpetrators. It is not just a documentary record of the crime, but an integral **part** of the crime. What can we do about it? For one thing, we can call for the issuing of FBI and international warrants for the arrest of the Naudets and everyone else involved in the filming of Flight 11. For another, until that happens, we can carry on asking questions about them. What does David Friend of Vanity Fair magazine, for example, know about this film? He is said to have known their father, Jean-Jacques, for years, and the brothers since childhood. What exactly

was his role as one of 13 credited producers? What exactly was his role as author of "Watching the World Change: The Stories Behind the Images of 9/11" (September 2006)? Needless to say, the Flight 11 shot qualifies for inclusion. When did he get the idea for the book? "I decided before 9/11," he says, the twinkle in the eye not visible in print.

How involved is former Battalion Chief Pfeifer, after 9/11 promoted to Deputy Assistant Chief of the Department? Or is that totally unthinkable because his brother Kevin was one of the 343 FDNY fatalities — as unthinkable as the idea that the Pentagon could have been involved in 9/11 when it was one of the targets? As unthinkable as the idea that a businessman would ever burn down his own property for the insurance, or a murderer would ever shoot himself in the foot to make it look like self-defense: only in the cynical imaginations of Godless lefties and Bush-bashers. Never happens.

How involved are the other firemen from Duane Street seen in the film? Do they still work at Duane Street? Were at least some of the firemen who **used** to work there transferred elsewhere in the months leading up to 9/11? Was Duane Street gradually infiltrated, pre-9/11, by intelligence agents or assets masquerading as firemen, who could then themselves be "transferred" out again after the event? Transfers are nothing unusual: neither Pfeifer nor Benetatos (the 23-year-old "boy" who became a man) still works at Duane Street, and in September 2005 it was reported (Carl Glassman, *Tribeca Tribune*) that, of the 50 men who had worked there four years before, only 14 still did. Not included (see Appendix 3): James Hanlon, actor-fireman, now reduced to just actor, although last seen on screen — to my knowledge — in "Raising Helen" (2004). He is said in his biographies — such as they are — to speak French (and to have a French wife, Sophie Comet, also an actor): so why, throughout the film, does he refer to "Jools" and "Gideon"? Did he learn French for the brothers or for his wife? "9/11" has no scenes of Hanlon speaking in French with his "old friends": that doesn't prove he **can't** — but one scene would prove he **could**.

And where, come to that, are the brothers themselves — Jules Clément Naudet (allegedly born Paris, 26 April 1973) and Thomas Gédéon Naudet (allegedly born Paris, 27 March 1970) — and what are they doing these days? Is their "Seamus" project ever going to become their third film, six years after their last one and twelve

years after graduating from New York University film school in 1995? What have they been living on since then? Barring expenses, the proceeds from "9/11" were meant to go to the UFA Scholarship Fund: how much has been raised so far? Why such a low profile when they should be American, if not international, celebrities? Was their first film made solely to establish a fake career for themselves as film-makers, as a front for their real occupation? Did they ever in fact attend New York University? Did they ever in fact work for Canal Plus TV in France? Can we even believe the above dates of birth — or the place? The Mayor's Office in Paris has no trace of birth certificates relating to the above names for any date between 1960 and 1980; that means that they were not born in that city, and the claim is false.

Their father, Jean-Jacques, has a profile just as low as the brothers', for someone who "has personally known most of the great photographers of our time" (David Schonauer, *American Photo*, November/December 2006). Even lower, if anything, in that I have yet to see a single photograph of this photojournalist: his picture does not even appear in his own books. He is said to work for the Hachette Filipacchi agency in the USA, to have been Editor-in-Chief of French *Photo* magazine 1976—1988 and to be currently Editor-at-large of *American Photo*, but I can find only two articles by him on the Internet, a review of film director Wim Wenders' book "Once" in *American Photo*, November/December 2001, and a piece on the highest-priced photograph in the world in *Paris Match*, 23 February 2006. Only three books: "Icons of the 20th Century: 200 Men and Women who have Made a Difference" (originally "Portraits du XXème Siècle: 200 Personnalités qui ont Marqué leur Époque"), with Barbara Cady, 1998/1999/2003; "Marilyn," 1999/2003; and "Marlene Dietrich: Photographs and Memories," with Maria Riva, 2001. Two articles and three books: like Goldfish Films, based at his Upper East Side home in New York (see picture, below, and the red inset showing tenants' names), with its grand total of two, not a lot of product to explain the Naudet lifestyle or the circles they move in.



I have written to all these people, to give them the chance to comment — or sue — without getting one reply; if they are outraged about the suggestion that they might be involved in mass murder, they have a strange way of showing it — never the reaction you would expect. But one person can't achieve much on his own: only concerted efforts are going to produce the truth we deserve. We owe it to all the victims and their loved ones — and to ourselves.

If you have suspicions about the Naudet film, put them to the people who made it and the people who appear in it: write to the Naudets c/o William Morris Agency, 1325 Avenue of the Americas, New York, NY 10019 or c/o Goldfish Pictures Inc., 38 East 73rd St, New York NY 10021 (home address of their father — telephone 212-535-1122; Jules Naudet can be emailed at inaudet@nyc.rr.com); to DAC Joseph W. Pfeifer at Fire Department of New York, 9 MetroTech Center, Brooklyn, New York NY 11201; to the Chief, Battalion 1, 100 Duane Street, New York NY 10007; to Susan Zirinsky, CBS Executive Producer on the film, c/o CBS News, 524 West 57th Street, New York NY 10019; to Graydon Carter, Editor, or to David Friend, Editor of Creative Development, c/o Vanity Fair, 4 Times Square, Floor 22, New York NY 10036—6518;

to the FBI, CIA and NSA by email; to your Representative or MP; to "mainstream" journalists, magazines and newspapers (if you have more faith in them than I do, after 9/11 yet again demonstrated their total gutlessness, dishonesty and irrelevance); to TV channels that show the Naudet film or the Flight 11 shot ... etc ... and if you have any comments, observations or **constructive** criticism, or information on the histories or whereabouts of the Naudets, Hanlon or the Duane Street "firemen," to: lesraphael@hotmail.com *(telephone (00 44) 07972 503 836)*

If the Naudets themselves — wherever they may be — want to respond, or if they have evidence that could establish the Flight 11 film was genuinely accidental, despite 69 conveniences, they are more than welcome to provide it. I will withdraw this entire article, given good reason: there are easier ways of passing the time.