



Could a Team of "Artists" Really Been the Ones Who Rigged the World Trade Centers with Explosives?

TheRundownLive

September 1, 2015

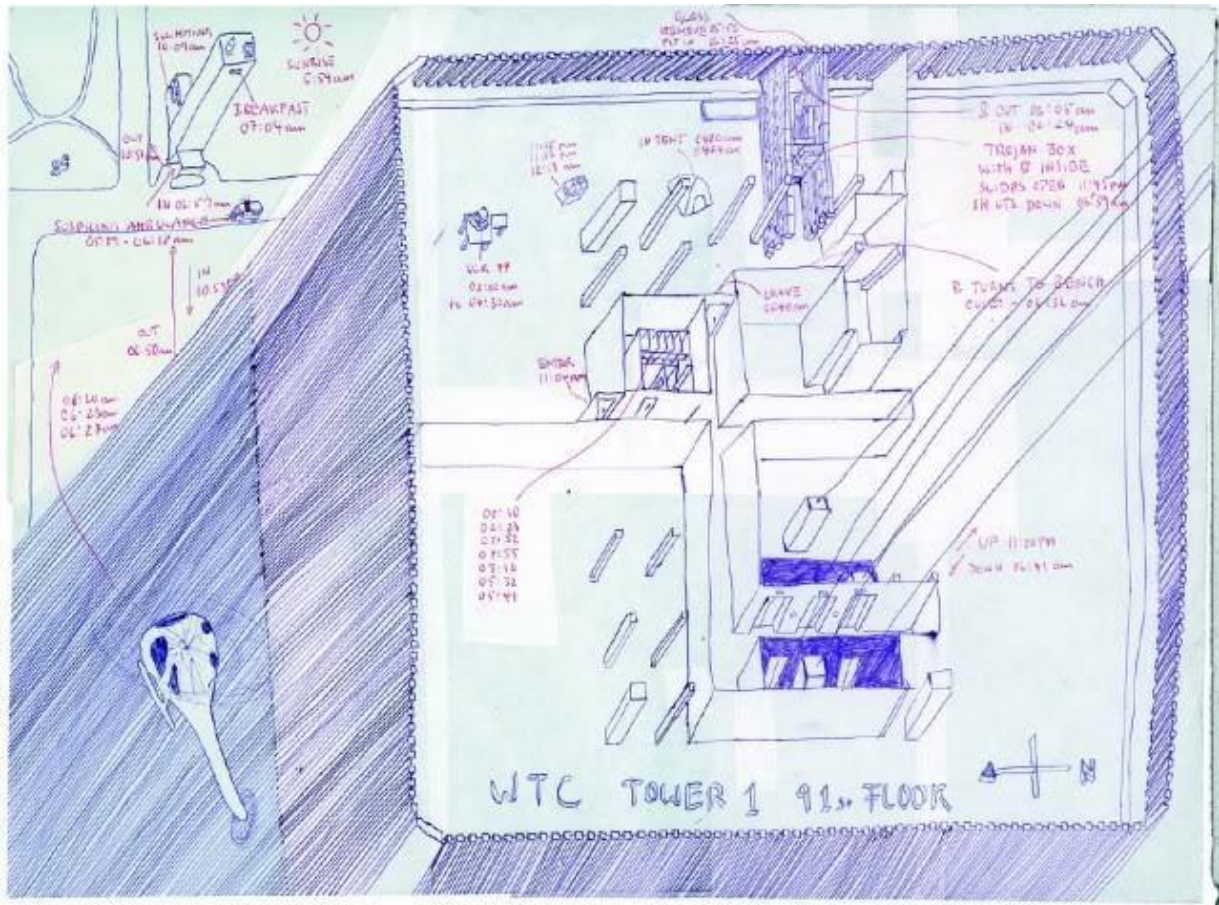
Articles, News, update, Video

**The Rundown Live**

A large group of artists were given space and construction access to the World Trade Center in the four years leading up to 9/11

These very bizarre and suspicious events that occurred directly before the 9/11/2001 attacks on the World Trade Center towers are interesting at the least. This is not proof of a conspiracy, merely evidence of obvious security flaws, suspicious "coincidences", possible spying, and things that make you go "hmmm....?"

This article is using various different sources to compile the conspiracy behind "The B Thing" and how it could be directly relevant to the towers eventual destruction. Please view this chaotic grouping of information with an open mind, and understand we may have been lied to, on all levels, about what exactly took place on September 11th 2001.



Artist groups (E-TEAM and GELATIN) were selected to be part of the Lower Manhattan Cultural Council (LMCC) [World Views / Studioscape](#) a program that allowed them and other artists to work and live in the WTC in the four years leading up to 9/11 on different floors, including 91 and 92 of the North Tower. They were given seven day a week construction access to the WTC that allowed them to freely move all sorts of materials in and out of the complex.

From [MarkDotzler.com](#)

(Note: When you give young artists access to a building and work-live space, they're going figure out everything they can and can't get away with in there. I've lived in several wild artist buildings and from my experience, once they're in, they can get anywhere they want...especially with climbing gear & harnesses...see photos below. LMCC and WTC management would know that before approving such a program. For artists to be able to take out windows on the 91st floor and install a makeshift "balcony" (see the [NYTimes, August 2001](#)) protruding out of the building should give you some real insight into just how lax WTC security was at that time and how dangerous the LMCC program was. Sounds to me like the WTC was conveniently out of control in the years leading up to 9/11 and that security there was a complete joke as far as these artists and all their friends were concerned...see photos below.)

As you may know, audacity, arrogance and a love of esotericism ("it's a great piece of artwork...you just don't get it") are common features of the art world, especially among privileged and highly connected, younger artists. Therefore, I think it is plausible that the E-Team might also stand for Explosives Team (amongst themselves, their handlers and sponsors) and that Gelatin's The B-Thing may also be, not so secretly, referring to explosives (see [blasting gelatin](#) & note that [Gelatin became Gelitin in '05](#)...wonder why?). Keep in mind that we gave these foreign groups WTC construction access and allowed them to live directly in the strike zone through the LMCC World Views and

Studioscape programs. They would probably look upon most of Americans as complete idiots and that their work was highly sanctioned by the people in charge.

And as incredible as it might sound, I think it is very possible that the "team" (that included many others) may have advertised itself in a major way to their special audience under the cover of "art", right on the WTC strike zone just before 9/11 (see [127 Illuminated Windows](#)). Further, in an incredible display of audacity and arrogance Gelatin members openly exposed themselves (reportedly naked) to be photographed by helicopter at the location of all their (possible) crimes, prior to 9/11 ([The B-Thing](#)). And finally, in what may be the ultimate esoteric performance art pc. of all time, they might have intentionally photographed individuals (some who may have known what was coming) directly in the initial WTC strike zone, prior to 9/11 (see [Quick Click](#)). Yes, this is awful to imagine, but considering the controlled demolition evidence now available to us, it might be important to look at these artists and their artwork in a new light, since the explosives had to be put there by some group of people who had access. I find it interesting that some of the above artwork has no real significance without the events of 9/11, especially when you consider that these are artists deemed so talented by the LMCC's standards, that they should be given free studio space and homes in the World Trade Center. LMCC endorsing a simpleminded artist name promotion (E-TEAM), a stand in the window photo shoot w/copter and an "unofficial" dangerous (did they-didn't they) balcony prank w/copter, just doesn't add up to me.

(Note: In the years that followed the careers of these two artist groups flourished with shows all over the world. Further, consider the possible message and target audience for this recent [photograph](#). Is that a veiled threat, demanding even faster art career advancement, from those in charge?)

Artists are traditionally known to be good with their hands and to often engage in long and tedious types of work. All you need to do is add a little training and hate to the mix. Note the climbing gear and the detailed outer structure & inner core renderings in the The B-Thing floor plan & photos below. Also consider the very precise timing notes on that plan drawing and how important that kind of thing might be for certain types of activities, when buildings are occupied. I think these artists can be deadly serious when they want to be and operate behind a sort of clownish artistic facade. Their Trojan Horse analogy is interesting and telling too...however, maybe its inside of the artist as an individual, that the attacker is hiding. Artists as Trojan Horses.

Lastly, I think the Framed Dummies artworks (see below) in the buildings' concourse and on an outside walkway (one set of them inside & one set of them outside) were yet another part of these possible sick jokes...artwork pieces esoterically referring to framing the Muslims ([Gutless Men Carried It Out](#)), who were often portrayed like this in the years right after 9/11...bad guys in the dark outfits...who were always ready to cut someone's head off, when they weren't training on their (playground) monkey bars. It's weird how we don't see any of that anymore...I guess those images were determined to be firmly implanted.

Knowing artists as I do, I think above scenario is very possible. I'm not accusing anyone here, it all may be very innocent, I'm just stating that it is possible and that it is a very strange set of coincidences under the circumstances. However, I do think it's of national importance to investigate thoroughly the LMCC programs, its administrators, directors, all WTC/LMCC artists, all related artwork and photography. It sickens me to think that "leaders" could teach young artists to hate and to encourage them to use their creative skills in hateful ways.

# The Metro Section

The New York Times

August 18, 2001

## Balcony Scene (Or Unseen) Atop the World

### Episode at Trade Center Assumes Mythic Qualities

By SHAILA K. DEWAN

The affair of the balcony ended, if indeed it ever began, with the appearance in July of a slender book of curious title, obtainable in very few places, one of them being an art gallery in a frosted storefront on Broadway near Franklin Street.

Called "The B-Thing" and produced by four Vienna-based artists known collectively as Gelatin, the book is demure to the point of being oblique. What little explanation it contains appears to have been scribbled in ballpoint. Among the photos and schematic drawings, there are doodles of tarantulas with human heads.

In short, the book belies the extravagance of the feat it seems to document: the covert installation, and brief use, of a balcony on the 91st floor of the World Trade Center, 1,100 feet above the earth. Eight photographs — some grainy, all taken from a great distance — depict one tower's vast eastern facade, marred by a tiny molelike growth: a lone figure dressed in a white jacket, standing in a lectern-size box.

The contemporary art world, of course, is rife with acts of subversion followed by boasting, which is known as "documentation." In that context, the beauty of the balcony was that it so literally pushed the envelope. Yet since that Sunday morning in March 2000, when the balcony was allegedly installed and, 19 minutes later, dismantled, the affair has taken on the outlines of an urban myth, mutated by rumors and denials among the downtown cognoscenti.

Although the book appears to seek notoriety, the



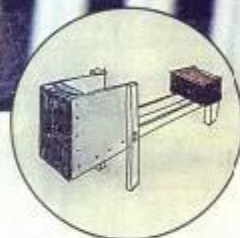
Members of Gelatin in 1998, when their exhibition at the P.S. 1 Contemporary Art Center included a 25-foot walk-up tower of discarded furniture parts.

artists have gone on. Their dealer, who witnesses say watched the event from a hotel suite, now claims it never happened. Either the balcony was an elaborate hoax meant to look real, or the inverse is true: It really happened, and the closer it comes to being found out, the more those involved would prefer for everyone to think it was a hoax.

In the spring of 2000, Gelatin and 14 other artists shared free studio space on the 91st floor, where the group's artmaking appeared to consist of building a clubhouse out of cardboard boxes.

But Ali Janika, a member of Gelatin reached by phone in Vienna, said that the blinded view afforded by the narrow windows had inspired them to find a way to step outside. "After you have a certain idea, you can't go back," he said, "because everything else

Continued on Page B1



Photographs from "The B-Thing," a book produced by Gelatin, show someone on a temporary balcony on the World Trade Center, top; a drawing of the cantilevered balcony, above; and a view from inside the 91st-floor studio from which the balcony was hung, left. Unless the whole episode is a hoax, which some of those involved would prefer that people believe. So they say.

Continued From Page B1

seems very weak compared to it."

Mr. Janka was happy to talk about the project, at least at first. After weeks of planning, he said, one night Gelatin — he, Florian Reither, Tobias Urban and Wolfgang Gantner — waited in the studio until dawn. At the appointed moment, the four, wearing harnesses, unscrewed the aluminum moldings that hold the window in place and used two large suction cups to remove the glass (air pressure adds about 300 pounds to the effort). As warm air streamed past, they outfitted the window with a cantilevered box, big enough for only one person at a time.

"The amazing thing that happens when you take out a window," Mr. Janka said, "is that the whole city comes into the building."

Other artists in the studio have heard rumors of the balcony, but most are dubious. "I can tell you that it never happened," said Geoffrey Detrami, whose space was next to Gelatin's. "To remove a window would be a pretty serious structural breach."

But Gelatin, fearing expulsion from the country, had gone to great lengths to conceal their plot. The clubhouse afforded privacy and storage. By prior agreement, the group confiscated all film and video of the project taken by invited witnesses.

Still, how did a balcony escape the notice of one of the most security-conscious offices

towers in the world? An examination of the security system revealed that it was focused on the ground floor and basement, Mr. Janka said, adding, "There's no surveillance on the facade itself."

That is true, said Cherrise Nanninga, the director of real estate for the Port Authority of New York and New Jersey, which until recently ran the World Trade Center. Port Authority officials, shown a copy of "The B-Thing" by a reporter, reacted with disbelief, then outrage. Although their own investigation turned up no evidence, Ms. Nanninga said, "we have no reason to believe it didn't happen."

Window removal is considered so dangerous that when it is done the streets below are cordoned off, she said. "It was really a stupid and irrational act that in my view borders on the criminal," she said, adding that the stunt had jeopardized the studio program, whose space is donated by the Trade Center.

Removing the window may have been dangerous, but according to Walter Friedman, the owner of Dependable Glass, which performs that service for the World Trade Center, it is not that difficult. All it takes is four guys, some readily available equipment — and nerve, Mr. Friedman said.

Nerve is not something Gelatin lacks. They specialize in projects that require participants to sign a waiver.

In a piece called "The Human Elevator," strong men on scaffolding hoisted people to the roof of a three-story building in Los

Angeles. And patrons in Munich were greased with baby oil and invited to slide naked down an esophaguslike chute formed by the bellies of a crew of overweight Germans.

Although Gelatin, which is representing Vienna in the Venice Biennale, has not shrunk from physical risk, they seem to think that merely discussing the balcony

## An elaborate hoax made to look real, or just the opposite?

with a reporter was dangerous, perhaps because they are currently seeking permission to live on a vacant lot on Canal Street, as part of a forthcoming exhibition.

"If you write about the balcony, maybe you can just not write about it too much," Mr. Janka called back to say after the initial interview, the first of several calls protesting the appearance of an article, despite the fact that the artists had published the book.

To others involved in the project, it seemed reasonable that the appearance of "The B-Thing" meant secrecy was no longer necessary. Josh Harris, the Internet entrepreneur once known for holding extrava-

gant art parties, explained that Leo Koenig, the 24-year-old art dealer who represents Gelatin, got him involved.

The night before the B-Thing, Mr. Harris said, he rented a top-floor suite at the Millennium Hilton, across the street from the Gelatin studio, and invited people to what guests described as a night of decadence. Near dawn, he and several others took cameras and boarded a helicopter, communicating with Gelatin via cell phone.

"We had to fly twice around the building before we could see them," said Mr. Harris, who is thanked in the book.

Afterward, Gelatin appeared at the hotel, where their success was toasted at a euphoric breakfast, according to five other witnesses, including Tanya Corrin, a video producer and writer, and David Leslie, a performance artist. "We just applauded the gutsy originality of it," Ms. Corrin said. "I think we all left feeling, wow, we just did something amazing, and nobody knows."

Mr. Koenig now says the balcony never happened and, at any rate, he didn't see it. The book, which costs \$35 and was printed in

almost every trace of it from their Web site.

Moultar Kocache, the director of the studio program, insisted that the photos of the balcony were obviously faked. But digital manipulation experts disagreed. George Dash, the co-owner of Nucleus Imaging on East 30th Street, and a colleague, John Grasso, used magnifying loupes to examine a copy of "The B-Thing." Neither could detect inconsistencies. "The angles are all too perfect," Mr. Grasso said. "It looks real to me. Absolutely. I've been doing this for 22 years."

The balcony may be an art prank in the lineage of Yves Klein, who in 1960 disseminated a picture of himself leaping blithely out a window, an image revealed years later to be the product of deftly spliced negatives. But in its audacity, it seems more akin to tricksters who tested the limits of the World Trade Center in the 1970's, including Philippe Petit, who walked a high wire strung between the towers.

"This building needs things like that to happen, because otherwise it would die inside," said Mr. Janka, who was under the

## Balcony Scene (or Unseen) Episode at Trade Center Has Mythic Qualities

FULL TEXT IN PRINT

<http://www.nytimes.com/2001/08/18/nyregion/balcony-scene-unseen-atop-world-episode-trade-center-assumes-mythic-qualities.html?pagewanted=all&src=pm>

PDF OF ABOVE

[http://www.gelatin.net/mambo/files/newspaper\\_articles/NYT180801.pdf](http://www.gelatin.net/mambo/files/newspaper_articles/NYT180801.pdf)



The Israeli student spy scandal gave the DEA a massive headache to explain. In this document they attempt to make sense out of what they discovered. The agenda of the Israelis spies centered on gathering intelligence on possible roadblocks to the perfect execution of 9/11

An entire army of some 200 Israeli agents posing as art students flooded governmental buildings in the greatest spy scandal ever in American History. The 'agent posing as artist' model was invented and popularized by infamous Mossad superspy, Peter Malkin, also implicated in planning 9/11. More on Malkin later. These spies set up surveillance at the DEA, defense companies, and over 40 federal buildings, including over 30 sites of the Department of Defense (DOD). They even approached federal officials in their home. The DEA published a 61 page report on the Israeli spies detailing over 175 separate incidents in what the DEA described as "intelligence gathering" activities.

The Israeli spy scandal was most **elaborately exposed by Carl Cameron of Fox News in late 2001**. It was revealed in this incisive 4-part series that many of the Israeli spies were army veterans with "explosives expertise." They all had active ranking within the Israeli army and counter-intelligence with a variety of specialties. Many of the Israeli spies were arrested in connection with 9/11, however, as an FBI official told Cameron, "*Evidence linking these Israelis to 9-11 is classified. I cannot tell you about the evidence that has been gathered. It is classified information.*" Since this time, Fox News has deleted any links to the story and all transcripts of the 4 part series.

**Fox News – Part1 – Israeli Spy ring by *exprofesso***

**Fox News – Part2 – Israeli Spy ring by *exprofesso***

**Fox News – Part3 – Israeli Spy ring by *exprofesso***

<https://www.youtube.com/watch?v=ieWVkpIVaBw>

Of course not to be outdone Gelatin produced a book on their exploits at the World Trade Center.

**The B-Thing** Walter König, Cologne, 2001 ISBN: 3-8837-507-932 pages, colour throughout, embossed hard covers  
Text: Tex Rubinowitz  
Photos: Maria Ziegelböck, Thomas Sandbichler, Susanne Wimmer,  
gelatin  
Layout: Johannes Heuer

The B-Thing uncovers the truth behind the rumours of Gelatin's construction of an improvised balcony on the 91st floor of the World Trade Centre in New York. Through preparatory notes written by the boys, diagrams and colour photographs, we are finally able to glimpse the pink sunrise over New York from Gelatin's eyes.

[http://www.gelitin.net/mambo/index.php?option=com\\_content&task=view&id=20&Itemid=1](http://www.gelitin.net/mambo/index.php?option=com_content&task=view&id=20&Itemid=1)



The completed project the little white addition in the upper middle. You can clearly see how precious this art is and what a terrible shame it was destroyed on September 11th. I would tend to place my bets it was a homing device for the aircraft to zero in on the target. Mohammed Atta hit two floors above.



90th floor WTC 1 B-Thing Israeli art students ready to remove a window



Members in their construction rigging and apparatus for the observation deck (crop) **Notice the BB18 (SEE BELOW)**





Members in their construction rigging and apparatus for the observation deck (Full) **What if these boxes are actually explosives? What if other spaces were similarly packed?**

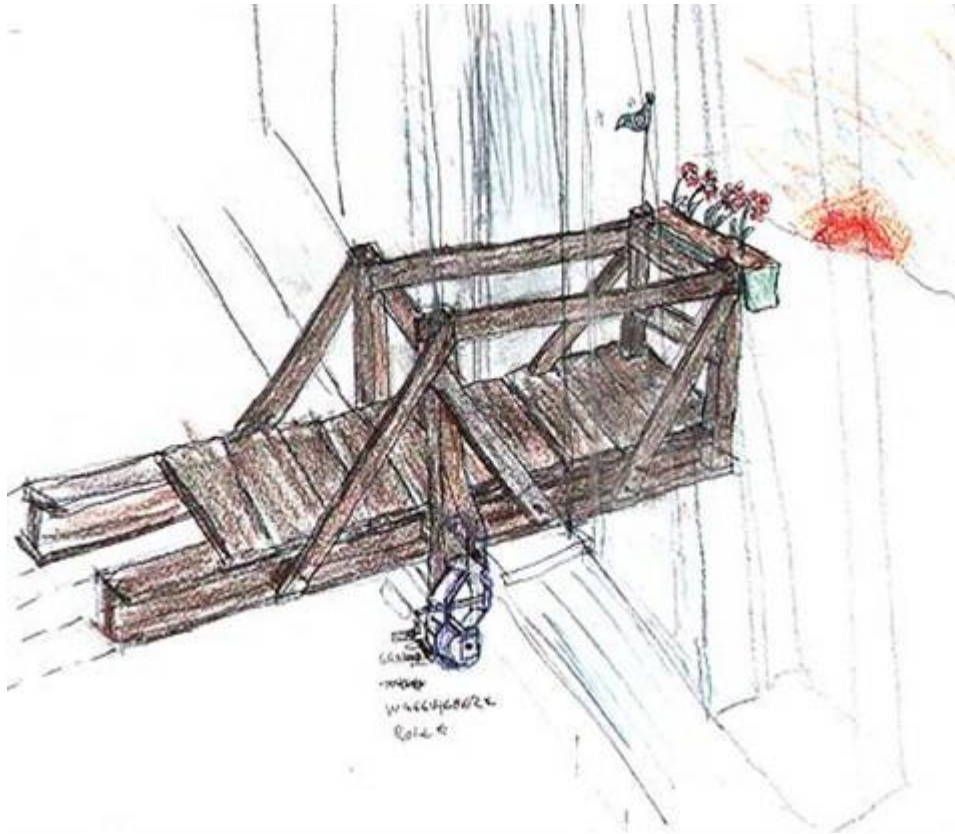
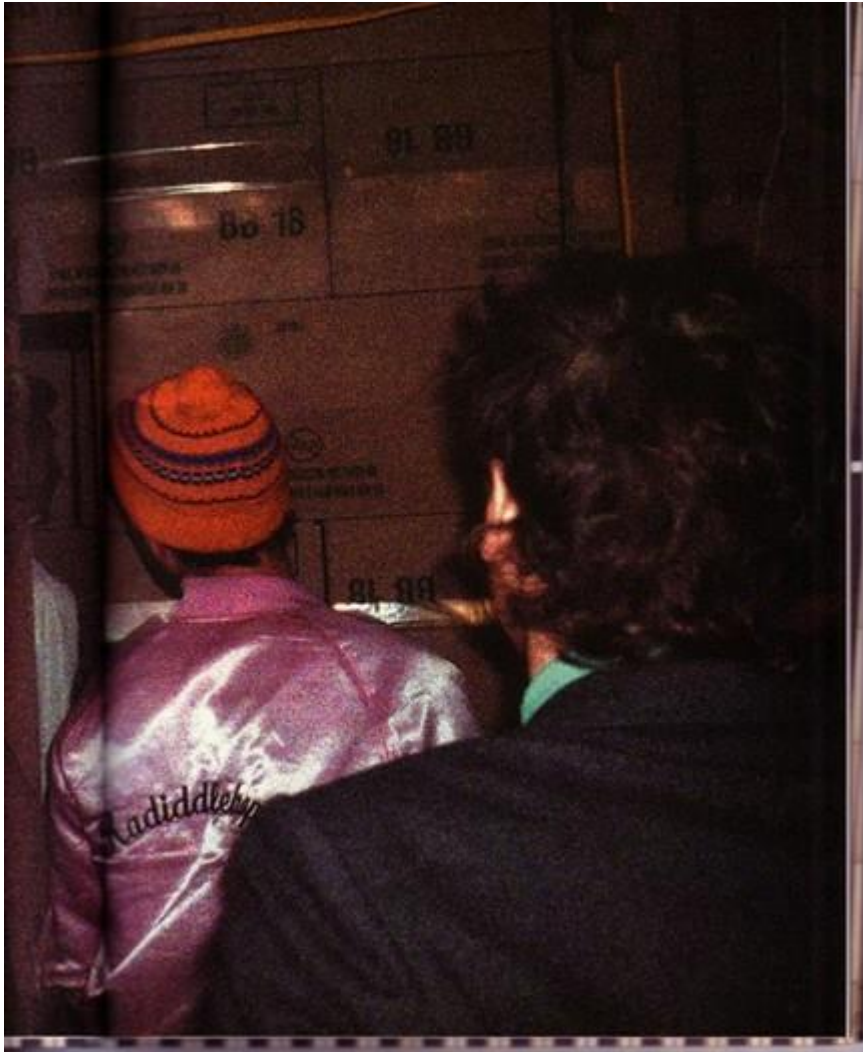
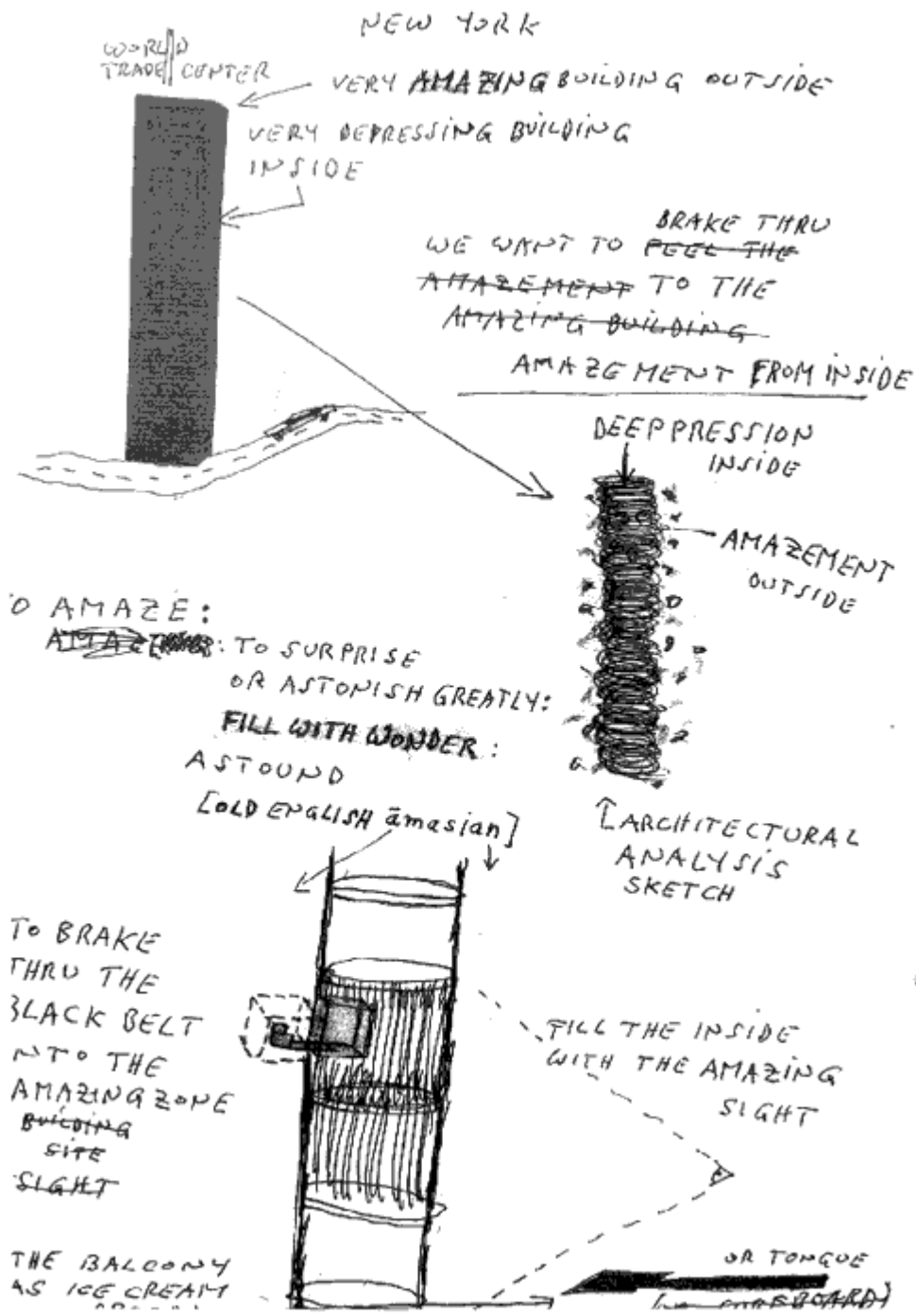


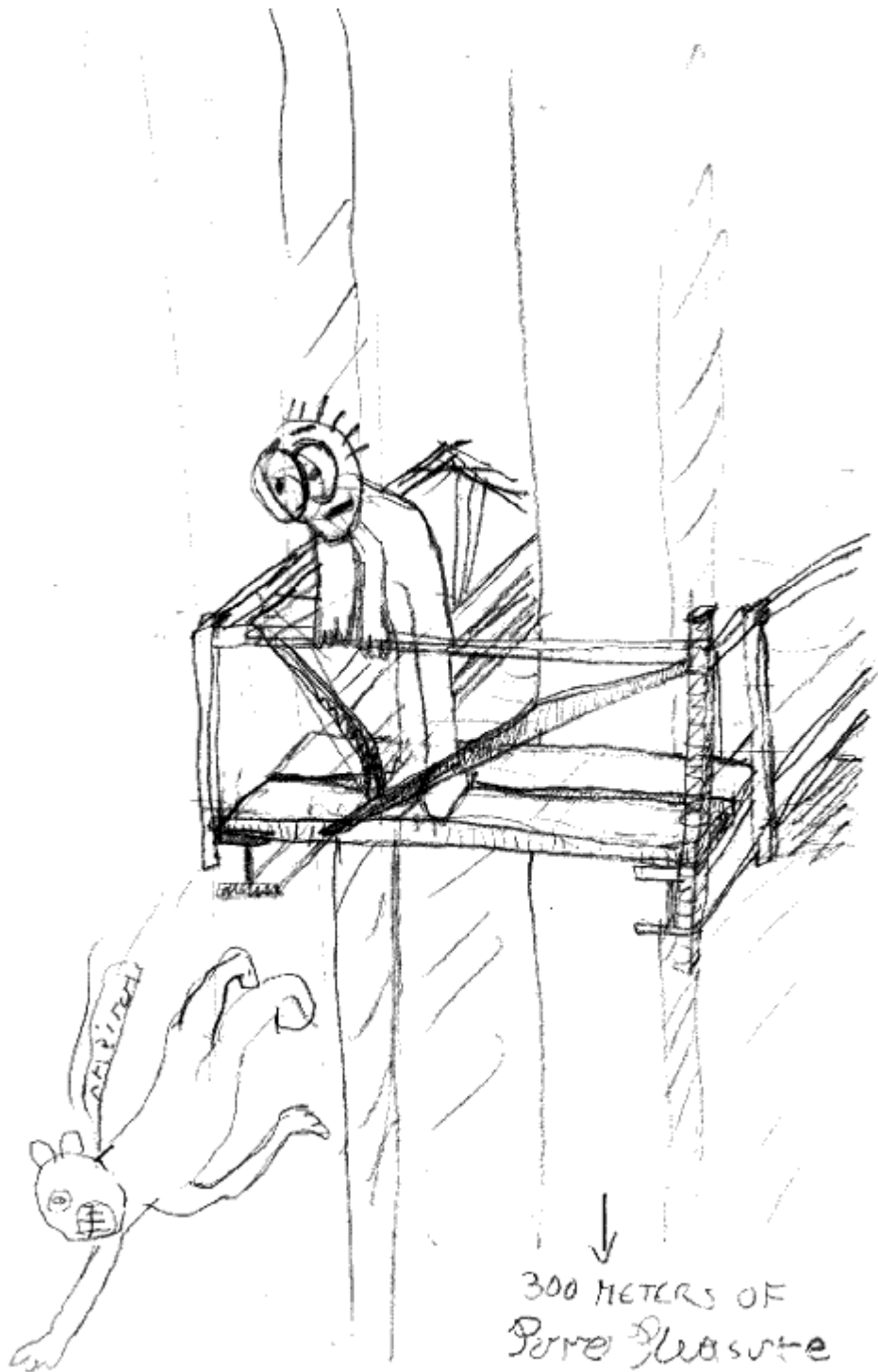
Diagram of observation deck



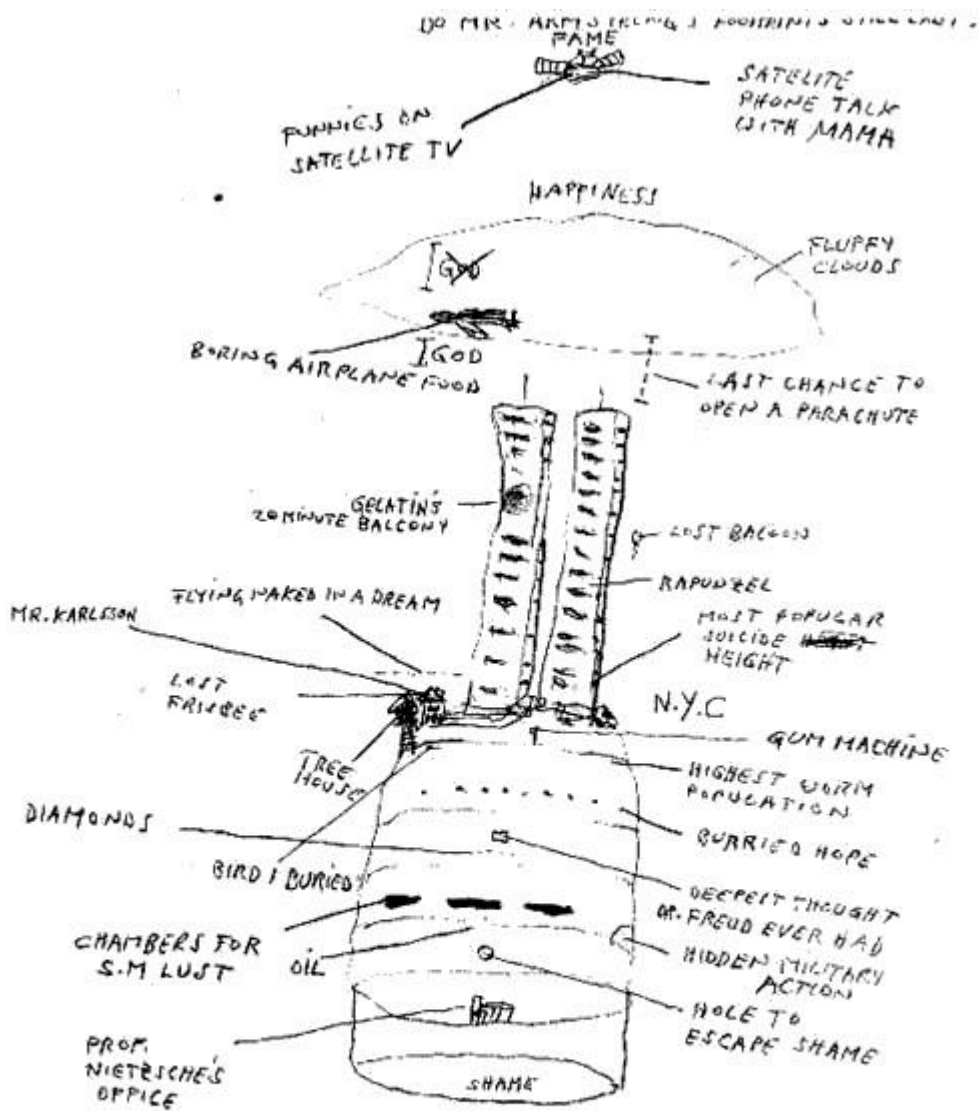
Boxes framing the observation deck area



There seems to be little mistake in this image that the towers have been doomed and that these artists are a cover for part of the demolition team.



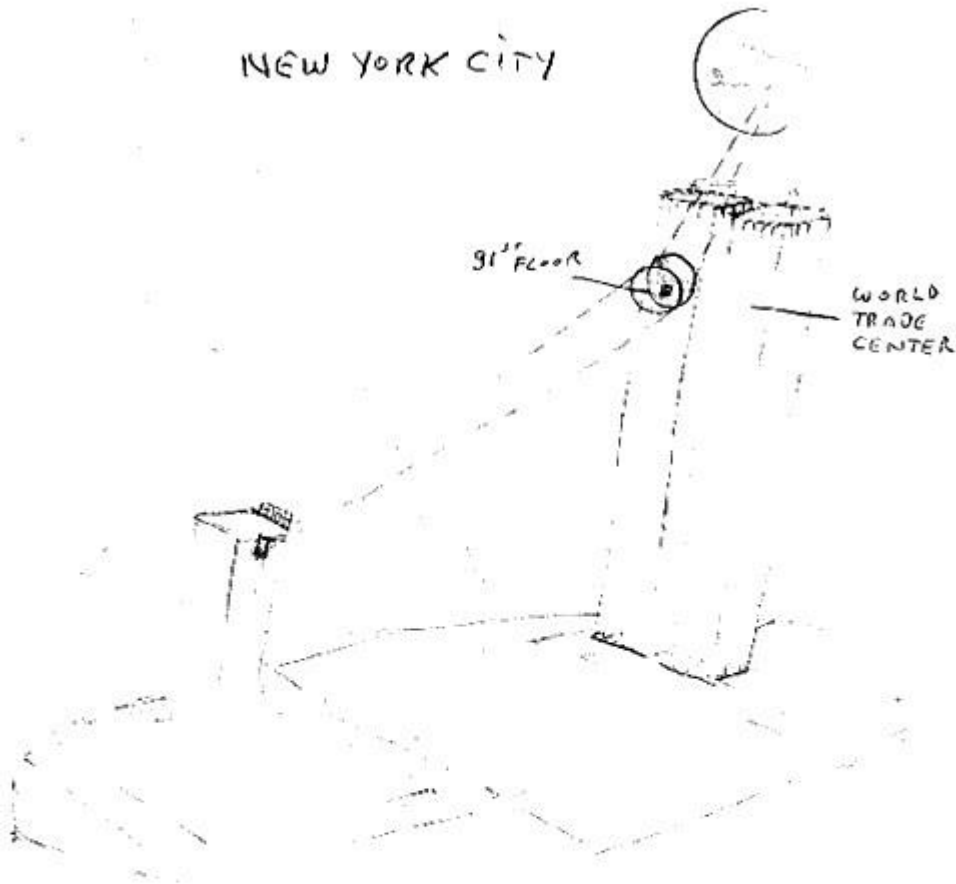
Many people feel the jumpers were staged. Anyway this piece of art has great significance as a pre 9/11 piece. NO ONE COULD HAVE SUSPECTED THAT A PLANE WOULD CRASH INTO THE TRADE CENTER never mind jump from it.



BUILD YOUR OWN AND CHOOSE IN VERTICAL  
 PORTABLE BALCONY  
 VISIT YOUR FAVORITE REGION  
 SPACE

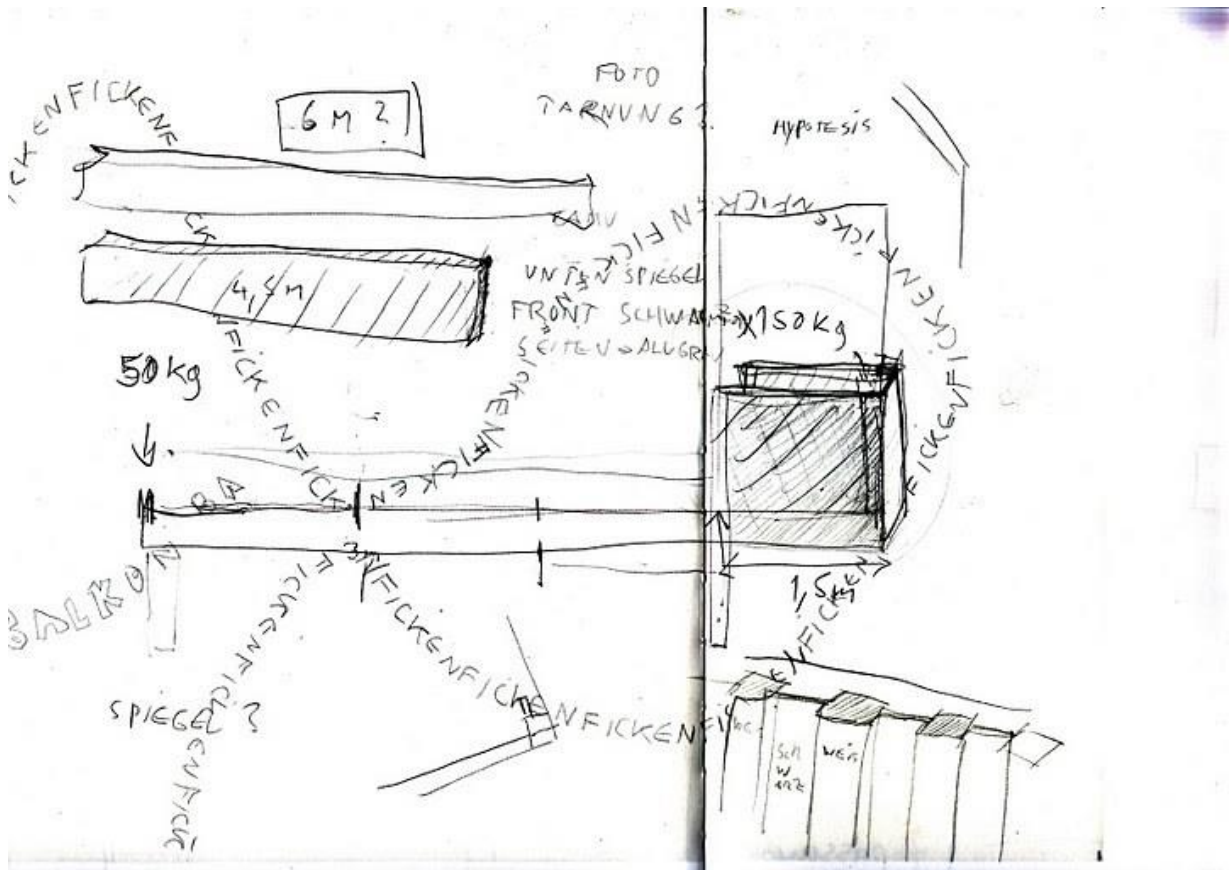
IT COULD HAVE BEEN MORE INTIMATE  
WITHOUT THE HELICOPTER

NEW YORK CITY



- 2B — A FACT: THE ACT WAS A CRIME AGAINST CORPORATE LAW
- CRIMSON RED —
- DECO AQUA — IT WAS SUPPOSE TO ~~BE~~ STAY A MATTER OF TASTE
- FRENCH GREY — THE WOMAN <sup>USED PHOTOGRAPHER DID IT IF</sup> ~~STOLE~~ FRENCH A FRENCH <sup>WAS</sup>
- BLUSH — IT WAS A MOMENT OF AMAZING EXPOSURE
- SKY BLUE — THE DISTANCE WAS VAST AT THAT HEIGHT
- CANARY YELLOW — EVERYONE WAS <sup>VERY</sup> NERVOUS.

A PLAN SO DIABOLICAL NO ONE WOULD SUSPECT



**THIS IS THE PIECE DE RESISTANCE. SPIEGEL IS A GERMAN WORD AT THE LOWER LEFT.**

Meaning:

Pig iron containing manganese; used as a deoxidizing agent and to raise the manganese content in making steel

**FICKEN IS THE 'F' WORD**

**BALKON IS BALCONY. IT IS ALSO A TERM USED IN THE GAME MINECRAFT. THAT SHOULD OFFER A LOT TO THE DEMOLITION THEORY!**



**TARNUNG IN THE UPPER CENTER MEANS CAMOUFLAGE. FOTO IS PHOTO.**

**IN THE CENTER AT THE CREASE IS:**

SEITE VO ALUGR...

(SITE FOR ALUGR...APHICS A GERMAN GRAPHICS COMPANY)



SCHWA...M...X

(SCHWA...B An American Bank MAX withdrawal?)

**Part Number: BB18**

Series: POWR-BAR Busbar



POWR-BAR & trade Bus Bar

Safe distribution of power to multiple fuse holders in a compact design is a key objective for panel designers. The Littelfuse UL508 bus bar system eliminates most wire terminations in a timesaving package. A power distribution block and associated conductors are no longer needed to feed multiple POWR-SAFE™ fuse holders.

Features/Benefits

Decreases wiring terminations

Small footprint reduces space requirements

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Prevents accidental finger exposure

Quick and safe method of changing fuse holder configurations

Allows for future expansion

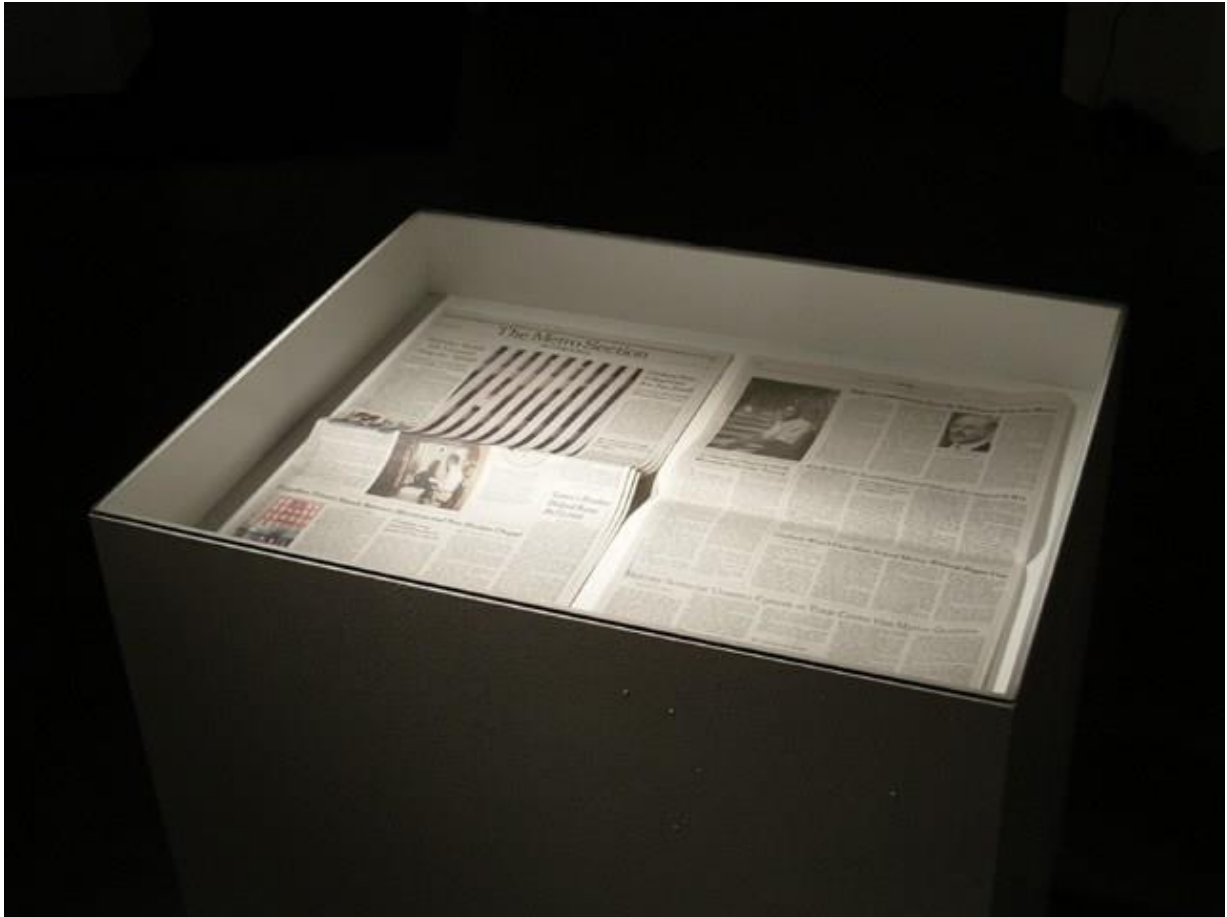
Improves troubleshooting

Eliminates power distribution block

RoHS compliant and lead (Pb) free

<http://www.littelfuse.com/products/Fuseholders+and+Accessories/Power+Fuseholders+and+Accessories/POWR-BAR+Busbar/BB18.html>

WORKMEN DOING THE FINAL PRE 9/11 WORK ON THE KILL ZONE



An art display at a gallery showing the New York Times feature



This photo shows human forms in window frames of the dimensions of the WTC. The shot is from the Naudet film on the bridge between the Marriot and the North Tower. If police and fireman saw these things, it's no wonder they were left in the collapsing towers.

### **The B-Thing**

The book is copyright 2001 Verlag der Buchhandlung Walther Konig, Koln. I'll include more credits at the end of this post.

In short, the work purports to document a March 6, 2000 attempt by art students occupying "studiospace provided by the lower manhattan cultural council (all quoted passages are reproduced as they originally appear, replete with poetically licensed grammar, punctuation, spelling, and line breaks) on the "91. floor of world trade center 1."

"gelatin is on a floor with other artists who are part of this studio program.

gelatin's space (the window, where the action will happen), is walled in with a system of cardboard boxes.

other artists sharing 91. floor do not know what we are planning and doing.

the construction of the balcony and all other preparations are not visible for them."

The narrative continues:

"the balcony is a prefabricated construction, made by gelatin.

one person at a time will be able to stand on it.

the balcony will be camouflaged.

it will be built to be as less visible as possible for any passerby on the street.

it will be taken apart the moment after being pulled back in."

Further:

"one window will be taken out.

the removing of the window is done in a professional and secured action.

no constructive parts of the building will be removed or damaged.

there will not be any visible traces, after the window will have been put back in."

Finally (for this post)"

"nobody but gelatin is officially involved into the project.

there will be an attorney telling gelatin how to behave.

there will be an attorney responsible to handle the case for gelatin."

A brief section of glossy color photographs "documents" the project. Individuals, apparently of college age, are depicted; all males are turned away from the camera. Two Asian females appear in full-face shots. The majority of pages depict drawings and calculations.

Photos of the balcony — a narrow, cramped space protruding between exterior support columns — appear to have been taken from ground level, and these images are grainy and, well, unconvincing. Also, there are photos that appear to have been shot from the balcony itself.

This is a most troubling and thought-provoking little publication. If what it documents is nothing more than a successful prank-as-statement by European and Asian art students, then what does it tell us about the vulnerability of the WTC, just prior to the attacks, to this sort of "tampering"?

Or is there more to the story?

### Art students ... Hmmm ...

From the copyright page, more credits:

Text: Tex Rubinowitz

Photos: Maria Ziegelbock, Thomas Sandbichler, Susanne Wimmer, Gelatin

Translation: Jonathan Quinn

Reproductions: Cyberlab, Vienna

Layout: Johannes Heuer

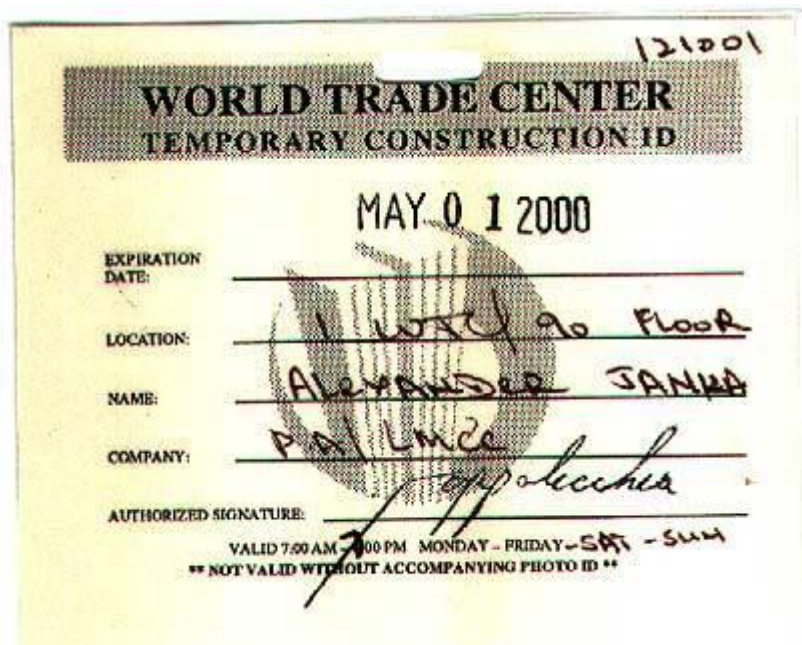
Print: Groebner Druck, Oberhart

Binding: Papyrus, Vienna

Courtesy: Leo Koenig Inc./New York

Galerie Meyer Kainer/Vienna

<http://educationforum.ipbhost.com/index.php?showtopic=10987>



Other Links:

[http://www.markdotzler.com/Mark\\_Dotzler/WTC\\_Artists.html](http://www.markdotzler.com/Mark_Dotzler/WTC_Artists.html)

<http://www.lostscribemedi.com/news/911-israels-masterpiece/>

Art Students connected to Israeli Intelligence: <http://www.infowars.com/art-students-in-wtc-connected-to-israeli-intelligence-service/>

Lower Manhattan Cultural Council – WTC Artist Program

[http://www.lmcc.net/residencies/workspace/past\\_sessions/world\\_views](http://www.lmcc.net/residencies/workspace/past_sessions/world_views)

The Artist Residency Program in the Twin Towers – Art Loss / Insurance

[http://www.ifar.org/nineelevn/911\\_residency1.htm](http://www.ifar.org/nineelevn/911_residency1.htm)

E-TEAM artist website (Franziska Lamprecht & Hajoe Moderegger)

<http://www.meineigenheim.org/index.html>

► 127 Illuminated Windows Project, WTC 1 , 91st Floor, North Face

[http://meineigenheim.org/projects/events/127illuminated\\_windows/index.html](http://meineigenheim.org/projects/events/127illuminated_windows/index.html)

► Quick Click Project, WTC 1 , 91st Floor, North Face Movie Link:

<http://meineigenheim.org/videos/media/qclick.html>

Article – on more recent e-team art activity

GELITIN artist website: <http://www.gelitin.net/projects#> wikipedia (note name change)

► The B-Thing Project: <http://www.gelitin.net/projects/b-thing/> )

New York Times Article

(Text version: <http://www.nytimes.com/2001/08/18/nyregion/balcony-scene-unseen-atop-world->

The B-Thing book at [Amazon](#)

Book Credits: Walter König, Cologne, 2001

ISBN: 3-8837-507-9

32 pages, colour throughout, embossed hard covers

Text: Tex Rubinowitz

Photos: Maria Ziegelböck, Thomas Sandbichler, Susanne Wimmer, gelatin

Layout: Johannes Heuer

Radio Show with Core of Corruption creator:

[http://www.radiodujour.com/mp3/20091017\\_kevinbarrett\\_jonathanelinoff.mp3](http://www.radiodujour.com/mp3/20091017_kevinbarrett_jonathanelinoff.mp3)

Jonathan Elinoff Documentary [Core of Corruption](#)

PREPARING THE WTC FOR DESTRUCTION – Conspiracy Cafe

ART STUDENTS in WTC Connected to ISRAELI INTELLIGENCE SERVICE, Investigaiton by [CoreOfCorruption.com](#) – YouTube

[Art students in WTC Connected to Israeli Intelligence Service](#)    [Video](#)

[Jonathan Elinoff Article](#) – Art Students in WTC Connected to Israeli Intelligence Service

Fox News Series On Israeli Spying In America – <http://renew.com/general31/fnews.htm>

► [Israeli Mossad Involvement in The 911 Attacks – Part 1](#)    [Part 2](#)

History Commons: “Israeli art students”

[http://www.historycommons.org/entity.jsp?entity=\\_israeli\\_art\\_students\\_](http://www.historycommons.org/entity.jsp?entity=_israeli_art_students_)

[The Israeli “art student” mystery – Salon.com](#)

Israeli Art Students & The DEA – <http://physics911.net/deareport/>

and here – <http://cryptome.org/dea-il-spy.htm>

9/11: THE TRUTH COMES OUT – <http://www.antiwar.com/justin/j030802.html>

[“Dancing Israelis” Arrested On 9/11](#) – Veterans Today

(PDF auto-download) Dr. Alan Sabrosky (U.S. Army War College, Director of Studies, Strategic Studies Institute) Zionism Unmasked: [https://www.transcend.org/tms/pdf/?article\\_id=3837](https://www.transcend.org/tms/pdf/?article_id=3837)

[Treason, Betrayal and Deceit](#) by Alan Sabrosky    ( also [here](#))

Dr. Alan Sabrosky Interview: <http://www.youtube.com/watch?v=wq2pGd9ViUM>

Related to Dr. Sabrosky’s thoughts see the in depth documentary: 9/11 MISSING  
LINKS: <https://www.youtube.com/watch?v=tv1kzLYZ4k>

► [BB 18 Power Feed Lug](#) – Wire Management Device (lug electrical connector, a bolt on an enclosure tied to an electric potential within the enclosure, supporting the connection of a cable)

► [Gutless Men Carried It Out – \(outside\)](#) <http://www.youtube.com/watch?v=U-RCeGI2OvU>

► [Framed dummies \(inside\) WTC on 9/11](#) (someone later added a weird voice over to the footage)

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