

# EYEWASH

## About Argo

by James Romberger and Marguerite Van Cook

The tangled web of intrigue surrounding The Lord of Light project took serious effort to unravel; it's hard to get an accurate timeline of the events as they happened since some of the events were deliberately obscured as they were happening. It is sometimes unclear how much information was known to how many people but here is what we managed to uncover. When Barry Ira Geller acquired the rights to Roger Zelazny's Hugo Award-winning science fiction novel "Lord of Light" in 1977-78 he was full of enthusiasm for his new project. He wrote a treatment, and contacted Jack Kirby in 1978 to do the drawings for the movie sets. In November of 1979 Variety and the Hollywood Reporter printed articles about Barry's project. It was reported that entities in Las Vegas and banks in Canada and New York were involved in raising what seems to range anywhere (depending on the source) from 50-450 million dollars for the movie and for getting between 400-1,000 acres of land in Colorado for the movie sets, which would be permanent and function as a theme park, "Science Fiction Land." In 1980, Prevue reported that a scandal about the real estate deal involving the Denver, Colorado Planning Commission; and questions about Jerry Schafer, a Lord of Light co-producer and director of the cult movies "Fists of Steel" and "Like It Is", were being resolved, and that the project was ongoing. Barry Geller was cleared of any charges, and in an interview at the time seems still optimistic if not a little wary about the project. Then nothing more about the project for 16 years until the Jack Kirby Collector interviewed Barry in 1996. The intro says that members of the Commission and Schafer were convicted, and Barry states, "I ...had assigned responsibility to certain people...who forged my signature, and were bilking other people out of money, and I didn't know about it...they were looking at doing all of these land deals around the land that I had optioned...it took about a year to straighten it out afterwards...the government stopped everything...it had the attention of many, many people, and it was just unfortunate."

On November 4<sup>th</sup>, 1979, 52 Americans were taken hostage at the U.S. Embassy in Tehran, Iran, by Islamic fundamentalists. President Jimmy Carter froze \$12 Billion of Iranian assets in U.S. banks, and started diplomatic negotiations for the hostage's release. Other Americans were trapped behind lines, some in the Canadian Embassy. Trying to resolve the situation and preserve the lives of the hostages, Carter initiated many covert operations to get remaining American citizens, members of our press, and other agents out of Iran. One of these scenarios came to light when in 1997, as part of the C.I.A.'s 50<sup>th</sup> anniversary, they held a ceremony to honor secret agent and "artist/validator" Antonio Mendez (in his own words "someone who could make a radio out of a clamshell"), and revealed one of the successful missions in which he had participated: during the Iran crisis in 1979, six American diplomats had escaped to the Canadian embassy in Tehran. "Those from the consulate had escaped out the back door to the street when the militants had been breaking down the front door", Mendez says. In order to "exfiltrate" them out of Iran an elaborate plot was hatched by CIA master actor and document forger Mendez involving fake passports, hi-tech makeup, and a



"The Six", the American diplomats after their narrow escape.

film production crew scouting for locations. In December 1979 Mendez gathered his team and started "Studio Six Productions". The plan was to disguise "the six" as Hollywood types and whisk them out of the country. Mendez's crew included "Jerome Calloway" aka John Chambers, Oscar-winning makeup artist for "Planet of the Apes", husband/wife team Andrea and Bob Sidell, known for "The Osterman Weekend" and "E.T.", and Tom Burman, later known for the makeup in "Cat People", "Howard the Duck", and "The X-Files" (note: Burman has stated that Chambers created the Bigfoot suit from the famous Patterson film). According to Mendez, they had decided the plot of the imaginary film had to be extremely exotic, eastern-flavored sci-fi, "with something about the glory of Islam". Ads were placed in The Hollywood Reporter and Variety for the production, to be called "Argo". The title was derived from "a profane 'knock-knock' joke" told by Chambers. Mendez says, "Jerome and his associates were masters at working the Hollywood system. They had begun applying 'grease' and calling in favors even before I arrived."

In the ensuing media flurry they "let it be known that we had Canadian scouts in Tehran, checking out film locations". The "Studio Six" office was "swamped" by script submissions, including Barry's proposal and one from Steven Spielberg. On the WGBH video Mendez states, "We stole the script from the Lord of Light, which was a defunct production." About Barry's script, Mendez commented to A.P., "If anyone sat down to read this, they'd have to believe that if we were crazy enough to write this script, we'd be crazy enough to be looking for locations in a place like Iran".

On the C.I.A. website Mendez wrote, "This script fit our purposes beautifully...the producers had also envisioned building a huge set that would later become a major theme park. They had hired a famous comic-strip artist to prepare concepts for the sets. This gave us some good 'eyewash' to add to a production portfolio." The script was credited to "Theresa Harris", the name one of the diplomats was to have. In the following weeks, the team worked furiously on the disguises and documents; Chambers had advised Mendez that an advance party for a film production would comprise eight people, so on January 25<sup>th</sup> 1980, Tony Mendez, in the identity of an Irish producer, and another agent arrived in Iran. The Canadian embassy staff was ready for action, including the Kirbyesque "Sledge", a "burly French-Canadian...who earned the nickname...during those final days because he was destroying classified communications equipment with a 12-pound sledgehammer." Then they met "the six", who were the head of the American embassy's Consular section, with two young couples who worked for him, and the agricultural attaché.

"I explained what had to be accomplished in the next two days...I instructed the six to go into the dining room to discuss among themselves whether they wanted to go to the airport in a group or as individuals... I waited about 15 minutes and then walked in...they were debating the questions and I

distracted them by doing a bit of sleight-of-hand with two sugar cubes...to illustrate how to set up a deception operation ...the six decided to go as a group, using the Studio Six cover." For two days the diplomats worked on their new identities, and then Mendez received the word from Washington that all systems were go: "See you later, exfiltrator." The final night the six served a "sumptuous seven-course dinner with fine wine, coffee, and liqueurs. I told them about Jerome and the Argo knock-knock joke. Everyone took up the Argo cry."

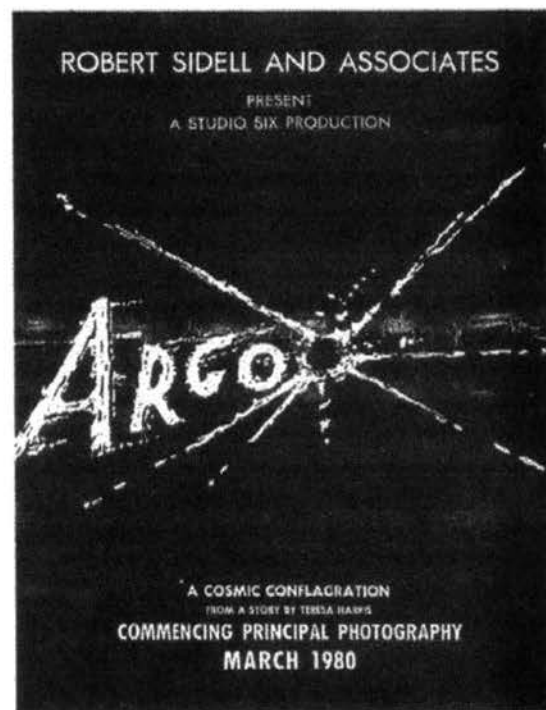
On January 27<sup>th</sup>, in an anticlimactic finale, Mendez walked the diplomats through the airport: "I was armed with the Argo portfolio and would overwhelm anyone standing in the way with Hollywood talk. The Iranian official at the checkpoint could not have cared less." The Canadian government received all the credit for the escape. Later, Mendez met with Carter and "showed the President some of the cover materials used in the operation and told him of the Argo/Argau story", but because of indecision regarding the still-undercover agent being photographed with the President, the meeting was cut short. Mendez received a promotion and the C.I.A.'s Intelligence Star award, and John Chambers was awarded the C.I.A.'s Intelligence Medal of Merit. Chambers died in 2001.

For Mendez & Co. the art of Jack Kirby and Mike Royer greatly added to the credibility of their cover story, and their confidence in pulling it off, irregardless of whether the Iranians ever saw the drawings. Some questions remain, however...for instance, could Barry Geller have been a victim of a fraudulent "acceleration" of his project, only to be discarded when he was no longer of any use?

We were able to speak to Disney artist and outstanding Kirby inker Mike Royer, who said he had done the inking work for Jack, and had not received a "Media Kit" or copies of the drawings. At some point in the last few years he had seen the Lord of Light site and contacted Barry, who offered to sell him some prints at a discount, but Mike declined to buy his own work. When told about the "Argo" scenario, Mike said, "That sounds like bullshit." He told us he was a fan of "The X-Files", so we mentioned that Tom Burman did the makeup for that show, and asked if he knew of him or his associates though Disney, but Mike said he hadn't started there until 1981. After we sent him links to the C.I.A. site, Mike wrote us, "I found the C.I.A. article interesting. Might make a cool T.V. movie, but of course they'll have to fill it with shootouts and bombs going off and two or three half-naked babes to make it appeal to U.S. TV executives."

Jack Kirby died in 1994, and his wife Roz passed on in 1998, so we contacted the estate. Executor Ray Wyman, Jr. confirmed that Barry was a close Kirby family friend, and had the copyright to the Lord of Light drawings. In reference to the C.I.A. plot, he said, "Actually, I recall that story. After Barry told it to Roz, she went to me and others for our opinions...I recall John Chambers' name being bandied about- perhaps in association with this C.I.A. fable...what bunk." After he read the article on the C.I.A. site he wrote, "That's how Roz recounted Barry's version of the story...how would Barry have known that the C.I.A. was involved since the thing wasn't revealed until 1997? By the way, I recall seeing that "Argo" poster- probably at the Kirby home in one of the closets". After seeing the WGBH video of Mendez with the color Kirby/Royer art, Ray wrote, "Love (Mendez's) last line- 'What happens at the end of Lord of Light?'- 'I don't know, I didn't have time to read it'- egad, I hope nobody does that to one of my scripts. Creepy, but really something else".

Ray added, "Another colorful character that circulated around the Kirby household...claimed that the C.I.A. was inspired by one of Jack's drawings, "Jacob and the Angel"...(he) said the C.I.A. had built a prototype flying pack based upon Jack's design. The problem was that only close friends and visitors ever saw the drawing...(he said) the C.I.A. had also built a robot that could tell friend from foe just by looking at you. Jack thought it was a great story idea- made up a name for it: "The EYE of the C-EYE-A". Yup...I hear the howling all the way over here. Roz and Jack heard a bunch of them...they were always personable, generous, and gracious- no matter how nutty a story you weaved."



Mendez's poster for the "film".

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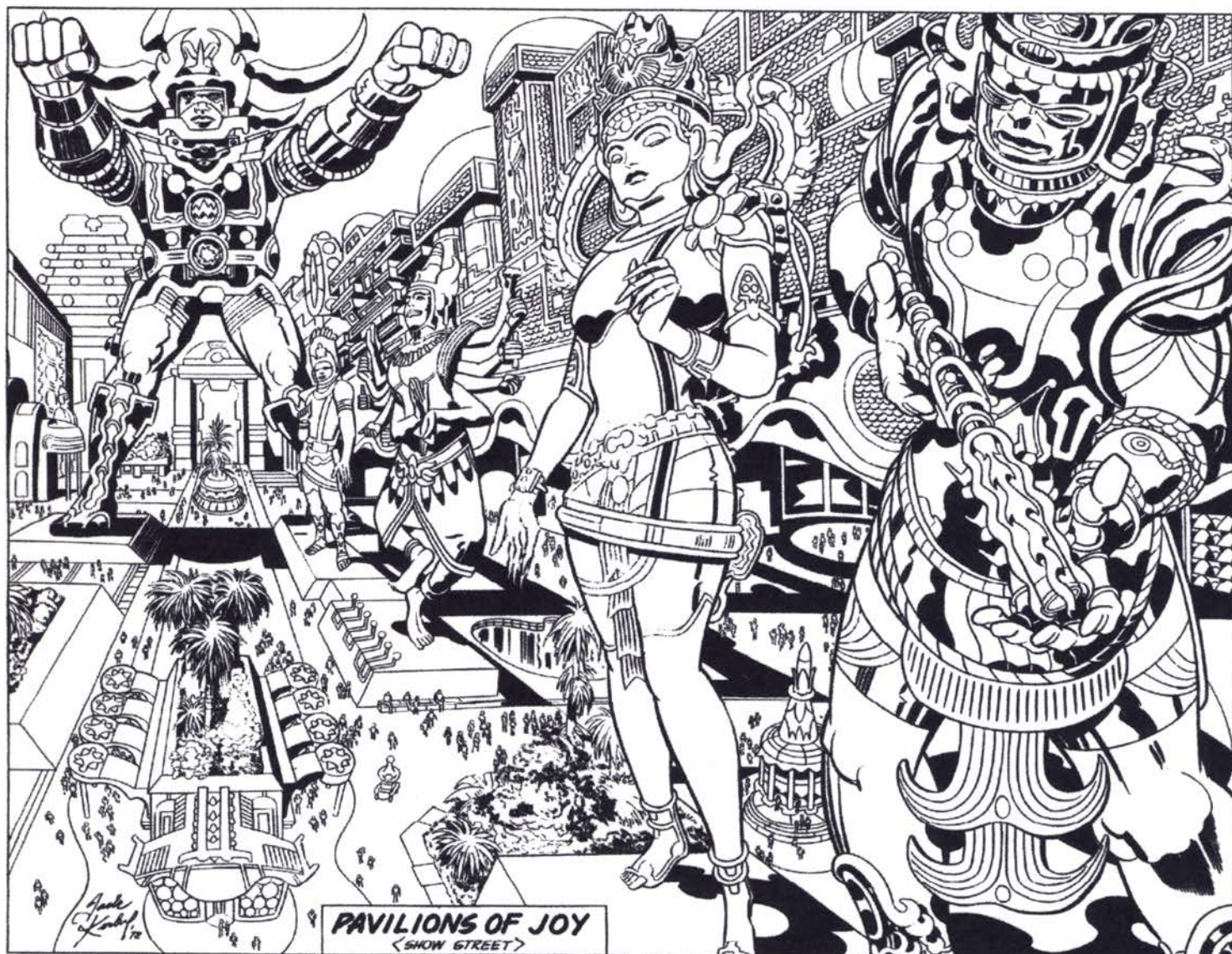


Sam, or Mahasamatman, the Lord of Light, from the WGBH/ Boston documentary "First Person" ©Barry Ira Geller

# KIRBY, THE CIA, AND THE LORD OF LIGHT

Interview with Barry Ira Geller

Drawings by Jack Kirby Inked by Mike Royer



In 1978 writer/producer Barry Geller contacted Jack Kirby to collaborate on a film adaptation of Roger Zelazny's Hugo-winning novel "Lord of Light". The 13 extraordinary drawings Jack completed were then inked by Mike Royer and made into a limited number of "Media Kits" for promotional purposes. The structures Jack designed were to have been realized, and function also as a theme park, unfortunately the project fell into a legal morass. You can view all of the drawings at Barry Geller's site: [www.lordoflight.com](http://www.lordoflight.com)

In 1979 during the Iranian hostage crisis, six American diplomats were successfully smuggled out of Tehran. At that time much of the credit went to the Canadian Government for their role in the mission to save the lives of the six Americans, who had survived by hiding in the Canadian Embassy, but 20 years later, to everyone's surprise, in an unusual event honoring the fiftieth anniversary of the C.I.A., the Central Intelligence Agency decided to honor some of its unsung heroes and revealed that the escape had been part of a covert operation executed by their operatives. As the startling details of this story emerged it appears that, amazing as it seems, the whole plot seems to have hung on the artwork of none other than Jack Kirby. The following is an interview with Barry Geller, the man directly (and indirectly) responsible for putting Jack's work into the hands of the CIA spies in this strange saga of real life intrigue, glamour, adventure and Hollywood mayhem. M

## Interview by James Romberger

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**CAF:** The Lord of Light drawings were a great use of Jack's talents, it's a shame the project wasn't consummated. I have to admit being intrigued by the recent bit in the Kirby Collector's letter page about a Bravo show that referred to your project in a strange context, that of a front for an anti-terrorist task force bent on freeing hostages in a foreign land. The conspiratorial scenarios multiply as one freely conjectures, not the least concept that the CIA are Kirby fans.

**Barry:** I agree with your perception regarding the different kind of work I employed Jack for — it was the perfect evolution of his total mastery. Buildings were going to be based upon them — that would have put the Earth on its ears had we been able to do it! Actually, the half hour program was made by WGBH Boston where the CIA's master spy admitted publicly to ripping off the Lord of Light Script and Jack's drawings to set up a phony production company front in Iran to get out (successfully) 6 almost-prisoners. This was kept secret all these years. I have the video and will be editing it and will put it up on my site. It is quite astounding. It turns out, my makeup man, John Chambers (Oscar winner for Planet of the Apes) was also the CIA's chief makeup consultant and gave the script to the Spy for whom he worked, Mendez, who was the real Mission Impossible dude...hahahaha. I was terrified when first seeing the show, but then found "enlightenment" — as I began to acknowledge the wonders of a million coincidences to bring everything up to that point, from me conceiving the project and then getting Jack to do the work, getting Chambers involved, etc...that's 6 people alive instead of maybe dead. I am certain Jack would have loved the "Touch of God" relationships here. I miss him terribly to not be able to share the joke...

**CAF:** Jack never knew of the CIA plan?

**Barry:** No, Jack never knew since the situation was only "declassified" (crime admitted to) this past year. Had Jack still smoked cigars, we would have shared some big expensive sticks on the humor of it all. Either way!

**CAF:** On History Channel last night they had another show about the CIA operative Mendez, on "This Week in History". They didn't show Jack's drawings but it was obvious they were referring to that same operation to free people holed up in an embassy. They said the film was to be called "Argo" and that in 1980 they had taken the ads out in Hollywood trade papers about the movie, causing Hollywood to go all abuzz.

**Barry:** Fascinating. I remember reading about the "Argo" project. The reason they didn't show Jack's drawings (most likely) was that they didn't want to pay me any release \$\$, or give credit to Jack or myself.

**CAF:** How did you end up hearing about the CIA plot?

**Barry:** The Associate Producer of the Bravo show contacted me & I heard about the show afterwards. Like I said, John Chambers had told me he'd done "some" work for the CIA in 1979 in a discussion we had about making Marlon Brando look 20 years younger using some special makeup he'd invented, which he said was used by the CIA. Hadn't a clue (or anyone else) that his work was so prominently placed (laughter). The important thing to know about John's work was that it wasn't simply makeup, like Bill Tuttle's work for the Wizard of Oz, it was makeup which became part of the living identity of the character. This is what won him the Oscar, both for Hollywood and, apparently, the

government. There are things in the works to find out more about the CIA thing. You will hear about it soon.

**CAF:** Could you elaborate for me what Jack meant when he said "I think this film and the way we are conceiving it could contribute to saving the world"?

**Barry:** The concept of the god's "psychic abilities" which were turned into, over 1000 years, full blown aspects and attributes, were of awesome nature and I think what Jack appreciated most, aside from the obviousness of these being characters perfect for him to develop, was the fact that they were still "real people" i.e. same kind of emotional problems, etc. The "save the world thing" I believe was attributed to showing the world that we all have the same psychic capabilities — and through the toy line I was developing (with magnetic levitation) and the buildings of Science Fiction Land, the purpose was to showcase the future in a whole new way— by employing many scientists to develop new technologies in various areas then showcasing the results. Same thing which got Ray Bradbury and Paolo Soleri working with me, too.

**CAF:** The prints resemble architectural drawings, were they meant to be literally and faithfully translated into reality?

**Barry:** Absolutely. You can't imagine the heart attacks I was giving

to a few engineers. Actually, I knew there would be "real life" engineering problems, but it was my inner joke to always watch their horror and with Jack I always told him to "make it like he would imagine it & not worry about engineering." He appreciated this. So Jack and I had a ball threshing out themes as he knew I wanted a "Master" design to then give to all others to do their thing with. We laughed a lot when our architectural consultant screamed holy hell how impossible it was to make the cantilevered floating gardens of The Chambers of Brahma, Exterior.

**CAF:** If the backing had all gone through, what aspects of the realization would Jack have been involved in? In terms of a film, would he have been creating additional production design and/or continuity?

**Barry:** My offer/deal with Jack was he was "Design General." I also gave him points in the Gross Profits. This means everyone worked under him. All SFL. All film. We designed each drawing to be used both as a set description and theme park description. As I said previously, I was always amazed how he managed to capture the correct POV each time — well, all except one, which I gave him back and it is in "The Art of Jack Kirby" (Ray Wyman Jr. and Catherine Hohlfield, 1992, Blue Rose Press-Ed.) as the Angel.

**CAF:** Do the scale of the little people in the drawings accurately reflect the intended scale? It would've been like seeing Babylon and the Colossus of Rhodes, for real, amped to the Nth degree!

**Barry:** As far as I can determine, absolutely correct. The scale was close to how I envisioned it on most drawings and talked with architects about. The best example of scale was The Chambers of Brahma Exterior. Wow! Yes, I have to admit walking around the city and imagining the giant buildings right there. And there was more: I had gotten Buckminster Fuller along for the ride (and 3M interested in funding) a floating dome over the whole thing, 1/2 mile high and 3/4 mile long. Bucky had tried to convince NYC in 1964 (site of the World's Fair that year- Ed.) that it would float, being warmer inside than out. I believed him.

**CAF:** I seem to recall reference somewhere to color versions of the drawings, is this how the Media Kit was presented, as color prints? At any rate those are highly coveted items, I'm sure.

**Barry:** Yes, there was a media "kit" which consisted of colored versions of different rides, the full schemata of the Park and film, geological and an Environmental Impact report which I wrote. The color versions of Jack's drawings came from a "coloring contest" my production company gave. I still have one. Mendez flashes another (where did he get that? hmmm) on the WGBH movie.

**CAF:** I can understand how seeing your ideas used in such a way by the CIA could be frightening, especially given recent



**PLANETARY  
CONTROL ROOM**  
(INTERIOR)

events...and perhaps consider yourself a potential target for retaliation by extremists...

**Barry:** Frightening, yes. but I wouldn't go that far to say terrorists are after me (laughter). At least I don't think any may be, anymore than they would be after Mendez.

**CAF:** It does sound like something Jack might've approved. I recall reading his comments about his friend Leon Klinghoffer who was murdered by terrorists during the famous Achille Lauro incident.

**Barry:** Jack would have loved the whole thing, for sure. Our relationship continued for 17 years or so, and I was always at family gatherings, sedars, etc., and at both funerals. He'd adopted me as a son and writing this wells me up as I miss him quite dearly.

**CAF:** I'm very interested in what the greats Bradbury, Fuller, and Soleri thought of Jack's work for you, any comments you can recall.

**Barry:** Ray Bradbury of course was a big fan, as was Jack of him. Ray's role was that of consultant to different types of theme rides I'd planned. Bucky Fuller didn't meet us as yet, only expressed his interest on consulting to 3M in building the dome. Science Fiction Land stopped too suddenly, just as work was in progress to get discussions underway. Soleri was the God of architecture at the time, the true visionary. He saw himself as one, too. He, too, was on board to design different theme rides and I wanted to build an arcology with his help. Visiting him though I remember feeling the tragic air as he was aware he was living a dream which wouldn't occur in his lifetime, which I guess afforded him a degree of arrogance. I did succeed in gaining his trust of my project, although I knew it meant ultimately imparting to him he was one chief in a group of chiefs. But he was a driven man with great vision. Hundreds of student architects from around the world would come to work with him.

**CAF:** Who else were you tapping for this project?

**Barry:** A number of scientists, mathematicians, engineers, including the inventors of holography, who'd left MIT and now had their own research company.

**CAF:** In "Science Fiction Land" the perspective is just amazing, all the elements are drawn with incredible precision curving back into the landscape...what are the flaming tubes to the lower right?

**Barry:** These tubes housed the underground Excursion of the Planets, my version of Disney's "Pirates of the Caribbean." The artwork and descriptions only exist in the original Promo Kit/Investment pack.

**CAF:** The "Planetary Control Room" seems to anticipate virtual body-machine links, where the grandiose movements of the operators (on flying platforms) of the Raga Wheel are their means of working it, or serving it. There seems to be a supervisor off to the right, in a slightly bigger platform. The planet is "cubed", but then Jack often drew these monolithic shapes. Was this to be a giant room you would walk into and interact with these machines, or witness laser shows or pyrotechnics?

**Barry:** Absolutely. In fact, the majority of this awesome piece was based upon my screenplay depiction. The idea of the Hand holding the world was mine and Jack's; The Raga Wheel was much smaller in the script, but specially created for the Park for people to actually go on. Keep in mind, this was 1978. But I envisioned the walls made up of virtual image holograms, and people would be able to see all parts of our planet Earth (satellite transmission) and there would be all these cyborgs zipping around communicating to people. Football stadium sized is how Jack and I envisioned it.

**CAF:** Re: "Brahma's Supremacy": this drawing reminds me a bit of Jack's view of Earth from his Bible drawings; it's basically the same structure as the "Chambers of Brahma" but the lotus in the center of the garden seems to have sprouted a hologram which roils with phantasmagorical shapes...I have worked with lenticular 3-D animation but am unsure of the state of hologram

technology, then or now. In a film this could be realized with the CGI available now, what was your intent at the time?

**Barry:** First of all, I already had a good background in the physics of phase-reconstruction holography (coherent/incoherent bipolar optics) as well as lenticular lens arrays for 3D, as used in parallax panorama-grams (3D postcards, Rolling Stones albums, etc). Much of the park was designed to take advantage of holographic technology which I was aware of had not been picked up by the bigger companies since its "discovery" in 1963 by Upatnicks and Leiks with their laser version of x-ray graphics), based upon Gabor's theories of 1947. So I was involved with some of the leading holographers of the time, Cross, and a few others, to work with me on the project. The park was going to have *extensive* holography, virtual as well as real image. I also

had a leading American physicist/engineer already designed a holographic camera and screen, for certain SPFX of the film, which was going to have a virtual image come across the heads of the audience. A special theatre was being designed for our demo. The Russians had done a lot more than the Americans but I was going to outdo them, too. Didn't know this, I bet (laughter). I still have the plans (I had as much fun working with scientists as I did with Jack). But to finalize your question, The interior and exterior 's pix were broadstroked concepts by myself, based upon Zelazny's general descriptions and my further development. I'd shown the script's sections to Jack: basically I wanted all the gods to elevator up to the top of the Temple, get in seats which telescoped out to the center (like spokes) where all sat in front of Brahma, who revolved. It got worse if Brahma was pissed off at something; then he had ten heads sprout (as per ancient mythology) and this was quite intimidating. However, the roils and shapes -- all these details, they are all JK. All the drawings are from my concepts and requests from Jack and discussions with him afterwards -- see the Kirby art site for more info on each. The one called "Brahma's Supremacy" was Jack's first attempt at the "Chambers of Brahma - External." I went back to him and got him to be more specific with the cantilevered gardens, etc, so that people could recognize aspects of the film and book as well. Hey. I never told Jack to "put a window here, a door there." That would be like telling a General how to give commands to his troops. I would say and discuss what I wanted to communicate, what I wanted to see and feel and explore visually, as a viewer myself. We would tell stories to each other. I always left the meeting when I just "knew" Jack had it. Hard to explain, but there was a lot of telepathy going on. "Brahma's Supremacy" (which I renamed) I consider to be Jack taking off with concepts of what Brahma, as the High God, was mentally and spiritually projecting into the world. I loved it. It sold for twice as much as any of the other original art. (The drawings were eventually sold through Sotheby's--Ed.)

**CAF:** The 3-D pieces I worked on were Parallax Parallelograms ...by the way, have you heard of Phillip DeMontibello? Now deceased, but he was my friend's mentor, and invented a fantastic "fly's-eye" 3-D effect.

**Barry:** No, but I remember seeing or reading something about it. Holography is really a wave-front reconstruction of a recording of the interference between an "in-phase" (coherent) light source, and an out-of-phase (incoherent) light source, usually reflecting off the subject. It records all the space in the area and can be adjusted to "project" a hologram, and originally called "real image," if I remember correctly, by Gabor. With lasers projection holograms took on the name of Virtual Image holograms. The building of "Brahma's Supremacy" was one of my two favorite ideas, with 100 ft. virtual image projections planned. What can I say? I wanted to dazzle the world. Kinda like that effect in "Back to the Future, part 2", with Jaws 2,654 coming out to bite the kid. This is what Jack originally thought I wanted in the first version of the drawing. Seeing the awesomeness of it from his vision, I knew we needed a more "nuts and bolts" recognizable building. So came the second version.



**CAF:** You said you brought Gary Gygax over to meet with Jack and discuss potential relationships?

**Barry:** Gary Gygax was the literal Father of interactive fantasy gaming, no matter what Steve Jackson says. With the invention of Dungeons and Dragons it started the whole genre. Gary was a fan of Jack's, of course, so I had the historic idea of bringing the two together (in 1983) to see what would happen. My 12 year old son, who later became a D&D game-master, stole the show by holding up the meeting by getting Jack to sign all his Eternals (which I still have). We spent the afternoon discussing different stories, interests, ideas, getting to know you stuff. The men liked each other, unfortunately, nothing professional came of it.

**CAF:** Do you see the property still being developed for film (many of the concepts more easily done with technology available now than in 1980)?

**Barry:** Yes. After six months of negotiations, Lord Of Light came in 2nd place for the Sci-Fi Channel's next "Dune" project, last January (Zelazny's "Amber" series won. An accountant's decision, I regret to say).

**CAF:** I read of Image's past interest, what part would Jack's work have played?

**Barry:** On Jim Lee's office walls is the original 2-panel artwork for "Planetary Control Room" — I am sure had they not been going through watching their bottom line fall apart, Jack's style would have been kept, at least in part.

**CAF:** What books did you give Jack for reference?

**Barry:** "The Art of India", by Silvarnamurti (Abrams), "The Art of Indian Asia", by Zimmer. The first was the major one we used. I gifted Jack and John Chambers with copies which cost \$100 at the time. I shudder to remember I got them from the same book-store which was selling Golden Age Captain Americas for \$100 but I didn't buy them. I later came across one of those books in 1994 for \$4000...and I am sure it is double that now. Oh well.

**CAF:** You said Jack told you why he completely believed the Eternals was a true story...

**Barry:** He was enthralled about the Peruvian plains which we had several discussions about being a landing field — it was this perception which he had dramatized in the Eternals. You will notice the Mayan influence of the first two drawings he did for me, still fresh from finishing the Eternals work ("Terminal of the Gods" was the first drawing). The idea of the returning Gods were consistent with his beliefs of a well populated universe of advanced alien civilizations. It is possible he'd read or heard about Zachariah Sitchin, who'd just started publishing, but I do not know. More like the Von Däniken stories. Kirby Anecdote on UFOs: We had a discussion once about the space probe which sent out a time-capsule... I believe this was in 1978-79... Jack wasn't very happy about the whole deal, not at all. Why, specifically, I asked. He said, "Because it gives away our location. Now they know where we are."