



## Michael Crichton Is Not Just A Novelist

*by a Little Citizen of America*

*Feb 26, 2015*

*Thanks to Miles for hosting this paper. For anyone wondering, I am not Miles and I do not know Miles at all. We have only exchanged a few emails. I emailed him with a few red flags on Crichton—hoping he would write about it, honestly—and he asked me to expand on it, and offered to publish it on his site. I simply took the opportunity presented. This is only my opinion, based on publicly available research.*

The Michael Crichton we have been shown was a doctor, a popular novelist (author of *Jurassic Park*), a Hollywood screenwriter and director, and also a TV writer (*ER*). After taking a close look at his story, though, I found evidence to suggest that not only was Crichton likely not a doctor, he was an agent working for industrialists, from a long line of industrialists and agents. This is just my opinion, but I want to show you why I think that.

Crichton is known as a global warming skeptic. He is famous in internet circles for the 2004 novel *State of Fear*, which contained numerous arguments that anthropogenic climate change was faked by climate researchers and environmentalists. *State of Fear* caused a media sensation, mostly allowing Crichton to be dragged through the mud as a climate change denier. His career flagging a bit, he is said to have died a few years later in 2008, at the age of 66, on a Tuesday morning. Some online observers see this death as a government cover-up for revealing the global warming scam. For our first clue that this is not what it looks like, let's take a look at Crichton's family. We will see that his father and grandfather were also subject to early deaths. We will explore the roots of the Crichton family in the coal business, from their ancestral land the Midlothians in southwestern Scotland, where they literally owned the land back to before 1066.

The first step backward in time is Crichton's dad, John Henderson Crichton, born in Logan, Colorado. Wikipedia describes him as simply "an advertising man." If we search around, we find

an informative [Crichton genealogy website](#) which gives us much of the information in this essay. This website contains a number of obituaries for John Crichton. We learn that he was the head of 4A's, the American Association of Advertising Agencies, in Manhattan, from 1962 to his death in 1977. He was placed as head of ad agencies despite never working for an ad agency, and his colleagues found that strange. We learn that his position was a liaison between heads of industry, the advertising agencies, and the federal government in DC. John Crichton's colleagues are effusively kind to him. He "satisfied hundreds of chiefs" of industry, he "furthered the understanding of advertising among the governmental bodies," and he was a "statesman" with a grasp of "public policy". Well, during the years he was so influential, what was going on in advertising and government? We see that in 1976, the Supreme Court grants advertising First Amendment protection. You can see how the advertising giants would be flying high after a victory like that. They eulogized the man who coordinated the effort.

Before he was director of 4A's he was a publishing man at *Advertising Age* magazine from 1942 through 1962, serving as editor-in-chief since 1958, and executive editor since 1949, although he was hired back in Chicago in 1942. But before the war, he was transferred to Washington as the *Ad Age* correspondent. They say that he was "their man in Washington in the early years of World War II." In 1942, how much reporting was there to do in Washington on advertising? It seems like his role with the government is already established. Of course, during the war, Crichton was a lieutenant junior grade in the U.S. Navy, a rank which is involved in intelligence. Before that, we see that Crichton's first job was as publicist in LaSalle Steel Company, near Chicago. Chicago is a big part of the railroad, coal and steel economy, and hence a big area for the industrialists and their intelligence network. The Crichton family lived for a while in Roslyn, NY, which was full of other advertising industry folks. In the '60s they moved to New Canaan, CT, where Crichton contracted a [very modern family home](#). So if we combine all the clues here, we get an idea of who Michael Crichton's father was—he worked for industrialists for his whole life, and was likely military intelligence. He died on December 28, 1977, a Tuesday morning. His wife Zula Miller never remarried until 1997.

Let's look at Michael's grandfather. Jack Crichton was born in Nebraska and quickly rose through the military, becoming a first lieutenant in the Nebraska State Guard, then joining the US Marine Corps in June 1913 for a four year term. Crichton helped the US take over what was then the island of San Domingo—now the Dominican Republic—after which he skipped back to Logan, Colorado—a military area. Here he got married and had a kid, John Henderson Crichton, Michael's father. Now here is where the story gets weird. By summer 1918, Crichton is finished with his active service, but he is suddenly drafted again for service. He reports to Fort Sterling, which is the Colorado Army National Guard base in Sterling, Colorado, and finds that he is the *only* man out of 110 who reported with any military training. Seems like he showed up at the wrong meeting, right? So Jack Crichton is put in command of this makeshift contingent of 110 civilians, and ordered to report it to Fort McAllister, in California. [That's what the site says, but perhaps Fort McArthur, in San Pedro, is meant. The place of death is said to be San Pedro, CA, and I can't find info on a Ft McAllister in California.] It only took three days and the men arrived without any mishaps. When all of a sudden — cue dramatic music — Crichton caught influenza, so his friends carried him to a hospital in San Pedro, and helped him 'complete his enlistment'. He then passed away a week later. The official date of death is Tuesday, November 4, 1918. My opinion is that the only reason to give such a ham-fisted story for his recruitment and death is

that it is a cover story. I would suggest that Crichton was simply going undercover, and a suitable cover story had to be made. His wife, Lyda McClain, never remarried, living until 1970.

OK, moving further back, we can see a William Millar Crichton born in Dundee, Scotland, and who dies in Logan, Colorado. That's where Jack Crichton ended up getting married, and where John Crichton was born. There are other Crichton branches, too. The next important clue is from the Crichton clan in Johnstown, Pennsylvania, where another branch of Crichtons moved from Scotland to work the coal mines, and ended up owning coal and coke companies in the area. The same informative Crichton website preserves a letter from one Sarah Crichton, to one of the Crichtons in Michael's branch. In this letter, she admits that, yes, the Crichtons owned a large part of Scotland during the 15th century, and that the Crichtons had been working in coal in the old country, and continued working in coal in the US. Interestingly, she says that coal mines run out fairly quickly, and that after the coal mines started running out of coal, the Crichtons diversified into other related fields, like energy consulting and writing. In Johnstown, PA, the Crichtons owned coal mines and controlled coal production, held political power and speculated in real estate. Some of the prominent Johnstown Crichtons were admitted Communists, while some were ardent Capitalists, but Sarah says that they got along well all the same, beating down the coal workers who tried to collectivize. Anyone reading Miles will see that this is another example where the Marxist pose has been adopted by the merchant / industrial class, used specifically to destroy burgeoning collectivist movements. So we have evidence that the Crichtons are involved in the same nonsense, and we have a very good idea why — they have traded in coal for a very long time and owned means of production themselves.

The [Crichtons back in Scotland](#) were [landowners](#) in the mountainous regions in the southeast known as the Midlothians. They had a few castles, three of which survive to this day. This area of Scotland has been mining coal since the 13th century. Because they were nobility, there are a few Crichton characters who have come down in history to us. One is Lord William Crichton, who organized what is called the 'black dinner' in which he eliminated several of his political opponents, in front of the king, no less. Rather than being punished, he was bestowed the title 'Lord' after the event. The incident is said to have inspired some plotline in the new TV show *Game of Thrones*, which is another fiction connection I didn't expect to show up.

Another character is [James Crichton](#), born 1560, who was supposed to be a polymath. His official biography is based on a later fictionalized account, which explains why it is so ridiculous. They say young James by his late teens had mastered all the knowledge of his time, and travelled around Europe performing the feat of answering any question asked to him, in any of ten different languages. The court philosophers challenge young James night and day but he cannot be stumped. He ends up at the court of Navarre and is said to have fought with the French army for two years. What is a Scottish nobleman and ostentatious polymath doing fighting with the French army? Sounds like another early intelligence agent. He ends up in Italy, tutoring Vincenzo Gonzaga, future Duke of Mantua. But the story doesn't make sense, because Vincenzo is 20 and James is 22. Why would a future duke, twenty years old, agree to be tutored by a pretentious youth only two years older than him? More strangeness in Mantua, when Crichton is accosted by a gang of masked street thugs. He bests them all with his sword, until the leader unmask himself as his student Vincenzo. Crichton inexplicably surrenders and begs for his life, but Vincenzo murders him anyway. Another early Crichton death. Call me crazy, but this story

actually sounds pretty homoerotic to me, and I suggest that Crichton and Gonzaga were lovers—if there is any truth to the story at all. Either way, this whole fictionalized biography is given later by one Thomas Urquhart, and I suggest that it is a cover story for a noble son working undercover as an intelligence operative.

As far back as the signing of the Magna Carta [coal was traded](#) and sold in London, and was used by artisans for lime burning, metal working, and smelting. The Crichton family, owning lands in these areas, would have been in a position to capitalize from this natural resource. They would want to promote the industries of lime burning (used for mortar in buildings), metal working and smelting. So we see that the Crichton family has been in the business of pushing and selling technology for a long time. Apparently, coal mines run out quickly, so after a while, the land loses its value. Perhaps this is a reason they began to move to the New World.



Enough about the Crichton family. Let us look at Michael's biography.

Born in Chicago in 1942, Michael must have shown early promise as a writer. After all, his father was an editor at a magazine, and by all accounts it was a literary house. Michael is first published in the New York Times in 1959 at the tender age of 14, so he is precocious, has connections, or both. Later, Michael goes to Harvard, then Harvard Medical School. After that, he teaches at Cambridge as a lecturer in 1965. Both of these schools we have seen to be feeders for intelligence agencies. But let's focus on this education for a minute.

We have always been told that Crichton was a doctor, that he received his MD, but he just wasn't interested in it, and he really preferred writing novels instead. He is said to have tried to drop out several times. He started publishing right away as soon as he joined medical school in 1965. Crichton is said to have written *Andromeda Strain* while he was still a medical student. In fact, before *Andromeda Strain* in 1969, Crichton wrote at least 5 novels under the pseudonyms John Lange and Jeffrey Hudson. Where did he find the time? Interesting that these early John Lange novels are secret agent novels, not medical novels. Michael didn't write a single word about medicine until 1968, with *A Case of Need* under a new pseudonym (Jeffrey Hudson) and *Andromeda Strain* in 1969 under his own name. In that photo above, you are looking at Crichton in a cameo appearance in the movie adaptation of *Andromeda Strain*. So yes, he is dressed that

way as part of an act. Crichton describes overhearing doctors pointing out all the inaccuracies in *Andromeda Strain*. When Crichton entered residency at Boston City Hospital, he was known for complaining about the patients. Sympathetic guy! And to cap it off, it is admitted that Michael never received his medical license, even after going through medical school and residency. He had decided to pursue his career in entertainment instead.

You could point out his 1970 book *Five Patients: The Hospital Explained* as proof that Crichton was a doctor. This non-fiction book follows five different patients on their trips through a university teaching hospital. Does that prove that he went through medical school, learned everything, did residency, etc? Not necessarily, considering that we know Crichton is an excellent researcher, able to sponge up huge amounts of jargon and concepts. Let's read how he wrote *Five Patients*, [in his own words](#):

These five patients were selected from a larger group of twenty-three, all admitted during the first seven months of 1969. In talking to these patients and their families, I identified myself as a fourth-year medical student writing a book about the hospital. As they are presented here, each patient's name and other identifying characteristics have been changed.

I chose these five from the larger group because I thought their experiences were in some way particularly interesting or relevant. Accordingly, this is a highly selective and personal book, based on the idiosyncratic observation of one medical student wandering around a large institution, sticking his nose into this room or that, talking to some people and watching others and trying to decide what, if anything, it all means.

From this quote we can see that indeed Crichton is somebody who is out of place, wandering around, identifying himself as a medical student for a few months, but basically conducting research for his book. And from all this, we should ask again why Michael did not obtain his medical license to practice medicine. After all, couldn't you support yourself in a fledgling writing career by seeing a few patients? We can see exactly why he never obtained his medical license: he never went through medical school, he was just given his MD as part of his cover.

Like Miles found in his recent Noam Chomsky paper, it seems likely that Crichton's MD was not entirely genuine. But it would be useful for his future career as a technology popular writer. Also, I would suggest that given the years we are dealing with, 1965-1970, Crichton wanted to avoid being drafted, and being enrolled in medical school is a good excuse. For instance, regarding how medical school helped Crichton, he says in a speech at Harvard Medical School that:

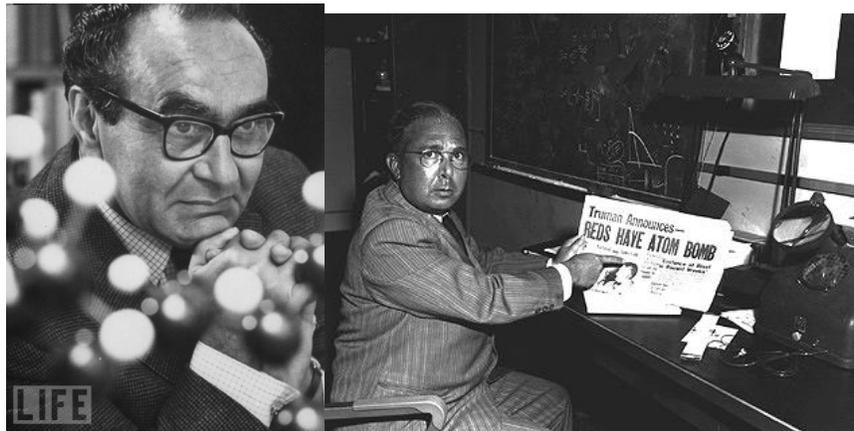
his own training as a doctor has served him - and the award-winning series [E.R.] - well by putting him firmly in touch with the true stories that provide the show's dramatic core. "That, I think, is a legacy of having been trained at an institution like this [Harvard Medical School]," he said.

OK, Michael, so the most important thing that you learned at medical school was all the "true stories" that you were "firmly in touch with"? All the so-very-real experience you had as a medical student? And what is so special about Harvard Medical School that it has more or less true stories than any other facility? It sounds like a subconscious giveaway—Michael is protesting too much. He says he was a great medical student, because he could stand on his feet for a long time. It sounds like he watched some medical students and did a little research. He also says, in the same speech:

"I don't believe that movies lead the way in major social ideas... I tend to believe that the media is the way to drive the nail the last quarter-inch. It's not the way you put the nail in the board with the first couple whacks."

Well, thank you for at least being honest, Michael. We can now see your books as you see them yourself—as driving the nail the last quarter-inch into our heads.

After being given his MD in 1969, Michael enters a postdoctoral fellowship under Jacob Bronowski at the Salk Institute for Biological Studies in San Diego. The Salk Institute, in La Jolla, California, was founded by Jonas Salk (who developed the polio vaccine), and a few others including Bronowski, Francis Crick and Leo Szilard. The CV on Crichton's official website mentions Bronowski right away, but I had never heard of him. Once I looked him up, all of a sudden, Crichton's career came into much clearer focus as well. Bronowski seems to have been a mentor of sorts to Crichton, and to my eye, Crichton's writing style was influenced by his. So let's take a look.



*Bronowski / Szilard*

[Jacob Bronowski](#) was of Polish-Jewish origin, but he was in England from the 1920s, graduating with a Ph.D. from Cambridge in 1933—the same school that Crichton later attended. Wikipedia says that Bronowski was friends with [Leo Szilard](#), another man of Polish-Jewish origin, so perhaps they were friends in 1933 when Szilard moved to England to flee the Nazi regime. Let's take a moment to talk about Leo Szilard. Also in 1933, Szilard is said to have conceptualized atomic power, after reading the H.G. Wells novel [The World Set Free](#), from 1913. Leo Szilard is said to be one of the founders, in 1933, of the [Academic Assistance Council](#), which Wiki says was a British organization used to help Jewish and other scholars fleeing from the Nazi regime. The AAC placed around 2,500 scholars in academic positions. There are many Nobel prize winners among them, of course. Szilard is the one who wrote the famous letter to Roosevelt signed by Einstein [announcing the idea of the atomic bomb](#). Leo Szilard after WWII started working on biology at the University of Chicago—the same place he worked on those nuclear piles. Remember the Crichton-Chicago connection above. Bronowski took the same cue and moved into biology and anthropology. Last note about Szilard - he died at the age of 66 from a heart attack.

By 1934, Bronowski was teaching at the University at Hull, which was founded in 1927 with funds primarily from industrialist Thomas Ferens. Ferens was then chairman of Reckitt and Sons, which is now Reckitt Benckiser, the large British-and-Netherlands-based multinational consumer products company, which owns French's Mustard, Air Wick, Calgon, Clearasil, Durex, Lysol, etc. Since Bronowski was teaching at Hull, we can read that to mean Bronowski's academic salary was being paid by this industrialist. Bronowski taught there until 1942. In 2011, MI5 publicly announced that they were targeting Bronowski before WWII, because he was considered a security risk. What, were Bronowski and Szilard Polish spies? Possibly, and I suggest that we take this as a late acknowledgement that he was in fact working for one intelligence agency or another. Either way, he had an important role for the UK during the war:

"During the Second World War Bronowski worked in operations research for the UK's Ministry of Home Security, where he developed mathematical approaches to bombing strategy for RAF Bomber Command."

So Bronowski is working for the UK equivalent of the Nazi "Bureau of Fatherland Security", or the modern US "Department of Homeland Security". The strange phrase "mathematical approaches to bombing strategy" certainly sounds a lot like a description of what the Manhattan project was supposed to be doing at the time. Considering that Bronowski was friends with Leo Szilard, we should not find that to be too surprising. If you think about the best bombing strategy, you want to get the best bang for your bomb buck. Well, if you use psychological warfare to frighten your enemy into surrendering, you don't even need to fight them. You don't need to drop bombs. That's the cheapest way to win. A super-weapon does not need to exist if you can make the enemy too scared to fight.

In support of that, we see Bronowski is said to have flown to Japan, in November 1945, as part of a team whose mission was to investigate the effects of the atomic bombs for British Home Ministry. Bronowski (and W.N. Thomas) wrote a confidential report about what they saw there, and the implications for defense, architecture, etc. We can see that Bronowski is among a group that are using their writing skills to tell the official narrative of the atomic bomb, from the development of the project during the war, to the result afterwards. There is a lot of evidence, on plenty of other websites, that the atomic events were napalm carpet bombings.

Notice that Bronowski was tasked with explaining why certain structures made of metal and concrete were not crushed by the huge pressure wave that is supposed to be created by the nuclear blast from above. These questions have never been satisfactorily answered, but a carpet-bombing napalm attack does answer why only dry wood structures were destroyed while metal and concrete structures (and even live wood like tree trunks) remained intact. There was no pressure wave, just jellied gasoline and fire, so that is why the fireproof structures survived. So Bronowski wrote kind of the precursor to the 9/11 NIST report that "confirmed" the gravitational collapse theory. In other words, Bronowski is a propagandist, helping to create a concept and a narrative that has political consequences.

Bronowski wrote a 1956 philosophy book called *Science and Human Values*. Here, he talks about the human ability to form abstract concepts, and how this is the foundation of the scientific method. Here is Bronowski talking about the concept of gravitation, which he says was the first central concept in science. The quote is in the context of Newton inventing the concept of

gravity.

"The creation was a concept—a connected set of concepts. There was the concept of a universal gravitation, reaching beyond the tree tops and the air to the ends of space. There was the concept of other universal forces in space which try to pull the moon away as a whirling stone pulls away from its string. And there was the concept which put an end to the four elements of Aristotle: the concept of mass, alike in the apple and the earth and the moon, in all earthly and all heavenly bodies. All these are real creations: they find a unity in what seemed unlike. They are symbols; they do not exist without the creation. Solid as it seems, there is no such thing as mass; as Newton ruefully found, it cannot be defined. We experience mass only as the behavior of bodies, and it is a single concept only because they behave consistently.

[...]

The world which the human mind knows and explores does not survive if it is emptied of thought. And thought does not survive without symbolic concepts. The symbol and the metaphor are as necessary to science as to poetry. We are as helpless today to define mass, fundamentally, as Newton was. But we do not therefore think, and neither did he, that the equations which contain mass as an unknown are mere rules of thumb. If we had been content with that view, we should never have learned to turn mass into energy. In forming a concept of mass, in speaking the word, we begin a process of experiment and correction which is the creative search for truth."

Bronowski is analyzing concepts because he and his masters are trying to introduce concepts through mass media. One of those concepts was the concept of the atomic bomb. When H.G. Wells first imagined the atomic bomb in 1913, the atoms provided slow heat, not explosive force. The concept was expanded in 1933 by Szilard, when he created the concept of the uncontrolled chain reaction, and hence the concept of uncontrolled pure energy release. This concept was used to create the concept of a super-destructive bomb. According to Bronowski, as long as the concept is experienced consistently in life, we cannot question that the concept is real. After all, we experience it. So as long as the media sells it consistently, the program will be believed. And notice, crucially, that Bronowski says the world disappears once you stop thinking about it. Even worse, you can't even think unless you have already been given concepts to think with. This is the script of the modern hypnotist—they tell you not to trust your own experience with the world, but instead, you must break it down into concepts—concepts provided to you by Modern society, of course—and use those concepts to “know and explore” the world, using your “human mind.” What a strange way to think about life, and intentionally backwards to how most people would instinctively describe life. Most people intuitively or instinctively know things, but have difficulty breaking things down into words and concepts. I suppose Bronowski is trying to differentiate between “the world” and “the world the human mind knows and explores.” Well, I don't think of my own thoughts as an entire world, nor do I think my mental representation of the world is a world. The only world is the world, and my thoughts may represent things in the world. I can hold a concept, but it is an abstraction of some relation in the world. Concepts do indeed help in thinking about the world, but they are derived from the world, not a necessary part of beholding it.

Notice also that Bronowski denies that modern physical equations are just heuristics. He insists that the success of engineering in technology means that we completely understand everything, and our concepts are all right on. But Miles has been showing for years that the mainstream physics equations are just heuristics at best, are often wrong, and commonly lack any kind of mechanical understanding. The concepts often just cover the equations in another layer of jargon. So Bronowski is trying to tell you to believe all the bunk equations, and take the bunk concepts

along with them.



Bronowski wrote and narrated BBC's 1973 *The Ascent of Man* television series which directly led to Carl Sagan's *Cosmos*. This work tells the standard scientific version of human history, and Bronowski tends to use the technique of finding clues from our evolutionary history to make inferences about human nature today. Frankly, there is a lot of interesting material and Bronowski has a clear style, and I did enjoy parts of it. But I would argue Bronowski was part of creating a secular religion out of evolutionary theory. Richard Dawkins wrote the introduction to the book version of *The Ascent of Man*, so he was on the ground floor with that crew. But *The Ascent of Man* is all about constructing a picture of our place in the universe, and how science came to understand that place. That of course means breaking down traditional religious concepts, which we have seen in Miles' papers has been a goal of the merchant class and their intelligence networks since the Renaissance. By focusing on the anatomical and evolutionary, we bring humans closer to apes. By ignoring the spiritual and transcendent, we let humans forget that we could be angels.

Bronowski features a long section on the heroes of quantum mechanics. This is pretty amusing reading after Miles' scientific work. Bronowski paints the standard blurry, uncertain, mystical picture of the quantum world, and says that uncertainty reaches into our everyday lives, etc. He talks about the genius of Bohr, and Heisenberg, and how they were so very right. He talks in a very Cold War way about the nuclear reactor, as if it is the height of human achievement and understanding. Here is a particularly atrocious quote:

"Physics in the twentieth century is an immortal work. The human imagination working communally has produced no monuments to equal it, not the pyramids, not the Iliad, not the ballads, not the cathedrals. The men who made these conceptions one after another are the pioneering heroes of our age."

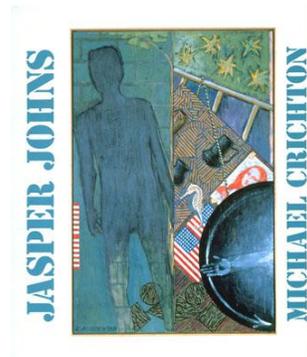
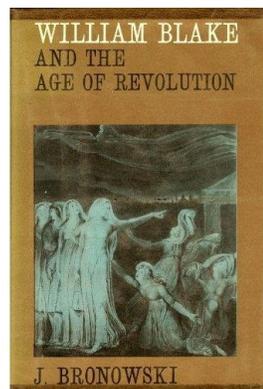
What did these scientists achieve, to deserve this highest praise, Jacob?

"One aim of the physical sciences has been to give an exact picture of the material world. One achievement of physics in the twentieth century has been to prove that that aim is unattainable."

OK, so according to Bronowski, an achievement of physicists was to determine that the main goal of their work—describing the world—is impossible. That is an achievement? These physicists are patting themselves on the back, thinking that they have achieved something greater

than building the pyramids, because they claim that they cannot know anything about the world. If physics is not about describing the world, and if everyone knows describing the world is impossible, then nobody is confused when the physics doesn't make sense anymore. That Bronowski calls this an achievement, rather than a failure, is enough to show you what kind of a scientist Bronowski is: one interested in obfuscation, rather than clarification. And note that this contradicts what he said above, where he said the equations of physics are not “rules of thumb.” If we cannot possibly explain the physical world, then how can the equations be anything but rules of thumb?

One more curious thing about Bronowski is he was a lifelong William Blake scholar. He wrote several books on Blake throughout his life, one called *A Man Without A Mask*, and a later one called *William Blake and the Age of Revolution*. I thought I'd mention it, since I think it ties in here.



Michael Crichton also has a connection to art. Crichton was commissioned to write the text of a 1977 catalog of a Jasper Johns retrospective at the Whitney Museum. Why Crichton? The only explanation implied is that Crichton knew Johns already in some capacity, but the retrospective is also given as an excuse to get to know Johns better. We have seen Jasper Johns frequently in Miles Mathis' art criticism, as one of the worst modern, no-content painters. Well, we find that not only is Crichton a personal friend of Jasper Johns, he is also quite the collector of modern art. In 2010, selections from Crichton's collection went up for sale at Christie's, and you can watch a video [showing the collection](#) on the Christie's website. He has many Johns paintings, even newer works through the 2000s. Crichton has had a Jasper Johns *Flag* hanging in his bedroom since 1974, and which sold in 2010 for \$28.6 million. He also had works by Picasso, Warhol, Lichtenstein, Rauschenberg, and the rest. Crichton is said to have hung out at a printmaker in Los Angeles called Gemini, where he met Johns, Rauschenberg, and all the rest. Crichton admits he was primarily interested in the intellectual ideas behind the works. Crichton is memorialized in the video as a master bullshitter, able to spin out philosophical meanings from a modern painting for hours on end. What can we make of this modern art connection? Considering the links Miles has made between industrialists, the CIA, and modern art, and considering the evidence we have seen so far, I think it lends credence to the idea that Crichton was working in intelligence, working for industrialists, or both.

Back to Crichton's bio. In the 70s and 80s, Crichton writes some of his novels and directs some

movies. By 1985, Crichton was attending the Aspen Institute. The Aspen Institute is a meeting of cultural, academic and political types, founded in 1949 by Chicago industrialist Walter Paepcke. Here we find industrialists, top artists, top scientists, and international politicians discussing topics including modern art, global warming, Eastern religions, gender wars, television programming, digital networks, Palestinian-Israeli peace, Islamic terrorism. I know Miles has mentioned Aspen Institute a few times. From [this document](#) on their website you can get a picture of what was going on at Aspen Institute. Relevant to our discussion here, we see physicists Carl Sagan, Michio Kaku and Brian Greene attending Aspen, too. So here we see another link between Crichton and popular science, or science popularizers.

Now that we have seen a general outline of where Michael Crichton came from, we can take a look at his work. We will try to see how a family background in coal, energy, mines, a father who oversaw the advertising world, and rubbing elbows with science evangelizers, politicians and agents, could have colored Crichton's work.

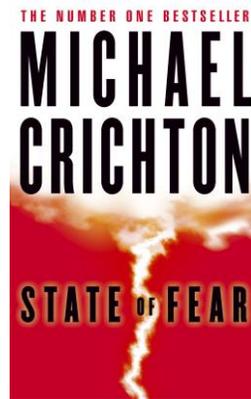
First, a general comment about Crichton's novels. Each book is based upon a corpus of research in a particular field. Fields include railroads, Japanese corporate culture, Vikings, medieval France, undersea habitats, aerospace safety, etc. He is good at creating plot-based page-turners, where you want to know how the plot works out, how they get through the locked door, how they escape from the villain. But, the meat of any Crichton book is the part where Crichton uses his characters to say what he thinks. Most of Crichton's characters—even the women—are just thinly-veiled stand-ins for himself, especially when they start talking about science or mathematics or whatever his subject is. So really, each book is more about presenting the ideas behind the book, and the page-turner plot is just a carrier for the ideas.



*Jurassic Park* is at first glance a cautionary tale against scientific excesses, in the tradition of Mary Shelley's *Frankenstein*. The science criticism is hinted at in the 1993 movie, but in the book Crichton really hammers home the moral: that science has immense knowledge and power, but lacks the discipline learned while gathering this vast power. Instead of a Frankenstein monster, the scientists create dinosaur monsters, but the concept is the same. These guys are just engineers who got things to work, but they certainly don't hold any divine wisdom, or even really common sense. Crichton is comparing modern science to this constructed dinosaur monster park—a big, flashy, expensive assortment of refined gadgets, liable to break down at any moment.

Who is to blame for the state of science? In the book, it's mostly blamed on John Hammond, the

idealistic businessman who financed the whole thing (and has the same name as Bob Dylan's manager and record producer [John Hammond](#), of the Vanderbilt line), and the naïve geneticist Henry Wu, who crossed the ethical line when he should have known better. But while appearing to criticize science, *Jurassic Park* still promotes the mainstream science paradigm in several ways. It helped to popularize biotechnology including gene sequencing, cloning, restriction enzymes, and biochemistry in general, which maybe needed some fresh PR, and which has all exploded in importance since then. In this way it is an extension of the biology program Szilard started after WW2, and the PR around the DNA molecule. *Jurassic Park* helped get kids interested in dinosaurs, biology and genetics, paleontology, botany, and of course chaos theory, which gets a few mentions. And the moral is that ultimately bad scientists, who think outside the box and break the rules, will die through their own stupidity. When the scientists screw up, then the military comes in, nukes the island and saves the day. Another moral is that big secrets never remain secret for long. People talk, and dinos escape, you know. Of course, we know that plenty of secrets can be kept. Even if a lot of people know the real truth, the official truth is enough to keep most people happy.



Crichton's 2004 book *State of Fear*, at first glance, appears to demolish the mainstream case for anthropogenic global warming. Since Global Warming was seemingly introduced at Aspen Institute in 1962, it seems odd that Michael Crichton would attend Aspen and then write that global warming is a scam. Was he blowing the whistle, or acting as controlled opposition? I suggest it is controlled opposition, but underneath that, I see hints that Crichton is using *State of Fear* as an allegory about media fakery and terrorism, and the constructed terrorist threat that the modern political world has built. That reading is buried, but I'll show you why I think that.

The main plot is that an eco-organization is funding these eco-terrorists to fake eco-disasters for media attention and money. These eco-terrorists are paid by global warming activists in San Francisco to create three terror events. First, they blow up icebergs with explosives. Second, they use airborne bacteria to strengthen a tropical storm into a hurricane. Third, they use 'cavitation' machines, using high energy sound waves, to create underwater earthquakes which lead to huge tsunamis. These events are then milked by the environmental foundations, using the media, to stir up the climate change fear and make tons of money for the climate organizations. Now, I think these are actually really interesting examples that he chose to show us, because we saw all of these things within a few years of 2004, so this is curiously prescient timing. I find that suspicious. But notice that in Crichton's reality, the bad guys who are blowing things up are the

environmentalists. In our reality, it is the wealthy industrialist families, the government, and their covert operatives that carry out the terrorist attacks and other media frauds. So this is an obvious way of smearing real environmentalists as terrorists, while hiding the true power holders. But also notice the other way he is misleading you: he makes you think that the terrorists have to make a physical attack happen in real life in order to show it on TV and cable news. But we have seen time and time again that many news events, especially terrorist attacks, are manufactured from the ground up. There is no need for expensive explosives and trained operatives to blow up an iceberg—all you need is a CGI lab to whip up some graphics for you, and an actor to present it as news.

For more evidence of misdirection, Crichton in *State of Fear* starts talking about what he calls the politico-legal-media complex:

“In the old days — before your time, Peter — citizens of the West believed their nation-states were dominated by something called the military-industrial complex. Eisenhower warned Americans against it in the 1960s, and after two world wars Europeans knew very well what it meant in their own countries. But the military-industrial complex is no longer the primary driver of society. In reality, for the last fifteen years we have been under the control of an entirely new complex, far more powerful and far more pervasive. I call it the politico-legal-media complex. The PLM. And it is dedicated to promoting fear in the population—under the guise of promoting safety.”

“Safety is important.”

"Please. Western nations are fabulously safe. Yet people do not feel they are, because of the PLM. And the PLM is powerful and stable, precisely because it unites so many institutions of society. Politicians need fears to control the population. Lawyers need dangers to litigate, and make money. The media need scare stories to capture an audience. Together, these three estates are so compelling that they can go about their business even if the scare is totally groundless. If it has no basis in fact at all."

Certainly makes great reading, but lawyers? Really? It seems like Crichton is whitewashing the true power holders, many of whom are industrialists and others in the merchant class, people like his ancestors who own coal mines and run giant companies. Of course, these industrialists also use the military to further their causes. The military-industrial complex still seems to be pushing the fears, except in 2016 the fears are fears of being blown up by Muslims, or fears of losing our low-wage jobs to other people, or fears by women that men are currently oppressing them. So Crichton is right, but he is pointing you at the wrong people. Just because the politico-legal-media are beneficiaries of this scam does not mean they are the ones behind it. They are just not the top of the food chain.

Crichton makes a lot of arguments about how big the earth is, and how tiny and powerless humans are. He tells us that the ecosystems on our planet are always shifting, always changing, from desert to forest to plains. He is arguing, basically, that since the climate change controversy is all made up by liberal activists, that means industry can destroy as much of the planet as they want. That is apparently the moral of this novel. So in addition to trying to convince his readers that dumping chemicals is OK, he is also providing a media counterpoint to the Al Gore types in this debate. In this way he helps sell the media debate as having two different sides, where nobody is really talking about the truth. I will discuss environmentalism again at the end.

But he does argue very well for the wholesale creation of a media tempest, stirring up the calm seas of the population with false stories and cleverly timed media sensations. As I hinted at above, if you change the subject of his book from 'environmentalism' to 'terrorism', you get a reading that is much closer to reality, where shady organizations with unlimited funding stage phony attacks to promote trade and rake in money. In that way this book is a limited hangout of sorts, and maybe that's why it was ultimately so controversial and Crichton's career was hastily ended. I remember hearing about the controversy back in 2004. Perhaps after publication somebody realized that Crichton was showing us allegorically that the war on terror was manufactured.

For more evidence of the terrorism reading, let's look at the eBook Extras that come with the eBook version of *State of Fear*. These three introductory speeches heavily criticize a lot of late 20th century culture. Here is why I think *State of Fear* is not just about global warming. This is from Crichton's talk entitled "The Greatest Challenge Facing Mankind", dated Sept 15, 2003:

I have been asked to talk about what I consider the most important challenge facing mankind, and I have a fundamental answer: the greatest challenge facing mankind is the challenge of distinguishing reality from fantasy, truth from propaganda.

We must daily decide whether the threats we face are real, whether the solutions we are offered will do any good, whether the problems we're told exist are in fact real problems, or non-problems. Every one of us has a sense of the world, and we all know that this sense is in part given to us by what other people and society tell us; in part generated by our emotional state, which we project outward; and in part by our genuine perceptions of reality. In short, our struggle to determine what is true is the struggle to decide which of our perceptions are genuine, and which are false because they are handed down, or sold to us, or generated by our own hopes and fears.

As an example of this challenge, I want to talk today about environmentalism.

You can see how he is speaking in very general terms, and, looking at the date he is speaking, it seemed to me at first that Crichton was criticizing the Iraq War and the War on Terror. Until he actually said environmentalism, I thought he was talking about terrorism. But even though he said environmentalism, I think you can see that he is also talking about terrorism. He says environmentalism is only an example.

I mean, what if Crichton had chosen to tackle terrorism? He doesn't take it on, except in this work. I haven't read his '60s novels under pseudonyms, but if I'm not mistaken, there is not another work of his which features terrorists--only this book about environmentalism. And in his introductory explorations of this book, after the launch of the Iraq War, Crichton is talking about the need to distinguish between fantasy and reality.

Back to the eBook speeches:

There comes to be a perception—convenient to the media—that nothing is, in the end, knowable for sure, when in fact, that's not true. Let me point to a demonstrable bad effect of the assumption that nothing is really knowable. Whole-word reading was introduced by the education schools of the country without, to my knowledge, any testing of the efficacy of the new method. It was simply put in place. Generations of teachers were indoctrinated in its methods. As a result,

the U.S. has one of the highest illiteracy rates in the industrialized world. The assumption that nothing can be known with certainty does in truth have terrible consequences.

As G.K. Chesterton said (in a somewhat different context), "If you believe in nothing, you'll believe in anything." That's what we see today. People believe in anything.

Crichton knows they will believe in anything—he has seen the effects firsthand. But notice what Crichton is saying. He is not saying the illiterate US public assumes that nothing can be known for certain. He is saying that the U.S. government assumes that nothing can be known for certain. That's why they implemented the educational changes without any testing or studies, even though it doesn't make sense. It's because the government assumed that they could never know for certain whether the change would be better or not. Therefore, they are free to do whatever is best for them at the time.

Back to Crichton:

I studied anthropology in college, and one of the things I learned was that certain human social structures always reappear. They can't be eliminated from society. One of those structures is religion. Today it is said we live in a secular society in which many people—the best people, the most enlightened people—do not believe in any religion. But I think that you cannot eliminate religion from the psyche of mankind. If you suppress it in one form, it merely re-emerges in another form. Even if you don't believe in any God, you still have to believe in something that gives meaning to your life, and shapes your sense of the world. Such a belief is religious.

Today, one of the most powerful religions in the Western World is environmentalism. Environmentalism seems to be the religion of choice for urban atheists. Why do I say it's a religion? Well, if you look carefully at the core beliefs, you will see that environmentalism is in fact a perfect 21st century remapping of traditional Judeo-Christian beliefs and myths. There's an initial Eden, a paradise, a state of grace and unity with nature, there's a fall from grace into a state of pollution as a result of eating from the tree of knowledge, and as a result of our actions there is a judgment day coming for us all. We are all energy sinners, doomed to die, unless we seek salvation, which is now called sustainability. Sustainability is salvation in the church of the environment, just as organic food is its communion—that pesticide-free wafer that the right people with the right beliefs imbibe.

I think Crichton is giving you some hints here. The best people, the most enlightened people, he says, do not believe in religion, yet they must necessarily have religious beliefs about the world. Therefore, he recognizes that somebody must fill that void. Crichton suggests to his audience here that environmentalism is the religion. Maybe yes, maybe no, but considering Bronowski's project and the projects of Carl Sagan and other science popularizers, we could argue that modern science is being sold as a religion, from physics to anthropology to evolution, and including climate change. But I think they have experimented with many different types of religions, targeted to different demographics. Sports, money, drugs, TV shows, kabala, astrology—these are things that people use to fill their lives with meaning.

The third fascinating Crichton essay is called "Aliens Cause Global Warming". Here he tracks the progression of pseudo-science from the Drake equation to Nuclear Winter and Global Warming. Astrophysicist Frank Drake in 1960 strung together a few impossible-to-define coefficients to create a completely meaningless equation, which was nevertheless accepted by the science community. Crichton argues that the Drake equation opened the door for more bunk equations in science. But I suggest that we question Crichton's assumption that Drake's equation

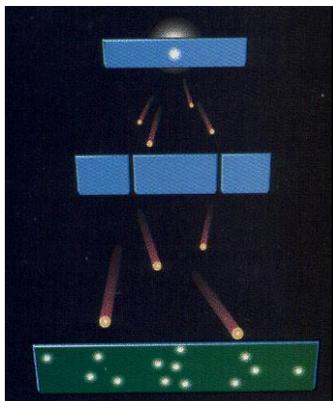
was taken seriously. Was it taken seriously by real scientists, or just by PR people like Carl Sagan, who took the ball and ran with it? Carl Sagan had enough gravitas, and TV appearances, to make people think he represented all scientists. After the Drake equation, the nuclear winter equation was equally nebulous and meaningless, and this nuclear winter model led to current global warming models, pushed by the same folks like Sagan and Paul Ehrlich, both of whom appeared before Congress to announce their dramatic findings. I can't resist another quote from Crichton here, where Ehrlich testifies to Congress about nuclear winter:

At the conference in Washington, during the question period, Ehrlich was reminded that after Hiroshima and Nagasaki, scientists were quoted as saying nothing would grow there for 75 years, but in fact melons were growing the next year. So, he was asked, how accurate were these findings now?

Ehrlich answered by saying "I think they are extremely robust. Scientists may have made statements like that, although I cannot imagine what their basis would have been, even with the state of science at that time, but scientists are always making absurd statements, individually, in various places. What we are doing here, however, is presenting a consensus of a very large group of scientists...."

I want to pause here and talk about this notion of consensus, and the rise of what has been called consensus science. I regard consensus science as an extremely pernicious development that ought to be stopped cold in its tracks. Historically, the claim of consensus has been the first refuge of scoundrels; it is a way to avoid debate by claiming that the matter is already settled. Whenever you hear the consensus of scientists agrees on something or other, reach for your wallet, because you're being had.

Here Crichton can build on his mentor Bronowski's projects. Scientists claimed that plants could not grow after the atomic blast. When confronted with evidence to the contrary, Ehrlich blames individual scientists for making the mistake. When asked what is different now, he says that he has a consensus of scientists behind him on this issue. Besides that, he has computer models. Crichton here goes into what is meant to be the meat of his criticism about consensus, and I do admit, I was cheering when I read this. He's playing to the crowd. But, we have to point out that Crichton is still stirring up confusion here. He's throwing Ehrlich to the wolves here, but he's leaving the rest of 20th century science untouched. He's still saying that environmental scientists are the ones who are behind the hoax, and that's as far as the problem goes.



*Timeline* from 1999 is a good example of Crichton's process. He takes modern scientific

concepts—like quantum uncertainty, multiverses, and Feynman's quantum qubits—and spins a story about some glamorous new product based on these concepts. In *Timeline*, a corporation invents quantum computers, uses these computers to invent a time machine, then they send some scientists back to the 14th century. The company's founder is a prototype for the Sergey Brin/Elon Musk character, the unapologetic entrepreneur/techno-game-changer, who ignores ethical boundaries in his thirst for scientific power. The time machine works by shrinking down and flying through little quantum bubbles into a parallel universe. This plot device gives Crichton time to explain all the same old canards about quantum mechanics, the multiverse, and the first three seconds of the big bang—the same stuff you've heard over and over from Kaku, Greene and Neil deGrasse Tyson. He also gives social commentary, reminding his readers how comfortable our modern way of life is, compared to the barbaric, deadly pre-modern world, where life was—say it with me now—nasty, brutish, and short. The moral is that you should be thankful for the uncertainty of the modern world, because it saved us from the feudal way of life.

In Crichton's novel, the quantum bubbles are explained as real bubbles in the fabric of our universe, and once you travel through the bubble, there are actually wormholes to parallel universes. This is clearly science fiction, but Crichton pretends that this is backed up by real data, and real science. He says the quantum uncertainty principle has been confirmed millions of times, and he claims that quantum mechanics is involved in grocery checkout scanners. I guess he means lasers. Crichton's characters explain the photon double-slit experiment to us. He has his characters sitting there in silence, dumbfounded, wondering what could possibly be causing single photons to adjust their path. Anybody who has read Miles' papers will be screaming at them, "The charge field emitted by the wall sets up the interference pattern before any photons even enter the system!" But Crichton, speaking through his characters, tells the reader that the effect is caused by—wait for it—photons from *another universe*. That's right, Crichton would have his readers believe that photons from another universe are constantly affecting our universe, and causing uncertainty everywhere. Rather than accepting, for instance, that photons have a real radius, and a real mass, and a real spin, he would have us believe that photons are just ghosts from the multiverse. That will really help any budding scientific entrepreneurs to look in the right direction. They'll start trying to build a quantum computer, give up and become a particle physicist or a computer programmer.

Crichton credits David Deutsch for the ideas about quantum computing and parallel universes, so let's take a look at him. I found that David Deutsch released a book in 1997 called *The Fabric of Reality*. Deutsch, like Crichton and Bronowski, also went to Cambridge. Yes, Deutsch sells the cold reality of the multiverse, using only the double-slit experiment as proof. Deutsch loves to claim that without quantum mechanics, we wouldn't have lasers, and we wouldn't have transistors. But is that true? Certainly those are products of mid-century R&D and engineering efforts, but those devices would still work whether we have the correct understanding of their mechanics or not. Engineers optimize performance based on results, not theory. By and large, 20th century scientific achievements have been engineering achievements. The breakthroughs came from R&D, which means from experiment, trial and error, not from theory. There haven't been any big moments of clarity in physics, since none of it makes any sense or is mechanical. So all they can do is get the engineers to improve the gadgets.

In *Rising Sun*, his 1992 novel about Japanese business culture, Crichton has a character called Tim Yoshimura, known as Dr. Tim, who is coroner at Los Angeles County Hospital. Dr. Tim is a high profile coroner, he is photogenic and fastidious, a living legend. I think this character is loosely based around Thomas Noguchi, the Los Angeles coroner who was part of the Monroe, Kennedy, and Tate events. Wikipedia says that the '70s TV show *Quincy, ME* was actually based on Noguchi. There is one episode of *Quincy, ME* where the corpse of a young actress is taken to the morgue, but she isn't really dead, and she has to escape. Sounds like Monroe and Noguchi, right? Could there be a Crichton connection? Crichton was actively writing at the time. The show had many writers, none of whom were Crichton, but he was known to use pseudonyms. There is a connection, though. It is *Quincy, ME* co-producer Lou Shaw, who produced a 1980 TV show *Beyond Westworld*, which is based on Crichton's earlier film *Westworld*.

One last thing to wrap up, and that is Crichton's death. Of course, there is no way to know whether he died as we were told. Sixty-six is not exactly young, and people have heart attacks. It seems that many of the Crichton males died early, so either there was a hereditary health problem, or the last few generations of Crichtons retired out of the public eye. I find it curious that Jack Crichton, John Crichton and Michael Crichton are all said to have died on a Tuesday morning. We also remember that 9/11 happened on a Tuesday morning. Strangely, Crichton died on November 4, 2008, which was the day of the election that Obama won. Busy news day.



While writing this paper, I kept asking myself, what would a real environmental movement look like? After all, Crichton shows us that the climate change movement was invented with phony statistics and unverifiable computer models. If he's right, then climate change is shown to be manufactured. But I am here telling you that Crichton is an agent, and is misleading you down the wrong path. So, does that mean that climate change is real after all, while Crichton is misdirecting you, fooling you into believing climate change is fake? After all, the industrialists would like to be able to use as many resources as they want, and dump as many chemicals as they want, with no penalty. It all seems very confusing. Well, I think I have an answer. By focusing on and discrediting climate change, Crichton is framing the debate and smearing the whole idea of an environmentalist movement. They want you to never see the real answer—that the economy requires huge amounts of resource extraction, the effects of which are habitat destruction and human depopulation.

The media and policymakers are using the climate change meme to push for energy legislation. So the goal is energy policy, and it is enabled by the concept of climate change. The controlled opposition in the media, including Crichton, wants you to think that the scientists are the ones

organizing the media frenzy on climate change, but since the debate is really about energy policy, I suggest that the true organizers are the energy companies. I suggest that the media and Crichton are focusing on climate change at the expense of the other real environmental concerns, like destructive resource extraction. I suggest that it is not the emissions that are the big problem. It is the frenetic resource extraction and the demand created for resources that is the problem. In other words, the problem is economic, not scientific. For instance, look at the policies in place to continue cheap mining and resource extraction in foreign countries, like coltan in Africa. Mineral extraction is a primary concern of American foreign policy. You don't have to believe me, but you might believe Henry Kissinger, who in 1972 specifically links [depopulation policies in foreign countries](#) to increasing mineral production in the US. These are the true destructive policies that are destroying the natural environment. Yes, automobiles are bad, because they pollute. But the policies, private and public, that built the 20<sup>th</sup> century America where driving is necessary, are far worse and more destructive. It is the economics that is killing the planet, not the technology. The modern citizen in consumerist capitalist America is destroying the environment every day if they participate in this economic system. Believing in climate change in your heart, and mouthing the words while looking to heaven, will not change that.

The global warming argument really hinges on whether changes in trace amounts of CO2 can alter global temperatures significantly. As Crichton has shown, the global warming facts are pushed. As Miles Mathis has shown (in other papers), the scientists don't understand enough about the Earth to know what they claim to know. And, if Miles is on the right track with his charge field, he has shown us how the Earth's temperature is actually a function of charge recycled from its cosmic environment, like charge from the Sun, charge from other objects in the solar system, and charge from the galactic center. Since charge is the main heat source for the Earth, it isn't clear how changes in CO2 concentration would affect global temperatures, if at all.

A real environmentalist movement would seek a return to pre-Industrial levels of resource extraction in order to stop messing with the planet. This must be prevented, so a strawman environmentalist has been erected to distract public attention towards climate change, and away from economic policy. People like Crichton are allowed to tear down the strawman. The existence of a manufactured debate only mires a do-gooder down in the muck, so they can't see the terrain. Today many of our young environmentalists are also NASA fans, and they want NASA to build a big rocket so we can save ourselves from destroying ourselves. Many young people want to increase NASA's budget for this reason. So this is where the mainstream wants environmentalists to be—completely oblivious to the real situation, unaware of their ignorance, yet holding great faith in large-scale government efforts to save us through more high technology and commerce.

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