

postulate that Frei's ability to move and to a lesser extent his willingness are related to the creation of a climate in which such a move can take place successfully. We conclude that it is our task to create a climate climaxing with a solid pretext that will force the military and the president to take some action in the desired direction.

SITUATION

A number of actions have been placed in train to sensitize the external world to the threat Allende poses. This is a necessary first step toward moving to more vital pressure points such as the acceptance of the failure of the political solution and the need for the military one. This effort is in its first stages. We believe that the external effort, which is by nature complementary, is useless unless we can spark internal resistance.

CREATION OF COUP CLIMATE

A. Economic Warfare: [Redacted by CIA] The ambassador can be of powerful assistance in this effort.

B. Political Warfare: It is essential that it appear that Allende has minimum political support. In every fashion every special interest group that we can contact should be financed and assisted in making public statements, public rallies, traveling to propagandize, or in any other imaginative way the station can conjure to assure that Allende does not enlarge his base of support. Exhaust every possible means for doing this and engage in any operation that you think will accomplish this purpose no matter how large or small.

C. Psychological Warfare: Here we must pause for a moment to take stock. As little as ten days ago there seemed to be almost no feeling outside of Chile and very little mass feeling within Chile that the election of Allende was necessarily an evil. Thus, it may be difficult to instantly move into a hard line about a military coup. We must begin to gradually create a climate in which this conclusion becomes inevitable. Thus we foresee a four-stage campaign.

(1) Sensitize feeling within and without Chile that election of Allende is a nefarious development for Chile, Latin America, and the world. We are well along on this objective outside Chile but are still in doubt as to the psychological temperature on this point within Chile. We are talking about mass public feeling as opposed to the private feelings of the elite.

(2) Create the conviction that Allende must be stopped.

(3) Discredit parliamentary solution as unworkable.

(4) Surface ineluctable conclusion that

military coup is the only answer. This to be carried forward until it takes place. However, we must hold firmly to the outlines or our production will be diffuse, denatured, and ineffective, not leaving the indelible residue in the mind that an accumulation of arsenic does. The key is psych war within Chile. We cannot endeavor to ignite the world if Chile itself is a placid lake. The fuel for the fire must come within Chile. Therefore, the station should employ every stratagem; every ploy, however bizarre, to create this internal resistance. Public and provocative rallies should be held, growing in size and intensity until the Communists must react.

MILITARY

Eventually we may use [Redacted] propaganda to persuade the military that it is their constitutional duty to prevent Allende from seizing power.

PRETEXT

If we are successful in heightening tension through the main lines noted above, the pretext—the one act that will force massive Communist reaction and/or public outrage—will, in all probability, present itself. We can be looking for the opportunity and when the time comes spark it.

[Black Box]

WHATEVER WE DID IS NO GOOD

From the transcript of the cockpit voice recorder of Alaska Airlines Flight 261, which crashed into the Pacific Ocean near Los Angeles on January 31, 2000. The transcript was released by the National Transportation Safety Board in December. Investigators believe the crash was caused by the failure of the "jackscrew" assembly in the MD-80's tail, which controls whether the plane's nose is pointed up or down. The plane was overdue for maintenance, and records show that two different kinds of grease, which were possibly incompatible, were applied to the jackscrew, though the recovered part had no grease at all on it. Investigators also believe the jackscrew design itself is flawed, because it allows a single failure to cause a crash. The FAA was unable to produce any details about the process through which the design was approved.

LOS ANGELES AIR TRAFFIC CONTROL (LAX-CTR1):

Alaska two six one squawk two zero one zero.

FIRST OFFICER WILLIAM TANSKY: Two zero one zero Alaska two sixty-one.



COURTESY MUSEUM OF MODERN ART, NEW YORK CITY

Whisk, a painting by Jim Nutt, was on display last summer at the Museum of Modern Art in New York City.

ALASKA AIRLINES DISPATCH: Two sixty-one dispatch. Uh, if, uh, you want to land at L.A. of course for safety reasons we will do that. Uh, we, we'll, uh, tell you though that if we land in L.A., uh, we'll be looking at probably an hour to an hour and a half. We have a major flow program going right now.

CAPTAIN TED THOMPSON: Well—boy, you put me in a spot here—I really didn't want to hear about the flow being the reason you're calling us 'cause I'm concerned about overflying suitable airports.

ALASKA AIRLINES DISPATCH: Well, we wanna do what's safe, so if that's what you feel is, uh, safe we just wanna make sure you have all of the, uh, all the info.

♦
TANSKY: We might just ask if there's a ground-school instructor there available and, and discuss it with him—or a, uh, simulator instructor.

THOMPSON: Yeah.

THOMPSON: And, uh, dispatch one sixty-one—we're wondering if we can get some support out of the, uh, instructional force—instructors up there—if they got any ideas for us.

♦
THOMPSON: Ehh, somebody was calling in about wheelchairs—

FLIGHT ATTENDANT: Oh really?

THOMPSON: —when I'm working on a problem.

FLIGHT ATTENDANT: Is that why it went static?

THOMPSON: Okay yeah, now—I just, that's

something that oughta be in the computers.
If they want it that bad they, you guys,
oughta be able to pick up the phone—
FLIGHT ATTENDANT: Mmm hmmm.
THOMPSON: —just drives me nuts. Not that I
want to go on about it—you know it just
blows me away, they think we're gonna land;
they're gonna fix it. Now they're worried
about the flow. I'm sorry, this airplane isn't
gonna go anywhere for a while—so, you
know.
FLIGHT ATTENDANT: So they're trying to put
the pressure on you—
THOMPSON: Well, no, yeah.
FLIGHT ATTENDANT: We'll get it to where it
needs to be.
THOMPSON: And actually it doesn't matter that
much to us.
FLIGHT ATTENDANT: Still not gonna go out on
time to the next—
THOMPSON: Yeah, yeah. I thought they'd cover
the people better from L.A. than San Fran-
cisco.

♦

ALASKA AIRLINES (LAX-OPS1): Alaska two sixty-
one from operations, can you give us your
tail number?
THOMPSON: Uh, two six sixty-one, it was ship
number nine six three.
MAINTENANCE1: Yeah, are you guys with the,
uh, horizontal situation?
THOMPSON: Affirmative.
MAINTENANCE1: Yeah, did you try the suitcase
handles and the pickle switches, right?
THOMPSON: Yeah, we tried everything togeth-
er—we've run just about everything. If
you've got any hidden circuit breakers we'd
love to know about 'em.
MAINTENANCE1: I'll look at the, uh, circuit-
breaker, uh, guide just as a double check
and, um, yeah, I just wanted to know if you
tried the pickle switches and the suitcase
handles to see if it was moving in with any
of the, uh, other switches other than the, uh,
suitcase handles alone or nothing.
THOMPSON: We tried just about every iteration.
MAINTENANCE1: And alternates inop too, huh?
THOMPSON: Yup, it's just, it appears to be
jammed—the, uh, the whole thing. It spikes
out when we use the primary. We get AC
load that tells me the motor's trim to run,
but the break won't move it. When we use
the alternate, nothing happens.
MAINTENANCE1: Okay and you, you say
you get a spike on the meter up there in the
cockpit when you, uh, try to move it with
the, uh, um, with the primary, right?

♦

THOMPSON: I'm gonna click it off. You got it.
TANSKY: Okay.

♦

THOMPSON: Affirmative, we get a spike when
we do the primary trim, but there's no ap-
preciable, uh, change in the, uh, electrical,
uh, when we do the alternate.
MAINTENANCE1: Okay, thank you, see you here.
THOMPSON: Let's do that.
[Sound of click]
THOMPSON: This'll click it off.
[Sound of chunk]
[Sound of two faint thumps in short succession]
[Sound similar to horizontal stabilizer-in-motion
audible tone]
THOMPSON: Holy #.
[Sound similar to horizontal stabilizer-in-motion
audible tone]
THOMPSON: You got it? # me.
TANSKY: What are you doing?
THOMPSON: I—it clicked off—
[Sound of chime]
MECHANICAL VOICE: Altitude.
THOMPSON: —it got worse—okay.
[Sound similar to airframe vibration begins]
THOMPSON: You're stalled.
[Sound similar to airframe vibration becomes louder]
THOMPSON: No, no, you gotta release it, you
gotta release it.
[Sound of click. Sound similar to airframe vibra-
tion ends]
THOMPSON: Let's speedbrake.
THOMPSON: Gimme a high-pressure pump.
TANSKY: Okay.
THOMPSON: Help me back, help me back.
TANSKY: Okay.
THOMPSON: Center, Alaska two sixty-one, we
are, uh, in a dive here, and I've lost control,
vertical pitch.
LAX-CTR1: Alaska two sixty-one, say again, sir.
THOMPSON: Yeah, we're out of twenty-six thou-
sand feet, we are in a vertical dive—not a
dive yet—but, uh, we've lost vertical control
of our airplane.
[Sound of click]
THOMPSON: Just help me.
THOMPSON: Once we get the speed slowed
maybe—we'll be okay.

♦

THOMPSON: We're at twenty-three seven, re-
quest, uh.
THOMPSON: Yeah, we got it back under control
here.
TANSKY: No, we don't. Okay.

♦

THOMPSON: Okay.
[Sound of click]
TANSKY: Let's take the speedbrakes off—I'm—
THOMPSON: No, no, leave them there. It seems
to be helping.
THOMPSON: # me.
[Sound of chime]

MECHANICAL VOICE: Altitude.

THOMPSON: Okay, it really wants to pitch down.

TANSKY: Okay.

THOMPSON: Don't mess with that.

TANSKY: I agree with you.

LAX-CTR1: Alaska two sixty-one, say your condition.

THOMPSON: We are at twenty-four thousand feet. Kinda stabilized. We're slowing here, and, uh, we're going, uh, to do a little troubleshooting. Can you gimme a block between, uh, twenty and twenty-five?

TANSKY: You have the airplane, let me just try it.

THOMPSON: Okay.

TANSKY: Uh, how hard is it?

THOMPSON: I don't know—my adrenaline's going—it was really tough there for a while.

TANSKY: Yeah it is.

THOMPSON: Okay.

TANSKY: Whatever we did is no good. Don't do that again.

THOMPSON: Yeah, no, it went down, it went to full nose down.

TANSKY: Uh, it's a lot worse than it was?

THOMPSON: Yeah, yeah, we're in much worse shape now.

THOMPSON: I think it's at the stop, full stop—and I'm thinking, we can—can it go any worse?—but it probably can—but when we slowed down, let's slow it, let's get down to two hundred knots and see what happens.

TANSKY: Okay?

[Sound of click]

TANSKY: We have to put the slats out and everything—flaps and slats.

THOMPSON: Yeah—well, we'll wait, okay. You got it for a second?

TANSKY: Yeah.

THOMPSON: Maintenance two sixty-one, are you on?

MAINTENANCE2: Yeah, two sixty-one, this is maintenance.

THOMPSON: Okay, we did, we did both the pickle switch and the suitcase handles, and it ran away full nose trim down.

MAINTENANCE2: Oh, it ran away trim down.

THOMPSON: And now we're in a pinch so we're holding, uh, we're worse than we were.

MAINTENANCE2: Okay, uh—geez.

MAINTENANCE1: [In background] You want me to talk to them?

MAINTENANCE1: Yeah, two sixty-one maintenance, uh, uh, you getting full nose trim down, but are you getting any, you don't get no nose trim up, is that correct?

THOMPSON: That's affirm. We went full nose

down, and I'm afraid to try it again to see if we can get it to go in the other direction.

MAINTENANCE1: Okay, well, your discretion, uh, if you want to try it, that's okay with me. If not, that's fine. Um, we'll see you at the gate.

TANSKY: Did it happen—in reverse? When you pulled back it went forward?

THOMPSON: I went tab down—right, and it should have come back. Instead it went the other way.

TANSKY: Uh huh.

THOMPSON: What do you think?

TANSKY: Uhhh.

THOMPSON: You wanna try it or not?

TANSKY: Uhh no. Boy, I don't know.

THOMPSON: It's up to you, man.

TANSKY: Let's head back toward, uh, here, let's see—well, we're—

THOMPSON: I like where we're going out over the water myself—I don't like going this fast though.

[Sound of click]

THOMPSON: Okay, you got [interruption] second?

TANSKY: Yeah.

TANSKY: We better—talk to the people in the back there.

THOMPSON: Yeah, I know.

THOMPSON: Folks, we have had a flight-control problem up front here. We're working on it. Uh, that's Los Angeles off to the right there, that's where we're intending to go. We're pretty busy up here working this situation. I don't anticipate any big problems once we get a couple of subsystems on the line. But we will be going to LAX, and I'd anticipate us parking there in about twenty to thirty minutes.

THOMPSON: Okay—did the, first of all, speedbrakes. Did they have any effect?

THOMPSON: Let's put the power where it'll be for one point two, for landing. You buy that?

THOMPSON: Slow it down and see what happens.

THOMPSON: I got the yoke.

LAX-CTR1: Alaska two sixty-one, contact L.A. center. They are aware of your situation.

TANSKY: L.A., Alaska two sixty-one, we're with you. We're at twenty-two five. We have a jammed stabilizer, and we're maintaining altitude with difficulty. Uh, but, uh, we can maintain altitude we think—and our intention is to land at Los Angeles.

THOMPSON: Let me get, let me have it.

TANSKY: Let's do it at this altitude instead—

THOMPSON: What?

TANSKY: —of going to ten. Let's do it at this altitude.

THOMPSON: 'Cause the airflow that much difference down at ten, this air's thin enough that—you know what I'm saying?

TANSKY: Yeah, uh, I'll tell them, uh.

THOMPSON: I just made a PA to everyone to get everybody down. You might call the flight attendants.

[*Sound similar to a cockpit door operating*]

FLIGHT ATTENDANT: I was just coming up this way.

TANSKY: Uhh.

THOMPSON: I need everything picked up, and everybody strapped down—

FLIGHT ATTENDANT: Okay.

THOMPSON: —'cause I'm going to unload the airplane and see if we can regain control of it that way.

FLIGHT ATTENDANT: Okay, we had a big bang back there.

THOMPSON: Yeah, I heard it. I think the stab trim thing is broke. I need you—everybody strapped in now, dear, 'cause I'm going to release the back pressure and see if I can get it—back.

TANSKY: I don't think you need any more speedbrakes, do you?

THOMPSON: Uh, no, actually.

TANSKY: He wants us to maintain seventeen.

THOMPSON: Okay, I need help with this here. Slats, let's—

TANSKY: Okay slats—

THOMPSON: Gimme slats extend.

TANSKY: Got it.

THOMPSON: I'm test-flying now—

TANSKY: How does it feel?

THOMPSON: It's wanting to pitch over more on you.

TANSKY: Really?

THOMPSON: Yeah.

TANSKY: Try flaps? Fifteen? Eleven?

THOMPSON: Ahh, let's go to eleven.

TANSKY: Okay, get some power on.

THOMPSON: I'm at two hundred and fifty knots, so I'm lookin'—

TANSKY: Real hard?

THOMPSON: No, actually, it's pretty stable right here—see, but we got to get down to a hundred and eighty. Okay, bring the flaps and slats back up for me.

TANSKY: Slats too?

THOMPSON: Yeah. What I'm, what I wanna do is get the nose up, and then let the nose fall through and see if we can stab it when it's unloaded.

[*Sound of chime for approximately 34 seconds*]

MECHANICAL VOICE: Altitude.

TANSKY: You mean use this again? I don't think we should—if it can fly, it like—

THOMPSON: It's on the stop now, it's on the stop.

TANSKY: Well, not according to that it's not. The trim might be, and then it might be, uh, if something's popped back there—

[Anecdote]

BROKEN ARROW

From an interview with Walter Gregg, in Nuclear 911, a Visual Concept Entertainment documentary directed by Peter Kuran, which was released in March. In March 1958, a B47 Stratojet accidentally dropped a nuclear bomb in Gregg's garden near Florence, South Carolina. The high-explosive portion of the bomb detonated upon impact, creating a 35-foot-deep, 75-foot-wide crater behind his house. The U.S. government has officially acknowledged thirty-two accidents involving nuclear weapons, though unofficial estimates range from ninety-six to several hundred.

The house is over in here, where the little pine trees and these other tall trees are. I kept all the bushes cut out. It was a real pretty place.

That afternoon—cloudy, kind of cool, windy—my son and I were in the back yard with my two daughters, my niece, and the maid in the little playhouse that the girls had built. About 4:15 that afternoon, an airplane came over the house, and just as he passed over our little shelter we were in, we heard an explosion.

When the explosion happened, I came out of my garage, and all I could see was a little curl of smoke coming out of the hole, so I never did go over to look until the next day.

It just came like a bolt of lightning. Boom! And it was all over.

The concussion from that bomb blew all the plaster on the inside of my house loose. The 2 x 4 studding in the wall, a lot of those were broken. It caved the roof in. Messed the floors up, walls up. I had a freezer; it moved it over a few feet on the floor. Hallway was full of dirt, mud. Automobile windows were blown out. It was completely stripped. You couldn't hardly have run into it with a bulldozer and done very much worse.

I was in the hospital when a fella called me from Atlanta, he said, "An atomic bomb fell up there. It came from a SAC [Strategic Air Command] plane flying probably six, eight miles high, and, accidentally, the bomb dropped."

No frogs or tadpoles or little fish ever developed in that hole, and that's a right good sign there that something happened.

They offered me \$500 to fill the hole up, but I'da had to dig another hole just as big to get the dirt to fill that hole up. So I wouldn't think about it. I said I'd rather have a hole there than another hole someplace else.

THOMPSON: Yeah.
 TANSKY: It might be mechanical damage too. I think if it's controllable, we oughta just try to land it—
 THOMPSON: You think so? Okay, let's head for L.A.
 [Sound of faint thump]
 TANSKY: You feel that?
 THOMPSON: Yeah. Okay gimme sl— See, this is a bitch.
 TANSKY: Is it?
 THOMPSON: Yeah.
 [Sound of extremely loud noise. Sound similar to loose articles moving around in cockpit]
 TANSKY: Mayday.
 THOMPSON: Push and roll, push and roll.
 THOMPSON: Okay. We are inverted—and now we gotta get it—
 [Sound of chime]
 THOMPSON: Kick.
 THOMPSON: Push push push—push the blue side up.
 THOMPSON: Push.
 TANSKY: I'm pushing.
 THOMPSON: Okay, now let's kick rudder—left rudder, left rudder.
 TANSKY: I can't reach it.
 THOMPSON: Okay, right rudder, right rudder.
 THOMPSON: Are we flyin'? We're flyin'—we're flyin—tell 'em what we're doing.
 TANSKY: Oh yeah, let me get—
 THOMPSON: Gotta get it over again—at least upside down we're flyin'.
 [Sounds similar to compressor stalls begin and continue to end of recording]
 [Sound similar to engine spool down]
 THOMPSON: Speedbrakes.
 TANSKY: Got it.
 THOMPSON: Ah, here we go.
 [End of recording]

[Prospectus]

WELCOME TO THE FOAM AGE

The following registration application was filed last year with the Securities and Exchange Commission by Bighard.com, Inc., in anticipation of the company's initial public offering. The application is still under review.

Bighard.com, Inc. (the "Company") was formed to provide specialized manufactured goods to governments; large, medium, and

small businesses; and retail and wholesale establishments. The primary business of the Company will be to provide a cost-effective and expedient means of fabricating various building and industrial products through the use of patented foam-wall technology. It may revolutionize the building of new cities and the rebuilding of old ones on Earth. It may help to colonize the moon, Mars, and beyond. Space is the Final Economic Frontier. Read on!

Bighard.com, Inc. has created a patented process whereby an adhesive holds together the inner walls of an inflatable form in any shape until foam forces them apart, thereby preventing the foam from developing irregular bubble formation and surge cavities, and allowing for the construction of a structurally sound wall. It's amazing! Strong foams using silica and new polymers impervious to the elements are already available, and others are being developed today.

Like inventing the wheel, or discovering concrete or steel for the first time, Bighard.com's patented technology is not just an invention; it's an industry. Properly exploited, the problems this invention solves are so varied that this may go down in history as the beginning of The Foam Age.

Bighard.com's technology can be used to build residential houses in a day—after a shell is unpacked and inflated with foam that hardens. It can be used to quickly erect residential backyard storage sheds: just place the inflatable form on the ground and press the foam injector button, and in a few minutes the shed is installed. Also, cubes of the correct density can be used to replace stone and cement for large building construction. The product can also be used for roadway dividers and even roadway; spans or beams; emergency structures for shelter; backyard pools where a pit is lined with an inflatable cup shape; playground toy houses; decorative structures and/or free-form containers for advertising-product logos; mining; submersible structures of a very, very large size; boat components, docks, and bridges.

But there is one product that Bighard.com will manufacture that stands alone in its ambition: an inflatable space-station module, a moon or Mars colony habitat, of virtually any size and shape, with walls that deploy automatically. The foam constituents can have additives to resist radiation and impact from space debris. Upon deployment the internal structure is a clean room free of fumes and carcinogenic material. Bighard.com expects to be able to offer space stations of 5,000-foot diameter in the future; this size will be viable for biospheres, self-contained, self-refreshing