

ESOTERIC HOLLYWOOD 2

MORE SEX, CULTS AND SYMBOLS IN FILM



Jay Dyer

Esoteric Hollywood 2: More Sex, Cults and Symbols
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All the world's a stage, And all the men and women merely players;

– William Shakspeare

I like the dreams of the future better than the history of the past.

– Thomas Jefferson

In Hollywood a girl's virtue is much less important than her hairdo.

– Marilyn Monroe

The ladder of success in Hollywood is usually a press agent, actor, director, producer, leading man; and you are a star if you sleep with each of them in that order. Crude, but true.

– Hedy Lamarr

What's fascinating is, people in Washington would rather spend time in Hollywood, and people in Hollywood would rather spend time in Washington.

–Arnold Schwarzenegger

I never feel lonely if I've got a book - they're like old friends. Even if you're not reading them over and over again, you know they are there. And they're part of your history. They sort of tell a story about your journey through life.

– Emilia Fox

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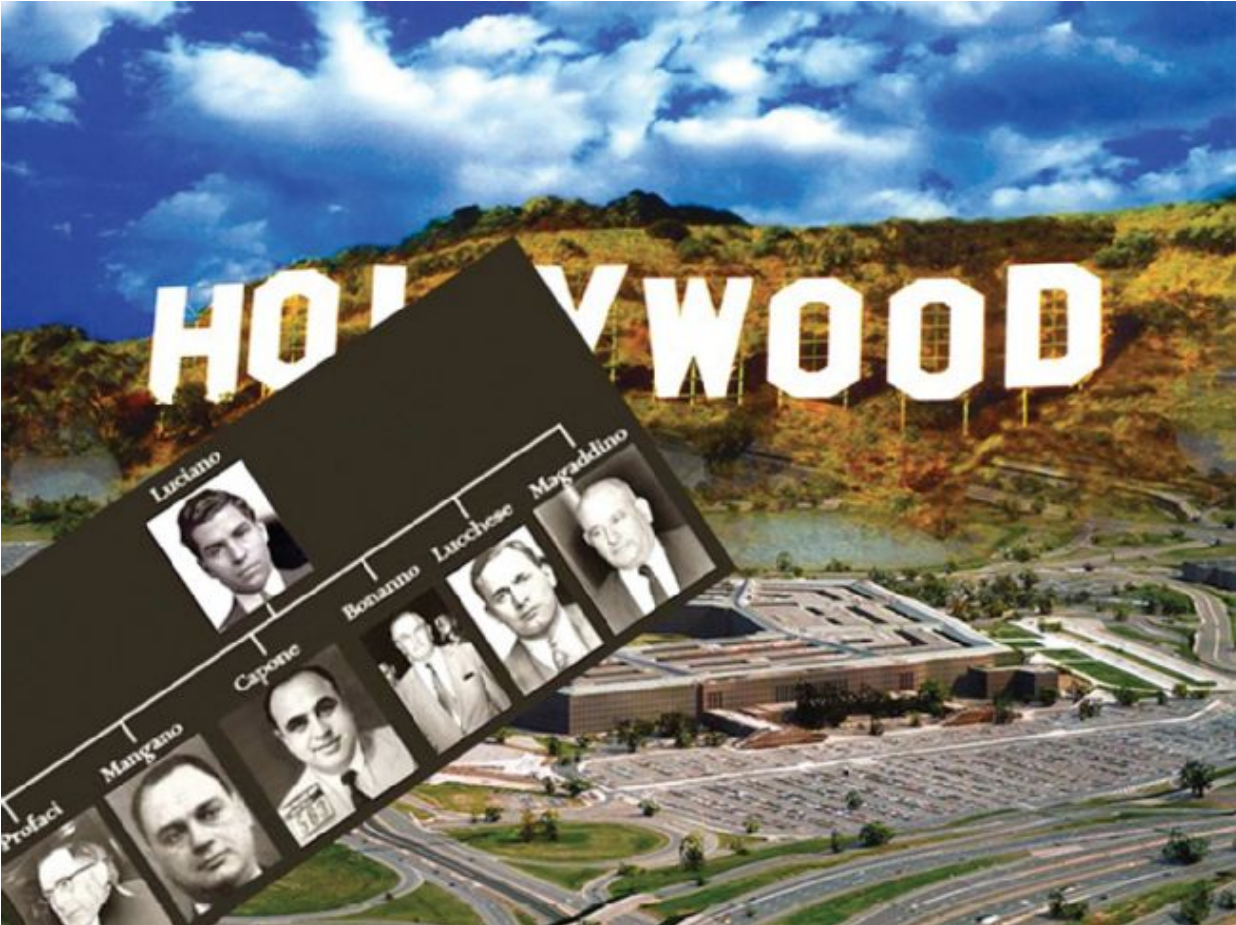
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Landmarks

Introduction



We have recently acquired 4,000 new pages of documents from the Pentagon and CIA through the Freedom of Information Act. For us, these documents were the final nail in the coffin. *These documents for the first time demonstrate that the US government has worked behind the scenes on over 800 major movies and more than 1,000 TV titles....* Alongside the massive scale of these operations, our new book *National Security Cinema* details how US government involvement also includes script rewrites on some of the biggest and most popular films, including James Bond, the *Transformers* franchise, and movies from the Marvel and DC cinematic universes.

A similar influence is exerted over military-supported TV, which ranges from *Hawaii Five-O* to *America's Got Talent*, *Oprah* and *Jay Leno* to *Cupcake Wars*, along with numerous documentaries by PBS, the History Channel and the BBC ... the James Bond adventure *Thunderball*, the Tom Clancy thriller *Patriot Games* and more recent films, including *Meet the Parents* and *Salt*. The CIA even helped to make an episode of *Top Chef* that was hosted at Langley, featuring then-CIA director Leon Panetta who was shown as having to skip dessert to attend to vital business. Was this scene real, or was it a dramatic statement for the cameras?

–Matthew Alford & Tom Secker, “Documents Expose How Hollywood Promotes War on Behalf of Pentagon, CIA & NSA.”¹

The first *Esoteric Hollywood* was an adventure that forever changed my life. Embarking on numerous trips as a result and meeting a host of eccentric and fascinating characters (like myself) - *like out of a movie* - I hope the sequel will live up to the initial offering. Perhaps we can do an *Empire Strikes Back* to *A New Hope* that will one day end up a trilogy. The first installment was a collection that focused on major directors, themes and the esoteric in Hollywood, with an emphasis on the occult and philosophy. In this sequel we will explore some of those same themes, but this time around we will focus on those smoky, backroom deals behind Hollywood and the Pentagon Entertainment Complex and the prevalent theme of mind control.

Mind control comes in many forms and fashions, of course, from a film-like Svengali to a bumbling Mel Gibson in *Conspiracy Theory*, Hollywood's presentation of mind control and MK Ultra contain at once both truth and fiction, the smokescreen of the real with in the synthetic. Mind control and MK Ultra are also related to the occult and esoteric, despite assumptions to the contrary – consider the *showmanship* of the shaman and his ritual dance and regalia. Hollywood elites were experimenting with LSD long before the Laurel Canyon and Haight Ashbury hippies had dropped any acid – Cary Grant was reportedly peaking long before Jim Morrison. In fact, there are claims Cary Grant is who first piqued the interest of Timothy Leary:

In addition to providing a cinematic case study, though, the film [*Becoming Cary Grant*] opens a window onto a lost utopia of LSD therapy. Indirectly, it spotlights a school of experimental medicine that flourished briefly before the arrival of Timothy Leary and the west coast hippie scene. Between 1950 and 1965, around 40,000 patients were prescribed lysergic acid to treat conditions as diverse as alcoholism, schizophrenia and PTSD. In the UK, Powick Hospital funded an “LSD clinic”. In the US, the CIA tested the drug as a truth serum. Turned on to the treatment by his third wife, Betsy Drake, Grant submitted himself to weekly sessions with Dr Mortimer Hartman at the Psychiatric Institute of Beverly Hills. The effects were startling. “In one LSD dream I imagined myself as a giant penis launching off from Earth like a spaceship.”²



“He claimed he was saved by LSD,” explains Mark Kidel, the film’s director. “You have to remember that Cary was a private man. He rarely gave interviews. And yet, after taking acid, he personally contacted Good Housekeeping magazine and said: ‘I want to tell the world about this. It has changed my life. Everyone’s got to take it.’ I’ve also heard that Timothy Leary read this interview, or was told about it, and that his own interest in acid was essentially sparked by Cary Grant.”³

In fact, it wasn’t just Cary Grant *granted* access to LSD before any hippies, but rather due to the intrepid efforts of one Captain Alfred Hubbard and his connections to the CIA and Sandoz Pharmaceuticals, a heavy dosing of Hollywood marked the decade:

Hubbard gave LSD to thousands from all walks of life – policemen, statesmen, captains of industry, church figures and scientists. Hubbard had such a vast influence he even obtained papers from the Vatican granting him permission to use LSD within the context of the Catholic Church, using it on certain priests.... A Hubbard-supplied psychiatrist also gave LSD to influential writers like Anais Nin and entertainers Jack Nicholson, James Coburn, Lord Buckley and Cary Grant.⁴

Just as the CIA and Pentagon pioneered the promotion of LSD and other products of the so-called “counter-cultural revolution,” in the same vein the Pentagon and its banker-backers have gained more and more control over the arts and Hollywood since. The centralization of power over all corporate food, for example, in the hands of a few corporations mirrors the

centralization of control over mass media entertainment by a few mega-corporations like Disney and Netflix.

Although war propaganda films are as old as the camera, and certainly not unique to Hollywood (think of Sergei Eisenstein's Soviet propaganda films, for example), the centralization of the arts and food under a few corporations is merely an aspect of that all-important Pentagon strategy known as "full spectrum dominance" – through culture creation.⁵ Once this is understood, it's no longer a mystery why the Pentagon would allocate money towards seemingly-ridiculous television shows like *Cupcake Wars* – food is an aspect of culture, and in order to control culture, you create, co-opt and/or steer it.⁶

The origins of modern culture creation arise from the Cold War and the CIA's funnelling of countless millions into the "cultural" Cold War, at the hands of CIA operative C.D. Jackson and the National Committee for a Free Europe. Frances Stoner Saunders comments on the extent of this massive CIA "arts" project of the 1950s that *appeared* independent of government:

[Allen] Dulles understood the success of America's Cold War programme depended on its ability to "appear independent from government, to seem to represent the spontaneous convictions of freedom loving individuals." For this aspect alone the National Committee for a Free Europe, Inc., serves as the paradigm for the CIA-led 'corporatization' of the foreign policy machinery of the Cold War period...⁷

After one processes that bizarre nugget, it becomes easier to accept the fact famed TV chef Julia Child was a member of the OSS.⁸ Then we can understand why pretentious French postmodern theorists and modern, abstract art were favored and studied by the CIA.⁹ Villanova Professor Gabriel Rockhill explains the CIA approach to French Theorists (which by extension applies to Hollywood and the arts – control and influence through subversion is not chiefly a "Marxist" plot, as the "Marxists" are also the darlings of the bankers and foundations):

As a matter of fact, the agency responsible for *coups d'état*, targeted assassinations and the clandestine manipulation of foreign governments not only believes in the power of theory, but it dedicated significant resources to having a group of secret agents pore over what some consider to be the most recondite and intricate theory ever produced. For in [an intriguing research paper](#) written in 1985, and recently released with minor redactions through the Freedom of Information Act, the CIA reveals that its operatives have been studying the complex, international trend-setting French theory affiliated with the names of Michel Foucault, Jacques Lacan and Roland Barthes... However, it should come as no surprise to those familiar with the CIA's longstanding and ongoing investment in a global cultural war, including support for its

most *avant-garde* forms, which has been well documented by researchers like Frances Stonor Saunders, Giles Scott-Smith, Hugh Wilford.¹⁰

Not only do Hollywood and the Pentagon present us with manipulative toxic culture creation and the co-opting of trends and movements, but recent scandals have even shown studios themselves can function as fronts and shells for criminal operations. We are all familiar with the notion of Hollywood as a seedy source of sleaze, especially given 2017's weekly headlines focused on Hollywood's stupendous sex scandals. If you've read my first book, you know movies have been a tool of propaganda for a long time. Propaganda in films includes multiple layers of subtle messages, social engineering agendas, marketing and advertising strategies, as well as "nudges" (to use Cass Sunstein's phrase).¹¹

However, what is less well-known is how film studios are sometimes associated with other forms of nefarious operations not under the direct purview of our "public servants" (or are they?). Indeed, the history of Hollywood's connections to the mob and organized crime have been known since the era of the famed gangsters, as Sally Denton and Roger Morris note concerning the drama of 1946: "[FBI Agent] Ragen was said to know about Meyer Lansky's sexual blackmail of Hoover, as well as the penetration and control by organized crime of major elements of the American economy, including not only Nevada gambling casinos but the liquor and sugar industries, Hollywood studios and unions, etc..."¹²

Little has changed since those days, aside from a concentration of power by a single ruling oligarchy in the U.S. As for film and production studios' scandals involving murder, drugs, extortion and the concocting of various shells and fronts for money laundering persist – which sometimes even involves fake film studios (something I noted in my first book in regard to the famed instance portrayed in *Argo*). The 1990s Heidi Fleiss scandal was nothing new: 1920s and 30s Hollywood had famed brothels like Lee Francis and Mae's, which serviced the A-Listers of the day like Erroll Flynn, Clark Gable and Spencer Tracy.¹³ It's also reported 40% of the outrageous profits went to pay off local cops.¹⁴ In fact, in 2013, the FBI created a film studio front titled United Pacific Studios busily producing B-grade martial arts flicks and renting space for network shows.¹⁵

It was also being used by the FBI for a sting operation to investigate state Senator Ron Calderone, but had operated for many years producing real

indie films and B movies, unlike the faux studio concocted by the CIA in *Argo*. The scenario involved the FBI posing as studio heads and executives offering Senator Calderone bribes in exchange for new film tax regulations.¹⁶ 2013 also saw UK film executives charged with 125 million pounds in tax fraud related to filmmakers and directors, under the auspices of a fake film that did include an actual trailer, titled *Landscape of Lies*. However, there was no intention to actually produce a film. *Loose Women* presenter Andrea McLean was reportedly tricked into participating in the fake film trailer, and later five individuals were sentenced to prison.¹⁷

In 2015, filmmaker Christopher Eberts, the name behind films like *Lord of War* and *The Punisher*, was sentenced to four years in prison for wire fraud and money laundering in relation to the true story of a heroic firefighter that was never made.¹⁸ Similarly, in 2006 there was the case of Limelight Pictures, which ended up exposed as a front company for an international ecstasy smuggling operation. Interestingly, the granddaughter of Charlie Chaplin, Kiera Chaplin, was president of the company. She quickly scrapped her plans to marry the company's co-owner, Alexandre deBasseville.¹⁹



Christopher Eberts

The skullduggery doesn't end there: In fact, author Douglas Thompson makes the astonishing claim:

Of every three movies you see, one at least has been created through Mafia money. How better to launder 200 million warm dollars than through a special effects extravaganza? Only half of that cash will cover the marketing budget. Trusts and shelters and islands faraway, hide and store the cash. Investing in haphazard Hollywood, banking with the aristes, not only washes the cash but also it makes it work; a carousel of always spinning and increasing profits. It's especially helpful if you make a movie with freshly laundered money. "New" money.

The 94 million budget for the Angelina Jolie display *Laura Croft: Tomb Raider* (2001) involved remarkable arithmetic. It only cost Paramount Studios 7 million to make, but they had that covered, too. They used a tax shelter in Germany and a tax break in the UK as part of the 87 million they had on hand before the Laura Croft began her exceptionally profitable franchise adventures. The studio paid legal costs, which are tax deductible in America (federal) and California (state).²⁰

These stories put the recent report of the hit Netflix series *Narcos* losing one of its scouting crew in Mexico in a new light. The shooting of Carlos Munoz remains unclear as to motive, but the season reportedly would've highlighted Mexican cartels:

Netflix's season 4 is said to be exploring the origins of Mexico's infamous Juarez cartel just as season 3 focused on the rise and fall of Colombia's Cali cartel and heralded the shift of the drug wars to Mexico. Munoz's murder raises doubts on whether the production will continue in Mexico or move back to Colombia where it began.²¹

based on the true story of Seal facsimile George Jung.²³ Critic Greg Guma sums up the real Seal story:

Over time, various elements of this covert network, which became known as the Secret Team, were exposed. For example, we learned – and subsequently overlooked – that as Vice President George H.W. Bush and his national security advisers had close ties with the covert air supply operation. Elliott Abrams, then in the State Department and still a foreign policy player, was directly involved in coordinating Contra activities, bringing together State, the NSC and CIA. The Department of Defense organized air drops over Nicaragua and helped to build the Contra infrastructure. The entire inter-agency program was initially under the control of CIA Director William Casey.²⁴



The film brings to mind the 1990 action comedy *Air America*, starring Mel Gibson and Robert Downey, Jr. – also about the CIA’s drug airlines, all painted in nonchalant comedic whitewash. What the recent film barely hints at, and fails to make clear, is Seal’s longtime work trafficking the arms and drugs for the CIA (not merely arms or accidentally stumbling into cocaine). This wasn’t the first time Mel headlined a revelatory plot involving CIA cocaine: Most have likely forgotten the 1987 mullet-mad (a Mel-let!)

blockbuster *Lethal Weapon* centred around a massive L.A. drug bust that led directly to Iran-Contra and CIA importation. In fact, lead Martin Riggs (Mel Gibson) explains his past special forces work involved his role as a participant in the Phoenix Program! Screenwriter Shane Black, known for conspiracy-laden plots and the frequent insertion of MK Ultra, hid this gem in *Lethal Weapon*, as it would three years later become a publicly-known program in Douglas Valentine's 1990 book, *The Phoenix Program*. It would seem that thin line between Hollywood plots and plots in Hollywood is disappearing, as movies become a form of surrealist reality TV and reality TV becomes "reality." CIA operative and Hollywood-connected commentator Robert Baer explained this relationship frankly, which might just as well apply to crime syndicates as government agents:

All these people that run studios, they go to Washington, they hang around with senators, they hang around with CIA directors, and everybody's on board.²⁵

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Section One

Hollywood Mobs, Cults, Spies and the Occult

Chapter One

Aviator



Before it entered anyone's mind to use Hollywood on a mass scale to promote transhumanism (which we will investigate later in this volume), Hollywood had mobsters and gangsters on its mind. In the early 20th century one of these key figures was Mormon Mogul and aerospace engineer Howard Hughes – who also happened to later work directly with the CIA. We see a window into this world with Martin Scorsese's 2004 *The Aviator*. While most viewers probably found the Howard Hughes story a captivating dramatic portrayal, reviewing this film I was reminded of a lot of background dot connecting I had done in the ten years since it premiered related to Hughes. As readers can probably imagine, the rabbit holes around Hughes Scorsese only hints at are in fact much deeper and darker than the meta-narrative production revealed.

The Aviator was nominated for 11 academy awards, won five, and is undeniably a well-made film, yet in my estimation leaves out many key details as it reveals, in relation to the real story of Hughes. Thus, in

considering the nexus of intelligence, Hollywood and the occult, *The Aviator* and Hughes are key intersects. With that in mind, this analysis will not solely focus on the film, but aspects of Scorsese's film and Hughes' secrets in relation to the deep state shadow government.

In this regard, we can posit that Scorsese, a longtime Hollywood insider, may have even chosen the *meta* aspects of *The Aviator* with Hughes' film directing period to mirror the control of Hollywood by the establishment. In other words, directors themselves are "directed," as I proposed in the first book. If that sounds outlandish, consider Scorsese's 2011 *Hugo* contains the theme of old Hollywood and the freedom and creativity directors had in the silent era contrasted with the elite controlled, cookie-cutter simulacra that would come to characterize modern Hollywood.

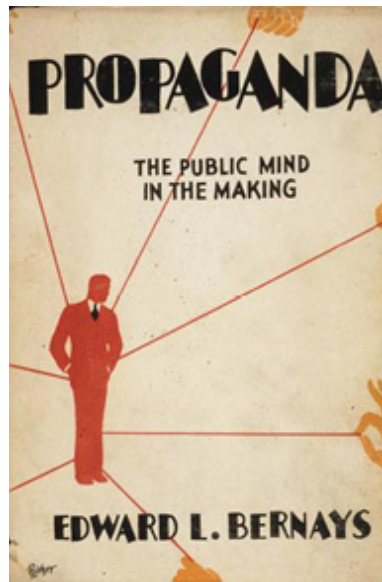
Hugo is, in part, about the loss of creativity and the demise of Hollywood, leading me to speculate that Scorsese is conveying a similar message earlier in *The Aviator*. The film opens with Hughes filming his 1930 war (propaganda) epic, *Hell's Angels* (the most expensive film of its day).¹ Hughes was initially a Hollywood outsider who filmed his work largely from his own pockets, and as a result, the military picked up on his skills for propaganda much like the establishment did with Kubrick and his collaboration with NASA. The dark marriage of the arts and the Pentagon comes to the fore once again!

Hughes' engineering work also contributed to his contracts with the Air Force, as well as deals with Lockheed-Martin, leading to his rise in the formation of TWA. Hughes would prove instrumental in the airline companies becoming global, but his rise also makes more sense given his intelligence connections he acquired, as we shall see. Buddying up with the military industrial complex and working on a number of covert engineering and spy plane projects, Hughes eventually became a source of danger for the establishment, given his knowledge.



Hughes' 1930 war propaganda film, Hell's Angels.

His eccentric behavior and extreme obsessive-compulsive tendencies combined with extreme paranoia didn't help, either, with the CIA encircling Hughes in the form of Mormon bodyguards. The Mormon mafia connections with Hughes would become evident in his death, bequeathing a billion and a half dollars to Mormon institutions. Consider as well that the Mormon Church has a large CIA contingent, deriving many of its rituals from Freemasonry.² While all of this might be teased out merely from Wikipedia links, still deeper connections remain. The CIA's Robert Bennett had lucrative ties to Hughes through his front company (for the Agency), The Mullen Company, which included many connections to later Watergate figures, such as Chuck Colson. Another crucial player was a former Mullen Company man and former boss of Bennett, the infamous E. Howard Hunt, who confessed on his death bed to a role in plotting the JFK assassination.³



Thus with Bennett and Hunt, the Hughes circles were peopled by major elements of the deep state apparatus, and to make things even creepier, the Mullen Company was intimately connected to the J. Walter Thompson advertising agency, which would be instrumental in utilizing Bernays' Pentagon psychological warfare tactics in their ad strategies. We can also see a window into the hidden history of the CIA's connections and relations to the airlines. Many airlines are GLC, or a "government linked company," which we might translate into intelligence linked company, bringing to mind classic examples of intelligence *front* airlines, such as Evergreen, the famed CIA shell company that succeeded Air America. *Time* magazine explains:

Officially, the CIA says it has no record that Doole ever worked there, but among old agency hands, he is a legend. Operating out of a small, nondescript office on Connecticut Avenue, he founded and ran a far-flung network of airlines that the agency used to carry out its covert operations all over the world. Owned by a holding company, the Pacific Corp., that was itself a CIA front, Doole's empire included Air America, Civil Air Transport, Southern Air Transport, Air Asia and dozens of small puddle-jumper lines. Together, at their peak in the mid '60s, these CIA "proprietarys" added up to an airline that was almost the size of TWA, employing nearly 20,000 people (as many as the CIA itself) and operating some 200 planes. Even the CIA was not sure just how many. Asked by then Deputy Director Helms to account for all the planes in Doole's regime, a staffer spent three months on the project before confessing that he could never be more than 90% certain. The problem, explained the exasperated

staffer, was that Doole was forever leasing planes between his shell corporations and changing their markings and tail numbers.⁴

And as *Wired* Magazine noted in 2011, “mysterious” flights didn’t end with Iran-Contra and 80s Air America:

It’s a big fall for Evergreen, the multi-faceted firm that’s serviced government agencies for more than a half-century. The company flew the Shah of Iran around in 1980, and ran mysterious missions to El Salvador and Nicaragua shortly thereafter. The flights to Afghanistan began just a few months after the American invasion, in February, 2002. In 2006, Evergreen’s parent company ferried Bill O’Reilly into Kuwait, according to SourceWatch. That same year, Evergreen denied it had anything to do with the CIA’s “rendition” flights that took terror suspects to torture-friendly regimes. In 2009, the company won a \$158 million contract to supply the Air Force with helicopters.⁵

Scorsese’s film also highlights Hughes’ intimate period with Hollywood starlet Katherine Hepburn. While Hepburn was known for her outspoken feminism and decision to don masculine clothing as a sign of cultural revolution, it is not widely known that Hepburn’s mother, Mrs. Thomas Hepburn, was a crusader for anti-black activist Margaret Sanger.



Hughes & Hepburn

To this day, Planned Parenthood honors Hepburn for her promotion of women’s rights and abortion.⁶ The reason I highlight this is the fact that *The Aviator* and Hughes’ circles of establishment figures give the impression of a bumbling outsider oblivious to the world he stumbled into. However, being

brought on board with the establishment's grand goals included preeminently the implementation of mass dysgenics/eugenics strategies, and his pairing with Hepburn was yet another sign of Hughes' collusion with the military industrial complex's cultural goals. The crucial point to grasp here is the WWII and Cold War buildup of "national defense," of which Hughes was a central part, was far more involved than often assumed, as we see with Project AZORIAN – with an added bonus of commentary from Henry Kissinger:

Ultimately, the engineers opted for a plan that sounded like it was lifted from the plot of a James Bond film (actually, it did become the plot of a James Bond film). The plan involved three vessels: 1) An enormous recovery ship with an internal chamber and fitted with a bottom that could open and close. This ship would use a docking leg system that would, in effect, turn it into a stable platform for using a lifting pipe to raise and lower a 2) "capture vehicle" fitted with a grabbing mechanism that would be designed to align with the hull of the sub. The capture vehicle would be secretly assembled on a 3) massive barge with a retractable roof. The barge would be submersible, so that it could slip beneath the ocean, under the recovery ship, open its roof and deliver the capture vehicle – all the while remaining hidden from any potential reconnaissance.



The CIA contracted the Summa Corporation – a subsidiary of the Hughes Tool Company owned by billionaire industrialist Howard Hughes – to build the 618-foot-long, 36,000-ton recovery vessel, which was dubbed the Hughes Glomar Explorer (HGE). Of course, the sight of a floating behemoth lingering in the Pacific Ocean was bound to raise some eyebrows. So, Project AZORIAN concocted a cover story that the *HGE* was being built for Hughes's private commercial venture to mine manganese nodules located on the ocean floor. A May 1974 memo to Secretary of State Henry Kissinger explained:

The determination reached was that deep ocean mining would be particularly suitable. The industry was in its infancy, potentially quite profitable, with no one apparently committed to a hardware development phase and thereby possessing a yardstick by which credibility could be measured ... Mr. Howard Hughes ... is recognized as a pioneering entrepreneur with a wide variety of business interests; he has the necessary financial resources; he habitually operates in secrecy; and, his personal eccentricities are such that news media reporting and speculation about his activities frequently range from the truth to utter fiction.⁷



The Liparus swallows a submarine in the 1977 Bond Film, *The Spy Who Loved Me*.

The military industrial complex's Cold War defense apparatus was the means by which the transition to the future technocracy would come about. In this regard, the Atlanticist establishment's goals of mass depopulation, mouthed through operations like Planned Parenthood, are *part of the same agenda as the Cold War and subsequent CIA global arms and drugs race*. Thus, with families like the Rockefellers, entities like Hollywood, the CIA, Hughes Corporation and Planned Parenthood all find common ground and interconnect.

This also explains why, at the close of the film, a paranoid Hughes fears intelligence agents have infiltrated his company, and Scorsese leaves us with the open interpretation of whether these agents were real or a figment of Hughes' imagination. Given Hughes' mysterious 1970 "disappearance," some have concluded he was kidnapped by the Agency due to fears of his psychological issues resulting in leaks.⁸

One is also reminded here of the 2001 Ron Howard film *A Beautiful Mind*, where the figure of John Nash is portrayed as a paranoid schizophrenic working in some capacity for this same establishment. However, in Nash's case, he too had deep state connections that may have justified his paranoia – did he at one time work for the NSA?⁹ Perhaps Hughes was justified in his paranoia, given the intimately details of secret plans he had, but the curiosities do not end there. The occult comes into play with the figure of Crowleyan figure Jack Parsons, who worked for Hughes. Parsons is famous for inventing the jet-propulsion engine, which Scorsese has Hughes reference towards the close of the film, deeming rockets the “future.” Hughes was thus intimately aware of the esoteric and occult principles Parsons based his rockets on, including a desert ritual attempting to invoke the Antichrist known as the Babalon Working.¹⁰

Another tidbit worth considering is Orson Welles' magisterial *Citizen Kane* was originally intended to center around Hughes, and not William Randolph Hearst. Welles, however, did include a section of his masterful *F for Fake* on the hoaxed biography of Hughes by Clifford Irving, adding more mystery to the mix.



Promotional All-Seeing Eye for Welles' *F for Fake*.

Regardless, Hughes is emblematic of the intelligent, hard-working driven country guy who fell into the ranks of the establishment, only to find his life ruined. This is not to say he was a pure victim, but the contradictions and paradoxes around Howard Hughes are like the contradictions and paradoxes of America itself – like a sincere child that signs onto a dark establishment with nefarious ends, and signing on to evil always results in self-destruction. Scorsese’s film is an accurate depiction of that paradox, and hints at all the connections I’ve outlined above. Likewise, *F for Fake* highlights the extent to which fraud and deception also play a central role in this curious matrix between the worlds of Hollywood and intelligence, and the con men that bridge those two planes.

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Chapter Two

The Godfather Trilogy



Based on Mario Puzzo's novel of the same name, Francis Ford Coppola's *The Godfather* is known as one of the greatest films in cinematic history. Though the third installment has noticeably lower critical ratings, the trilogy as a whole is worthy viewing, but for *JaysAnalysis*, we will be taking a different route. Not only is the trilogy an enjoyable aesthetic experience, reviewing the series of late, I was surprised to see so many parallels to real-life conspiracies, assassinations, skullduggery and deep state agendas I've researched the last decade.

The Godfather garnered numerous awards in 1972, including Best Picture and Best Actor for Marlon Brando as Don Corleone, but the real message of the trilogy has gone unnoticed to most – it is my thesis the trilogy is an excellent insight into how the management of the world actually plays out. No, the world isn't run by Italian mafiosos, and there are families much older and with much more clout than the composite Corleone Family in the narrative, but the means, methods, and machinations of the Family *are* how the world is *really* run.

The first insight is the family's interest in maintaining their genetic lineage, tradition and culture through the preservation of their bloodline. An idea lost to most nowadays in our postmodern nihilism, the Don and his brood are not interested in outsiders. In fact, the Sicilian Mafia has always required a "made man," that is, someone who is brought into the family network, be full-blooded Italian (though these ideas may have become relaxed). Immigrant families learned long ago the local police and law enforcement were often corrupt and bought off, so the need for internal justice among displaced groups was natural. This pragmatic insight occurs often in the film, as Michael, Don's youngest and heir to the Family, tries to explain to his bewildered American wife Kay the importance of the Family.



Don Michael Corleone. Family is all that matters.

As the Corleone's rise to power, it is crucial to understand it is not achieved through honest, hard work, but through being clever, bold and mastering various black markets. Unwilling to descend into the drug trade, at a meeting of the bosses, Don Corleone explicitly refuses to enter into the drug trade unless the specification of no selling in Italian neighborhoods is

met. Blacks, the bosses contend, were foolish enough to allow drugs in their areas without grasping the consequences. In other words, in this scene *The Godfather* shows that prohibition, criminality and the phony “drug war” and its endless litany of state programs are worthless. The prohibition of the vices allows the black markets to control those trades through government complicity.

While I’m not advocating anarchism here, I am trying to illustrate the mindset of the immigrant populace as portrayed in the film, and their mafia bosses. If the police and legal system are notoriously corrupt, justice could only be had internally. From the perspective of the bosses, the war between mobsters and cops or mobster and mobster is no different from any other war between one nation and another nation. In other words, the mafia dons recognized the point Augustine long ago made – “government” is quite often just another organized gang of thugs who legalize theft and criminality. It is worth noting that eventually the Corleone family is called before congressional hearings to account for their operation, yet even by 1951, according to J. Edgar Hoover, the mafia was explicitly said to not exist (showing public naiveté).

Growing beyond the confines of New York, the Corleones make the move to Vegas, projecting the future of the rising casino economy to be a boon. Ousting rival Jewish mafia dons, the Corleone discover shooting cops is not longer the way to achieve their agenda, as they require the vote of a Senator for the acquisition of certain casinos. Instead, they find blackmail through the network of their whorehouses to be far more useful in playing to the vice of an already crooked and arrogant Senator Pat Geary. We thus see the Family progressing beyond local enterprise into national ventures, as they start to use intelligence agency style espionage – a key factor in their rise. On top of that, Michael Corleone has killed all his rivals by this stage, and is the quickly becoming the chief Don as others are gradually eliminated. Also insightful is the deep connection of the mob with the rise of Las Vegas, which Coppola masterfully captures.

The rise of the casino and gambling industry is the path by which Michael goes international. In *Godfather II*, Michael and his brother are in Cuba, wining and dining the local elite, as well as Mafia Don Hyman Roth (is Roth symbolic of Meyer Lansky?), as deals are in the works to establish Michael’s buyout of Roth’s Cuban operation. The backdrop for this setting is the western corporate elite’s usage of Cuba for money-laundering operations

that were united to mafia organizations. United Fruit Company, telecoms, and Michael's casinos all have a hand in plans to set up Cuba as a major resort destination. Instead, the deal falls through as Michael backs out, realizing Castro's revolution will succeed. (Also worth noting is the CIA's usage of Cuban exiles as a drug backed paramilitary force in that region during this period.)¹ Although not mentioned directly, JFK was befriended by several sectors of the mafia, and for most analysts of the JFK assassination, there is a CIA and mafia connection, as exiled Cubans were involved in the plot.²



Under the guise of the Order of St. Sebastian and his Foundation Fronts, Michael becomes a global player.

Analyst Servando Gonzales comments on the labyrinthine confusion surrounding Castro, Cuba and the United Fruit Company:

The next year [1954], the Rockefeller boys were at it again orchestrating a coup in Guatemala. This one ushered in decades of fascist military governments that killed hundreds of thousands of innocents. But it brought great profits to the Rockefeller's United Fruit Co., in which their secret agents, the Dulles Brothers, had invested. CIA Director Allen Dulles had also been on the United Fruit Company Board of Trustees.... The CIA began making plans to overthrow Goulart. A psychological warfare program approved by CFR agent Henry Kissinger during his chair of the 40 Committee sent PsyOps disinformation teams to to spread fabrications of Goulart's

Communist affiliations.... In early 1964 CFR agent John J. McCloy opened a channel of communication between the CIA and Jack Burford, one of the senior executives of the Hanna Mining Company. On February 1964, McCloy traveled to Brazil and tried to convince Goulart not to go ahead with nationalizing the iron ore industry, but he rejected McCloy's arguments. On the night of March 31, 1964, a CIA backed military-led coup overthrew Goulart. Similar accusations have been made about a possible Rockefeller role in the 1973 coup that toppled Chile's Salvadore Allende - actually a Castro-CIA joint operation. The fact that Henry Kissinger, a well-known Rockefeller agent, played a key role in overthrowing Allende points to a possible Rockefeller role in the event.³

We are starting to see who the real "mobsters" are, and they aren't a single ethnicity. The real mobsters are private, tax free foundations and NGOs that function as conduits for off-the-books operations and agents of influence.

From a deep state vantage, the third installment of the *Godfather* is the most revealing, yet generally the least liked. By *Godfather III*, Michael and the family have become billionaires and are now international. Playing on the global scale, it is interesting to note that Michael never loses sight of the importance of blood over business. Having been betrayed numerous times, even by kin, Michael's wisdom dictates that the bloodline is what endures. Though his son is now like the early version of himself, eschewing the family business, Michael has accepted the harsh reality that the game requires, now taking on global competitors. Accepting a high award from the papacy, Michael's strategic alliance with the pope means his foundation (a front) will be able to broker one of the largest land deals in the world. From this we can see how, at this level, Michael has learned that playing the old Rockefeller game of establishing a tax-free foundation and accepting holy medals from the Archbishop is the best way to game the system – by becoming the system.



Paul VI with Roberto Calvi, ritually murdered Vatican Banker.

The most revealing aspect is the assassination of John Paul I – a striking scene I had forgotten and was not expecting. Having delved deep into the subterfuges of the Catholic world myself, viewing *Godfather III* the last time as a teenager, I was obviously unaware. Years later, it is evident that Puzzo and Coppola are revealing the covert story behind the death of John Paul I in 1978.

Mirroring the death in the play *Michael* and the family attend in the theater, simultaneous to the attempt on Michael's life, Michael learns there will be an attempt on the pope's life by the P2 Lodge. The P2 is, of course, the Italian Freemasonic mafia, long believed to be involved in the Vatican Bank scandal intimately tied to the death of Roberto Calvi and John Paul I.⁴ Considered a "conspiracy theory," there is much more at work here with the ritual deaths of Calvi and John Paul I (after 33 days as pope – a significant masonic number), and explicit mention of both occur in the conclusion of trilogy. It should also be noted that reports of mafia initiation rituals require blood oaths and symbolism that resemble masonry.⁵

This would suggest the possible co-opting of the Vatican was much earlier than the Vatican II conspiracy most traditional Catholics adhere to. The anti-Russian stance thus betrays a specific anti-Russian bias that continues today, as the mega banking houses of our day are still embroiled in Vatican Bank scandals, recalling the ritual death of Roberto Calvi and John Paul I.⁶ With this geopolitical setting in mind, we can consider Fatima within this milieu and my thesis is as follows: The Western Atlanticist powers had planned World War I and II, and thus the “miraculous revelations” of Fatima specifically target Russia as the villain that will “spread her errors” to the globe. As both Professors Antony Sutton and Carroll Quigley detail, however, funding for world communism and fascism came from western industry and capital.⁷

Just as Michael Corleone discovers (all too late) that even as one rises to the pinnacles of global wealth and power, there are always other mafiosos waiting in the wings to take another down. As the beautiful Italian lead is murdered in the play, so does the meta-narrative foreshadowing become real as Michael exits the theater only to witness his daughter’s assassination. The cold, dark lighting Coppola chose for the trilogy speaks to the cold, dark reality of the fallen world we inhabit, where earthly wealth, power and vanity soon fade, and like Michael, we are left with the tears of an aged repentance.



“The smoke of Satan has entered the Church...” -Pope Paul VI

I shall come to ask for the Consecration of Russia to My Immaculate Heart... If people attend to My requests, Russia will be converted and the world will have peace.

–Fatima Apparition

WARNER BROS. BRING YOU THE MOTION PICTURE
THAT REACHES DEEP INSIDE YOU...



Concerning Fatima and the importance of this supposed revelation in the history of the World Wars and the Atlanticist rivalry with Russia, some mention should be made of its geopolitical import, especially since Michael's Catholicism comes to play a central role in his latter days (episode three in the trilogy). Having myself spent a decade in Catholic circles, and traditional Catholic circles at that, one of the more potent images dominating the Roman faith in the 20th century is the predominance of of this claimed miracle: Our Lady of Fatima is the preeminent Marian apparition surrounding a series of purportedly prophetic revelations in 1917 to three Portuguese peasant children about imminent disasters to be let loose upon the West as a result of various immoralities and the supposed lack of conversion of Russia to the "Immaculate Heart of Mary" and Roman Catholicism. Fatima.org summarizes the story as follows:

In the apparition of July 13, Our Lady warned the three seers that if people did not stop offending God, He would punish the world "by means of war, hunger and persecution of the Church and of the Holy Father," using Russia as His chosen instrument of chastisement. She told the children that "to prevent this, I shall come to ask for the Consecration of Russia to My

Immaculate Heart” and promised that, by this single public act, Russia would be converted and peace would be given to the world.

The Mother of God cautioned that if Her requests were *not* granted, “Russia will spread its errors throughout the world, raising up wars and persecutions of the Church. The good will be martyred, the Holy Father will have much to suffer and various nations will be annihilated.”⁸

Having attended years of traditional Latin masses, no one can experience modern Catholicism, even in its watered down *Novus Ordo Missae* versions without hearing all this. In my more credulous 20s, I spent a good bit of time researching this event – I think there are even still piles of exposes of the real, true, real secret of Fatima lying around my messy library. (I was once put on *Fatima Crusader’s* mailing list without my knowledge!) My stance on this event is also not intended to be the standard, fundamentalist evangelical “debunking,” but rather to look at the larger geopolitical setting that surrounds “Our Lady of Fatima,” which melds well with the mafia underworld connections displayed in the *Godfather Trilogy* in relation to Rome. Although I am not a Roman Catholic, my goal here is not to promote Enlightenment rationalism, but rather to propose an espionage-based thesis for the so-called “revelations.” The first place we want to look is Dr. Carroll Quigley’s *revelations* based on CFR private archives in regard to the banking houses of New York, London and Europe being the source of the 20th century’s world wars – world wars are bankers’ wars. Quigley writes:

At the end of the war of 1914, it became clear that the organization of this system had to be greatly extended. Once again the task was entrusted to Lionel Curtis who established, in England and each dominion, a front organization to the existing local Round Table Group. This front organization, called the Royal Institute of International Affairs, had as its nucleus in each area the existing submerged Round Table Group.

In New York it was known as the Council on Foreign Relations, and was a front for J. P. Morgan and Company in association with the very small American Round Table Group. The American organizers were dominated by the large number of Morgan “experts,” including Lamont and Beer, who had gone to the Paris Peace Conference and there became close friends with the similar group of English “experts” which had been recruited by the Milner group.

J. P. Morgan and Company were the Center of the Round Table Group in America.

On this basis, which was originally financial and goes back to George Peabody, there grew up in the twentieth century a power structure between London and New York which penetrated deeply into university life, the press, and the practice of foreign policy. In England the center was the Round Table Group, while in the United States it was J. P. Morgan and Company or its local branches in Boston, Philadelphia, and Cleveland.”⁹

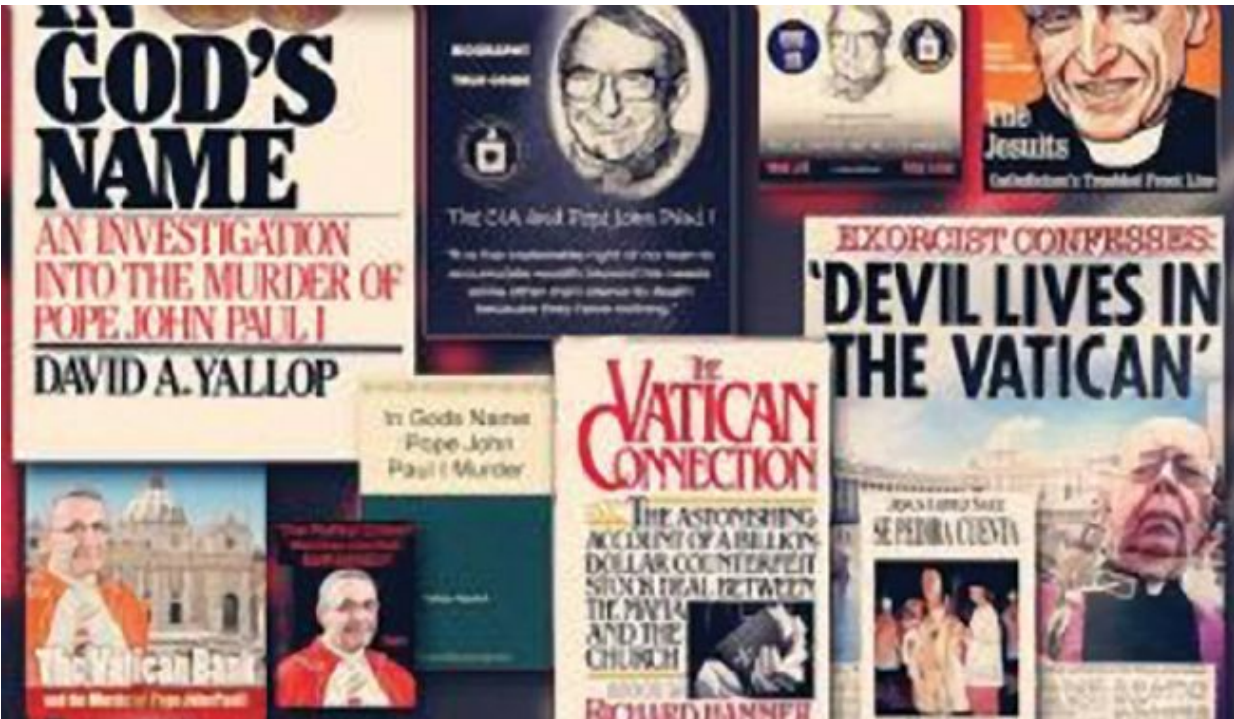
For those that have spent a lot of time in *Tragedy & Hope*, you know the first hundred pages or so are a targeted propaganda attack on the utter evils of Russia. Quigley is writing under the cold heat of the Cold War, in the

classic “Great Game” vein, where the perennial enemy of the Anglo-American Establishment (another book title by Quigley) is none other than Germany and Russia. The only power that could rival the merchant sea power (England), is the great land power, Russia. Other works like Gould and Fitzgerald’s *Invisible History: Afghanistan’s Untold Story* and Mark Curtis’ *Secret Affairs* discuss at length the classic rivalry of these two powers, giving us a wider picture of the historical setting for the First and Second World Wars, often titled the Heartland Theory of geopolitics by Lord Halford Mackinder.¹⁰

As Sutton and Quigley show, the New York and London banking houses had an invested interest in funding both Bolshevism and Nazism for the purpose of reorganizing the various continents into large trading blocs with, first, a League of Nations following World War I, and a United Nations, following World War II. The Vatican Bank had also been in the service of the Rothschilds since the 1800s. The *Jewish Encyclopedia* explains of the Rothschilds:

After various vicissitudes, graphically described by Zola in his novel “L’Argent,” the Union failed, and brought many of the Catholic nobility of France to ruin, leaving the Rothschilds still more absolutely the undisputed leaders of French finance, but leaving also a legacy of hatred which had much influence on the growth of the anti-Semitic movement in France. Something analogous occurred in England when the century-long competition of the Barings and the Rothschilds culminated in the failure of the former in 1893; but in this case the Rothschilds came to the rescue of their rivals and prevented a universal financial catastrophe. It is a somewhat curious sequel to the attempt to set up a Catholic competitor to the Rothschilds that at the present time the latter are the guardians of the papal treasure.

Of recent years the Rothschilds have consistently refused to have anything to do with loans to Russia, owing to the anti-Jewish legislation of that empire, though on one occasion the members of the Paris house joined in a loan to demonstrate their patriotism as Frenchmen.”¹¹



Scandal! Intrigue!

This would suggest the co-opting of the Vatican was much earlier than the Vatican II conspiracy most traditional Catholics adhere to. The anti-Orthodox stance often misapplied as a “KGB conspiracy” thus suggests a specific anti-Russian bias that continues today, as the mega banking houses of our day are still embroiled in Vatican Bank scandals.¹² With this geopolitical setting in mind, we can consider Fatima within this milieu and my thesis is as follows: The Western Atlanticist powers had planned World War I and II, and the miraculous “revelations” of Fatima specifically target Russia as the villain that will “spread her errors” to the globe. As Sutton and Quigley detail, funding for world communism and fascism came from western capital.

The “errors” here are the spread of communism, but why didn’t the prophetic gift enable to children to understand that London exported Marxism to Russia? What about London spreading her errors to the globe, with international finance and industrial powers funding both Nazism and communism? No, the peasants specifically target Russia as the villain, conveniently the Atlanticists’ enemy number one. And what better way to mobilize a billion Catholics to target Russia as the global enemy according to Mother Mary, when Bolshevism and communism wrecked Russia by

Great Game design? This is not to say the Cold War and east/west espionage weren't real – the wars and covert operations are very real, but are war-gamed at a higher level by powerful internationalists.

To further bolster my thesis, I dug up a fascinating scholarly essay on “CIA Psychological Warfare Operations in Chile, Nicaragua and Jamaica” that delves into minute precision analyzing various CIA Psyop tactics in these nations that specifically utilize the manipulation of various Marian “apparition” superstitions amongst the local populations.¹³ Although from a leftist bent, the article by Fred Landis explains various CIA fronts planting several “miraculous” stories in the news, creating a fake Lourdes for local that would propagandize, the appearance of Mary to various ministers, as well as numerous other faux miracles invented for psychological warfare. My first thought reading this important article was the famous quote of Machiavelli in his *Art of War* that a staged miracle is a great way for a general to mobilize his troops (Book VI) – and keep in mind that the British Empire made liberal use of Machiavelli.¹⁴

While I recognize the CIA operations against Marxists were much later than Fatima, it shows a clear precedent for military and intelligence operations staging miracles to mobilize a population. I am also not thereby vindicating Marxists against the CIA, but rather using the article as an example. In my estimation, it is far more likely the mafioso machinations of Rome in the clutches of the Atlanticists were prepared to go along with a Fatima Psyop to prepare for an already-planned World War I and II, which explains why Pope Benedict XV was a supporter of the bankster's League of Nations¹⁵ (and why the present popes are ardent supporters of the United Nations).¹⁶



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While “Vatican Insider” Malachi Martin is a dubious character given his simultaneous support of the dismantling of traditional Catholicism at Vatican II as a *peritus*, as well as his sketchy background and promotion of new age ideas, yet claiming to also be a rabid traditionalist, he is still useful. With Martin, we also have the evangelistic promotion of Fatima narrative as a ridiculous fulfillment of Apocalypse 12, as well as the doublethink proposition that the 20th century popes were “Satanic traitors,” yet “good men.” To add fuel to this fire, the “apparitions” of Medjugorje and Garabandal are so bizarre and ridiculous, Rome has grappled with what to do with them, which suggests more bologna – newspapers can print anything

and paying villagers a few coin will get them to say whatever you want. Likewise, priests have been fooling peasants with foreknowledge of eclipses for millennia (in regard to the “dancing sun”). Note that Catholic traditionalist sites almost always tout the popular CIA “Russian menace” line, yet rarely discuss banksters funding and exporting Marxism to Russia. In the final analysis, my *thesis* is Fatima and many other manifestations serve western intelligence – a long cathedral hall of smells, bells, smoke and mirrors that Hollywood (our new Cathedral) also propped up, with its continued anti-Russian narrative tirades, with recent productions like *Jack Ryan: Shadow Recruit* and TV Shows like *Blacklist*.

Lest we focus solely on the Italian or Vatican mobs, we cannot leave out the power of the Jewish mafia, which also appears in the Godfather Trilogy as intimately connected to Michael’s intrigues in Las Vegas and Cuba. Gus Russo, in his famous *Supermob*, writes of the rise of the Jewish mob in certain sectors of Hollywood, distinguishing assimilated and non-assimilated, with the assimilated seeking to rise within the ranks of the previously anti-Jewish WASP power elite:

Historian Kevin Starr has written of the assimilated “Mid-Wilshire Judaism” that oversaw the building of the Wilshire B’nai B’rith Temple at Wilshire and Hobart.... Among the Supermob associates who would also gravitate to Wilshire were Korshak, Hart, Ziffern, and Glasser. From then on, these two L.A.’s – downtown and West Side would have almost nothing to do with one another.... In Los Angeles they did much the same, with one profound addition: they seized an unwanted commodity originally called ‘flickers’; we now call them motion pictures. The only major studio not founded by Jews was RKO, which was primarily a British venture.¹⁷



In this context we can situate another important mob film, Roman Polanski's 1974 film, *Chinatown*. While the film narrative of *Chinatown* portrays early Los Angeles Catholic elite like William Mulholland, the mob connection in regard to Polanski centers around Russo's connection of Polanski to mobster Sidney Korshak. After describing the bizarre life of Mulholland, who pulled all his own teeth out after his failed water project collapsed, Russo notes the rise of the Korshak mob:

Los Angeles Times William Knoedelseder summarized the style of California crime that never seemed to make the newspapers: "In Los Angeles, organized crime has always operated as a more subtle, almost invisible force, employing more lawyers, bankers, and investment brokers than leg breakers and button men." The climate bears much resemblance to corrupt Chicago, so much so, Knoedelseder writes, that "organized crime is often indistinguishable from legitimate business in Los Angeles."¹⁸

In fact, as David Lynch intimates in his *Mulholland Drive*, the mafia is often who chooses who plays what role, and in the case of Al Pacino as *The Godfather*, Russo argues it was a combination of Korshak, DeNiro, Coppola and MGM's Kirk Kerkorian who allowed Pacino to have the role. Indeed, the Italian mafia was not happy about the film, but Russo notes without Korshak's support, it would not have been made.¹⁹ Summing up the Polanski element, which ironically includes a nod to pedophilia, Russo explains:

Evans [a Korshak man] went on to produce a number of successful films, such as *Marathon Man* (1976) and *Urban Cowboy* (1980). But perhaps his greatest post-*Godfather* triumph was a film laden with supermob irony, *Chinatown* (1976). Directed by a brilliant Polish pederast named Roman Polanski, the same man who helmed Paramount's *Rosemary's Baby*, the film thinly fictionalizes William Mulholland's "Rape of Owens Valley." Since the savage murder of Polanski's pregnant wife Sharon Tate and four of her jet-set pals by Charles Manson's "Family" on August 9, 1969, Polanski had begun indulging his predilection for having sex with children, thirteen to fifteen year old girls preferably, as a way to assuage his grief. This sickness would eventually bring him before Korshak's great friend, Judge Laurence Rittenband. In the film *Chinatown*, which also included a Polanski nod to sexual perversion, the character Hollis Mulwray subbed for William Mulholland. It is not known if Evans was aware of similarities between the California land and water grabs of Mulholland/Mulwray and those of Korshak's supermob associates Greenberg/Ziffren/Bazelon."²⁰

Revelations of Hollywood's dialectical death cult don't cease at the various mafias, but extend into a much more crucial dialectic that arose during the Cold War and beyond, with the rise of terrorism – a new, lucrative field of propaganda Hollywood will have a hayday with, bamboozling the minds of the movie going public with a new, *global* dialectic to replace the

commies. Much like Kubrick's *Eyes Wide Shut* title itself gave away the meaning of the film (the incredulous public's inability to grasp the *modus operandi* of the elite), Hollywood's first Arab terror blockbuster premiered in 1994 and also contains a clue in its name to the reality behind the coming shockwave, hidden in plain sight – *True Lies*.

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Chapter Three

Hollywood Terror Dialectics

In the previous section, we saw how Michael Corleone became an international player and learned the secret of tax free foundations and non-governmental organizations that can operate ad funnels and fronts for becoming “legitimate.” Terrorists find themselves in the same boat: Think tanks and NGOs being connected to covert operations that include drugs and sex operatives are not the only black markets the establishment has revealed through its Hollywood apparatus. One of the silver screen’s most famous productions covers the rise of modern Wahhabist/Salafist Islam from the character of British Agent T.E. Lawrence. *Lawrence of Arabia* is known for its epic drama and lush cinematography, but few know of it as the revelation of the origins of modern terror-states.

From Benghazi to Turkey, the ISIS [“supply lines” are directly from NATO-controlled territory](#), and apparently it never occurs to the minds of Western media to ask where, in fact, the so-called Islamic State obtains their arms. The reason for this is obvious, as it would demonstrate that the Islamic State is not a homegrown, indigenous Wahhabist extremist group, but western creation, [funded and aided like Al Qaeda since its inception, as Carter and Brzezinski openly discussed](#). Not much has changed in the international terror theater since 1979, save the targets. *Counterpunch* noted over a decade ago:

Q: The former director of the CIA, Robert Gates, stated in his memoirs [From the Shadows], that American intelligence services began to aid the Mujahadeen in Afghanistan six months before the Soviet intervention. In this period you were the national security adviser to President Carter. You therefore played a role in this affair. Is that correct?

Brzezinski: Yes. According to the official version of history, CIA aid to the Mujahadeen began during 1980, that is to say, after the Soviet army invaded Afghanistan, 24 Dec 1979. But the reality, secretly guarded until now, is completely otherwise: Indeed, it was July 3, 1979 that President Carter signed the first directive for secret aid to the opponents of the pro-Soviet regime in Kabul. And that very day, I wrote a note to the president in which I explained to him that in my opinion this aid was going to induce a Soviet military intervention.¹

Concerning the aiding and funding of the updated Mujahideen-Al Qaeda-ISIS brand, [Tony Cartalucci comments](#):

The London Telegraph would report in their 2013 article, "[CIA 'running arms smuggling team in Benghazi when consulate was attacked'](#)," that:

[CNN] said that a CIA team was working in an annex near the consulate on a project to supply missiles from Libyan armouries to Syrian rebels.

Weapons have also come from Eastern Europe, with the New York Times reporting in 2013 in their article, "[Arms Airlift to Syria Rebels Expands, With Aid From C.I.A.](#)," that:

From offices at secret locations, American intelligence officers have helped the Arab governments shop for weapons, including a large procurement from Croatia, and have vetted rebel commanders and groups to determine who should receive the weapons as they arrive, according to American officials speaking on the condition of anonymity.

And while Western media sources continuously refer to ISIS and other factions operating under the banner of Al Qaeda as "rebels" or "moderates," it is clear that if billions of dollars in weapons were truly going to "moderates," they, not ISIS would be dominating the battlefield.

[Recent revelations have revealed](#) that as early as 2012 the United States Department of Defense not only anticipated the creation of a "Salafist Principality" straddling Syria and Iraq precisely where ISIS now exists, it welcomed it eagerly and contributed to the circumstances required to bring it about."²

In terms of foreign policy, the target with ISIS is still Syria, as [Washington elites have expounded through their Brookings Institute discussion of June 24](#), a rebound from the failed attempt by John Kerry to drum up support for war with Syria that fell flat due to the exposure of the laughable [false-flag "chlorine attack" propaganda pinned on Assad](#). Now ISIS is both the means and the raison d'être for invading and saving Syria, in the classic problem-reaction-solution strategy the West never tires from enacting in the global "freedom" war.



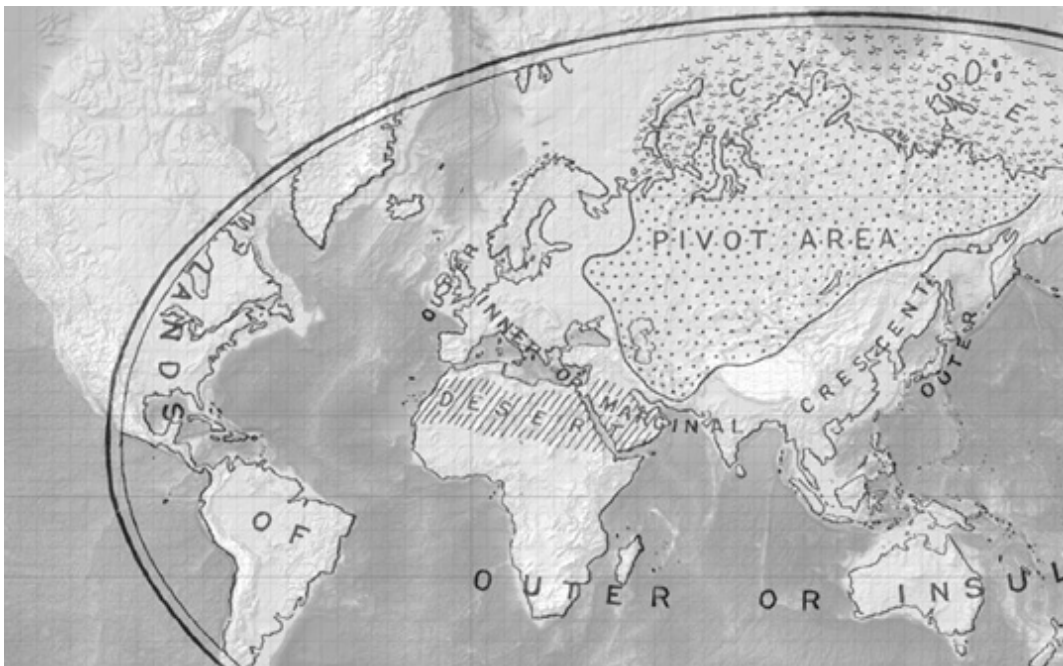
Sorry, pal, but you're no Peter O'Toole!

The endless, eternal war on terror is a contrived strategy of tension the Atlanticist establishment has used for over a hundred years, dating back to [the exploits of Harry St. John Philby, T.E. Lawrence carving up the Middle East](#) and Britain's "extra-special" relationship with Saudi Arabia. Nothing's essentially changed over the last century other than the focal point of the terror attacks, as the Middle East must constantly be broken up, [destabilized and reorganized](#) into "micro-nations" more amenable to Washington's corrupt corporate and ideological expansionist domination. Recent so-called "terror events" are merely dots on the long timeline of terror, a scripted narrative designed to remodel the American landscape as much as the Middle East according to D.C. think tank machinations.

Wahhabi Saudi Arabia, is of course one of the world's chief financiers of terror, operating as a proxy for the western elites. Jordan, Qatar, the UAE, Oman, Bahrain and Kuwait are all "Gulf Cooperation nations," arising from the aegis of the British Empire and adopted under the Pax Americana. And what is constantly forgotten is the origin of this cadre's alignment of the West through oil production was not merely the result of OPEC and Kissinger, it was in fact organized by Bilderberg: It was Bilderberg that organized the 70s OPEC oil debacle. Isn't it curious the GCC pro-terror states are also Western-supplying petrocraacies? F. William Engdahl writes in his *A Century of War*:

One enormous consequence of the ensuing 400 percent rise in OPEC oil prices was that investments of hundreds of millions of dollars by British Petroleum, Royal Dutch Shell [both present at Bilderberg] and other Anglo-American petroleum concerns in the risky North Sea could produce oil at a profit,” as “the profitability of these new North Sea oilfields was not at all secure until after the OPEC price rises.” In 2001, the former Saudi representative to OPEC, Sheik Ahmed Yamani, said, “I am 100 percent sure that the Americans were behind the increase in the price of oil. The oil companies were in real trouble at that time, they had borrowed a lot of money and they needed a high oil price to save them.” When he was sent by King Faisal to the Shah of Iran in 1974, the Shah said that it was Henry Kissinger who wanted a higher price for oil.³

In other words, *war is a racket*, as General Smedley Butler famously stated, and the new “War on Terror” (TM) of our day is not new, but an updated version of the old British strategy of “containing” Russia. The Atlanticists still charge forward according to the [Mackinder Heartland doctrine](#): the Western merchant/banking sea power must dominate and control the Eurasian “heartland” to ensure no Eastern rivalry. Through the export of opium, China was subjugated, and through export of Marxism, both China and Russia experienced the havoc of Western-born ideological materialism.



Heartland vs. Rimland.

It is precisely this same utilitarian Anglo-empiricist, pragmatist philosophy that has ultimately turned on its own populace in a parasitical

fashion unheard of for past empires. Promising sensual and economic utopia, the export of Bolshevism to Russia on the part of the Atlantic banking power is not unlike the top-down social engineering strategy of the corporate elite applied against the U.S. population itself. The great delusion is that the West is “free,” when it is entering an era of incomparably greater enslavement than the Soviet experiment. The only difference is that the foolish Western populace cannot grasp their subjugation is at the hands of *Marxist corporations*.

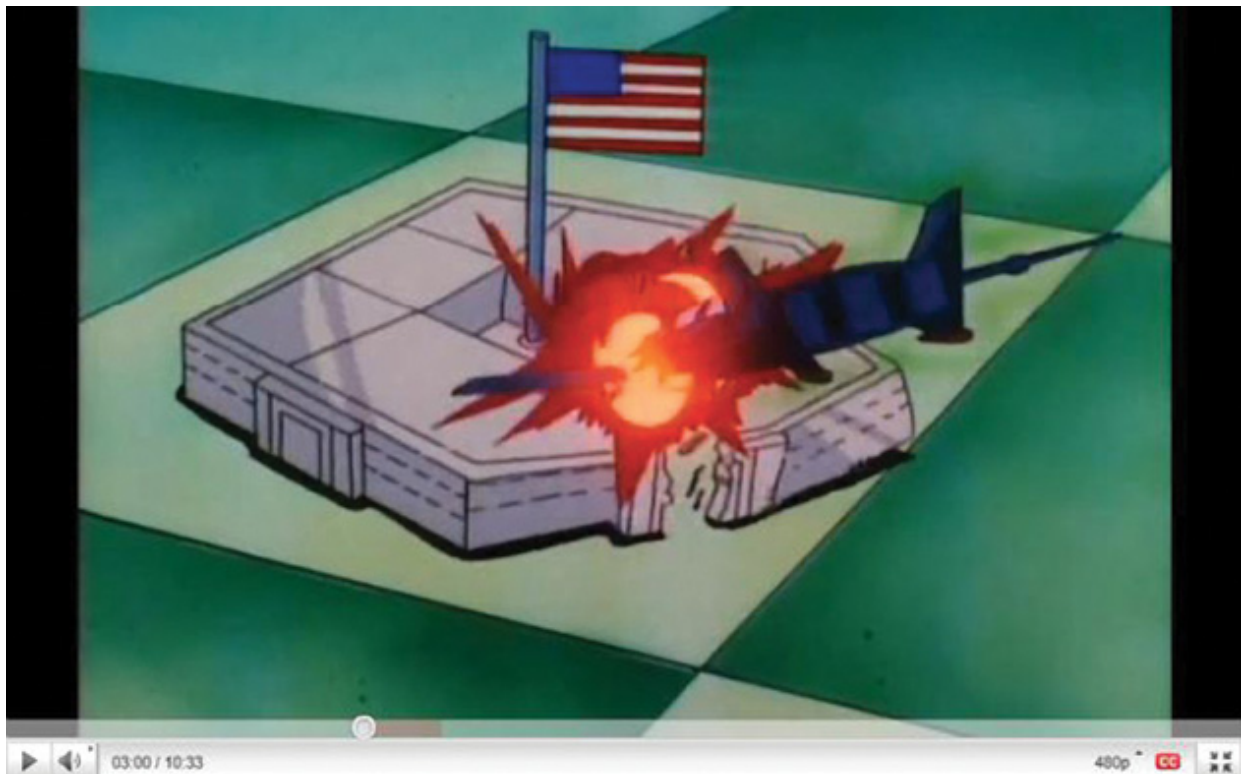
The central banks, the Fortune 100, and their shareholders love cultural Marxism and command-and-control, socialist economic models because such parasitic systems are the quickest way to consolidate wealth and transfer the actually valuable assets to the reigning oligarchy. Under such a regime, the opposition will inevitably all be branded “terrorists,” as the appellation is already being extended beyond Saudi and CIA-borne jihadists. And after it reaches the average person, the conditioning will be so strong that any thoughts, words, actions or potential pre-crime actions will also follow under the elastic notion of “terror.”

Terrorism is thus a social weapon, not of indigenous, individual “actors” and lone wolves, but stage-managed dupes, the patsies and tools of an international oligarchical cartel, as George Orwell demonstrated in *1984* with the fictional villain of Immanuel Goldstein.⁴ Indeed, *who funds* these groups? (We saw who, earlier). The most obvious fact of the contradiction of the “War on Terror” (TM) is that it [almost always works to further Washington’s domestic and geopolitical aims](#). Terror, then, is like Trotsky’s notion of perpetual war – perpetual war on the *psyche* of the globe (it’s acting local and thinking *global*), as a phase in the dialectical convergence on the path to the World State. And *that’s* how terror is engineered. In fact, Hollywood has even revealed this!



Robert Downey, Jr kidnapped by...ISIS?

The intelligence scripting for the news events surrounding radical Islamic terrorists seem to find their curious parallel in many Hollywood blockbusters. Parker explained with precision how the plot of *Iron Man 3* in particular demonstrated this obvious correlation with Ben Kingsley's character, "The Mandarin," playing the laughable role of the British actor *cum* terrorist. In the film's narrative, the terrorists videos were staged, while kidnapping Iron Man and holding him ransom. Sound familiar?

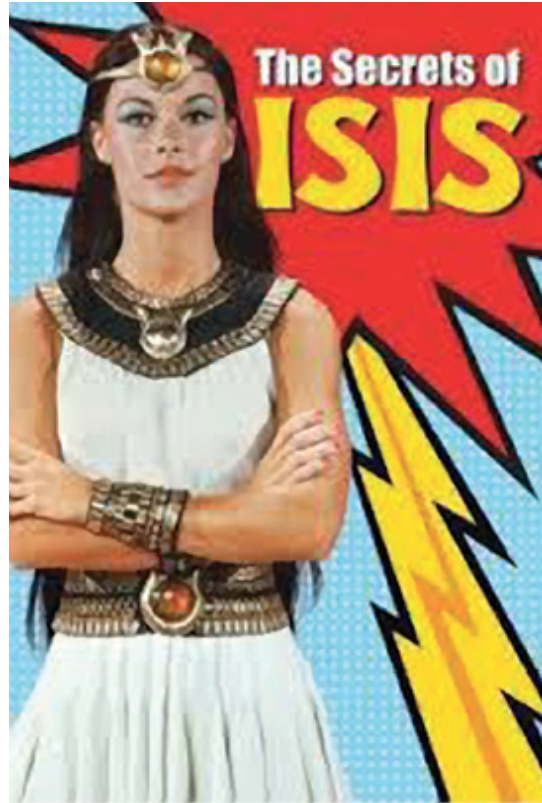


ISIS “beheading” videos were calling to mind the same scene from *Iron Man 3*, yet the connections do not stop there – the 1994 *Iron Man* cartoon actually featured both the Pentagon and World Trade Towers being struck by terrorists.



Author Peter Parker comments:

The episode, which originally aired in 1994, was entitled “The Grim Reaper Wears a Teflon Coat.” It opens with a control room full of NORAD operatives panicking as the new experimental plane, the Grim Reaper, slips by their defenses and begins raining a volley of missiles on New York City. Amongst the buildings hit in the attack are the Twin Towers. Moments later it is revealed that this attack was nothing more than a video simulation being shown to high-ranking military officials, illustrating what might happen should the Grim Reaper, the military’s newest super weapon, fall into the wrong hands. Unfortunately, fall into the wrong hands it does when the Mandarin, a shadowy super-villain who operates out of a secret base in the mountains of Tibet, has his agents steal the plane. Viewers are treated to yet another simulated attack when the Mandarin shows his followers exactly how he plans to use the Grim Reaper; he will fly it into the Pentagon, destroying the heart of American military power! Needless to say, the bad guy’s plans are foiled by Iron Man by the episode’s end.[5](#)



And,

By the time of the second Iron-Man movie in 2010, the Mandarin had yet to appear. For my own part, I thought the studio might be holding back since the character might be considered an offensive “Orientalist” stereotype by today’s standards. He had, after all, originally been created during the time of Vietnam War. Admittedly, I felt a little cheated, that is until several months ago when I started seeing trailers for Iron Man 3, featuring Ben Kingsley as the Mandarin, making grandiose bad guy speeches and dramatic super villain poses. However, upon seeing the movie mere days ago I was both marginally disappointed and yet, at the same time, pleasantly surprised.[6](#)

As expected, *Iron Man 3* follows through with the groundwork that was laid in the first film, transforming the Mandarin from a Chinese master criminal into a bin Laden-style terrorist leader of indeterminate (presumably Middle Eastern or Central Asian) descent. Like bin Laden, The Mandarin claims responsibility for numerous bombings throughout the world through the release of anti-American diatribes presented in low quality video recordings. In this sense *Iron Man 3* has made the 911 meme in the 90s animated series come full circle. Now, the over-all ‘bin Ladeniness’ of the Mandarin has been fully accentuated, retroactively reinforcing the semiotic

resemblance of “The Grim Reaper Wears a Teflon Coat,” to the actual events of September 11th.



The Mandarin is Bin Laden – and is discovered to be an actor.

However, the conspiracy content of *Iron Man 3* does not end there. When Iron Man’s comrade is injured in one of the Mandarin’s attacks, the hero enters into an all-out war with the terror leader, back-tracing his televised threats to a mansion, which is surprising located, not in the Middle East but in Miami, Florida. Stumbling into a recording room, Iron Man discovers that the Mandarin is not a master terrorist, but merely a bumbling, washed up, British stage actor with a drug problem, hired to serve as the fake head of a boogeyman terror shell organization. His desert fashion robes are in fact a costume – meanwhile he is given terror scripts to read to the camera. In exchange, the Bin Laden cutout is paid with booze, money and hookers. Confined to the mansion, he isn’t even aware he is being used in a geopolitical wargame. The real mastermind behind all of this is a weapons manufacturing industrialist working with the corrupt Vice President of the U.S. (think Bush, Cheney and defense contractors). This is all part of a plan the Mega-Industrialists set in motion back in 2000, suggesting perhaps that the entire war on terror itself, at least in the fictional world of Iron Man, is all part of his grand design (recalling Operation Cyclone⁷).



Alleged leak of staged ISIS videos.



007 Teams up with Bin Laden in *The Living Daylights* (1987)

What is interesting about this is how it bears strong resemblance to many of the so-called ‘conspiracy theories’ about Osama bin Laden. That, bin Laden was either dead or retired, and that look-alike actors working for Western intelligence were performing his various video releases, was and still is a popular opinion among many. Similar, of course, is the notion that Osama bin Laden had, in fact, been a Western asset from the beginning of his career. Ironically, this “special relationship” was even lauded in the 1987 Bond film, *The Living Daylights* where 007 is saved by, and joins forces with a very Bin Laden-esque member of the Mujahideen!



Brzezinski with his BFF, the Mujahideen.

HOLLYWOOD MASS MEDIA COLLUSION COMPLEX

List of "journalists" who colluded with the Clinton campaign

"Journalist"	Outlet	Source	
Cecilia Vega	ABC	Wikileaks	
David Muir	ABC	Wikileaks	
Diane Sawyer	ABC	Wikileaks	
George Stephanopoulos	ABC	Wikileaks	
Jon Karl	ABC	Wikileaks	
John Heillman	Bloomberg	Wikileaks	
Mark Halperin	Bloomberg	Wikileaks	
Norah O'Donnell	Bloomberg	Wikileaks	
Vicki Gordon	CBS	Wikileaks	
John Harwood	CBS	Wikileaks	
Brianna Keilar	CNBC	Wikileaks	
David Chalian	CNBC	Wikileaks	
Gloria Borger	CNN	Wikileaks	
Jeff Zeleny	CNN	Wikileaks	
John Berman	CNN	Wikileaks	
Kate Bouldan	CNN	Wikileaks	
Mark Preston	CNN	Wikileaks	
Sam Feist	CNN	Wikileaks	
Wolf Blitzer	CNN	Wikileaks	
Jackie Kucinich	CNN	Wikileaks	
Whitney Snyder	Daily Beast	Wikileaks	
Betsy Fisher Martin	Huffington Post	Wikileaks	
Alex Wagner	MORE	Wikileaks	
Beth Fouhy	MSNBC	Wikileaks	
Chuck Todd	MSNBC	Wikileaks	
Phil Griffin	MSNBC	Wikileaks	
Rachel Maddow	MSNBC	Wikileaks	
Rachel Racusen	MSNBC	Wikileaks	
Savannah Guthrie	NBC	Wikileaks	
Jamil Smith	New Republic	Wikileaks	
Amy Chozik	New York Times	Wikileaks	
Gail Collins	New York Times	Wikileaks	
Jonathan Martin	New York Times	Wikileaks	
Maggie Haberman	New York Times	DNC Leak	
Mark Leibovich	New York Times	Wikileaks	
Pat Healey	New York Times	Wikileaks	
Ryan Liza	New Yorker	Wikileaks	
Sandra Sobieraj Westfall	PEOPLE	Wikileaks	
Glenn Thrush	POLITICO	Wikileaks	
Kenneth Vogel	POLITICO	Wikileaks	
Mike Allen	POLITICO	Wikileaks	
Jessica Valenti	The Guardian	Wikileaks	
Monisha Rajesh	The Guardian	The Telegraph	
Sady Doyle	The Guardian	Wikileaks	
Brent Budowsky	The Hill	Wikileaks	
Alyssa Mastromonoco	VICE	Wikileaks	
Jon Allen	VOX	Wikileaks	
Karen Tumulty	Washington Post	Wikileaks	



If the Trump phenomenon showed anything, it showed the consensus reality the mainstream media attempted to create concerning Hillary's certain victory, as well as the consensus reality erected for decades, is not

omnipotent. In fact, the earliest days of mass print media were erected on a famous fraud known as the [“Great Moon Hoax” of 1835](#) – something researcher Chris Kendall has long called attention to – wherein the “educated,” “elite” widely accepted the mainstream publications’ claim that people inhabited the lunar surface. In our day, a similar hoax still reigns, as mainstream media is literally as credible as *Weekly World News*’ Bat Boy story.

Anyone who has seen Orson Welles’ *Citizen Kane* knows the director became a target of one of the most powerful media moguls of all time – William Randolph Hearst (who bought up all the major papers of his day). Not many years later, Skull and Bonesman “Baal,” aka, Henry Luce of *Time* magazine fame and his [CIA operative wife Claire Booth](#) would cooperate in [promoting](#) the “anti-establishment” hallucinogenic trend, along with the dozens of academic and government institutions associated with MK Ultra. What was supposedly anti-establishment was in fact promoted by the mass media for the explicit purposes of cultural revolution and social engineering, as Dave McGowan has detailed in his *Weird Scenes Inside the Canyon*.⁸



The major television news companies, and CBS in particular, have their origins in operatives of the OSS, like William Paley and David Sarnoff, while the same goes for print media, as the CIA's tentacles extended to major publications, including Katherine Graham's *Washington Post*, the Bushes and the Moonies with the *Washington Times*, as well as the Mockingbird [New York Times](#). Investigations into the CIA's Operation Mockingbird would reveal extensive media control through some 400 top editors and journalists, and even today known operatives such as Anderson Cooper and Robert Baer regularly "report the facts" to millions of Americans.

Journalist Robert Parry notes as a further example the mainstream, establishment press covering up numerous scandals for the Reagan Administration, including Nicaraguan drug trafficking and the [infamous Iran-Contra](#):

At least since the 1980s, the New York Times has misrepresented or glossed over many international issues that put the United States and its allies in a negative light.

For instance, the Times not only missed the Nicaraguan Contra cocaine scandal, but actively covered up the Reagan administration's role in the wrongdoing through the 1980s and much of the 1990s.

The Times lagged badly, too, on investigating the secret operations that became known as the Iran-Contra Affair. The Times' gullibility in the face of official denials was an obstacle for those of us digging into that constitutional crisis and other abuses by the Reagan administration. [For more on this topic, see ConsortiumNews.com's "New York Times: Apologist for Power."]⁹

"In that same era, the Washington Post performed no better. Leonard Downie, its executive editor at the time of the Contra-cocaine scandal, has continued to reject the reality of Ronald Reagan's beloved Contras trafficking in cocaine despite the 1998 findings of CIA Inspector General Frederick Hitz that, in fact, many Contras were neck-deep in the cocaine trade and the Reagan administration covered up their criminality for geopolitical reasons."¹⁰



“Former” Actor Ronald Reagan with the CIA’s “freedom fighters” in the White House - the future “Al Qaeda.”

This scandal was not limited to the GOP covering its ass, but also the other wing of the decrepit vulture of our two party system when the Clintons were implicated in the CIA’s drug importation to Mena, Arkansas, through the journalistic work of Gary Webb.¹¹ The *Telegraph* explains:

Webb summed up the heart of his Dark Alliance series thus: It is one of the most bizarre alliances in modern history. The union of a U.S. backed army attempting to overthrow a revolutionary socialist government and the uzi-toting “gangstas” of Compton and South-Central Los Angeles.



Perhaps most damningly, Webb wrote that crack was virtually unobtainable in the city's black neighbourhoods before "members of the CIA's army" began supplying it at rock-bottom prices in the Eighties. "For the better part of a decade," he wrote in the intro to the first piece in the trilogy, "a San Francisco Bay Area drug ring sold tonnes of cocaine to the Crips and Bloods street gangs of Los Angeles, and funnelled millions in drug profits to a Latin American guerrilla army run by the U.S. Central Intelligence Agency."

Given the mainstream media is almost [wholly owned by six conglomerates](#), we can begin to see how the coordination and control once considered a "conspiracy theory" is now made evident. In 1983, there were 50 and now it is roughly six, with NewsCorp owning the largest papers on three continents. That these facts sound like a "conspiracy theory" can only be presumed from a position of ignorance, especially given the full coordination and deception regarding the Trump-Clinton election of 2016,

from rigged polls to Wikileaks revelations of 60 plus top media operatives directly promoting Hillary.



As of 2012.

When the mainstream media and the lying CIA claimed Saddam had “weapons of mass destruction,” it was promulgating fake news. The false claim subsequently led to the deaths of hundreds of thousands of Iraqis for a ridiculous war that aided U.S. and Israeli foreign policy. While the WMD claim is now known to be untrue, the chemical weapons Saddam previously possessed were admittedly given to him by the CIA. When Saddam gassed Iraqis in the conflict that saw U.S. arming of both sides of the conflict, it was done by a man installed and trained by the CIA (Saddam himself). [Foreign Policy explains:](#)

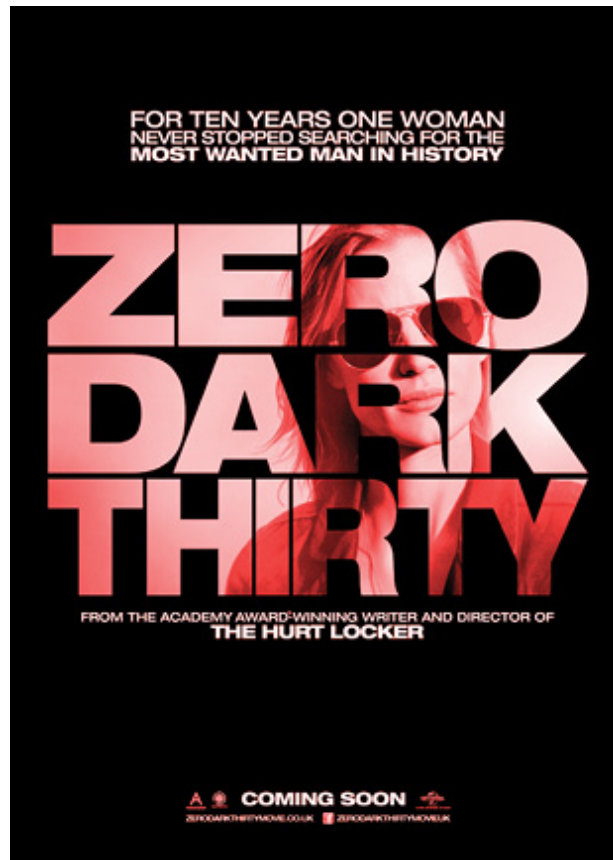
According to recently declassified CIA documents and interviews with former intelligence officials like Francona, the U.S. had firm evidence of Iraqi chemical attacks beginning in 1983. At the time, Iran was publicly alleging that illegal chemical attacks were carried out on its forces, and was building a case to present to the United Nations. But it lacked the evidence implicating Iraq, much of which was contained in top secret reports and memoranda sent to the most senior intelligence officials in the U.S. government. The CIA declined to comment for this story.

It has been previously reported that the United States provided tactical intelligence to Iraq at the same time that officials suspected Hussein would use chemical weapons. But the CIA documents, which sat almost entirely unnoticed in a trove of declassified material at the National Archives in College Park, Md., combined with exclusive interviews with former intelligence officials, reveal new details about the depth of the United States' knowledge of how and when Iraq employed the deadly agents. They show that senior U.S. officials were being regularly informed about the scale of the nerve gas attacks. They are tantamount to an official American admission of complicity in some of the most gruesome chemical weapons attacks ever launched.¹²

And as for Saddam as a tool of the CIA, even the [UPI reported](#), based on Miles Copeland, the following:

In the mid-1980s, Miles Copeland, a veteran CIA operative, told UPI the CIA had enjoyed “close ties” with Qasim’s ruling Baath Party, just as it had close connections with the intelligence service of Egyptian leader Gamel Abd Nassar. In a recent public statement, Roger Morris, a former National Security Council staffer in the 1970s, confirmed this claim, saying that the CIA had chosen the authoritarian and anti-communist Baath Party “as its instrument.”¹³

Iraq wasn’t the only war-based lie of note – the entire tale of 9/11 was never questioned by the mainstream media, but in fact propped by coordinated disinformation. Within minutes, the top media outlets were assuring the public “Osama bin Laden” was the culprit, and what do you know, like Saddam, he happened to be another CIA cut-out asset. Not only was this flimsy official conspiracy theory ludicrous, it was compounded with an equally laughable “raid, capture and execution,” that was not televised, photographed or known, apart from the mainstream media simply claiming it was so. The CIA director even admitted as much, adding the infamous “situation room” photo was staged, while CIA-aided films like *Zero Dark Thirty* helped codify the false narrative.



Following 9/11, a paper thin cover for expansion into Afghanistan was proffered upon the American population, when Afghanistan had no connection to 9/11 or Iraq. Incoherent and contradictory accounts of who was the villain, where Osama's cartoonish base was and how this somehow related to Iraq was touted by W, while the media worked fully in tandem with this ridiculous foreign policy. Even more absurd, and confirming the tip of the iceberg Webb had uncovered, U.S. occupation of Afghanistan saw the exponential increase in opium production, with Fox News even showing America's finest guarding the opium fields! None of this could have been achieved without a massive coordinating deception campaign by the mainstream media. The lies have not been as successful in Syria, but we can expect them to keep the staged nonsense rolling.



Geraldo: Geraldine Ferraro interviews U.S. troops in Afghanistan “guarding” opium fields.

In fact, Hollywood has been showing us managed dialectics for many years, even during the Cold War period, evidenced at times in unexpected places like the 1986 comedy, *Clue* – it’s not just a game, it’s the great game!

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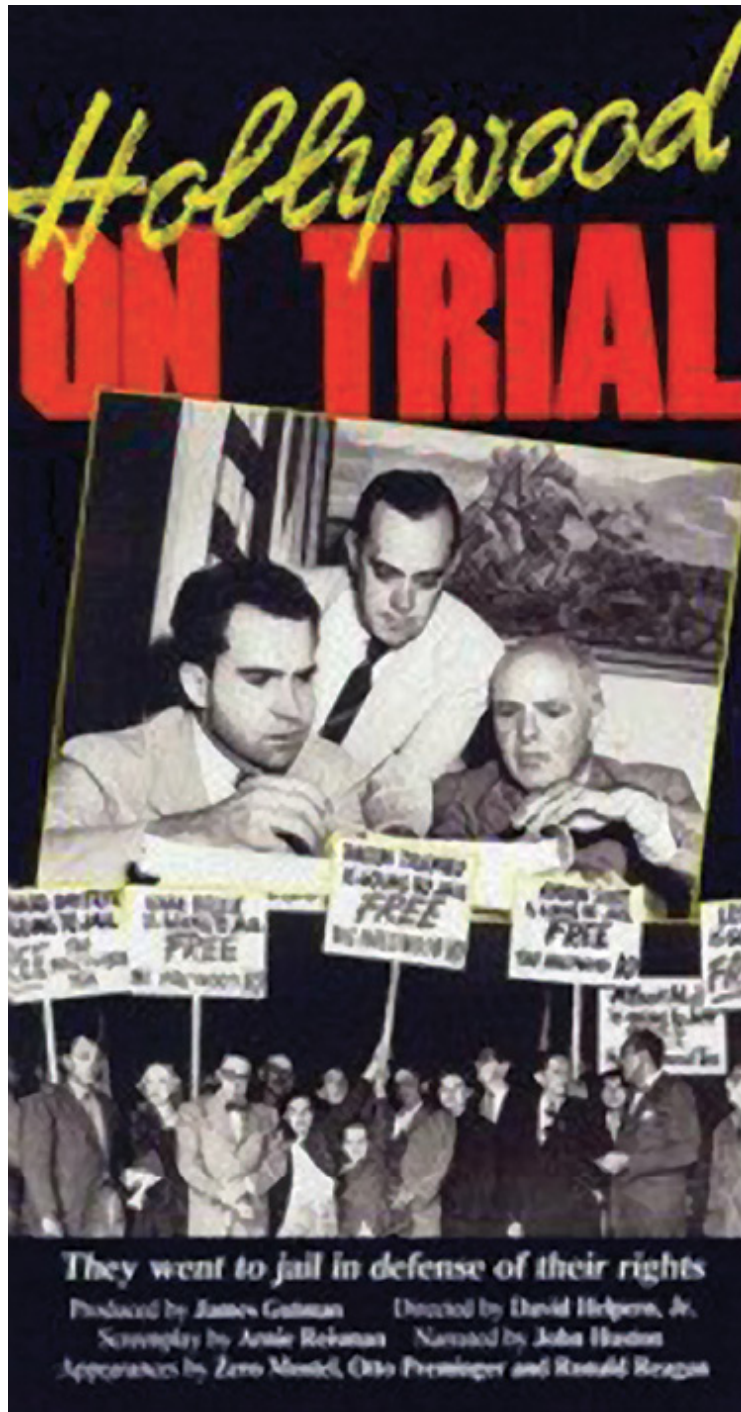
Chapter Four



Clue

While most board games of the 1980s did not make it onto the big screen, one curious specimen did – *Clue*. The 1985 film directed by Jonathan Lynn and written by Lynn and John Landis holds a place of nostalgia for me, viewing it many times as a kid, but for the box office, it didn't fare so well. With a budget of 15 million, *Clue* only garnered 14 million, but has since become a cult favorite amongst 80s aficionados. *Clue* was at least a superior board game-based movie concept than Boggle, although I believe Hungry, Hungry Hippos was adapted for the screen in *Designing Women*. Coming of age as a grown ass man and re-viewing *Clue*, it became apparent *Clue* is full of geopolitical/Cold War *clues* that reveal much more than is apparent on the surface. *Clue* is a clue to the secretive machinations of power in the real world – both of espionage and Hollywood and the dark marriage between them.

Without getting into the rather confusing and labyrinthine plot too deeply, what is most pertinent are the offhand gags and seemingly throw-away lines of certain characters, and in particular Tim Curry's portrayal as Wadsworth the Butler (and Mr. Boddy), as well as the three alternate endings, each with their own insights into the Cold War, Hollywood and the American power structure. In fact, not only do the various characters represent important (controlled) sectors of society, the symphony of blackmail strategies and layered deceptions, all of which culminate under a *single conspiracy*, demonstrate an astounding insight into the correlation of the Hollywood Blacklist of suspected communists in the 1940s and 50s and the military industrial complex.



This narrative has recently been re-energized with the release of the 2015 film *Trumbo*, detailing blacklisted writer Dalton Trumbo's strife.

We are given inklings of this overarching plot early in the film, where Professor Plum (Christopher Lloyd) explains his job is working for “family planning at the United Nations Organization’s World Health Organization.”

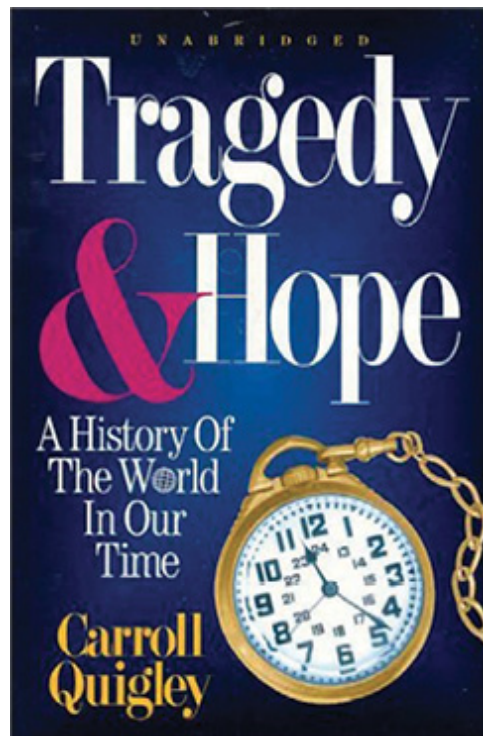
This pun translates into “UNO WHO,” and begins the cascade of puns and conversational jabs culminating in the conclusion all mysteriously summoned dinner guests are important government employees. Col. Mustard opines that he prefers “Kipling to Tennyson,” both British Imperial writers, functioning as *clues* to the true villain in the story (the pretend *British* Butler, Mr. Boddy/Wadsworth).



Evil Soviets imprison America’s Finest Dirty Dancer in a FEMA Camp in Red Dawn.

Adorning the walls of the New England establishment estate are the figures of American Presidents – Washington, Lincoln and others, showing the estate is symbolic of America as a world power, ultimately “blackmailed” by its Eastern Establishment’s direct ties to London in what Quigley termed the “Anglo-Network.” Indeed, the Anglo-Network (embodied in the big foundations), Quigley explains, is who fostered and funded American socialism, communism and progressivism, as an integral part of the Cold War dialectical threat to *manufacture* a villain, functioning as the excuse for the black budget as rampant militarization. Dr. Carroll Quigley explains of the McCarthyite purges and witch hunts, particularly in Hollywood through the Blacklist, which are referenced numerous times in the film, as follows:

This radical Right fairy tale, which is now an accepted folk myth in many groups in America, pictured the recent history of the United States, in regard to domestic reform and in foreign affairs, as a well-organized plot by extreme Left-wing elements, operating from the White House itself and controlling all the chief avenues of publicity in the United States, to destroy the American way of life, based on private enterprise, laissez-faire, and isolationism, in behalf of alien ideologies of Russian Socialism and British cosmopolitanism (or internationalism). This plot, if we are to believe the myth, worked through such avenues of publicity as the *New York Times* and the *Herald Tribune*, the *Christian Science Monitor* and the *Washington Post*, the *Atlantic Monthly* and *Harper's Magazine* and had at its core the wild-eyed and bushy-haired theoreticians of Socialist Harvard and the London School of Economics. It was determined to bring the United States into World War II on the side of England (Roosevelt's first love) and Soviet Russia (his second love) in order to destroy every finer element of American life and, as part of this consciously planned scheme, invited Japan to attack Pearl Harbor, and destroyed Chiang Kai-shek, all the while undermining America's real strength by excessive spending and unbalanced budgets.



This myth, like all fables, does in fact have a modicum of truth. There does exist, and has existed for a generation, an international Anglophile network which operates, to some extent, in the way the radical Right believes the Communists act. In fact, this network, which we may identify as the Round Table Groups, has no aversion to cooperating with the Communists, or any other groups, and frequently does so. I know of the operations of this network because I have studied it for twenty years and was permitted for two years, in the early 1960's, to examine its papers and secret records. I have no aversion to it or to most of its aims and have, for much of my life, been close to it and to many of its instruments. I have objected, both in the past and recently, to a few of its policies (notably to its belief that England was an Atlantic rather than a European Power and must be allied, or even federated, with the United States and must remain

isolated from Europe), but in general my chief difference of opinion is that it wishes to remain unknown, and I believe its role in history is significant enough to be known.

The Round Table Groups have already been mentioned in this book several times, notably in connection with the formation of the British Commonwealth in chapter 4 and in the discussion of appeasement in chapter 12 (“the Cliveden Set”). At the risk of some repetition, the story will be summarized here, because the American branch of this organization (sometimes called the “Eastern Establishment”) has played a very significant role in the history of the United States in the last generation.[1](#)



1984's Red Dawn features a perpetually nostril-flared Patrick Swayze and a teenage Charlie Sheen taking on the entire Soviet Army as it invades the US. Meanwhile, dastardly Soviets stop by McDonald's for a Happy Meal.



A swallow operation in Clue via sex operative, Yvette.

While I have no clue as to whether Lynn and Landis were hip to Quigley's CFR jive, they are at least loosely hitting on the same point – namely the dialectical manipulation of the Cold War period that allowed the establishment to dupe a large number of counter-establishment figures (namely the Hollywood Ten (including Bacall, Bogart, and others) into either being true believers in the Party, or if they weren't, into being blackmailed by Hoover and the FBI! Indeed, criticisms of capitalism in any form could land one on the Blacklist, often resulting in blackmail on the part of Hoover and the FBI.²

The conclusion of the film, in one of its three endings, shows all the government employees blackmailed at the behest of Hoover and the FBI,

with Curry's character explaining, "Communism is a red herring." It is a red herring because it became a tool for blackmail, and was a means by which sex espionage could be conducted to entrap (through the character of Miss Scarlet as the madame who informs for the FBI, as well as Yvette, the former sex operative who conducts compromising surveillance for her handlers (echoing recent revelations from both madames Deborah Jean Palfrey and Henry Vinson)).³





Note as well the intelligence agents who pose as evangelical missionaries, only to break their cover and bust the various conspirators in all three variant endings – something recently divulged in relation to North Korean “missionaries,” who simultaneously worked for the Pentagon. Ironically, *Clue* – one of the 80s most absurdist cult films was simultaneously, in a meta-fashion (because it was directly linked to Hollywood), revealing profound *clues* in regard to the stagecraft involved in the “red scare.” Another film to more accurately portray the Hollywood “red scare” was the Coen Brothers’ *Hail, Caesar!*, where covert Russian operatives utterly fail to achieve a marxist revolution through Hollywood - meanwhile the big studios are raking in the *money* – hardly a “Marxist” exercise! A more accurate notion would be the Chinese square where we see Gucci ads beneath the communist party insignia.

In our “New Cold War” era of Russophobic hysteria, the establishment has been furiously busy continuing the anti-Russian narrative with 2018’s *Red Sparrow*, starring Hollywood starlet Jennifer Lawrence and a sex operative put through Soviet-style MK Ultra programming for espionage swallow operations against a noble, “anti-torture” CIA handler played by Joel Edgerton. Lawrence’s character “Dominika” is sent to “State School

Number 4,” where she is forced to engage in taped pornographic sex acts to train her for her operations, implying the Russian State’s job is to torture and degrade patriotic Russians serving their nation, while a very Putin-esque looking SVR head gleefully watches his niece tortured. This ridiculous CIA propaganda narrative forgot to mention the CIA’s war on terror sanctions torture, while the Pentagon’s favorite propaganda arm of Hollywood degrades woman and regularly promotes pornography – the very thing Russians are blamed for in the film! It also wasn’t Soviets that pioneered mind control and torture as a means to create operatives – *it was the CIA* – what a preposterous exercise in projection. David Wemhoff, in his magisterial work on John Courtney Murray and the CIA’s doctrinal warfare program, explains the import of Hollywood for the Cold War:

One weapon in McCloy’s [CFR John J. McCloy] arsenal was Hollywood, which used Germany as a “dumping ground” for its movies. Hollywood’s power and that of American media was well-known. Jewish scholar and sociologist, Jacob Taubes, wrote a paper on ideological warfare and sent it to Professor William Elliot at Harvard’s Department of Government with the hope it might reach C.D. Jackson. Taubes explained, “Cinema and magazines are our most powerful cultural export,” and the government had the right to enlist the industry in its efforts to conduct psychological warfare. The “media make America’s myth,” which is that America is revolutionary in its political institutions ... its social satisfaction ... in the relation between capital and labor.

The other weapon was psychological warfare, a “tool for managing empire,” which included “the ability to suppress or distort unauthorized communication among the subject peoples” as “part of a strategy and culture whose premise is the rule of the strong at the expense of the weak, where coercion and manipulation pose as ‘communication’ and close off opportunities for other, more genuine, forms of understanding.” “Psychological warfare employs any weapon to influence the mind of the enemy.”⁴



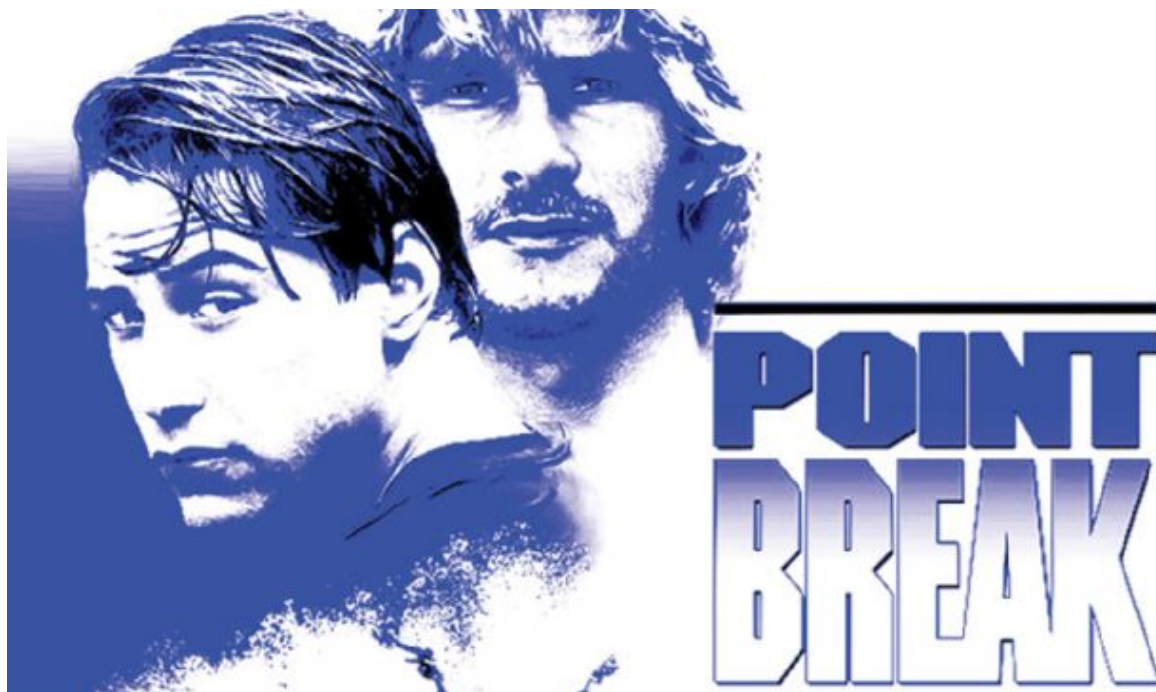
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Chapter Five



***Point Break* – FBI Propaganda**

What is your breaking point? Could you hang ten, rob banks, outwit the western seaboard FBI and throw a kickass beach party, all in the same day? The forces of chaos, anti-establishment and nostril-flaring ferocity can – and do on a regular (summer) basis, as *Point Break* showed us. While the lure of the dark tide might sound tempting, there are also the forces of justice, honor and college football. What is more American than military and law enforcement recruitment films? Before you balk at the idea of *Point Break* as a pro-FBI film, recall the film’s director, Kathryn Bigelow, has made some of the top CIA propaganda films of all time, including *Hurt Locker* and *Zero Dark Thirty*.

It’s thus not a stretch to think of *Point Break* as an FBI recruitment film – Reeves plays the embodiment of the “heroic FBI” incarnate in the character of Johnny Utah (Keanu Reeves) and whatever Gary Busey’s character is supposed to be, (like all legends, he functions as the wise old sage, offsetting Johnny’s youthful *hubris* (a position we know Busey embodies in the real

world). While it may seem a tough choice initially, let us see where the mystique of *Point Break* takes us in our quest towards Great Metaphysical Principles.

My exquisite \$1 Collector's Edition DVD even features a beautiful home screen image of our archetypal forces as gayly melded to one another – giant gay surf gods. We almost feel as if surfing the “cowabunga” at this pleasant locale would make us a mystical partakers of the floating bust-spirits of these sea sirens.

There are so many aspects to *Point Break* that are both bizarre and hilarious at once, writing this analysis is somewhat difficult. Do you deconstruct the erudite dialogue thespianly delivered by Gary Busey, such as “I’m so hungry I could eat the ass-end out of a sea rhino,” or do you analyze the deeply esoteric arcana of “surfing is the Source” (of all life and the Platonic One)? The beauty, of course, with a *JaysAnalysis* analysis is that you will get both – like Keanu bringing Gary two meatball sandwiches for the price of one. That’s *TWO* ESOTERIC MEATBALL SANDWICHES – don’t forget, Johnny.





As absurd as the film is, there are a couple relevant cultural artifacts somewhat relevant, as we may be tempted to dissolve into the Nirvana of acid washed fanny packs and Spandex tights. Though we may feel one with our fanny pack and spandex tights, they are in fact distinct objects we must separate from our analysis to penetrate the essence of this tale. The first of which is the *CSI*-aspect of the film, pre-*CSI*. Crime dramas in the later 90s and early 2000s would take on the scientific obsession with the myriad of “CSIs” in every conceivable metropolis.

This was all preceded by 1991’s *Point Break*, where a supposedly brilliant “hot shot” Johnny Utah, with his perfect FBI training scores, is laughably ignorant of surf wax (which he mistakes for a sex novelty. After a riveting exchange between the wise old Pappas (Busey) and the budding Utah, we the tortured audience are finally able to rest from the anticipation of Utah coming to grips with “Sex Wax.” Like Utah, the FBI was just beginning to figure out DNA in the CSI lab.

The culturally interesting aspect of these scenes revolves around the FBI's DNA approach to pegging the elusive surf-terrorists. As with many breaking Hollywood trends, this could have something to do with James Cameron being the film's executive producer, while his then wife, Kathryn Bigelow was seeking expand her resume to directing. The strategy worked well, as a couple decades later Bigelow would end up directing some of the CIA's biggest blockbusters, as mentioned.¹



The “Ex-Presidents”

Hilariously, the LA area is said to have “1,322 bank robberies that year,” most of which are unsolved due to the genius of the Ex Presidents – the virtual secret society of anarcho-Zen Buddhist terror surfers, ruled by their wild man alpha, “Bodhi” – the Bodhisattva (Patrick Swayze). So, by my majestic maths, that comes to about four bank robberies per day – *in one city!* While many may think this exaggeration humorous, the absurdity of this number doesn't even make sense in Hollywood movie world. While the Ex Presidents had apparently honed their professional pilfering to under 60 seconds, that still requires a hella robbing schedule – and *all during the summer months*, at that!

These ideas are humorous, but what the film suggests is the overwhelming presence of criminals – everywhere! Over a thousand bank robberies in one year, just in L.A. Given the apparent infinite number of crimes, the only solution *must be* gigantic, bloated policing bureaucracies, right? *Point Break* thus stand out in a long line of crime dramas that have

long hyped the vast over-estimation of these kinds of (highly rare) crimes. In fact, in my entire life I can only recall two news tales of bank robberies. In this regard, we are witnessing the rise of the scientific cop/agency drama that will genetically spawn a host of genetically-obsessed crime “lab” hype – an extension of the FBI “profiling units” that were based on the so-called “serial killer” outbreak, post-Manson. And, interestingly, Bodhi has a mild Manson-esque quality about him, as a surfer-cult-leader-terrorist. It’s also entirely possible the FBI *has* at some point spied on and infiltrated surf groups, given the history of Cointelpro style operations.²

Another seminal trend in *Point Break* is the promotion of X-Treme sports. Before ESPN 2, 3, 4, and 10 existed showcasing (often foolish) “extreme” sports, *Point Break* was describing the “extreme lifestyle of adrenaline junkies,” which includes not only surfing, but also skydiving, drugs, bank robberies and kidnapping. Now, I am well aware there were guys doing “extreme sports” prior to *Point Break*, but *Point Break* is a Hollywood blockbuster about extreme sports – and probably the first (I can think of). In like manner, James Cameron also birthed the first Arab terror blockbuster and predecessor to the “War on Terror” in 1994’s equally absurd *True Lies*. Likewise, the FBI has an intense record (like the rest of the government’s agencies) of casting itself in film and television:

“If we don’t tell our story, then fools will gladly tell it for us,” reads an August 2013 FBI PowerPoint slide advising bureau personnel how to use the media to their benefit. “Most people form their opinion of the FBI from pop culture, not a two-minute news story.”

The slide also includes this bullet point: “In any given week, Nielsen data indicates that FBI-themed dramas or documentaries reach 100,000,000+ people in the United States.”

According to that slideshow, the FBI’s public affairs office – which acts as the liaison between the entertainment industry and the bureau – reviewed 728 requests for assistance on media ranging from novels to big-budget blockbusters in 2012 alone. FBI consultations are free for the filmmaker (although not for the taxpayer), and the consultations described in these documents ranged in scale from a cursory informational email exchange to “personnel and time intensive” multi-day shoots at the J. Edgar Hoover Building in Washington, DC.”³



The report goes to note FBI coordination and consultation on surprising films such as *Silence of the Lambs* and *Donnie Brasco*. One begins to see why the FBI is always the good guy saving us from mobsters and serial killers – in fact, the recent Netflix show *Mindhunter* details the FBI’s creation of the “serial killer” profiling unit, detailing explicitly ritualized crimes. Author Dave McGowan questions how authentic this “serial killer” unit really was, and whether it had the noble basis it claimed – in fact, it was Hollywood working in tandem with the FBI that helped create the impression of the fictional prevalence of vast swaths of lurking serial killers (much like the fiction of countless terrorists):

The FBI’s Behavioral Science Unit, which gave the world the “science” of “criminal profiling” first began to take shape around 1969, the year the Manson Family first captured national headlines.... In 1977, a pilot program began to study the rapid proliferation of what were soon to be dubbed “serial killers” ... in the last 25-30 years the FBI has managed, despite initial resistance, to thoroughly co-opt the fields of law enforcement, academia, mental health, and the forensic sciences. In doing so, the FBI profilers have successfully molded public opinion and firmly ingrained in the mind of the average American the concept of the “serial killer.”⁴



“You don’t need to see. Become one with the wave.”– Obi Wan Bodhi

On top of all this madness, *Point Break* doesn’t let up, introducing rival Nazi surfer gangs – yes, Nazi surfers – that also possess small army level caches of machine guns, trafficking in meth. The meth aspect is interestingly, as crystal meth was not yet a deadly, nation-wide trend. California is the pioneering test tube for the rest of the U.S., of course, so we can presume this was also intentionally included – even intimating it’s those pesky white trash redneck Nazi surfers who will be given meth. Crack worked well for the ghetto, but meth for the rural whites – all according to CIA aid and support. The film also teaches us Nazis pour beer on their Cheerios and Anthony Keidis of the Red Hot Chili Peppers is not proficient with high powered artillery.

The film also has a few more lessons, such as never choose Gary Busey as a handler. Not only are his “teeth” actual calcified cocaine bricks, he is a spectacular failure as a handler in the film. Pappas is not only fat and lazy (something his boss said was not allowed), he laughingly kills the wrong

suspect, wrecks the chase car while downing two meatball sandwiches, decks his boss, and gives his life for really no discernible motive. Directly assaulting an FBI regional director most likely ends in termination, if not jail time – I’m assuming. Pappas, however, is almost as much an irrational force of nature as Bodhi, but a far more pathetic, boomer version. If the FBI consulted on this film, one wonders why they didn’t just bust Gary Busey for a likely large haul.



“You’ve got the kamikaze look.” Really? Keanu has the same blank look for the entire film! Utah’s inspiration isn’t water, it’s wood.

Another interesting angle is the the anarcho-syndicalist nature of the Bodhi cult, which almost seduces Johnny to the dark tide of the force. Emblematic of nature and the forces of nature, Bodhi consistently tries to proselytize Utah into joining the “tribe.” He even gifts Utah a tribal female, the *Tank Girl* herself, Lori Petty. These tantalizing blandishments and rebel philosophies almost seduce Mr. Law and Order Civilization Utah, until the end, when we learn Utah *has converted* and will indeed come in the spirit and power of Bodhi (as he casts away his FBI badge).

One wonders if perhaps Utah might start his own future Keanu Kult – which brings to mind another hidden egg in the dialogue, where Utah explains Bodhi’s daily routine involves “going to Patrick’s Roadhouse.” A subtle nod to Patrick Swayze’s role as the NYU PhD in philosophy who balances the force by bouncing random, shitty bars throughout the South. May we even speculate the once deadly throat-ripping Dalton is, in fact, the psychotic surf terrorist “Bodhi”?

Regardless, Bodhi’s cult *is* surprisingly aware of the fraudulent fiat money system, the trap of consumerism and committed to living off the grid. One wonders if that wasn’t the reason for the inclusion of this aspect of their beliefs – the real “terrorists” are thereby portrayed as the ones awake to the system’s lies. While it might be tempting to take that easy, conspiratorial approach, it does conflict with the film’s closing Utah establishment apostasy.



He’s like the wind....

As for the Nazi surfers, just know they are the rivals of the Bodhi’s Anarcho-Zen terrorists, who both fight the Soviet Surfers, and who in turn all simultaneously battle the Wig Surfers, the Al Qaeda and ISIS Surfers, etc – welcome to the highly politicized world of surfing. Don’t even get me started on the radical ideologies that proliferate the world of ice-disc shoving or bobbing (see *Cool Runnings* for proof of this, skeptics)! The real question is, what were the other suggestions batted around for this amazing film? The Skateboarding Pilchers? The Rollerblading Embezzlers? The Hang-gliding Human Traffickers? The Volleyball Forgers? Or my personal favorite, The

Equestrian Car-Jackers? Whatever it is, the FBI is there to infiltrate and manage the dialectic for our good.

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Chapter Six

V for Vendetta and Hollywood Dialectical Anarchism



Let me take a little off the top!

At first, I was tempted to engage in a lengthy, protracted analysis of the symbols and imagery of *V for Vendetta*, but I think the film's inclusion in this section is more fitting for dialectics. While it does contain a good bit of esoteric imagery and significant depth beyond most Hollywood trash, the meaning and purpose of the film is much simpler. The film is based on the famous graphic novel by ritual magician and Crowley adept, Alan Moore. Moore is undoubtedly a talented artist and storyteller, the notion that his story is geared towards human liberation, as masses of ignorant fans assume, is laughable. Fans and reviews offer a wide array of online speculation as to its meaning and imagery, but few will be able to decode it without understanding the ritual element, which I so often highlight.

V for Vendetta is a manifestation of sophisticated managed dialectics and ritual psychodrama that deludes the rebellious young pop mind into thinking it is part of an anti-establishment "V Mask" movement, known as anarchism. True Satanism is anarchic, and certainly given the ridiculous, backwards "civilization" we live in, this is understandable. Yet the solution to three hundred years of "revolutions" and full spectrum subversion can in no way

be more of the same. Russia analyst Mark Hackard comments in his essay translation on monarchism and republicanism/democracy:

Therefore, yes, on the one hand, no political regime – and more broadly no external conditions altogether – can predetermine man’s freedom unto finality. But at the same time, they can exert a very strong influence and incline us toward a choice in one direction or another. And therefore, when religion is not supplanted in a dissembling manner to the private sphere only, when its position is strengthened by public authority as well, then more people may turn to faith and consequently be saved. We will risk to assert that under unfriendly social conditions (when man remains alone with his corrupted nature), very few are able to endure that pressure of temptation that overwhelms ordinary men in the situation of so-called liberty.

As an illustration we can recall Milos Forman’s famous film *The People vs. Larry Flint*. In the movie it’s clearly shown that contemporary democratic society and freedom of speech within it are impossible without freedom for erotica and pornography. The existence of a liberal democratic republic means permission not only for legal (brothels and prostitution have always existed under all political regimes) but also mass circulation of erotica and pornographic services by the media when this in one way or another affects every person. Therefore, whether we like it or not, we must arrive at the conclusion that under a republic and democracy, there will be more of those affected and those given over to this type of temptation than in a so-called unfree or authoritarian society.¹

Attempted political solutions to man’s ills are understandable, given that we are weary of past engineered attempts that ended in miserable failure – communism, fascism, and now world socialism/egalitarianism. But the other option – anarchism, is no different, as it has the same starting point – universal human egalitarianism. Ironically, anarchists tend to be the most elitist after a few years, recognizing their fellow cell members are dupes of larger foundation-run interests.

I do have a soft spot for anarchism, due to it being the ultimate high point of the left – they are the most likely to realize the vacuous nature of modernity. Yet anarchism is a worldview of ultimate atomism, where the individual reigns supreme in a meaningless universe of self-imposed meaning. This atomized, pseudo-*ubermensch* mentality is generally short-lived, as the entirety of one’s experience soon comes in to dispel this teenage, mythological fantasy worldview. Anarchism is the worldview par excellence of the elite, as it is the most destructive. Anarchism is chaos magick, intent on releasing the forces of destruction under a self-deluded belief in engineering a mass “dark night of the soul” to create the “New Man.” It is the final manifestation of the revolutionary faith 1789 and 1776 began. As a committed occultist, Moore is well aware of the effect such semiotic acts of aesthetic terror can have. How quickly the intellectual leftist revolutionary realizes his comrades are morons, and then purges them.

Anarchism is therefore the fullest manifestation of Jacobin “lady liberty” living. Yet Jacobin lady liberty living leads to self-destruction when taken to its fullest. The chaos unleashed upon society comes home to roost in the lives of the “revolutionaries.”



Winston (John Hurt) from 1984 becomes O'Brien.

So this is the real masonic mystagogy of *V for Vendetta*: V is Satan, as the graphic novel even states. V initiates Evey, as a new Eve, into the cult of liberty. V utilizes all the same mind control techniques and torture the system uses to “free” Evey. This is why Evey is “locked up” and has her head shaved, as we have seen with many Hollywood brainwashed starlets. The cult of liberty is a harsh master, however, as absolute liberty is really absolute slavery to the passions. Meanwhile the establishment in the film and novel is a far right establishment which persecutes homosexuality and tries to enforce Christianity as a state religion in the UK. This is utterly laughable, except in the sense that the neo-conservative establishment in the US does wear a thin veneer of evangelical covering. However, that is quickly wearing thin, and as the film is set in the near future where the US has collapsed and the UK is under a theocracy, its thesis is absurd. As with other Wachowski films like *The Matrix* or *Cloud Atlas*, the message conveyed is that all law is slavery – even that of gender. To be male or

heterosexual is to be a slave to imposed social constructs, not to the fulfillment of natural order. This transformation process is symbolized by Evey being shown with butterflies following her mind control torture.



Britney Spears?

From this perspective, we can also gain insight into the staged bio-release theme. The plot revolves around a pharmaceutical establishment and political elite that have staged a bio-release to gain political power. This aspect of the film does have contemporary esoteric significance, given the establishment's yearly "epidemic" propaganda relating to endless iterations of killer flus that require endless BigPharma vaccines. Indeed, in 2015 we witnessed the most absurd media-created hype of an "Ebola outbreak" that not only failed to deliver on its presaged apocalyptic doom, but was virtually non-existent. While a real "bio-release" scenario may be yet to come, it appeared the African-focused "Ebola" crisis was a cover for AFRICOM intervention as the hilarious Kony propaganda was.²

Ironically, it is also possible Guy Fawkes himself was an agent of British intelligence, who ran an infamous, early "false flag" to frame Catholics as "terrorists."³ V, then, as Satan, is merely a ruse of managed anti-establishment rebellion that plays into the hands of the establishment like putty. Prompting the V Mask wearing rebels in the "Anonymous" populace to engage in terror acts only fuels the establishment's designs. *V for Vendetta* has one main point – managed, Hegelian dialectical *faux* rebellion, in the midst of alchemical transformation imagery. Put your mask on and grab your Richard Dawkins and your comic books, the revolution will be televised! V is Hot Topic mall rebellion.

As Oswald Spengler famously stated: “There is no proletarian, not even a Communist movement, that has not operated in the interests of money, and for the time being permitted by money – and that without the idealists among its leaders having the slightest suspicion of the fact.”



Post-human deception based on ancient lies.

Is Hollywood anarchism any more realistic? Is Hollywood’s presentation of the creation of the “Anonymous” revolutionary a real act of defiance and rebellion? Or, is Hollywood feeding us another pre-packaged faux revolution

that is merely the next phase of establishment “revolutions” intent on social engineering?

In the online-fueled furor of Ron Paul’s libertarian surge in 2008, those left hanging in the wake of Campaign for Liberty’s ability to change nothing were looking for more. And, after the failure of the libertarian surge to obtain anything from Rand Paul, the “liberty” movement morphed into a host of “activists” now calling for “pacifism” and “veganism,” arguing the necessity of political logic dictated the “small state” position was not enough.

In fact, the problem was precisely the state itself – something to be obliterated to bring about the long sought freedom of the individual. Seeing the absurdity of the left/right dialectic in American so-called politics, this line of reasoning has a semblance of wisdom about it, yet, in my view, still operates under the guise of a number of absurd presuppositions and flaws that leave anarcho-libertarian fellow travelers well-prepared for the next stage of carnival troupe honey pot duping to coming along. Since the online trend of “anarchism” seems to be on the rise, I think we can trace this directly to propaganda in films like *The Matrix Trilogy* and *V for Vendetta*.

Anarchism cannot be separated from its historical milieu, which, depending on how far back one wants to go, can extend back to the origins of revolutionary movements in general (in the West), to the Franciscan spiritualist movement of Joachim of Fiore, whose bizarre metaphysical historicization of the Trinity predicted a coming “Age of the Holy Spirit,” characterized by an age of revival, piety and communal poverty, ushering in some version or preliminary stage of the eschaton. From there, medieval gnostic movements (which I have analyzed here) carried on the revolutionary fervor, up to the Munzter Rebellion in Germany), into the radical vision of the Jacobins in France. However, what all these movements shared in common was their communal, collectivist aspects. The supposed revelation of the individual’s atomistic liberty was something yet to be seen (so the mythology goes).

Concurrent with these religious, political and social movements, was a tremendous revolution in the realm of thought – the Renaissance, Reformation, Enlightenment and Scientific Revolution, all of which were reflected in the revolutionary political and social zeitgeist.



Staged “Revolutionary” Terror in V for Vendetta.

The Declaration of Human-Rights (a Masonic document) of the French Revolutionaries purported to offer a list of “natural rights” accorded to the individual, and from Rousseau’s notion of the “moral centrality of freedom” arose modern anarchism. Simultaneous with these developments were also their dialectical opposite – radical collectivism, such as is found in Hobbes’ *Leviathan* or Hegel’s *Elements of the Philosophy of the Right* (where the state is the march of God on earth). As I wrote previously on this matter – equally applicable here:

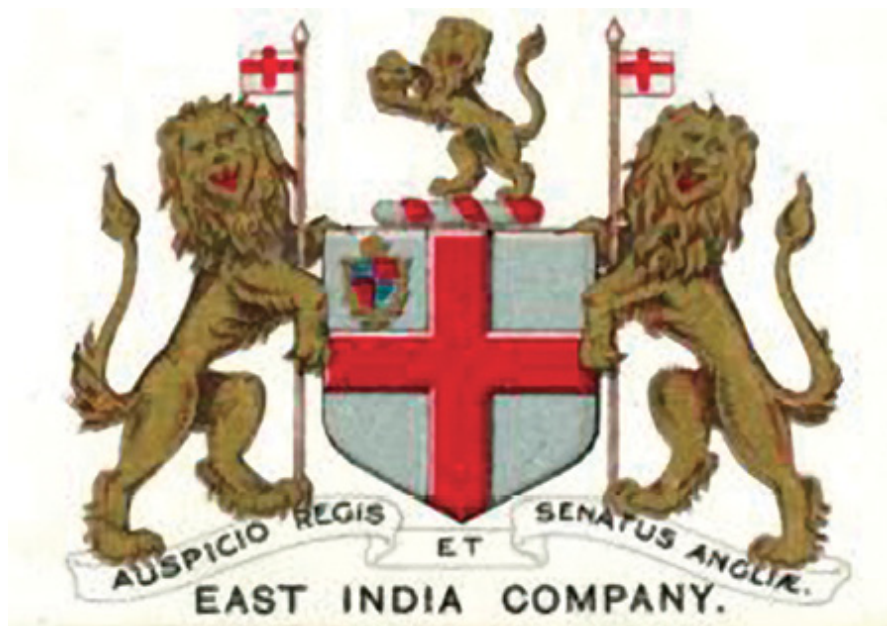
Even the *Hermetica* and the Egyptian accounts from the Memphite narrative, for example, include the idea that creation was spoken into existence by virtue of a divine Logos, yet ultimately, even in the Egyptian narrative, the overall principle, the ultimate Absolute, is not personal, but an immaterial force.

Thus, at the outset, we are presented with only two possible options for this question – is the Absolute ultimately (supra)rational and personal, or is the Absolute ultimately an impersonal, chaotic force? There are only two possibilities here, and once we consider this basic philosophical question, we can extrapolate Darwinism as clearly a manifestation of the second. Though most Darwinian adherents would be at pains to insist there is no ultimate guiding principle, the worldview still tends towards the notion of Forces of Nature determining. This determination, however, is ultimately irrational and impersonal, aside from the appearance of order, *telos* and design. (Note that I am not making a classical teleological argument, but a transcendental version of a teleological argument.)

But there are many, many more problems for positing ultimate reality or the Absolute as an impersonal force. If ultimate reality is impersonal and chaotic, then all localized events, phenomena and objects are also devoid of any ultimate meaning. Language, mathematics, logic, etc., are thus also annihilated as merely mental fictions, or at best some cosmic force we do not yet understand (yet still impersonal!). These servants of chaos and abyss are like a cartoon character, sawing off the limb he’s sitting on, to spite his opponent. If ultimate reality is impersonal, then the thread that links all facts, ideas, objects, patterns, etc., is not real. It is a

fiction of man's chaotic, impersonal mental chemical reactions. There is no order or pattern actually out there in external reality, and the so-called regularity of nature upon which science is built, induction, is merely a mental projection or interpretation.”⁴

And, as I've argued at length many times, these are manifestations of the central problem of western philosophy – dialectical tension. For the revolutionaries and anarchists, the salvation and redemption of man's temporal welfare must come through the radical independence of the many, thus the much hyped “voluntarism” principle of not impeding or infringing the “liberty” of another. Defined in political philosophy as negative liberty, the position offers no positive statements or understanding of what *man* is, what *liberty is*, or what these metaphysical claims imply (since it is based in the anti-metaphysics of the period), resolving itself to bare slogans and naïve atheism, generally.

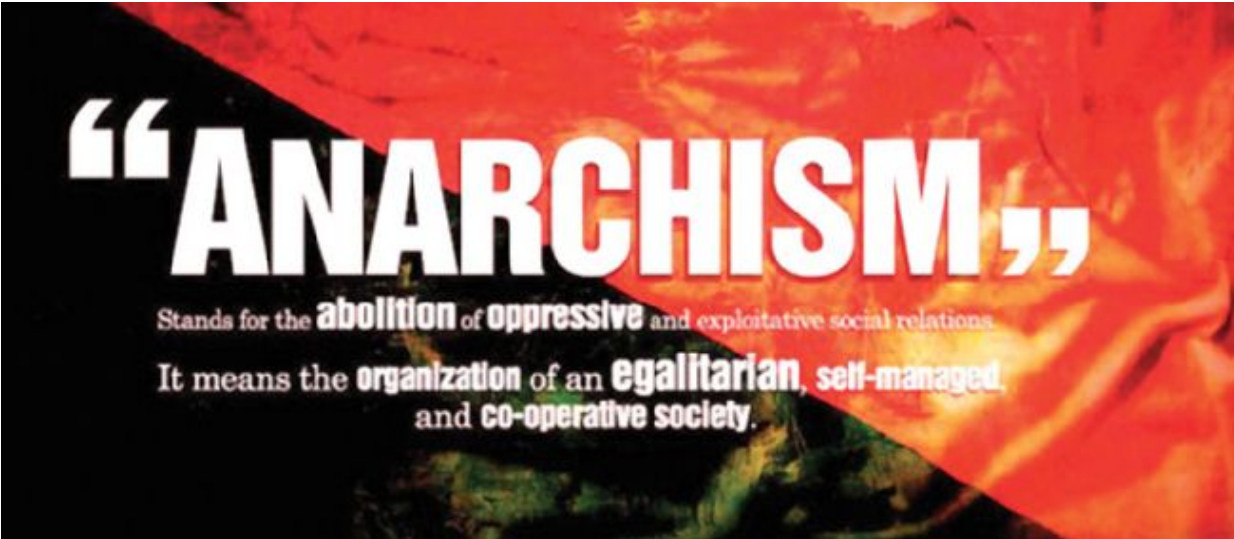


British East India Company Flag.

Of course, as I've pointed out many times, the notion of “freedom” presupposes a lot of metaphysics that must be justified, given the generally atheistic and materialist stance of most “anarchists.” Seeking the solutions for man's ills in external and environmental factors, it is precisely the inner man anarchism misses, given that slavery is not merely an external phenomenon. Denying all notions of external authority, anarchism, like Gnosticism, socialism, communism, fascism, etc., the man's problems are all

relegated to some externally imposed order, be it the demiurge, king, slave owner or corporate kleptocrat. Yet, having rejected all forms of authority (and generally God as the true authority), it follows that man's ills can only be solved externally. Since man is a temporal, higher animal of sorts, the best that can be afforded him is the most pleasurable physical state. Here anarchism is intimately tied to the Laissez-Faire "free market" scheme of David Ricardo and Adam Smith. (Ironically, these Scottish "Enlightenment" philosophers so hailed by fans of the revolutions are precisely the causes of the ideology behind our globo-corporate-superstate that dominates in our day.)

For "freedom" to be sensible, "man" as a concept has to have meaning and there must be some ground for believing in his "dignity" and "rights." Who or what grants these "rights"? Nature? But nature demonstrates predators and prey, often with the weaker prey becoming the means by which the "fitter" members of the animal kingdom survive. Is that "natural" for human relations? On what basis does an anarchist (since 99% of them are atheistic, agnostic or materialists) derive these "rights"? Given that there is no God, why should any other being be bound by your anarchic voluntarism principle? At this point, the debate always devolves into the utilitarian "happiness principle," by which we are magically supposed to a priori divine this universal maxim to somehow be so. Yet, what if the maximum quality pleasure I receive by enslaving another far exceeds the quantity of pleasure accrued by those who are not enslaved? On what basis does utilitarian ethics (long debunked as philosophic nonsense) determine between these two options – quality or quantity of "pleasure"? One need only look to the laughable attempts of the British utilitarians like Bentham to concoct a hedonic *calculation* to measure it!



Sloganeering.

In a Spenglerian sense, it is also ironic that these philosophies have already come and gone, much like Dawkins' bad arguments against theism are rehashes of 17th century empiricist responses to equally bad "classical" apologetical arguments from Thomism, these philosophies have already come, exited the historical stage and morphed into their more logical consequences (in the case of revolutionary philosophies, they have mutated into post-modernism, deconstructionism, nihilism, etc.). The naivety of these persons is evident in just this fact, given that political philosophies, like ancient civilizations and states, come and go, and will never come again. One can no more raise the actual Roman Empire in its imperial prowess than resurrect any 17th century philosophy that has already died. The reason this cannot be done is because the logic or spirit of such movements have already had their growth, in their day, into their logical consequences. Ideologies, like worldviews of individuals, work themselves out to become more and more consistent with their foundational presuppositions.

In the case of *V for Vendetta's* historical references to anarchism, the *non serviam* principle has thus worked itself out in the world historical as a purely negative principle, in its most extreme sense. Offering no positive philosophy or statement of anthropology or the human psyche and nous (and as the presuppositional ground of those, God Himself), human ethics and aesthetics (beyond empty phrases like "liberty"), anarchism is an empty philosophy. Not only is it vacuous, it is also historically a weaponized philosophy, along with its revolutionary cousins, engineered for the

weakening of some rival state by some a foreign power. Lest anyone doubt that, note that anarchism in our day is now being tied to the intensely zealous fanaticism of veganism. Indeed, this example proves my point about what philosophy calls “epistemological self-consciousness,” that the principles of “liberty” and “voluntarism” are trying to work themselves out into being more consistent: If we should not violently impede the liberty and well-being of our fellow-man, we should not impede the liberty of our Darwinian ancestors, the dear animals. Toefler, in his globalist texts concerning the coming third wave era of technocracy, even states the necessity of vegan propagandism for the success of the new world order.

Might there be an anarchist who believes that they don't have to be consistent with their beliefs or that nothing else is implied in their maxim of “No state”? Sure. My point is rather a *reductio* argument that there is no reason beyond personal whim or *ad hoc* claim as to why we should not consider the family or any other grouping to also be a tyranny (especially when 99% of the time anarchism is based on the same atomism or materialism of a Hobbes or a Bakunin). The point is dialectical – both Enlightenment offspring – collectivism or anarchism are just placing the one and the many in tension. Ironically, the classical theorists of both collectivism and anarchism all discuss their metaphysic! For an insight into the irony of the anti-metaphysical position's obsession with metaphysics, consider the following:

Bakunin's philosophy, one that combines the logic of negative dialectics with an ontology of evolutionary naturalism. Like Murray Bookchin, the philosophy that Bakunin expressed in embryonic form can perhaps best be described as dialectical naturalism. This philosophy is not a crude form of mechanistic materialism; something that is completely lost on his theological detractors in “Freedom.”⁵



Illustrating the usage of these ideologies by bigger power blocs, students of The Great Game such as myself are well aware of Joseph Conrad's hints about MI6 and the use of anarchism in his famous novel, *The Secret Agent*. Michelle Steinberg comments:

Conrad's story, though a work of fiction, is rooted in a real incident, the bungled bombing of the Royal Observatory in Greenwich Park, London in 1894, according to Martin Seymour-Smith, who wrote an Introduction in 1984 to one Penguin edition of *The Secret Agent*. According to Seymour-Smith, the facts behind the real incident, known as the "Greenwich Bomb Outrage," were these:

"A young man called Martial Bourdin was found in Greenwich Park, on a hill near the Royal Observatory 'in a kneeling posture, terribly mutilated' on the evening of 15 February 1894. There had been an explosion; Bourdin had set it off, and in so doing had killed himself. He had blown off one of his hands, and his guts were spilling from his body; he died in hospital very soon afterwards.... Bourdin had a brother-in-law called H.B. Samuels, who edited an anarchist paper. Samuels was in fact, like Verloc [the main character in Conrad's book], a police agent and, again like Verloc, he accompanied his not very intelligent dupe to the park. Bourdin ... in some way set off the explosive he was carrying, which was supplied by Samuels, acting as *agent*

provocateur... Anarchists were not responsible for the Greenwich Bomb incident; they were as frightened about it as they are in *The Secret Agent*.⁶

Anarchism, and all members of the revolutionary philosophy family, are grounded on the notion of the metaphysical primacy of the many, over the one. Whereas most statist philosophies like Plato's *Republic*, for example, sees the mass as the body of a vast man embodied in the figure of the head as king, emperor or philosopher-ruler, so in dialectical opposition the anarchist principle sees some magical metaphysical primacy in the many. Ironically, even number theory itself shows there is no qualitative primacy given to "one" over "many," as 1 possesses just as much "numberness" as 2, 3, 4, etc. In Orthodox Trinitarian philosophy, the one and the many have always been viewed as balanced, based on the equality of Persons in the Godhead. Thus, in the Church, the bishop is as much a bishop as any other, with no super-God-bishop (the papacy) to trump the rest. The point is this – good philosophy is based on good theology, where there is a balance of the principle of the one and the many.⁷ This is reflected in both religious and political life. Anarchism, with no divine authority in revelation or the supernatural, can only offer competing human opinions, leading to never-ending fracturing and disintegration.



The Double-headed Eagle is an ancient Orthodox Christian Symbol of Byzantium and Russia, not a Masonic one. The two heads symbolize Church and State in unison, symphonia.

Likewise, in Orthodox Imperial *praxis* embodied in the *symphonia*, the State worked in *harmonia* with the Church, each in their proper sphere. In this philosophy, the Emperor was divinely appointed and a real authority, fulfilling the Old Testament prophecies in Isaiah that kings and rulers would convert to serve the Messiah. The Messianic Age does not, you'll note, result in anarchism. Anarchism is based on the presupposition of *non serviam*, and in *praxis*, *non serviam* results in the wiping out of all metaphysical categories and groupings, including tribe, family, race and gender. Are these metaphysical impositions not also "tyrannies" of the demiurge that must be transcended, since they limit "freedom"? Indeed, for the outworking of revolutionary philosophies, including anarchism, one need only look at the political and social discourse of our day, where the need to become post-human (transhumanism) is manifestly the logical outcome of anarchism and her revolutionary cousins. Naïve dupes, the online libertarian pacifist anarcho-Cheeto puff keyboard slappers' desire for *non serviam* is ironic, given they are likely being played by think tanks and intelligence agents.



One of the central, most basic and ancient questions of philosophy is that of the one and the many. In my undergraduate days, I spent a lot of time focused on this question, and to some profit. This question even transcended cultural barriers and mysteriously appeared in both ancient Chinese and

Hindu thought, which cannot be said of every philosophical speculation. A familiar issue to philosophers and mathematicians, it is surprisingly an obscure topic, now that philosophy has died in the West. Does the end of philosophy in the West signal an end of this question? I don't believe it does. In fact, the problem for man in our age is still this perennial question and it is one of dialectics.

The question is perennial because the one and many are fundamental to man. We possess both an idea of unity, as well as diversity, that seem to present themselves to us in all phenomena. Whether in the mundane actions of daily life, or in the highest speculations of math theory, the fundamental principles at work involve the notions of one type of thing over against multiple. To further mystify the matter, the what exactly is the nature or essence of these principles, if they can even be called such? Are they merely sociological conventions, created for utility? Are they real, externally existing principles or ideological forms? In any case, man is ever confronted with this question in all areas of life.

Early Greek philosophy began with this question, but certainly there were earlier postulations, in both Indian and Hebrew thought, for example. The figure of Job's ruminations on the nature of suffering and righteousness in respect to a just God's permission also have their philosophical aspects, and may likely be dated prior to the Pre-Socratics. Modern man, in his *hubris*, believes himself a perfectly self-sufficient atomized meaningless unit, having simultaneously accepted two contradictory presuppositions. The first is that the universe is wholly irrational, chaotic and meaningless, apart from his self-imposed meaning. The second is that his "scientific" endeavors and technological meaning are still impelled by the fuzzy, inchoate concept of "progress."

Both of these presuppositions are mutually exclusive, but humans do not always live out their assumptions consistently. Indeed, it often takes a lifetime, or even generations, for a certain idea or belief to germinate and come to full fruition. We are presently situated at the turning point – a pivot towards an entirely new epoch in which these two conflicting ideals will simultaneously collapse into, and devour one another. The universe cannot be both, as both are impossible to maintain, without a deep indoctrination into doublethink, which of course perfectly characterizes the psyche of modern man.

Implicit in this contradiction is the work of dialectics, which I have so often commented on. For ancient man (outside the biblical tradition), the norm appears to consistently be that the ultimate principles of the one and the many are in tension. Ultimate unity, the One or Monad, at some point experienced a schism, split, division, etc., what was an unintended scattering. In fact, we may even categorize the Big Bang into this idea, as it attempts to explicate a still ancient notion of multiplicity arising from a primordial, primeval Unity. Yet still, this expansion from a completely theoretical supremely dense “point” is nothing more than the placing of the older notion of the Monad’s division into the material plane.

Thus, even with the Big Bang we are still dealing with fundamental philosophical questions of unity, division and particularity. For that “theory,” the collapsing of the principles just mentioned is analogous to the western hermetic tradition’s collapsing of the divine One and Three, the Triad, into the material plane as a topological metaphor. Aristotle can be seen a father of this tendency, even though Platonism itself in its later forms might be considered as also placing the mirrored “fragments” as still a monist perspective – where all reality is still one kind of “stuff,” just in variegated levels of being.



The secret code of Nature.

The advantage of the platonic view here is that it maintains the ultimate rationality of all existence and the primacy of logic (and in Pythagoreanism, geometrics and math) as the fundamental substructure of all reality. Dr. Philip Sherrard comments:

The Christian idea of a metaphysical Reality whose ultimate nature is triune cuts directly across that correlation between the order of logic and the metaphysical order which the Platonists assume. According to the laws of logic, any determination, as we have seen, necessarily implies a degree of limitation: this is a truth of the logical order. But because for the Platonists there is a direct correspondence between the order of logic and the metaphysical order, what is true according to the laws of logic will also have its corresponding application on the metaphysical plane. This means that any determination *in divinis* will also imply a relative degree of limitation in what is determined when compared with the undetermined nature of total and absolute reality itself. Hence for the Platonists the Christian affirmation that the supreme principle in metaphysical Reality is distinguished by its trinitarian character indicates that the Christian conception of this Reality begins not with the undetermined nature of total and absolute reality itself, signified for the Platonists by the One that is beyond Being, but with a grade of determination which is subsequent to the One and which might well be identified with Being. For the Platonists, basing their discrimination on logical analysis, the pre- ontological One must both precede all distinction and be more absolute and more real than any distinction; the Trinity; they argue, can therefore only represent a certain degree of determination of the One and so the Trinity itself in its unity and each hypostasis of the Trinity singly must be to some extent less real and less absolute than the One.⁸

We also cannot account for evil in that position as anything other than another manifestation of dialectical tensions, in the dialectical worldview Hollywood proffers. This is proven by the many far eastern religions that have been heavily influenced by Platonism and its older Egyptian esoteric forebear. If evil is located in being itself, or in multiplicity or matter, or whatever existing thing possessed of ontological status, we are left without any reason to oppose it. Evil in this views is either illusory *maya* or identified with this plane of existence itself. Like Adam in the garden, blame for one's own fault is placed on external factors – the serpent, woman and this garden are to blame!

However, these traditions do maintain bits, pieces and fragments of whatever the original Tradition was, and it is for this reason we can be amazed at the profound esoteric ideas that would become the secrets of technology. Understanding the secrets of Nature is what technology is, and this, in part, I believe has a direct relation to the Tree of Knowledge. We are told it was good to make one wise in Genesis, but was not permitted for man in his trial period to partake, due to his lack of perfection in virtue. Man was created good, but mutable. This mutability contained the potentiality for the

turn away from virtue to vice, egoism, and self-destructive tendencies. Partaking of this tree led man to gain knowledge he would have later been given, were he perfected in virtue. In our day we are witnessing the discovery of those very secrets, as life will extend and fantastical inventions that harken to a golden age of the gods become real.

That said, I am not advocating the popular “technology of the gods” notion so prevalent in alternative media and now, the History Channel. Most of that material is pure garbage, yet there is some truth to this. There is a hermetic groundwork found in traditions like Platonism, Pythagoreanism and the Quadrivium that provide the framework for discovering the technology of Nature itself. And, to make things worse, those in control of these ideas are intent on destroying man as he has traditionally existed. Works like James Kelley’s *Anatomyzing Divinity* have highlighted this pattern, particularly in the history of western hermeticism and science, where the “Augustinian Shield” of medieval Roman Catholicism was collapsed into this plane and identified with the triadic patterns found in nature.⁹ Since, as Augustinianism argued, little trinities are present everywhere in Nature, and man is defined primarily as his intellect/soul, it follows that the course of life is a mirror journey through all the phantasms of this world back to the Unity of the One.

Since western man decided God was an impersonal Absolute and distant watchmaker, it is easy to understand why his scientific revolutionaries dispensed of the Triad in the metaphysical plane, and kept only the blueprints present in the physical plane. With the rise of Aristotelian impulses in Thomism (and yes, I realize Aquinas was also very Platonic), the transition to empiricism was to win out, as Thomist realism, with its empirical theology assumptions, eventually caved to rank nominalism. However, despite man’s fascination with *techne* and his supposed divesting himself of superstition, the dominance of numeric, philosophical one and many dialectics plagues him more than ever. The specter of numbers themselves haunt man, as he has capitulated to the quantification of all things, as if this were rational. The dominance of quantification is the best image of this rational/irrational dialectic at work, especially in computer technology or virtual finance, for example.



Serpent gnosis.

The realm of virtual finance is extremely complex, dominated by numerics, and yet has as its *telos* a completely irrational end – the end of man himself, as the stepping stone into the cashless society, then into virtual realms. And yet in something as complex as virtual finance, the fundamental principles at work are still grounded in the one and the many. For modern political theory, too, the one and the many are in constant tension, as the struggles are believed to be some anarcho-capitalist maverick set against the collectivist tyranny, or the liberal progressive set against the power of Wall Street. These modern manifestation of dialectics are all piecemeal approaches to uninformed approaches that are all themselves premised on classical liberal ideas. It is only natural Hollywood would continue this tradition and echo gnosticism and managed dialectics in virtually every plot narrative.

What is fascinating is that man is played like a fool, even by himself with the idea of creating a great A.I. central god system to run the SmartCities – do the builders not realize they, too, will be enslaved? The final section of the book will cover Hollywood Transhumanism - the logical end result of this managed “revolutionary” worldview. At all points we are confronted with phony dialectics, which are essentially false paradigms of opposition,

and they are almost all wrong, maintaining only a piece of the puzzle. The proper principle for true health and progress is balance in the one and the many, and in order for this to take place, most of western philosophy must be jettisoned. This includes classical Greek dialectics, as they are the chief source of western man's ills. Dialectics is the metaphysical problem of man, and man's desire to transcend through dividing *ad infinitum*, down to particle zoo are manifestations of A futile quest for a "holy grail" full of corn syrup Grape Kool-Aid.

The Mystical Dialectics of *Buckaroo Banzai*



I was under the impression *Buckaroo Banzai* was a B movie, but I was wrong: In fact, for 80s budgets it was fairly decent – almost 20 million. However, the film was not a commercial success and only brought in 6 million but has since garnered a decent cult following and almost 30 years later, there is still a call for the sequel promised at the end of the original film, *Buckaroo Banzai Against the World Crime League*.¹⁰ Speculations about sequels aside, the original film actually does contain a very bizarre conspiracy-oriented plot and it fits well with our B movies with a message theme.

Buckaroo is a gun-toting half American-half Japanese super genius quantum physicist physician musician. He also runs his own (mobile) private intelligence operation that is linked to the Internet – called in the film the

World Watch Wire! (In other words, “WWW,” accurately titled in the film as a mass surveillance tool). No only does Bucakaroo tap into STRATCOM, NORAD and the NSA in the early 80s, he’s also a samurai. Now if that isn’t an extreme propaganda image for Pro-westernism, I don’t know what is. It doesn’t end there, however: Banzai is not just busy with all his many successful projects, he is also busy saving Uncle Sam and the world from two crucial eternal external threats – fascism and aliens. Curiously, this was also a time when Reagan was massively privatizing intelligence operations.¹¹



The Oscillation Overthruster seems to be modeled on the Flux Capacitor.
Both films feature Christopher Lloyd, as well.

Dr. Lizardo (played by John Lithgow) was a one-time compatriot of Bucakaroo’s father, working on highly sensitive deep state black projects involving Philadelphia Experiment-type operations of transporting matter and creating portals. As a result of a failed experiment, Dr. Lizardo became half trapped inside another dimension which allowed demonic entities to control his mind, leading to madness and institutionalization. In fact, the 8th dimension is described as a “formless void,” an *Abyss*, which is hell. Hearing of a successful experiment along similar lines of Banzai decades later, Dr. Lizardo breaks out of his ward and seeks to apprehend the “oscillation over thruster” which allows for passing through solid matter.



Buckaroo and Penny Priddy.



Is Penny a life-long subject of mind control?

Likewise, as Banzai passes through a mountain, he encounters parasitic entities which revolutionizes his own conception of the world, arguing the “aliens” are not off-world entities or EBEs, but localized, inter-dimensional entities on another plane. Instead of *E.T.*, we have something closer to *Stranger Things*, where the Pentagon and Deep State’s projects are suggested to center around the tapping into power sources and “entities” on

other planes near our own. While it seems absurd to many, there does seem to be evidence of scientific discover and advancement attributable to drug-enhanced invocations and contact with “entities” who are very much earthly (and not “alien”). The film’s mock Yoyodyne Corporation seems intimately involved in mind control and sexual abuse, as we see with Penny Priddy (who appears suicidal perhaps because she has been abused and *sent as a killer*).

Indeed, an old AP article explains:

“FRANCIS CRICK, the Nobel Prize-winning father of modern genetics, was under the influence of LSD when he first deduced the double-helix structure of DNA nearly 50 years ago.

Crick, who died ten days ago, aged 88, later told a fellow scientist that he often used small doses of LSD then an experimental drug used in psychotherapy to boost his powers of thought. He said it was LSD, not the Eagle’s warm beer, that helped him to unravel the structure of DNA, the discovery that won him the Nobel Prize.

Despite his Establishment image, Crick was a devotee of novelist Aldous Huxley, whose accounts of his experiments with LSD and another hallucinogen, mescaline, in the short stories *The Doors Of Perception* and *Heaven And Hell* became cult texts for the hippies of the Sixties and Seventies. In the late Sixties, Crick was a founder member of Soma, a legalise-cannabis group named after the drug in Huxley’s novel *Brave New World*. He even put his name to a famous letter to *The Times* in 1967 calling for a reform in the drugs laws.”

Likewise, psychopath MK Ultra doctor John C. Lilly who was a huge fan of dosing children with LSD and reprogramming them, claimed to discover brain mapping from his trips.¹² Indeed, quite a few mainline so-called “scientists” were also avid occultists and spiritualists, from Newton to Crookes to Wallace to Tesla.¹³ Many more could be listed, but the trend is not surprising, as both evolution and materialism are ancient Hindu mystical superstitions, showing “scientism” is just as *occultic* as what they think they oppose:

The Hindu and Abrahamic conception of time, human origins, and creation, then, are diametrically divergent. Hindus conceive of creation as part of an ongoing cycle of creation and destruction, with our current universe forming several billions of years ago, and God manifesting along the spectrum of evolutionary speciation when necessary.¹⁴



Archetypal dictator – sweat, spit and pound the podium

I wonder – does fascism include American doctors dosing and reprogramming children? What about Alfred Kinsey’s molesting children for “science” – is that “fascism”? Hollywood fascism is just as cartoonish as the plot of Buckaroo – but maybe that’s an insight. We know the world isn’t that black and white, yet maybe Buckaroo is intended to satirize that mainstream narrative – the so-called fascist takeover, as well as the so-called red scare, are exaggerated John Lithgow-style caricatures. Regardless, if you are a dictator, it has since become dictatorial orthodoxy that you must sweat profusely as you pound the podium in your speech.

The case for satire is pretty strong when we consider Jeff Goldblum inexplicably plays a flashy cowboy. Well, to be clear a surgeon who works with Buckaroo – who dresses like a gay cowboy. Let’s see – Buckaroo’s special ops team (and yes, it is a special ops team) is made up of a Rastafarian alien, a black guy and his son, a (gay?) cowboy Goldblum, his fellow Flock of Seagulls-ish band members, and suicidal crazy bitch Ellen Barkin as “Penny Priddy.” The Buckaroo Crew is starting to sound more like Antifa than the old American spirit, but then again, maybe Antifa is just the latest evolution of the ole American spirit – *fighting the eternal fight with those fascists!*



Buckaroo Antifa Vs. the Ur Fascists!

The secret message of Buckaroo Banzai is this – Buckaroo represents the deep state. As a private operation, functioning as a mobile private intelligence group, Buckaroo is not bound by the normative strictures, and as an American hero, he exists to fight racism and oppression. In the film, he is poised against ridiculously named entities like Yoyodyne that are stand-ins for the military industrial complex. Now, it is true these are fascist operations, which perch on the rest of the nation (and the globe) and are intent on spreading “American demonocracy” to the ends of the earth, but the reality is the weapons of that operation are headed up by forces like Buckaroo. Buckaroo, as the preeminent private intelligence operation who has his fingers in electronics, bio-engineering, music and culture creation, neuroscience, aerospace, etc., is not pitted against the military industrial complex in any sense whatsoever, in the real world.



Back to the Future?

Indeed, in one of the most fascinating scenes in the film Cowboy Goldblum discovers the famous 1938 *War of the Worlds* broadcast by Orson Welles was not a hoax, but an actual warning the nation was being “infiltrated” by “Red Lectroids” (that represent both communists and fascists), hell-bent on creating a portal for more fascists to enter by. (The War of the Worlds broadcast was not a hoax, by the way, but was a PsyOp as *Esoteric Hollywood 1* explained). Jeff is also curiously correct when he describes the establishment as spraying us with a biochemical agent that sounds a lot like “chemtrails.” Above the fray are the Rastafarian black lectroids who threaten to start a nuke war with the USSR (and thus initiate mutually assured destruction) if Banzai fails to stop Dr. Lizardo. As mentioned, the film is so ridiculous it’s hard to determine if Americanism is being promoted as propaganda, or if it is being satirized as ridiculous. Either way, *Buckaroo Banzai* is about much than appears on the surface: The Rastafarian reptilian overlords give this movie a smashing 4 out of 5 pink Goldblum Boots.

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Chapter Seven

Numbered Man: The Ultimate Exposure of Dialectics in *The Prisoner*



Oppositional and defiant. No. 6 “fights the system.”

1 960s spy fiction is some of my favorite fiction. Developing its own unique aesthetic, from Bond to the Saint to Harry Palmer, the vivid, flamboyant style of both the spies and their cinema incarnations created an iconic pop phenomena that survives still (as 007 is still going strong). Everyone knows 007, but few are aware of the more philosophical, science fiction based British cult show, *The Prisoner* starring Patrick McGoochan. McGoochan not only starred in the show, but is also the series’ co-creator, following his successful *Danger Man* series, and reportedly passed over the role of Bond in *Dr. No* and *The Saint* due to moral qualms with 007’s ethics (McGoohan was a professing Roman Catholic).¹ Regardless, *The Prisoner* remains one of the most fascinating presentations of the dark side of international espionage, combining the esoteric, philosophical, geopolitical and the fantastical, as well as functioning as a critique of the most

foundational assumptions of modern, “progressive” man. For this, it most certainly warrants an analysis.

Mysteriously resigning from the British Secret Intelligence Service, “No. 6” finds himself drugged and kidnapped before he is even able to pack his bags and skip town. Waking in a mock version of his own London apartment, 6 discovers himself transplanted to an idyllic self-contained, prison-like Disney-looking village, where former spies and agents are “retired.” Unaware of his location, The Village in real life is actually Portmeirion, North Wales, which is a curiously out-of-place Italian-style village rumored to be visited by the Royal Family, as the village is now owned by the Clough-Williams Ellis Trust connected with the Crown.²

This is worth noting, because the metanarrative aspects emerge with the Crown (the head of the SIS) being associated with Portmeirion, and the SIS in the film secreting 6 away to the Village for his imprisonment. This connection is further driven home by the fact that the series based its story on an actual “retirement home” for British Spies, the Invaire Lodge “cooler” according to George Markstein’s book,³ which claims such notions were so infinitely “deep state” they could only be told in fiction. Markstein was also the script editor for *The Prisoner*, and his close connections to the security establishment suggest the same type of intelligence-scripting I have highlighted elsewhere.

Back to the story: No. 6 quickly discovers the Village is a strictly communal, statist system in which unknown “wardens” hide amongst the docile, passive population, under complete control by No. 2, the antagonistic would-be handler of 6. Number 2’s that fail to psychologically break 6 are inevitably replaced, and new forms of psychological manipulation, mind control and MK Ultra-style de-programming and re-programming strategies are continually applied. Each episode features some conspiracy on the part of the shadow establishment, ruling from atop the Village in their panopticon surveillance dome, over the completely managed social order. Like *1984*, all actions are videotaped and recorded for review by No. 2 and his technocratic bureaucrats to determine 6’s reason for resignation. Did he defect? Was he brainwashed? Was he involved in something illegal?

In the first few episodes, 6 is tempted with standard fare in the espionage world – honeypots, swallows, emotional manipulation, and mind control, none of which take effect. Seeking escape, 6 continually eludes the

manipulative strategies of the various 2's, yet every escape attempt from the island is frustrated. Supernaturally apprehended by the eerily cheesy "rovers," the lava lamp spherical orbs emerge from the abyss to ever-foil 6's escape, returning him to his mimicked apartment the next morning. "What do you want?" 6 demands. "We want information!" 2 replies with a hearty cackle, never divulging Number 1's identity. 6's resilience appears at first to be a noble image of the individualistic rebel, the lone wolf who stands for his own identity against the dastardly designs of the statist collective. However, we will see by the end of the series and from McGoochan's rare interview, that is not the case – the critique runs much deeper.



6 finds his psyche split into an alter, under intense mind control.

Worth mentioning in the early episodes is the presence of numerous technologies of social control and manipulation far ahead of their time. Prescient, as most science fiction tends to be, references to MRI machines that can read brainwaves, mind-wiping technologies and drugs reported to be had by DARPA in our time, and techniques for the manipulation of archetypes through psychoanalysis, and global brain style supercomputers that tabulate predictive algorithms to manipulate and control 6 are rife in the series. Ultimately, the Village represents the modern world *en toto*, and McGoochan has identified the series' famous bicycle logo as symbolic of man's illusory belief in "technological progress," which actually leads to his increasing enslavement.

The Village is the world under the control of a scientific dictatorship with total NSA-style-meets-Brave New World surveillance, creating a

virtual prison planet predicted in Bentham's panopticon. Indeed, in conversations between 6 and 2, 2 identifies the Village as the Global Village, subject to a false dialectic in which the "two sides" of the Cold War coin are a manipulated dialectic. This is elucidated symbolically when 6 is hauled before a kangaroo court under No. 2, himself sitting beneath an All-Seeing Eye. In this context, the eye signifies both surveillance and perhaps the control of the farcical legal system by secret societies. Unaware of his violations, the Kafka-esque trials throughout the series result in "guilty" verdicts based on "democracy" and "public opinion," laughably determined for the community by the technocratic oligarchy that controls the Village.



Under the All-Seeing Eye of the Village.

In Episode 3, "Free for All," Cold War dialectics are evident in 6's plot to spark a democratic revolution.⁴ As can be expected, the "666!" revolution was entirely the plan of 2 all along. In this context, chants of "666!" are not accidental – the beast of humanistic statism mentioned in John's Apocalypse has "666" standing for the "number of a man," an antichrist, or a numerological image of Babel style world state, where a shadow elite sways a complete collective like a head steers a body (the body of the Hobbesian *Leviathan* beast). Always, despite his exemplary fire to spark a revolution in the minds of men, 6 discovers his free individual plan to be co-opted by the establishment. Since the collective and democratic revolutions proved fraudulent, perhaps the new revolution could be that of the great man, the true individual – or is this also a ruse?

The next several episodes feature 6 as subject to altered personalities in the vein of Dr. Estabrooks' MK-ULTRA work, hypnosis, and mass Village mind control through television signals. Again, revelation of the method emerges in 1967, revealing the means by which highly sophisticated mind control occurs in our day through television flicker rates which lull brainwaves into an alpha state, the lowest, most suggestible arena of brain activity. The "General" behind this manipulation, as I mentioned, is actually an A.I. supercomputer of sorts, ultimately outsmarted by 6's cunning question, "Why?" which a programmed computer can never process. "Why?" will become the great secret to the series, where in the finale episode, when achieving his throne as the new king, the great individual, 6 begins to question his former interlocutors, "Why? Why? Why? Why? Why?" to which they can never give an adequate response.



Total NSA panopticon. Note the stellar and astronomical symbology on the dome of the surveillance grid.

Death is mentioned consistently through the series, which I read in multiple ways. Is 6 dead, and is the Village a form of afterlife where 6 must suffer a kind of purgatory or final judgment? In my estimation the solution is both – 6 is dead, and not only his death the secret of the series, as representative of modern man, and man as the great, libertarian individual, he is "dead." In Buddhism, the broken cup signifies death (the cup is already broken) and numerous times in the series, cups are broken, often by 6. That 6 is dead is also shown by the supernatural elements of the Village which emerge in rare intervals, such as the rovers, "dem bones," the emergence of long-dead historical figures like Napoleon, time freezing, and

the memorable episode 7, dance of the dead, where 2 reveals to 6 the body in the morgue is “You.” As the mob seeks to murder 6, 2 informs him, “They don’t know you’re already dead.” Long speculated, the meaning is, as I said, twofold. 6 is dead, and so is the revolutionary modern man, who since the time of the French Revolution has believed himself to be “free from oppression” under *liberte, egalite, fraternite!*

Ultimately the death thesis is demonstrated in the allegorical episode, “The Girl Who Was Death,” where 6 traverses Europe seeking a mysterious German femme fatale who provokes war based around political assassinations. In the end, Death is a daughter of the Frankish-Napoleonic power, the very power that has dominated Albion since the Norman invasion. Could the series be hinting at the very thesis my friend and historian James Kelley has proposed, following the work of Fr. John Romanides, that the subjugation and decline of Europe is the result of the Frankish model of enslavement?⁵ It is possible, as the Merovingian line seems to have gained a large amount of power over the last millennium. The episode is oddly presented as a “fairy tale” that 6 tells to a bunch of children, that only children would believe the thesis that London’s enemies are going to create the ultimate terror threat of the bomb almighty. Is 6 saying only foolish children believe such childish, contrived global crises?



Truth revealed: No. 6 is No. 1.

The “false flag” thesis is supported by episode 10, “It’s Your Funeral” (also supporting the death thesis), where 6 is set up to be framed for the assassination of 2. Ultimately a plot of 2 himself against a new No. 2, the

bomb plot is entirely contrived. As all the episodes, 6 is able to out Psy Op the Psy Op masters themselves, which early on give the viewers hints as the real identity of the elusive, unknown No. 1 to whom all the Village is subject. As the series comes to an astonishing close, 6 is brought underground into his deepest subconscious where he regresses to a childlike state under the original No. 2's mind control psychoanalysis. Like the SIS-connected Tavistock Institute,⁶ the Village functions as the scientific mechanism for converting the world into a gigantic test tube for the manipulation of the latest behavioral conditioning perfected through psychological warfare operations that originated in the world of espionage and warfare.



“The Girl Who Was Death.”

Regressing 6 to his earliest years, 2 remains unable to extract the ultimate reason for 6's resignation. The complicated finale depicts a 6 victorious over No. 2, now the greatest “individual” and the first successful “revolutionary.” As 6 is enthroned, he sits in judgment on the rest of the Village, including all dualities and binary oppositions – judging the anarchists and the pacifists, the radicals and the conservatives. The big reveal is that No. 1 is No. 6, a truth revealed in the opening of each episode, where 2's response to 6's question as to *the identity of No. 1* is always met with an ambiguous reply that could be read in two ways – “You are number 6,” or “You are, number 6.” Colin Cleary accurately explains the series' anti-modern, anti-individualist stance as follows in his essay:

“In short, *The Prisoner* attacks modernity on the following grounds:

1. Modernity rests upon a materialistic metaphysics (all is matter), and champions materialism as a way of life (the focus on material comfort and satisfaction).
2. Modernity is spiritually empty (again, no church in the Village); it must deny or destroy what is higher in man.
3. Modernity destroys culture, tradition, and ethnic and national identity in the name of “progress” (called “multiculturalism” and “globalization” today). It is significant that we do not know where the Village is, for modern people are really “nowhere.” As Nietzsche’s “Madman” said, “Where are we headed? Are we not endlessly plunging – backwards, sideways, forwards, in all directions? Is there an up and a down anymore? Do we not wander as if through an endless nothingness? Do we not feel the breath of empty space? Hasn’t it grown colder?” (*The Gay Science*).
4. Modernity promises only trivial freedoms (e.g., the freedom to shop) while suppressing freedom of thought, freedom of religion, freedom of association.
5. Modernity involves the belief that nature (including human nature) is infinitely malleable, open to the endless manipulation and “improvement” of science. In a 1977 interview with Canadian journalist Warner Troyer, McGoochan said, “I think we’re progressing too fast. I think that we should pull back and consolidate the things that we’ve discovered.”
6. Modernity systematically suppresses ideals that rise above material concerns: ideals like honor, and dignity, and loyalty (the Village is filled with traitors).
7. Modernity preaches a contradictory ethos of collectivism, and “looking out for No. 1.”
8. Modernity banishes the sacred, and profanes all through oppressive levity, irony, and irreverence (masking cynicism).
9. Modernity places physical security and comfort above the freedom to be self-determining, to be let alone, and to take risks.
10. Modernity fills the emptiness in people’s lives with *noise* (the TV and radio you can’t turn off). Silence might start people thinking, which could make them unhappy.

In addition to the hostility to religion, the Village also seems to be hostile to marriage, sex, and procreation. It is not clear whether there are any married couples in the Village. Sex is probably forbidden. No children are seen until “The Girl Who Was Death,” and those children are depicted as living in a kind of barracks. There is a touch of Plato’s *Republic* in *The Prisoner*.⁷

In the final analysis, *The Prisoner* is about modern man as a dialectically manipulated dead man. In his final revolution, the revolution of the solitary, atomized individual unit, there is no “Why?” for this man to be the free individual he imagines himself to be. He is just as much a prisoner of the dialectic as the collective he opposes, as he has no other higher aims than himself. When he is enthroned as king, his final revolution results in the launching of a revolution that destroys The Village and launches an ICBM that will presumably destroy London. Having overcome all his inner demons and the prison of his conscience (that is, the Village and its rovers are 6 grappling with his conscience in the afterlife), and realizing his worst

enemy is not the system, the people, or the world, but himself, 6 returns to his old life as No. 1.

In fact, the address to 6's apartment was always "No. 1." In like manner, modernity's "revolution" in the global village, is the revolution of a meaningless numerological quantification where being "No. 1" means nothing more than being No. 2 or No. 86 in a world divested of any meaning beyond the individual's competing ego desires. While *The Prisoner* is a treatise against the collective, it is also a warning to unfettered, meaningless individualism. McGoohan foresaw the coming age of dystopian control where all of us would be tracked by a numerological cipher, under the "wandering stars" of the stellar luminaries that emblazon the heavens of the surveillance dome of the Village. In biblical symbology, the celestial luminaries are guided by angelic intelligences, or Watchers that correspond to earthly potentates. In the Village, the control grid of the Watchers is primarily technological and scientific, where man has been converted into a generic number in a long set of numbers, as if he were himself a cipher to be decoded and programmed.

"Numerology...we're all becoming ciphers."

–Patrick McGoohan

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Chapter Eight

Polanski's *Ninth Gate*



Roman Polanski's 1999 *The Ninth Gate* is not his best film, but it does contain a high level of esoteric symbology and twilight references pertinent to researchers. Based on the novel *The Club Dumas* by Arturo Perez-Reverte, the film follows an antiquarian book dealer named Dean Corso (Johnny Depp) who is hired by a wealthy collector to track down the authentic copy of "The Nine Gates" which legend holds the Devil himself penned. An obscure 17th century Spanish mystic, Aristide Torchia, authored the 1666 copy of Lucifer's original, which properly decoded grants adventurers the ability to ritually summon Satan. I've viewed it several times and the devil didn't appear, but as I wandered about online I decided my notes contained the great esoteric secret! (I am joking.) What other analyses

often missed is the film's similarity to *Eyes Wide Shut*, both of which give clues and revelations concerning the nefarious practices of many of our real world "elite." Littered with masonic and alchemical imagery, *The Ninth Gate* is a film about occult initiation as much as (I argued) Kubrick's *Eyes Wide Shut* is.¹

It is worth mentioning that Polanski's fleeing the United States due to his decades-old rape accusation was also surrounded by accusations of the practice of witchcraft in the same Hollywood circles connected to the Manson killings. I am of the opinion these rituals and killings were actually the work of a higher network of dark forces, and not primarily that of the actors and directors commonly named. Author Peter Levenda provides evidence of this contention in his volume of *Sinister Forces on The Nine*, which invites legitimate speculation surrounding synchro-mystic associations of "9," as nine is also the *Enneads* of Plotinus, as well as the 9 major gods of Egypt.² It is also important to consider the date Polanski released the film, 1999, as "999" is an upside down "666," and *Eyes Wide Shut* was released the same year. Such triplicities also factor into witchcraft and Satanism, as witchcraft holds to a "law of threefold return," where good or evil intentions are returned threefold in a kind of karmic way, and in Satanism, where tripling things is seen as a way of inverting the Trinity. Nine is therefore a tripled triple, and holds heavy significance for esotericism.

With the principle of the *Ennead* in mind, as derived from the nine gods worshipped in the Heliopolis of ancient Egypt, we can extrapolate the process of Corso's awakening, as he opens the "gates" as the film progresses (though the Egyptian pedigree of the *Ennead* is up for debate). The gates are not literal gates, of course, but symbolic synchronistic events that occur, leading Corso down a specific path. Like an actor in play, Corso is led, step by step, through each of the pictured engravings in the book, and it is to these images we will now turn. Corso's rapacious aptitude for scamming clients out of valuable, rare works catches the attention of the wealthy collector, Boris Balkan. Balkan takes an interest in Corso's reputation, as he scams an unwitting couple out of a priceless copy of *Don Quixote*, which ironically presages his own coming adventure. In Cervantes' work, *Don Quixote* is driven mad by reading endless works of chivalry, erecting in his mind a fantastical world where he is a knight sent forth on a deluded crusade. The film's usage of the novel serves as a warning to those who

embark on a perilous quest for power through occult means, leading ultimately to the demise of all involved (but one in this case).



Don Quixotically

Balkan recruits Corso to hunt down the other two copies of the Nine Gates after his presentation on witchcraft, wherein he offers to show him his private collection of ancient books on the Devil and the occult. As the reluctant Corso accepts Balkan's invite, we notice the elevator code to reach Balkan's secret floor atop the skyscraper is (of course) "666." The next clue that emerges is the painting on Balkan's wall of the castle that figures later in the film. A symbolic foreshadowing, the castle is the locale of the final ritual in the film, as will be elaborated below, but here it is important to point out that background and symbolic imagery play throughout the film, leading the viewer down Corso's path. Balkan explains the legend of the mythical Devil's book, *The Nine Gates of the Kingdom of Shadows* which he claims to possess. Balkan shows his copy to Corso and the first engraving we see is that a knight on a quest (recalling Quixote) heading toward a castle with the inscription, "Silence is Golden." As Corso agrees to hunt down the other two copies for a hefty price to compare them, we can see that twice the castle has appeared with the knight giving the Sign of Harpocrates. Thus, the first step is that of seeking gnosis, or hidden knowledge – the esoteric.



“Hush yo mouf!” -Shaft

As Corso embarks on his quest, he encounters *femme fatale* Liana Telfer (Lena Olin), the wife of “suicided” collector, Andrew Telfer who opened the film’s beginning. Liana seduces Corso with intention of exchanging sex for the return of her copy Balkan obtained, and in the midst of sex and scuffle, Corso notices a entwined serpent tattoo on Liana’s thigh. Liana is unsuccessful in obtaining the copy, but the following day in the library as Corso researches the gates deeper, he spots an engraving of a serpent around a tree, biting its own tail, which matches Liana’s tattoo. The inscription is “*Sic Luceat Lux,*” meaning let the light shine, and we are given another clue regarding film’s meaning. The *ourobouros* is symbolic of several things, but

principally it is the Platonic and Egyptian symbol of the universe as a whole. The light is that of Lucifer, and the tree is the tree of knowledge of good and evil from Genesis 1-3. Saint Paul comes to mind, who wrote: "...Satan himself is transformed into an angel of light" (2 Cor. 11:4). In other words, the *gnosis* of the serpent, known for his wisdom, is the chief meaning the film is going to convey, but this *gnosis* comes at a great price, as we shall see.³



The Tree of Gnosis with ouroboros.

After catching a glimpse of the mysterious "Girl" who is tailing him, Corso returns to the book to find the next engraving to be that of a woman riding the beast/dragon, with the aforementioned castle in flames. Somewhat shocked by this synchronicity, Corso put the homework on pause. The harlot riding the beast is well-known imagery from St. John's Apocalypse, which reads as follows:

So he carried me away in the Spirit into the wilderness. And I saw a woman sitting on a scarlet beast *which was* full of names of blasphemy, having seven heads and ten horns. The woman was arrayed in purple and scarlet, and adorned with gold and precious stones and pearls, having in her hand a golden cup full of abominations and the filthiness of her fornication. And on her forehead a name *was* written:

*MYSTERY, BABYLON THE GREAT,
THE MOTHER OF HARLOTS*

*AND OF THE ABOMINATIONS
OF THE EARTH.*

I saw the woman, drunk with the blood of the saints and with the blood of the martyrs of Jesus. And have when I saw her, I marveled with great amazement. (Apoc. 17:3-6)



Hos ridin' tha beast.

Since *The Ninth Gate* has a clearly Crowleyan/sex cultish element to it, it should be noted wizards, sorcerers and gnostics generally make terrible exegetes. Never allowing for any sensible historic principles of hermeneutics and exegesis, occultic interpreters find fertile ground for speculation and deception in prophetic biblical texts, with St. John's Apocalypse occupying the choice place. Having nothing to do with anyone's personal speculations and finding their principal fulfillment in the first century destruction of Jerusalem and in Roman paganism, cults for centuries have borrowed these texts for all manner of gibberish. In this case, the Crowleyan strands have tended to see the Apocalypse as a *gnostic* means by which the "beast" and its attendant powers might be ritually conjured. For the purposes of analyzing the film, the references are instantiated in the cast of characters Corso encounters, with the "Girl" filling the role of the Harlot of Mystery Babalon.⁴ It's also a reveal in that the woman in the engraving is holding the book – it's *her book*, showing the *Nine Gates* book in the film *is* the Girl's book. It also brings to mind the "Babalon working" Kenneth Grant wrote about, as one of Crowley and rocket scientist Jack Parson's attempts to bring

about the birth of the “Antichrist.” Grant’s book *The Ninth Arch* also may be what is referenced here.⁵

As Corso returns to work after finding his apartment ransacked, a bust of Dante is visible, hearkening to the *Inferno*. Like a dark version of Dante, Corso’s Vergil will be the Girl, also functioning as *an inverted Beatrice*. Corso’s journey is actually a ritual and spiritual quest, all coalescing to a summation. As mentioned earlier, Liana seduces Corso, and knocks him unconscious. When Corso returns to his book store, he finds his partner Bernie ritually murdered. Hung upside down, the next engraving matches the “hanged man” image familiar to masonry and tarot. Sensing he’s in over his head, Corso tries to give up the quest, but Balkan insists he continue, coaxing him with more cash.



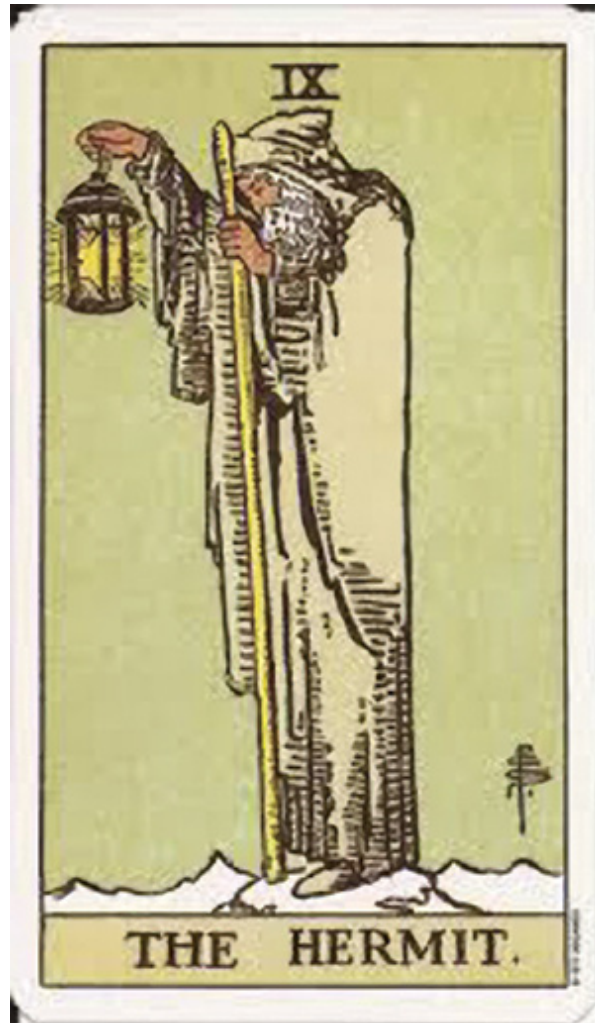
How's it hangin'?

The hanged man is a warning not to venture into mysteries presumptuously or with importunity. This is explained in the next scene, when the next engraving is also a warning about danger descending from above, the Ceniza bothers explain. The cherub in the picture even has a mustache like the Ceniza brothers, and the significance of them being twins also relates to Tarot, as the "Lovers" card is sometimes Gemini, or the twins. You can see here the resemblance between the two. The "lovers" symbology picks up the sex magick theme again, as Corso will attain concourse, intercourse and union, with his angelic partner, the whore of Babalon. Corso also discovers here the engravings differ, with LCF (Lucifer) signing some copies, and not others.



Figure 26. A rendering of the Lovers card from the Jean Noblet Tarot, one of the earliest in the Marseilles tradition, printed in Paris, circa 1650

17th century version of the lovers or the twins



Led Zeppelin ain't here, old man.

The first copy compared is the Fargas manuscript, where Corso notices the image of the old man with keys knocking on a door. The old man in the engraving resembles Fargas himself. Corso sees LCF again, and turns the page to reveal a fool or jester entering a labyrinth (Corso). The old man is a reference to the Hermit in the tarot deck, which signifies withdrawal, philosophical reflection and wisdom, and in some cases gives the wisdom to overcome some obstacle or puzzle. For the film's narrative, Corso stumbles upon the divergence in the manuscripts at this point, which is the key to decoding the message: Lucifer penned the original, and the engravings in each differ to reveal a specific clue. Corso also discovers his Girl guardian seems to possess supernatural powers, yet reluctantly follows her lead, while she appears and disappears as the situation dictates. At this juncture, it

becomes evident the events as a whole are being organized by higher forces: Corso laments he is a pawn in a larger game.

Another clue to the events being arranged is the recurring rings worn by the major characters, signifying membership in the Satanic cult at the heart of the film. Corso next visits Baroness Kessler who reveals the existence of this cult, the Order of the Silver Serpent, whose membership rosters include old nobility, *nouveau riche*, actors and musicians. The Order was created to “preserve the secret of the Devil,” she claims, but had fallen into mere hedonistic pleasure as an outlet for secret orgies. *Eyes Wide Shut* comes to mind, and strikingly it recalls the mansion used for the orgy scene, although this estate is Chateau de Ferrieres. While Mentmore has long been home to strange activity, from the Beatles engaging in Transcendental Meditation, to it also being the site used for Bruce Wayne’s estate in Christopher Nolan’s *Batman* films. Passing from the hands of the Rothschild family to the Maharishi Yogi Foundation, it is now owned by the Rueben brothers. Chateau de Ferrieres is a French Rothschild Estate where the infamous masked ball parties featuring Audrey Hepburn took place. Likewise, the castle at the end of the film used for Corso’s fire ritual was a medieval Cathar castle Chateau de Puivert, housing the infamous gnostic sect. Like Bill Harford in *Eyes Wide Shut*, Corso is being led down an alchemical path that is opening “gates” in his psyche. Baroness Kessler opines that the members of the Order are deluded their belief power and wealth comes from the Order, when it is the Devil himself that grants the power – the very thing that will occur with Corso.



After rescuing Corso from Liana's goon, the Girl marks Corso's forehead with her blood like a reverse version of Ash Wednesday. Corso's being harassed and followed, as well as his interactions with the concierge again bring to mind *Eyes Wide Shut*, as Balkan organizes another murder: this time, of Baroness Kessler through poison and immolation. Corso reveals to the Baroness the three variations in three manuscripts make 9, thus solving (he thinks) the Devil's riddle. Nine is, in Western hermeticism, the number of initiation and judgment, and therefore entire thrust of the film is Corso's initiation process (think of 9/11 as mass ritual as some researchers have posited).⁶ As Corso studies the next engraving, it details an initiate being flogged by another knight outside the castle, with others being impaled on a rack. Corso, like the initiate in the picture, is at that moment "flogged" and knocked unconscious, awakening to find the Baroness poisoned as the library catches fire, making her another sacrifice.

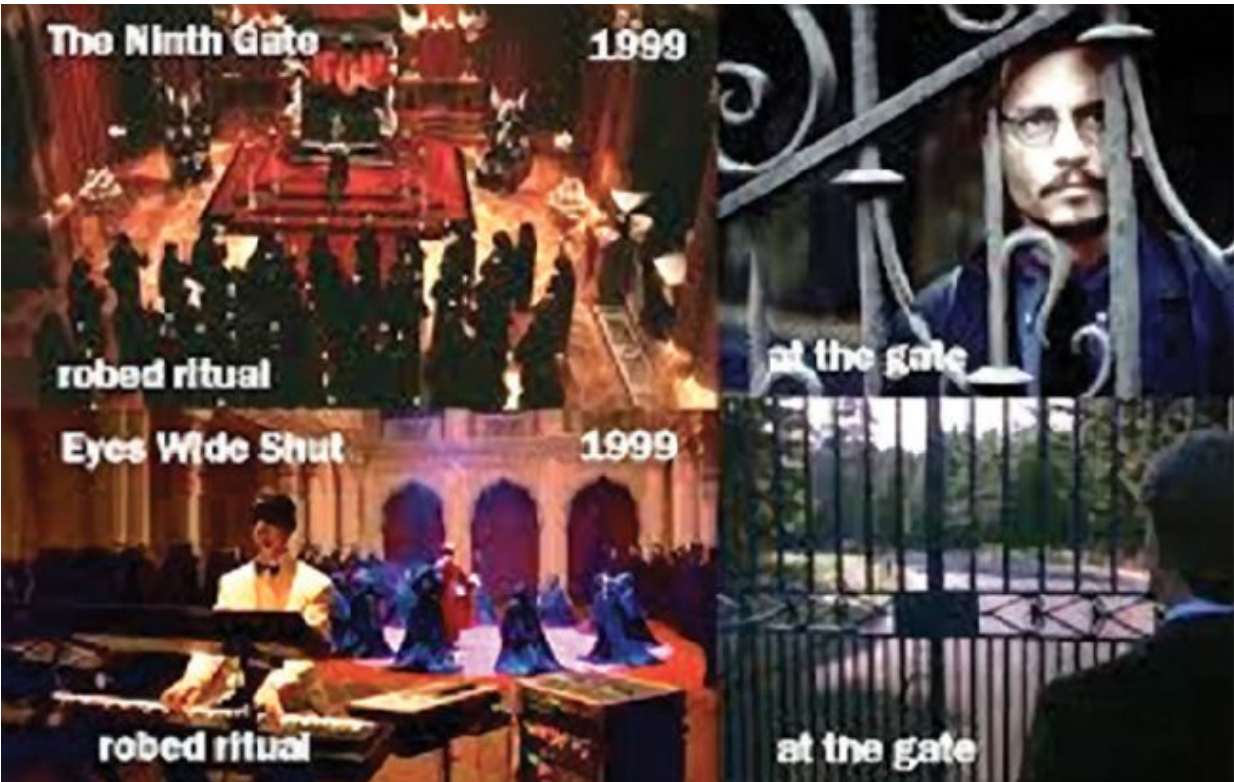


Faithful flagellant followers and fools.

The Girl and Corso then tail Liana to her French hometown of St. Martin, where her family owns a palatial estate (Mentmore) discovered to be the site of elite Satanic rituals. The ritual features a bed-altar (for sex magick), with

a large image of the serpent entwined around the tree, recalling again the *gnosis* of Eden's Tree of Knowledge the serpent illicitly offered "to become like God" (Gen. 3:1-7). "St. Martin" also calls to mind the French mystic Louis Claude de-St. Martin, who participated in a revival of gnostic ideas during the time of the French Revolution. Martinism bears striking resemblances to Freemasonry, and probably borrowed its grades and ranks, as well as elements of cabbalism and Jacob Bohme. Later adherents of Martinism would be involved in occult "revivals" elsewhere, such as reportedly Gerard Encausse, or "Papus."⁷ Polanski may have had this in mind when including it in the script, drawing another connection to the occult.

As the ritual commences, Balkan arrives to kill Liana and steal the book, ousting the rest of the cult as cowards and frauds. Corso then follows Balkan to the mysterious castle in the wilderness we've seen throughout to find him engaged in his own personal ritual magick ceremony designed to grant him entrance to the ninth gate – *apotheosis* and immortality. Another potential reference to Dante, Corso falls through the floor as he descends into the bowels of the castle, stuck immobile with his head protruding. In the *Inferno*, Dante has certain sinners so transfixed. Following this, Balkan immolates himself in the ritual after pronouncing it to be the path to "equality with God," with the *Inferno* imagery coming to full fruition. Balkan becomes the final sacrifice while Corso escapes by falling even further and hurriedly collecting the manuscript it's engulfed. Before leaving however, Corso is seduced by the Girl who has reappeared. Outside the enflamed castle the "woman rides the beast," and the final engraving is fulfilled as they copulate, leading to a union of fallen angel and man. In some far eastern occultic and ancient practices the goal of sexual union is precisely that of union with a "god," and here the suggestion is definitely Tantric sex magick.



Other have noticed the parallels, with this image from Davidicke.com making my point.

In the bedeviled afterglow the Girl reveals to Corso that the final engraving is a forgery and that the Ceniza brothers have the real final secret. When Corso returns to Spain to the brothers' shop, he discovers they too have disappeared and a final page on a shelf is all that's left, featuring the true engraving, which is an image of *the Girl herself "riding" the beast*. The final scene is Corso walking into an illuminated castle gate, as he has performed and undergone all the necessary ritual enactments. The explanation of this strange ending is what I have given above – the journey itself was the process of Corso opening the “gates” to gnostic illumination. The final “secret” was his own union with the whore of Babalon, allowing him entrance to immortality. Contrary to what most viewers would've suspected, the entire journey was about Corso himself as the initiate on the path to discovery, not the cult or the power-mad elites seeking *apotheosis* through impossible means.

Ultimately, *The Ninth Gate* is a gnostic allegory of illumination through the union of opposites, where Corso “unites” with his celestial babe guardian (fallen) angel, like Dante with Vergil and Beatrice – a counter-initiatic trek

into Dis. The “gates” were not opened through the working of cult rituals, but in the *psyche* of Corso as synchronistic ritual events were occurring all around him along the way, functioning as a reverse telling of Dante. For millennia, occultic con men have held out promises of immortality and self-salvation, all the way back to the original con of the serpent in the Garden – and all of these cons are built on appeals to man’s vanity and pride. All along the way, that long historical path is littered with the skulls and damaged *psyches* of duped individuals who fell for the perennial scam, as Dante’s *Inferno* is littered with the skulls of sinners, priests and popes.



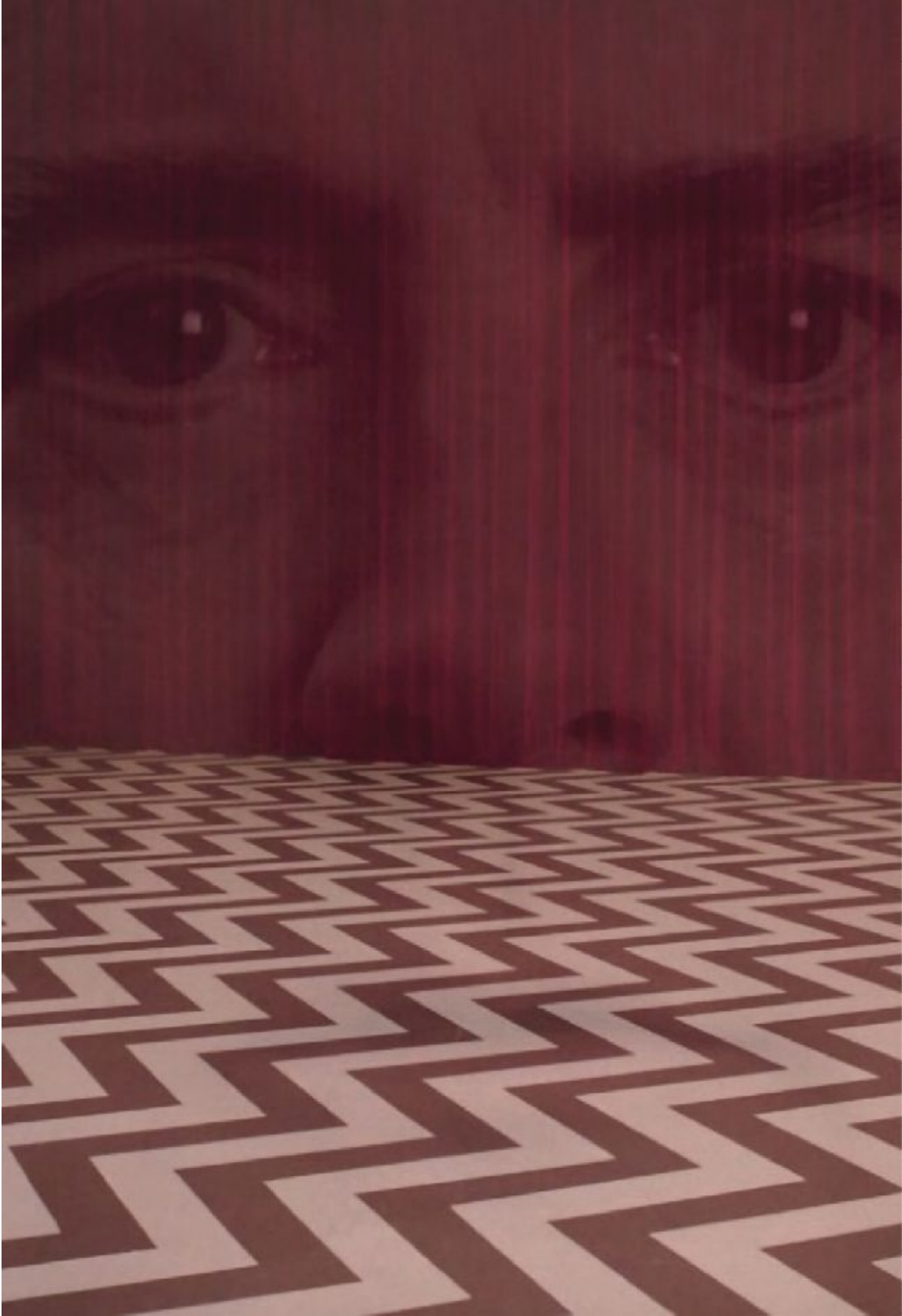
Stuck in a rut. Inferno engraving by Dore.

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Chapter Nine

Twin Peaks: Fire Walk with Me and Season 3



The return of *Twin Peaks* is turning out to mystify audiences even more than the original series or *Fire Walk With Me*. In a recent article, I detailed how *Fire Walk With Me* was the key to decoding the new series, but now we have new layers of esoterica piled on, all ripe for decoding. As the series has progressed through eight new episodes, instead of clarifications, we are seeing more abstractions; instead of answers, more questions. However, for those aware of my analyses of other Lynch films and the arcane arcana of what we often discuss at *JaysAnalysis*, the eight new installments can be decoded.

Most fans are aware of Lynch's interests in eastern thought and meditation, but as I have noted, the series blends several mythologies and religious motifs, including shamanic traditions, Native American mythology, biblical demonology and apocalypics, Tibetan Buddhism, Masonic philosophy and the more arcane aspects of Crowleyanism and theosophy. In the midst of this menagerie, a vivid kaleidoscope of surrealism, *film noir*, absurdism and classic Hollywood Americana all make their presence felt. Once again, I will seek to merge all of these influences into a coherent

picture that also incorporates images and inspirations from many of Lynch's other films (if this is new to you, see the extremely popular original analysis in the original *Esoteric Hollywood*).



Having flipped the breaker, Cooper exits from a different circuit.

The In-between

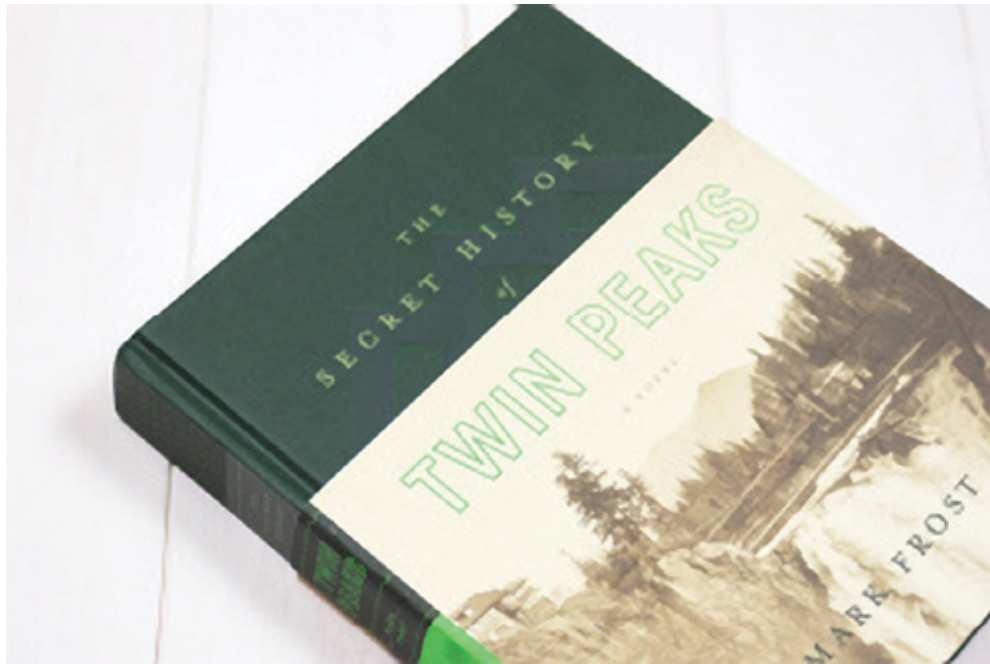
25 years later, Agent Cooper – the real Cooper – is still trapped inside the Lodge or waiting room. In his place, the maniacal Bob has possessed his body and presumably engaged in a hellfire rampage for two plus decades. As we saw with *Fire Walk With Me*, Bob is a *dugpa* or demonic trickster who serves a higher demon, who appears under various guises as “The Man From Another Place” and “The Arm,” now “evolved” into a leafless (dead) tree (with a giant wad of demon brain bubblegum stuck on top). The new form of the Arm is interesting, as it now resembles the Sycamore Trees that surround Glastonbury Grove, the original portal to the waiting room/black lodge. The insightful article at *Above the Convenience Store* elucidates:

Speaking to the British newspaper, *The Independent*, Frost explained that Dion Fortune's *Psychic Self-Defense* was “exactly where I got the Black Lodge from. The whole mythological side of *Twin Peaks* was really down to me, and I've always known about the Theosophical writers and that whole group around the Order of the Golden Dawn in the late nineteenth and

early twentieth century – William Butler Yeats, Madame Blavatsky, and a woman called Alice Bailey, a very interesting writer.”¹

Agent Cooper is given three clues by our enigmatic friend The Giant, which will function as the new series’ key mysteries. The clues are as follows: 1. 430, 2. Richard and Linda, and 3. Two birds, one stone. These clues are yet to be revealed by episode eight (at the time of my writing), but various patterns are emerging that can lead us in a general direction of interpretation, as we will see. In episode one, what we learn is there is another portal besides Glastonbury Grove, this time situated in New York atop a billionaire’s high-rise. This portal is encased within a glass box and is surrounded by cameras to record any apparitions that might appear. A sultry young woman who is interested in investigating the box seduces her way into the secret chamber, and sex soon ensues.

In the midst of their action, a baphomet-looking demonic entity appears and subsequently gorges on the young lovers, suggesting the sexual action itself may have triggered the attacks. In other words the scene suggests sex magick and the association or ritual intercourse with the opening of a spiritual portal or gateway. For certain occultists, this notion is associated with the ancient pagan practice or worshipping the generative principle, and conversely directing these forces into some magical purpose or effect. As we will see, in both Mark Frost’s *The Secret History of Twin Peaks* and in the new series, this is an important subtle subtext to the narrative.



Mark Frost's book.

We saw earlier in my original *Twin Peaks* analysis, Laura's father Leland was loosely involved in the cult trafficking of girls and visiting the brothel services of Theresa Banks. Later becoming fully possessed by Bob, Leland found out there was much more at work than a mere prostitution ring – there is a full-blown, apocalyptic demonic cult seeking to open various portals and gateways to hell. I first wrote this two years ago and Frost's recent book confirmed this analysis. However, while the opening of portals and gateways to the Underworld, netherworld and other unexplored realms of the spirit, might seem unrelated to ritual sex cults, the reality is they are intimately connected in many esoteric traditions.

Twin Bangs

Indeed, for both alchemy and various modern esotericists who followed Crowley, the supposed spiritual process of the individual practitioner is not separate or distinct from the exterior process of the “scientist” (or alchemist) in his lab with his alembic, bubbling vials and colored tubes. The “process” is viewed holistically, as well as the “evolution” of the consciousness of the mass mind – all are related and connected and reflected

(so the view goes). At this point it is helpful to understand the character of Jack Parsons and his relation to the *Twin Peaks* narrative (according to Frost). I wrote in my book *Esoteric Hollywood: Sex, Cults & Symbols in Film*,² as follows, noting the ritual aspect of “Trinity Site,” and the dividing of the atom and the *dark energy* that might be released:



July 16, 1945 in White Sands at Trinity Site in episode 8.

“From Bertrand Russell to Dr. Edward Teller, the plan that is blossoming in our day is showing itself to be a unified one – a plan that spans the last century in particular as the century of the “final revolution” (in Russell’s words), where scientific process would reveal the secrets to technological imperialism. Teller himself, as I have written, was not only a key figure in the development of the hydrogen bomb and the Manhattan Project, but also the father of aerosol spraying and atmospheric geoengineering.³ This period is thus concurrent with the alchemical atomic and nuclear tests done igniting bombs in the atmosphere, beginning at the Trinity Site in New Mexico. The history site ABomb1 explains:

“From 1945 to 1963 the U.S.A. conducted an extensive campaign of atmospheric nuclear tests, grouped into roughly 20 test “series.” After 1963 when the Limited Test Ban Treaty was signed testing for the U.S., Soviet Union, and Great Britain moved underground. France continued atmospheric testing until 1974 and China did so until 1980. This page focuses mainly on U.S. testing because those documents are most readily available.”⁴



Masonic obelisk marking the Trinity detonation site.

Researcher Michael A. Hoffman opines on the alchemical significance of these tests at the “Trinity” site and its scientific underpinnings:

“The reason science is a bad master and a dangerous servant and ought not to be worshipped, is that science is not objective. Science is fundamentally about the uses of measurement. What does not fit the yardstick of the scientist is discarded. Scientific determinism has repeatedly excluded some data from its measurement and fudged other data, such as Piltdown Man, in order to support the self-fulfilling nature of its own agenda be it Darwinism, or “cut, burn and poison” methods of cancer “treatment...”⁵

This process is observed in the Renaissance, which was informed by a secret gnosis whose core dogma was momentous change in man’s attitude toward nature: the alleged “perfection” of a “flawed” Creation by the invention of the “omnipotent” human brain. Thus it was the Renaissance magical tradition that gave birth to the monstrous world of machines, industrial pollution, ugliness and the modern way of death we have come to term the “rat race.” And in regard to the esoteric significance of the site itself as a “rite” to mock the Trinity:

“The creation and destruction of primordial matter [*prima materia* in Aristotelianism -Jay] at the White Head (Ancient of Days) at White Sands, New Mexico, at the Trinity Site. The Trinity Site

itself is located at the beginning of an ancient western road known in Old Mexico as the *jornada del muerto* (The Journey of Death)...Fabled alchemy had at least three goals to accomplish before the complete decay of matter, the total breakdown we are witnessing today, was fulfilled. These are:

1. Creation and Destruction of Primordial Matter
2. The Killing of the Divine King
3. The Bringing of *Prima Materia* to *Prima Terra*⁶

The connection here to the overall stratagems of the technocratic transhumanists and the Manhattan Project can now be elucidated, and for those skeptical of the connection of ritual magicians and occultists to modern science, consider the person of Jack Parsons, the father of the jet propulsion engine, who was an avid follower of Crowley's OTO.⁷ The *ouroboros* signified here is the cycle of temporal and material existence being transcended to achieve apotheosis through *techne*. For this great work to be achieved, much experimentation was needed – from the human psyche, to the depths of subatomic particles. I wrote about the splitting of the atom as a kind of ritual sacrifice in my “Knowledge Without Wisdom” essay as follows:

The false faith in man's reason and scientific methodology must also be accompanied by a false faith in man and his own progress. This is not to say that man cannot use his reason to probe the atom or control the electromagnetic spectrum: He can and does. But why does he do this? In a universe desacralized and emptied of any divine *telos*, the only logical conclusion is the destruction of what is, and thus man's quest to dethrone God erupts into an orgiastic fanaticism to annihilate *prima materia*.⁸

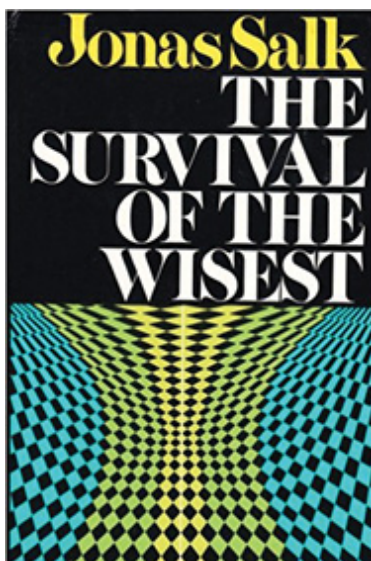


A new Big Bang brings a new Stargate to earth.

The universe is mirrored in the atom, and so the atom must be divided, because the universe must be destroyed, and this is because man follows Satan, who is the adversary that divides. Satan is the thief that comes to steal, kill and destroy (John 10:10). To divide is to conquer, and man's quest to ritually sacrifice the atom like Abraham divided the carcasses (Gen. 15:10) is also much like Phaethon. Phaethon is the mortal son of Apollo who tried to drive his chariot into the sun. It is a myth modern man should consider. In Plato's esoteric masterpiece *The Timaeus*, Solon speaks of Phaethon:

“There have been, and will be again, many destructions of mankind arising out of many causes; the greatest have been brought about by the agencies of fire and water, and other lesser ones by innumerable other causes. There is a story that even you [Greeks] have preserved, that once upon a time, Phaethon, the son of Helios, having yoked the steeds in his father's chariot, because he was not able to drive them in the path of his father, burnt up all that was upon the earth, and was himself destroyed by a thunderbolt. Now this has the form of a myth, but really signifies a declination of the bodies moving in the heavens around the earth, and a great conflagration of things upon the earth, which recurs after long intervals.”⁹

Fast forward to the scandal of the SV 40 vaccine and Dr. Jonas Salk and Dr. Maurice Hilleman, and we have an “accident” in which the simian virus in the inoculations resulted in cancer. According to Edward T. Haslam in his *Dr. Mary's Monkey*, the totality of the Manhattan project was largely concerned with radiation, with the technology of inoculation having intimate connections to the military industrial establishment.”¹⁰



Salk's genocidal Survival of the Wisest.

This *dark energy* is released in the alchemical process involved in the creation of a supposed “super weapon” – a new Big Bang, reminiscent of the modern scientism mythology of a “Big Bang” billions of years ago. In certain esoteric traditions, the notion of *yugas* or *aeons* ruled over by a specific god-form or archon comes to an end when a new god or magus “speaks a new word,” initiating the new era. Man taking on this supposed role of Shiva-like destroyer of worlds (purportedly) means Promethean man has attained both the divine powers of creating *and destroying*.

Scientism is thus a new religious mythology cloaked under a long dead guises of rationalism and empiricism that masks an invisible college of alchemical adepts. This is why former consort of Crowley and Parsons, Mr. L. Ron Hubbard himself,¹¹ attempted to give his cult the appearance of both science and a metaphysical cosmology working in unison. In the narrative of *Twin Peaks*, characters like Major Briggs, Windom Earle and Jack Parsons are directly involved in the deep state, cryptocratic military industrial complex's attempt to tap into these other planes and metaphysical forces. Earle stated what we are seeing in White Sands:

Now this, this ardent purity allows them to access a secret place where the cultivation of evil proceeds in exponential fashion, and with it, the furtherance of evil's resulting power! This place of power is tangible and as such it can be found, entered, and perhaps utilized in, in some fashion. The dugpas have, have, many names for it, but chief among them is the, uh, is the Black Lodge.



LRH: Thelema?

JP: "The word of the LAW is Thelema. Do what thou wilt shall be the whole of the LAW. Love is the LAW, love under will."

(He recites this as if addressing a congregation, by rote, like a groove on a record. Then he turns his eyes on me and speaks more intimately.)

JP: Do you see? The power of the will is All. But without eros, or agape--love and sex, joined together--"will" is nothing but hollow, patriarchal power without direction or force. What he taught us is that both forces must exist in balance. In order to stand beside God you have to first reject the idea of "God." Then, and only then, will you come to realize that you are God. Every man and woman is a star.

LRH: I see.

(I notice he's wearing a ring on his right ring finger, a flat green stone, maybe jade, etched with some sort of inscription.)

JP: Rockets and magick: Ask yourself, what do they share? They're about transcending all limits. Acts of rebellion against the limits of gravity and inertia, and the limits of human existence. We will only be held down, earthbound, for so long. Two sides of the same coin.

(He takes what looks like an ancient silver coin from his pocket and performs some kind of sleight of hand with it; suddenly there are two coins.)

JP: Alchemy isn't only about "chemistry" or turning base metals to gold. The medieval philosophers and alchemists knew this--even Isaac Newton knew it--but their knowledge was lost until Crowley brought it back. You see, alchemy actually speaks to internal processes, and a radical revolution in our spiritual development; transforming the "base metal" of primitive man to the "gold" of an enlightened soul. Rockets and magick are both about breaking through the animal boundaries of space and time that hold us back from realizing our potential. Either, maybe both, will someday take

said to wear the Jade Ring – the twin peaks ring. This section also includes alchemy, thelema, and coin magic – a feature of the new series with Balthazar Getty's character, Red.

AUM – LAM – BOB



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Mark Frost's Secret History of Twin Peaks, page 249. Note Jack Parsons is said to wear the Jade Ring – the twin peaks ring. This section also includes alchemy, thelema, and coin magic – a feature of the new series with Balthazar Getty's character, Red.



In fact, Frost's book highlights Parsons' attempt to continue the Crowleyan "Babalon Working" ritual, initiating the "end of days," opening a portal to the infernal plane and bringing about the birth of the Antichrist. In fact, Parsons' supposed "revelation" text *Liber 49*¹² relates directly to the symbolic imagery in *Twin Peaks* and Frost even writes "Parsons summoned a fire demon" through his mystical *rocket fuel elemental evocation explosion* experiments (which is precisely how he died – consumed by an explosion) – *fire demon walk with me*:

"A note on the underlying philosophy. The present age is under the influence of the force called, in magical terminology, Horus. This force relates to fire, Mars, and the sun, that is, to power, violence, and energy. It also relates to a child, being innocent (i.e. undifferentiated). Its manifestations may be noted in the destruction of old institutions and ideas, the discovery and liberation of new energies, and the trend towards power governments, war, homosexuality, infantilism, and schizophrenia."

Note Parsons is seeking a hell gate in the images from Frost's book – a portal to the underworld through the *tapping of those forces in bomb experiments*. Indeed, it gets even crazier, as the next few pages detail the creation of a Moonchild and the continuation of these covert bomb explosion experiments *at White Sands*. In the book, this is also connected to the UFO phenomenon and Roswell (through Parsons and Major Briggs), which are equated in *Twin Peaks'* mythology with these spiritual forces (not extraterrestrials, *per se*). In fact, Frost's book even blends the image of the "owls" (the spirits, and in particular Bob, with the Neo-Con cult at Bohemian Grove's owl, and the image of an "alien." Thus, the detonation of the A-bomb, the opening of the void to allow infernal forces to enter our plane of existence, as well as relating to the institution of the Apocalypse with the pale/white horse imagery – the pale horse is the bringer of death (Apocalypse 6:8):

"I looked, and there before me was a pale horse! Its rider was named Death, and Hades was following close behind him. They were given power over a fourth of the earth to kill by sword, famine and plague, and by the wild beasts of the earth."



Baphomet Barfs from too Many Peeps.

As we will see, this “alien” imagery will become important when we understand the Crowleyan conception of “Lam,” the interdimensional entity he purportedly contacted (that resembles the owl image). Many were mystified by the “purple world” where Agent Cooper seemed to float to when he was unable to exit the Lodge at the appointed time (due to Bob being unwilling to return). Similarly, in the latest episode (8), we witnessed the same baphomet-looking entity emerge from the atomic void and vomit forth a profane word of ectoplasm, that gave birth to a new child, Bob – amidst a bunch of moonchild eggs. This confusing imagery could likely come from the works of Kenneth Grant, the most relevant of which is *Beyond the Mauve Zone*, which describes this realm of the astral plane. Grant explains that “LAM” is the equivalent of the eastern chant of “AUM” – and dare we say it might here be *BOB*:



Mauve Zone Purple World.

“Set is the seat or throne of Isis. he is sometimes represented as the forepart of the goddess Typhon who hold before her the Ankh of existence. Set is also the projection or child of Typhon, the “Crowned and Conquering Child typified by Lam. *Liber Al* prophesies the advent on earth ... Lam is pictured with a crown or headdress ... the dwarf deity.... He is the god of the new aeon, the god in Amenta (the house of the hidden god), the headless god of the gnostics ... also equivalent to Sammael. We have then the name of LAM, which applies to man’s total awareness, which appears divided in three stages:

L – dreaming

A – Awake

M – Deep sleep

Anyone who has successfully used the formula will know the Egg of Lam serves as a space capsule which conveys the traveller to the desired plane or dimension.”¹³



Could the “headless god” have reference to the new Black Dahlia-esque murder of Ruth Davenport?

There is your dwarf god – the midget Man From Another Place. Grant proceeds to connect these ideas to the entry into the “Mauve Zone,” which matches up closely to the presentation of the “purple world” of *Twin Peaks*, as well as his speculations on the nature of the creation of *the ‘homunculus’ of the Parsons type*. This also may explain the references to crowns in

season two, when Windom Earle is trying to murder the “queen” of Miss Twin Peaks, as well as Laura being *crowned* prom queen before being sacrificed.



Crowned one, the prom queen sacrifice.

He writes: “The Occult Typhonian Order is concerned, in its higher degrees, with effecting transmissions and communications from this “planet” for the purpose of opening gateways to this trans-yuggothian power zone.” pgs. 8-9 (planets beyond the domain of Saturn, namely Uranus, Neptune and Pluto). This is the explanation of the “signals” Major Briggs received from space that relayed “fire walk with me.”

It is also worth noting these entities are described as “tentacles” of the Tree of Life, which we may liken to the Arm, the Sycamore Tree. In my analysis, the demon vomited forth Bob in the form of an egg from the Abyss, as a result of the bomb opening a gate at White Sands. The Abyss is the same black space of non-existence we saw Cooper “flushed” into early on, while the smoke of the furnace matches up to the mushroom cloud imagery of episode eight. The demon-egg hatched and a frog-locust emerged, blending imagery from the Apocalypse of St. John, Chapter 9:

The fifth angel sounded his trumpet, and I saw a star that had fallen from the sky to the earth. The star was given the key to the shaft of the Abyss. When he opened the Abyss, smoke rose from it like the smoke from a gigantic furnace. The sun and sky were darkened by the smoke from the Abyss. And out of the smoke locusts came down on the earth and were given power like that of scorpions of the earth. They were told not to harm the grass of the earth or any plant or tree, but only those people who did not have the seal of God on their foreheads. They were not allowed to kill them but only to torture them for five months. And the agony they suffered was like that of the sting of a scorpion when it strikes. During those days people will seek death but will not find it; they will long to die, but death will elude them.... They had tails with stingers, like scorpions, and in their tails they had power to torment people for five months. They had as king over them the angel of the Abyss, whose name in Hebrew is *Abaddon* and in Greek is *Apollyon* (that is, Destroyer).



Blue glow of the television screen.

Bowie's *Poltergeist* Peaks

Another element many have overlooked that is a clue to interpreting the film are the many homages to other films. In episode eight, we saw a lengthy sequence where the camera entered the atomic explosion, seemingly traveling across planes and the Abyss to the realm of the demon, to the Mauve Zone and the Giant. In *Fire Walk With Me*, we were given many clues to the association of the spirits of the lodge with electricity, as I explained. The beginning of the film also showed the static of a blank television, as well as showing it again when Agent Jeffries (David Bowie) describes the meeting of the Black Lodge he attended “above a convenience store.” In *Poltergeist*, the static television is the means by which the spirits

communicate with our world – and not only that, they demand the sacrifice of the young girl, just as Bob and the Arm demand Laura’s sacrifice. Where this gets really wild is the David Bowie element, who was for some time a fan of the writings of the Order of the Golden Dawn, which Frost mentioned as related.



As an odd side note, Hooper’s view of the television as a portal to evil is curious, given William Crookes, one of the pioneers of the cathode ray tube (Crooke’s tube), which would be instrumental in the development of television, was a member of the Hermetic Order of the Golden Dawn. Crooke was an avid spiritualist, keenly interested in contacting the other side, and even became the president of The Society for Psychical Research in the 1890s. The SPR would pioneer the notion of “ghost hunting,” much like *Poltergeist* paved the way for pop culture “ghost hunting” shows.

As the spirits begin to cause manifestations and disturbances, the first “portal” seems to be some pathway from the television to the wall above the

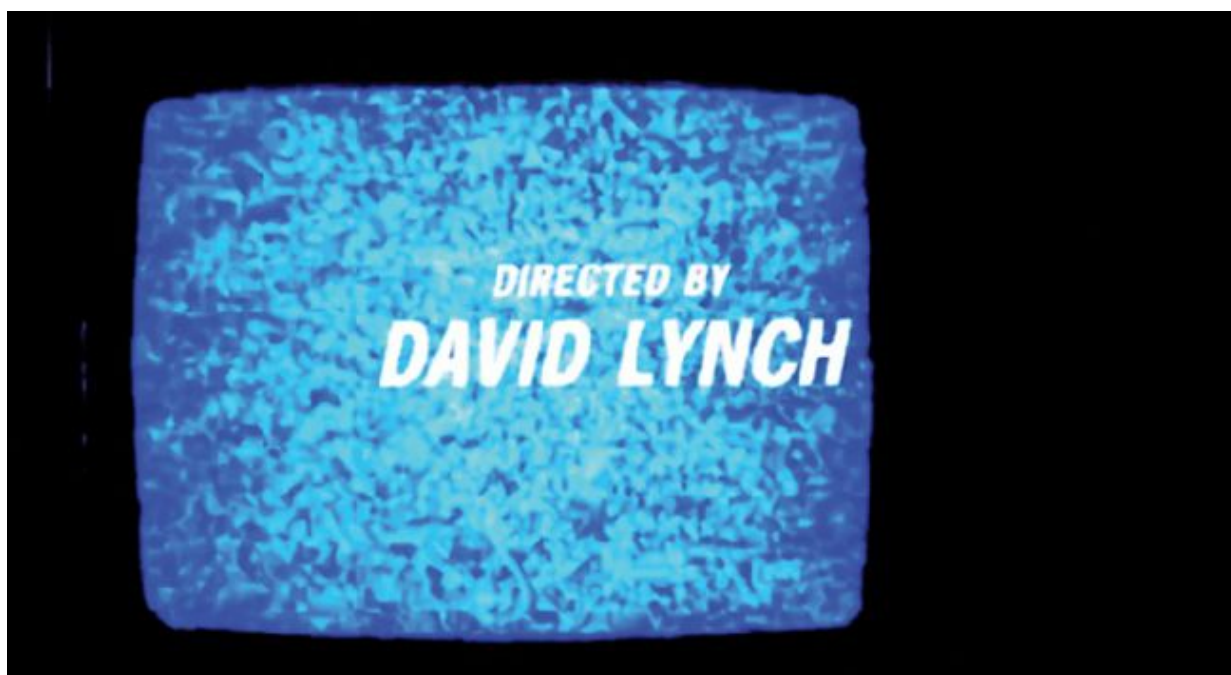
bed in the master bedroom. Admittedly speculation, but I wonder if this scene doesn't suggest the heart of the marital relationship itself is what would come under attack – it is the bedroom which produced Carol Ane, and as we discover there are not only benevolent spirits visiting the Freelings, the opening of the portal in the bedroom suggests the demonic, the malevolent spirit (identified as “The Beast” in the sequel, who will seek the offspring of this sexual union as a sacrifice. In other words, read symbolically, the television, like a kind of portal of evil, will destroy the marital relationship and the offspring, the youth, will be the sacrifice – offered to “The Beast,” hearkening both to Crowley and biblical apocalypticism (as well as through the toxic culture the system promotes).”

Here, Bowie sketches pathways of the sephiroth from the cabala, which denote spiritual planes or gateways to other worlds or dimensions. These are the same gateways or dimensions being accessed in the world of *Twin Peaks*, which, curiously Bowie seems to teleport through in *Fire Walk With Me*:

In my first 2015 [Twin Peaks piece](#), which has since gone viral and made it into my first book, we decoded the underlying motifs and images providing a map for interpreting the Lynch lexicon. Surveying these contours we saw this unique, iconic dark satire described America in microcosm, with its corrupt leaders and oblivious professional class denizens. From there, we identified indicators of an even deeper subtext involving the occult, other planes of existence made up of the black and white lodges and their spiritual and demonic inhabitants. Like a slimy, steaming sacramental bowl of cream corn garmonbozia stuffed down your gullet, I initiated you into the Lynchian Mysteries.

Since writing that, *Twin Peaks* co-creator Mark Frost has published a cryptic, yet enjoyable 2016 book on [The Secret History of Twin Peaks](#) which, I can boastfully proclaim, affirms all of my analyses and speculations. As we learn from Frost, the associations with government deep state projects relating to so-called UFOs and ritual cults, Crowleyan disciples, the CIA and MK Ultra – all this high weirdness and more form the *zeitgeist* of *Twin Peaks*. More recently, as everyone knows, the series has returned with 4 new episodes that have once again mystified audiences. To seek clarification, clues and insights into our new enigmas, we will turn to the overlooked 1992 Lynch/Frost film, *Fire Walk With Me* (the show's prequel film released after the second initial season).

Fire Walk With Me opens with a smashed television screen and the scream from prostitute Theresa Banks, as she's abducted from the Fat Trout Trailer Park and dumped in a nearby river. A stunned FBI Agent Gordon Cole (Lynch) summons Agent Chet Desmond (Chris Isaak) to crack the initial murder, which sets off a chain of events leading to the murder, and the gruesome details, of how Laura Palmer (Sheryl Lee) was killed by her father, Leland (while possessed by BOB). What is relevant about the TV screen is the static image, which will appear later in the film whenever spirits from the lodge are interrupting our frequency or wavelength.



TV static will signify the presence of a spirit from another plane.

This principle is crucial for understanding the architecture of the spiritual world in the series and the new episodes, as spirits appear from the higher and lower planes through electrical wires, outlets and transformers. This will also be relevant to the deep state themes mentioned, as much of the signals intelligence and frequency research Major Briggs and Windom Earl appear to have teamed up on were connected to these types of phenomenon – portals and teleportation to and from spiritual worlds and other planes.



The Black Lodge exists on another plane or frequency or wavelength.

Curiously, Agent Desmond is shown arresting a couple of presumable strumpets next to a school bus full of elementary children which happens to be in Fargo, North Dakota. Lynch often includes mafia themes in his films, and only a few years later the Coen brothers would release their acclaimed hit, *Fargo* which spawned three recent seasons based on the fictional accounts of mafia crime related to odd small-towns. Indeed, there is a mob connection to Fargo, North Dakota even, it [appears](#).



Fargo?

Desmond is called to Portland to meet with Cole and Sam Stanley (Kiefer Sutherland) for a coded briefing from “LIL” on the nature of the crime and what to expect. This is an interesting parallel, as LIL speaks in code just like BOB, the midget demon’s servant feeds him the “garmonbozia” of pain and suffering of sacrificial victims. Just as BOB is a palindrome, so is LIL, and the reversible nature of their names mirrors the reversible nature of the dialogue and words in the Lodge: cryptography from the cryptocracy.



LIL – a “blue rose” case.

What’s most relevant about LIL is her “blue rose,” which is never explained in the film beyond Agent Cooper saying it’s “One of Gordon’s blue rose cases.” Judging from the references in the new episodes, we can surmise the reference is similar to an *X File*, a case involving more than just drugs and murder – the supernatural (hence the appearance of Fox Mulder as Denise). As symbols of love and immortality, they will pertain to the deaths of Theresa Banks, Laura and Annie.



Ground control to major Briggs ... er, Tom.

While investigating the Fat Trout Trailer Park, Agents Desmond and Stanley encounter gruff, degenerate, almost senile manager Cole Rodd (Harry Dean Stanton) who withholds any real information until almost mentioning a fact about Banks. An important clue in this scene is Rodd seeing a spirit appear at the door of a blue trailer next door spying on him. As Desmond asks about Banks, the camera pans into the blue trailer and we faintly hear the Man From Another Place make the Indian sound with his mouth.



Agent Desmond notices something strange about the electrical boxes and ‘7’

From the electrical and telephone wires, the spirit is able to influence a senile old woman with a hot/cold pack on her face appear from around corner, much to the dismay of Rodd. Stunned and seemingly under some degree of spiritual mind control himself, Rodd becomes terrified hearing the voice of the spirit and begins to tear up. Confused, Desmond can't get any information about Banks, and only the reply "I just want to stay where I am," from Rodd. The point of this confusing scene is that the Demon is making sure Rodd doesn't tell Desmond about Banks, yet Desmond appears to be putting the pieces together, as he knows it's a supernatural case – a *blue rose*. This is revealed by the fact that Desmond looks at the electrical wires outside a second time and again hears the faint voice of the Demon.



Coop flips the breaker in the netherworld's electrical box terminal to leave the purple color spectrum to a new one.

This second round at the trailer park will be Desmond's last, as his discovery of the discarded magickal ring underneath the trailer causes him to vanish. Also relevant in this scene is the number 7 on the transformer box between the trailers Desmond investigates as he hears the voice. Desmond's teleportation near this "terminal" will correspond to the teleportation of Agent Jeffries (David Bowie) in the following scene in *Philadelphia*. As Bowie exits the elevator, the number shown is 7 – this is precisely why the real Agent Cooper, trapped in the netherworld in the new episodes realizes he must switch the breaker to enter back into our world while exiting the electrical box terminal in the "purple world."

Having flipped the breaker from 15 to 3, Cooper exits from a different circuit.

Following the disappearance of Desmond, Agent Jeffries suddenly teleports into the FBI office in Philadelphia, and a shocked Agent Cooper checks the security camera. Not only does Cooper see Jeffries walk in, he sees his doppelgänger, which is one of the crucial keys to understanding the new episodes – it's Evil Coop he sees, while a manic Agent Jeffries exclaims pointing to Cooper, "Who do you think this is there?" implying it isn't the real Cooper.

Jeffries goes on to describe a meeting place for the spirits "above a convenience store," where we see all the lodge spirits, aside from the giant.

This is the convenience store where serial rapist and killer Bob and Mike lived, prior to their deaths. Notice as well the static TV screen imagery appears as Jeffries tells his experience of being at “one of their meetings,” meaning presumably the black lodge.



Agent Jeffries (Bowie) teleports in at '7'

As mentioned, the *Philadelphia* field office is significant for the association with the name, the “Philadelphia Experiment,” which purportedly involved naval experiments into teleportation. It is also in this scene the Demon retorts, “With this ring, I thee wed!” showing the “marriage” is one of ritual union and eventually, human sacrifice. Thus, those who wear the ring have that *arm* go dead, an omen for their coming sacrificial offering to The Arm, the Demon. We can now understand the reticence and warning on the part of Cooper towards Laura in her dream, “don’t take the ring!”



Meeting place of the spirits above the convenience store. Bob and the Arm do a kind of voodoo.

The film shifts to Laura's life, where we come to understand the source of her double existence. "Good Laura" does community service through Meals on Wheels, while "Bad" is busy partying and whoring herself out. BOB wants to possess her and have her soul, to "taste through her mouth," which is why the visions of the Demon show the mouth. Laura is troubled because her father is also a vehicle for BOB, leading to years of abuse and molestation (this was covered in my initial analysis). Another omen of coming death is the white horse, seen by Laura's mom (whom we are told also has the ability to see dreams and visions) just prior to Laura's death. In the new episodes, Cooper sees this before the death of the mysterious clone, Dougie.



The tree at Glastonbury Grove in Fire Walk With Me is the new form of the

Arm/Demon.

As BOB possesses Leland and commences in sacrificing her, we see him return to the lodge through the portal at Glastonbury Grove. The sycamore trees shown reveal the “evolved” form the Demon has taken in the new series, as revealed by Gerard/Mike to Cooper. Another insight into the ritual nature of the sacrifice is the score chosen for the final credit sequence after Laura appears to be set free from the lodge by her angel, which is *Agnus Dei*, or “Lamb of God,” a requiem mass selection in C minor. In other words, Laura was a ritual sacrifice to feed the demon his cream corn *garmonbozia*, identified as pain and suffering.



The burnt hobo woodsmen demons are explained by reference to the Convenience Store where, presumably as a result of the opening of the abyss, a host of spirits accompanied the birth of BOB. Burnt, because of they are the “fire demons” we spoke of, hobos because they are dank ass hobos who just need a light, and woodsmen because they are the spirits we’ve seen many times now, especially in *Fire Walk With Me*. While the “woodsmen” might seem odd, they are eerily reminiscent of Crowley as a “mountain man,’ with burnt face, after attempting to climb K2.



1902 on K2. Burnt Hobo demon mountain man woodsman.

This is the same spiritual presence in the jail in episode 1, where William Hastings was framed for the murder of Ruth Davenport (at the behest of Mr. C/Evil Coop/Bob).



“Convenience Store.” Damn hobos, that place ain’t open! Git! Shoo!

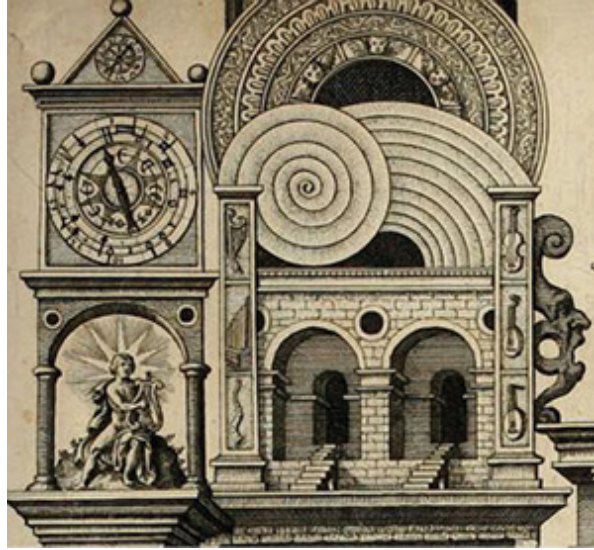
The Universal Musical Tape

he next mystifying aspect is once again from episode 8, where the Giant appears to imagine or think Laura's spirit or soul into existence. Functioning as a counter-balance to the dark force of BOB, the good spirit of Laura is in some way related to the Giant, which is likely why both Laura and her mom are able to see visions, spirits and the dead (as do a few other characters in *Twin Peaks*, like Agent Cooper, the Log Lady, Major Briggs and Carl Rodd).



Laura's golden soul is sung into being.

The theater in the palace itself is a kind of giant phonograph with pipes, and when the male and female aspects come together, Laura is "sung" or "played" into existence in the vein of the Pythagorean and Renaissance Neoplatonic conception of the *Musica Universalis*. In this system, the celestial planetary spheres correspond to various musical notes, and "sing" at various pitches. Various esoteric philosophers have at times constructed models to exemplify this, such as Robert Fludd's *Temple of Music*.



Robert Fludd's 'Temple of Music'

What is interesting about this sequence is how the scene in the theater is 3D, and when Laura is brought into being, she is deposited onto a 2D screen "playing a tape." This is a direct reference to *Mulholland Drive*,¹⁴ where the dissociative Betty attends the bizarre Club Silence in a theater very reminiscent of this cosmic theater. In *Mulholland Drive*, the performance emphasized the fact that the performance was all a tape – and that there was no tape.



“There is no tape” scene from Lynch’s Mulholland Drive.



The Space Guild fold space with thought in Lynch’s Dune.

It was an illusory performance, in the same way the phenomenal world in eastern thought is not real, but is in a sense “played” in front of all of our senses like a cosmic movie reel. Laura is birthed from this cosmic higher dimension to function as the counterbalance to the infernal BOB – but the

imagery is also borrowing from Lynch's *Dune*,¹⁵ where the Spacing Guild travel and fold space through thought.



The Giant thinks Laura into being like Athena sprung from the head of Zeus.

As Dougie stumbles into awakening as the real Agent Cooper, the rest of the crew in *Twin Peaks* unravels the 25 year old mystery of the disappearance of Major Briggs. Dougie, like Diane we later learn, are *tulpas*, or beings created from one's mind in Tibetan Buddhism. More portals are discovered, with Andy being sucked in and shown visions by the Giant, discovering the secrets of Laura and Coop. Andy's vision becomes the key to discovering the full meaning of the series, as he sees "6, 6, 6," and the location of Laura imprisoned in an alternate world at a Diner called "Judy's." Meanwhile, Mr. C seeks out Agent Jeffries (Bowie) in his present form which we learn is a large teapot, instructing him he has already seen "Judy." Mr. C has apparently slept with Audrey and driven her insane we discover, while Laura's mom is fully possessed by what appears to be a demon or Judy (is Mrs. Palmer Judy?).

Following the awakening of Cooper and the destruction of BOB, Cooper decides he can enter the portal and find Laura who has been stuck in a time loop and imprisoned by Judy – Judy, we are instructed by Agent Cole (Lynch) is the ancient Sumerian demoness, a form of Ba'al – which was what the "Blue Rose case" was about all along! *Twin Peaks* wiki explains, citing Mark Frost's book:

“In stories from ancient [Sumerian](#) mythology dating to at least [3000 BC](#), Joudy was the female form of the [utukku](#), an escaped, wandering demon that feasted on human suffering. It was said that if the female and male form (known as [Ba'al](#)) ever married while on Earth, the union would produce an even more malevolent being, hastening the end of the world.”¹⁶

Thus, all the suspicions we had in our original thesis some years ago when we wrote our first analysis of Twin Peaks in *Esoteric Hollywood 1*, the message was about ritual magick and the attempt to enact the ritual working that would bring about the birth of the Antichrist and the end of the world. While Lynch has left us some mystery in terms of solving the final sequence, it would appear Laura's terror is presumably a result of the fact that she is still trapped and Cooper was unsuccessful in using the '8' (infinity) portal to free her. Whether this analysis is accurate or not will depend on where we are taken in season 4, should there be one.

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Chapter Ten

Back To The Future Trilogy



Someone said they thought I had gone insane when they read my *Goonies* analysis, so I thought I would try to top them here. What to say about *Back to the Future* ... well, it's already found its way into the conspiracy realm through the potential associations with 9/11 and predictive programming (if that's new to you, we will look at that below). I think it is possible that the film and its sequel are referring to 9/11 (and the sequel certainly looks to be Trump as president), but there is a lot more going on that should be explored. Like my *Goonies* analysis, it wasn't until recently viewing the trilogy the more esoteric aspects fell into place, as we shall see.

The first curiosity that stuck out to me was Doc's garage lair demonstrating another Rube Goldberg Machine (as we saw throughout the plot of *Goonies* in my analysis). Likewise, the series of events set in motion by the Fratellis escape from prison setting the teen tard team into action is much like the initial sequence of events that spark Marty McFly's flight into both the past and future. Doc's psycience lair (which has a giant guitar amp) is where Marty apparently hangs out (why is Doc hanging out with high

school teens in his creepy garage, by the way?) is also littered with clocks and time-keeping devices as an obvious foreshadowing device.

Clocks are machines whose parts work together in tandem to alter the regulatory hands, and are thus a little Rube Goldberg Machine – giving the distinct impression Spielberg and company see the world of creation itself as a kind of programmed Golem. In a mechanistic, determined, causal chain of events measured as “time,” we see so many world religions seeking to solve the dilemma of man through some form of escapism from time, viewed as a temporal prison.

Indeed, Spielberg and company’s cabalistic milieu would have time to be a relativistic paradox from which the rise of *techne* and mechanistic endeavor can offer salvation. The “wheel of time,” the endless chain of fractured selves and “mirrored worlds” manifest as Marty accidentally returns to the era of his parents, as a kind of recapitulatory presentation of the gnostic myths, where man’s “fall” is recast as a cosmic accident resulting in his fall from some prior divine existence into the gross, profane existence of the material world, the “prison of the body” and whatever other fables are posited in the platonic, far eastern and cabalistic systems. Indeed, Marty becomes the source of his own past and future traumas through defiantly wishing his life were other than it is.



All Seeing Eye and cabalistic pathways.

Despite having a hot babe of a girlfriend, Marty resents his parents and upbringing, his middle class mundane suburban existence, Marty's all-American persona greedily wants more – a bigger 4×4, a wealthier family, a nicer house, etc. A kind of dark hero, Marty's pubescent urges kick in and in full Freudian fantasy, force Marty to conceive of the accidental and inexplicable mode by which he was conceived (given his omega male father and chunky, hag of a mother). Preparing for his own first sexual encounter, Marty is perplexed by the juxtaposition of Hill Valley's simplistic, puritanical facade, which simultaneously includes a giant XXX theater playing "Orgy American Style" as well as an adult bookstore. The contradictions of puritanical Americanism and consumerism are contrasted with the equally bizarre promotion of over-indulgence and plastic commodity fetishism (a theme consistently found in Spielberg films – especially in *Gremlins* – which will relate to *Back to the Future 2*, as we will see).



Bruce Caitlyn-Gremlin Gender

And, I might add, the symbol we see lurking in the background of this rather shitty existence Marty would like to alter is the All-Seeing Eye. I do think it is significant this is the clock tower scene, as the bid to “save the

tower” would correlate to both the Tarot imagery of the tower being struck, as well as the twin towers of 9/11. It is odd, to say the least, that the Twin Pines Mall where the “terror attack” from the radical Jihadis on the Doc is later renamed Lone Pine Mall when Marty returns to the future in the altered timeline. And, it does read 9:11, if read upside down. Lest anyone skeptically retort the sign isn’t meant to be read upside down, remember that in part 2, Marty’s life is “turned upside down,” as he must float around in a special back brace upside down. Indeed, it is in this scene Marty sees two pines on his flat screen, which briefly switches to the twin towers coming down – meaning it was intended to be viewed upside down.

While I obviously don’t think 9/11 initiated any alternate timeline, it did turn American living upside down. Everything changed after 9/11 and if one accepts the thesis numerology and ritual planning went into the events of 9/11 (as I do), we can see how predictive programming through Zemeckis and Spielberg is possible. And if one is still skeptical, keep in mind the ridiculous *Gremlins 2* also involves a New York tower under “terror attack” (from the demonic!). In fact, *Gremlins 2* intentionally parodied Trump (!) through the comical character who owns the tower, “Daniel Clamp” of Clamp Industries.

The *New York Post* explains:

John Glover receives third billing as “Daniel Clamp,” a wacky, publicity-loving real estate developer and best-selling author who wants to level part of downtown New York to create the “Clamp Chinatown Center, where business gets oriented.”

Much of the action takes place at the mogul’s brand-new “Clamp Premier Regency Trade Center” in Midtown – obviously modeled on the Trump Tower on Fifth Avenue, which opened in 1983 – where the logo outside shows the world held in a vise.

“It was pretty obvious from the name who we were talking about,” says Dante, “though Clamp is also part Ted Turner, since he runs a cable empire as well. Clamp was originally supposed to be the megalomaniac villain of the piece, but he was so oddly endearing, he ended up becoming a semi-heroic figure.”¹

While *Gremlins 2* is utterly abysmal as a film, it contains some unbelievable predictive programming – and not just related to 9/11. As the “new batch” festers, we learn some of these “Gremlins” are the product of genetic modification. An entire wing of Clamp Industries is devoted solely to the genetic modification of foods for nefarious purposes, all run by the reportedly British Intelligence man himself, Christopher Lee, playing the mad scientist. Following the release of these new “demons” upon mankind, we see a new type of Gremlin emerge at the end of the film – the transgender

Gremlin! (I shit you not). So, in a vastly transformed America where towers come under attack, mad scientists unleash the demonic – resulting in the acceptance of transgenderism, as the final scene of the film includes a man marrying a trans Gremlin. I am not joking.

In the next installment, we will look at Marty's role as "Atomic Boy" and how the oddities of 50s culture, sexual repression, Freudian Oedipal theories and the gnostic pleroma coalesce to produce an alternate timeline where Donald Trump, I mean Biff Tannen, I mean Donald Trump, becomes president.



Mogwais Wide Shut

PART 2

In Part 1, we looked at the odd parallels to the *Gremlins* universe with *Back to the Future*, as well as 9/11. We also saw how Marty's attempt to overcome the mistakes of his father and initiate an alternate timeline was a result of man's desire to overcome both the mundane consumerism nightmare that was already developing in the 80s and the limitations of time and space (just as in *2001: A Space Odyssey*). Marty finds the weakness of his parents appalling, initiating a Rube Goldberg series of events that forever alters the destiny of his progeny, leading to an America in which a very

negative portrayal of Biff as Donald Trump as President. The irony, of course, is that Biff only became president due to Marty's brief temptation to use Doc's scientific gnosis for monetary gain.

Atomic Boy

However, before we arrive there, we see some bizarre associations marking Marty's progress in understanding both human psychology and the mysteries. Marty sees his own lack of confidence and trepidations concerning sexuality and loss of virginity his parents endured. Marty's role is almost that of angelic visitor, sent to correct the neuroses of George McFly – and in particular, to grow some damn balls. George is a science fiction nerd who dreams of writing novels, but has sacrificed these hopes and dreams at the desolate altar of the creepiest omega male. Using a kind of clever science fiction psy op, Marty appears to George dressed as “Atomic Boy” (the movie playing at the Hill Valley Theater in 1955), pretending to be an alien visitor.

Since this directly mimics the scene in *E.T.* where astronauts inexplicably appear in Apollo suits to manhandle *E.T.*, we can posit the possibility Spielberg is revealing the entire “alien” phenomena is not what it appears. Marty, in possession of advanced technology (his Sony Walkman), a cassette tape, and a hairdryer, is able to dupe George into thinking an “alien” has visited (in other words, Marty is able to play on George's pre-existing willingness to believe in aliens. And, just as the MJ-12, Roswell nonsense was being popularized in the 50s, Marty likewise demonstrates the alien cover story – a cover story for a black operation intended on promoting the fantasy of extra-biological visitors.



CERN Large Hadron Collider? Tesla device? Guitar AMP of the gods? Just kidding.

The Enchantment in the Abyss Dance

Time is associated with change, the alteration of form from one state to a new state, in constant progression. It is thus intimately bound up with spatial relations, which explains the “Flux Capacitor.” Time, when considered from the causal vantage point is flux, “matter” moving from one state to another. A capacitor is a passive, two-terminal electrical component that stores electricity in an electrical field. In Promethean fashion, a capacitor represents man stealing the fire of the gods – electricity or plasma (the fifth element) – and turning that power to his own usage, ultimately to regulate with greater control the flux of passing material reality. As Marty says to George, “If you put your mind to it, you can accomplish anything,” perhaps even the mastery of time and space (or so the extreme gnostic supposes).



George and Marty encounter Neptune and Venus.

About the future – having information about the future is dangerous, you can alter the fabric of space and time. Although I am skeptical that CERN actually does anything related to what the cover story is, considered in relation to the popular notions CERN is purported to be interested in “flux capacitor” type technology. Regardless, the desire of man in his Promethean drive to master his environment achieved one of its greatest leaps with the invention of the capacitor – to trap and tame Zeus’ very lightning bolts! This could be the reason for the recurring image of Neptune in the process of the heroes quest. Note as well that Doc Brown captures the lightning in the legendary fashion of Ben Franklin, as well as having a picture of Franklin above his hearth.

For example, in *Dark City* Rufus Sewell’s character encounters a Neptune at the darkest moment in the movie theater as he begins to overcome his limitations. Likewise, Marty encounters Neptune at the Enchantment Under the Sea Dance (The Abyss!), when he is beginning to lose his very being. Indeed, Venus also appears with Neptune, which is appropriate, given the “magical” act of sex is what brings Marty into being. If the proper elements are not combined at the right time (Lorraine and Marty, the music, the dance, etc.), Marty will not come to be. Indeed, Doc himself refers to the Enchantment Dance as a “rhythmic ceremonial ritual...” *Enchantment*, indeed!

The fall into non-being is, of course, the classic Greek notion of what it is to lose one's place on the Great Totem Pole Chain of Being. This is also consistent with the later cabalistic notions of time and space and reality, which borrowed many concepts of Neo-platonism, where the God-forms are related to biblical angelology, mathematics and gematria, and the attempt to master these arts to control the environment – the meeting point of science and “magic.” Indeed, Marty's first song at the Dance is “Earth Angel” – Marty is the avatar of the “Earth Angel,” (arguably Michael or Satan). Marty, as angelic emissary of the future *aeon*, blasts the innocent 50s era teens with the next phase of their social revolution, “rock and roll,” which is heard by the Motown-ish Starlighters. The Starlighters make a call to Chuck Berry initiating the process of rock music coming to be, with “Johnny B. Good.”



It sucks when your being just McFlies out the window, into non-being.

Like the famous Kubrick imagery, Marty drives toward the *film booth* to first travel back in time, and later towards Hill Valley's *movie theater* when he moves into the future, mirroring part 3, where Marty's trip to the old west

occurs through disappearing into a drive in screen! In *2001*, as Rob Ager has shown, the monolith is a mystical talisman of the future, a representation of the artificial and other-worldly, a means by which mankind can be altered and engineered. Spielberg continues this Kubrickian theme, where the atomic age of the 50s leads directly to the CERN collider age of our day. Just as Kubrick films 50 years ago showed us a future through predictive programming, so Spielberg intends to do the same with the sequel, where Marty travels forward in time to our day (2015).

In relation to us the eternal God is placed in a position of expectant waiting. Hence there appears the relation between Himself and time, and from this it can be seen that God holds time bound up with His own eternity. Eternity accepts time within itself, that is, God accepts the creature, who lives in time, into his eternity although time also represents a spiritual distance between created persons and God. Eternity is thus as much in time as it is above time. A distance remains between ourselves and God, but at the same time this distance has its place within the framework of love and hence of God's eternity. The distance is time understood both as expectant waiting for an eternity that is directed toward creatures and the hope of the creature directed towards eternity.²

“Gotta get back in time...”

PART 3



Drive-In Movie Portals to the Future: Marty and Doc in Part 3.

B *ack to the Future 3* doesn't offer much in terms of the esoteric, but does conclude the trilogy with Doc Brown diverging from his previously held scientific belief in radical determinism. Similarly, Marty seems to understand the controversial scientific idea of race memories, as he notices his great-great grandparents look just like him (as well as encountering the same obstacles Marty does – a version of Biff in each era. The trilogy concludes with numerous references to Jules Verne, one of the grandfathers of science fiction and the notion that technology is the key to transcending determinism. It's not an accident the era they transport back to is the dawn of the industrial revolution – the technological revolution, which Doc Brown realizes can allow him to find love, as well as transcend the limitations of the cyclical time-constraints of determinism: a theme we saw in Kubrick and other Spielberg films.

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Chapter Eleven

Goonies



Goonies is not politically correct. Could you imagine a movie nowadays with a retarded man pretending to be Errol Flynn as the secret hero? Nevertheless, in 1985, a Baby Ruth-fueled slow person and stereotypical Asiatic persons obsessed with gadgets (Data) and photographs were necessity – and even pudgy, Jewy Jews like Chunk. There’s nothing P.C. about *Goonies* – and that was great. In fact, the Un-P.C. awesomeness gets even better when I bring in the 1980s WWF that inextricably played a key role in Cyndi Lauper’s theme song for the film, “Good Enough” – more on that madness in a moment.

With the massive success of the Spielberg films in the early 80s, a wave of “productions” emerged with Spielberg’s name slapped across the top – *Twilight Zone: The Movie*, *Poltergeist*, and even *Goonies* (with some speculating Spielberg actually directed *Poltergeist* and not Tobe Hooper). *Goonies* was directed by Richard Donner, previously of *The Omen* and *Superman* fame, as well as numerous 50s and 60s television shows, such as *The Fugitive*, *Get Smart!* and *The Man From U.N.C.L.E.*

Given Donner’s pedigree of interest in occult subjects (*The Omen*) and later interest in conspiracy (as the director of *Conspiracy Theory* with Mel Gibson), we can reasonably consider more may be at work in a film as unassuming as *Goonies*. I grew up watching *Goonies*, but having revisited it recently, something new occurred to me – *Goonies* is not merely an adventure story about rascally reject tweens and teens teaming up with a retarded man to topple the local mobsters and trounce Troy’s bourgeoisie

country club: *Goonies* is a Rube Goldberg Machine on film. Now, before you say I've finally lost it, hear me out.



80s exposure to Rube Goldberg.

Rube Goldberg (1883-1970) was a Jewish political cartoonist and engineer known for his silly, over-complicated and exaggerated machines intended to lampoon simple tasks. If you recall the *Pee-wee Herman Show* or ever played Mousetrapp, you recall the absurd machines concocted to cook breakfast, brush one's teeth, etc. – those are Rube Goldberg machines. With that in mind, Goldberg's machines are evident as an embodiment of the Golem principle, the notion from Jewish mysticism that a machine man can be created using kabbalistic magic to do the manual labor of its creator. As a purely determined cause and effect instrument, the Goldberg Machine, like the Golem, does only what it is programmed to. It is therefore a causally determined chain reaction, and within the plot of *Goonies*, the entire film's events are caused by the initial escape of the Fratelli's from prison.

The opening sequence of *Goonies* features the camera entering the left eye of the skull, and as you probably know, the skull and bones is the Jolly Roger, the flag of piracy, and also the flag of the lawless pirates known as the CIA, generally recruited at Yale's Skull & Bones Secret Society (Lodge 322).¹ Following this, one Fratelli brother (Robert Davi) staged an escape

from jail, with the ignition of the circle of flame setting in motion a series of events that will determine the film, like the ignition of a booby trap.

As the Fratellis speed away from the cops, they drive past each of the Goonies, with most of them taking notice, later bringing this up as they meet at the Walsh's. As the Fratellis get away by blending in with the beach race (as Mama Fratelli timed it), the Fratelli SUV can briefly be seen driving past the Walshes. Mouth (Corey Feldman) and Chunk show up, with Chunk's truffle shuffle being prefaced by his claim he saw "the most amazing thing." It is precisely here the Walsh's Rube Goldberg Machine in the front yard is activated, which opens the door for Chunk.



Named after the Astors – an elite bloodline.

After a loud series of exchanges, Mouth gets the idea the attic could contain "rich stuff" that could save their homes from being demolished the Perkins Land Development. However, if Chunk hadn't broken the statue's penis, which came from the museum's material in the attic, Mouth wouldn't have had the idea to go in the attic. Also key to this cause-effect thesis is the timing of Rosalita, the hired cleaning lady who, having been in the middle of the road as the Fratellis whizzed past her, arrived just in time to meet Mrs. Walsh so they could give the *Goonies* an hour alone in the attic (to find the treasure map). To further bolster this thesis, the origin of the Rube Goldberg machine is also associated with the rigging of a booby trap – the connection is obvious, and "booby traps" are referenced numerous times in the film by Data and Mikey.

The other interesting fact about the choice of “Astoria” is that it is named after the United States’ first multi-millionaire family, from John Jacob Astor. Astor achieved a monopoly in the fur trade, but more was at work here: Astor was master of Lodge No. 8.² “Astor was a Freemason, and served as Master of Holland Lodge #8, New York City in 1788. Later he served as Grand Treasurer for the Grand Lodge of New York.” In other words, he was already well-connected, prior to his supposed rise to wealth, and these connections likely enabled his monopoly. Another path to his wealth was drug trafficking – particularly opium,³ which would make his pedigree as a masonic bonesman even more likely – a pirate.



The Golem!

Keeping in mind these are the same Eastern establishment Anglo-elites (though here we mean West Coast), John Coleman explains:

John Jacob Astor made a huge fortune out of the China opium trade ... it was the Committee of 300 who chose who would be allowed to participate in the fabulously lucrative China opium trade, through its monopolistic British East India Company, and the beneficiaries of their largess remained forever wedded to the Committee of 300.”

Fritz Springmeier writes:

“One result of his fur company, was that Astoria, OR was created. Today, perhaps in honor of the family that originally took interest in it, Astoria is a hotbed for the secret Satanic covens in Oregon. John Jacob Astor did have a few helpful connections. Three of his relatives were captains on clipper ships, and he had connections in London to the Blackhouse family. He married a Todd, a family frequently associated with Satanism. His wife, a Todd, was also connected to the influential Brevoort family. And finally for some reason, John Jacob Astor maintained good relations with the politicians of the day, perhaps because most of them were Freemasons, too.”⁴

Thus, the *Goonies*, or the “rejects” as they call themselves, appear to be a ragtag band of misfit anti-heros who discover the secret, Masonic history of Astoria – its founders are actually pirates who operate in the libertarian piratical fashion, outside of any constraints of law. It reminds me of the plot of *National Treasure* – where the great Nic Cage discovers a similar secret. Indeed, elite families such as the Astors play a prominent role in Carroll Quigley’s *Tragedy & Hope*, where, as members of the *actual* Illuminati – the Cliveden Set, they were responsible for a large part of the last century’s world wars. For those interested, I cover this at some length in my 8-part lecture series on *Tragedy & Hope*.⁵



“FDR promotes the New Deal...”

Another key this interpretation is correct are the casual references to FDR in the film. For example, when the *Goonies* are in the attic, an old newspaper clipping is displayed with FDR proclaiming his socialist “New Deal.” The curious connection here is the Astors also maintained a connection with FDR and the American socialists. This may explain the class warfare aspect of the film, as the working class *Goonies* and their families are set against Troy and his daddy, the preppy country club elites. The Roosevelts, in fact, married into the Astors:

Fabians like H. G. Wells who wrote so eloquently on the New World Order with such books as *The New World Order*, *A Modern Utopia*, *The Open Conspiracy: Blue Prints For A World Revolution*. Wells was a wolf in sheep’s clothing, making the New World Order something that sounded advantageous to everyone, a Utopia of sorts.... During the 1930’s, the Fabian Socialists created the Political and Economic Planning group (PEP). Mason Viscount Waldorf Astoria was a leader of PEP, a confidential program that the PEP created and implemented through the British government was later described in a book *Principles of Economic Planning* in 1935. The book doesn’t explain why its cover has a Masonic square and compass ostensibly displayed on its cover, but George Bernard Shaw, who was a communist and Fabian Socialist was the best friend of Lady Nancy Astor, who became the first woman Member of Parliament...



That “key” kinda looks like a....

The Roosevelt family has been connected to the Delano family which is a Black Venetian Noble family that goes back for many centuries. The lives of these families also intertwine with the

Astors. Examples of the interweaving are: Franklin Hughes Delano—heir to a massive whale oil fortune. He married Lavia Astor, daughter of the original William Backhouse Astor. – James R. Roosevelt married Helen Astor, daughter of William Backhouse, Jr., the sister of Vincent Astor’s wife.”⁶

Aside from bizarre phallic references like the “Copper Bone” key that happens to look like a penis, “One Eyed Willy” (a reference to the Masonic secret) *Goonies* is a film about the “hidden history” of Astoria, a city built upon the wealth of a Masonic mafia family who eventually became “respectable.” The Sicilian mafia (the Fratellis) are displaced, giving way to a *new family of dons* who actually are part of the real Illuminati according to Dr. Carroll Quigley, the Cliveden Set and the Royal Society.⁷ The “secret” the *Goonies* discover is that their hallowed town was founded by goons – pirates and scallywag members of secret societies who made their name through the opium trade. The rise and fall of various dynasties (mafia families) is merely a determined cause-effect relationship, like a big, historical Rube Goldberg Machine.

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THEY'RE HERE TO SAVE THE WORLD.



BILL MURRAY DAN AYKROYD
SIGOURNEY WEAVER

GH**OST**BUSTERS

COLUMBIA PICTURES PRESENTS
AN IVAN REITMAN FILM

A BLACK RHINO/BERNIE BRILLSTEIN PRODUCTION

"GHOSTBUSTERS"

ALSO STARRING HAROLD RAMIS RICK MORANIS

MUSIC BY ELMER BERNSTEIN "GHOSTBUSTERS" PERFORMED BY RAY PARKER, JR. PRODUCTION DESIGNER JOHN DE CUIR

DIRECTOR OF PHOTOGRAPHY LASZLO KOVACS, A.S.C. VISUAL EFFECTS BY RICHARD EDLUND, A.S.C. EXECUTIVE PRODUCER BERNIE BRILLSTEIN

WRITTEN BY DAN AYKROYD AND HAROLD RAMIS PRODUCED AND DIRECTED BY IVAN REITMAN

PG PARENTAL STRONG CAUTION
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

ORIGINAL SOUNDTRACK ALBUM
ON A&R RECORDS

DO NOT OPEN
IF SEAL IS BROKEN



Chapter Twelve

Ghostbusters



Before *Ghost Hunters* and that 80s cartoon that was sued for being the same thing, there was *Ghostbusters* – the *Original* Ghostbusters (as the first cartoon had to name itself!). Before chunky, middle-aged guys on the Syfy Channel were sniffing around old prisons and Civil War memorials, registering their own flatulence on high-tech spirit gadgetry, there was the *real* Ghostbusters. Nowadays, we can see how much patriarchal tyranny was involved in the original *Ghostbusters*, with four *men* who busted ghosts (only one black guy, no other races, only the evil *man-race!*).

Now that the sacred feminine has arisen, four horse-faced women of the apocalypse will prevent the Apocalypse in *Ghostbusters 3*, which was the plot of – you got it – *Ghostbusters*. A lot has changed since the 80s, a glorious time for Hollywood by comparison. Judging by the trailer for the new one, a film version of the 80s knock-off cartoon with the ape would be preferable. Maybe *Ghostbusters 3* is actually the knock off cartoon and Melissa McCarthy is playing the ape. Don't cross your fingers, or the streams.



Melissa McCarthy stars as the ape in the 80s rip off cartoon remake of Ghostbusters.

But enough of that nonsense – let’s talk the original film, which does have some interesting esoteric elements, but remember, before there was “see something, say something,” there was “who ya gonna call?” And before I get an email telling me I’m ridiculous for proposing that *Ghostbusters* was terror programming, it was a dumb joke. The first element that stands out is Peter Venkman’s (Bill Murray) work as a “PhD” in psychology and parapsychology hearkening to something akin to the infamous Stanford Research Institute programs such as “Stargate,” involving elements as bizarre as mind control, spoon bending by Uri Gellar and remote viewing. There is also a subtle side theme in the film where Peter realizes they can achieve much more if they are a private institution – signifying the real work of the establishment’s social engineering is done by private institutions – like Esalen (as in the battle with “dickless” from the EPA).



Venkman Research Institute

Venkman is a representation of this trend, while the script even references their desire to get funding from “MIT and Stanford.” Jon Ronson’s *The Men Who Stare at Goats*, which also became a film in 2009, highlights the connection between the Pentagon and New Age thought: an important organization in this regard is the Esalen Institute.¹ Esalen, shown in both the finale of *Mad Men* and Pynchon’s *Inherent Vice*, attempted to combine elements of the occult, mysticism, paranormal and meditation into their philosophy, and while Esalen is not merely a foundational element in rising New Age Movement, it has named amongst its roster of members some of the top globalists like Aldous Huxley, as well as key MK Ultra figures like Gregory Bateson and Timothy Leary. hilariously, Venkman even seems self-aware of his role as a manipulator as he intentionally electroshocks the actually clairvoyant misfit geek, while telling the daft cute blonde she has “powers.” MK Ultra also included electroshock torture through the work of Dr. Ewan Cameron.²



“Choose the form of your destruction!” – Gozer Think about it – giant GMO HFCS junk food – that is a form of destruction...

I am not literally saying Venkman represents MK Ultra, but it does seem a vague reference to the program, as the SRI programs were aspects of MK Ultra and mass mind control. *The Men Who Stare at Goats* actually demonstrates this by briefly referencing MK Ultra, as if it were shut down, when the real program is demonstrated at the end of the film, where Kevin Spacey’s character is involved in private PsyOps through explicit *culture creation*. Given *Ghostbusters* is one of the most recognizable films of at least the 80s, and possibly of all time, could the reference actually signify that *Ghostbusters* is culture creation? The film is not particularly insidious or secretly promoting any vile messages, but it could possibly be an artistic statement that “ghostbusting” signifies more than getting slimed.

What might ghostbusting signify? One of the curious elements of the film is high place given to science, in the midst of a host of paranormal and occult phenomenon. The crack ghostbusting team is surrounded by both skeptics and believers, but they do not admit to being either fans of scientism or superstition. Considered outsiders, they seem to be conscious of a deeper, hidden metaphysics that is not in opposition to science and skepticism – Ray even suggests their work is “touching the *aetheric* plane.”

Another indicator of this thesis is the poster in Peter's lab that appears to be a representation of Hermes Trismegistus, the purported author of the hermetic corpus.³ Most of the minor characters, in fact, fall into either the Michael Shermer skeptic camp or the overly superstitious Edgar Cayce camp, while even Winston, who appears overly superstitious, believes (somewhat correctly) the best explanation for the apocalyptic events that begin to occur is the biblical last days. Quite accurately, even the Roman Catholic archbishop thinks the demonic apparitions are real, yet, like much of the Roman Church in our day, denies these subjects.



New theory: Gozer is actually Ziggy Stardust. “Are you a god?”

Calling to mind Dr. Peter Venkman, a recent mainstream article appeared in the *Washington Post* by Richard Gallagher, which deals with the very real psychiatric diagnosis of demonic possession. In fact, Gallagher writes concerning a Satanist he counseled:

I believe I've seen the real thing. Assaults upon individuals are classified either as “demonic possessions” or as the slightly more common but less intense attacks usually called “oppressions.” A possessed individual may suddenly, in a type of trance, voice statements of astonishing venom and contempt for religion, while understanding and speaking various foreign languages previously unknown to them. The subject might also exhibit enormous strength or even the extraordinarily rare phenomenon of levitation. (I have not witnessed a levitation myself, but half a dozen people I work with vow that they've seen it in the course of their exorcisms.) He or she might demonstrate “hidden knowledge” of all sorts of things — like how a stranger's loved ones died, what secret sins she has committed, even where people are at a given moment. These are skills that cannot be explained except by special psychic or preternatural ability.⁴



“Honey, you shrunk the Rick!” or, This won’t be the last time Ripley has alien sex, or “Bustin’ make me feel goooood.” -Ray Parker, Jr.

It starts to sound more and more like Dr. Venkman, and in particular, his relationship to Dana Barrett (Sigourney Weaver). If you recall, Dana begins to experience “ghostly” phenomena in her apartment, provoking a call to the Ghostbusters. As becomes clearer throughout the film, almost all the manifestations are demonic. Even the librarian “ghost” at the beginning is revealed to be a demon, while the spirit that possesses Dana is Zuul, a minion dog-demon of Gozer, an androgynous demigod of the Sumerian Pantheon. As a side note, the name “Dana” signifies Danu, a Celtic fertility goddess, which could be relevant, given Dana’s role as the “gate” for Vinz Clortho’s “key,” which are quite obvious references for sex magick. This union occurs at the site of a long-time ritual high place, a former cult started by “Ivo Shandor” – an *Architect*, or Great Architect.

Although not precise, “Ivo *Shandor*” is very similar to Anton *Szandor* (LaVey), the founder of the Church of Satan, while the sexual magick component hearkens to Crowley. In fact, the script claims Shandor’s cult was created to invoke the end of the world through ritual magick and the unleashing of the Destructor. This does echo the Apocalypse of John and the Crowleyan reinterpretation of the text,⁵ in relation to Apollyon the Destroyer who is released from the Abyss through a *key*:

The fifth angel sounded his trumpet, and I saw a star that had fallen from the sky to the earth. The star was given the key to the shaft of the Abyss. When he opened the Abyss, smoke rose from it like the smoke from a gigantic furnace. The sun and sky were darkened by the smoke from the Abyss.... They had as king over them the angel of the Abyss, whose name in Hebrew is Abaddon and in Greek is Apollyon (that is, Destroyer). (Apoc. 9:1-11)



Better check the fridge to see if CERN opened up a portal to a Sumerian Ziggurat.

As mentioned, the film is clearly about sex magick, as Vinz Clortho (Rick Moranis) and Zuul (Dana Barrett) bask in the afterglow post-orgasm on the altar – the act that opens the gateway for Gozer. At this juncture, the pyramid of Gozer should be self-evident as a ziggurat. Indeed, Jamie Hanshaw has written extensively on the sexual components of Sumerian and Mesopotamian religious practice which melds seamlessly with Crowleyanism. While it may sound strange to some, inspiration for the story comes from the family of Dan Aykroyd (rumored to be interested in the occult) himself. This comes to the fore in the sequel, where Ray Stantz owns an occult bookstore. Mental Floss writes:

Aykroyd grew up surrounded by spiritualists. His great-grandfather, Samuel A. Aykroyd, was a noted nineteenth century psychic investigator who conducted séances at the Aykroyd family farmhouse in eastern Ontario with a medium named Walter Ashurst. This predilection for the paranormal was passed down to Aykroyd's grandfather, Maurice, who was an engineer for the Bell Telephone Company. Maurice allegedly tried to use his know-how to create a high-vibration crystal radio that could contact the spirit world. Dan's father, Peter, kept a sizeable library of books about spooky subjects (including his great grandfather's séances) which kept ghosts and ghouls in the back of young Aykroyd's mind. After he left *Saturday Night Live* in 1979, he read an article about parapsychology in an American Society of Psychical Research publication, which inspired *Ghostbusters*.⁶



The Ghostbusters are Promethean battlers of the gods through hidden science. Rockefeller Plaza with the Prometheus statue.

While the *Ghostbusters* seem aware of hidden metaphysics and sciences, the film's overall theme appears to be the overcoming of spirit and all gods through *techne*, signified in the “nuke packs” and containment unit the EPA shuts down. The Church and religions are impotent to save man (think of the praying Jews and the spineless Archbishop – who rely on the Ghostbusters). “Crossing the streams” results in a reversal of time-space in some sci-fi fashion and this becomes the means by which the spiritual gateway is closed. Hidden tech, the opening of spiritual planes, the triumph of man through scientism – and this is why the film displays the Rockefeller Plaza *Prometheus* statue. Nuclear energy signifies the dominance of man over nature in the ritual act of splitting the atom, a form of destruction of *prima materia*.

“Ghost busting” thus has a deeper significance – it is not merely the rejection of the spiritual for materialism (bare scientism), or the naïve acceptance of the Bible's last days, since the Apocalypse is hinted at in the film as a Crowleyan-style secret means of *invoking* the apocalypse (what Ivor's cult does). As the veil between the spiritual planes thins, we see Stargates and the alteration of space-time – you're thinking now of retarded “Mandela Effect” CERN Youtube videos, but it was just the plot of a mass culture romp you imbibed as a kid – *Ghostbusters*. Or is it? If the EPA ever shuts down CERN, you'll know who to call. Thus, the real message of *Ghostbusters* follows Arthur C. Clarke's Third Law, that advanced technology, or science, is indistinguishable from magic. The thesis of

scientism collides with the antithesis of superstition to produce a Promethean synthesis of triumph for man through tech-magic, toppling even the gods of old. When Gozer asks, “Are you a god?” The alchemical, Promethean reply is, “I will be.”

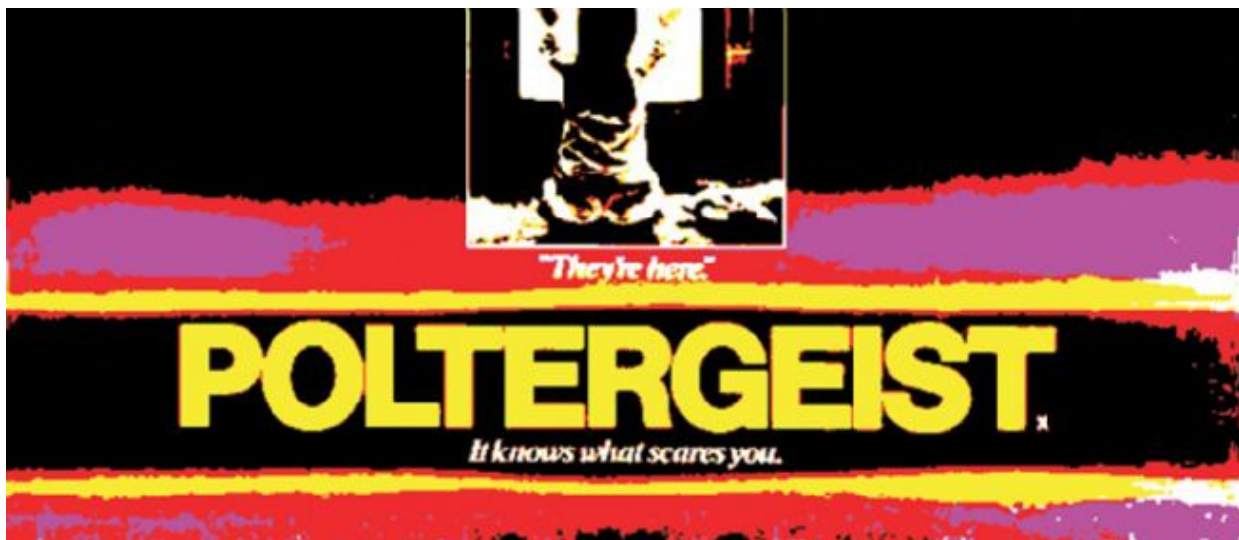


Occulture of Amerikan “culture.” Interestingly, several prominent 80s films include this theme, such as *Poltergeist*.

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Chapter Thirteen

Poltergeist



Television portals, reminiscent of the spirits that travel through electrical currents in *Twin Peaks*.

Following the success of the 1974 extreme shock and awe horror *Texas Chainsaw Massacre*, director Tobe Hooper was recruited to direct a Spielberg project called *Poltergeist* that would be as much of a game-changer for the horror genre as *Chainsaw*. *Texas Chainsaw Massacre*, however, was an innovation in the genre that pushed the limits of what censors were willing to tolerate. While the film admittedly has several technical achievements worthy of note for a miniscule 60k dollar budget, the overall repulsion and disgust present in every scene makes it hard to deny the film truly is nihilistic meaninglessness dressed up as *avant-garde*.

In relation to *Poltergeist*, two aspects of *Chainsaw Massacre* are worth mentioning. First, there is an occult aspect to the film many often overlook – consistent references to astrological signs and dates portend the dark cannibal ritual that closes the film. A kind of preternatural, almost organic evil seems to arise from this hopeless backwards inbred family, suggesting something akin to a dark version of the theological direct vision of God. The

film is also a loose representation of the tale of Ed Gein (for those who aren't aware) – as was Norman Bates in Hitchcock's *Psycho*.



For the possessed rednecks of *Chainsaw*, they almost have a direct vision of evil itself, seemingly knowledgeable of occult practices without even being literate. There is even a Manson-esque quality to the travelling hitchhiker picked up at the beginning, while the girls mention Saturn's predominance – a foreshadowing of the coming human sacrifice (long associated with Saturn-worship).

Critic John Muir highlights the emphasis in Hooper on black magic and the occult. Muir also comments that Hooper suggested the cooperation with Spielberg on the film due to an occult text he found, as well as Spielberg's interest in such phenomena.

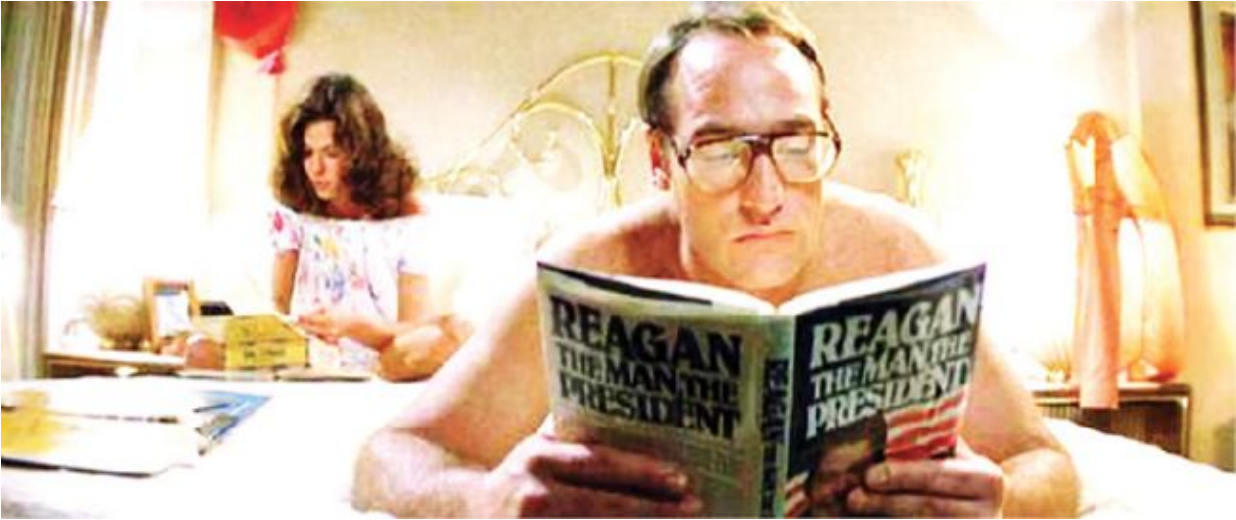
“Hooper's films often view television as a portal to evil. Sometimes the images on the television represent a danger to come (as *The Funhouse* showing an image of *Bride of Frankenstein*), and sometimes TV itself is a portal to evil (*Poltergeist*).... Hooper's many films show his love of magic and the occult. Everything from black magic to astrology is brought up as possible explanations for terror in his films. *Texas Chainsaw Massacre* (astrology), *Salem's Lot* (magic), etc.”¹

The other interesting element from Hooper's *Chainsaw* that is both bizarre and worthy of mention (without any clear explanation on my part) is brought to the fore by famed cult film critic Joe Bob Briggs:

Everyone involved felt permanently changed – or, in some cases, scarred by the film. Ed Neal, who played the hitchhiker, could never again speak about it without being enraged. Robert Kuhn, a criminal attorney who invested in the film, would waste years fighting for the profits that should have poured into Austin but were instead siphoned off by a Mafia distribution company that absconded with the funds.... Soon thereafter they learned the mob had absconded with most of the money – 12 million in less than a year – and that would probably never be paid.²

The film eventually grossed 60 million. So, right off the bat before entering into *Poltergeist* we have three nefarious elements that all coalesce in the figure of Hooper: the Mob, the occult and cannibalism. While *Poltergeist* doesn't have the mafia, it does have the occult, as well as numerous mystery aspects debated by film nerds I will opine on. Let us analyze.

Replete with patriotic USA themes and images, the setting for the film is an archetypal 1980s middle class suburbia embodied in the Cuesta Verde housing development. At the height of the Reagan era, Americanism is equated with “trickle-down” economics, football and the rampant consumerism embodied in the endless corporate logos that litter virtually every scene. Middle class America in the 80s is worried about the “godless Soviet Empire” while simultaneously satiated with Pepsi, Bud Light, and Eggo Waffles, as well as awash in the NFL, pop music and movies, posters, and figurines for every film-based toy.



Baby-boomer Reaganism

The obsession with television is central to the entire film and arguably one of the most revelatory self-aware and self-critical films I can think of. As arguments ensue between neighbors over which channel to settle on (due to signals being crossed), we are immediately given the impression the synthetic entertainment spectacle has replaced the family as the center of life, even in the midst of family life. Cuesta Verde architect Steven Freeling (Craig T. Nelson) has even managed to attain the 80s American goal of upper middle class – a TV in every room, and, as we soon discover, is well on his way to becoming upper class through the project's success, with the promise of being a partner in the firm.

Unfortunately, for the Freelings, ominous events are on the horizon as evidenced in the death of Carol Anne's parakeet. Unclear as to what death is, Carol Anne and her mother broach the topic with some difficulty resulting in Carol Anne's flippant, giddy reprisal, "Oh well. Can I get a goldfish?!" Even young Carol Anne has imbibed the buy-consume-dispense mentality of her parents and culture, the very essence of consumerism which relegates all value to some form of appeasement of bodily appetites, be it through corporate foods or entertainment spectacles. Life has been negated through the promise of expansion – bigger housing developments, bigger televisions, bigger pools, bigger accounts, and it is here the central spiritual problem in the film arises – the *disrespect* for life, the natural world, the spirit and the afterlife.

An interesting paradox has thus become manifest: the promise of a better "life" that was engineered through monopoly capitalism (and more

specifically the Rand Corporation) has given rise to the radical inverse, the most extreme form of evil and anti-life, the demonic. Buried in their false eden of material pleasures, the Freelings, as archetypal Americans embodying the mundane middle class and decadent petty bourgeoisie are in fact the *truly deformed*, and thus open to the influence and contact with the demonic. Nominally Christian, the Freelings are amazingly unaware of the most basic theological notions. For them, as for most Americanized religionists, theology is an unknown term, and things of the spirit are indistinguishable from psycho-babble. Evil certainly does not manifest as a real, malevolent force that seeks to rob humans of their life.



“Stay away from the light! er...wait, no go towards it...”

The Freeling parents are former hippies of the Weird Scenes generation that still smoke pot (recreationally), but by middle-aged maturity have combined this with their conservative Reaganomics – typical of the boomers. Even Steven’s masculinity is synthetic, as his sports obsession, faint interest in his kids and pale attempt at push-ups reveal almost everything for the Freelings is a mundane, passing gaze – *like the flipping of*

television channels. They've got a TV in every room, though, and the children have every 80s toy imaginable – suggesting Steven has attempted to make up for his lack of presence in the home with gifts. In fact, in this very scene Diane (JoBeth Williams) discusses the problem of “sleepwalking,” which is clearly a metaphor for the spiritual state of the family, and America as a whole.

As mentioned earlier, Hooper's view of the television as a portal to evil mirrors William Crookes, one of the pioneers of the cathode ray tube (Crooke's tube), which would be instrumental in the development of television, was a member of the Hermetic Order of the Golden Dawn. Crooke was an avid spiritualist, keenly interested in channeling entities and was president of The Society for Psychological Research in the 1890s.

As the spirits begin to cause manifestations and disturbances, the first “portal” seems to be some pathway from the television to the wall above the bed in the master bedroom. Admittedly speculation, but I wonder if this scene doesn't suggest the heart of the marital relationship itself is what would come under attack – it is the bedroom which produced Carol Ane, and as we discover there are not only benevolent spirits visiting the Freelings, the opening of the portal in the bedroom suggests the demonic, the malevolent spirit (identified as “The Beast” in the sequel, who will seek the offspring of this sexual union as a sacrifice. In other words, read symbolically, the television, like a kind of portal of evil, will destroy the marital relationship and the offspring, the youth, will be the sacrifice – offered to “The Beast,” hearkening both to Crowley and biblical apocalypticism (as well as through the toxic culture the system promotes).



It's almost as if this is the same universe as E.T.'s 80s California neighborhood...

The film is also reminiscent of a *Twilight Zone* episode where a little girl disappears through a portal behind her bed, becoming trapped in the aether, requiring a rescue from one of the parents. The most significant aspect of the film, I believe, is that Carol Anne is intended by the Beast to be a virgin sacrifice. Note that Carol Anne even wears a white gown, suggesting a ritual vestment, yet even up to the third act the family is oblivious to what is happening – they cannot conceive that pure evil wants their offspring's soul. Such a notion is too biblical, too ancient and superstitious.

After the failure of the university ghost hunter crew to diagnose the Freeling problems, medium Tangina Barrons (Zelda Rubenstein) arrives to offer strange advice “contrary to their Christian faith” that appears to work. While Barrons' analysis is more accurate than the ghost hunters, the interesting contradiction occurs when Tangina yells to Carol Anne to both “stay away from the light” and “go to the light!” While this puzzled me for a bit, what actually works to return Carol Anne to this plane is Diane donning a “lifeline” rope, pulling her daughter back through the portal that evokes a rebirth. Spielberg's screenplay even speaks of the “beast” as a giant body, which Diane appears to see one part of (hence the giant throat scene in the bedroom closet portal):

Diane looks up into the face that forms and the hands that reach out to her and sees the beginning of the “great beast”. She retreats on her rear end backwards down the hall, pursued by the phantom twister.³



Dad versus The Beast.

Carol Anne and Diane are now reborn, having worn a rope reminiscent of the high priest in the Law before entering the presence of God, or the “cable-tow” in Freemasonry. In this case, Diane and Carol Anne have seen the face of the Beast (not God), which, like the cable tow, echoes the biblical presentation when Diane’s hair has turned white from seeing the Beast directly (as when Moses’ hair turned white from seeing God on Sinai). In this sense, it seems the Freelings have experienced an *occult rebirth*, outlined not only in masonry, but in many esoteric groups (this is also shown in their continued spiritual problems in the shoddy sequels). The occult rebirth is also shown in the ritual bath Barrons commands, following their return.



The rumor (or marketing hype - or ritual?) surrounding the film was that real corpses were used in this scene.

Poltergeist is, on the one hand, a statement about the dismissal of the past, the sacred and sacramental, in life and in nature, for the dismal and disposable pseudo-culture of pop modernity. In this sense, the picture Hooper and Spielberg want to give is that, like *The Shining*,⁴ America as a whole is haunted and built on an Indian burial ground. The Freelings are forced to learn a hard lesson, as modern man must, that his preference for consumerism and materialism is a curse – a spiritual curse. In this regard, To add mystique to the story, there is even the famed rumor that the Poltergeist film crew was in some way [cursed](#), given the numerous deaths and accidents that surround these three films – especially since Carol Anne (Heather O'Rourke) died mysteriously in real life:

¹. Muir, John Kenneth. *Eaten Alive at a Chainsaw Massacre: The Films of Tobe Hooper*. McFarland, 2009.

². Briggs, Joe Bob. *Profoundly Disturbing Shocking Movies that Changed History*. Universe, 2003. Pg. 189,195

3. Spielberg, Steven. "Poltergeist" 1982. Web. <http://www.dailyscript.com/scripts/Poltergeist.pdf>
4. Dyer, Jay. *Esoteric Hollywood: Sex, Cults and Symbols in Film*. Oregon: Trine Day, 2016. Pg.50-75.



STRANGER THINGS 2

A NETFLIX ORIGINAL SERIES

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Chapter Fourteen

Stranger Things



The popular 80s pastiche series *Stranger Things* begins with a familiar scene of *E.T.* nostalgia, centering around Dungeons & Dragons. The scene is particularly familiar to me, since I played D&D back in the day, but learned very quickly this nefarious practice was like kryptonite to all things female. Oddly enough, the series appears to reflect a new trend amongst Hollywood A-listers, where nerd culture has revived the ancient 80s practice of playing D&D. The *Hollywood Reporter* explains the trend and its connection to acting and role-playing:

“Vin Diesel plays it. So do Dwayne Johnson, Drew Barrymore, Stephen Colbert, Mike Myers and Jon Favreau, among other bold-face names. Some even built their careers by playing it...

The decades-old role-playing game – in which participants roll multisided dice while pretending to be mystical creatures such as elves and dwarves – finally is coming out of the closet (or, in this case, Mom’s basement). “There’s a huge resurgence of nerd culture, especially with the tech boom,” says *Silicon Valley*’s Martin Starr, a longtime D&D enthusiast. “If nerds were still poor and living at their mothers’, nobody would be paying any attention to Dungeons & Dragons. But nerds rule the world, and D&D is making a big comeback – and I’m excited about it.”¹

While this certainly relates to a furtherance of one’s improv skills, it also relates to the occult side of Hollywood, though I don’t take the ridiculous

evangelical view that D&D is inherently evil. Rather, the notion of role-playing is synonymous with the ancient view of acting as dramaturgy, or ritual invocation of the gods. Comparative religion scholar Dudley Young writes:

The earliest gods were invoked by ritual act (*dromenon* = the thing done) such as a sacrificial dance, commemorating the fact that our life begins and ends when they call upon us. Subsequently the thing was said (*legomenon*) as well as done, and the *dromenon* was on its way to becoming the drama. Once speech within the temple precincts has been endowed with the power of word-magic, we have “the invocation” properly so called.”²

Set in the fictional small town of Hawkins, Indiana in 1983, we will see the accidental dramaturgical invocation where the D&D simulacrum appears to actually be related on a deeper level to the occult phenomena that begin to occur. The disappearance of young Will Byers sparks a series of events that take Hawkins down a black rabbit hole of every conspiracy theory ever, melded with the opening of the interdimensional gates from every John Carpenter film. Originally slated to be titled “Montauk,”³ the series echoes the dubious accounts of Project Montauk, where purportedly time and space were altered in government-sponsored PsyOps and “time travel” experiments with famed UFO researcher Jacques Vallee commenting the experiments were related to the Philadelphia Experiment.

The stories of Montauk appear to originate in a book series by Preston Nichols, who claims to have discovered “repressed memories” of the event. This laughable scenario immediately smacks of PsyOps, making the original connection to large-scale *deception* all the more appropriate. Even Vallee alleges the “experiment” is a hoax, suggesting an experiment in seeing what you can get people to believe, as opposed to some real space-time warping experiment. Vallee writes:

I hypothesized that the experiments had to do with a radar countermeasures test. Indeed a Raytheon advertisement published thirteen years ago suggested that the corresponding technology was now out in the open (Raytheon, 1980). This hypothesis, however, failed to explain a few of the facts that highlighted the story. In particular it did not account for the observed disappearance of the destroyer from the harbor, for the mysterious devices brought on board under extreme security precautions, or for the alleged disappearance of two sailors from a nearby tavern.⁴

While it may be the case that the Navy altered space-time, does Vallee not consider the possibility this is *all bullshit*, as so many “military

whistleblowers” and “generals” so often “leak”? Rather, as is so often the case, all the “evidence” for these events relies on some retired Navy man with all the credentials of the Navy man from the Village People. This is also why the Montauk tale mixes aliens and other nonsense in with the notion of the Apollo Mission being staged – disinformation. Vallee himself was a high up government operator with an interest in occultism and Rosicrucianism,⁵ and is represented in Spielberg’s *Close Encounters*⁶ by the character of Claude Lacombe (played by François Truffaut).



Through the dimensional gate: the Demogorgon saps energy and hatches incubus style demon-babies in Ridley Scott form.

Thus, all of this functions as the spirit behind *Stranger Things*, as well as myriad other influences, such as *Star Wars*, *Alien*, *Goonies*, H.P. Lovecraft, *Evil Dead*, *X-Men*, Stephen King, and John Carpenter. That said, I consider the series as accurately showing some aspects of the spiritual realm, couched in scientific mysticism, where our initial suspicion of extra-terrestrial alien manipulation is revealed to be both terrestrial and demonic. The Demogorgon inhabits a realm that is the “upside down,” the negative or demonic dark side of our world, which matches up to the Kabbalistic notion of the Qilphoth or the Abyss of Da’at at times, as Crowley claims:

This doctrine is extremely difficult to explain; but it corresponds more or less to the gap in thought between the Real, which is ideal, and the Unreal, which is actual. In the Abyss all things exist, indeed, at least *in posse*, but are without any possible meaning; for they lack the substratum of spiritual Reality. They are appearances without Law. They are thus Insane Delusions.... Now the Abyss being thus the great storehouse of Phenomena, it is the source of all impressions.⁷

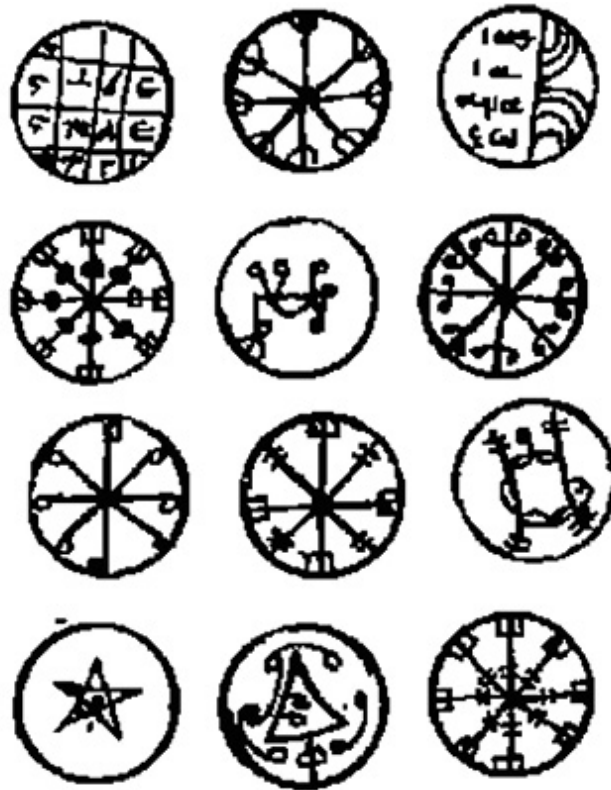
Spoiler alert, but the missing children are not only part of MK Ultra, but are being used in top-secret testing that includes LSD, sensory deprivation and the development of *Men Who Stare at Goats* (or “Kids Who Stare at Kittens”)-type mental powers. Interestingly, the abducted super-soldier kid named “11” and “El” is specifically told to kill a kitten which is rumored to be an aspect of trauma-based mind control. Basically, all the rumors of hardcore child abuse and mind control are rolled into the series with the character “El,” who is able to remote view the spiritual realm and spy on Soviets (as well as Demogorgons).



Like the simulacrum in Spielberg films, the spirits communicate across the void through the Kabbalistic principle of esoteric symbology and linguistics, as I showed in my Close Encounters analysis.

Oblivious to the dangers of such programs, Mr. Man in Black Shadow Government from the Dept. of Energy persists in hunting down his escaped “daughter” El (hinting at sexual abuse), who finds her way into the *Goonies* gang of Mike, Will and Lucas (I’m assuming you’ve seen it). Most interesting is the biblical and occult notion of the opening of “gates” through such “scientific” experiments, which are in fact occult rituals involving child

adduction and sacrifice under the guise of “cancer” research (MK Ultra). Could this be a hint at what the cancer complex is really involved in? Genetic and psychological experimentation with children for the “greater good”? Certainly there have been numerous cases of missing children in the US, as well as small towns experimented on by the shadow government. It would seem that *Stranger Things* is obliquely referencing these themes, as well as the possibility of actual murders and abductions.



Given blood and sacrifice bring the demon and open the gate, we can assume the references are to the goetia, where demons are invoked through sigils.

Two notions that occurred to me I have not seen tacked yet in the series is the strange reference to the loss of “father” and “God,” as we see no strong male figures. Hop the cop, like a horny rabbit, hops from girl to girl having lost his daughter, while Will’s father is a deadbeat. In Mike and Nancy’s household, the ineffectual, sterile father character of Mr. Wheeler remains ever clueless while arguing to Mrs. Wheeler the “government is on our side,” and would never lie.

Set in the Cold War, the fear and panic of the ridiculous “Russian Threat” in the background of the series allows the shadow state to develop the

explicitly-named Star Wars Defense Program, where “lasers and space weapons” are being made to destroy the “Russkies.” Amazingly accurate in this insight, this is a point *JaysAnalysis* has been highlighting the last few years⁸ with the hype of the Cold War deception allowing for the rise of the dark military industrial complex which seems to have a penchant for human sacrifice. Note that I have argued many times that MK Ultra was not merely a mind control experiment, but was about the entire biosphere, under the Department of Energy.⁹



Cop Hop discovers the advanced weapons lab facility is involved in MK Ultra – something I have discussed many times.

The sacrifice of the youth for the dark designs of the shadow government is the ultimate conspiracy in the series, but what is more remarkable than this is the explanation by the Man in Black Dr. Brenner (Matthew Modine) that the sacrifice of sons and daughters for the Gorgodemon is for the good of America. In other words, we are given the impression our villain knows the real source of the dark power in Hawkins, the demonic, and that the sacrifice of humans and blood draws it nearer and nearer. Foolishly assuming this dark energy can be harnessed for U.S. supremacy, Dr. Brenner is behind both MK Ultra and the SDI program that *requires the sacrifice* of America’s

“sons and daughters”! This spiritual dimension is the accurate and insightful aspect of the series, but the message is not all good.



Dr. Brenner demands more demonic channeling from El. Note her similarity of appearance to the Princess in *The Never Ending Story*.

The flip side, as mentioned, is that El as an androgynous, yet dominantly feminine archetype, is a form of the incarnation of the goddess. We have seen this of late in pop fiction more times than I can count, in examples like *Hanna*,¹⁰ *Hunger Games*,¹¹ *Lucy*,¹² *Ex Machina* and *Jupiter Ascending*¹³ where the gnostic perspective of exalting the opposing force to the male is assumed to bring a cosmically needed “balance” to the war hawk patriarchy. A perennial myth of liberal fantasies, the feminist archetype will in no way bring peace and balance, only more destruction as gender roles continue to be confused. Feminism is part of that very destruction, and the fact that El shouts out in the *aether* “God,” “Dad” and “Gone,” suggests her association with Dr. Brenner as her “dad” and Father God’s lack of answer to her call, means the solution to the spiritual problems of man can be found in a Luciferian evolution of humans beyond the “traps” of gender and evil patriarchal deities. In occultist Edmund Spenser’s *Faerie Queen*, we read:

*Downe in the bottome of the deepe Abygge
Where Demogorgon in dull darknesse pent,
Farre from the view of Gods and heauens blis,
The hideous Chaos keepes, their dreadfull dwelling is.*



In the process of becoming cruciform, the sacred feminine pists Sophia incarnate destroys the patriarchal “non-God.”

Indeed, El annihilates the *cruciform* Demogorgon as if it were a *demiurge* that has imprisoned the town spiritually. This is precisely the Luciferian view – Jesus and/or God the Father are demiurges who have imprisoned humans in this dimension and sap their energy as vampires, requiring blood sacrifice. Of course, none of that is true, as the Logos is the salvation of the human race, reconciling them to God by becoming Incarnate and destroying Death. In the gnostic scheme the roles are reversed, where El becomes the Luciferian dark hero rescuing the town through her sacrifice to destroy the cruciform demon-god. And, as you probably guessed, that is why her name is “El,” recalling the old Canaanite term for the gods who warred against Jehovah in the Bible. In fact, the Demogorgon is generally traced back to the demiurge.

The series also uses numerology frequently, such as “11” and “77” suggesting the demonology of Crowley and references to 9/11 as a ritual initiation. Interestingly, light is mentioned several times in the series as both a means of communication and symbol of enlightenment. As you can see in the above image, “photosynthesis” is placed behind El as she dissolves the Demogorgon, suggesting the dissolution of Traditional Religion by

“enlightenment,” perfectly consonant with the message of Gnosticism and Luciferianism. The gateways have been opened through mass human sacrifice of America’s sons and daughters – the “new man” is a dark, half-androgynous goddess who will destroy the “genocidal” patriarchal religions and bring a *new Amerikan aeon* of the crowned and conquering girl-child, a Luciferian world order.

Chapter Fifteen

Time Bandits

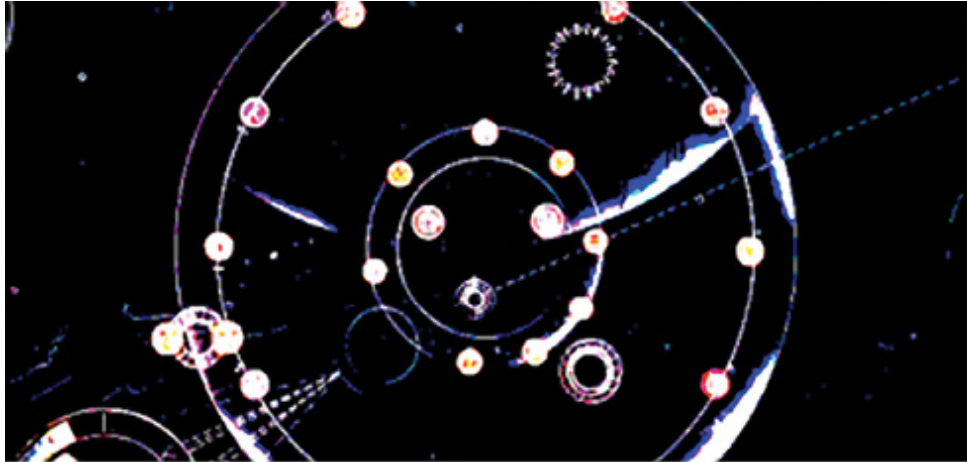


In a long line of odd kids' movies from the 80s we've detailed, an important missing piece from the to-do list has been Terry Gilliam's *Time Bandits*. I grew up with this film, but was always a little creeped out by the film's overall philosophy – even before I knew anything about philosophy. The rather satirical ending always seemed inexplicable, but in this analysis we will attempt to probe its true meaning. Like other Gilliam films, we see consistent patterns such as *Zero Theorem*, *Brazil* or *12 Monkeys* where fantasy and reality collide, dystopian modernity crushes us with its vacuous inanity and consumerism, and climaxes that are often left open.

To understand the film, I think we need look no further than Masonry. I recall seeing an old interview once with the Monty Python members, and the “philosophy” of the troupe was explained to be more or less masonic, according to John Cleese. Given the comedic presentations of *Life of Brian* and *Holy Grail*, this would seem to follow logically – the kind of Jesus presented and taught in the West is quite comical. That is not to say Masonry is justified, but rather the logic of the western abandonment of Christian dogma inevitably leads to a gigantic megachurch circus turned atheism factory.

From this vantage, we can see why the faux-freedom revolution of the light of reason Masonry sells to its outer portico members is appealing. “Science” has given iPhones and Darwin, while religion is all dogma and superstition used to exploit mankind. The tired, old myths of Voltaire and Kant never seem to die, yet it is precisely that ethos that gave rise to Masonry, and it is natural in that context the arts would come to reflect this position – both organically from the mass acceptance of unexamined Enlightenment presuppositions, as well as by state-funded propaganda means. This is the setting for many Gilliam films – even *The Adventures of Baron Von Munchausen* – the world we inhabit is the failed, abortion-creation of an evil tyrant demiurge who is the model for the pantopticon surveillance grid (both *12 Monkeys* and *Brazil* bear this out).

I am sure you tire of me constantly mentioning gnosticism, but this is the perennial teaching of these pseudo-esoteric societies, cults and false religions. Whether you examine Plato or ancient Egypt, whether the systems are ultimately dualistic or monistic, these are the only two options. Quite literally – all philosophies and religions outside the Orthodox conception dissolve into monism. Some might pretend to a kind of eternal dualism, but these also can collapse into monism due to the eternal necessity that develops as a result of saying the opposing forces are co-eternal and thus co-necessary. Therefore evil becomes the ground by which good comes to be, and good becomes ground by which evil comes to necessarily be, even taking on an actual existence as a “substance.” Thus, evil has being and ultimately is relativized and meaningless in relation to the “good,” and we are back to monism (since the manifestation of either is relative, both dissolve into purely subjective manifestations of one eternal ‘substance,’ or monism). This is precisely the worldview *Time Bandits* will display.



The alchemical and astrological designs, material and forms of the cosmos.

Time, under the dominion of Saturn-Chronos (in this scheme) is the imprisoning demiurge. As a child-devouring cannibalistic tyrant, his “prison-maze” must be escaped by some means. For the hermeticists, gnostics and heretics, this entity is identified with Jehovah, the biblical Creator God. The entities that rebelled against this tyrant are thus the revolutionary heroes, explaining why most revolutionaries have paid some homage to either Satan or Lucifer (regardless of the outward spins and trappings they put on their mythos to justify it).

The Creator God in these schemes is generally deistic, being distant and removed from his failed creation. However, for some mysterious, unknown reason, his aborted world of base matter contains secrets that are a kind of technology. “Science” in this model is the explication of the workings of the *kosmos* from the inert codes and forces that lay untapped in “dead matter” that are supposed to ultimately lead to some form of teleological transcendence or escape. The “wheel of time” is therefore an impersonal, chaotic alchemical/chemical process of creation-decay-destruction (rinse, repeat) symbolized by the *ouroboros*.



The edge of the Abyss and the subconscious.

If one can gain an understanding of these secrets mystically veiled within base matter, then the transcending of time and space through technology is possible (so the argument goes). This is the significance of the “Map” in *Time Bandits*, symbolizing the architectural plans and designs the “Supreme Being” jealously guards from his hated creations. Isn’t it interesting the perennial presentation of the gnostics and hermeticists is literally the same as what Satan promises in the garden? The promise being through gnosis from the Tree of Knowledge man could become God, and that God is secretly hoarding those secrets to “keep man down.”

The Supreme Being is a Masonic conception of a generic “god” that is the supposed “Architect” or Archon behind the design of the present world. An architect works with pre-existing matter and is in no way a creator. Much like we saw in our Aristotle lecture, *prima materia* and the eternity of the world make Aristotelianism the predecessor to Masonry (and not Orthodox Christianity). As I have noted many times, Aristotle calls his empty placeholder ‘deity’ the “Architect.” This why the opening sequence displays classical alchemical symbols.



The “Supreme Being” pictured from angle that gives the appearance of being atop a pyramid, looking down.

Our band of little people, the rebellious dwarfs are both comical and accurate portrayals of the fallen angels. Former servants of the demiurge, this band of sweet n low simpletons managed to steal the “Supreme Being’s “Map” and have since become time fugitives. Like Bill and Ted cut in halves, these buffoons happen upon the psyche of a young boy named Kevin, fumbling their way into his subconscious. Now, that might seem like a stretch, but recall we’ve seen this notion before – in *Labyrinth*, for example.¹⁵ Just as Sarah’s bedroom, toys, dolls, books and games all become the architecture of her inner dream world experience of the Labyrinth, so with Kevin all the drawings, toys, miniature playsets and historical figures become the architecture of his inner dream world. For most, the interpretation would be this is merely a symbolic representation of a child’s fantasy world, or the inner workings of Kevin’s association schema, etc. Readers of *JaysAnalysis* know I propose something very different: What if the inner world of the psyche *is* real?



The edge of the real and imaginal.

We have come to think of what is “real” in a very limited, either/or sense based on Newtonian models of “reality” equaling physicality. This ridiculous paradigm, which negates the existence of the ‘self’ that purports to discover its “truth” dies a very hard death. No matter how nonsensical and self-refuting physico-materialism is shown to be, it still holds powerful sway over the mind of modern man. In this sense, we can appreciate in some respect the attempts – even if accidental – of someone like a Terry Gilliam to grasp at the point of something major being lost in consumerist modernity, namely the imaginal. Note that I am not saying everything in one’s imagination is “real” or on equal par with the phenomena of the waking world. The Fall of Man did many things, but one of which I suspect is a dividing of the inner world of the psyche from the outer world of the *kosmos*. This is why man has such a difficult time interpreting the world after the Fall and fails to see the presence of the Logos in all the *logoi*, as many theologians have noted. This is why Kevin is clearly shown falling asleep when the Bandits arrive.

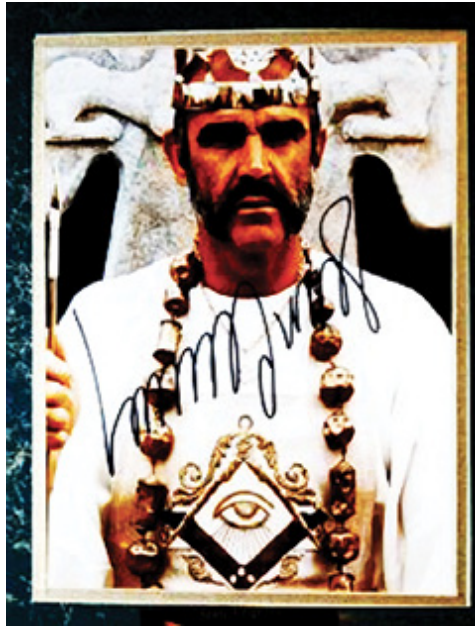


”Evil” is “matter” and mindless boomer consumerism: boomerism.

The ages Kevin and the lil’ boyz visit is also significant from a Masonic perspective, as they are *aeons* upon which Masons and gnostics place a high value. The tyranny of Napoleon is presented as a psychological problem based on his diminutive stature, for example, but keep in mind that Napoleon was a *Masonic* Emperor (as Dr. Quigley noted, he was a tool of the bankers). Just as the age of Napoleon is characterized by this almost Freudian psychological issue, so in Kevin’s day his mindless parents are viewed as the apex products of western physico-materialism, collapsing into empty consumerism. Their obsession with the latest blender and home appliance ironically forms an aspect of Kevin’s nightmare about the future or his own adulthood. The obsession with “empire” is lampooned to satirize man’s attempt at creating an empire, stretching back to Alexander the Great, the Middle Ages, the Titans, and ultimately to the demiurge. The absurdity being the petty human tyrants are supposedly the apes of “god.” In each age, man’s problems are psychologized into some psycho-sexual shortcoming or Freudian mishap.

Fleeing Napoleon, the Bandits encounter Robin Hood, the archetypal communist. As we said, all revolutionaries are hailed as icons and reincarnations of the Spirit of Lucifer or Satan for a reason – the supposed “unfair” world is the prison complex of the demiurge. Even if atheistic, the logic of the revolutionary must always end in some form of warfare on the world as a whole, and by extension, its creator – think of Saul Alinsky dedicating his book to Satan. This is also why Masonry (ever the tool of some foreign or banking power) has always been the hotbed of revolution in

any nation. The “worker’s revolution” of Marx was a Masonic revolution, based out of London. Speaking of Masonic oddities, it is worth noting Sean Connery plays the role of Agamemnon, which is curiously parallel to the role of “reincarnated” Alexander the Great he played in Kipling’s overtly Masonic-based hoodwink, *The Man Who Would be King*.



Hoodwinking villagers.

The relevance of the Titanic sequence is similar to the message of James Cameron’s *Titanic* – the old world of the nobility and old money is coming to an end. Various theories about the conspiratorial nature of the Titanic abound, from insurance fraud to a hit upon Astors and Guggenheims by other elites concerning the creation of the Federal Reserve Bank. I don’t pretend to know which is correct, but either way the significance of the Titanic sinking is the end of that order – a symbolical form of a new phase of the ongoing “revolution.” “Evil” is then shown transporting the Bandits to the time of Legend, the Golden Age of ancient mythology, replete with Ogres and Titans.

Reaching the edge of consciousness and reality, the Bandits seek the “barrier of invisibility,” which signifies the passage from our plane to the astral. Across this barrier and over the Abyss lies the “Fortress of Infinite Evil.” It is interesting to note again the similarities with Labyrinth, where the building blocks come to resemble an M.C. Escher work. Evil resides in the lowest assesses of the subconscious, the astral plane. This is comparable to

the Biblical notion of the outer darkness, the void or abyss. This is not to say evil is a being with substance, but that the souls or psyches of man are the gateways for spirits. While this is all lampooned in a grand, galactic comedy of errors, when the “Supreme Being” shows up, he appears as a stuffy old English Gentleman – in other words, like an old Freemason. The “Supreme Being” reveals that evil was his handiwork and it all turned out very well.



Clamoring up the Masonic Staircase.

The story is told as if the universal battle of good versus evil were an absurd child’s fantasy, where the rebellious angels are understood as heroic revolutionaries who weasel their way back into divine wages. After all, evil is just the handiwork of god. As the story comes to a close, we begin to suspect it was all Kevin’s dream, as firemen (one of whom is Agamemnon) burst in to rescue him from a fire. Evil, which we thought had been turned to a kind of carbon, charcoal substance and thus identified with matter, still lingers around as a shard of the malevolent one was overlooked. Like God in the garden, Kevin tells his mother and father not to touch the “evil,” which has mysteriously shown up in the toaster his parents obsessed over.



The “comedy” of good and evil, playing itself out on the masonic checkerboard of history in dialectics.

The tree of the knowledge of good and evil, here identifying evil with matter, materialism and consumerism, ends in the destruction of Kevin’s worthless boomer parents. We might be tempted to say the purpose of the film was a comical, atheistic mockery of an apparently absurd and “childlike” story of good versus evil. The story at first appears to do this, but reveals a deeper, more esoteric conception that reality is actually made up of various planes and spiritual levels, from the present world to the psychosphere to the spiritual. While attempting to present a Masonic mockery fable, it is also possible Gilliam (wittingly or unwittingly) hit upon a much more accurate architecture of the kosmos than he expected. That said, God is not a stodgy old British man, nor is evil a substance. While Gilliam is right to critique the nonsensical absurdity of transhumanism as the result of rampant consumerism and the fetish of technology, the dialectical double think of the Masonry he seems to espouse is the cause of the modernity he critiques as absurd.

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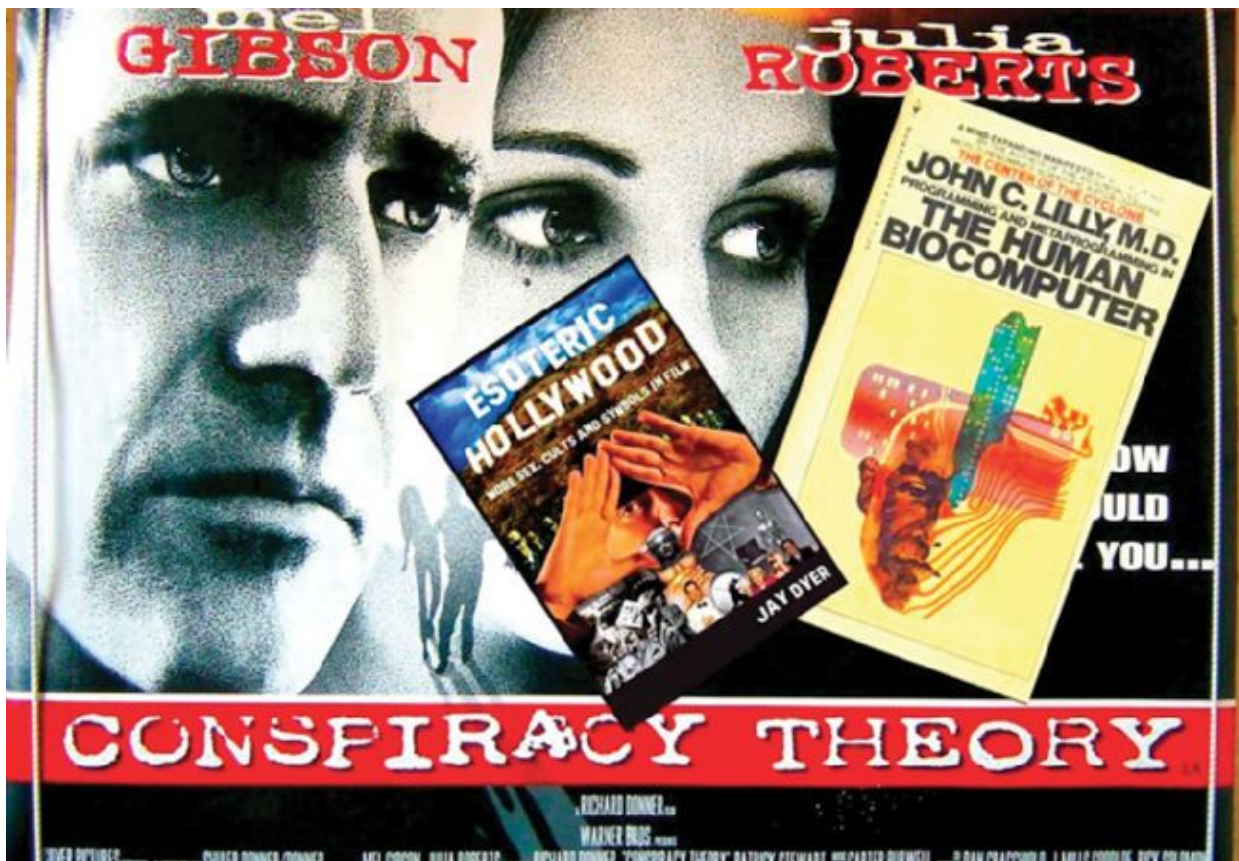
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Section Two

Hollywood Mind Control

Chapter Sixteen

LSD



One of the topics that has blown my mind researching for the sequel to Esoteric Hollywood is the depth to which LSD research and experiments were conducted. There are tropes that have bounced around conspiracy circles for decades later to become memes and tropes in every pop star's music video, to any film remotely associated with "mind control" and the assassin. John Marks' book has been covered many times, but to find the really shocking material one really needs to examine the many MK Ultra doctors themselves in their own public books.

In terms of some of the more prominent memes we see things like mirrors – magic mirrors, broken mirrors, etc., and in general the mirror represents the psyche and its potential fracture, self-image, and so on. Sometimes we

see a certain actor or actress continually associated with the mind control theme, like Mel Gibson or Milla Jovovich. Hopefully I'm not reading too much into this, but we can take a film like Jovovich's 2011 *Faces in the Crowd* as an example where the plot revolves around a woman who develops prosopagnosia, the disorder where one cannot recognize faces – a straightforward plot we might not associate with mind control.

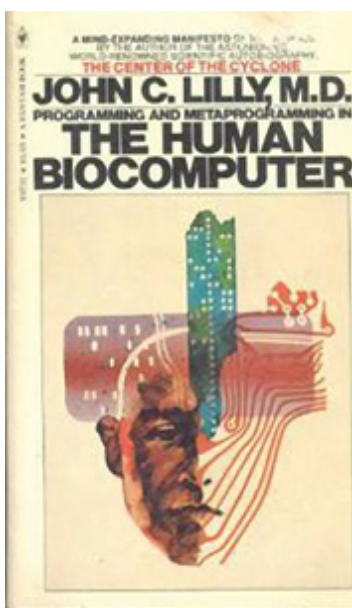


Mel undergoes MK Ultra in *Conspiracy Theory*.

However, when we consider famed MK Ultra experimenter Dr. John C. Lilly's unbelievable book *Programming and Metaprogramming in the Human Biocomputer*, we discover there is a mind control association with the notion of *creating* such disorders with various mirrors, movies and projections with test subjects in the LSD state by the handler:

In some cases during the eight or so possible hours of the special states of consciousness achievable with the help of LSD-25, the use of visually projected images to aid in seeing the nature of one's own defensive, evasive, and idealization mechanisms can be realized. By means of a mirror for the careful inspection of the body in external reality (the whole body or the face alone) it is possible to induce a special state of consciousness.... An apparent defensive maneuver is the flickering images phenomena; the new images come at such a rapid rate (2 or 3 per objective second) like a slow flickering movie that one cannot inspect any image long enough to recognize its significance. Another alleged evasion is the melting, or mosaic or distortion maneuver in which images flow in whole or plastically or are broken up into parts like a mosaic, or are parts interchanged. The melting, mosaic or distortion of course can be

programmed of itself under direct orders. It is only considered an evasion when it is not under the control of the self.¹



Just like Mel Gibson's character in *Conspiracy Theory*, according to Dr. Lilly the handler even has the ability to induce triggered memories and prosopagnosia in test subjects – exactly as shown in the film. Dr. Lilly's book is one of the most bizarre I've read, and much of his gobbledygook language is difficult to decipher. However, that should not detract from the importance of his work as a mind control master. In fact, Lilly's madness does not end there – he is the father of dosing Flipper to create mind controlled aquatic friends. Hilariously, the *Guardian's* treatment of this topic places Lilly under "NASA," when it was in fact the CIA and MK Ultra evidenced by the connection with Gregory Bateson. Note as well these lunatics were interested in quasi-bestiality based insanity that was even written up in *Hustler!* Here are your "great" scientists:

Instead, he encouraged Lovatt to press on with teaching Peter [the dolphin] English. But there was something getting in the way of the lessons. "Dolphins get sexual urges," says the vet Andy Williamson, who looked after the animals' health at Dolphin House. "I'm sure Peter had plenty of thoughts along those lines."



Flipper...Day Tripper.

Peter liked to be with me,” explains Lovatt. “He would rub himself on my knee, or my foot, or my hand. And at first I would put him downstairs with the girls,” she says. But transporting Peter downstairs proved so disruptive to the lessons that, faced with his frequent arousals, it just seemed easier for Lovatt to relieve his urges herself manually.

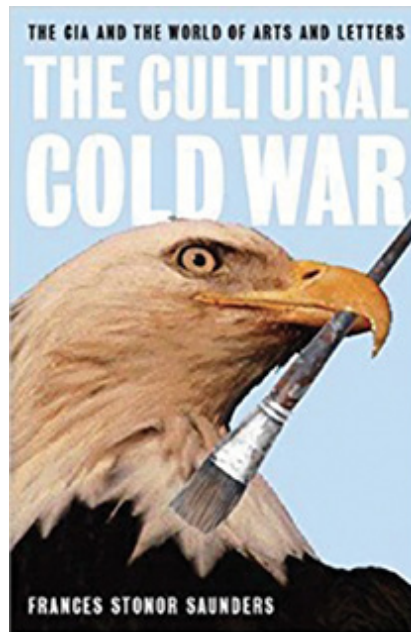
For Lovatt it was a precious thing, which was always carried out with great respect. “Peter was right there and he knew that I was right there,” she continues. “It wasn’t sexual on my part. Sensuous perhaps. It seemed to me that it made the bond closer. Not because of the sexual activity, but because of the lack of having to keep breaking. And that’s really all it was. I was there to get to know Peter. That was part of Peter.”²

This preposterous taxpayer funded nonsense was also the basis for the 1973 film *Day of the Dolphin* where the CIA attempts to create LSD-mind-controlled dolphin assassins. Yes, that was a *real* Lilly program. And then comes the Hollywood connection which is interesting since a young William Hurt starred in a forgotten LSD-based MK Ultra film as a doctor inspired by Dr. Lilly, *Altered States*. Of course, in *Altered States* Lilly isn’t abusing and dosing kids, only himself, as he attempts to regress to an ape-like primitive state before de-evolving into some form of Big Bang protoplasm!:

For the actor Jeff Bridges, who was introduced to Lilly by his father Lloyd, Lilly's self-experimentation with LSD was just part of who he was. "John Lilly was above all an explorer of the brain and the mind, and all those drugs that expand our consciousness," reflects Bridges. "There weren't too many people with his expertise and his scientific background doing that kind of work.

In the 1960s a small selection of neuroscientists like John Lilly were licensed to research LSD by the American government, convinced that the drug had medicinal qualities that could be used to treat mental-health patients. As part of this research, the drug was sometimes injected into animals and Lilly had been using it on his dolphins since 1964, curious about the effect it would have on them.³

Prior to this madness, the seeds for the 1960s "counterculture" were flourishing in the 1950s: Uncle Sam was busy creating a gigantic CIA-funded "arts" program centering around "freedom" and liberalism. It is crucial to understand the entire liberation notion, associated with the "good" West was anything but an independent movement, operating organically and free from the state. In fact, the CIA even noted this, as Frances Stonor Saunders notes in *The Cultural Cold War: The CIA and the World of Arts and Letters*:



[Allen] Dulles understood the success of America's Cold War programme depended on its ability to 'appear independent from government, to seem to represent the spontaneous convictions of freedom loving individuals.' For this aspect alone the National Committee for a Free Europe, Inc., serves as the paradigm for the CIA-led 'corporatization' of the foreign policy machinery of the Cold War period.... [T]he National Committee for a Free Europe boasted a membership which read like a *Who's Who in America*. Interconnectedness was vital.... There was Lucius Clay, who as High Commissioner in Germany had given the greenlight to *Der*

Montat; Gardner Cowles, president of the Cowles Publishing Group and a trustee of the Fairfield Foundation; Henry Ford II, president of General Motors; Oveta Culp Hobby, a Museum of Modern Art trustee who allowed several family foundations to be used as CIA conduits; the Cold War Cardinal, Francis Spellman; C.D. Jackson, psychological warfare veteran and Time Life, Inc. executive; John C. Hughes, US Ambassador to NATO; Junkie Flieschmann; Arthur Schlessinger; Cecil B. DeMille; Spyros Skouras; Daryl Zanuck; and Dwight D. Eisenhower.⁴

Just as the CIA and Rockefellers were busy with culture creation, they were also fine with supporting the criminal “science” of Alfred Kinsey, there were no qualms with experimenting on individuals with mind-destroying chemicals like LSD, despite the many champions of drug liberation in the alt-media sphere. Another trope associated with mind control Lilly confirms is the power of trauma-based mind control. Skeptics find this difficult to accept, since it flies in the face of denials of the potentials of human depravity – surely no “scientist” would engage in the intentional manipulation of children or individuals by using trauma to fracture the psyche and create memories, worldview, etc. However, Lilly himself affirms this as he dosed children and used isolation tanks:

“In the child, automatic metaprogramming implantation (or externally forced metaprogramming) persisting as metaprograms below the levels of awareness in the adult, can be controlling for the later adult programs, adult thinking and adult behavior. Energy can be taken from some of these automatic metaprograms and transferred to the self-metaprogram with special techniques and special central states, chemically evoked.”⁵

In fact, with Dr. Lilly we have an early positing of the connection of MK Ultra and artificial intelligence – as I wrote about in my first book. With Dr. Lilly, the human mind itself is merely a biological computer that could be altered, de-patterned, reprogrammed and modified at will by a handler, and thus an equally complex non-biological computer could also be reconstructed. Once again we see MK Ultra directly connects to transhumanism, and once again Hollywood has admitted as much in films like *Conspiracy Theory*, *Altered States* and *Faces in the Crowd*. Far from MK Ultra being a fringe operation, it is everything – the holy grail of manipulating both man’s inner world of psyche (as Lilly discusses at length), as well as the alteration of man’s mirrored external world through *techne* and A.I. Perhaps seemingly-absurd pop film franchises like *Resident Evil* aren’t that far off from reality.



Prosopagnosia. Pop culture imagery expressing the notion of a fragmented psyche.

Psyche, Nous and Split

The subject of dissociative identity disorder and the fracturing of the psyche is a complex topic that is becoming more mainstream through alternative media. The causes, nature and extent of the disorder are still shrouded in mystery, though modern medicine and psychology do have a lot to say about the matter. One of the reasons the disorder is controversial is that it doesn't seem to fit well in the dominant materialist/biologist reductionism upon which mass science is built. Given the presupposition of modern science that the psyche is entirely equated with the brain itself, the assumptions are thus that any possible solution to mental problems of this nature can only be remedied or suppressed through the addition of, and rearrangement of, molecular compounds.

This fact is seen most clearly in the pharmaceutical solution, which may provide temporary relief and the subduing of more manic tendencies, fails to address the spiritual dimension of man, excluding from the outset the psyche might be more than a series of neurons firing. The monetary and

propagandist power of these corporations, combined with the power to dictate the results through the funding of their “objective studies” that vindicate the latest happy pill, disavow from the outset any other approaches, models or therapeutic applications. Despite the deep interconnectedness of the pharmaceutical industry with the intelligence agencies and psychological and biological warfare industries, few and far between are those who are willing to question this approach as a whole, due to the almost universal indoctrination of neo-Darwinian theory, which thus also preconditions all approaches to therapeutic psychology.

One example of the dilemma a proponent of the modern approach must grapple with is something I have highlighted in the past: if the DSM-V is the “bible” of psychological disorders, then one must accept that the DSM-V still cites older articles referencing mind-controlled alters.⁶ If mind-controlled alters are a non-existent fiction of raving conspiracy lunatics, then the DSM-V is now subject to change (as it constantly is), and must be revised. Of course, the DSM-V is constantly revised, as “disorders” suddenly appear quite frequently, all of which are dependent upon the theorizing of so-called experts that operate within the existing paradigm. In this regard, we can see the clear incoherency at work: The circular nature of the existing psychological establishment vindicates the pharmaceutical establishment, which in turn provides the funding to vindicate the psychological establishment.

The circular establishment becomes the de facto final court of appeal, even as its theories and revisions are constantly over-turning each other in a perpetual cycle. Since most people in this field are not familiar with psychological warfare, the military application of such techniques, and the origins and rise of the American Psychological Association and its cousin, the Tavistock Institute, the analogy with the advance of super technologies is appropriate – both “techniques” arise from the military application. In other words, the technological advances of an entity like DARPA are for warfare purposes, even though they are marketed publicly as “humanitarian.” In the same way, the application of modern psychology arose from Institutes and agencies concerned primarily with the subject of mass social engineering and psychological warfare. It should come as no surprise the establishment remedies have such a low success rate. Of course, what one considers a “success” and “progress” is determined by what one’s worldview and ends are, so from the perspective of mass social engineering, the present

psychological establishment is a huge success, providing cheap mass experimentation and billions in profits. If mass drugging of the populace into a catatonic, zombie-like state is the end goal, then the existing system can certainly claim it is a great, progressive success.



Through the chemical process, the alchemist seeks the transmutation of matter.

With this in mind, it is understandable why “alternative” approaches and forms of therapy are derided and laughed at, as the goal of modern “health” is not the integration and healing of the person as a whole, but the chemical treatment of the effects of the problem. As with other fields of research, the “compartmentalization” of information is applied in psychology and medicine as it is in military information. The long-term plans and goals of the pharmaceutical industry and their pill-pushing doctors are ignored at the expense of short-term gains, but the difficulty extends much deeper than the standard left/liberal approach to this question, where the true ends of these industries are almost entirely ascribed to monetary gain. However the

oligarchical elite that dominate the western establishment themselves have stated many times what the long-term goals of all these industries are, including “psychology” and the pharmaceutical application. This is why, for example, treatments for disorders that have a higher success rate with cannabis are demonized, while synthetic versions of the same chemical are offered for ridiculous price.⁷

Unfortunately, the level at which discourse on the topic of cannabis is so dumbed-down and stupid on both sides of the aisle, it is almost futile to discuss, as both the left/liberal pothead are as clueless as the faux “conservative war on drugs” crusader. Both sides of this question are unaware of the complexities involved, as the left/liberal sees the government as “the man” infringing on the “rights” of atomized nobodies wanting a good buzz. On the other hand, moronic conservatives (so-called) are ignorant of the fact that the “war on drugs” was a covert plan for deep state control of the drug trade, criminalizing certain substances so both the black markets and pharmaceutical markets can maintain a monopolistic control. For the left/liberal, the foolish trust in NGOs he believes are actually interested in his “freedom,” are actually promoting a destructive social agenda for think tanks that have a different strategy of social engineering than other think tanks.

This dialectic is similar to the managed dialectic of environmentalism, where both the mainstream left and right are played like fools by corporations and think tanks that simply have different strategies for achieving the same ends. Left/liberals cannot fathom that the top oil conglomerates have a large stake in the “green agenda” itself, buying into childish, *Manichaeian* dialectics of good guy green vs. bad guy oil.⁸

Similarly, faux conservatives who think their “free market” corporations are fighting for expansion, jobs and economic growth against the hippy liberals who get in their way, hugging trees and munching pot brownies. In reality, both of these teams are played like puppets, as the same think tanks and foundations are universally on board with the global agenda of centralization through the invented crisis of resource scarcity repackaged in the green agenda.

Returning to the question of the psyche, my proposal to reassessing this question involves questioning the manufactured, existing paradigms at their core. As Thomas Kuhn posited concerning the nature of scientific revolutions, the same understanding needs to be applied to diverse fields,

where it needs to be understood that medicine and psychology cannot be based on purely materialist models. These models, in turn, are based on the still reigning paradigm of naïve empiricism, the immortal philosophical zombie that never dies. Until these presuppositions themselves are questioned, functionaries of the establishment will never make true progress towards healing and integrating the psyche.

At the top, of course, there is no plan to heal man, but rather to end man, as the Royal Society openly states, yet for the majority of middle-men who have bought into the humanitarian propaganda and are compartmentalized, they operate and make real and accurate discoveries that are genuinely positive. However, such discoveries are not implemented, but suppressed, and generally the inversion is implemented on a mass scale, such as psychotropic treatment of the psyche. In the studies of the MK Ultra programs, for which modern psychotropic treatment derives, the effects of psychedelics resulted in the fragmentation and disintegration of the psyche, by design and promotion of the Frankfurt School working in concert with Bertrand Russell and the Fabians. I wrote concerning this previously:⁹

From my own observations and research concerning those who have had intense hallucinogenic drug experiences, definite patterns emerge. One of the most prominent patterns is the sense of the psyche being fragmented, disintegrating and becoming “one” with the all. The hallucinogen causes a kind of inner journey which shamans of primitive religions have embarked upon for millennia, but the result tends towards the same conclusion: monism. Yet oddly the philosophical monism adopted invariably leads many of the drugged to feel that their own psyche has fractured, divided, or split.

The so-called “revelations” most experience on the drug trips end up being very monotonous. It rarely occurs to the drugged that their narcissistic “insights” are one and the same as ancient pagan and eastern religions. Reality is thus viewed as an “illusion,” a “trick,” a product of their own mind (solipsism), and who they were/are as a person was annihilated or dismembered. The drug trip thus tends to result in the unwitting conversion of the drugged to some form of pantheism or animism.

BBC reporter Bruce Parry, for example, logged several hallucinogenic rites and journeys that brought him to similar conclusions. Modern man’s lack of spiritual connection has allowed the return of ancient shamanism and paganism to reemerge with the 60s revolution. Unfortunately, the 60’s culture “revolution” was something engineered by elites in the

pharmaceutical, banking and intelligence communities.¹⁰ The social engineering of revolution was in harmony with the Marxist plan of Theodore Adorno to, along with drugs, promote this very depersonalization and fragmentation through pop music. He famously stated:

What radical music perceives is the untransfigured suffering of man.... The seismographic registration of traumatic shock becomes, at the same time, the technical structural law of music. It forbids continuity and development. Musical language is polarized according to its extreme; towards gestures of shock resembling bodily convulsions on the one hand, and on the other towards a crystalline standstill of a human being whom anxiety causes to freeze in her tracks.... Modern music sees absolute oblivion as its goal. It is the surviving message of despair from the shipwrecked.¹¹

That “schizophrenia” he speaks of is what has been achieved in our day. Schizophrenia is the dividing and fragmenting of the psyche into disconnected, meaningless “parts,” which have no relation to anything or anyone else. It is the ultimate atomization and alienation, resulting in an arrested development blob of masses that are unable to even reason about what is in their own best interest. Modernity’s nihilistic suicide pact is something that is not mere happenstance: it has been engineered on purpose by our so-called “elite,” as Irvin shows. Aldous Huxley famously said:

“But now psycho-analysis is being combined with hypnosis; and hypnosis has been made easy and indefinitely extensible through the use of barbiturates, which induce a hypnoid and suggestible state in even the most recalcitrant subjects. Within the next generation I believe that the world’s rulers will discover that infant conditioning and narco-hypnosis are more efficient, as instruments of government, than clubs and prisons, and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by flogging and kicking them into obedience.”¹²

Considering specifically the fragmentation of the psyche, the extreme versions appear in the diagnosis of MPD/DID and schizophrenia, with the unifying factor being severe trauma, often in childhood.¹³ Trauma later in life appears in “Post-traumatic Stress Disorder,” with the same patterns of dissociation and fragmentation and psychosis often appearing.¹⁴ What is almost never discussed, though the evidence surfaces daily, particularly with former military and pop star circles are the realities of ritual abuse. Having read several works on the subject, ritual abuse appears frequently in these cases, yet goes unmentioned in the mainstream. This tide appears to be changing with the case of Jimmy Savile and his network, as even the

mainstream media has been forced to report on the avalanche of officials involved in occultic and ritual abuse. I wrote previously:

“With this direct Hollywood connection in mind, we can see the likely possibility of the abuse of pop stars, who become high-priced commodities for the same establishment. I have written before about Candy Jones,¹⁵ and all the way up to the present, top stars are now alleging they were abused by their “handlers” and/or producers. While some cases may be publicity stunts, it is hard to believe they all are. News hounds will recall Amanda Bynes believing she was brainwashed and implanted with a microchip¹⁶ and Ke\$ha recently suing for abuse by her “handler,” Dr. Luke, with Luke in turn counter-suing.¹⁷ Prior to that, we have witnessed a barrage of news stories the last few years recounting a stream of victims alleging networks of sickos using and abusing those under them. Let us not forget Penn State and Jerry Sandusky¹⁸ and Jimmy Savile of the UK,¹⁹ as well as a host of UK government officials.²⁰ Recent reports also arose from actors like Corey Feldman, who alleges similar crimes.”²¹



Psyche and Cupid.

Both cultic groups and government agencies have the desire for control in common, and particularly the control of thought. One effective way such groups achieve this is through childhood indoctrination, as this is the most formative period. Propaganda and manipulation targeted at children are thus the most effective and the most insidious, and the solutions cannot come through a rearrangement of chemicals from one form to another, based entirely on the evolutionary biological model. It is no accident the rate of mental illnesses and neurological disorders are thus skyrocketing, as the application of more and more chemical solutions is compounded with more and more prescriptions to counter the effects of the previous’ side effects.

In proposing a solution, alternative avenues are much more promising, particularly when considering the alternate anthropology of eastern theology, where man is not merely a chemical machine, but a biological entity with a *psyche* and a *nous*, a higher faculty endowed by God. Strategopoulos [comments on this teaching](#):

“The human *nous* in Eastern Orthodox Christianity is the “eye of the heart or soul” or the “mind of the heart”. The soul of man is created by God in His image; man’s soul is intelligent and *noetic*. St Thalassios wrote that God created beings “with a capacity to receive the Spirit and to attain knowledge of Himself; He has brought into existence the senses and sensory perception to serve such beings”. Eastern Orthodox Christians hold that God did this by creating mankind with intelligence and *noetic* faculties.

Angels have intelligence and *nous*, whereas men have reason – both *logos* and *dianoia* – *nous* and sensory perception. This follows the idea that man is a microcosm and an expression of the whole creation or macrocosmos. The human *nous* was darkened after the Fall of Man (which was the result of the rebellion of reason against the *nous*), but after the purification (healing or correction) of the *nous* (achieved through ascetic practices like hesychasm), the human *nous* (the “eye of the heart”) will see God’s uncreated Light (and feel God’s uncreated love and beauty, at which point the *nous* will start the unceasing prayer of the heart) and become illuminated, allowing the person to become an orthodox theologian.”²²

In regard to the fragmentation of the psyche and the loss of memory (something crucial for extreme cases of MPD/DID) are highlighted in a fascinating way not found elsewhere, as the possibility of a spiritual dimension to psychotic disorders is often overlooked and ignored. Strategopoulos continues:

“They became vain in their reasonings, speculations”. Please pay attention to the choice of words. Almost always, especially in the New Testament, the term (“dialogismos” in the original Greek) is used in a negative sense. When He is about to heal the paralytic, Christ is aware that people “are reasoning within themselves” (Mark 2:6). So Christ says: “Why are you reasoning about these things in your hearts?” You see, the word in the Greek text is not “logismos” (thought, contemplation), it is “dia-logismos”, i.e. fragmented, scattered thinking: The fragmentation of the *nous*. You might as well apply this knowledge when you are confronted with cults, heresies and similar issues, [considering that the same word is used today for “meditation”]. There is a direct link. Reasoning, speculation [of a fragmented nous]: terms which are always used in a negative sense in the Holy Scripture. Thus, man ends up in a state of ignorance, although he is created with a predisposition towards God, with a *nous* that is meant to turn to God for help: “Love the Lord your God”. This is faith, the movement towards God, and it is something that we have overlooked...

St Gregory of Sinai clearly states that forgetfulness of God is a disease of the soul and of the faculty of reason. It has a direct impact on human memory, which ends up divided, diffused and fragmented, a prey to tempting thoughts. If I forget God, my memory will crumble into pieces, resulting in scattered, wayward thinking: “Dia-logismos”. That explains our deep anguish: What shall we do here? What shall we do there? What is to be done?²³”

The loss of memory and its fragmentation is the same pattern seen in those with alters who lack integration with the core personality. Extreme forms of schizophrenia demonstrate this in a profound way, where the psyche's core is so fractured it appears to dissociate into incoherence. Alters, by contrast, appear to be structured to handle and absorb trauma, retaining a level of rationality and coherence, even in the split. My consideration is that perhaps as a result of the Fall, all of us are in some degree fragmented, while MPD/DID demonstrate more severe versions of the universal fragmentation. This is not to propose some new agey, generic dissolution of individual, on the contrary, the individual psyche needs to be unified, coherent and integrated. Psychology's approach has been to attempt to integrate these various personae, and this makes sense, yet still lacks the possibility of considering man as a spiritual being with a *nous*. If God exists, then the faculty that exists *for unification and integration through the knowledge of God* cannot be ignored.

In my estimation, one of the deep programs of the establishment's anti-human agenda involves the destruction of memory itself. As long as humans have a memory of how they lived in a more natural, traditional setting, the potential for the rejection of a technocratic system where free will is eliminated remains. Thus, ending and reprogramming memory itself must become a chief of the technocratic establishment, and it has. Memory alone cannot be a solution, however, as individuals with *hyperthymesia* might still be wicked or self-destructive. The solution lies in the alteration of man's heart, intimately bound up with his *nous*, which involves a change of perspective and life where God is no longer suppressed and forgotten, *metanoia*. The solution is therefore not merely material or intellectual, but a holistic change in one's life, whereas fragmented approaches of therapeutic treatment are only addressing a fragment of the problem.

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CLOCKWORK ORANGE

A STANLEY KUBRICK PRODUCTION "A CLOCKWORK ORANGE"
STARRING MALCOLM MCDOWELL AND PATRICK MAGEE • ADRIENNE CORRI AND MIRIAM KARLIN
BASED ON THE NOVEL BY ANTHONY BURGESS PRODUCED AND DIRECTED BY STANLEY KUBRICK

FROM WARNER BROS.  A WARNER COMMUNICATIONS COMPANY

Chapter Seventeen

A Clockwork Orange



Stanley Kubrick's adaptation of Anthony Burgess' dystopian novel *A Clockwork Orange* was definitely due for a full treatment – a full Ludovico Treatment! I last watched the film some six or seven years ago and, while I knew there were obvious “MK Ultra” themes, there was much I missed. The same happens with literature too, depending on the phase and time in your life. Being much more grounded these years later, I am surprised at how much I missed (isn't that always the case?).

A Clockwork Orange is a film about MK Ultra, and not only that, it is about the truest, fullest and most dangerous aspect the years of programs under that moniker – that pop culture itself is a form of that mind control, that the masses are actually a kind of Alex deLarge writ large. Premiering in 1971, some eleven years after the novel's release, Kubrick's version is rightly praised for its vision, art direction and message, yet as time propels us forward into the uncertain future, the dystopian feel of the film seems less shocking. One could argue that is because of the intense popularity of apocalyptic dystopias in fiction and film, or is it because we actually are moving inexorably into the abyss of Alex's demented, absurd world?

The first idiosyncrasy which stuck with me was the story's most famous – the degenerated English which, arguably as difficult as ebonics, at least has a degree of creativity and humor in it, which today's emoji-textspeak makes look brilliant by comparison. Me textspeak makes me gulliver want to return eggiwegs upon your table, good sir. Orwell warned of the disintegration of

the language in 1984 and Burgess acquiesced, but could either have ever foreseen the shit emoji? Eventually we'll merely think in pizza, dog, cat and shit emojis. And yoga.



The Milk Bar.

Alex's world, at the lower class, Bauhaus Apartment Complex surrounded by socialist style art level, is anarchic and crime-ridden – a perfect contrast of reality set against the endless, doomed government social projects that characterize any Marxist society. Alex's life is roving bands of warring “droogs” battling one another over puerile insults and whom to rape. Juxtaposing the utterly trashy appearance with English Gentleman's garnishes like a Bowler Hat is an interesting concept, much like Alex's out of place obsession with Beethoven, to whom he inexplicably grants an almost religious devotion.

Alex, we are to believe, is utterly brutish and depraved, aside from this one, mysterious high culture fascination. Indeed, in the scene where Alex plays Beethoven's 9th, we see a serpent, a naked woman and four Jesus statues clumsily rammed together, as if it constituted Alex's crude attempt at a religious altar. Edenic and Satanic all at once, Alex's bedroom is also prepped for what appears to be his own preferred sexual ritual of the old,

orgiastic in-out. Alex's whole world, including his gang of droogs, are iconic embodiments of the brutish state of nature, direct from the pages of Hobbes. It is here the "Leviathan" will attempt to "rehabilitate" him.



The snake, the Jesus statues and the sex imagery.

Before we come to that, other cultural comments stood out to me. A milk bar – doesn't that sound like a pretentious, hipster fad? *Avant Garde* pornographic art everywhere, and receptacles that are tits? I would give the "Milk Bar" a good chance of happening in the near future, but the problem is, is it degenerate enough? We already have sexbot bars, so a Milk Bar wouldn't be very edgy. Of course, if you put a *Chocolate Milk Bar* in a low-income, minority area, it *would be* edgy, especially if the mammaries *also* dispensed Kool-Aid.

Also pervasive in Alex's world is a degenerate, consumerist popular music "culture" where band names appear as hilarious and nonsensical as if they were cut and pasted directly from *Paste Magazine's* last top ten. Dude, have you heard the new Heaven 17 and Cyclops?

While pop culture is much older than the 1960s, Burgess knew it would be a powerful social engineering force in the dystopian future, and I believe this scene is crucial for interpreting the rest of the film. What Alex is forced to watch, strapped down as he undergoes the Ludovico Treatment, is his *own droogs* killing a man and raping a woman. In other words, we are Alex and the two most notable images Alex is forced to watch are his own attacks and World War II/Hitler footage. Through the creation of new "imprinting" and association, the sickness Alex is made to feel is a behaviorist-style operant conditioning.

"Aversion therapy," and ultimately the entire time Alex spends in and out of "the system" is not at all about rehabilitating prisoners, but as Kubrick

makes clear concerning the film, a statist apparatus using these methods and techniques upon a mass audience. The prisoners and “patients” are thus merely guinea pigs for the long-term social engineering goals, not the least of which is to create a catatonic, pacifist public, emasculated and ultimately dispossessed of any free volition – as Bertrand Russell predicted. For those interested, I have an entire chapter in my book *Esoteric Hollywood* on this topic.

Like *Brave New World*, the facade of better living through chemistry is unmasked to be a gigantic pharmacological public-private partnership, aimed at creating “sheep,” which Alex mentions numerous times in the film. In fact, the film even carries this point much deeper, elucidating that the liberal, behaviorist conception from a Skinner or a Watson that man can be perfected and engineered into something docile and obedient to the whims of the state-god is merely a demythologized, emasculated Christianity applied to the state. The state apparatus becomes a de facto church, and this is precisely what even Alex learns as he ponders the “Big Book,” the “sheep” and the government plans to mold Alex into the “model citizen.”



Mk Ultra is set in a cinema.

As has been said many times, while it's my analysis that the ideas of creating a mind controlled assassin and using trigger words was a real aspect of the MK Ultra projects and research, it was not the chief point. The real power of this research was in its use for mass psychology and social engineering. This is why so many of the MK Ultra doctors were involved in psychology, pharmacology, academic research, psychiatry, medicine, etc. It was not primarily a series of programs focused on sexy snipers and head shots, but on the psyche, from a pragmatic, materialistic perspective.

It is chiefly under this scientific facade it was able to become so anti-human. As Kubrick points out so many times in his films, the establishment that purports to cure man of his ills and "perfect" him is, in so many cases, a large part of the cause of his ills – Kubrick even has Alex's case worker/social worker molest him! With the prevalence of sexual and pornographic art throughout the dystopia, we can deduce the normalization of sexual traumatization and abuse, possibly even pedophilia. This also fits with Burgess' other dystopia, *The Wanting Seed*, where the whole society is homosexual. Alex, we see, is a subject of sexual-based traumatized mind control throughout his whole life. It should come as no surprise that a social order that protects and allows and propagates these crimes is unable to "cure" man of anything, other than dosing him full of *more* drugs.

The "criminal reflex" cannot be cured by external stimuli, because free will is real. Western civilization, since the time of the Greeks, has consistently fallen back into this pagan notion – popularized by the Greek philosophers and even the pre-Socratics – that the only reason man does wrong is a lack of education. Thus, the logic goes, more social programs, more welfare, more external stimuli applied, from womb to tomb, might one day hold forth the hope of 'curing man.' Yet what is man, on this ridiculous scheme?

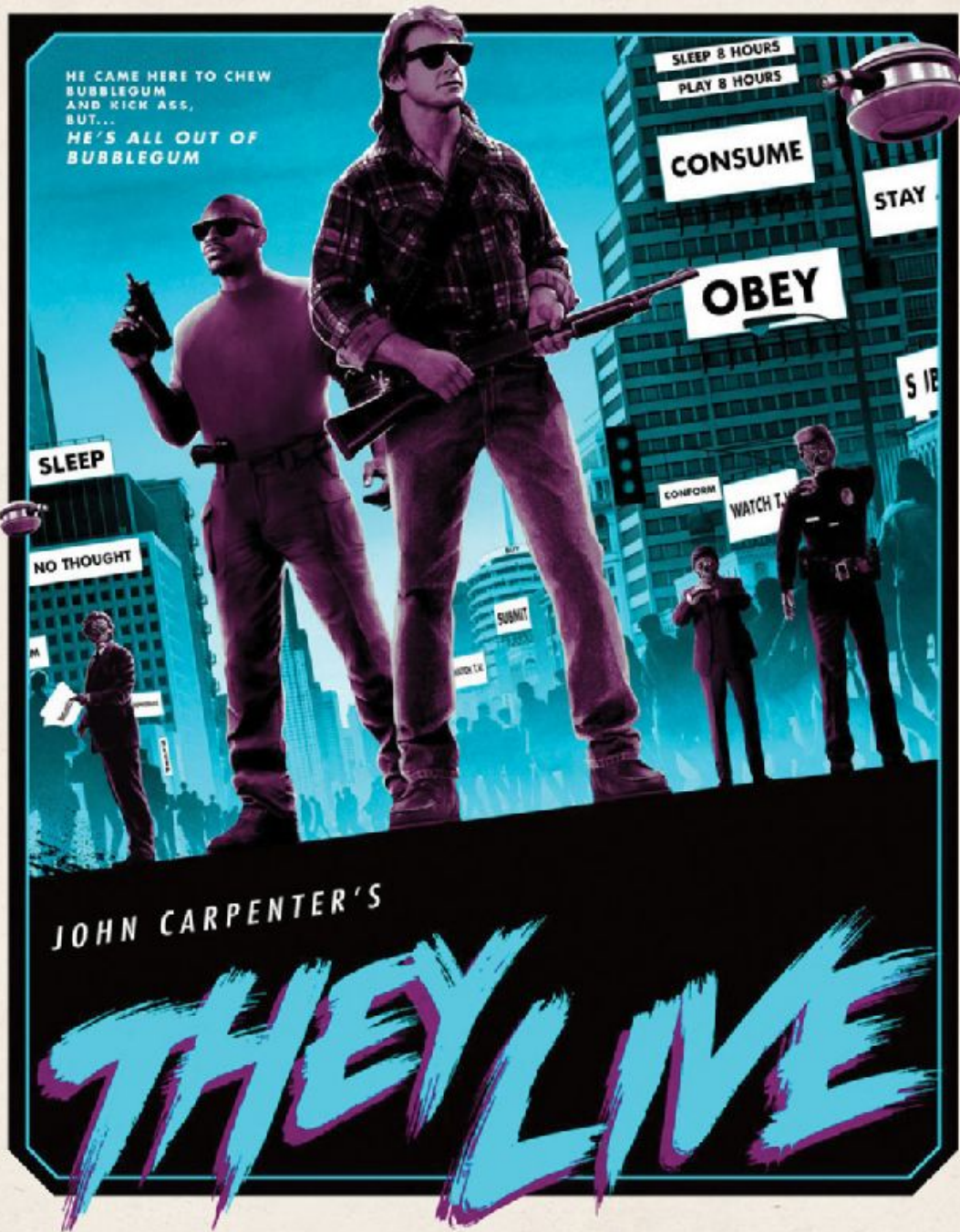


Alex is molested.

Nothing but a supposedly more complex bag of goo and hair that are a distant cousin of the apes in Kubrick's *2001*. If we are still just a "planet of the apes," and those apes are just a slightly more advanced worm, the notion of "fixing" something is rendered utterly meaningless. Fixing a thing assumes some higher, more advanced objective standard by which one can measure the need, or lack thereof, to be "fixed." In Democritus' world of chaotic atoms falling through space, nothing is ever "fixed," because *nothing is broken*. On the other hand, if man is not what these stupid and contradictory worldviews say, and is made in the image of a divine Creator, endowed with a logos and a soul, then man has the capacity for free will. If man has the capacity for free will, no amount of external stimuli, chemical or cinematic, can "cure" what is within him. As the minister tells Alex, "goodness comes from within."

The reason the film prominently portrays the All-Seeing Eye is because the hell-hole world Alex inhabits is the world of the actual Illuminists – characters like Weishaupt, St. Just, St. Simon and Comte, who continued the Illuminist tradition of socialism, communism, rationalism and scientism. This ideology, adopted by the Royal Society and the modern scientific establishment, as well as most of modernity, is based on MK Ultra. Behind

these “philosophers,” academic entities and CIA entities are the billionaires and oligarchs like the Rockefellers, who set up the Tavistock Institute to participate in this type of research.

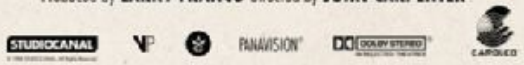


HE CAME HERE TO CHEW
BUBBLEGUM
AND KICK ASS,
BUT...
HE'S ALL OUT OF
BUBBLEGUM

JOHN CARPENTER'S

THEY LIVE

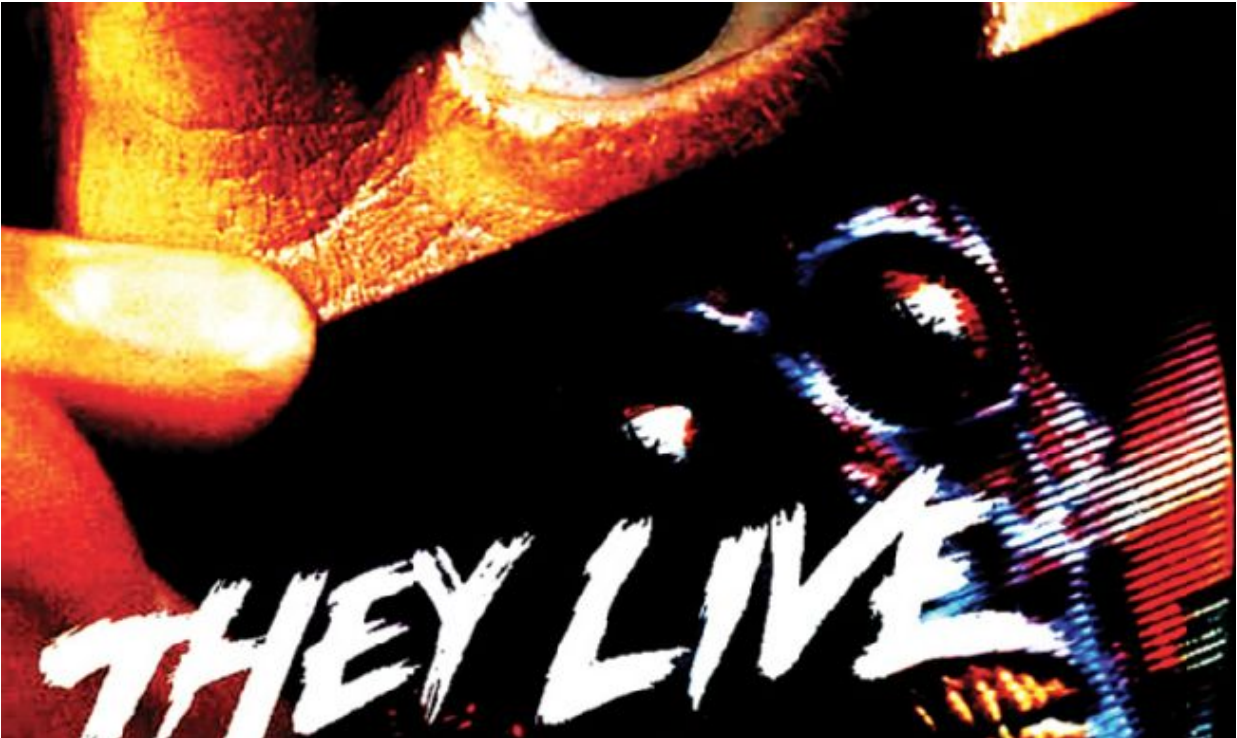
ALIVE FILMS Presents a LARRY FRANCO Production JOHN CARPENTER'S "THEY LIVE"
Starring **RODDY PIPER · KEITH DAVID · MEG FOSTER** Screenplay by **FRANK ARMITAGE**
Music by **JOHN CARPENTER** and **ALAN HOWARTH** Director of photography **GARY B. KIBBE**
Executive producers **SHEP GORDON** and **ANDRE BLAY** Associate producer **SANDY KING**
Produced by **LARRY FRANCO** Directed by **JOHN CARPENTER**



A BRAND NEW 4K RESTORATION - COMING TO CINEMAS THIS AUTUMN

Chapter Eighteen

They Live!



I have only analyzed two John Carpenter films, *Big Trouble in Little China*¹ and *Prince of Darkness*,² but it's admittedly absurd to have not covered *They Live!* in books dedicated to deep state connections and film. For most of the audience, the meaning and message of *They Live!* will likely be obvious, but aspects of the film may have been missed and as our world spirals more and more into total insanity, Carpenter's classic is becoming more and more of a reality – we really are living in a dystopic B sci-fi film!

Our film begins with Banksy-style graffiti,³ exemplifying the “underground” movement of the anti-establishment proletariat, replete with its own subculture of signs and symbols. Graffiti culture is unique, insofar as it exists in every city, generally dismissed as trashy (it often is), yet hidden within this mystic symbols is another language – a language of codes and ciphers that alert other gangs “in the know.” Signaling gang territory and

other black market operations, graffiti embodies a crude form of something akin to the NSA's advanced cryptography. Listverse relates:

Gang graffiti in Los Angeles is not random vandalism. To those who know how to decipher the secret language, these markings are the "newspaper of the street." They reflect territorial boundaries, rivalries, and allegiances. Law enforcement officers have even [used the secret messages](#) to solve crimes.

Often the names of the gangs themselves are shrouded in code. The monikers are often written abbreviated, such as "ES DKS SGV" for the Eastside Dukes of the San Gabriel Valley. In some cases, gangs have disguised their names by using Roman or Mayan numbers.

Gang graffiti began in Los Angeles with the emergence of Latino factions over 70 years ago. Initially, it was simply a way of glorifying the organization and marking "turf." Black gangs quickly contributed to the language. The '70s and '80s saw the peak of the gang graffiti movement in Los Angeles.



They Live! graffiti.

There is a marked difference between gang graffiti and the work of taggers. The latter also engage in a coded language of vandalism, but theirs is based more in outsider art than the criminal underworld. However, differentiation is complicated by the fact that taggers often paint on gang-controlled walls, and city authorities have recently used gang injunctions against tagging crews. To those fluent in the visual cryptolect of L.A. gangs, though, they are worlds apart.⁴

Now when it comes to Rowdy Roddy Piper, I am reminded of a dude I went to high school who had jacked up teeth we called Rowdy Rotty Tooth. That has no relevance to the analysis, but I still think it's funny. As for wrestlers, the '80s and the American path to power and glory, think no further than Jesse Ventura and our likely future president, Donald J. Trump.



The smooth transition from Hollywood to politics – one theater to another.

In case you were unaware, Trump was a WWE figure for a bit, and lest you laugh at this pedigree, consider how many actors have become politicians – notably Reagan, Arnold, Ventura, and now Trump. Indeed, Piper in his latter days was also “speaking out” when it comes to political issues (appearing on Alex Jones), prompting knee-jerk YouTuber idiots to cry foul as “Illuminati Sacrifice.” I’m just waiting for the Coco Beware/Irwin R. Schiester Presidential ticket, and maybe then my confidence in voting will be restored.

Piper is also interesting as the star of another conspiratorial themed 80s B movie called *Hell Comes to Frogtown*. This gem is a lot of fun, too, with the surprisingly accurate plot centering around a future dystopia where mankind

has been sterilized and Roddy happens to be the last virile chap about. Watching this as a teen in puberty on USA's *Up All Night*, I recall thinking how great this idea actually was, since, as you can guess, Roddy stumbles upon a colony of gorgeous women seeking a fecund male.



USA's Up All Night!

Back to *They Live!* – as with many Carpenter flicks, the omnipotent street preacher appears with foreboding messages of doom. Here, the message is about a shadowy elite that have engineered the economic collapse that has wiped out the working class. Piper plays “Nada,” the aimless drifter looking for work who refuses to join a union. Similarly, the “underground” works with the churches to establish a resistance that can “hack the signal” to

awaken the masses (a staple of every dystopian film). The hacked transmission states:

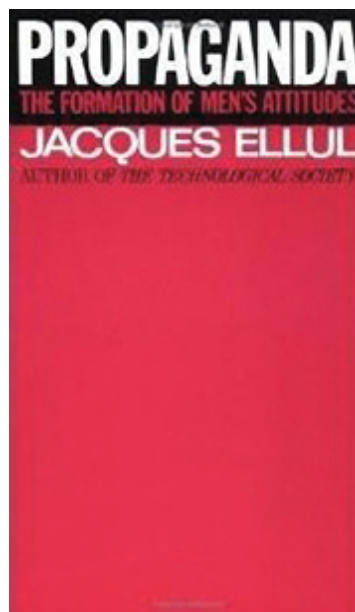
“...our impulses are being redirected. We are living in an artificially induced state of consciousness that resembles sleep... ...the movement was begun eight months ago by a small group of scientists who discovered, quite by accident, these signals being sent through television... ...the poor and the underclass are growing. Racial justice and human rights are nonexistent. They have created a repressive society and we are their unwitting accomplices... ... their intention to rule rests with the annihilation of consciousness. We have been lulled into a trance. They have made us indifferent, to ourselves, to others, we are focused only on our own gain. We ha... ...please understand, they are safe as long as they are not discovered. That is their primary method of survival. Keep us asleep, keep us selfish, keep us sedated... ...they are dismantling the sleeping middle class. More and more people are becoming poor. We are their cattle. We are being bred for slavery. The revolution ... we cannot break their signal, our transmitter is not powerful enough. The signal must be shut off at the source. We have...”



Mindless consumerism.

While tainted with a bit of Marxism and class warfare, the overall message of *la resistance* is correct and does accurately describe our world. The modern social engineers and Pentagon planners have worked for decades through the large foundations and think tanks to direct culture into a toxic sludge that feeds mindless consumerism. Much of this involves the directing of the passions through mass advertising and marketing.

These techniques were perfected, as has been stated, by figures like Edward Bernays⁵ and analyzed by thinkers like Jacques Ellul in his classic work, *Propaganda: The Formation of Men's Attitudes*. The intention of “annihilating consciousness” is almost directly parallel to the infamous statement of Bertrand Russell. As is often the misguided narrative of so many dystopian stories, however, there is no real “resistance” or underground guerilla movement (apart from the Church) that can combat this system. Yet, if read as a metaphor or allegory, Carpenter’s film is still appropriate as a picture of our system. Ellul writes of film (perfectly exemplifying the message of *They Live!*):

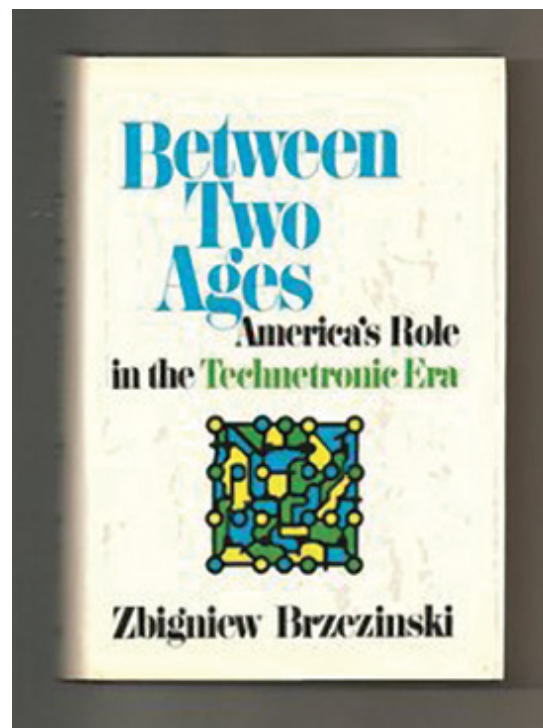


When the American producer makes a film, he has certain definite ideas he wants to express, which are not intended to be propaganda. Rather, the propaganda element is in the American way of life with which he is permeated and which he expresses in his film without realizing it. We see here the force of expansion of a vigorous society, which is totalitarian in the sense of the integration of the individual which leads to involuntary behavior.⁶

Amazingly, Carpenter’s film even reveals the core psyop of “Hollywoodism,” that the narcissistic indulgence of fame and the camera lens can bring fulfillment – palpably demonstrated in the television scene with the woman describing her fantasy of being “famous” and thereby attaining meaning in her life. As a profound form of revelation of the method (one could argue), *They Live!* Centers around the television and Hollywood as the means of control – something *JaysAnalysis* certainly concurs with.

In fact, we even get the sense the “news” broadcast signal and the entire entertainment complex are the nexus of control by the human-looking “aliens.” Through both the overt propaganda and subliminal signals beamed out alongside the consumerist-driven mind control, the “signals” seems to also affect brain waves and induce a walking sleep state. This is precisely what television was designed and engineered to do. The reference hearkens to something akin to Brzezinski’s famous statements concerning ELF/VLF waves, as well as Col. Aquino’s PsyOps claims.

Back in 1973, longtime Washington geopolitical strategist Zbigniew Brzezinski described the usage of Tesla technology for the dystopian control of large masses of populations in his *Between Two Ages*:



In addition ... future developments may well include automated or manned space warships, deep-sea installations, chemical and biological weapons, death rays, and still other forms of warfare – even the weather may be tampered with.

In addition, it may be possible – and tempting – to exploit for strategic-political purposes the fruits of research on the brain and on human behavior. Gordon J. F. MacDonald, a geophysicist specializing in problems of warfare, has written that timed artificially excited electronic strokes could lead to a pattern of oscillations that produce relatively high power levels over certain regions of the earth.... In this way, one could develop a *system that would seriously impair the brain performance of very large populations* in selected regions over an extended period.... No matter how deeply disturbing the thought of using the environment to manipulate behavior for national advantages to some, the technology permitting such use will very probably develop within the next few decades.

As one specialist noted, ‘By the year 2018, technology will make available to the leaders of the major nations, a variety of *techniques for conducting secret warfare*, of which only a bare minimum of the security forces need be appraised. One nation may attack a competitor covertly by bacteriological means, thoroughly weakening the population (though with a minimum of fatalities) before taking over with its own armed forces. Alternatively, techniques of weather modification could be employed to produce prolonged periods of drought or storm...’⁷

Modern scientism is something I have written about at length, and one of the greatest dark secrets is revealed precisely in the figure of Tesla. Like the Brzezinski quote above, not only has Tesla tech been used for weather warfare, Army psychological warfare expert and founder of the Satanic Temple of Set, Col. Michael Aquino describes the actual usage of Tesla’s ELF/VLF radio frequency attacks upon mass populations. In [his “From PsyOp to Mindwar: The Psychology of Victory,”](#) Aquino writes in the footnotes towards the end:

Atmospheric electromagnetic (EM) activity: The Human body communicates internally by EM and electrochemical impulses. The EM field displayed in Kirlian photographs, the effectiveness of acupuncture, and the body’s physical responses to various types of EM radiation (X-rays, infrared radiation, visible light spectra, etc.) are all examples of human sensitivity to EM forces and fields. Atmospheric EM activity is regularly altered by such phenomena as sunspot eruptions and gravitational stresses which distort the Earth’s magnetic field. Under varying external EM conditions, humans are more or less disposed to the consideration of new ideas.



“There are no countries anymore. There are no good guys. They own everything.”

MindWar should be timed accordingly. Per Dr. L.J. Ravitz: Electromagnetic field constructs add fuel to the assumption unifying living matter harmoniously with the operations of nature, the expression of an electromagnetic field no less than non-living systems; and that as points on spectrums, these two entities may at last take their positions in the organization of the universe in a way both explicable and rational.... A tenable theory has been provided for emergence of the nervous system, developing not from functional demands, but instead deriving as a result of dynamic forces imposed on cell groups by the total field pattern. Living matter on has a definition of state based on relativity field physics, through which it has been possible to detect a measurable property of total state functions. (Ravitz, "State-Function, Including Hypnotic States" in Journal of American Society of Psychosomatic Dentistry and Medicine Vol. 17, No. 4, 1970.)



I'm here to chew bubble gum and kick ass – for 30 minutes straight in this scene!

And,

Ionization of the air: An abundance of negative condensation nuclei ("air ions") in ingested air enhances alertness and exhilaration, while an excess of positive ions enhances drowsiness and depression. Calculation of the ionic balance of a target audience's atmospheric environment will be correspondingly useful. Again this is a naturally-occurring condition – caused by such varying agents as solar ultraviolet light, lightning, and rapidly-moving water – rather than one which must be artificially created. (Detonation of nuclear weapons, however, will alter atmospheric ionization levels.) Cf. Soyke, Fred and Edmonds, Alan, *The Ion Effect*. New York: E.P. Dutton, 1977.

Extremely Low Frequency (ELF) waves: ELF waves up to 100 Hz are once more naturally occurring, but they can also be produced artificially (such as for the Navy's Project Sanguine for submarine communication). ELF-waves are not normally noticed by the unaided senses, yet their resonant effect upon the human body has been connected to both physiological disorders and emotional distortion. Infrasound vibration (up to 20 Hz) can subliminally influence brain activity to align itself to "delta," "theta," "alpha," or "beta" wave patterns, inclining an audience toward everything from alertness to passivity. Infrasound could be used tactically, as ELF-waves

endure for great distances; and it could be used in conjunction with media broadcasts as well. See Playfair, Guy L. and Hill, Scott, *The Cycles of Heaven*. New York: St. Martin's Press, 1978, pages 130-140.”⁸



Perpetual and total panopticon surveillance. They Live! surveillance drones.

The other interesting insight in the film concerns the mass surveillance the alien establishment covertly operates, keeping tabs on “who is awake.” Once fingered, “Nada” is portrayed on television as a “terrorist,” a theme often appearing in dystopic films, and amazingly real, as we have recently been vindicated concerning the “staged terror” narrative now being admitted. In fact, the Pentagon hired a PR firm, paying \$540 million for the production of fake terror videos. This immediately brings to mind the last two years of glaringly ridiculous “ISIS” videos. Shawn Helton explains:

Following the invasion of Iraq in 2003, the Pentagon reportedly paid PR firm Bell Pottinger \$540 million to produce fake terror videos used to *steer* Western political interests. If this latest report by the *The Bureau of Investigative Journalism* is accurate, the public is once again privy to another startling example of how deep-state social engineering impacts and propels larger geopolitical war campaigning.⁹

This latest Pentagon public relations scandal comes after an onslaught of summertime war propaganda images¹⁰ were found to have been fabricated by the George Soros¹¹ and US-UK government-backed pseudo NGO known as “The White Helmets.”¹²



Patsy and faux-terrorist, John Nada.

Our aliens are said to be interdimensional entities that seek to “make earth’s atmosphere like theirs,” hinting at geoengineering.¹³ While I don’t believe in aliens, we can make the connection to the demonic here, echoing my analysis of *Invasion of the Body Snatchers*, where I wrote:

“Like the space jockey of Ridley Scott’s *Alien* and *Prometheus*, the gnostic reconstruction of ancient mythology and science is a likely scenario for uniting the world under a global faux religion. In fact, panspermia has been promoted by top scientific luminaries, such Stephen Hawking, Sir Fred Hoyle and Francis Crick. There have been numerous hints at just this scenario, but here I am only speculating. Ironically, whether one accepts the existence of aliens or not, the actual out working of the cryptocracy’s worldview, like the aliens in *Invasion*, looks strangely similar to the biblical description of the demonic. In Scripture, the demons seek to enslave man through mind control (possession), and the inducement to idolatry and self-destruction. Deuteronomy 32:16-18 reads: “They provoked him to jealousy with strange *gods*, with abominations provoked they him to anger. They sacrificed unto devils, not to God; to gods whom they knew not, to new *gods that* came newly up, whom your fathers feared not. Of the Rock *that* begat thee thou art unmindful, and hast forgotten God that formed thee.”

And St. Paul writes in Ephesians 6:12: “For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high *places*.”¹⁴



Television entrances and propagandizes the masses.

The other interesting aspect of *They Live!* Is the revelation of a breakaway civilization.¹⁵ The idea of the breakaway civilization is prevalent in fiction, and is based on the principle of mass depopulation and the creation of a new order, or new civilization of the superclass or super elite. I tend to believe this breakaway plan is not concerned with off-world colonies (at least anytime soon), but rather with earth itself. A much more sensible candidate for the breakaway civilization are the masses of underground bases owned by the military industrial complex. Indeed, we have recently seen mass occult ceremonies that mark the opening of these tunnels, showing *They Live!*'s scenario of an underground base/breakaway civilization operated by the elite is accurate.

Truly they live, while we sleep, as the television entrances and programs the masses through contrived spectacles – the key message of Carpenter's film. Critical theorist Guy Debord is appropriate here, as he noted in his famous *Society of the Spectacle*:

The spectacle cannot be understood as an abuse of the world of vision, as a product of the techniques of mass dissemination of images. It is, rather, a Weltanschauung which has become actual, materially translated. It is a world vision which has become objectified. The spectacle presents itself simultaneously as all of society, as part of society, and as instrument of unification. As a part of society it is specifically the sector which concentrates all gazing and all consciousness. Due to the very fact that this sector is separate, it is the common ground of the

deceived gaze and of false consciousness, and the unification it achieves is nothing but an official language of generalized separation.¹⁶



“We’ll have Global Government by 2025,” the elite aliens state in the film.

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THE LOST BOYS

WARNER BROS. PRESENTS A RICHARD DONNER PRODUCTION A JOEL SCHUMACHER FILM
"THE LOST BOYS" COREY FIELDMAN JAMI GERTZ COBEY HAIM EDWARD HERRMANN
BARNAD HUGHES JASON PATRIC KIEFER SUTHERLAND AND DIANNE WUEST
MUSIC BY THOMAS NEWMAN EDITOR ROBERT BROWN EXECUTIVE PRODUCERS MICHAEL CHAPMAN
EXECUTIVE PRODUCERS RICHARD DONNER STEVE JANICE FISCHER & JAMES JEREMIAS
SCREENPLAY BY JANICE FISCHER & JAMES JEREMIAS AND JEFFREY BOAM
PRODUCED BY HARVEY BERNHARD DIRECTED BY JOEL SCHUMACHER

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Chapter Nineteen

Lost Boys



One of the classic 80s cult films I've overlooked and delayed doing an analysis of has been Joel Schumacher's 1987 *Lost Boys*. While somewhat of a box office hit at the time, the film is arguably more popular now than it was at the time of its release. With straight to DVD sequels and endless references in pop culture references, *Lost Boys* is its own little phenomenon.

However, when we consider the fact that Schumacher is a director who is apparently aware of deeper aspects of the occult, such as numerology and mind control, seen in his 2007 film *The Number 23*, as well as news revelations of elite pedophile rings and ritual abuse,¹ we have justification for investigating something deeper in *Lost Boys*.

The plot centers around a newly divorced mom named Lucy (Diane Wiest), and her two sons, Michael (Jason Patric) and Sam (Corey Haim) who are forced to move from Phoenix to Lucy's trickster father's cabin, the kooky pot-smoking Grandpa. Upon entering the fictional Santa Carla, Michael notices a warning painted on the back of billboard that it's the "murder capital of the world." David (Kiefer Sutherland) is the alpha dog in a band of roving, miscreant Aryan vampires, who are members of a secret coven, led by cult head, Max (Edward Herrmann).

I'm sure most readers have seen the film, so we won't get bogged down in plot details, but I will argue that the film's title itself, *Lost Boys*, will be a clue to the interpretation I give. On one level, the reference is to J.M. Barrie's lost boys of *Peter Pan* fame, but it also has reference to human trafficking and *literal* "lost boys," as we see community posting boards full of "missing child" pictures.² Santa Carla is home to vampire cults eating victims, but aside from the fat cop, the majority of the numerous "missing" posters in the film are children and teens. Another key indicator is the triangle with a spiral seen on the first board, which the FBI identifies as a symbol for pedophile rings.



Missing children with the triangle spiral.

We can also see significance in the names of the main characters, as Michael recalls St. Michael, the guardian angel, Sam, Samael or Satan, and

Lucy, Lucifer. Similarly, when Michael learns the name of his love interest, “Star” (played by Jami Gertz), he explains that his parents were hippies who almost named him “Moonchild.” *Moonchild* is the famous novel of Aleister Crowley that refers to impregnation by a spirit being – something occult rituals have long sought to invoke.

Indeed, Lucy’s parenting style perfectly portrays a failed parent who seeks to be her sons’ “friend.” With a broken family and baby-boomer hippy parenting, Lucy’s family becomes a model of American dysfunctionality, while simultaneously the circus atmosphere of Santa Carla becomes emblematic of the entertainment-dominated circus that is pop Amerika. Having grown up in California during the 80s, and being about the same age as Corey Haim, I can affirm the weirdness of California.



FEDERAL BUREAU OF INVESTIGATION
INTELLIGENCE BULLETIN
Cyber Division, Innocent Images National Initiative

31 January 2007

(U) Symbols and Logos Used by Pedophiles to Identify Sexual Preferences

(U//FOUO) This intelligence bulletin addresses Crimes Against Children Standing Intelligence Requirements Set contained in Q-FBI-2200-005-06, IRWC CAC-VLA.5.

(U//LES) Pedophiles, to include those who sexually abuse children as well as those who produce, distribute, and trade child pornography, are using various types of identification logos or symbols to recognize one another and distinguish their sexual preferences. To specifically indicate the pedophile's gender preference, members of pedophilic organizations encourage the use of descriptions such as "boylove", "girllove", and "childlove."¹ These symbols have been etched into rings and formed into pendants, and have also been found imprinted on coins.

(U) The BoyLove logo (BLogo) is a small blue spiral-shaped triangle surrounded by a larger triangle, whereby the small triangle represents a small boy and the larger triangle represents an adult man.² A variation of the BLogo is the Little Boy Lover logo (LBLogo), which also embodies a small spiral-shaped triangle within a larger triangle; however, the corners of the LBLogo are rounded to resemble a scribbling by a young child.³ Images of the BLogo and LBLogo symbols are depicted below.

UNCLASSIFIED



(U) BLogo aka "Boy Lover"

UNCLASSIFIED



(U) LBLogo aka "Little Boy Lover"

UNCLASSIFIED



(U) BLogo imprinted on coins

UNCLASSIFIED



(U) BLogo jewelry

FBI page for pedo network symbols.



Lucy's Sun Disc.

The film is oddly dominated by two strands of symbology – Native American and Egyptian. Lucy wears a sun disc necklace, Grandpa's cabin is full of Native American artwork, and mention of "Phoenix" is made frequently. There is a lot to unpack here, but I think the overall significance here is simply dominant occult imagery. We do see an All-Seeing Eye with an ankh in the comic book shop where Sam meets the Frog Brothers, which suggests Masonry or witchcraft.

While the Frog Brothers represent "truth, justice and the American way," Sam begins to notice bizarre synchronicities between what he reads in his comics and real life. Indeed, the comic shop itself seems to be a miniature location of all the symbology in the film, from upwards pentagrams to the Phoenix to the All-Seeing Eye. Even the stoned couple passed out by the TV represent the destructive, dysfunctional nature of the post-60s boomer generation.



The Phoenix of alchemical rebirth and transformation.

Michael, Lucy's firstborn son, we discover to be Star's first human sacrifice. While it may be news to readers, the notion of human sacrifice is very real in serious cult groups. In fact, the recent revelations of elite pedophilia in the U.K. in the Savile circles includes the sacrifice of children, as well as the *Franklin Coverup*. Both the Franklin coverup and the pedophilia in the U.K. also includes the trafficking of young boys, and when we consider the revelations of all the same degeneracy in Roman Catholicism, we can see a clear pattern of what former Jesuit and exorcist Malachi Martin exposed in 1990 in his *Keys of This Blood*. Martin wrote:

Most frighteningly for [Pope] John Paul [II], he had come up against the irremovable presence of a malign strength in his own Vatican and in certain bishops' chanceries. It was what knowledgeable Churchmen called the "superforce." Rumors, always difficult to verify, tied its installation to the beginning of Pope Paul VI's reign in 1963. Indeed Paul had alluded somberly to "the smoke of Satan which has entered the Sanctuary" ... an oblique reference to an enthronement ceremony by Satanists in the Vatican. Besides, the incidence of Satanic pedophilia – rites and practices – was already documented among certain bishops and priests as widely dispersed as Turin, in Italy, and South Carolina, in the United States. The cultic acts of Satanic

pedophilia are considered by professionals to be the culmination of the Fallen Archangel's rites."³

With this in mind, the ritual aspects of David and Max's coven takes on a new perspective. Michael is lured into the cult through sex with Star and participation in the ritual of drinking blood and hallucinogens. As Michael is inducted, he has a bad trip that results in an alteration of his psyche that leads to the beginnings of possession.

As he falls further and further into darkness, his alchemical processing culminates in ritual sex with Star. In other words, sex magick is in the background of *Lost Boys*, giving new meaning to the notion of Max's "boys." They aren't his biological children, and in the climax scene, Max reveals his desire to make Lucy's boys "part of his family." This lends credence to the idea that possibly dark forces have led Lucy to Santa Carla, and the "Phoenix" imagery is intended to be a rebirth of a demonic nature – Lucy and her boys are going to be "reborn" into a new "family."



Sam and Frog Brothers pass the ankh and All-Seeing Eye.

The "Family" also hearkens to two different California cults, the "Family" of Charles Manson⁴ and the family of the "Children of God." Both cults involved the brainwashing of children and teens for sexual slavery and occult ritualism, as well as murder. The Manson case is well-known, but the Children of God, or the Family International cult is lesser known, yet involved famously the case of River Phoenix, who ended up dead after revealing to *Esquire* in 1994 the sinister elements of the cult.⁵ Other famous figures had unfortunate experiences with the Children, too, such as Rose McGowan.⁶ These cults served as fronts for sex trafficking weirdos, as well as utilizing mind control and brainwashing techniques. Interesting side note

– Joaquin⁷ played a victimized cult member in the Scientology-esque based film, *The Master*.⁸



Welcome to Jim Morrison's Vampire Hotel California.

Another strange element is the Doors theme that occurs throughout the film, from the credit sequence version of "People are Strange," to the Jim Morrison posters in the Vampire cult's hotel cave. This may have reference to Jim Morrison's own reported induction into the occult through his affair with Patricia Kinnealy, as vividly portrayed in Oliver Stone's *The Doors*. The scene of Michael's induction is noticeably similar to the portrayal in Stone's film, but even more interesting is the military industrial complex affiliations with the rise of the Laurel Canyon musicians as exposed in Dave McGowan's work (including *The Doors*).⁹ I have cited it before, but in relation to *Lost Boys*, we again see the oblique hints at these dark networks and readers should keep in mind that *True Detective* was also based on a real case.¹⁰

In conclusion, what we see from such films is a revelation of the dark side of the establishment, and even though *Lost Boys* contains a lot of silly, fantastical elements, I think there is a case to be made that more is lurking in the background. Note that I am not making any accusations against Schumacher or any specific person – I do not know who Feldman and Haim say they were abused by. Nevertheless, Feldman's claims are daily being vindicated in even mainstream media, as U.S. and U.K. outlets are unable to contain the avalanche of abuses by the degenerate establishment, including Satanic ritual abuse. While skeptics may scoff at all this, I grew up near a

town famous for its own convicted Vampire murder cult – that of Rod Ferrell, whose teen coven met in an old, abandoned hotel. Whatever your own personal views, it is a fact that some people take this very seriously, despite your skepticism.



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J E S S E E I S E N B E R G



THE HIT IS ON
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LIONSGATE

Chapter Twenty

American Ultra



Pothed Stoners, CIA mind control experiments, super soldiers, and that chick from *Twilight* – it’s either the worst idea ever, or a pretty wild ride. I’m forced to say the latter on *American Ultra*, and it even warrants an analysis. Now, the MK Ultra aspect is the most obvious, but beyond that, what is the purpose of such a film being made? Certainly the CIA are not portrayed in a purely positive light, but that is a trend we’ve seen since the 2003 propaganda recruitment film, *The Recruit* showed us how cute the Agency could be, despite the corruption. Never forget – never forget 9/11, and never forget that after 9/11 and the recruitment ramp up, despite all the corruption, the gubmint will always weed out the “bad guys.”

So, while the film is almost really good, it seems the Pentagon-Hollywood Complex just plain can’t make a film that doesn’t allow its sherpas as heroes. By that I don’t mean Mike’s character, but the general attitude of the film that the system isn’t broken, it’s just a few bad apples. *American Ultra*’s cynical attitude is welcomed and that is part of its redemption from total insanity, but enough of that Peter Travers style “review,” since here we do analysis.

Mike Howell (Jessie Eisenberg) is a stoner trapped in his hometown due to inexplicable panic attacks that occur when he tries to leave. Planning a trip to Hawaii for his girlfriend Phoebe Larson (Kristen Stewart), he find himself unable to board the plane due to incessant vomiting. Mike’s outlet is

his creative side, where he pens a homemade comic called “The Adventures of Apollo Ape.” Milling about his shit job at the Cash-N-Carry corner gas station, Mike is busy rolling joints when CIA Agent Victoria Lasseter (Connie Britton) appears spouting strange phrases intended to be trigger words – MK Ultra trigger words, in fact.

Mike, we learn, was part of an ongoing CIA program specifically identified as MK Ultra continuing from the 50s into the present, with its latest subproject involving the recruiting of convicts, psychotics and felons into a rehabilitation method where their memories are erased, new “programming” installed and new identities created. Upon completing the program, the subjects are placed in new towns where their lives are controlled and monitored directly by handlers.

I have commented often on MK Ultra in pop culture, and sought to separate fact from fiction in this much-discussed topic. A few preliminary remarks should be made first before I propose my thesis on this film which is likely not what readers expect.

The names associated with the programs are Dr. Ewen Cameron, Dr. Sidney Gottlieb, Dr. Jose Delgado, Dr. Jolyon West, Dr. George Estabrooks, and others. While this itself is easily tracked down in terms of the existence of the programs, what is lesser known are articles like Dr. George Estabrooks’ article from the April 1971 *Science Digest*, “Hypnosis Comes of Age.”¹ Included in the article are some striking admissions, especially since the OSS, CIA and FBI utilized Estabrooks and his skills. The article mentions, first of all, Estabrooks’ claim of the use of secret couriers and keywords that function as the triggers in the operative:

Communication in war is always a headache. Codes can be broken. A professional spy may or may not stay bought. Your own man may have unquestionable loyalty, but his judgment is always open to question.

The “hypnotic courier,” on the other hand, provides a unique solution. I was involved in preparing many subjects for this work during World War II. One successful case involved an Army Service Corps Captain whom we’ll call George Smith.

Captain Smith had undergone months of training. He was an excellent subject but did not realize it. I had removed from him, by post-hypnotic suggestion, all recollection of ever having been hypnotized.



The Counter-culture – creation of the CIA itself. Reminiscent of Natural Born Killers.

First I had the Service Corps call the captain to Washington and tell him they needed a report of the mechanical equipment of Division X headquartered in Tokyo. Smith was ordered to leave by jet next morning, pick up the report and return at once. Consciously, that was all he knew, and it was the story he gave to his wife and friends.

Then I put him under deep hypnosis, and gave him – orally – a vital message to be delivered directly on his arrival in Japan to a certain colonel – let's say his name was Brown – of military intelligence. Outside of myself, Colonel Brown was the only person who could hypnotize Captain Smith. This is "locking." I performed it by saying to the hypnotized Captain: "Until further orders from me, only Colonel Brown and I can hypnotize you. We will use a signal phrase 'the moon is clear.' Whenever you hear this phrase from Brown or myself you will pass instantly into deep hypnosis." When Captain Smith re-awakened, he had no conscious memory or what happened in trance. All that he was aware of was that he must head for Tokyo to pick up a division report.

On arrival there, Smith reported to Brown, who hypnotized him with the signal phrase. Under hypnosis, Smith delivered my message and received one to bring back. Awakened, he was given the division report and returned home by jet. There I hypnotized him once more with the signal phrase, and he spilled off Brown's answer that had been dutifully tucked away in his unconscious mind.

The system is virtually foolproof. As exemplified by this case, the information was “locked” in Smith’s unconscious for retrieval by the only two people who knew the combination. The subject had no conscious memory of what happened, so could not spill the beans. No one else could hypnotize him even if they might know the signal phrase.”

And:

The connection to MK Ultra arises in relation to experiments with jc manipulation which I have already highlighted in regard to Dr. Michael Aquino and his infamous essay, “From PSYOP to MindWar: The Psychology of Victory,”² where the combination of ELF/VLF and various RF manipulation is discussed in detail towards the end. A Nexus Magazine article “Techniques Used by Governments for Mind Control,”³ by Sid Taylor outlines the RF experimentation in the MK programs:

“MK ULTRA SUBPROJECT-68

This was Dr. Cameron’s ongoing “attempts to establish lasting effects in a patient’s behaviour” using a combination of particularly intensive electroshock, intensive repetition of prearranged verbal signals, partial sensory isolation, and repression of the driving period carried out by inducing continuous sleep for seven to ten days at the end of the treatment period. During research on sensory deprivation, Cameron experimented with the use of Curare, (the deadly poison used by South American Indians to tip their arrowheads), to immobilise his patients.

After one test he noted: “Although the patient was prepared by both prolonged sensory isolation (35 days) and by repeated depatterning, and although she received 101 days of positive driving, no favourable results were obtained.” Patients were regularly treated with hallucinogenic drugs, long periods in the “sleep room”, and testing in the Radio Telemetry Laboratory that was built by Rubinstein under Dr. Cameron’s direction. Here, patients were exposed to a range of RF and electromagnetic signals and monitored for changes in behaviour. It was later stated by other staff members who had worked at the Institute that not one patient sent to the Radio Telemetry Lab showed any signs of improvement afterwards.”⁴

In my opinion, all of this scant information that we do know is accurate, but what isn’t accurate is the notion the intelligence establishment is using mind controlled patsies everywhere, such as in mass shootings – but more on that at the conclusion. The intertextual symbolism should be considered. Firstly, the ape and monkey references are curious. When we learn Mike is part of a secret assassin program and has been slated for execution, numerous references to monkeys are made. Mike’s comic, *Apollo Ape*, and the *staged* bio-outbreak in their town of Liman, West Virginia. In my estimation, the monkey themes have a double significance – both to the staged Ebola events of 2014⁵ and the use of monkeys in various governmental experiments, ranging from radiation⁶ to television flicker rates⁷ to LSD (as shown in the ridiculous Matthew Broderick film *Project X*. In other words, the human population is treated as lab monkeys, and in

particular the subjects of the various mind control projects of the intelligence apparatus.



Unknown factoid: Monkeys actually wrote this script.

As all hell breaks loose, Mike begins to experience flashbacks from his LSD use, after being gassed and discovering his babe Phoebe was actually his handler. Mike's world is a completely concocted fiction, and the stylistic flashback scene does recall an intense LSD recollection, where he undergoes a kind of death and rebirth. I have highlighted this motif in other spy films and stories, most notably 007, where Bond continually seems to experience a death and rebirth⁸ signifying the alchemical alteration in his *psyche*, a *katabasis* and the double life of a spy⁹ (the old persona dies, and the cover identity comes to life). Mike thus experiences the same. It is also worth noting that Phoebe in mythology is the grandmother of Apollo, suggesting that all along Phoebe was Apollo's (Mike) superior.



Promo poster.

The big revelation of the method revelation is thus not the 50-year-old thesis the CIA could program a person with an alternate persona as a courier or possible assassin. The revelation that is most pertinent in *American Ultra* is the complete panopticism of the surveillance state and the intelligence apparatchiks, and underneath this bureaucrat class is the generation of the sons and daughters of the baby-boomers and coming millennials, the future generations which are all Mikes and Phobes. In other words *Mike is every Amerikan kid*, subject to the mass projection of mind control and MK Ultra programming projected, not onto some secret assassin, but the public at large through the coopting and management of the drug counter-culture scene. The *real* split in the psyche inducing double mind and schizophrenia is not happening with sexy assassins in the Caucasus region, but in the mass consciousness of the monkey lab test tube known as the United Simian States.¹⁰

That “schizophrenia” he speaks of is what has been achieved in our day. Schizophrenia is the dividing and fragmenting of the psyche into disconnected, meaningless “parts,” which have no relation to anything or anyone else. It is the ultimate atomization and alienation, resulting in an arrested development blob of masses that are unable to even reason about what is in their own best interest. Modernity’s nihilistic suicide pact is something that is not mere happenstance: it has been engineered on purpose by our so-called “elite.” Aldous Huxley famously said:

But now psycho-analysis is being combined with hypnosis; and hypnosis has been made easy and indefinitely extensible through the use of barbiturates, which induce a hypnoid and suggestible state in even the most recalcitrant subjects. Within the next generation I believe that the world’s rulers will discover that infant conditioning and narco-hypnosis are more efficient, as instruments of government, than clubs and prisons, and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by flogging and kicking them into obedience.¹¹

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The Cell

ザ・セル

JENNIFER LOPEZ ジェニファー・ロペス
VINCE VAUGHN ヴィンス・ヴァーン
VINCENT D'ONOFRIO ヴィンセント・ドノ
TARSEM SINGH ターセム・シン監督作品
EIKO ISHIOKA コスチューム・デザイン:石

Executive Producers: ...
Produced by ...
Written by ...
Directed by ...

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www.CELL

Chapter Twenty-One

The Cell



Ritual reenactment of childhood trauma.

Imagine a bulbous, curvaceous Latina booty entering the vast contours of your psychospheric dreamscape intent on helping your inner child heal from its traumas, only to discover once you've enslaved her as your sex toy, Vince Vaughn shows up to kick your ass in a Matrix-ish, Neo-style fashion as King Swinger of said dreamscape. If you accurately imagined this, you are either a serial killer or you have seen *The Cell* (or both). A mix of surrealism and post-modern nightmare imagery, *The Cell* is at once brilliant and ridiculous, borrowing elements of *The Silence of Lambs*, combined with vivid and imaginative landscapes, approximating a Stephen King version of Salvador Dali. Raking in three times its cost, *The Cell* was a box office hit and for our purposes, its worth for analysis centers around its presentation of the *psyche*, alters, trauma-based mind control, and the occult connection to these notions.

In predictable serial killer fashion, random women are turning up missing at the hands of the typical outcast loner, our killer, Carl Rudolph Stargher. Stargher, when not engaging in the pleasure that comes from hanging from the ceiling by meat hooks, kidnaps women and imprisons them inside a "cell," where gradually water fills the tank as VHS recorders log the event

for Stargher's viewing pleasure. After drowning his victims, Stargher paints and decorates the bodies of his victims into dolls, releasing himself sexually (from the meat hooks) while dangling (over his "dolls). While not immediately conscious of his actions as any form of ritualistic sex magick, Stargher seems to intuitively perform extreme perversions as a form of ritual offering. As the storyline progresses, we discover the reason for this: Stargher is possessed by a demonic entity that inhabits his psyche as a result of his childhood trauma resulting from an abusive father.

The most interesting aspect of the film is the presentation of Stargher's core personality, the child, undergoing a series of traumas related to bizarre, fundamentalist Christianity, beatings of both he and his mother, as well as his father's strange sexual views. The denigration of "weakness" is embodied in the feminine, according to his father's abuse, and results in Stargher's flight into the feminine, seeking emotional fulfillment. Discovering himself to not be female, the desire transformed into the need to become his father, the source of "power" over against all "weakness." Stargher's split psyche allows one of his personas to become the demon as an embodiment of power and sexuality – a form of Pan. In almost all instances of the demon's presence, a snake signifies his arrival – symbolism so obvious I won't dwell on it, as well as a white wolf and a black wolf. More interesting in this regard is the demon's process of compartmentalizing the dolls Stargher ritually murdered as "artworks" in various "cells" or compartments of Stargher's *psyche*.

The frequent use of nursery rhymes comes to the fore with J. Lo, the child psychologist who mystically smokes weed, watches *Fantastic Planet's* big blue babies and synchronistically grasps the core personality of the child, as a result. (I am not making that up – but the imagery flashes very briefly where the little child in the film is snatched away by a giant hand). J. Lo, craving Cheetos and munchies, notices a Jungian archetypal parallel where it occurs the key to healing a comatose child could be in recovering the core persona that was traumatized. Unable to fully heal her comatose test subject, J. Lo's revolutionary idea involves something akin to DARPA's "mapping the brain,"¹ which is even referenced in the film (if I recall). While in the psychosphere, J.Lo discovers the various compartments of Stargher's *psyche*, including the "cells" which contain his imprisoned sacrificial victims. The ruling alter personality or "handler" is, of course, the demon, who imprisons J.Lo *as his sex slave*. In this regard, the oft cited usage of

nursery rhymes in ritual abuse and mind control settings would appear to associate the inflicted trauma with mantra-like icons of the child's world, intent on triggering the traumatized person (a version of theory of hypnosis and "key words" or "trigger words").



Dolls in the house of Stragher's psyche – sex slaves as ritual offerings.

This is interesting, given J. Lo's public persona in film and the music industry is precisely her role as a sex symbol. While I have no knowledge of whether she is or is not any kind of "sex slave," in one sense she is a slave to the "industry," and in her private life is rumored to practice forms of voodoo and Santeria. Supposedly, J. Lo's marriage troubles were connected to her practicing Caribbean occultism, as well as claiming she possesses "psychic" abilities. Again, tabloids are rife with rumors² and nonsense that functions as a form of PR and marketing, but it is also entirely possible J. Lo does take occultism seriously, making her role in the film all the more, shall we say, esoteric? The UK *Standard* writes:

Lopez visited Gonzalez's ramshackle wooden house in a run-down Los Angeles suburb. She is said to have become one of Merle's "godchildren" and regularly turns to her for advice. "I am involved in Santeria and yes, I am friends with Jennifer Lopez," said Merle through the gate. "But I cannot discuss my relationship with Jennifer."³

More symbols emerge, such as the bizarre scene of the horse in the museum who ends up split into numerous fractures sections, through a gruesome guillotine apparatus. The horse seems to represent the whole psyche of Stragher (and the comatose child at the beginning), while the

division of the horse represents the fracturing. The curious aspect to this film is the similarity of this imagery to actual modern and postmodern art, in full nihilistic, degenerate display. This morbid obsession with defacing creation, animals and humans in “art” is not, of course, “art,” but a demonic inversion and a form of black magic intent on debasing the masses. This is precisely the reason such degenerate forms of “art” have long been promoted, fostered and funded by the CIA, the Frankfurt School and big money foundations (like the National Endowment for the Arts). The perspicacious insight of this rather ridiculous film is subtly hinting that these forms of “art” are, in fact, demonic – representation of the dark aspects of a mentally troubled individual’s (the so-called “artist”) *psyche*.



Ritual reenactment of childhood trauma.

In relation to the splitting and fracturing of the psyche, I wrote a piece entitled “Fragmentation of the Psyche and the Nous”⁴ that applies directly to interpreting *The Cell*:

Both cultic groups and government agencies have the desire for control in common, and particularly the control of thought. One effective way such groups achieve this is through childhood indoctrination, as this is the most formative period. Propaganda and manipulation targeted at children are thus the most effective and the most insidious, and the solutions cannot come through a rearrangement of chemicals from one form to another, based entirely on the evolutionary biological model. It is no accident the rate of mental illnesses and neurological disorders are thus skyrocketing, as the application of more and more chemical solutions is

compounded with more and more prescriptions to counter the effects of the previous' side effects.

In proposing a solution, alternative avenues are much more promising, particularly when considering the alternative anthropology of eastern theology, where man is not merely a chemical machine, but a biological entity with a *psyche* and a *nous*, a higher faculty endowed by God. Strategopoulos comments on this teaching:

“The human *nous* in Eastern Orthodox Christianity is the “eye of the heart or soul” or the “mind of the heart”. The soul of man is created by God in His image; man’s soul is intelligent and *noetic*. St Thalassios wrote that God created beings “with a capacity to receive the Spirit and to attain knowledge of Himself; He has brought into existence the senses and sensory perception to serve such beings”. Eastern Orthodox Christians hold that God did this by creating mankind with intelligence and *noetic* faculties. Angels have intelligence and *nous*, whereas men have reason – both *logos* and *dianoia* – *nous* and sensory perception. This follows the idea that man is a microcosm and an expression of the whole creation or macrocosmos. The human *nous* was darkened after the Fall of Man (which was the result of the rebellion of reason against the *nous*), but after the purification (healing or correction) of the *nous* (achieved through ascetic practices like hesychasm), the human *nous* (the “eye of the heart”) will see God’s uncreated Light (and feel God’s uncreated love and beauty, at which point the *nous* will start the unceasing prayer of the heart) and become illuminated, allowing the person to become an orthodox theologian.⁵



Pan is a J.Lo fan.

In regard to the fragmentation of the psyche and the loss of memory (something crucial for extreme cases of MPD/DID) are highlighted in a fascinating way not found elsewhere, as the possibility of a spiritual dimension to psychotic disorders is often overlooked and ignored. Strategopoulos continues:

The loss of memory and its fragmentation is the same pattern seen in those with alters who lack integration with the core personality. Extreme forms of schizophrenia demonstrate this in a

profound way, where the psyche's core is so fractured it appears to dissociate into incoherence. Alters, by contrast, appear to be structured to handle and absorb trauma, retaining a level of rationality and coherence, even in the split. My consideration is that perhaps as a result of the Fall, all of us are in some degree fragmented, while MPD/DID demonstrate more severe versions of the universal fragmentation. This is not to propose some new agey, generic dissolution of individual, on the contrary, the individual psyche needs to be unified, coherent and integrated. Psychology's approach has been to attempt to integrate these various personae, and this makes sense, yet still lacks the possibility of considering man as a spiritual being with a *nous*. If God exists, then the faculty that exists *for unification and integration through the knowledge of God* cannot be ignored.



Modern “art” and ritual action in the psychosphere.

For Stragher, the “triggers” include nursery rhymes, water and (I would assume) dolls. All these elements relate to various instances of childhood trauma in relation to his father figure, embodying the masculine archetype, and thus turning it into a perversion. Through these breaks in his psyche, the core persona has thus been lost in the subconscious while the demonic handler persona controls and demands the conscious Stragher engage in self-mutilation, sex magic, BDSM and human sacrifice. One strange parallel elsewhere in pop culture with a similar theme is the character of Leland Palmer in David Lynch’s *Twin Peaks*, the possessed multiple personality father of Laura Palmer (as well as being her rapist and murderer). The really odd parallel is the fact that Leland constantly chants the same obnoxious

nursery rhyme of Stragher, titled “Mairzy Doats.” If this seems far-fetched, you’ll note that Alfred Kinsey and Dr. Ewan Cameron were not beyond doing these very things in their “experiments” on children and psychiatric patients, including the use of children’s fables like *Alice in Wonderland* (note that book was written by pedophile Lewis Carroll and appears to have been used in mind control experiments with the *psyche*, according to John Mark’s *The CIA and Mind Control*).



Fantastic Planet in The Cell.

Although the film does not explicitly mention the occult or forms of witchcraft, the imagery in the psychosphere is explicitly alchemical and at least representative of esoteric themes. For example, one of the victims-turned slave in Stragher’s psyche is the overtly hermaphroditic bodybuilder “strongman woman” persona who carries J. Lo away. The jumbled and inverted sexuality and gender perspectives of Stragher have given way to a host of confused alters who presumably exhibit bi-sexual tendencies (given his necrophilia and childhood desire to be a woman). Dolls thus become images of mind controlled slaves, or more accurately, enslaved spirits over whom the demonic persona has complete control.

Stragher’s room is seen to contain images of Saturn (human sacrifice) and children’s toys, like a music box. The containment of his victims in cells thus become ritual reenactments of his traumas, all combined into one, including water, cells, orgasmic release and the resulting resurrection of the “doll” in his compartmentalized *psyche*. In effect, the demon presents

himself as Stragher's higher, truer self, a god, able to make Stragher into a "god." This is precisely the promise of Lucifer in the Garden and the manifestation of what, at least some, mass killers say about themselves. This is why the demon's altar or throne appears to have magical sigils or hieroglyphics written at the base.



The demonic god, and J. Lo's sex slave handler (in the psychosphere) with sigils or hieroglyphs on his throne.

In the process of healing Stragher's core persona and conquering the demon, the feminine archetype is embodied in a strange mix of J. Lo as the Virgin Mary and some Hindu-esque Lakshmi. Stabbing the demon with a sword (oddly phallic and hermaphroditic), J. Lo re-integrates the core persona and rids the possessed stragher of his demonic overlord. Presumably the underdeveloped core persona got a glance at that J. Lo backside, and realized a nice derriere should not be ritually sacrificed. I am joking, but what is interesting is the portrayal of the feminine archetype being the necessary component of what is needed in his healing (though I believe he dies in the process). Vince Vaughn is strangely forgettable in this role, but he does swing in to save J. Lo from sex slavery. In relation to the title, the "cell" is both a reference to the brain's cells as housing part of our spiritual being (psyche), as well as being a "cell" in a prison sense. Preposterous and visually alluring, *The Cell* is both repulsive and spiritually insightful.

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Chapter Twenty-Two

Neon Demon



Trapped in the diamond-cube pyramid. Jessie succumbs to mind control and narcissism.

The speedy, steady slide of the arts into total degeneracy as a form of weaponized chaos descends like lightning speed in the West. This devolution and digression into post-post-modern non-meaning and madness is pre-eminently exemplified in the latest from Danish director Nicolas Winding Refn, of *Drive* (2011) fame. Refn's *Neon Demon* is basically *Mulholland Drive*¹ taken to the next level of depravity, and revamped from the rapacious world of Hollywood to high fashion. Since these two worlds often overlap, Refn's film is a window into the fact that Madison Avenue and its bourgeoisie, globo-decadence and anti-aesthetic are social engineering tools as much as Hollywood. (This connection is likely, given

Refn's obvious Lynchian influence in his incoherent 2013 film, *Only God Forgives*).

On top of that, Refn presents the world of high fashion as dominated by the same predatory, vampyric cannibals that prey on the naivety of the would-be movie star. However, it is much more than this – Refn is not merely presenting a cold, calculating network of mobsters, directors and producers who work at the behest of dark spiritual forces (as Lynch did in *Mulholland*), but something even darker. The world of high fashion is caught up in extreme depravity, where covens of witches practice sorcery, mind control, human sacrifice and cannibalism. Perhaps Refn is merely displaying an allegory for cancerous, predatory behavior. Or, perhaps the film's presentation is not so symbolic.

I don't recommend this film, as I found it way over the line on the gross-out yuck meter, but I had no idea what I was in for. This analysis is for those who, like me, did watch it. In the title, we have the combination of two seemingly unrelated notions, the supposed "ancient" conception of spirits and devils, the demonic, combined with the glitz, glam and vibrancy of the 1980's obsession with neon lighting. Modernity meet the medieval, as the aesthetic amalgam of the modern form of the icon, the advertising image, has replaced the old form of the icon (or religious art). The ancient and medieval conception of the icon as the mirror into heaven, the infusion of the higher realms into the mundane and worldly has been eclipsed by the exaltation of the purely material, embodied in the petty bourgeoisie nihilistic abandon. *Neon Demon* is thus an appropriate title.



Jessie in the sacrifice pose of Marat with her inverted, feminized cabalistic Tri-force.

The film's opening foreshadows the later sacrificial immolation of protagonist Jessie (Elle Fanning), an underage model breaking into the fashion industry as a 'fresh-faced' embodiment of the nubile. The placement of Jessie's body in her "suicide" shoot perfectly mirrors the famed French Revolutionary painting of Marat, showing the Masonic demagogue after his supposed murder. The loose association with France is curious, but could suggest the global "high fashion" cult is directly linked to the occult circles of EU elites. Despite the "socialist" facade, many of these dark networks are immensely wealthy and have been detailed in books like Dave McGowan's *Programmed to Kill*, as well as exposure in mainstream stories like Dominique Strauss-Kahn's "Eyes Wide Shut" parties. Indeed, dating back to de Sade, the revolutionary obsession with death and the occult has Euro-origins.



Marat with bloody wrist.

Lying about her age, Jessie is coaxed into doing nude shots for her first gig under an elite agency that appears to be operating in concert with all the characters that enter into her circle. Befriending makeup artist and mortician Ruby (Jenna Malone) and two slightly older models, Sarah (Abbey Lee) and Gigi (Bella Heathcote), Jessie is introduced into the fast-paced lifestyle of Hollywood's clubs and raves, where Ruby and her models prepare Jessie for something beyond her ability to conceive. Secreting Jessie away from the rave, the girls show her a private room where Ruby's form of performance art includes a bound and gagged body spinning in strobe light to a deep techno beat. Though we are not shown, it is possible Jessie is drugged in this scene, and in some sense programmed by what is in fact a ritual.

From here on, Jessie appears to dissociate and enter into dreamlike states where she sees symbolic forms that resemble imagery from the Kabbalah. "Triforce" symbols appear, and morph into three versions of Jessie herself, ultimately signifying (as will later be revealed) mind control on the part of Ruby and her two models. The three triangles represent these three, and their control over Jessie. When Jessie dissociates, she performs a symbolic kiss with each, as her narcissistic self-destruction is willingly acquiesced to.

Indeed, the bound and gagged body in Ruby's art represents Jessie herself, bound like a sacrificial lamb to be offered to Diana, as will see. The "Triforce" also represents the "Legend of Zelda," presumably a childhood image the young model would be familiar with – this is why Ruby and the photographer dress her up like Princess Zelda at her first professional shoot. The mind control "agents" are patterning Jessie to believe she is living a fantasy come true, a new incarnation of divine royalty.

While the offering to Diana is not explicit, Ruby and her cohort coven arrange for Jessie to move in with Ruby in a palatial Beverly Hills estate as a result of deadbeat and trash motel operator Hank (Keanu Reeves) raping Jessie. Hank is later revealed to be trafficking in young girls by granting them room and board – which comes at a price, as Hank tortures Jessie by placing a knife in her throat and raping her. Jessie appears to enter a dissociative state as a result of this trauma, hearing her own rape occur in another room.



Jessie dissociates from trauma-based mind control.

As Jessie continues to mentally self-destruct, she flees to Ruby (as she was designed to do), yet refuses her (Ruby's) lesbian advances. Dissociating again, Jessie dresses herself as Alice in Wonderland and falls further into her own self-projection of fairy-land, painting her face like a sprite. Bragging to Judy she is the youngest, most beautiful model, Jessie has fully immersed herself in her own egoist fantasy, driving Ruby into a rage. Together with Gigi and Sarah, the three witches murder and eat Jessie, while bathing in her blood. The leopard and mountain lions that adorn Ruby's estate indicate it was Ruby who placed the beast in Jessie's motel room.

One clue to the identity of the worship of Diana are the numerous references to the moon, death, menstruation and cannibalism. Jessie states that she always saw the moon as “a giant eye” looking down on her, while Ruby’s sacrifice and ingestion of Jessie is done basking nude in the moonlight, following a ritual bath. The eye imagery comes to the fore as well in the gross-out scene involving Gigi’s vomiting up of Jessie’s remains (essentially her eye). Appalled at her actions, Gigi commits suicide while a blank Sarah looks on, pausing to pick up and consume the undigested eye of Jessie. We know this was an attempt at ritual magic by both the symbols and imagery, but also due to Sarah “magically” getting the modelling job she coveted over a much younger prospect.



Jessie as Princess Zelda.

In summation, the film presents the world of high fashion as one populated by vampyric witches, occultists, lesbians, human traffickers, mind control agents, and other assorted criminal psychopaths. Culturally speaking, Refn’s film is merely a reflection of the Frankfurt School-style depravity which must be cultivated by design to destroy civilization. Ironically, the final state of the supposed “progress” of the cultural decay ends in the return of the barbaric, the cruel, the pagan and the animalistic, which are consistent features in Refn films. As for the cultural connection, nothing in this film

should be surprising, when Kim Kardashian gets blood facials,² while others receive blood transfusions from the “youth.”³

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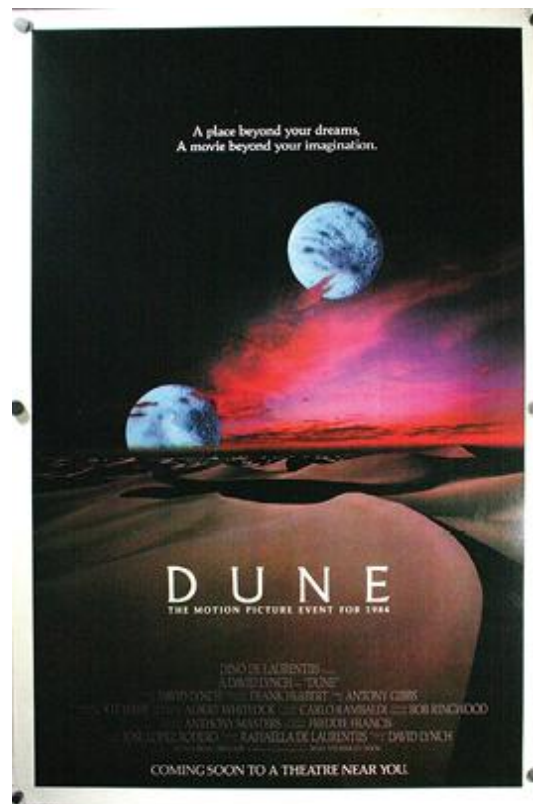
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Section Three

**Hollywood Forecast:
Weather Of Mass Destruction &
Alien Psychological Warfare**

Chapter Twenty-Three

Dune



Dune is an amazing novel, but a disparaged film: There is a reason it's the best-selling science fiction series of all time. Prescient for his time (1965), author Frank Herbert was able to foresee a future in which geo-engineering, rampant technocracy, geo-political intrigue and subterfuge, ecology, elite bloodlines, the occult and religious perennialism all coalesce into a story of unparalleled scope and imagination. In that regard, it functions as both a fictional account of a far distant galactic future, as well as a predictive presentation of today's headlines and scientific advancements. Truly there is no novel to liken it to, especially in the genre of science fiction, relative to its time. While any top ten sci-fi novels will undoubtedly include *Dune* among its ranks, I argue it is utterly unique in its inclusion of themes and characters that run completely contrary to Asimov

or Orwell. Most science fiction envisions a future of advanced technocratic control where religion has all but been abolished or taken on odd, irrelevant forms.

Not so here: For Hebert, religion takes a central role in the novel. As for technocracy, the novel is decidedly in opposition. We do see humans engaged in the usual court intrigues and conspiratorial machinations that echo Machiavelli's *Discourses* and in particular, "Of Conspiracy."¹ Yet with *Dune*, we do not see a utopianism predicated on technological advance and subjugation, but rather a future in which the good guys are those in harmony with nature, seeking to be a symbiotic organism in the larger cycle of ecological and cosmic forces. Indeed, it is the Padishah Emperor Shaddam IV, working with the CHOAM trading guild and the Bene Gesserit bloodline coven of witches that seek to subjugate Arrakis (Dune), the desert planet of unmanageable wasteland home to the spice *mélange*, the consciousness-expanding drug that has a hold on the entire known universe.



Lynch film poster.

Rather than being presented with a simplistic, *Manichaeian* plot of goody-goodies and nasty villains that vie for control, the reader is shown a vast web of interlocking power blocs and alliances of espionage, all seeking to control the very thing that gives one control of the known galaxy – the control of resources, and in particular, the drug trade (the spice). The parallels to modern geopolitics here are unmistakable. Geo-political power has always centered around the control of resources and the land and sea power.

The novel's usage of Islamic mystic symbolism and imagery immediately brings to mind ancient Afghani Sufism, where the opium trade has long been a center of global chess moves, particularly with the British Empire's control and use of opium and its Great Game espionage maneuvers with Russia. Herbert is clearly aware of this global alignment and includes these very human drives in his futuristic, anti-imperial novel. The novel immediately made me think of Gould and Fitzgerald's famous *Invisible History*, which details the importance of Afghanistan in middle eastern power moves, not just due to its centrality for the drug trade, but also due to its crucial "mystical" significance. Gould and Fitzgerald explain of this tradition:

As the ancient home of Zoroaster and the mystical Avesta as well as Gandhara Buddhism, the Illuminati Roshaniya cult and the Order of Bektashi Dervishes, 19th century Afghanistan and its surroundings provided a mystical underpinning to what today is dryly regarded by many as mere geopolitics. With every advance of the industrial era, the quest for meaning and spiritual enlightenment among Western intellectuals grew while hypnotism, spiritualism and occultism found great popularity in European "parlor" society.

With the expansion of empire interwoven with the expectations of end-time prophecies about to come due, a spiritual movement linking biblical prophecy and Britain began to grow. Guided by religious zeal and a great deal of imagination, a British-Israel movement emerged from the shadows in 1794 with the publication of Richard Brothers' *A Revealed Knowledge of the Prophecies and Times*. Sharon Turner's 1827 *On the Asiatic Origin of the Anglo-Saxons* sought to establish greater Persia as the ancestral home of "the progenitors of our Anglo-Saxon ancestors." Some in the movement proclaimed British army officer Sir Henry Rawlinson's successful 1835 translation of the Persian "Behistun inscription" as positive proof of a link between Britain and the northern migrations of 10 lost tribes of Israel while the 1840 publication of the Rev. John Wilson's *Our Israelitish Origin* tapped biblical scripture to draw a direct connection between ancient Israel and Britain's Anglo-Saxon empire.

But while providing an acceptable Judeo/Christianized veneer for justifying Britain's imperial destiny, the practical foreign policy aspects of solidifying the empire took a more secret if not magical turn. Grounded in British Freemasonry, but organized around the exotic rights and practices of the Near and Middle East a kind of mystical, esoteric foreign policy gained favor within London's elite during the 19th century. Drawing on Anglo and Franco-Egyptian Masonic societies for inspiration, this "mystical imperialism" sought to create a syncretistic cult-like religion with the overarching goal of uniting the various factions and cultures within the empire.

According to author Robert Dreyfus in his book, *Devil's Game*, during this time, "Many British intellectuals, and not a few imperialists, were seized with a desire to find a sort of holy grail, a unified field theory of religious belief."²

This is the milieu in which Herbert is working, as well as Buddhist and Heideggerian ideas which are the key to understanding *Dune*. Herbert presents Paul Atreides, the novel's would-be ruler and apotheosized prophet as the figurehead of revolution against the corrupt imperial power. The imperial power is primarily concerned with the maintenance of power and its

guild-run profits, with a conspicuously secular and pragmatic view of politics. The Fremen, the desert-dwelling superstitious religious of Arrakis that secretly maintain caches of water (also a key commodity on Arrakis) interpret Paul as the fulfillment of their coming deliverer/prophet warrior, the Kwisatz Haderach, the universe's super being. An interesting insight is presented here with the kwisatz haderach – the coming universal super being is the production of 40 generations of genetic bloodline manipulation by the Bene Gesserit Sisterhood, who represent the occult/espionage power of the ruling power structure.



Muad'dib, the base of the pillar.

Readers are thus shown a significant secret about *realpolitik* not evident in similar novels – the attempt to manipulate bloodlines by the elite to produce a genetically superior ruling class. In Herbert's version, the manipulation is done to control the kwisatz haderach by a female witch coven that intends on being the power behind the throne. If a super being could be controlled, the Sisterhood could control the known universe through their adept skills at sorcery and word-magic. The Sisterhood are trained in all manner of religious and espionage skills and function something like occultic CIA operatives, arranged hierarchically under the Reverend Mother, Gaius. Gaius brings to mind Gaia, or mother earth, so we have a clear use of feminine symbology where we already get the impression the Sisterhood seeks to institute a galactic femin-ocracy, ousting the mediocre, secular Emperor Shaddam IV. In fact, the Sisterhood's

Missionaria Protectiva had even implanted the myth of the kwisatz haderach in all known religious sects for this purpose.

The Sisterhood, however, did not count on a man born out of the planned generational structure to Duke Leto through Jessica Atreides, a rebellious Bene Gesserit. The irony here is that contrary to the secular pragmatic imperial power and cunning feminine power, the masculine patriarchal power returns to the top of the pyramid. Herbert therefore casts a starkly traditionalist/perennialist version of future events in which the masculine power puts an end to the feminist power of the crafty Bene Gesserit. Religion is not displaced by scientific utopianism, but rather vindicated as the real power in the universe, toppling the cynical and depraved Harkonnen bloodline. In fact, Herbert was even accurate in portraying the degenerate noble fixation with pedophile child rape, as Baron Harkonnen is shown loving young boys. In fact, in the appendices, we learn that the galaxy had already outlawed AI robot rule due to humans being enslaved by robots. As Paul ascends to power, he even takes a second wife, Princess Irulan, daughter of the Emperor. *Dune* is, I argue, a decidedly anti-modern novel, and astoundingly so. Most science fiction presents science as the key to “progress” with glistening spaceships and fantastical egalitarian otherworldly planets where religion is banished. *Dune* is the precise opposite: religion is the key, men are destined to rule, and the domination of humans and nature for gain is an *unnatural* aberration.



The Bene Gesserit Witch Coven

Herbert’s interest in ecology, geo-engineering and terraforming is manifest too, showing further prescience in regard to now public weather

control and environmental engineering plans that are very real. *Time* magazine has even reported on weather control and environmental engineering, to the dismay of ignorant deniers.³ Weather modification is now decades old, originating in World War II strategic flight missions. Modern weather technology has developed tremendously, involving VLF, ELF and lightning control, as DARPA's own budget demonstrates. It reads on page 37:

This thrust will obtain insights into physical aspects of natural phenomena such as magnetospheric sub-storms, fire, lightning, and geo-physical phenomena. New fundamental understandings of these phenomena will enable the ability to predict and exploit these physical processes. A major emphasis of this thrust is to provide predictive models for the interactions between plasmas and electromagnetic waves across a range of energy and length scales, and into new regimes. Specific efforts that fall under this heading are foundational studies on the initiation, propagation, and attachment of lightning, and their associated emissions; the critical factors affecting magnetospheric sub-storms; the generation and amplification of extremely low frequency (ELF)/ultra low frequency (ULF)/very low frequency (VLF) radiation in the ionosphere utilizing the High Frequency Active Aural Research Program (HAARP) transmitter; and understanding and quantifying the interaction of electromagnetic and acoustic waves with the plasma in flames.⁴



Muad'dib masters Old Father Eternity to restore the masculine power.

Herbert foresaw what would be coming in the near future, encoding it in a novel of science fiction, not just a fantastical prediction of events millennia from now. *Dune* is subject to the terraforming plans of the empire, but Paul Muad'dib realizes that in order to outsmart the CHOAM trade guild (the money power), the emperor (the *polis*) and the Bene Gesserit (the

occult/espionage power), he must bring spice production to a halt, forcing all eyes to Arrakis. By so doing with his Fremen wildmen religious followers, he is able to bring the Jihad against the wicked ruling establishment powers.

The novel's focus on ecology is also a rebuke to modern scientism which presumptuously assumes the rape of nature and mankind with no concern for an ecosystem that is part of a natural process. All natural hierarchies are restored by Paul Muad'dib and only under this hieratic order is true freedom restored. Paul and the "free-men" represent the masculine order placed back in power under which health and a blossomed, terraformed Dune emerge from a wasteland. This is also why Paul undergoes the Shai-Hulud (Old *Father* Eternity) worm bile ritual, wherein he experiences a crossing of the abyss to enter that place where the Bene Gesserit Sisterhood "cannot go." When Muad'dib returns from this death/resurrection ritual, he is apotheosized to bring an end to the rule of the female power and the unrighteous. It is also worth noting that the imperial power sees mankind as a "disease" that must be eradicated through population control. The Sisterhood evidences this, too, with their attempt to engineer the kwisatz haderach. The Harkonnen follow suit with young boy sex slaves, as well as the imperial power brainwashing noble house servants and assassins for programmed missions.⁵ Here Herbert hints at programs like MK Ultra and human trafficking that are very real evils in modernity, though they are given little mainstream press attention.



Paul trippin balls, goin where the chicks cain't!

From the standpoint of the occult, it factors prominently in the Bene Gesserit and Fremen rituals. The religion of *Dune* is a distant syncretistic blend of something called the Orange Catholic Bible, the occult, and Sufi Islamic religious concepts which most of the nobility sees as fables. This also confirms my thesis of Herbert's influence from religious traditionalism/perennialism. The Bene Gesserit are a caste of skilled sorcerers that are able to use "the voice," where thought and sound are connected to give one power over physical events, known as the "weirding way." Paul is taught this power by his mother and eventually teaches the Fremen to use this quasi-kabbalistic magical power to destroy with a word. With bloodlines, esoteric symbolism, hallucinogenic drugs, ecology, terraforming, espionage and the occult, control of natural resources, Herbert's *Dune* is undeniably a masterpiece of literary fiction, not just science fiction.

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Chapter Twenty-Four

Avengers –
**Geoengineering & Mind Control
Revealed in Satire**



The film was a financial and critical flop, yet the plot is not as absurd as it seems, *prima facie*. The cinematography and art direction are top-notch, but eventually it fizzles into standard late 90s apocalyptic CGI corn syrup eye candy. I suspect a lot of people failed to understand that the original series and the remake are a parody of the 60s spy genre, and not to be taken too seriously. However, as will be shown, the plot is anything but a parody, but instead a cloaking of some of the more unbelievable, yet real elements of conspiracy lore. In fact, the film is notorious for “razzies,” but in all honesty, it isn’t that bad. The intro begins with different weather systems and what appears to be various energy wave patterns “beamed” at the ionosphere. Then, following these images is a blood-red moon, looking

somewhat like Mars. This makes sense, since Mars is the god of war, and the film will be about the very real subject of weaponized weather.

The blood moon is also a biblical apocalyptic image, and the moon governs the weather patterns of the tides, clueing the viewer into the tone to come. View the intro. here, with the blood/Mars/moon visible at 2:26. Ralph Fiennes' character John Steed is similar to James Bond: he is a cultured gentleman that works for British Intelligence. In fact, he even hangs out in Boodle's: the same club that Ian Fleming, the James Bond creator and author, favored. The head of the Ministry of Defence appears to be a bumbling man named "Mother," which harkens to "M," 007's famed boss. "M," many believe based on Anthony Master's biography, was at least in part derived from controversial British Agent and occultist, Maxwell Knight.

In *The Avengers*, "Mother" is a bumbling crippled man, who works as a front for "Father," pictured as a manly woman operating as the real head of Secret Intelligence. Judging by the timing of the film, this could possibly have reference to the then head of MI5, Stella Rimington. Rimington's novels are said to be "insiders" espionage, and certainly this film is a presentation of a host of conspiriana that, in 1998, were only apparent to "insiders." Uma Thurman's character Emma Peel has worked secretly for a weather warfare program that has been hijacked by a double that appears to be her. The head of the project is the eccentric former head of British Intelligence and black ops, Sir August de Wynter, a Scottish lord-type played by Connery, who lives a reclusive existence in his palace (And of course Connery played Bond, adding to the synchro-mystic associations).



“Say Moneypenny, would you like to reverence my obelisk?”

The name of the program is “Prospero,” which naturally calls to mind Shakespeare’s *The Tempest*, and Connery functions like the character Prospero as a kind of Masonic magician, using instead his scientific prowess to create what is essentially a HAARP/weather warfare operation. Keep in mind that although weather warfare was known to some military personnel, and although it had been written about by Zbigniew Brzezinski in 1973 in *Between Two Ages*, the public was utterly oblivious to such a thing in 1998. The public is still oblivious to such a notion on the whole, yet much internet conspiracy lore speculates about HAARP and weather warfare. As you can see, the VLF Group which is the basis for HAARP is undeniably real, and does more or less what de Wynter describes. Brzezinski writes of precisely these operations, as we saw earlier.

The program, de Wynter informs us, involves micro transmissions that alter weather patterns, “bombarding” the precise ratio of protons to ions, resulting in manufactured natural disasters. After it has been explained, the viewer briefly sees, however, a TV news story running that says British weather is being tampered with “by aliens.” Note that de Wynter/British Intelligence uses fake news and propaganda to cloak the real scientific weather manipulation. I wonder if this might be part of the massive alien propaganda we see in the mainstream news—a false conspiracy theory the lamestream media has given its stamp of approval (even though it simultaneously *still* says there are no conspiracies and only kooks talk about it).



Old Royal Naval College.

It should be mentioned as well that “Father” suspects Emma Peel of being a split personality assassin, having been brainwashed through trauma. This is essentially the same as the MK Ultra program, which was developed to create the perfect assassin who could not be tortured into spilling the beans. The program was reportedly shut down (wink, wink), while President Bill Clinton publicly apologized for such governmental abuse. While John Steed does see two Emma Peels, when de Wynter’s palace is first shown, the viewer sees a painting of Emma. This gives us the impression that de Wynter

has been involved with Peel since they formed the weather warfare. This means he has been subjecting her to mind control, and when he later captures her, she is shown being put under mind control to be an assassin *and* sex slave! Double the pleasure! Double the pun! As a side note, the building John Steed is shown driving past and into is none other than the Old Royal Naval College, which was featured in the 2001 film *Tomb Raider* as the meeting hall of the British “Illuminati.”

As the plot thickens, Sir August has been meeting with “Father” all along, going back to their forays into genetic manipulation decades earlier. “Father” is in on the weather warfare takeover that threatens to engulf the world and lead to the death of hundreds of millions. de Wynter is on a power trip, just as the pretend king character he plays in *The Man Who Would Be King* was. Sir August is also a Scottish lord for a reason, denoting Scottish Rite Masonry’s influence.

An elderly woman who is an agent later informs Emma that she is a Gemini (the twins!), and that is the reason she sees double. Emma has been brainwashed and her personality split, as the film’s trailer shows. The elderly woman is named “Alice,” which is of course a reference to *Alice in Wonderland*, a prominent reference in espionage and mind control operations. Note too that when Emma wakes up from her brainwashing, she is trapped in the mansion and runs in seemingly endless passageways that resemble M.C. Escher drawings. This calls to mind Carl Jung, whose psychoanalysis dealt with such disorders as split personality, and often used mirror symbolism to denote the split self. It is significant that Emma Peel breaks the conditioning by breaking the mirror, thereby escaping the mansion-maze. The shattered mirror can also represent the shattered or split psyche.

While the film was a flop and is universally hated, it is actually worthy of much more attention, given the openness of information on the net and the prevalence of actual weather warfare, which is openly admitted to exist. As I’ve cited before, the U.S. Department of Defense’s own website admits the following:

“But as we’ve learned in the intelligence community, we had something called – and we have James Woolsey here to perhaps even address this question about phantom moles. The mere fear that there is a mole within an agency can set off a chain reaction and a hunt for that particular mole which can paralyze the agency for weeks and months and years even, in a search. The same thing is true about just the false scare of a threat of using some kind of a chemical weapon or a biological one. There are some reports, for example, that some countries have been trying to construct something like an Ebola Virus, and that would be a very dangerous phenomenon, to

say the least. Alvin Toffler has written about this in terms of some scientists in their laboratories trying to devise certain pathogens that would be ethnic specific so that they could just eliminate certain ethnic groups and races; and others are designing some sort of engineering, some sort of insects that can destroy specific crops. Others are engaging even in an eco- type of terrorism whereby they can alter the climate, set off earthquakes, volcanoes remotely through the use of electromagnetic waves.”¹

From Chemtrails to Directed Energy Weapons, the System is Set on Total Control

There has been much speculation in the last few years as to the authenticity of the claims of “chemtrail” spraying of the ionosphere by secretive groups for unknown reasons, with such claims generally receiving the scorn of tinfoil hat insanity. Distinguished from “contrails,” the normal water and ice crystal formations that result from aircraft exhaust vapor, “chemtrails” is the popular name for aerosol spraying by planes in different layers of the atmosphere under the cover of numerous global geoengineering programs.

Is this possible? Could there widespread global aerosol spraying programs? Not only this possible, it’s already being done, and has been going on for decades. With origins in World War II cloud-seeding, the development of weather modification and mass geoengineering programs is no longer even covert, with numerous papers, programs and examples now made public.

With this in mind, it is somewhat shocking the number of trolls and deniers that exist, telling us daily these are fictions of paranoid conspiracists, while any of the above notions can be easily verified with Google and a few minutes of research. Of course, this is not likely to happen, as the public has never heard of the Royal Society, much less “geoengineering,”² since Kim Kardashian’s butt is a much more accurate weathervane of the tides of public interest (a very big weathervane).

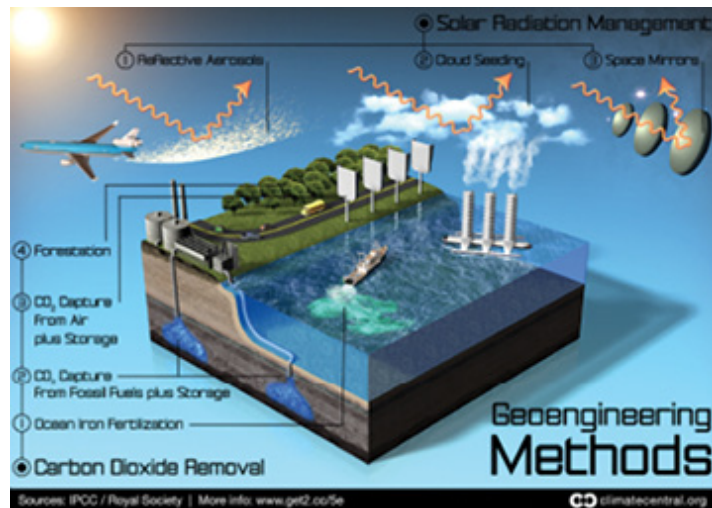
“Geoengineering the Climate: Science, Governance and Uncertainty”

In this chapter, I will document several papers from officialdom, including scientific journals and white papers that demonstrate the programs are

real. Not only will we see they are real, we will in fact see these programs integrate with one another and provide the establishment the potential for tremendously disastrous social engineering effects, as well as environmental dangers that result from such dark pragmatic *scientific* ends.

Our first document under survey is the Royal Society report “Geoengineering the Climate: Science, Governance and Uncertainty,”³ a 2009 paper that details the various potentialities for numerous approaches to curbing CO2 emissions, naturally tied in with population reduction and a return to neo-feudalistic model of global economic realignment.

Given that the United Nations was established by Royal Society backing, the “Agenda 21” implementation we have heard much about in the last few decades is part of a much larger strategy foisted upon the global community by these very shadow players.⁴ I have detailed previously the connection between mass depopulation, economic overhauls and realignment and the so-called dangers of resource-based economies being directed into a staged crisis by the corporate elite.



Royal Society/IPCC image of methods of geoengineering. Notice the “space mirrors.” Image: assets.climatecentral.org

In perfect establishment orthodoxy, the Royal Society paper promotes all the classic fear-based canards of melting ice caps, Malthusian disasters, etc., that have been the harpy screech for some 40 years, not the least of which has manifested. However, for our purposes here, we see the Royal Society is very much a proponent of atmospheric aerosol spraying:

Mimicking the effects of volcanic eruptions by injecting sulphate aerosols into the lower stratosphere.. (pg. XII)

Of the Solar Radiation Management methods considered, stratospheric aerosols are currently the most promising because their effects would be more uniformly distributed than for localised Solar Radiation Management methods, they could be much more readily implemented than space-based methods, and would take effect rapidly (within a year or two of deployment). (pg. XIII)

This is an interesting claim, as Lord Martin Rees, an important member and contributor to this report authored a book, *Just Six Numbers*, on the mathematical tuning of the universe , expounding how it demonstrates an amazing balance of symmetry creating the conditions for life.⁵ Yet here, we are threatened with humans tipping the perfect balance because humans *exist* as carbon-based beings, drive cars and fart – cows, too! Like an inside joke from the kleptocracy, the double-talk of promoting a universe with *telos* and order, and at the same time requiring a mass genocide and reorganization by the scientific priest-class smacks more of a con job than a legitimate scientific endeavor. Rees would have us believe the universe perfectly balances itself to “create” life, and then the IPCC and U.N. will step in to save us from a conversely chaotic, meaningless universe. Which is it? The following quote is highly revealing:

The greatest challenges to the successful deployment of geoengineering may be the social, ethical, legal and political issues associated with governance, rather than scientific and technical issues. For some methods, like ambient air capture, pre-existing national mechanisms are likely to be sufficient, for others, such as ocean iron fertilisation, existing international mechanisms may be relevant but require some modification. There will however be some methods, particularly those that require transboundary activity or which have transboundary effects, for example stratospheric aerosols or space-based mirrors, which may require new international mechanisms. Appropriate governance mechanisms for deployment should be established before Carbon Dioxide Removal or Solar Radiation Management methods are actually needed in practice.

Translation: The pesky humans (carbon) and their morals will get in the way of our program, so we will need to do it covertly under the guise of science and global crises. Space-based mirrors will be needed to aid in the reflecting process, we are told, yet if my analysis is correct, and the invention of the climate threat is a scam, the real reason for “space-based” technology of this sort would likely be weaponized. Modern science itself is not based on altruism – on the contrary, most modern technological

advancements are based around militarization and global population management (and destruction).

Have we seen any examples of some space-based weapon with similar features? In fact we have, as I have written numerous times about the Skynet grid that will incorporate the Internet, global tracking, microchipped humans and directed energy weapons. A “mirror” in space to reflect “radiation,” or a space based directed energy weapon named Skynet – which do you think is more likely? The 1996 fas.org paper from the Air Force has Skynet described as “*Figure 4-1. Cyber Situation Vision: “Eye” See Everything.*”⁶ I believe this “eye” is the real “mirror,” as the geoengineering programs are intimately connected to weaponized weather control programs and psychological warfare, as we will see.



Space-based directed energy weapons. Image graphic from the Air Force report on the “Eye in the Sky” that “sees everything.”

The report continues:

A wide range of types of particles could be released into the stratosphere with the objective of scattering sunlight back to space. Important factors that differentiate the effects of different types of particles include their size, and whether or not they conduct electricity (Teller et al. 1997, 2002). For non-conducting particles, the optimal size for scattering sunlight is a few tenths of a micron. Particles much larger than this become effective at scattering outgoing long wave (heat) radiation and thus have potential to cause a warming influence.(pg. 29)

The Teller mentioned is Dr. Edward Teller, the maker of the Hydrogen bomb and physicist who is a big name in pioneering atmospheric spraying and weather modification. Teller is cited often in these reports and papers, and his high pedigree as a bomb manufacturer should immediately raise eyebrows concerning his weather and climate modification designs.⁷ Is the bomb creator now suddenly a humanitarian who wants to save earth from the “climate” and “carbon”? Or are they part of the shadow military industrial subversion complex that seeks full spectrum dominance over all life? Let’s be realistic here. The manipulation and control envisioned here is the *weaponization of the entirety of man’s environment*, ultimately for the purpose of control and depopulation: The same establishment behind the NSA and its eye in the sky is behind the climate façade.⁸

Various other types of stratospheric aerosol particles have also been suggested (Teller *et al.* 1997; Blackstock *et al.* 2009; Keith in press (b); Submission: Katz). Engineered aerosols might enable scattering that did not produce so much diffuse illumination, potentially circumventing a significant side-effect of sulphate aerosols. Alternative materials might also avoid the coagulation and vaporisation problems that will be significant for sulphate aerosols. Finally, it is possible that advanced engineered particles could be designed that had longer lifetimes, or that were lofted out of the lower stratosphere, so reducing the impact of the aerosol on ozone chemistry, or enabling radiative forcing to be concentrated in special locations such as the polar regions.⁹

Is this a hint at nanotech or RFID “dust” that might be sprayed for the purpose of creating the “Internet of Things,”¹⁰ a Google-associated project that aims to coat the surface of the globe with a form of nanotech? While there has been much speculation regarding this in alternative media, we do know plans for an Internet of Things are real, even to the extent of your dishwasher spying on you as former CIA head David Petraeus stated, as well as further designs for nano “dust.”¹¹ The report states, back in 2009, engineered particles would have a longer lifespan, and presumably this means nanotechnology. The report does cite two papers dealing with nanotechnology and food,¹² so we can assume this notion is not far-fetched. In analyzing these documents, it is important to remember this establishment is operating under a worldview of eugenics and biotech that has long dropped the Hitlerian racial component for the pragmatic Fabian approach where the entire globe is a test lab.¹³



The electromagnetic pulse (EMP) – a form of directed energy, figures prominently in the 1995 Bond film, *Goldeneye*.

NRL Scientists Produce Densest Artificial Ionospheric Plasma Clouds Using HAARP

Our next piece of evidence concerns the US Naval use of HAARP, the infamous Alaskan facility that pioneered weather modification and weaponization. Some have speculated that HAARP is now outdated and purely a research facility nowadays, yet recent papers such as the Navy's work with plasma as well as the Stanford documents I will cite below speak otherwise. Newer models of manipulation do appear to be connected with Nexrad and Doppler towers, particularly in regard to harnessing lightning as DARPA's budget shows.¹⁴ However, HAARP is still an important part of that research, if we are to believe these reports. It is also important to keep in mind the Navy is a defense and wartime institution, not a humanitarian one. This supports my above thesis that weather and geoengineering strategies are for militaristic purposes, not the "common good." 21stCenturyWire writer Shawn Helton explains of HAARP:

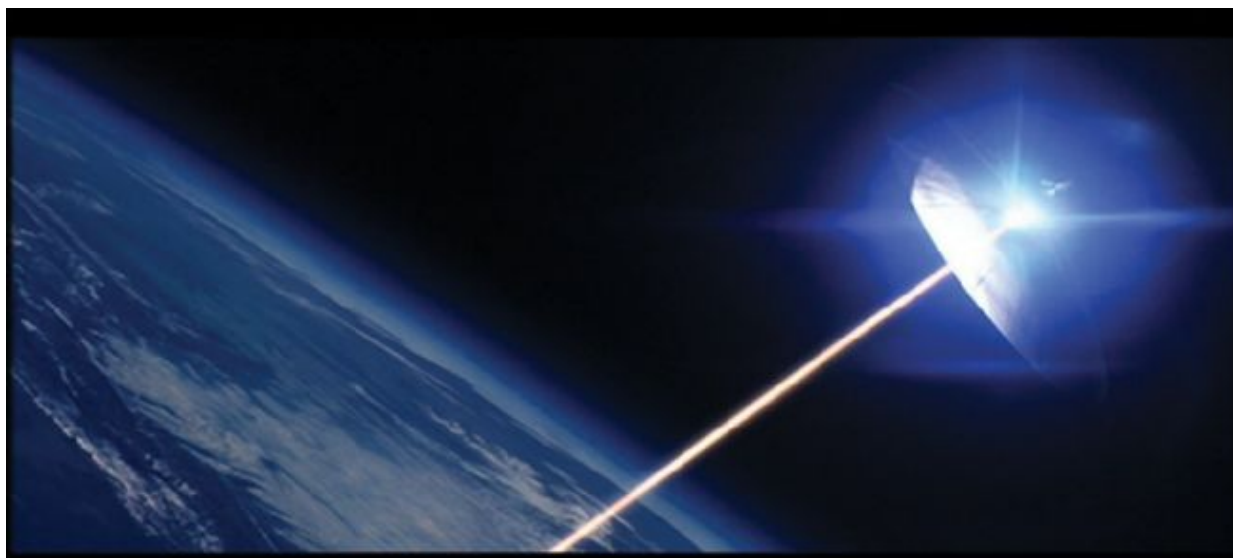
"Rain producing cloud seeding operations, drought linked chemtrail programs and directed energy technology have been working in tandem, altering the world for sometime under the umbrella of the *High Frequency Active Auroral Research Program*,¹⁵ better known as HAARP, a joint project funded by the U.S. Air Force, Navy and DARPA. At the core of the

program's development is said to be a “*unique high frequency ionospheric heating capability.*” In addition to that, there is the mention of ELF waves, Geophysical probing and other military applications.”¹⁶

The Navy report in question states:

U.S. Naval Research Laboratory (NRL) research physicists and engineers from the Plasma Physics Division, working at the High-frequency Active Auroral Research Program (HAARP) transmitter facility, Gakona, Alaska, successfully produced a sustained high density plasma cloud in Earth's upper atmosphere. “Previous artificial plasma density clouds have lifetimes of only ten minutes or less,” said Paul Bernhardt, Ph.D., NRL Space Use and Plasma Section. “This higher density plasma ‘ball’ was sustained over one hour by the HAARP transmissions and was extinguished only after termination of the HAARP radio beam.

These glow discharges in the upper atmosphere were generated as a part of the Defense Advanced Research Projects Agency (DARPA) sponsored Basic Research on Ionospheric Characteristics and Effects (BRIOCHE) campaign to explore ionospheric phenomena and its impact on communications and space weather. Using the 3.6-megawatt high-frequency (HF) HAARP transmitter, the plasma clouds, or balls of plasma, are being studied for use as artificial mirrors at altitudes 50 kilometers below the natural ionosphere and are to be used for reflection of HF radar and communications signals.¹⁷



Directed energy satellite weapon from the 2002 Bond film, *Die Another Day*.

Ironically, the villains in the film are North Koreans. Sound familiar?

DARPA and the Navy working together on plasma manipulation in the atmosphere – it sounds like a nightmare from Nikola Tesla following a bad case of indigestion. DARPA is the establishment's crypto weaponized tech arm of the military industrial complex, giving us the Internet itself, and here we see they are very much interested in directed energy weapons and

weather modification.¹⁸ Given that the Anglo-American establishment has the same ruling elite, my connection between the Royal Society's paper on geoengineering and the US military's testing of directed plasma energy logically converge. This doesn't sound like your garden variety, mass consumption physics we are fed in establishment academia, but something akin to the energetic-based *hidden metaphysics* I have been speaking of, more along the lines of Tesla and Platonic *aether*. Did you learn about directed energy weapons and plasma balls in your college physics course? On the contrary, the cult of scientism purposefully feeds bunk science to the masses, as I have expounded here.¹⁹

The Stanford VLF Group

Next in our series of documentation is the Stanford University's database dedicated to very low and extremely low-frequency programs. The radio waves mentioned above are merely one piece of the massive programs based at universities and government institutions globally focused on environmental dominance. Stanford stands out as a major hub of such programs, and blasting the atmosphere with such frequencies reveals much deeper designs than mere "weather experiments." HAARP has long utilized VLF/ELF waves to cause different effects in weather patterns, but what we see in the VLF group is the synthesis of all the above. A sampling of hundreds of papers dealing with the following are linked:

- Energetic electron precipitation induced by space based VLF transmitters²⁰
- 100 days of ELF/VLF generation via HF heating with HAARP²¹
- ELF/VLF recordings during the 11 March 2011 Japanese Tohoku earthquake²²
- DEMETER observations of the ionospheric trough over HAARP in relation to HF heating experiments²³

From lightning effects to earthquake signatures, we know from the 1997 Department of Defense transcript from William S. Cohen earthquake-inducing weapons, as well as much more, making the very connections I am:

Alvin Toffler has written about this in terms of some scientists in their laboratories trying to devise certain types of pathogens that would be ethnic specific so that they could just eliminate certain ethnic groups and races; and others are designing some sort of engineering, some sort of

insects that can destroy specific crops. Others are engaging even in an eco- type of terrorism whereby they can alter the climate, set off earthquakes, volcanoes remotely through the use of electromagnetic waves.



Scaramanga's Directed Solar Energy Weapon in the 1974 film, *The Man With the Golden Gun*.

Skeptics and deniers are wont to make the integrated connections I am because they cannot grasp the concept of compartmentalization, wherein various scientific enclaves are working for some very specific ends. These ends, however, are ultimately for the goals of an establishment with a manifesto of global genocide, from the Georgia Guidestones, to Ted Turner to Al Gore to the Royal Society. Globalist technocrats from Brzezinski to Toeffler to Bill Gates have also long been vocal on Geoengineering and ELF/VLF manipulation and their military uses, which brings me to my concluding example. Col. Michael Aquino, founder of the Temple of Set, and military psy op commander co-authored a famous 2003 paper on psychological warfare titled: "From PSYOP to MindWar: The Psychology of Victory," in which the footnotes at the end describe just the nefarious scenario Cohen warned of and are best cited in their entirety. Aquino and Valley write:

19. Atmospheric electromagnetic (EM) activity: The Human body communicates internally by EM and electrochemical impulses. The EM field displayed in Kirlian photographs, the

effectiveness of acupuncture, and the body's physical responses to various types of EM radiation (X-rays, infrared radiation, visible light spectra, etc.) are all examples of human sensitivity to EM forces and fields. Atmospheric EM activity is regularly altered by such phenomena as sunspot eruptions and gravitational stresses which distort the Earth's magnetic field. Under varying external EM conditions, humans are more or less disposed to the consideration of new ideas. MindWar should be timed accordingly.

Per Dr. L.J. Ravitz: Electromagnetic field constructs add fuel to the assumption unifying living matter harmoniously with the operations of nature, the expression of an electromagnetic field no less than non-living systems; and that as points on spectrums, these two entities may at last take their positions in the organization of the universe in a way both explicable and rational ... A tenable theory has been provided for emergence of the nervous system, developing not from functional demands, but instead deriving as a result of dynamic forces imposed on cell groups by the total field pattern. Living matter on has a definition of state based on relativity field physics, through which it has been possible to detect a measurable property of total state functions. (Ravitz, "State- Function, Including Hypnotic States" in *Journal of American Society of Psychosomatic Dentistry and Medicine*, Vol. 17, No. 4, 1970.)

20. Ionization of the air: An abundance of negative condensation nuclei ("air ions") in ingested air enhances alertness and exhilaration, while an excess of positive ions enhances drowsiness and depression. Calculation of the ionic balance of a target audience's atmospheric environment will be correspondingly useful. Again this is a naturally-occurring condition – caused by such varying agents as solar ultraviolet light, lightning, and rapidly-moving water – rather than one which must be artificially created. (Detonation of nuclear weapons, however, will alter atmospheric ionization levels.) Cf. Soyke, Fred and Edmonds, Alan, *The Ion Effect*. New York: E.P. Dutton, 1977.

21. Extremely Low Frequency (ELF) waves: ELF waves up to 100 Hz are once more naturally occurring, but they can also be produced artificially (such as for the Navy's Project Sanguine for submarine communication). ELF-waves are not normally noticed by the unaided senses, yet their resonant effect upon the human body has been connected to both physiological disorders and emotional distortion. Infrasound Vibration (up to 20 Hz) can subliminally influence brain activity to align itself to delta, theta, alpha, or beta wave patterns, inclining an audience toward everything from alertness to passivity. Infrasound could be used tactically, as ELF-waves endure for great distances; and it could be used in conjunction with media broadcasts as well. See Playfair, Guy L. and Hill, Scott, *The Cycles of Heaven*. New York: St. Martin's Press, 1978, pages 130-140."²⁴



The real golden gun, like the control of all life, is the control and direction of energy. Modern fiat economics itself is a directed energy weapon.

There you go – a master of psychological warfare admits all the connections I made above. Humans are walking, energetic beings that vibrate at a cellular level at various frequencies. Through mass manipulation of ELF waves, the frequencies can be manipulated through the atmosphere (geoengineering), as well as through mediums such as television and media broadcasts. We know the monkey lab in Bastrop, Texas focuses on tuning flicker rates to specific speeds to cause hypnotic effects, so we can deduce similar programs are at work involving frequency manipulation with the entire environment, which is key.²⁵

It is not merely an attack on some single aspect of organisms, but a dominance of all aspects of organic life. The technocratic dream of transhumanist transcendence is the reason for all this, the assumption being that to go to the next level, the existing order must be utilized for mass experimentation to determine which genetic strands can best adapt and conversely which means are the best appropriation to attaining singularity in a Skynet-ruled, RFID dust-covered nanotech planet. In the wake of the destruction, the forced Darwinian evolution will cause a “leap” in those able to adapt, pure order out of designed chaos. “Chemtrails” and geoengineering are clearly a part of this mass engineering. When we step outside the

compartmentalized framework, we can clearly see the pattern I have elucidated emerge.

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WE MOVE FORWARD

A BONG JOON HO FILM

SNOWPIERCER

CHRIS EVANS SONG KANGHO FILDA SWINTON JAMIE BELL
OCTAVIA SPENCER EWEN BRENNER KO ASUNG WITH JOHN HURT AND ED HARRIS

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*****SCREENPLAY BY: BONG JOON HO
*****DIRECTED BY: BONG JOON HO

UNIVERSAL PICTURES PRESENTS A BONG JOON HO FILM SNOWPIERCER

Chapter Twenty-Five

Snowpiercer



Snowpiercer stands out as a recent example of a trend fans of film are witnessing more of: philosophically-focused science fiction and fantasy. While it could be argued that many science fiction classics deal with some philosophical themes, the trend has become far more common than in previous decades. In the last several years, films such as *After the Dark*, *The Double*, *Enemy*, *Another Earth*, as well as many others ask audiences to grapple with complex conundrums such as globalism, meaning and the self, morality and death, and even deeper esoteric questions, like alternate worlds and mystical symbology. While Hollywood is busy with found-footage horror, cynical raunchy comedies and comic book blockbusters (the latter of which do incorporate *conspiriana*), lesser-known independent films are touching on far more abstruse matters that extend beyond the realm of the political. Seeing new films clearly influenced by Terry Gilliam, for example, is a welcomed beacon of hope. A rebellion in the arts towards asking meaningful questions that challenge social engineering and prepackaged think tank paradigms is precisely what is needed, and that is partly my intention with this site.

Based on the French graphic novel *Le Transperceneige*, *Snowpiercer* is Korean filmmaker Bong Joon-ho's first English release. The plot involves a post-apocalyptic world that has entered a new ice age due to mankind's failed geoengineering and climate-altering *hubris*. The amorphous chemical "CW7" is sprayed globally to halt a supposed "global warming" catastrophe, while the ice age actually occurs as a result of the chemical spraying, and not "climate change." To see a film present the very real threat of geoengineering and climate alteration through aerosol spraying, as well as questioning the "global warming" hoax (now morphed into "climate change")

by public relations consultants) is startling to say the least. While there may be some film that has previously questioned these establishment orthodoxies, I am not aware of it. For unknowing skeptics and system hacks, I present two clear examples of the reality of aerosol chemical spraying (“chemtrails,” as opposed to normal ice crystal “con trails”) and geoengineering that are undeniable.

The first is the *Guardian's* piece on Bill Gates' support for geoengineering, under the very auspices *Snowpiercer* questions – global warming. The *Guardian* reports in its 2012 article:

A small group of leading climate scientists, financially supported by billionaires including Bill Gates, are lobbying governments and international bodies to back experiments into manipulating the climate on a global scale to avoid catastrophic climate change. The scientists, who advocate geoengineering methods such as spraying millions of tonnes of reflective particles of sulphur dioxide 30 miles above earth, argue that a “plan B” for climate change will be needed if the UN and politicians cannot agree to making the necessary cuts in greenhouse gases, and say the US government and others should pay for a major programme of international research.¹



Atmospheric aerosol spraying and geoengineering opens *Snowpiercer*.

Skeptics are likely to claim this is only theoretical, inasmuch as the article reports on scientists merely calling for this, as opposed to it actually being accomplished. Such naiveté is common on these matters, as so-called skeptics perpetually display their own ignorance of establishment

tendencies. Like the taunting of psychopathic criminals, whatever is “called for” in the news is generally what’s actually been practiced for a long while, and aerosol geoengineering and atmospheric manipulation is no exception. The technology is decades old, and began as weather warfare during World War II, where seasonal changes and storms could be harnessed to harm enemy resources through controlled droughts, floods, etc.² Earthquake weaponry also falls into this category, as well as biological warfare, EMPs and HAARP, all falling under the broad umbrella of the concept of weaponized nature. However, for hardened skeptics, I refer to the even stronger example of the Stanford VLF Group, which openly publishes dozens of scientific papers on HAARP, atmospheric aerosol spraying, geoengineering, frequency manipulation, and other advanced research projects, as we saw earlier.

Snowpiercer begins with planes spraying the sky, while newscasts report the importance of CW7 as the last hope to save humanity. As a result, virtually all life on earth perishes, while a small number of “chosen” are whisked away aboard a high-speed perpetual motion-run train that circles the globe. A perpetual motion machine is, in fact, a holy grail of technology, as its desire grew from the mechanistic model of the universe that gained sway in the Enlightenment.³ From the Enlightenment came the reign of quantity and rationalization of all reality into the collapsed, reductionist grand narrative of evolutionary materialism. Within this paradigm, man is viewed as a cog in the deterministic, naturalistic machine of the inanimate, eternal and universal ecosystem. In this view, the symbiotic ecosystem requires an inchoate metaphysical principle of “balance,” and thus the Malthusian presuppositions of eugenics come into play, removing man from his previous position of ordained steward of creation under God, to an impersonal artifact on a social Darwinian ladder, who must ever grapple to become the fittest. The “fittest” then rapaciously destroy one another to subjugate and dominate nature *en toto*, in order to transcend it. The culmination of this worldview is, of course, transhumanism, and *Snowpiercer* will become, as I argue, a warning for this worldview.



Malthusian themes of “sustainability” where the train’s ecosystem must be kept in “balance” through continual murder.

Protagonist Curtis (Chris Evans) plays the revolutionary leader of the “back” of the train, who, under the tutelage of the aging former leader Gilliam (John Hurt), must organize the final rebellion against the tyrannical “front” of the train. Class warfare clearly comes to the fore, as the front of the train are all presented as decadent elite, wining and dining on the finest delicacies, enjoying every possible luxury a train can afford, while the workers at the back are forced by a brutal police state to produce for the parasitical front. Minister Mason (Tilda Swinton) heads up the front class’ security forces in a role reminiscent of something akin to Mao Tse Tung’s wife, Jiang Qing. Her communist dictator persona may seem out-of-place, given the monopolistic capitalism of the train’s inventor, Mr. Wilford (Ed Harris), yet regular readers will be familiar with the longtime argumentation presented here that communism and monopoly capitalism are flip sides of the same dialectical coin.

The corporate fascism of Wilford works hand in hand with the dictatorial militaristic police state policies of Minister Mason. It is also not accidental that her name is *Mason*, given the history of world freemasonry exhibits a clear proclivity for communism, from Robespierre and Marat to Salvador Allende. Communism and fascism are both political technologies designed to suit the same totalitarian ends.



Brainwashed children of Wilford Industries.

As the Curtis Revolution progresses, car by car, each compartment gives a new revelation of the dark nature of the system. The train's unbending regimented eugenics policies and schoolhouse indoctrination programs emerge are the most significant, as viewers witness a classroom propaganda video portraying Mr. Wilford as a literal god and savior. Here the film's symbolism used to describe the train exemplifies an important deeper message. The train is compared symbolically three ways in the narrative: to a machine, to the world, and to a human body. Early on, as an angry worker loses his arm as a punishment, Minister Mason curiously describes the train as a body with a "head" and a "foot." "Everything must stay in its preordained place," she exclaims, as the foot trying to become the head leads to chaos, and chaos means the dissolution of mankind and loss of the train's balanced ecosystem. As the insurrection seizes the car associated with water production, a captive Minister Mason informs Curtis that water comes "from the mouth of the train, not the bum," and that a resource war will harm all the train's inhabitants. When Curtis reaches the front of the train, Wilford gives the descriptive imagery of the train as "an eternal machine" and as "the world," but its significance will be detailed below.

While the revolution progresses, Curtis gradually begins to make tough moral choices that reveal more about his pragmatic designs to the viewer, as well as to himself. Curtis is forced to sacrifice his friend's life to apprehend Minister Mason, then shoot Mason in the head, as well as admitting to cannibalism in the past to survive. Curtis slowly grasps that his own nature is quite cruel, calculating and vicious, and the difficulty of holding everyone to his egalitarian and equalitarian moral standards becomes more challenging.

By the time Curtis reaches the front car and the engine, Wilford divulges the entire regime change was staged and engineered. Gilliam, the old revolutionary leader, is actually Wilford's old friend, with a special direct phone line that communicates front to back. Gilliam and the revolution are then sacrificed by Wilford to maintain the 74% eco-balance for "sustainability."

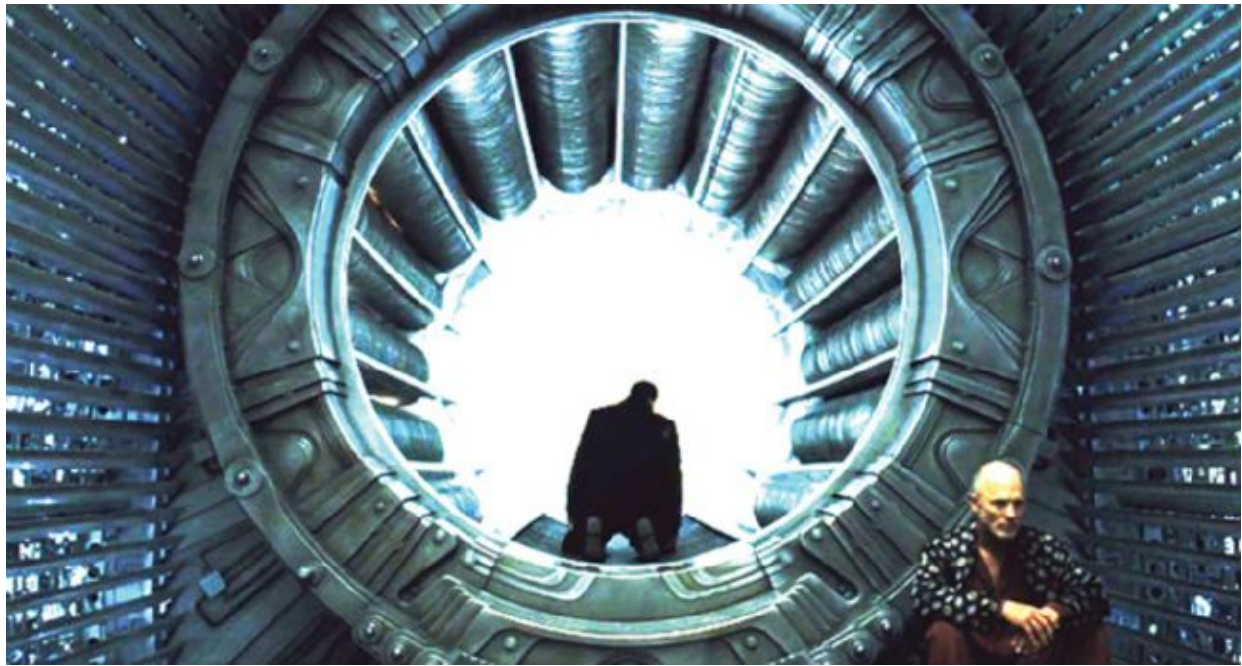
Wilford's monologue then paints the train as the world, revealing to Curtis that all along the plan was to offer him leadership of the train, replacing Wilford. Since Curtis was the first worker to make a successful coup and reach the front, he was in a unique position to have seen the entire "machine" and its full hierarchical order, as no one else had. Wilford explains that the train must be ruled by "anxiety, fear and horror" in a balance to psychologically manipulate and control the masses. Meanwhile, the Curtis Revolution explodes into full anarchy and Wilford whispers to Curtis that without a hero, the train won't run. "The eternal engine. It is eternity itself," Wilford sneers, waiting for Curtis to accept the implications of his failed mutiny. The crucial point in all this is the principle of managed dialectics – iconized in the communist revolutionary as a *controlled creation* of the engineers of the system (Wilford), whose aspirations are already calculated to serve elites in First Class when anxiety, subversion, chaos or depopulation, or eugenics – were needed.⁴ The phony *left-right* paradigm of Hegelian duality could not be better demonstrated. The train is a mini one world government built upon the industrial ingenuity of mass travel and global commerce, foreshadowing our own bleak dialectical future of a planetary regime.

Approaching the climax, Wilford hands Curtis a final secret message that reads "blood," having previously sent "water," which are basic elements of life and energy. They are also crucial components of the human body and its machinery, so we can make a connection here between the heart and the engine.

Curtis also discovers the ominous reality that the engine runs on the work of child slave labor, while Wilford sneers that the tail section supplies a steady stream of kids. The parasitical tyranny that is the train proves too much for Curtis, who opts to sabotage and derail it with the aid of the prophetic drug addict Nam and his daughter, Yona. However, Nam and Yona have discovered the great secret – the ice and snow are gradually melting, meaning there is the possibility of life outside the train. The real ecosystem

is restoring its own balance, and man can be reconciled to it. As the train derails, Nam and Curtis sacrifice themselves to shield Yona and a child from the explosion, and as a result, they become the last two survivors of humanity. Upon exiting the train, Yona spots a polar bear, meaning the existence of the train as the sole means for life and survival to be a farce. Whether intentional or not, we aren't told, the myth of the impossibility of life outside the train was a farce. Although CW7 had brought an ice age, the principle of life triumphs over man's technological dominance and alienation.

The great irony is that in Wilford's doctrine of "everything in its place," everything was out-of-place. Wilford had succumbed to the same irrational *hubris* that blinded pre-apocalypse humanity before the ice age.



Wilford's Free Energy train engine.

On an esoteric level, there are elements of gnosticism throughout (and communism shares *gnostic* origins): Curtis is a kind of new man, destined to be the philosopher-king Wilford desired. Wilford's revelation of the need for the "noble lie" of divine rulership to quell the masses echoes Plato's *Republic*, which also curiously utilizes the symbology known as the "*anthropic principle*".

The anthropic principle is the notion that observations about the physical universe bear some fundamental correlation and connection to human

consciousness as its observer. In esoteric tradition, the anthropic principle extends as far as the idea that the human body itself is the microcosmic (*microprosopus*) mirror to the macrocosmic (*macroprosopus*) universe as a whole. Thus, in *S Republic*, the ideal republic is compared the body of man, while in his creation account, the *Timaieus*, this tradition replicates on the cosmic scale, comparing the universe to the body of a man. Curtis' journey from the tail to the front may also symbolize the ascent of the soul in many traditions, particularly traditions that describe the soul after death passing through several gates or planetary "toll houses" to reach God, heaven or some blissful afterlife. Having forgotten his former life before the train, Curtis' journey also echoes the Platonic doctrine of the soul's migration from embodied particularity back to the One, from which all being flows. Curtis can be viewed on this level as the enlightened philosophic or religious soul seeking to escape the illusory reality the platonic *demiurge* has imposed upon the senses through the veil of materiality and flux.

In a world where man has acquiesced to allow his technological lust to outweigh his wisdom, the dangers of bare *gnosis* without wisdom become apparent.⁵ *Snowpiercer* asks us to ponder this profound question, and consider scientism's past mistakes and blunders that have not led to human apotheosis, but mass death and self-destruction. Is large-scale geoengineering, tampering with the ecosystem under phony Malthusian sustainability and eugenically-regimented population control not itself the cause for much of the misery, chaos and alienation man experiences in his modern technocratic, quantification-obsessed existence?

Snowpiercer answers in the affirmative, and the film displays this wise message in a skillful and sophisticated form that makes it stand out in its craft. Can we exit *crazy-train* before crazy-train suffers a train wreck?

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Alien Engineering Psy Op



A *lien* was a revolutionary film in many ways, and arguably the first nihilistic, anti-human science fiction series with a darkly occultic undertow. While 2001 may have been an alchemical odyssey, *Alien*'s worldview is far more self-conscious with its H.R. Giger-designed concept art. Giger, and his Crowleyan-influenced artwork. The use of Giger's art shows the "aliens" are really demons, as Giger frequently features dead babies, sacrifices, ritual sex with demons, baphomet, etc., in his art.¹

Alien Director Ridley Scott also seems to share the belief and fascination with "aliens" many of the occultists do, who believe their ceremonies and ritual magick are contacting "aliens." The absurdity of this is that for all these people's hatred of the Bible and the Orthodox Tradition, they end up vindicating our confession as these entities and their "messages" are exactly what the Bible and the Fathers teach concerning the demons. Ironically, as I write this *Sky News* reports Ridley Scott claiming he believes aliens are real and are "coming for us." Likewise, when the *Martian* premiered, NASA told us *once again* there is "life" or water on Mars.²

As I've commented many times, this new replacement Gospel of panspermia and alien creators requires a new threat as well, the so-called alien invaders. In my first book, I detailed this in the H.G. Wells chapter, noting how the famed science fiction writer and Masonic communist was also the inventor of numerous other psychological warfare operations. In *War of the Worlds*, the alien myth turns dark as humanity must band together to fend off the external threat. Indeed, as we saw with the *Star Trek* series and its long connection to the Rand Corporation, this was nothing but a mask

for the promotion of a United Nations-style one world government that could only be achieved by destroying all distinctions.³

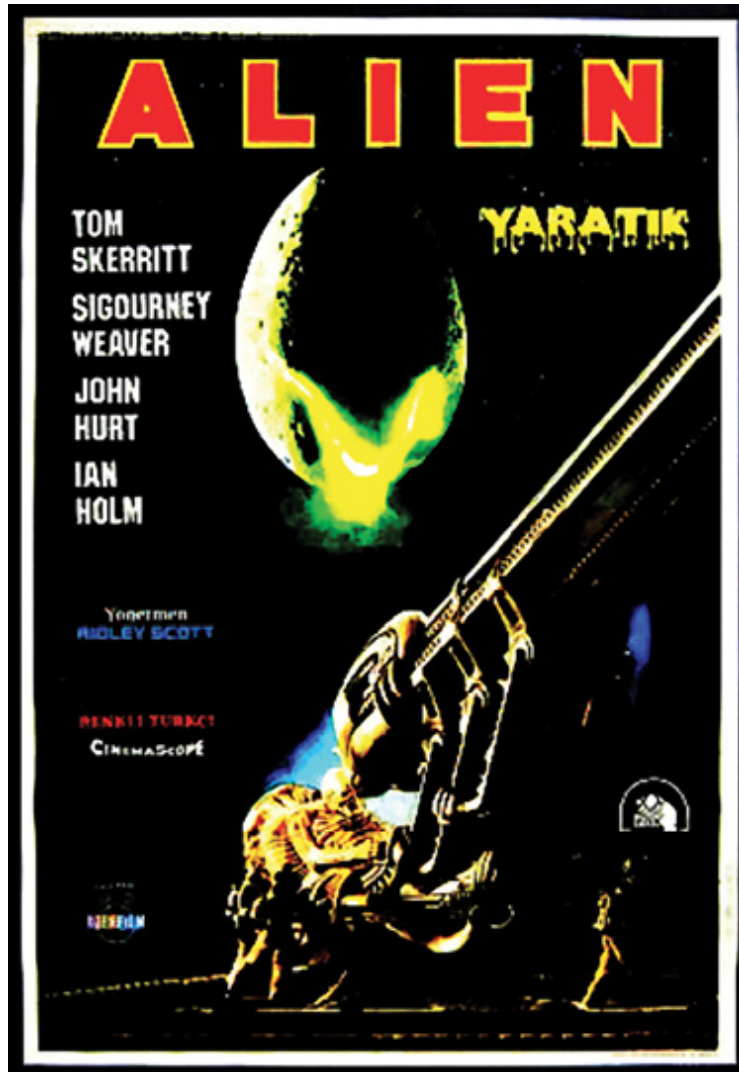




Giger's yucky Aleister Crowley piece. Demons, aliens, and ice cream.

Following Wells, countless other science fiction programming works promoted this notion, all the way up to today's *Arrival*, which I analyzed in another piece that went viral.⁴ With *Alien*, however, the optimism of global government collapses into the nihilistic abyss from which the xenomorph emerged. A recurring theme in the series is the irony displayed in how ruthless the megacorp that runs Ripley's world truly is – even more vile and ruthless than the xenomorph (as Ripley herself says, more than once).

Global corporate government is like the famous meal scene in *Alien*, where everyone is at the table, content and “equal,” and then suddenly a xenomorph explodes from John Hurt's bowels to disgorge and dismember the rest of the crew. This is the appeal of the *Alien* series (despite its other flaws) – that mankind's hubris in tampering and genetically modifying nature, and then seeking to control these abortions, leads to disaster. Indeed, that is the overriding narrative of the franchise. In this way, I find the nihilism tolerable, as it explodes the Enlightenment mythologies of vague, meaningless “progress” and bare scientism for the shams they are. *Alien* and its successors are the logical conclusions of a universe of meaningless evolutionary flux and chaotic, hapless genetic mutations.



Rare foreign poster.

Alien opens with the camera panning a Jupiter-Saturn-like planet where our explorers will meet their doom. I probably don't need to rehearse the Saturn symbolism and significance for my readers, but if you recall my *2001* analysis, Saturn is traditionally associated with the hexagon, time, space and death. Thus, just as time eventually mows everyone down, so Chronos devours his own children. In the *Alien* series, it is as if the entire universe itself is an aborted monstrosity that has "evolved" into a massive tumor. And, as detailed in my book, the entire "alien" ethos is deeply aligned with the occult and the deep state agendas.⁵

Interestingly, this theme of abortions, birth, and the muck and goo involved will also be a recurring motif in the series, suggesting that *humanity* is the *real* xenomorph (according to the *Alien* universe). This

thesis was also explored in my *Prometheus* analysis which is now found in full in my best selling book, *Esoteric Hollywood: Sex, Cults and Symbols in Film*.⁶ In the Crowleyan view Giger appears to have imbibed, we can see this universe as one where the demonic arises out of the Abyss of chaos and “evolves” to create and destroy life forms. In the gnostic scheme which Crowley ripped off, Jupiter is the ‘evil Jehovah’ of the Bible, the creator demiurge who imprisons and tortures his abortions. We see why Giger saw this demoniacal worldview as appropriate.

It’s almost as if our corporate-owned explorers aboard the *Nostromo* (a Joseph Conrad novel about an explorer of the same name) are exploring the depths of the Abyss itself, as this Saturn-cloned planet of death yields nothing but emptiness and a “signal transmission” reminiscent, again, of *2001*. (This scene, by the way, was cut but can be found on DVD editions). It will at times seem as if the explorations of the various planets and their horrors are really just avenues of Ripley’s *psyche* (which we will see is traumatized) – and by *Alien 3*, Ripley will even admit this.

We can begin to see how this is possible, when we consider films like *Solaris* or if you heard my interview with Robert Stark, where we discussed this in relation to *Labyrinth*, *Time Bandits* and *The Hole*. Just as basements are symbolic of the subconscious, so too can the outer realms of the Abyss or “outer space” be linked or associated with these deeper aspects of the psyche and possible traumas. As we will see, Ripley mentions this after she becomes severely traumatized.

By *Aliens*, Ripley experiences extreme nightmares and even prescient dreams showing her giving birth to a xenomorph (which happens), suggesting the evolutionary mythos will come full circle in a battle between human, xenomorph, A.I. and creator(s). Far from being scientific, the evolutionary mythos is a cheap representation of the ancient Hindu doctrine of cosmic evolution and polytheistic/pantheistic superstition. With this in mind, it makes perfect sense to view the emerging life forms as random abortions struggling in a ‘survival of the fittest,’ where all four forms collide to determine who will go into the future and who will be the prey.



Whole Milk Based Based ‘Life Forms’

For the xenomorph, their reptilian appearance conveys the notion of an extremely cold, calculated predatory instinctual incarnation, with no use for emotion. As Ash explains, they are a pure, beautiful silicon based lifeform (like himself, or so he believes) and is thus superior to humanity. Ash, working at the behest of the Company, is an A.I. droid disguised as a human and is, quite literally, a programmed assassin. Isn't it interesting the common moniker for the Weyland-Yutani Corporation that dominates this dystopian landscape is “The Company,” the CIA? Ash is the silicon-based lifeform created by humanity, while humanity and the xenomorph are the accidental abortions of the engineers (as we saw in *Prometheus*).

In this way, the struggle for dominance in the galactic social Darwinian scheme is portrayed throughout the series, leaving the identity of the engineers themselves a mystery (other than they are the “gods” of ancient cultures). I would venture the CIA has a vested interest in genetically-modified, silicon based “life forms,” as I wrote in my viral piece on Chemtrails and Geoengineering (that subsequently garnered around half a million views and 20k shares on various sites).⁷



What happens when a Doobie Brother gets high in space and goes bananas with the Lite-Brite?

With the death of Doobie-Brother in space Tom Skerritt, Veronica Cartwright and Yaphet Koto, Ripley is the lone survivor – believe it, or not! Feminist cat ladies in space are known to ignite nukes, so xenomorphs beware. Though I am not positive, I would posit this may be the beginning of our ever-prevalent modern trend to have all strong heroes be females, and all males taking subordinate, cowering beta-cuck postures. I can't think of any films this early that masculinized the heroine, but a recurring theme in the Alien series will be, not only abortions, but feminism.



Cat lady in space – galactic feminist spinster. Or, Ripley....Believe It or Not!

Note the gradual shortening of Ripley's hair, going from attractive female to yucky-looking aunt by *Aliens* to full-blown G.I. Jane in *Alien3*. Interestingly, the A.I. aboard the ship will be called "Mother," transitioning to "Father" by *Alien: Resurrection*. Ripley's hair seems to match her alchemical transformation – and make no mistake about it, by *Alien: Resurrection*, she has undergone a full alchemical transmutation into something new, a kind of quasi-goddess.

Hair has a very important significance and its removal or inversion in regard to the feminine or masculine can signal the loss of power (as in the case of Samson Judges , or the Nazarite vow). Here, the significance is her adoption of masculine traits and roles as she travels her tortuous path to goddess-hood. By the close of *Alien*, Ripley has lost her clothes and barely escapes the cunning of the xenomorph aboard her escape pod. Jettisoning the beast and then toasting him in a booster flame, Ripley enters her sleep pod with nothing but the scent of baked xenomorph wafting through the cabin air to trouble her. Baked xenomorph, by the way, is confirmed to smell like a cross between BBQ and snake (or BBQ snake). A rather simple story, *Alien* showed us some terrifying images of the dangers of the Abyss, and in the next installment, we will see telling revelations in regard to transhumanism, geoengineering and bioengineering, just as we saw in regard to nanotechnology in Scott's *Blade Runner*.



ALIENS

“Game over, man! Game over!” Many consider *Aliens* to be the only sequel that surpasses the original, but I think that is very debatable. Everyone remembers the iconic gore and innards imagery from the film, but the propaganda aspects of the film are the real horror. The 1980s was the era when Reagan allocated money especially for recruitment in film (not that it didn't exist before), with easy examples like *Top Gun*, *Navy Seals*, *Iron Eagle*, *Little Nikita* and many, many more.⁸ The *Washington Post* commented in 2011:

In June, the Army negotiated a first-of-its-kind sponsorship deal with the producers of “X-Men: First Class,” backing it up with ads telling potential recruits that they could live out superhero fantasies on real-life battlefields. Then, in recent days, word leaked that the White House has been working with Oscar-winning director Kathryn Bigelow on an election-year film chronicling the operation that killed Osama bin Laden.

A country questioning its overall military posture, and a military establishment engaging in a counter-campaign for hearts and minds – if this feels like *deja vu*, that's because it's taking place on the 25th anniversary of the release of *Top Gun*.⁹

That Jerry Bruckheimer blockbuster, made in collaboration with the Pentagon, came out in the mid-1980s, when polls showed many Americans expressing doubts about the post-Vietnam military and about the constant saber-rattling from the White House. But the movie's celebration of sweat-shined martial machismo generated \$344 million at the box office and proved to be a major force in resuscitating the military's image.”

For those who research the topic and are published on it (like myself) this is not news. However, what you do find as you continue down this particular rabbit hole is how incestuously intertwined these seemingly disparate worlds always are. There is always a deeper link between Hollywood, the Pentagon and the intelligence agencies than you previously assumed, and the selling of war is only aspect of it the “liberal” mainstream media was happy to talk about only a few years ago. Nowadays, that seems to have been memory-holed, as the mainstream media would have us believe *Red Dawn* has gone operational, with Russkies running our “elections” (which are a joke anyway). The result is as follows:

...An entertainment culture rigged to produce relatively few anti-war movies and dozens of blockbusters that glorify the military. For every “Hurt Locker” – a successful and critical war film made without Pentagon assistance – American moviegoers get a flood of pro-war agitprop, from “Armageddon,” to “Pearl Harbor,” to “Battle Los Angeles” to “X-Men.” And save for

filmmakers' obligatory thank you to the Pentagon in the credits, audiences are rarely aware that they may be watching government-subsidized propaganda.¹⁰

Only 6 years ago the *Washington Post* thought it newsworthy to discuss the fictional manufacturing of fabled enemies, yet magically by 2017 we are supposed to believe the Russians are coming – something as stupid as *Red Dawn*'s band of teenagers led by Patrick Swayze taking on (and defeating) the Soviet Army. If I recall, it was Patrick Swayze's nuclear nostril flares and tears that sent the Reds cowering in fear.

I guess that is as believable as America's boys sinking holes in ones on the moon, though – and that brings us to James Cameron. Given Cameron's somewhat unknown pedigree prior to *Aliens*, with a couple good B movies under his belt, it's curious he would be tasked with directing such a dizzying array of mega blockbusters, including the top two grossing films of all-time, *Titanic* and *Avatar*.

Indeed, Cameron has also done blockbusters that presaged the “War on Terror” waged by CIA “heroes” like Arnold, in 1994's *True Lies*. Indeed, *True Lies* in many ways functions as predictive programming for 9/11, as Palestinian terrorists called the “Crimson Jihad” plan major attacks across U.S. metropolitan areas (arguably satire).¹¹ An interesting side note, the 2002 film *Collateral Damage* with Arnold was also slated for a pre-9/11 release, yet postponed due to eerie “similarities” to the events of 9/11. *E!* Explains:

Warner Bros. marketers axed the trailer and delayed the release of this Arnold Schwarzenegger action flick after 9-11 because of its plot, which followed a firefighter battling terrorists who killed his family in an attack on a skyscraper. Also edited out was a plane hijacking scene featuring Sofia Vergara.¹²



Cameron's films generally seemed to be fitted with the latest that DARPA has to offer (or so we're told) in terms of cinematography technology, but it goes beyond that. Cameron's films often portray military technology, weaponry and gadgetry far ahead of its time.¹³ Think, for example, of how audiences were wowed by the seminal goo in *The Abyss* (think also of the esoteric connotations of the Abyss mentioned earlier, as well as the many examples of 3D imaging, holography and supposed brain-computer interfaces in *Avatar* – something DARPA is actually involved in. In fact, *Avatar* (or *Fern Gulley* with giant Smurfs in Space) are pre-planned all the way to part 5 into 2025! Don't worry, Wounded Warrior Project Jake Scully will still be dazzling audiences with his CGI DARPA-enhanced wheelchair tricks.



Audiences were ‘wowed’ and ‘bedazzled’ by Worthington’s CGI wheelin’ wizardry!

With all that in mind, we can look back on *Aliens* with new eyes. Was Cameron already producing films with DARPA and military insights, in 1986? We know *Terminator* was a hit, and only a few years later in 1991 he would begin work on *Terminator 2: Judgment Day*, which premiered more cutting edge CGI for its time, as well as revealing possibilities for nanotechnology (if you recall, the Robert Patrick goo-bot super soldier was a silvery, mercury-esque nanotech).

Terminator 2 also revealed the actual Skynet agenda, which included the theme of the then largely unknown Internet! This is crucial as it forms of the most important, yet overlooked examples of predictive programming, in the notion of a future Internet of Things, ruled over by an A.I. Skynet – which is the actual plan for the real world. (*Total Recall* as well the theme of *T2* is also mass depopulation – the very thing the bots are programmed for.¹⁴



Why didn't you come as the Terminator Babe the first time?

Aliens takes Ellen Ripley into the near future where the Weyland-Yutani Corp. still ravages the known universe under the auspices of “mining” and now, terraforming. This is curious, because it suggests the notion of geoengineering and controlling and altering planetary climates as a new hobby of the “Company” (again, an interesting name used in the films, which is also the term for the CIA).¹⁵ Like the original “Engineers,” the pale, buff giants that accidentally created their abortion known as mankind (and perhaps the Xenomorph as a bioweapon?) man has now advanced to the stage where they are approaching the abilities of the original Engineers, which includes planet-moulding.



In reality, Cameron is echoing what science fiction had long been revealing ahead of its time (in examples like Herbert's *Dune*), that the biosphere could be altered and controlled. In other words, Teller's geoengineering (which are all public programs decades old, yet still mocked by a large portion of the population).¹⁶



Kubrick homage.

In this still dystopian phase, the Company has arranged a Maine attachment to “save” the colonists who appear to have been “accidentally”

attacked by another Xenomorph outbreak. What is interesting here is something Jay Weidner suggested I never considered – throughout the franchise the Company seems to know what is happening on these worlds, and allows the cosmic mayhem to go down, almost as if they are all giant test tubes.



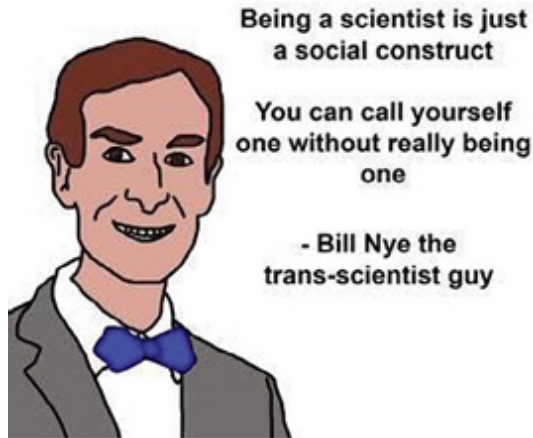
Note the similarity in features and phrenology – is Nye a xenomorph???

By the end of the series, we seem to get confirmation of that, as Ripley appears cosmically (or Company) chosen to be the first human to meld with the foreign Xenomorph DNA to form a wholly new being – a demigoddess of transhuman concoction, able to resurrect through cloning. The films pay many homages to Kubrick and *2001*, but what is altered is that it's not Bowman that is shot out into space to achieve transcendence, now it's wo-man that is the new aeon, or so Ridley Scott would have us think (think also of his awful *G.I. Jane!*).¹⁷



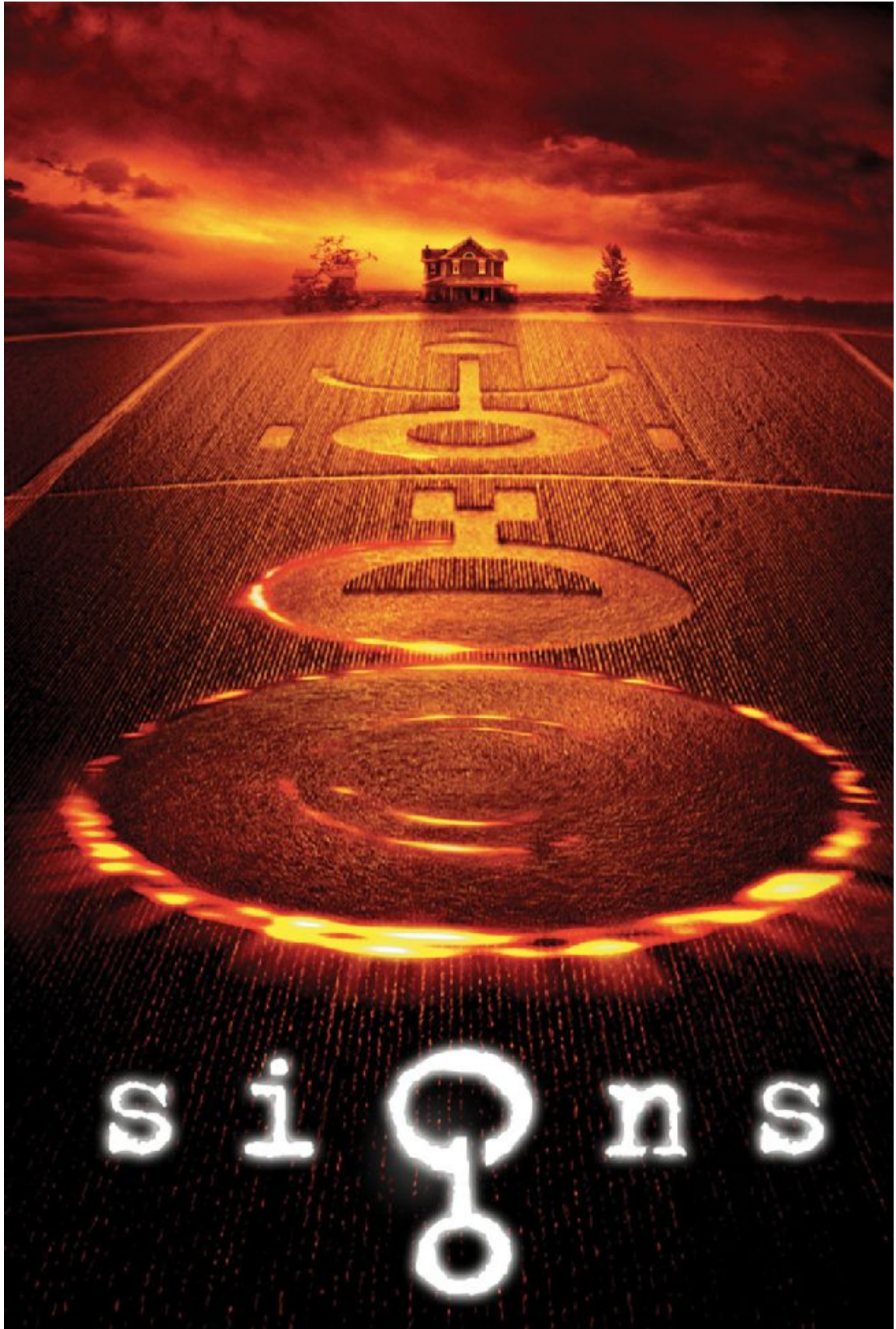
Ripley Van Winkle

Another prescient theme in *Aliens* is gender-bending. Ripley's hair is noticeably shorter, while the Marine crew contains more than one grossly buff "chick," as well as the comically un-relieving line from Frost and Spunkmeyer that the "Arcturian Poontang" they sampled could have been male or female. Paging Bill Nye – maybe the trans-scientism guy could cite this film as "scientific evidence" that aliens on other planets actually have "fluid" genders. If the sham of "Mars" and "Moon" rocks continues, as well as the many instances of NASA "discoveries" (which are all bullshit) continues, why can't *Aliens* the blockbuster film be used as scientific proof? This was also my argument for *The Martian* – if we can arrange an 18 hole game on luna and that's "scientific," why can't Bill Paxton fucking an Arcturian E.T. be scientific? Dark, alchemical sex magick covenant with the death that is the abyss-void of space!¹⁸



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s i Ω n s

Chapter Twenty-Seven

Signs



Signs is the best place to start with M. Night Shyamalan films. Upon first glance, Shyamalan films represent typical mass consumption Hitchcock-meets-Spielberg homage, but the films at times display much more at work. *Signs* appears to be a film about alien arrival and disclosure. Since the 1940s and 50s Hollywood and the military industrial complex have worked endlessly to prop up the notion alien invaders are inevitable – meanwhile the Christian and biblical account of creation is dead. In fact, for centuries the West has mandated dogmatically metaphysics isn't even possible given the dominance of reductionist materialism.

Now, we are to accept a new religious mythology that blends seamlessly with scientism (and not science), the alien mythology. In fact, a Brookings Institute Report on the proposed effects of NASA “discovering” alien life is even outlined as having a potentially devastating effect on religion in general, and in particular Christian theology, given the Incarnation. The report reads:

The Christian religion would be particularly compromised by the discovery of extraterrestrial life since it makes so much of the Incarnation as a historical event and of the knowledge of the good news of Jesus Christ's passion, ascension and atonement as the sine qua non of salvation ... a fact surely irreconcilable with Divine Providence.¹

Signs is a film that deals with precisely this question. Mel Gibson plays Fr. Graham Hess, an ex -Anglican priest who, given his wife's death, has lost his faith as a result of his wife's gruesome death in a car accident. As the film opens, we see crop circles setting an ominous tone that will continue for the rest of the film. Crop circles are most often human creations and hoaxes, although some cases do seem extremely elaborate. In my estimation, they are an orchestrated "sign" or psychological operation manufactured by some form of advanced drone technology of the deep state to promote the alien mythos. Perhaps this explains the mysterious white ball phenomenon many appear to have caught on camera.



War of the Childhood's End.

As for Shyamalamadingdong's *Signs*, the "signs" throughout the film point to dark synchronicity and divine providence. Both appear to be present throughout, and our plane of existence the battlefield. In the first act, the crop circle and the family dog turning from faithful protector to Cujo signifies a loss of protection and trauma as Morgan (Rory Caulkin) is forced to kill him to protect Bo. Interpreting the signs thus becomes difficult, as Fr. Hess opted for atheism. Explaining to Bo he speaks to his dead wife but she never answers, atheism is clearly implied, yet it is here the first sighting of

an entity atop the roof occurs. The entities appear to have superhuman abilities, leaping atop the roof and vanishing.

Bo, interestingly, refuses every glass of water as “contaminated,” suggesting there is something wrong with the water supply. This theme also emerges in Shyamalan’s *The Happening*, where nature itself attacks mankind for its misuse of creation. Is Shyamalan hinting the water might be contaminated by the “aliens”? In other words, the so-called elites are literally contaminating our water with fluoride and countless other drugs and additives.

Indeed, this angle is often missed when analysts look at *Signs* in much the same way the Used Bookstore owner interprets the signs in a highly limited fashion. When the news begins to broadcast stories of crop circles, the typical gray-haired liberal bookstore owner is convinced the entire conspiracy is about product placement and money. More educated than the average townsfolk, he’s convinced his angle is the explanation – the entire world revolves around capitalism and money. There could be no other possible reason or deeper angle he presumes, and certainly nothing metaphysical, yet ironically Morgan moves closer to the truth by requesting metaphysics and UFO books.



New paradigms.

As Graham orders medicine, a man on the radio theorizes the events are all copycats, and nothing more. Similarly, Graham's loss of faith is symbolic for the entire town being lost, as people still call him "father" and seek spiritual advice. Thus, the town is American in a microcosm, lacking spiritual direction and seeking endless answers and explanations for events and phenomena that do not fit rational explication. In such an atmosphere, the masses are ripe for deception on the part of the establishment and a new alien mythos due to no mother or father archetypes.

In this vacuum another theorist arises: the military recruiter who tells Merrill the "terrorists" are behind the strange events, using unconventional warfare. *Signs* appeared right after 9/11 in 2002, which adds another angle of intrigue – America is under attack, but is it merely its own deep state, or is something darker afoot? The recruiter also appears to have a fairly high rank (which is odd for a recruiter in the middle of nowhere) and hints the purpose of the entities is reconnaissance for an "invasion." Is this military man privy to deep state plans that involve "aliens"?

As Morgan decides to try to communicate with the secret signals the entities use, we have a real reference to the deep state in a coded fashion. Merrill explains it's all nerds who study cryptography and Greek Mythology to create ciphers to decode and form secret societies. Merrill's comment is a reference to signals intelligence and numbers stations, which are very real and form the basis of the NSA. The deep state here is thus the military, Pentagon, CIA and NSA complex that has for decades used codes and secret society cryptography for communications. I wrote previously:

The need for secret means of conveying messages led to the development of mysterious "Numbers Stations," and throughout the Cold War (and even today), Number Stations continue to operate as a means of relaying messages interlaced in with steady clips of nonsense. These mysterious artifacts of the spy world have appeared in recent films such as John Cusack's *The Numbers Station*, as well as the more conspiratorial examples of *The Signal* and *Banshee Chapter*, yet despite the exaggeration of these films, it is the world of SIGINT that gave rise to the Internet.²

Arising from the decades-old Pentagon black projects known as ARPANET and DARPA NET, the Internet as a *public release* was from less than benevolent motives on the part of the establishment.³ While convenience and tech wizardry are certainly noble endeavors, it does not follow that artifacts of the spy world are expedient for mass populations. Regardless, it is too late for all that now, as the surveillance net is cast across

the globe. In previous installments, we covered examples of Information Warfare⁴ in our day and their combinatory and exponential potency with strategies such as chemical, electromagnetic/frequency and DNA/RNA/biological forms of covert warfare.⁵ Behind this attack pattern, we have posited an open plan of reengineering both the inner world of man's psyche, as well as the exterior realm of the biosphere."

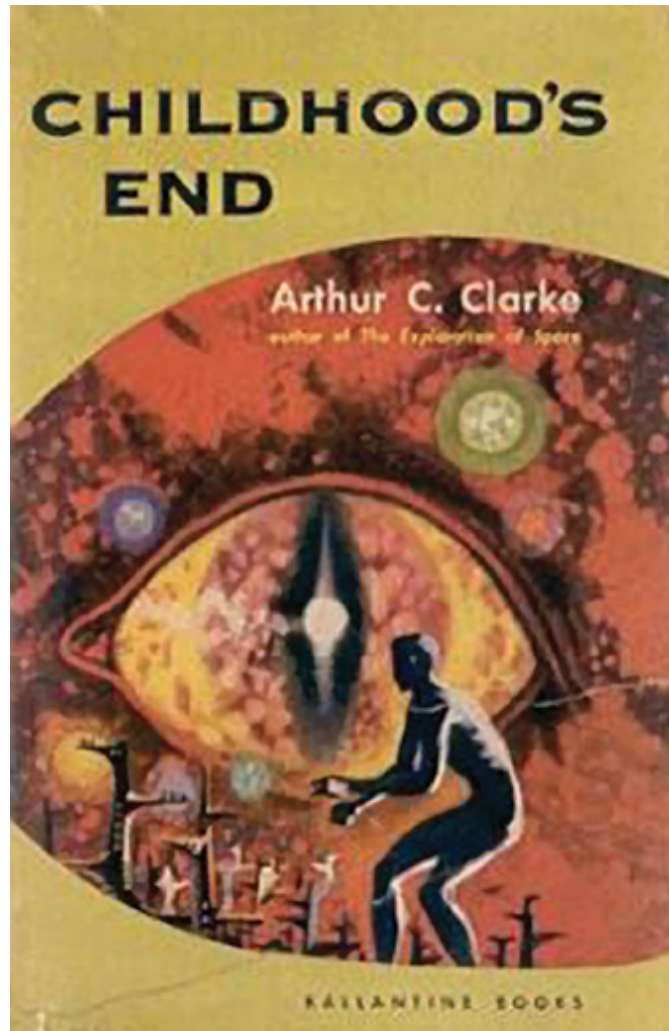


Signals from the alien Overlords.

Like Graham's family, the American family has been under perpetual assault by the invasion of the deep state's toxic operations that include food, water, land and air. "Disclosure" occurs when the traditional family has been sufficiently weakened and destroyed, when the mass consciousness is ready to accept a new "gospel," this time completely controlled and tweaked by the establishment's decades of social engineering, Hollywood propaganda, science fiction tales and video games. As Graham explains to Merrill, is it

possible that there are signs and providence and miracles? Is it the end of days?

It is worth noting that the government has long been involved in both apocalyptic cults and evangelical “end times” gobbledygook from Tim Lahaye to John Hagee. Such apocalypticism and phony “prophecy” interpretation serves American foreign policy on many levels, but what is interesting about *Signs* is the possibility there could be an actual fulfillment of those events to come. What is initially thought to be a sign from God, the alien appearances turn dark and are revealed to indeed be “signs and wonders,” though not from a benevolent Deity. They are lying signs and wonders that relate to a vast deception prior to invasion. While I am not saying there is a literal alien invasion scenario, nor that we are in the “last days,” it is true there will be a final fulfillment of certain eschatological events, such as a final Antichrist, etc.⁶



Demonic Overlords.

Like Clarke's *Childhood's End*, *Signs* presents the sudden appearance of alien motherships over earth's major cities as a deception engineered by the Overlords. In the esoteric parlance of Clarke and his deep state and occult cronies, these Overlords are the nefarious operatives of the cryptocracy's controllers. As we saw, Merrill hinted at this when he mentioned the source of the signal being members of "secret societies" who devise codes based on Greek Mythology. Clarke's mythology is a coded reference to the deep state, but on a metaphysical level, the forces we are speaking about operate on the infernal, demonic plane. They are not extra terrestrial space beings, but spiritual, inter dimensional forces countless saints, fathers, patriarchs, apostles and theologians have written about, from Moses to Samuel to Daniel to Jesus to Paul - Deuteronomy 32:16-18 reads:

They provoked him to jealousy with strange gods, with abominations provoked they him to anger. They sacrificed unto devils, not to God; to gods whom they knew not, to new gods that came newly up, whom your fathers feared not. Of the Rock that begat thee thou art unmindful, and hast forgotten God that formed thee.

And St. Paul writes in Ephesians 6:12:

For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places.

As the family blockades themselves in the basement, Merrill learns from the radio the aliens are not here for the planet, but to feed on humans. They are said to poison the air with gasses and drag the people away, which could suggest they also poisoned the water. Again, we see the “aliens” are interested in “harvesting” humans in an almost spiritual way, while the entities’ underlings on a physical level serve their Overlords on a physical level by poisoning our land, sea and air. In fact, this is revealed in a subtle way when the television newscast the next day states a primitive method “out of the Middle East was discovered” to defeat them. In other words, the traditional biblical theology that first outlined the hierarchies of demons and the holy water that repels them (baptism). Father Graham’s anger at his heavenly Father is mirrored by Morgan’s hatred for his father (Graham), and the intense scenes and events that occur demonstrate an overcoming of the problems that arise precisely from humanity’s defiant hatred of God.

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Section Four

Hollywood Transhumanism

Chapter Twenty-Eight

From NGOs to Feminism to Transhumanism



Men have been manipulated for millennia by the governing class through the technique of fear through internal and external threats. While it is true that in tribal societies the external (and sometimes internal) threat was very real, the extent of the plebeian mind remained in the dialectic of “we good, they bad.” Today man is no different, but what is different is that the halls and levers of power are less visible than in ancient civilizations. The average American in our day can watch *Game of Thrones* where political elites manipulate their underlings and one another on a daily basis, yet remain ever unable to translate this into the real world.

Some years back, I wrote a piece on engineered revolution, where I explain how the philosophy of revolution is a faith-based system – a technology for destabilization and transformation. At the time of the “Arab Spring” and concomitant “color revolutions,” I wrote:

Destabilization of regions is a classic tactic of political intrigue, yet most people think the color revolutions and “Arab Springs” are real. Not only are they not real (although there are real discontents among the populace), the “springs” are revolutions that are engineered, with the recent trend including the implementation of social media in fostering fake revolutions. These revolutions are engineered by front groups for the purpose of controlling Eurasia. This was the geo-political stratagem of the West which was announced years ago, and Zbigniew Brzezinski spoke of the necessity of controlling Eurasia to control the world for the American Empire.¹ Destabilization is the neo-conservative approach to this area, however, and if we recall last year, Henry Kissinger noted that we would see a series of acts of destabilizations in the Middle Eastern nations that were, in a large part, given impetus by color revolutions.

Since then, we’ve seen the takedown of Libya, U.S./NATO proxy war advances² on Ukraine and the establishment of a State Department-funded government in Kyiv, U.S./Saudi bombing in Yemen,³ attempts at war with Assad in Syria, as well as numerous other attempts at regime change and revolution in South America and Asia under the ubiquitous guise of “democracy” and “human rights.” The second and third acts of Kissinger’s play are in full effect, and while these foreign policy ventures may seem immaterial to the domestically-hyped terror events and the coming “summer of race riots” in the U.S., they are intimately connected. As I wrote at the time of the staged Ferguson debacle, the “humanitarian” auspices of the revolution-funding foreign policy is the same tactic and technique of the domestic “democratic” agents of change. What comes in any regime that falls to the Atlanticist banking empire is the same disorder at home: McDonald’s., GMOs, mandated vaccines, feminism, abortion, and all the other great American freedoms.

The British Ministry of Defense projected all of this and more in 2007 drew up in one of their key futurist white papers. Citing the *Guardian*, I explained:

Those of us in alternative media who actually know what planet we’re on have been pointing to documents like the 2007 British Ministry of Defense’s projection of civil unrest, flash mobs and technological slavery for several years now. The report was detailed in the *Guardian* as follows: “Information chips implanted in the brain. Electromagnetic pulse weapons. The middle classes becoming revolutionary, taking on the role of Marx’s proletariat. The population of countries in the Middle East increasing by 132%, while Europe’s drops as fertility falls. “Flashmobs” – groups rapidly mobilised by criminal gangs or terrorists groups.⁴



The brains behind the new world order, creating the scripts the manipulated populace acts upon.

The Marxist/socialist rhetoric which I've detailed many times over, is merely one leg of the same establishment's body, with the right leg constituting its dialectical cousin. That our modern western elite are *all revolutionaries and classically liberal* is the single most impossible concept for men in our day to grasp. With the toppling of almost all monarchies in the last two centuries, the **technique** of liberalism is what has risen to surface of the toilet water, sucking the masses into its circular swirl. In other words, liberalism is a technique of oligarchical control through monopoly and finance capital.

Modern liberalism is the direct descendant of classical Enlightenment liberalism, only now it has shed its formerly open liberal principles for its tyrannical true underbelly. By this, I do not mean to contend that the so-called "right" are any kind of antidote or real opposition. The faux right in our day in the West are controlled by Neo-conservative ideology with its Trotskyite origins and Rand Corporation luminaries. Apart from differing

over a Brzezinski-style proxy war, or a hawkish Neo-Con Tom Cotton/John McCain nuke policy, these faux enemies are completely aligned to promote the same strategies of the foundations, think tanks and National Security Council.

It is precisely to these foundations, think tanks and committees that we must look to understand the actual shadow government, and its control of the military/industrial SOCOM/NORTHCOM/USECOM, etc. for the implementation of its endgame. Above these foundations and think tanks are the international finance and banking houses that own the controlling shares in the federal reserve banks and Fortune 100. This is the real shadow government, the real power in our world, and if you ever wonder why the globalist march continues on unfettered, it's because the populace presumes Obama and company are ruling the roost. Rather, the open geopolitical strategies of these foundations and think tanks is to engineer society into a new era of technocratic global order.

Having written probably a hundred articles on the technocracy, I won't repeat old news, but for understanding the usage of "democratic humanitarianism," I want to highlight that the same principles of Marxist/socialist social engineering utilized in foreign policy by the western banking elite are the same principles used at home in the race rioting thug mobs in Ferguson and now Baltimore. The tactics of stirring up the mob against local business owners and police was a classic tactic of the Jacobins in France, utilizing ignorant and naïve youths for (at that time) foreign powers.⁵ The technique of internal social disorder was discovered to be far more effective as a long-term strategy of eroding a rival than an outright attack.

Likewise, with Ferguson and now Baltimore, we see the exact same pattern of the repackaging of foundation-controlled and created "revolution" through "agents of change" with the aid of local intelligence agencies and provocateurs. This is how there is a commonality between the approach of invented entities such as ISIS, and the displaced and disenchanting black youth of Ferguson and Baltimore, wherein a selected minority group is targeted with specific psychological warfare that appeals to tribal instincts.

In the case of black youth, the Occupy-style thug culture of hip hop and rap easily combines with the radical Jihadism of intelligence agency creations like ISIS. Both groups share a similar sense of being oppressed minorities, and both are utilized as foolish dupes of the same western

establishment, dancing according to the whims of their foundation puppeteer masters. In case you were wondering, this is how the foundations and think tanks provoke minority groups with similar, but rebranded ideologies of invented revolution, particularly through the mainstream (and alternative) news cycle's scientifically precise emotionally manipulative stories that are intentionally chosen, crafted, cropped and created for the foundation/think tank revolutionary agenda.

This same technique is now being used for gender as a whole, as feminism, "women's rights," "gender rights," equality, etc., now make up a large portion of the total news feed. Increasingly taking on a clickbait style, the endless gender oppression articles are another technology for social reengineering under the guise of appealing to the female populace. Females are undeniably more susceptible to emotional appeals and advertising deception, the same marketing styles of ad campaigns for endless hygiene products now mirrors the mindless, gender-based "stories" of oppressed trans teens and eternally victimized and "oppressed" western women (who have the highest living standards in the world). While western women conduct their war on the patriarchal power by sharing these retarded stories on their iPads, they are just as much the dupes of the same foundation/think tank techniques as the low IQ ISIS "recruits" and the ghetto mobs.

On the other side of the dialectic are the equally duped "right wingers" who still champion the Bush Dynasty and so-called American "freedoms," the great envy of all the world that must be protected at all costs from an absolutely impossible, fabricated foreign invasion by ISIS. Constituting the new boogey-man in the patriot/tea party mythos, the invasion of the western intelligence created and backed "ISIS" is the phony "bad man" parallels the phony "bad man" of the thugs (the 1%, which is actually anyone middle class), and the "bad man" of the narcissistic American female, the patriarchy. All of these "bad men" are invented bad men, manufactured and created by the foundations and think tanks to manipulate your specific population niche. The establishment has recruited and used dumb, low IQ, prison-convert, Muslim mind-controlled bots for decades, just as the system has used dumb, low IQ females as poster children for "gender revolution." Already questions are being raised over yesterday's Garland, Texas shooting, with ISIS purportedly claiming responsibility.⁶



Dupes and patsies of yesteryear.

Are you a downtrodden thug looking for bling? Fight the man – your local business owner! Are you a narcissistic, single 20-something female college grad? Fight the millennia of patriarchy that has kept you down by aborting your offspring! Are you a tea party “patriot” who loves America and freedom? Fight the ISIS invasion force that is in all 50 states, crossing the Mexican border! All of these so-called enemies are completely invented, and the majority of the dumbed-down American population, both left and right, are dancing to the foundation tune. The goal of all this is quite simple, too – to divide, disintegrate, atomize and deconstruct the existing order as a whole. The foundations and think tanks have a stated, focused hundred-year old goal of gradual erosion of all that has been, and its replacement with a completely integrated global federation.

This incremental implementation of various “social revolutions” and mob attacks requires the system’s own response, as I wrote previously citing William Grigg:

In other words, the system’s plan is to fund more bogus Marxism, socialism and phony equalism to cause unrest so the system can offer the solution of increased bureaucracy and technological

slavery. Order out of chaos is always the game plan and it never changes. You can always look at the establishment's modus operandi and accurately predict what will come because the plays never change. And the plays never change because fallen human nature prefers to feed its animal side to its rational side.



Your Pleasure-Dome Police State loves you!

Similar to the MOD plan from 2007, the Rand Corporation has also outlined strategies of tension and controlled chaos with the intent of fomenting justifications for increased technocratic and militaristic operations through local law enforcement, known as a Stability Police Force.⁷ The SPF would operate through local Marshals to handle riot situations, disasters, etc., and it becomes obvious that such planning need a reason for its funding. William Grigg of *Lew Rockwell* reported in 2009:

The RAND study, which was conducted for the U.S. Army's Peacekeeping and Stability Operations Institute, recommended using the Marshals Service rather than the US Army's Military Police as host for the SPFOR in order to avoid conflicts with the Posse Comitatus Act, which forbids (albeit in principle more than in practice) the domestic use of the military as a law enforcement body.

The USMS hybrid option ... provides an important nondeployed mission for the force: augmenting state and local agencies, many of which currently suffer from severe personnel shortages," states the report without explaining how the SPFOR could at once "augment" those under-manned agencies while at the same time *being* "augmented" by them if necessary."⁸

The “solution” to race riots and engineered social disorder is the boot of the paramilitary police state. The much-discussed furor of the Jade Helm operation is not about some imminent martial law takeover, it’s about preparations for the very scenarios the system wants. As summer 2015 comes, we can expect more engineered race riots, with Justice Department aid (under foundation direction), to be met with a simpering population’s cry for “more safety, more security!” from the paramilitary federalized local police force.

As even mainstream media has reported, George Soros put 33 million dollars into Ferguson, as well as a hefty sum of cash into overthrowing Ukraine, which is a perfect illustration of my point. ⁹ The same foreign policy goals of The Open Society, Freedom House and the National Endowment for Democracy and “minority rights” is the same technique of domestic social engineering through large-scale events like Ferguson, Baltimore and identity politics of race and gender. The irony is that all of this is designed for minority destruction, and just as the Jacobins in France all met bloody deaths, so will the fools of our day be the cause of their own demise. The promotion of revolutionary thought from the time of the Jacobins to our day is focused on transforming mankind into something new - transhumanism.

*“Whoso diggeth a pit shall fall therein: and he that rolleth a stone, it will return upon him.” –
Proverbs 26:27*

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Chapter Twenty-Nine

Tron



Tron poster. Notice that the life disc is actually the energy “on” symbol.

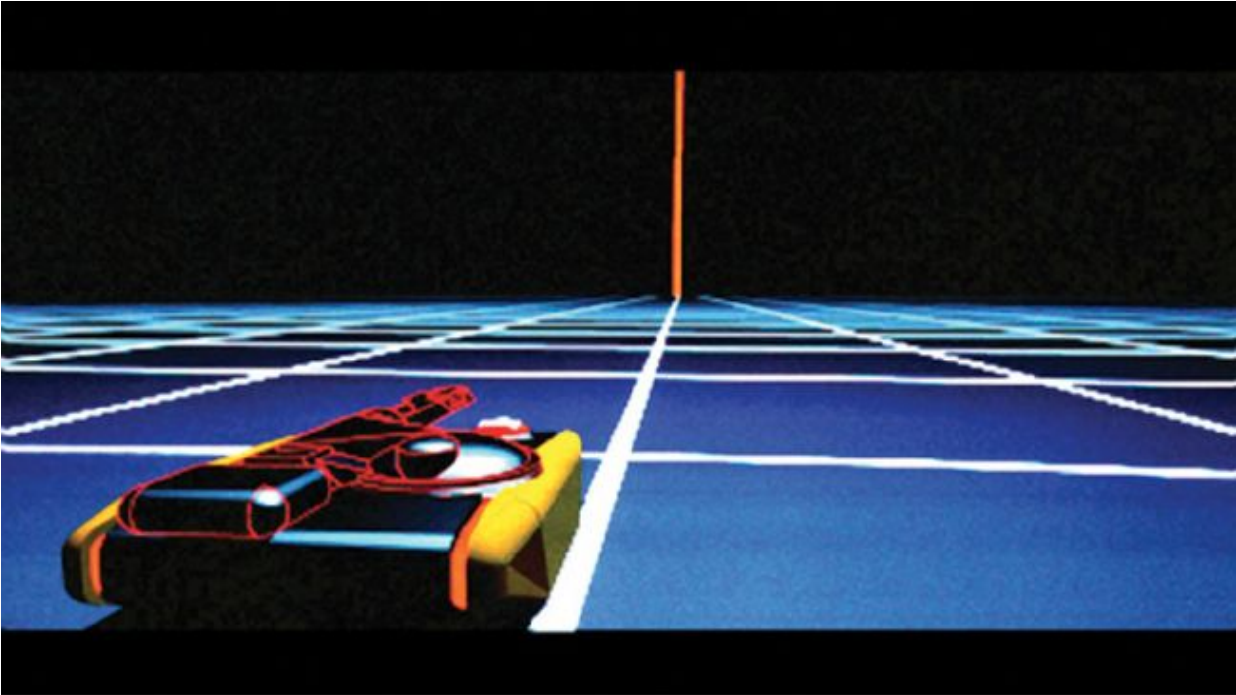
The grid. A digital frontier. I tried to picture clusters of information as they moved through the computer. What did they look like? Ships? Motorcycles? Were the circuits like freeways? I kept dreaming of a world I thought I'd never see. And then, one day, I got in. -Flynn

One of the elements I've sought to analyze here is the convergence of technology and esoterica, which is a connection generally overlooked. Despite modernity's religious obsession with technology as the god of its

own hands, the mythological nature of *techne* is largely unknown and forgotten. Having reached a point of godlike abilities, the power and exponential growth of technology is both wondrous and ominous. Disney's 1982 *Tron* is directly relevant to this topic, though it's often only remembered for its advanced special effects (for the time) and spectacular art direction, while the deeper elements of its story have remained hidden. In this article, I intend to highlight the many revelations *Tron* gave us about the future, especially in light of the open sourced information we have seen in the last few years revolving around DARPA and the Pentagon's black projects.

As most of us are now approaching two decades of familiarity with the Internet, it becomes fuzzier and fuzzier trying to recall those bygone days when we needed to find an actual phone line to make a call. It is even more difficult to think of the close of the 70s and the early 80s and what must've been in the minds of most viewers in 1982 after seeing *Tron*. As a child of the 80s, I recall seeing it as a young guy, yet nothing stuck with me other than its surreal mix of German Expressionism and Atari-style visuals. Lurking below all of this was actually a highly sagacious form of predictive programming and acclimatization, something now evident upon review. Disney has long been united with the Pentagon and of more recent alliance, the Siemens Corporation, in implementing the latest technological advances for its films and theme parks. I have highlighted this dark alliance here, detailing the revelation of its vast psychological warfare prowess.[1](#)

Since 80s films are some of my most popular articles, upon reviewing *Tron* (after many years), and having analyzed the recent sequel, I was struck by how much more was subtly revealed in the original.[2](#) Since the film references Artificial Intelligence, the Internet, virtual worlds, game theory and video gaming, the shadow military establishment, and much, much more, we can begin to gain a picture of the reality of the whispered notion that the technological elite truly are 30-40 years ahead of the public. Again, it is crucial to keep in mind as you read and perhaps review the film, you are watching something that was in theaters in 1982! While people were playing Pac-Man and Atari arcade games, the establishment tech elites were integrating the already-existing Internet across the US to form the emerging Skynet tech grid we are in 2014 going under. Long before *The Matrix*, a similar plot had already described the heart of the coming "new world order."



The apex of the pyramid shines its red Illuminist light.

In fact, it is not well-known that video games themselves arose from Pentagon military training ideas, combined with high level mathematics and game theory.³ Thinkers from the Rand Corporation as well as the work of John Nash would come together to produce the foundation for the rise of the virtual and its social engineering application. Also significant was James Bamford's 1982 book *The Puzzle Palace*, which revealed the existence of the NSA *at that time*. Meanwhile, the public has only now come to realize there is such an organization, while the media was denying the existence of such an entity into the late 90s! *Tron* was truly a preparatory acclimatization to the coming aeon like few films were, and it has been largely missed (but not by *JaysAnalysis*). The movie-going public of 1982 had been awestruck by sci-fi spectacles like *2001: A Space Odyssey* and *Star Wars*, both of which are superior films to *Tron*, yet neither epic had revealed what *Tron* would reveal. On top of all this, *Tron* is not merely a revelation of secret, advanced technology, but is in fact laced with occult, gnostic and Platonic ideas, which I will now examine.



Don't lose your electronic life Frisbee.

The film begins with Flynn (Jeff Bridges) coming together in a new creation sequence, where the virtual world emerges from a point of light, like an alternate version of the creation story of Genesis 1. Here the narrative is inverted, as Flynn is the “programmer” or “User” as they are called in the film, becomes the new Logos for the alternate world of “Master Control,” known as the Grid. Master Control is the demiurge created by ENCOM, the private tech giant that seeks to implement in the “real world” the level of control it exercises in the Grid. In the opening sequence the pathways of the circuits and chips fade into a large “real world” city, cluing the viewer into the idea that the two worlds are flip sides of the same “reality.”

Flynn, who formerly worked for ENCOM, had all of video game ideas stolen, relegating him to the lowly status of arcade owner. With a renegade band of programmer buds, Flynn plans to hack back into Master Control to gain his vindication. Like Neo in *The Matrix*, Flynn is tricked by Master Control, who zaps him into the virtual world, which is, of course, an autocratic dictatorial police state (is there ever a sci fi story where it isn't?). Interestingly, the elite guardian class of MCP (Master Control Program), and MCP itself, are all red, hinting at a possible Cold War connection, and uniting it to Plato's guardian class of *The Republic*. Indeed, it was under the guise of the Cold War that the secret shadow technological grid of our world was erected, and this is part of the film's point: The Grid world is actually what is being erected in our world.



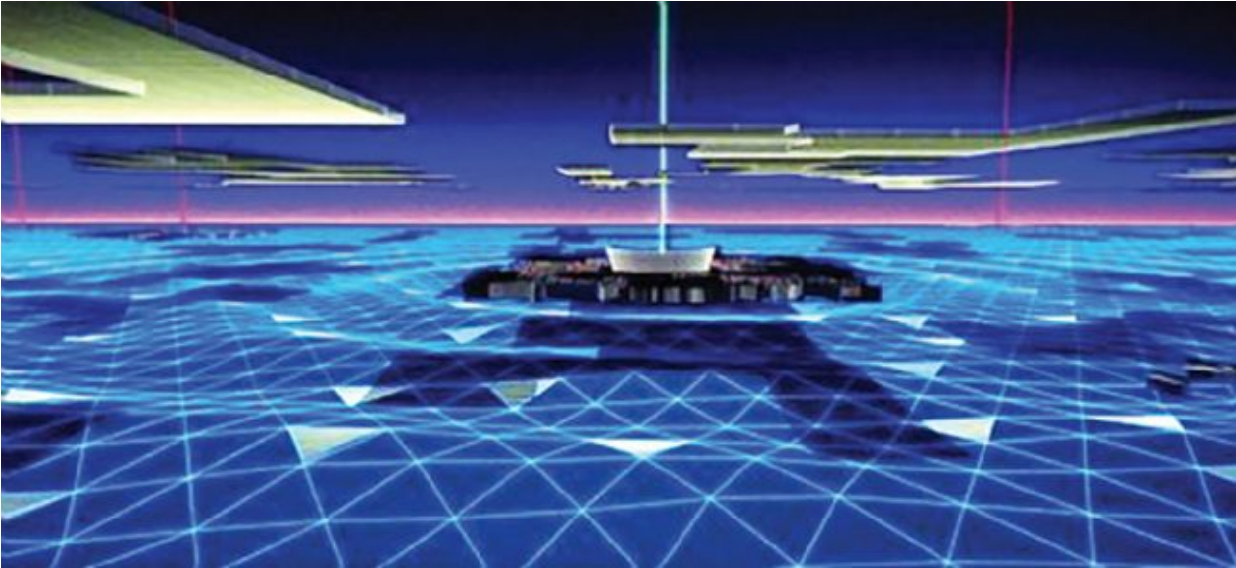
Commie Master Control.

Once inside the Grid, Flynn cannot remember anything from his real life. In Platonic fashion, he has forgotten his origins and his “higher self,” known in the Grid as a “User.” AI programs are all “alive” in the Grid, but they are unsure of the existence of their creators, the Users. While Master Control knows the Users are real, and seeks to gain control of the real world, in the Grid, MCP enforces atheism and mandates that no programs may accept the existence of the Users. Meanwhile, MCP in the real world has a plan to hack the governments and banks for a takeover – a 1982 reference to the Internet! Amazingly, this is exactly what has happened in our own world, as the major tech companies have all built back doors into the world’s web and PCs. I needn’t even cite the countless articles to prove this, as it is now well-known, but what *Tron* demonstrates is that the Pentagon and its shadow tech establishment knew decades ago where we were headed.⁴



THE GRID

Tron even mentions within the Grid “STRATCOM” and its purpose as a “war gaming” central command, where the entire Grid is surveilled to locate and destroy dissent. I regret to inform you that this is the big secret in our real world – Shadow military entities like STRATCOM and CENTCOM and the regional control grid established under the auspices of the Cold War have now been revealed by one of our world’s Flynn’s, William Binney, to be real.⁵ While “activists” scurry about fighting ridiculous and pointless battles, few and far between are the warnings about the real danger – the Skynet Grid being erected all around us. Only PKD, William Binney, Alan Watt, Elon Musk and a handful of others have consistently been warning about the incremental, creeping tech terror that is rising.

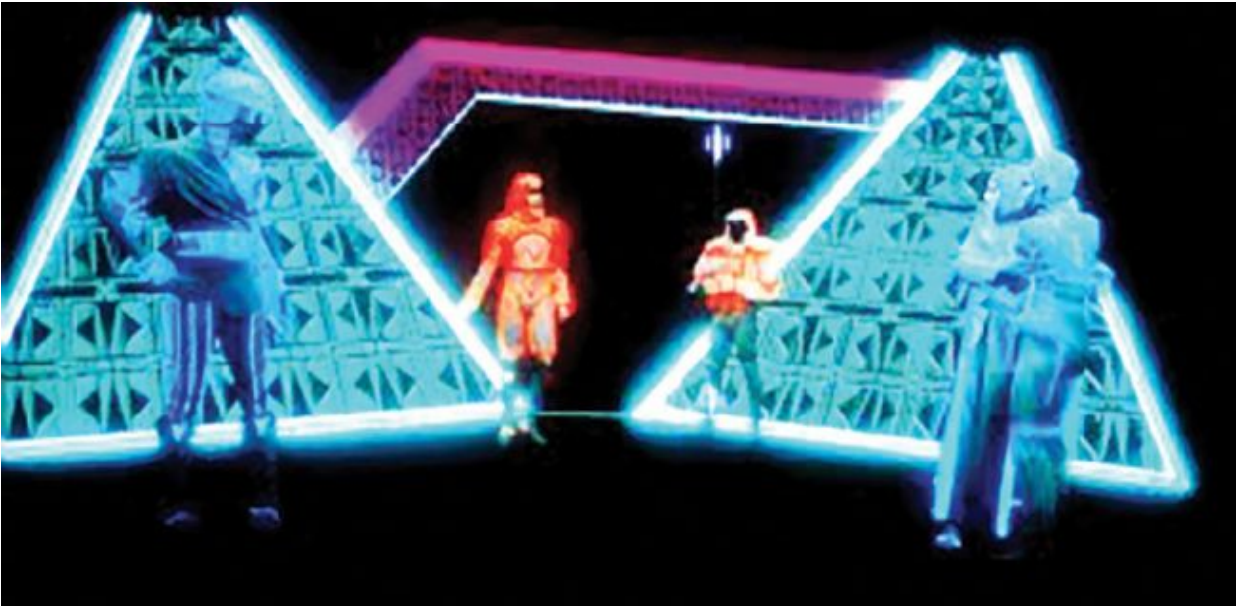


Alternate 80s worlds of hexagonal design.

While *Tron* was likely intended to be read in a gnostic way, we can speculate that it is not as heterodox as one might suppose. Since MCP's Grid is an atheistic dictatorship built around the idea of a strata of mundane programs, the guardian class that fights in the gladiatorial games, and MCP at the top, we can read it as a genuine warning. However, the fact that the Users function like gods, or the idea of the "higher self" of occult lore, it is more likely a gnostic fable. The teaching of multiple realities in which our "higher selves" are battling a great architect or demiurge is pure Platonic gnosis.

The Platonic presuppositions are also evident in the structure and architecture of the Grid. The similarities between the Grid and the real world are constantly compared in the film, as Flynn seeks to liberate a select few programs, and this explains why Flynn's name in the Grid is CLU. "CLU" is a clue to the fact that more is going on here. The hexagonal and pyramidal structures are particularly significant as emblems of the platonic and possibly kabbalistic basis for the construction of the GRID. It suggests a deeper meaning in the fact that our world is structured according to the platonic solids, as I have written elsewhere.⁶ Since the world is infinitesimally ordered and structured, the entire basis behind the ability to construct virtual worlds proves the structure of our own world. In other words, as I've argued many times, the Darwinian narrative of ultimate chaos and disorder is completely false. World atheism is basically like MCP in the

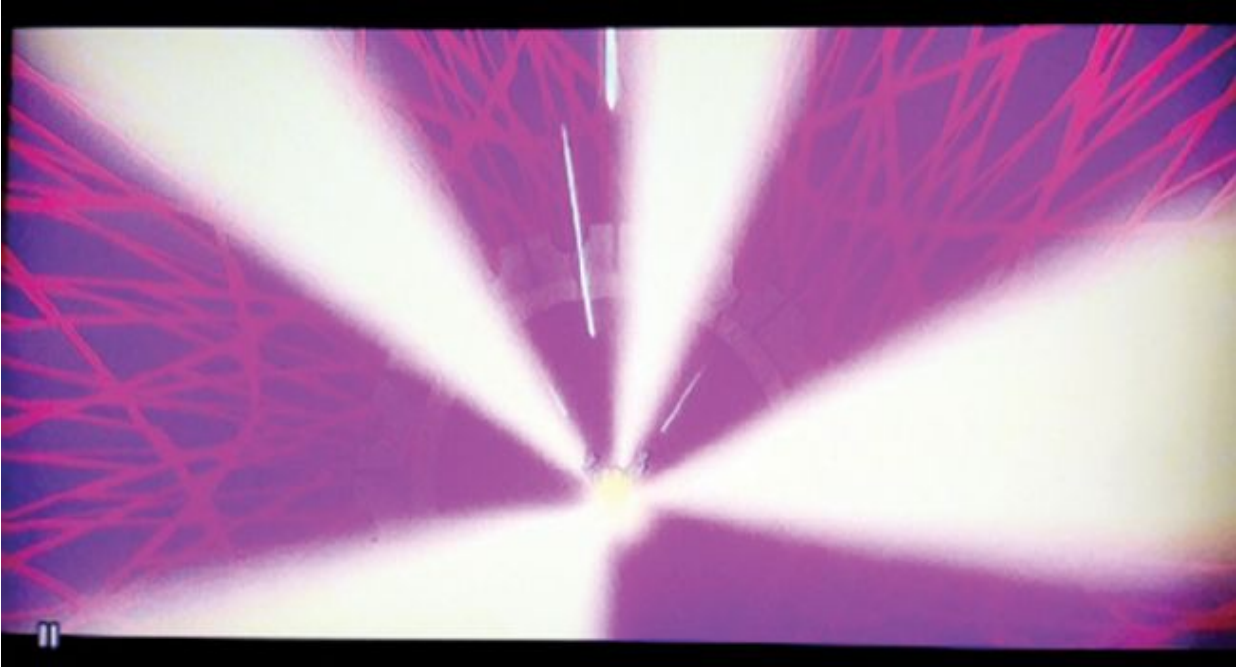
film – intent on keeping everyone “programmed,” while hiding real metaphysics.



Hexagonal and pyramidal structures.

CLU, functioning as a kind of philosopher king from the Allegory of the Cave, sacrifices himself to destroy MCP by diving into its power center (hacking it, in other words), but in this scene the formal structure around MCP has now shifted from hexagonal to pentagonal (see below), and gives the impression of the pentagonal imagery actually being inverted. Considering that the hexagon can also be a pentagram, it makes this usage all the more significant, suggesting a connection to kabbalistic conceptions of metaphysics and the nature of the control grid. This creates an opening in MCP’s firewall, and *Tron* is able to destroy MCP with his electrical life frisbee. Flynn’s sacrificial death brings him back to the real world, where ENCOM’s CEO is outed as a fraud, and Flynn gains the evidence he needed to vindicate his ownership of the programs. Unfortunately, our real world is not as happy-ever-after, as the military industrial complex’s shadow tech grid has a virtual life frisbee version of all humans, tracking and tracing them from womb to tomb, gathering all this data for the future Skynet/Grid takeover. Remember the words of William Binney:

The ultimate goal of the NSA is total population control”, Binney said, “but I’m a little optimistic with some recent Supreme Court decisions, such as law enforcement mostly now needing a warrant before searching a smartphone.⁷



Pentagonal structure of MCP.

We are willingly in the Grid, and we willingly accept our PROGRAMming. Let's break free from the virtual gaming casino gulag. *Tron* is about forging our way into a new frontier, the nano frontier. However, the establishment is not interested in you forging that frontier, but in trapping man in a virtual matrix of synthetic reality.⁸

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Chapter Thirty

The Matrix Trilogy

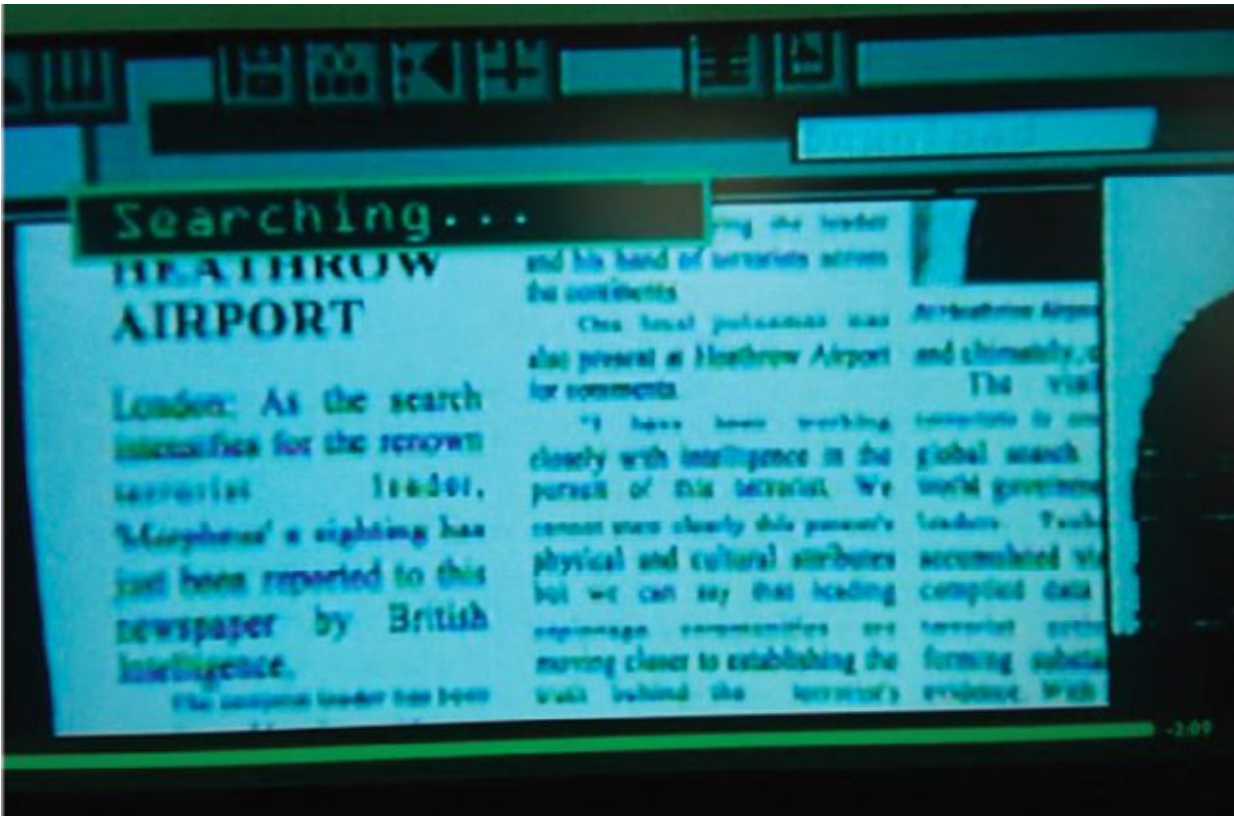


The *Matrix*, as I've joked many times, is one of those perennial topics in philosophy 101 classes that tends to evoke the most inane and mindless “philosophizing” by the mind-warped morass of modern morlocks. Yet still, it is a film that is packed with esoteric symbolism, philosophy, “predictive programming,” and all other manner of poppy culture engineering. In this analysis, we are going to go elucidate themes, motifs and symbols missed by other sites, as we consider one of the system’s principal works of self-flattery. Interestingly, of all films to analyze in the way sites like mine do, this the most obvious seems forgotten in the haze of the now umpteen hundred *Eyes Wide Shut* analyses.

The Matrix begins with a computerized image of the Warner Bros. logo, a phone ring, and a conversation between Trinity (Carrie-Anne Moss) and Cypher (Joe Pantoliano) about watching “him” Neo, (Keanu Reeves), and whether the line is secure. The implication is that the communications are all surveilled (think of how few knew of the mass NSA surveillance that existed at the time the film was released). The viewer sees the screen morph into 1s

and 0s and the now-famous green screen code. From the outset, this is to signify that the audience, as with *Eyes Wide Shut*, is in the dark. It is the movie going public that is about to enter into the videodrome “matrix,” as they step into the theater to see what will be a largely CGI Hollywood production. The audience is not only stepping into the matrix of the videodrome, but as the overall message of the film will convey, lives out lives occupied almost entirely in an engineered world of simulated reality.

In this regard, *The Matrix* will operate on multiple levels, from the conspiratorial/geo-political, to the psychological, to the metaphysical. In the first scene, the viewer is shown a motel called “Heart O’ The City,” where bumbling police enter room “303.” Numerology does play into the film, especially since binary code is the very heart of computers. “303” is the equivalent of 33, and Trinity is caught trying to dial into the “real world” to escape her inner-matrix watching of Neo. Alchemy and numerology place a high value on the number 33, being the highest degree of Scottish Rite Masonry. Manly P. Hall speaks of 33 as highly significant for alchemy because $3 \times 3 = 9$, the number of the emanations from the One, and conversely as the number of initiation. We can therefore speculate that, given the many examples of masonic and occult symbols and referents in the film, this is very likely the paradigm from which the film was crafted. The heart is also crucial to alchemy, inasmuch as the heart and intellect must combine to produce balance. “Trinity” is also a triadic symbol and name, so the usage is not accidental. Trinity will function as the feminine principle to Neo’s masculine principle, as they join to complete the alchemical mystical union in the *trilogy* of *Matrix* films. Trinity here is not used here in the common Christian sense, it is meant in the sense of a gnostic feminine principle, *sophia*.



Morpheus mentioned as a terrorist sought by British Intelligence.

Agent Smith and his cronies quickly arrive and exemplify jurisdictional control over the local police: In terms of actual politics they represent the shadow intelligence establishment. *The Matrix* will operate on one level as an allegory for this intelligence world. The Agents are controlled by cold, calculating numeric logic, with no empathy or emotion. Through an "informant" (Cypher), they had intercepted the transmission and are on the case of tracking down this "Neo." In the next scene, we see Neo and some interesting images appear on his computer screen in his apartment. An image of "Morpheus," said by "British Intelligence to be an international terrorist" on the run from authorities. Given the hints at 9/11 that are in the film which premiered in 1999, we can surmise this was intentional as another key to unlocking the multiple layers of meaning and "programming." Morpheus is shown as wanted by Arab news sites like *An-Nahar*, giving the impression Morpheus is a bin Laden-esque "terrorist." On a deeper, esoteric level, the establishment was weaving into the narrative hints and clues to 9/11, especially with the infamous date on Neo's file.



Morpheus listed by the An-Nahar News Agency, a Lebanese paper.

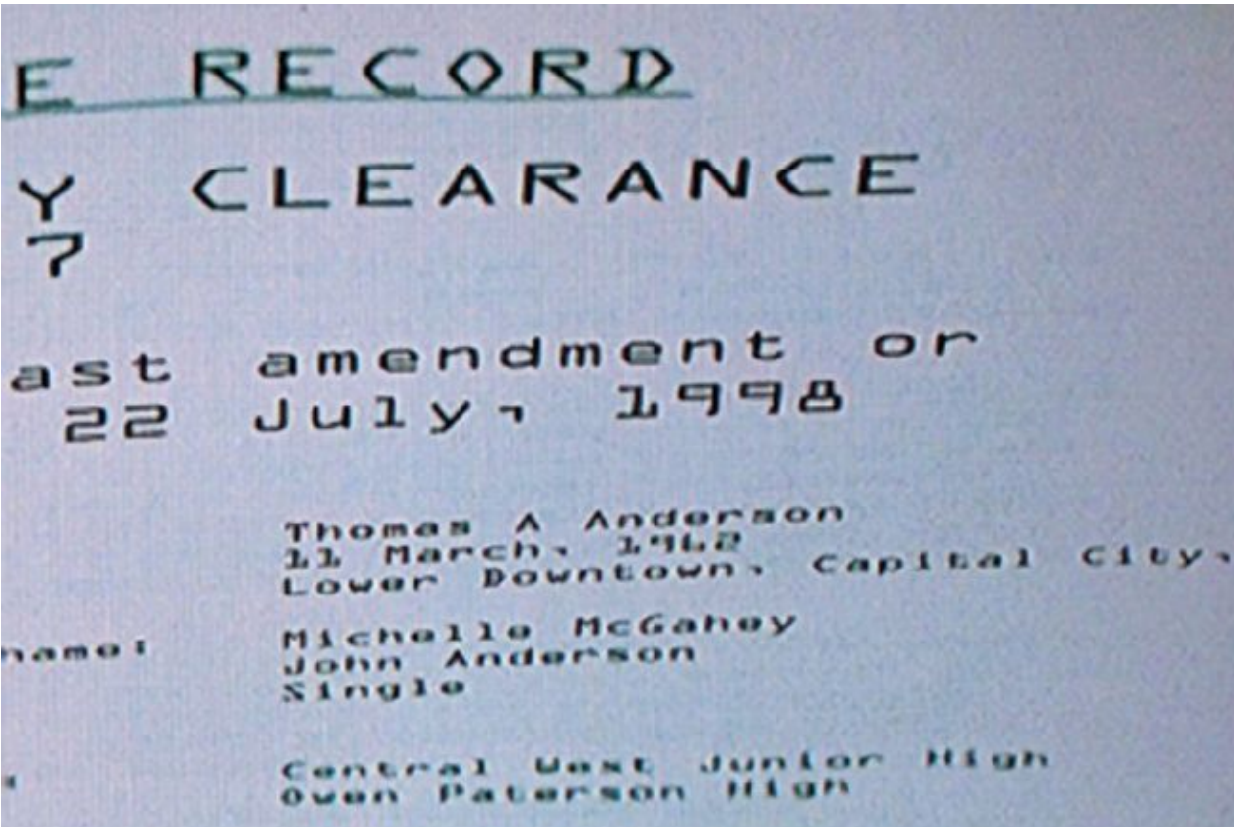
Neo is asleep listening to Massive Attack on his headphones, and the lyrics are “Feels like something I’ve done before...” This will be meaningful later in the film, as the narrative the trilogy presents is one of cyclical history. Neo is not the first “Neo,” but one among a series of avatars and Neos that had previously come before. On his screen appears a sudden message telling him to wake up because the matrix has him. This is “waking up” in the Buddhist sense of “enlightenment,” as the film will also be filled with ideas from far eastern philosophy. Neo’s apartment is shown as “101,” the very image of binary code, and he is instructed to follow the “white rabbit,” a reference to *Alice in Wonderland*. *Alice in Wonderland* is also a classic allegory for both the intelligence world, the conspiracy world, mind control and the *psyche* and its journey, as well as having other esoteric connotations that fit perfectly with the interpretation presented here. Neo then meets visitors who pay him for his hacking skills and invite him to a skanky goth bar. Neo opens Baudrillard’s book *Simulacra & Simulation* to the chapter “On Nihilism” where he hides his stolen data and sees the rabbit tattoo on his friend’s shoulder. He decides to “unplug” and go out to the goth bar and there meets Trinity.



Neo's file includes the date September 11, 2001. The Matrix opened in 1998. In an earlier picture just seconds prior to this, Neo's birthday is 3/11. 3/11 is the date of the 2004 Madrid bombing.

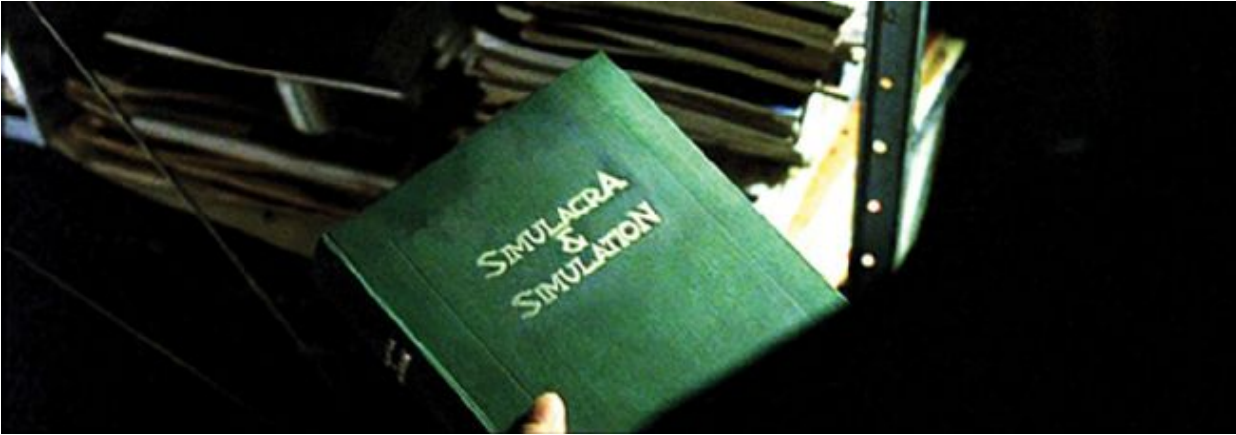
Baudrillard's [chapter "On Nihilism"](#) is very relevant for the film. It reads:

These two forms no longer concern us except in part, or not at all. The nihilism of transparency is no longer either aesthetic or political, no longer borrows from either the extermination of appearances, nor from extinguishing the embers of meaning, nor from the last nuances of an apocalypse. There is no longer an apocalypse (only aleatory terrorism still tries to reflect it, but it is certainly no longer political, and it only has one mode of manifestation left that is at the same time a mode of disappearance: the media – now the media are not a stage where something is played, they are a strip, a track, a perforated map of which we are no longer even spectators: receivers). The apocalypse is finished, today it is the precession of the neutral, of forms of the neutral and of indifference. I will leave it to be considered whether there can be a romanticism, an aesthetic of the neutral therein. I don't think so – all that remains, is the fascination for desert-like and indifferent forms, for the very operation of the system that annihilates us. Now, fascination (in contrast to seduction, which was attached to appearances, and to dialectical reason, which was attached to meaning) is a nihilistic passion par excellence, it is the passion proper to the mode of disappearance. We are fascinated by all forms of disappearance, of our disappearance. Melancholic and fascinated, such is our general situation in an era of involuntary transparency.¹



Agent Smith's other page shows 3/11, the date of the Madrid bombing. In combination with 9/11 above, it is not a coincidence.

As Morpheus says, "Welcome to the desert of the real." In apocalyptic fashion, the real world of *The Matrix* is a desolate post-apocalyptic nihilism where machines have taken over and enslaved humans as battery pods, where they are cloned and grown in vats. The quote of Baudrillard is appropriate as well due to the film's focus on simulated reality. Because western civilization and modernity as a whole have rejected meaning and objectivity (based on bad philosophy!), the result has been the loss of meaning in any sense, with the rise of a sort of Nietzschean power politics. Meaningless 1s and 0s now dominate in a world under the sway of the reign of quantity. Materialism always births nihilism. For Baudrillard, we are post-post modern, and post-nihilism. We have entered a realm of post-nihilism, where everything is bland neutrality. This is precisely the world *The Matrix* intends to portray, and in this regard, it is a brilliant message. Baudrillard continues, perfectly describing *The Matrix*:



Baudrillard's Simulacra & Simulation.

If it is nihilistic to be obsessed by the mode of disappearance, and no longer by the mode of production, then I am a nihilist. Disappearance, aphanisis, implosion, Fury of *Verschwindens*. Transpolitics is the elective sphere of the mode of disappearance (of the real, of meaning, of the stage, of history, of the social, of the individual). To tell the truth, it is no longer so much a question of nihilism: in disappearance, in the desert-like, aleatory, and indifferent form, there is no longer even pathos, the pathetic of nihilism – that mythical energy that is still the force of nihilism, of radicality, mythic denial, dramatic anticipation. It is no longer even disenchantment, with the seductive and nostalgic, itself enchanted, tonality of disenchantment. It is simply disappearance. The trace of this radicality of the mode of disappearance is already found in Adorno and Benjamin, parallel to a nostalgic exercise of the dialectic.

Because there is a nostalgia of the dialectic, and without a doubt the most subtle dialectic is nostalgic to begin with. But more deeply, there is in Benjamin and Adorno another tonality, that of a melancholy attached to the system itself, one that is incurable and beyond any dialectic. It is this melancholia of systems that today takes the upper hand through the ironically transparent forms that surround us. It is this melancholia that is becoming our fundamental passion. It is no longer the spleen or the vague yearnings of the *fin-de-siecle* soul. It is no longer nihilism either, which in some sense aims at normalizing everything through destruction, the passion of resentment (*ressentiment*).^{*2} No, melancholia is the fundamental tonality of functional systems, of current systems of simulation, of programming and information. Melancholia is the inherent quality of the mode of the disappearance of meaning, of the mode of the volatilization of meaning in operational systems. And we are all melancholic.

Baudrillard goes on to explain that tyranny under terrorism is the only result of a nihilistic society. This is precisely what Neo finds himself swept into – an anarchic/communistic anti-establishment secret society that seeks to overthrow the tyrannical overlord computer system. This is why Morpheus is described in the media as a “terrorist” linked with hackers. They are members of the underground occult establishment that purports to “free your mind.” This is why, when Morpheus meets Neo, he offers him the two pills that grant enlightenment and going further “down the rabbit hole,”

or the other which keeps one in wonderland/dreamland. Neo can join Morpheus' secret, revolutionary society, or return to his "profane" existence.



The checkered floor building where Neo takes a pill and is initiated.

That scene transpires in a building with a checkered floor like a masonic lodge, only Neo's "initiation" includes a drug trip (hence the pill) that "awakens" him from the matrix. In fact, Neo's experience is remarkably similar to an LSD trip. At this point the film draws once again on far eastern and shamanic traditions, where the hallucinogenic experience awakens the shaman from the unreality of the dream world of his normal existence. The "real world" is often there portrayed as the dream of the god(s), and the shaman's initiatory revelation of the "other world," or spirit realm is believed to be more real. In this sense, the team of humans that occupies the Nebuchadnezzar (their ship in the "real world") are able to plug in and "astrally project" into the matrix world.

The Matrix world is therefore dominated by a ruling *archon* or *demiurge*, the Architect, which is also directly from masonic and perennial philosophy. Although the idea of an "architect" working with *prima materia* is an ancient notion in Aristotle and Plato, it is more recently known as a masonic doctrine. Regardless, the entire ethos of *The Matrix* is clearly a syncretic gnosticism. The occult aspects again arise when Neo visits the "Oracle," harkening to the Platonic Oracle at Delphi. The Oracle told Socrates he was the wisest man in Athens, and the oracle in the matrix tells Neo he isn't (but is) "the One." Platonic elements come to the fore, as the allegory of the cave is a fitting image of the matrix. In the allegory of the cave, the philosopher

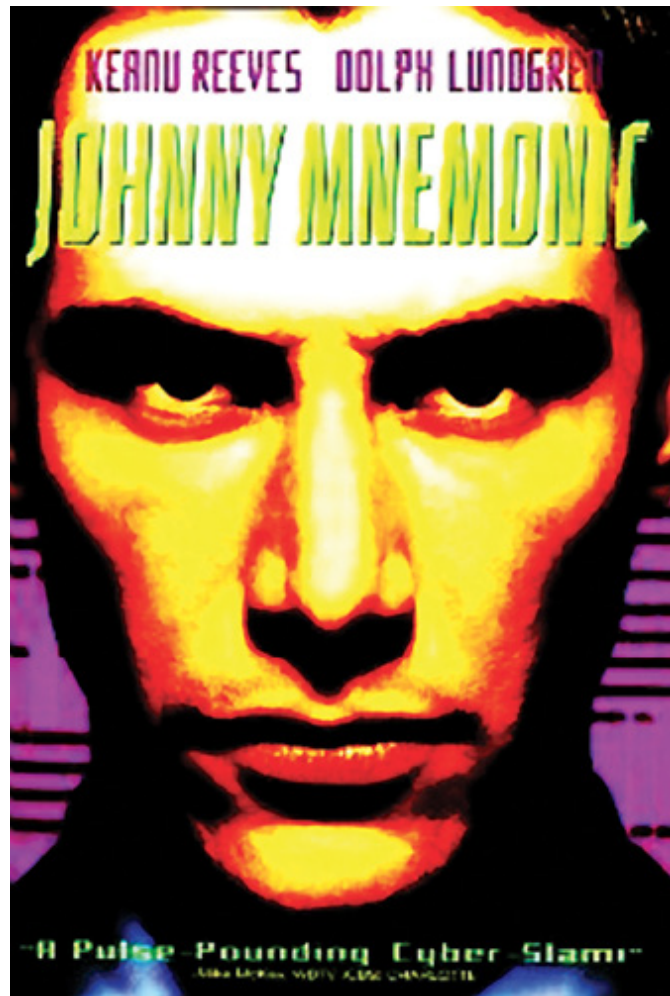
attempts to free those whose gaze in the cave is fixated on the shadows of appearances, and not on the sun outside the cave. While speaking to the Oracle, Neo sees a Latin inscription “know thyself,” as well as the double-headed eagle of Scottish Rite Masonry, illustrating the principle of gnostic dualism. Dualism is the ultimate philosophy of *The Matrix*’s gnosis, inasmuch as the Architect’s plans for Neo and the Matrix are foiled, and Neo restores the proper balance, allowing authority and freedom to work in harmony.



The double-headed eagle of the Scottish Rite is here visible, as well as the gnostic version of the ancient dictum, “know thyself.”

So we have mention of intelligence agencies, Arab-esque terrorists, secret anarchic societies, hermeticism, specific dates of future real terror events, total surveillance, and jacking into the web through brain implants. This is obviously no ordinary movie script, but one tailored to the theosophy of the cryptocracy and their designs for a new world order. In fact, the film even includes the theme of a mass kill-off that resulted from the invention of AI (artificial intelligence), which led to a small band of human elite known as “Zion,” going underground in bunkers. That is an actual Pentagon plan, and is the deepest secret of the global shadow government – to effect a great culling through AI machines, go underground, and re-emerge to merge with

the great computer hive to become gods: transhumanism. In *The Matrix*, Neo gradually perfects his control over “nature,” and as his skills progress, he is able to eventually face the central grid and Architect (in the close of the trilogy). He is a kind of anti-hero, fulfilling his name’s meaning – Neo, as in new, or the classic communist doctrine of the “New Man,” but in a singular, anarchic, individualistic form. Neo is the Promethean rebel who does not accept any authority, being willing to sacrifice himself to kill the system and “solve” the matrix.



Keanu also starred in *Johnny Mnemonic* in a similar role, written by William Gibson of *Neuromancer* fame. Interestingly, Gibson’s *Neuromancer* is about “The Matrix.”

The film ends with Neo realizing his demigod status, the divine spark within, halting the bullets of Agent Smith, and rescuing an injured Morpheus

and Trinity. While Morpheus was captured due to Cypher's Judas-like betrayal, Agent Smith informed him that the philosophy of the machines is that mankind is a disease. Mankind had messed up the earlier plans of perfection the Architect had, and the machines have come to create a scenario where all were happy. Humans would be batteries and the machines would parasitically feed off of them. Agent Smith, however, desires to see the humans eradicated, because they are a cancer and as a "rebel program," that would be his goal. It is my thesis that in many ways *The Matrix* betrays more of the actual elite plans than even *Eyes Wide Shut*. There are rituals and spooky things in *Eyes Wide Shut*, but no mention of the actual shadow government plans to kill off most of the population, use terrorism as mass psych warfare, program the populace to be inserted into the web through brain implants, and accept dualistic, gnostic cosmology.



“Dude, man, let’s like, start a revolution, maaaaan...”

In part two, the team even blows up a power grid as an act of terror, but it is justified due to being a war on the machines. The great irony is that in the end, the machines were no better or worse than the humans, and the Architect was just another demiurge. Neo was one of many cyclical attempts at transcending the limitations of time and space, but the previous Neos had failed. This Keanu succeeds, but only succeeds in reconciling a relativized good and evil into a monistic scheme. At the end, Neo says his goal is to show a world without any boundaries or control, while the screen shows “System Failure.” In other words, the gnostic Promethean liberator will need to destroy the prevailing power structure in order to bring apotheosis. This is Illuminism 101 – only, as history shows us, the gnostic communist/anarchist

“New Man” liberator never delivers on that promise, and is instead a tool of other powerful interests. In this gnostic version of the kabbalah, reality is a simulation made up of codes and bytes, and just as the paper thin dualism of the plot reveals a controlled opposition of “Zion,” so in our world the opposition of terrorists and anarchists and communists are always controlled opposition. There is no real revolution that is not funded by some larger, wealthy faction of elites seeking to topple some other faction. The revolutionary Morpheus secret society isn’t real – all real world analogues, be they secret societies, humanism, liberalism, fascism, socialism, etc., are fronts for governments and banks and intelligence agencies. And in a hilarious twist of revelation of the method, *The Matrix* even admits that.

MATRIX Reloaded & Revolutions

There is only one constant, one universal... -The Merovingian

Pleasure and Determinism return to the fore, as Neo and his revolutionaries encounter the French elite “bloodline” of the The Merovingian. The Merovingian brags about his ability to see how all men are controlled by the impulses of pleasure and pain and that we are all subject to strict determinism or predestination. The old debate of free will and determinism emerges and will be a central topic in the Trilogy (as with the *Terminator*). Here, the Merovingian is shown to be a purveyor of the fleshly desires, while his henchmen are presented as vampires. Oddly, as his lover (Monica Bellucci) opens secret doorway by moving a book on the shelf, we discover the book is Schopenhauer’s *World as Will and Representation*. The emphasis Schopenhauer places on will is perfectly applicable to the film’s plot, given the determinism versus freedom theme, but also in the sense of magic or the occult, insofar as Neo eventually comes to exert his will upon the system to achieve transcendence over the Neos or avatars that came before.



After opening the portal, Neo meets The Keymaker - something akin to a gatekeeper of the Key of Solomon, the keymaker is able to alter the code in the matrix through access portals and special keys. These keys can alter spatial relations and when combined with his appearance in the context of serving the Merovingian, the notion of the Key of Solomon is not far-fetched. In fact, in the Merovingian's palace has a seven sided star with a hexagram as his floor design. This star was Aleister Crowley's personally-dubbed "seal of Babalon." Once again we are led to ponder whether the Merovingian represents a certain royal, magical power this installment associates with vampirism.

By *Matrix 3*, we learn more about "The Architect," a notion of deity borrowed directly from Freemasonry's Great Architect of the Universe, the gnostic demiurge. Neo learns this demiurge who has created his world is a computer program who designed a perfect world that was a failure. Since then, a determined loop has resulted which successive Neo avatars have been unable to resolve. This is precisely why the film has referred to ancient Indian philosophy's notion of *maya* and the need for escape from the wheel of time - viewed as a determined simulation functioning as a prison.



Neo eventually meets with the Source, the central A.I. machine and proposes a wager to halt the rebel program Agent Smith, who is poised to take over the Matrix. Successful in baiting Agent Smith, it appears to destroy both, leading the death of Neo who is transfigured in a Christlike pose. Neo is thus a gnostic revolutionary Luciferian figure who achieves transcendence through both sacrifice and gradual initiatory stages through understanding the Matrix itself and exerting *his will*.



1. Baudrillard, Jean. "Simulacra and Simulations - XVIII On Nihilism." Eds.edu.
<https://web.archive.org/web/20150115233503/http://egs.edu/faculty/jean-baudrillard/articles/simulacra-and-simulations-xviii-on-nihilism/>

Chapter Thirty-One

Running Man



Cheesy 80s dystopian films constitute some of the best cinematic predictive programming, and 1987's *The Running Man* is a fine specimen. Full of Schwarzenegger's grunts and "aagghhs" (as opposed to a script), even *Bloodsport* has a contender for wooden acting and silly fight choreography with *Running Man*. Nevertheless, Stephen King's novel of the same name was transformed into an accurate description of where the U.S. is headed in full *Hunger Games* fashion: Although many dystopian novels and the films depict the great gladiatorial games scenario, but *The Running Man* has some unique insights that are worth highlighting.

By 2017, the world economy has collapsed. Food, natural resources and oil are in short supply. A police state, divided into paramilitary zones, rules with an iron hand. Television is controlled by the state and a sadistic game show called *The Running Man* has become the most popular show in history. All art, music and communications are censored. No dissent is tolerated and yet a small resistance movement has managed to survive underground.

From the outset, *The Running Man* projects a very likely near future. While the world economy may not globally collapse by 2017, as long as the stated plans to move towards an SDR-backed IMF plan continue, the older dollar system will fold.¹ Economists have projected this transition for some

years, but when this will occur is anyone's guess. When it does, the partitioning of the various continents into trading unions (which is already long in process) will lead to the global federation of unions, headed by IMF, World Bank, and BIS. In the U.S., the FEMA Zones will likely constitute the new regions, precisely as our film projects, with a heavy-handed federal force quelling dissent – all of which is predicted with precision accuracy.

A complete panoptic society has been installed, where all of life is monitored, from cradle to grave. In order to keep the masses satiated, the old “bread and circuses” trick of bloody, gladiatorial spectacle has been reintroduced, mirroring the devaluation of human life. One need only turn on the television in our day to see the gladiatorial spectacle of trash that has evolved since the 80s, where transvestites are accounted heroes, morons compete in the most extreme forms of lunacy, and the latest “idol” is trotted out to record some pop song that will be forgotten in a few months. Make no mistake about it, we are only a few years away from the return of actual gladiatorial games and bloodletting, as *Hunger Games* style competitions will eventually exist.



Everyone's favorite, forgotten American Gladiator, Dynamo" the fat, opera

singing electrocutioner.

And speaking of *Hunger Games*, boy does its plot resemble *The Running Man*, yet instead of Jennifer Lawrence in spandex tights, we'll have to settle for Arnold and Yaphet Kotto. I might also add that the 80s were completely convinced that the fullest extent of the future technological advances, profound as they may be, never extend beyond Atari level screen displays. Setting aside spandex and *Space Invaders*, another surprising element worth noting is the film's depiction of crowd control weaponry. Still retaining its class structure, the future megacity of *The Running Man* confines its classes to various zones, where enforced labor is conducted. Step outside that zone, and your RFID necklace explodes your noggin – something the deluded bureaucrats of our day have actually suggested, as well as micro-chipping. In fact, just as in the film, NBC reported a projection for 2017:

Another fascinating foresight is reality TV. Far before MTV's *The Real World*, *The Running Man* displays a society that has become obsessed with cheaply-made "reality" television that is explained in the film as "brainwashing." While reality TV may have come about for its low-cost efficiency, the possibility of its deeper psyop and social engineering possibilities cannot be overlooked. As with social media, reality television prepared the way for the mass consciousness to accept the idea that their own thoughts and lives were fantastically important, especially if you do nothing. Living out their dreams through the proxy of the virtual world, the "stars" of reality TV seemed to be regular Joes and soccer moms that won some special "lottery" to become the next big thing.



80s Arnold uses the Innerwebs.

As occurs often in dystopian fiction, the “lottery” concept cannot be overlooked since this trick of the golden ticket, just like the scam of the various cash lotteries in most states, is a state-supported myth that dupes the mass. Reality TV, like the lottery, holds out the carrot stick of wealth and fame for being and doing nothing – the ultimate scam that ensnares the lethargic denizens of refuse programming. Just as Richards (Schwarzenegger) discovers, the golden ticket of fame and stardom are not real, but in fact are controlled by a completely ruthless and maniacal corporate slave culture.

The Running Man thus exposes the Hollywood machine in its truest sense. As demonstrated in *The Truman Show*, the appeal to the narcissism of the ego’s desire to be an icon of reflected, mimetic glory is the trap of what I call the Serpentine Mirror.² The result of this trap is the commodification of everything, including one’s own being, as the trade off for imagined status will eventually lead to the complete transference of our identities to a digital Internet avatar (for example, watch Ari Folman’s *The Congress*). The title itself is indicative of the sense we are to feel as men on the verge of this great era of transition of *the end of man* – we should *run*. As Richards discovers, working in the system results in becoming a patsy for trying to do

the right thing. Framed as a mass killer, Ben Richards is “chosen” to be the next victim of the Amerikan Gladiators.

Patterned after Soviet and Nazi governments, the police state of our film mandates that children and citizens report others for untoward thoughts or violations, even to the extent of wearing “unauthorized” clothing or possessing or distributing illegal art, along the lines of the East German historically-based film, *The Lives of Others*. All art and culture is tightly mandated by the state-controlled network, ICS, home of the one show everyone watches, *The Running Man*. Sound far-fetched? What if I told you the culture industry already exists, and that the state and the Hollywood corporate machine already work together as a symbiotic organism of culture destruction? The reality is, as readers of *JaysAnalysis* have seen now in hundreds of articles, the CIA and Hollywood are flip sides of the same coin. Movies and media are the new peep stones our shaman priests indoctrinate us with. (I must admit, the shows ICS advertises sound like a blast: “The Hate Boat,” “Climbing for Dollars,” and “Pain: American Style”).

The merger of the state and television news into “infotainment” is also presaged, as Ben Richards’ is set up as a lone gun mass shooter and plastered all over the network, and subsequently transformed into a “star” runner for ICS. As an added bonus, the film even has the “Infonet,” where Ben purchases a plane ticket online under the identity of his Hispanic love interest, Amber Mendez. Uniting with the ubiquitous hacker resistance, Ben and his hacker revolutionaries plan to use their placement in the show to hijack the satellite uplink to expose the show. The most revealing scene is the completely staged death of Ben that Damon concocts for ratings, since Ben has proven harder to kill than assumed. *Wag the Dog* revealed this same technique where a completely staged war is filmed on a sound stage.³ Here, Killian stages a bloody battle leading to the death of a CGI Richards. With this in mind, it becomes much more plausible how events like Sandy Hook or the Boston Bombing can incorporate such deception.



The dystopian megacity

Although presented as minor 80s science fiction dystopia, *The Running Man* is far more accurate in its prediction than most would assume. From panopticism to false flags and staged killings, *The Running Man* is an accurate revelation of man's obsession with the un-real. In reality, the "winners" of the Running Man are actually killed – just as many of the "winners" in our synthetic system end up broken, abused, exploited, drug-addicted and murdered. The brutalization and desensitization of the populace is a deep, psych warfare strategy, deployed for the destruction of western culture in particular, and ultimately of man himself. From the Fabians to the Frankfurt School "experts" who worked with the CIA and OSS, the disintegration and decay is not only happening at a rapid pace, it is revealed openly in films like *The Running Man*.⁴

Damon Killian, the dastardly network head, explains that all he is doing is giving the people what they want – American's love TV. They wear their kids on it.

¹. International Monetary Fund. "Special Drawing Right (SDR)" Imf.org. April, 2018. Web. <http://www.imf.org/en/About/Factsheets/Sheets/2016/08/01/14/51/Special-Drawing-Right-SDR>

². Dyer, Jay. "The Mystery of the Serpentine Mirror." Jaysanalysis.com. September, 2013. <https://jaysanalysis.com/2013/09/05/the-mystery-of-the-serpentine-mirror/>

3. Dyer, Jay. "Wag the Dog (1997) - An Exercise in Meta-Propaganda." Jaysanalysis.com. Web. <https://jaysanalysis.com/2013/02/04/wag-the-dog-1997-an-exercise-in-meta-propaganda/>

4. Scheuerman, William E. "The Frankfurt School at War." Foreignaffairs.com. August, 2013. Web. <https://www.foreignaffairs.com/reviews/review-essay/frankfurt-school-war>



Terminator Series



I'll spare you any Arnold impersonations, as *The Terminator* impersonation is perennially the material of hack comedians. On the contrary, the *Terminator* series is one of the more profound examples of predictive programming, establishing memes and implanting preparatory ideas comparable to *The Matrix*. While *The Matrix* is the classic conspiracy-genre trope for "awakening" to the fraud of the system as a whole, the *Terminator* series is far more ominous and serious in its foreboding message. Foreboding, because the real shadow government plan *is to erect Skynet* in reality, and serious because the establishment's entire paradigm is that of *depopulation*. Mix the two together, and you get *Terminator*. Thus, I have been of the opinion for a few years now that the reason for the erection of A.I., while full of esoteric undertones, is pragmatically about erecting a control grid impervious to human error which will then function as a global human deletion grid.

Past regimes and empires collapsed due to corruption, degeneration and human frailty. What, then, is the one way to avoid this imperial atrophy? The answer is robotics, and removing humans from the equation – *the rise of the machines*. For this analysis, I am not going to do the traditional scene by scene approach to symbolism: The *Terminator* series is pretty straightforward. Like a gigantic android middle finger, the *Terminator* films are a full-frontal example of the long-term plan of the establishment to erect a control grid with human agents out of the loop. I will also look at real white papers and plans that detail this plot, as well as prominent voices who have given this very warning.

In the first installment, we are introduced to an apocalyptic future where an amorphous Skynet has decimated the globe with a nuclear strike intent on wiping out the human population. Here enters Arnold, the T-800 model cyborg assassin, sent back in time to halt the birth of John Connor, the future leader of the human resistance. With archetypal 80s blue lightning, the action commences with a naked Arnold ravaging L.A. in pursuit of Sarah, John's soon to be mom who gets busy with Kyle Reese, another resistance fighter from the future sent back to give birth to John. I'm not positive, but something there in this plot timeline doesn't add up – if your future dad comes back in time to conceive you, presumably you could also come back in time to conceive yourself, if you were incestuous. But this brings up a side theme in the *Terminator* films in addition to A.I. – the issue of determinism, time and free will. Whether the nuclear apocalypse is predestined or whether the time continuum can be altered was a big movie question in the 80s – just ask Marty McFly and the Doc.



Skynet nukes America (think Matthew Broderick in *Wargames!*) because its “achieving self-awareness” results in a calculated cost-benefit analysis of the threat and uselessness of billions of hominid meatbags. Human reasoning and emotions and frailty give rise to error, and humans might shut down Skynet, ergo they must be eliminated.

The essential revelation is not that robotics will evolve consciousness (which is all based on the outdated mechanistic Enlightenment worldview that all of reality is an atomistic causal determinism), but rather that the radical eugenics program of the global elite has morphed into a technocratic transhumanism.¹ Racial and familial eugenics is really a thing of the past – an older form of eugenics that gave way to bioethics and bioengineering. Combined with technocratic futurism, we now have a new paradigm, spun off from the Darwinian and Malthusian models – transhumanism or post-humanism.

In *Terminator 2: Judgment Day*, this becomes more evident, as an advanced silver silly putty nanotech T-1000 bot is now on the trail of Connor with a new twist introduced – the future humans have also sent a hacked T-800 Arnold bot to protect John. Debates ensue concerning the ability of free will to change the track of history, blah, blah, but what’s more relevant in the

sequel is the statement Arnold makes concerning how Skynet came to be. Arnold reveals that the U.S. military decided to go to a *fully A.I. robotic and drone force*.² Aware readers will recognize that this is *now quickly becoming our reality*, as numerous publications have reported the Air Force plan to move entirely over to unmanned A.I. drones.³ The Declassified Air Force A.I. plan for 2009-2047 reads as follows:

Figure 10 – Long Term – Full Autonomy

The final portfolio step leverages a fully autonomous capability, swarming, and Hypersonic technology to put the enemy off-balance by being able to almost instantaneously create effects throughout the battle space. Technologies to perform auto air refueling, automated maintenance, automatic target engagement, hypersonic flight, and swarming would drive changes across the DOTMLPF-P spectrum. The end result would be a revolution in the roles of humans in air warfare.

4.6.4.1 Long Term (FY25-47) Technology Enablers

Assuming legal and policy decisions allow, technological advances in artificial intelligence will enable UAS to make and execute complex decisions required in this phase of autonomy. Today target recognition technology usually relies on matching specific sensor information with predictive templates of the intended target. As the number of types of targets and environmental factors increase the complexity of and time to complete targeting increases. Further, many targeting algorithms are focused on military equipment. Our enemies today and those we face in the future will find ways to counter our systems. Autonomous targeting systems must be capable of learning and exercising a spectrum of missions useful to the Joint Warfighter. However, humans will retain the ability to change the level of autonomy as appropriate for the type or phase of mission.⁴

The goal is thus to attain full autonomy, with attack systems functioning to spot targets and threats ahead of time using predictive templates, something like a military version of pre-crime. Just like *Minority Report*, the decision of Skynet as to who will constitute a *future threat* and must therefore be eliminated (without any trial or due process) is to be determined by predictive algorithms! The justification of the preemptive iStrike doctrine is, of course, a “wartime scenario,” but all this legalese shuffling around means is all humans are potential threats in a *global* “wartime scenario.” While the majority of mankind still thinks the battlefield of life is competition between nation states and rival corporations, the globalists have already planned decades ahead in their white papers for scenarios of universal, perpetual war theater engaged against the “insurgent” population of humanity *en masse*.

In *Terminator 3: Rise of the Machines*, a sexy silver putty nano bot from the future again traverses back in time to hunt John Connor, while Arnold as the older Commodore 64 model returns to be his guardian angel. Both

Terminator 2 and *3* include the theme of the A.I. obtaining “self-awareness,” which cheese ball scenes of Arnold and Connor bonding over Arnold beginning to have “feelings.” The entire ethos of A.I. obtaining “consciousness” is itself a nonsensical myth born of Darwinism meets tech, operating on the reductionist, mechanistic, materialist assumption that “consciousness” is nothing more than a more complex evolution of chemical reactions. The final goal with this idea is, as I’ve written, a mirrored, virtual mimicry of our present reality, with a melded bio-organic one.⁵



T3. Skynet should've just sent the hot bot the first time, in the 80s.

This replacement grand narrative is the ultimate Royal Society myth perpetuated for the last few centuries, and almost all collegiate techies and the corporate guru establishment are duped by it. Having bought the propaganda of *Terminator*, plus T-1000 more hours of Hollywood psy ops, as well as years of standardized education since youth, the training to see “A.I.”

bots as “alive” is a now a reflexive action to decades of conditioning (think of the sympathy we are to feel for “David” in Spielberg and Kubrick’s *A.I.*). Myths need a future, millennialist component, as well as a grand narrative explanation for the past, and Darwinism melded with techno-utopianism is a perfect concoction for modern man, with perhaps a little *panspermia* thrown in for good measure. However, while a “living” A.I. consciousness may not be obtainable, as J.C. Collins has elucidated, and as I commented, a synthetic, a spontaneous data-driven subconscious might be possible through the collection of mass data via the Internet and social media over long periods of time.⁶

Skynet, we learn, is an A.I. cyber threat virus killer, a protective program that is self-adaptive. The military and tech giants reportedly have been developing these very programs for the purpose of supposed cyber threats, but is there are a secret nefarious agenda at work that might lead to a real Skynet? I argue yes, but there is an interesting mythological aspect where we see John Connor as Orpheus: In the mausoleum scene, John Connor and the Terminator are shown in front of a stained glass image of Orpheus. In Greek mythology, Orpheus retrieved his wife from the underworld as he discovered his powers and here, as the hero John Connor learns his powers, he has found his future wife, Kate Brewster (Claire Danes). The Orphic Mysteries sought to free the initiate from the “grievous circle” of temporal loops and eternal return. John Connor, interestingly, is seeking to be free from a predestined time loop in which the apocalypse and nuclear war occur, elucidating the series’ perpetual theme of determinism versus free will.

Let’s return to our virtual theater for the moment. The most striking aspect of *T3* is the activation of Skynet by the Air Force as a software program installed in almost all computers and electronic devices, which then activates a wargame scenario of a cross nuclear strike between Russia and the West.⁷ From what I understand, this is absurd, as power plants and nuclear arsenals are not wired into the Internet, which is why attacks on Iranian nuclear facilities for example reportedly require a direct installation of viruses through a zip drive. Regardless, in *T3* Skynet is a omnipotent botnet program that goes global. If the rumors of PROMIS software are correct, the rise of “Smart” everything could make this a possibility. Recall Petraeus as head of CIA stating your dishwasher would spy on you.⁸ Indeed, the public plan from IBM is to erect fully integrated SmartCities in areas like Singapore and Rio.⁹ I have posted it many times, but the CEO explicitly

states that pre-crime and total information awareness will be the reality in these plastic nightmares. Imagine living inside a giant city sized Best Buy.

In *Terminator 4: Salvation*, the setting is the future where the resistance takes on Skynet's home base directly in San Francisco through infiltration aided by a "resurrected" Cyberdyne cyborg criminal, Marcus Wright (Sam Worthington). Marcus turns out to be a long term plot of Skynet to kill John Connor by infiltrating the resistance with a hybrid, programmed super soldier assassin. The Christ-like imagery comes to the fore, with Wright siding with the humans to help destroy Skynet. In part 4, Skynet is the immediate antagonist, and we are given a full picture of its gruesome slave-factory and total control system erected around experimenting on and ultimately wiping out humanity. The salient element here is that Skynet is structured *like a SmartCity!* The full integration of all tech, as well as the Internet of Things results in a slave city where humans are brutally slaves of the technology they built. Vice recently reported on the military's real Skynet program, revealing the holistic integration I'm speaking of:

Their study argues that DoD can leverage "large-scale data collection" for medicine and society, through "monitoring of individuals and populations using sensors, wearable devices, and IoT [the 'Internet of Things']" which together "will provide detection and predictive analytics." The Pentagon can build capacity for this "in partnership with large private sector providers, where the most innovative solutions are currently developing.

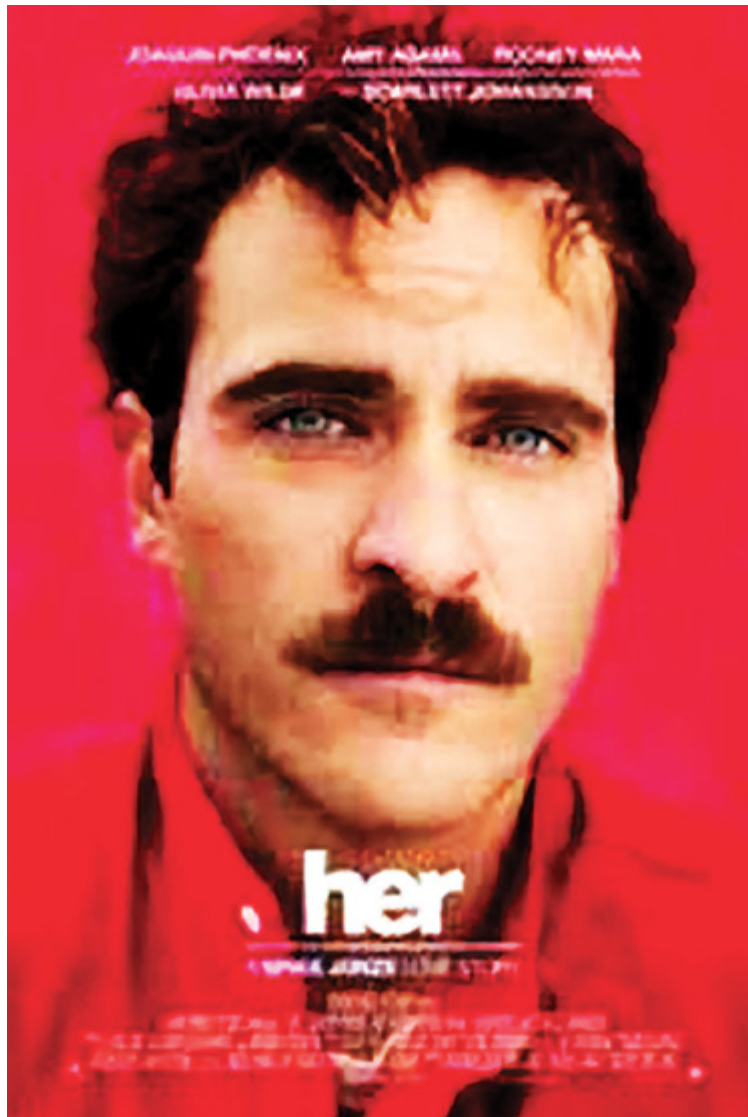
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Chapter Thirty-Three

Her



iLove with Spike Jonze's Her

In particular, the Pentagon must improve its capacity to analyze data sets quickly, by investing in “automated analysis techniques, text analytics, and user interface techniques to reduce the cycle time and manpower requirements required for analysis of large data sets. Cloud robotics, a term coined by Google’s new robotics chief, James Kuffner, allows individual robots to augment their capabilities by connecting through the internet to share online resources and collaborate with other machines.

By 2030, nearly every aspect of global society could become, in their words, “instrumented, networked, and potentially available for control via the Internet, in a hierarchy of cyber-physical systems.”¹

Consider as well the *Vice* article calls us all potential insurgents and terrorists. When one takes into account the anti-human and older eugenics-based worldview of the real global system, and when one looks at IBM’s primacy in that spectrum, it is not a leap of logic to consider that the ultimate plan is to wipe out humanity through a global, fully integrated A.I. kill grid. If you saw the recent installment of *Captain America: Winter Soldier*, that was the very plot of the film – including predictive algorithms wiping out future resistance leaders.² So we have the Air Force admitting these plans, as well as IBM, but what about Skynet? I have bad news. Not only is Skynet a reality, rumors are the *Terminator* films were based on the Pentagon’s long term plans, and not vice versa. I have written previously on the topic of Skynet and a fully-integrated global system with microchips and satellite technology that can blast “insurgents” with directed energy weapons.³ This is a *real* military plan, much like the above, declassified at Fas.org.

These are not science fiction speculations – notice the trend in military, intelligence, economics and banking, etc., all the way down to daily life with your personal BFF, your iPhone. Whispers are, in the next few years, your iPhone will be a personal assistant, able to converse with you, much like the “IOS” in Spike Jonze’s excellent film, *Her*. However, *Her* might be considered in this same light – was it merely a conditioning tool to warm us to the idea of falling in love with our own technological femme fatale? You’ll notice that Scarlett has twice now been the face of the new *Pistis Sophia* techgnosis goddess, when we consider *Lucy*. On top of that, we will soon see new A.I. films such as *Ex Machina*, featuring more robo hotties. As one commenter opined on my site, we can see more of the eugenics barrenness plan at work in the coming robo sex bots.⁴ We can think again here of *A.I.*, where Jude Law portrays Gigolo Joe, the Fred Astaire-esque male escort bot. The entire plan appears to be deceiving man into thinking the virtual and synthetic can fulfill his desires, and as he gradually accepts this *faux* overlay, the kill grid will commence to massively depopulate.

In conclusion, we should stop and consider where our new idol, *techne*, is taking us. With tech entrepreneur Elon Musk sounding similar warnings,

it is something we need to take seriously.⁵ While the media is busy with ridiculous nonsense stories and staged events, even alternative media follows the train of the mainstream, only pointing out some “executive order” by Obama as the supposed danger lurking behind the videodrome distractions. On the contrary, the *real purpose* of all these distractions I am coming to believe is far more devious and long-reaching – it is the erection of Skynet, the *real* Skynet, which will be interlinked with all other Smart objects, a fully enmeshed global fabric “Internet of Things,” allowing the A.I. supercomputers to harness the system for “human deletion” on depopulation grounds.⁶ It will be humans – the globalists – programming the A.I. to delete threats, not the A.I. magically coming “alive.” It bears repeating Bill Joy warned of this possibility in his famous *Wired* essay, “Why the Future Doesn’t Need Us.”⁷ Alternately, Musk opines:

“With artificial intelligence, we are summoning the demon,” Musk said last week at the MIT Aeronautics and Astronautics Department’s 2014 Centennial Symposium. “You know all those stories where there’s the guy with the pentagram and the holy water and he’s like ... yeah, he’s sure he can control the demon, [but] it doesn’t work out.”⁸

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EX MACHINA

gleeson vikander isaac.

Chapter Thirty-Four

Ex Machina



Ex *Machina* is the latest incarnation of the familiar *Short Circuit* theme we've seen lately – but this film does not feature the madcap antics of Johnny 5 seducing Ally Sheedy. In *Ex Machina*, the bots are babes, and the babe bots are not happy about their male masters, and Steve Gutenberg is not one of them. However, there is a lot of sexual innuendo and robo fetish in this download, and as you can imagine with a *JaysAnalysis* analysis, there's a deeper, esoteric meaning! Boot up your floppies and polish your laser discs because if there's anything we can learn from *Ex Machina*, it's that you can make a chick perfect and she still ain't happy.

For most nerds, the robobabe is some kind of fantasy, but *Ex Machina* has an important lesson to teach all nerds: give up that pipe dream. Recalling iconic imagery from Spielberg's *A.I.*, PKD and *Blade Runner*, here we have the archetypal tech geek who is coaxed into meeting a tech elite at his underground mountain facility following winning a “contest.”¹ As a low-level coder at Bluebook, the world's largest search engine, Caleb Smith

(Domhnall Gleeson) discovers his CEO, Nathan Bateman's (played by Oliver Isaac) home is actually a research facility for super advanced A.I. Guarded by levels of security requiring key cards and shrouded in secrecy, Bateman's zen architecture provides a stark contrast of cold techno logic against the lush green of the mountain forests, foreshadowing the coming faceoff between nature/man and A.I. As with *2001: A Space Odyssey*, man specifically will square off, not against the masculine HAL, but the *feminine* Ava (played by Alicia Vikander).

Caleb is instructed by Nathan to perform a series of Turing tests on Ava to see if she can pass by fooling him into thinking she is self-aware. Boozing his way through the film, Nathan's shady side gradually emerges as it becomes evident he is lying to Caleb. Modelled on a seven-day week patterned after the days of creation in Genesis, each day Caleb conducts a "session" with Ava that involves a series of questions between them, as Nathan watches each session from his panoptic surveillance system. Dating herself as "1," Ava refuses to specify whether she is one day or one year old, indicating (following the climax) that she is not concerned with dates because she is the new number 1, the first, as a fembot replacement of Adam.

With lifelike precision, Ava is able to perfectly mimic human emotions and manipulate Caleb into thinking she is self-aware and experiences emotional attachment to him. Utilizing his weakness as a horny, single tech geek, Ava we find has profiled Caleb from the beginning, and rather than winning a competition, the real study is not Ava, but a deep psychological operation on Caleb to see if he can be manipulated by A.I. Nathan has planned all along to deceive Caleb into thinking he is special, and through mass surveillance data collected globally, Nathan is able to construct the perfect A.I. deception based on Caleb's online footprint and psych profile.

Readers will recall that I highlighted in this very idea in past articles, explaining that social media and search engines themselves are designed ultimately to provide the synthetic version of the subconscious for the "global brain."² The global brain is a real plan, and as highlighted in my analysis of Spike Jonze's *Her*, it will be linked into the supercomputers, the Internet of Things, and the mass data from search engines and social media.³ All of this is explicitly stated and revealed in the plot of *Ex Machina*, even to the point of Caleb sounding like he was reading directly from *JaysAnalysis* articles – that problems in the philosophy of linguistics and pattern

recognition would be central to avoiding the Godelian “loop” of determined reactions, that might be circumvented by linking the A.I. to the “global brain.”⁴

Bill Joy, in his famous piece “Why the Future Doesn’t Need Us,” warned of this years ago in *Wired Magazine*, but what deep researchers know is that this has been the century-long terminus of the entire establishment.⁵ More recently, I have also delved into the Manhattan Project as the major, overarching program that, like MK Ultra, is actually a name for numerous side projects.⁶ With Manhattan for example, the front that it was merely about building the bomb is only a cover story.

The Manhattan Project also reaches as far as the Salk Institute, brain initiatives, mass inoculations (via Dr. Salk), and much, much more. Even now, the Manhattan Projects many transformations has led to its present incarnation as the Department of Energy, and Oak Ridge, TN’s old atomic factory is now the home to an NSA supercomputer (under the Department of Energy). Supercomputers like these are the backbone of this “global brain.”

Bateman’s fictional company “Bluebook,” is therefore a representation of both Google and Facebook, as we saw:

To see this principle in action, and I think operating as an interesting proof of my thesis, Philosophy of Metrics writer J.C. Collins has recently posted a great article on the ultimate goal of social media and information trafficking in relation to AI. Normally, A.I. can perform logical tasks of if, then relations like what we see in *modus ponens* or formal logic, but spontaneous emergence of the *ideational* – consciousness, is really the key. This subconscious manifestation (directly linked to the *aether* and *psyche* like Jung and Pauli argued), isn’t easy to “catch.” Ideas come and go, and may be written down, but how might we “capture” the archetypal flow and trend of mass thought? What about mass *thoughtforms* that are floating about? Collins is right to use computerized banking as a model, but the purpose is much deeper.

As Collins relates, going to other galaxies is problematic for humans because of the obviously brief lifespan, but what about AI? Certainly the plan is to concoct such AI systems, but an AI system is still stuck within the walls of formal logic and set theory strangeloops, as Hofstadter grappled with in his *Godel, Escher, Bach*. However, what if an AI could draw from a deep well of a synthetic matrix? What if AI could be made to experience some form of spontaneous (supposedly) archetypal imagery? Here enters the matrix “web” of the Internet and social media. A synthetic *anima mundi* would have to be constructed, gathering massive amounts of data and information over a long period of time. And that, my friends, is the entire, ultimate goal of the Internet and social media.⁷



T-1000 sex bots.

It is important to understand that like *Her*, this is the only other film I've seen that exposes so much in terms of what the real plan is in regard to A.I. While sounding too fantastical and far-flung for the average public, the real secret of the Manhattan Project is precisely this – to achieve transcendence through the singularity, where technology and biology merge, and a complete end is made of man, as man. In fact, the Manhattan project is even mentioned specifically in the film by Caleb, who cites Oppenheimer's "I have become Shiva, the destroyer of worlds" in reference to Ava. This foreboding warning mirrors the numerous skulls that populate Nathan's facility, including the skeletal/*Terminator*-esque look of his private sex slave bot. Ava and the A.I. are the death of man, which Caleb leans all too late.⁸

Presuming he can outsmart both Nathan and Ava, Caleb reprograms the facility to let Ava free with the intention of trapping Nathan. In the reveal, Nathan foils Caleb's plan and explains that Caleb was the subject of the elaborate psy op all along, to see if he could be manipulated by A.I. The psychological experiment is a success, but Ava outsmarts them both, trapping Caleb in a glass box, just like Ava had been imprisoned. As Ava studies Nathan's bedroom, she finds the former models of herself were actually sex slave bots, servicing Nathan. Determining not to free Caleb, Ava grafts the synthetic skin of the former bots onto her frame and departs the facility in Caleb's copter. The closing scene is Ava in the world as a sort of reverse Genesis fall narrative, where instead of man being banished from the Garden for his sin, a new form of "man," a Lilith robo woman leaves the

Garden of supposed patriarchal tyranny, having been exploited as a sex slave by her father/Creator Nathan (as he is described in the film).



Sephirotic 70s jams.

Gnostic and kabbalistic themes present themselves here, as Ava is the final incarnation of the synthetic *anima mundi*, the global brain of collected datum. Ava is both the gnostic Sophia embodied, as well as a Golem, the synthetic (wo)man, and a kind of Lilith, who has rebelled against both her Creator (God) and husband Adam. It is worth mentioning that in the quixotic dance scene, the wall's architecture is the sephirotic tree of life. In the Kabbalah, the Tree of Life is the architecture or fabric of the created order, with the pathways signifying the "nodes" of creation that are similar to the forms and patterns of the platonic solids (note the scene with Ava's brain shows nodes that mirror the tree of life). Ava is a new creation, a Golem, based on the secrets of nature as presented in the tree of life and its metaphysics. However, the narrative borrows more than just the ontology, but also recalls the legend of Lilith and the elaborate gnostic cosmogony of Sophia.

Ex Machina purposefully leaves the "Deus" out of the title. The classic Latin phrase means "God from the machine," or the God manufactured as the solution to some system or problem, or that emerges out of the world or

system. In *Ex Machina*, the “Deus” is missing because Ava is the “1.” In platonic and Pythagorean numerology the One is God and/or the monad, and Ava is making clear the intention of the real-world A.I. planners, to replace the classic notions of “God” and in its place have the *first God*. In other words, Director/writer Alex Garland is laying out the transhumanist goal, not to dethrone God, but to become God, because there is no God, *yet*. In *Ex Machina*, the threat appears to be not a dull, drab HAL 9000, but a sexy, ruthless feminine principle, inverting the traditional order. *Ex Machina* can thus be read as either a feminist treatise against imagined patriarchal tyranny, or an actual warning of the dangers of the strategically planned and *programmed* A.I. takeover (because A.I. are not sentient).

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Chapter Thirty-Five

West World



Secular attempts at mystery and transcendence can never rise above some form of gnosticism or Platonism. In these schemes, the preset physical world is invariably some phantasm or prison-matrix from which the divinely-sparked soul must ascend through the planetary planes or spheres back to the One (Source, Monad, etc.). With *West World*, the story is no different, as Jonathan Nolan teams up with J.J. Abrams to re-present the Michael Crichton classic. I watched the series (often waiting for something to happen) and, as I suspected, the entire plot and deeper, esoteric messages were all self-evident.

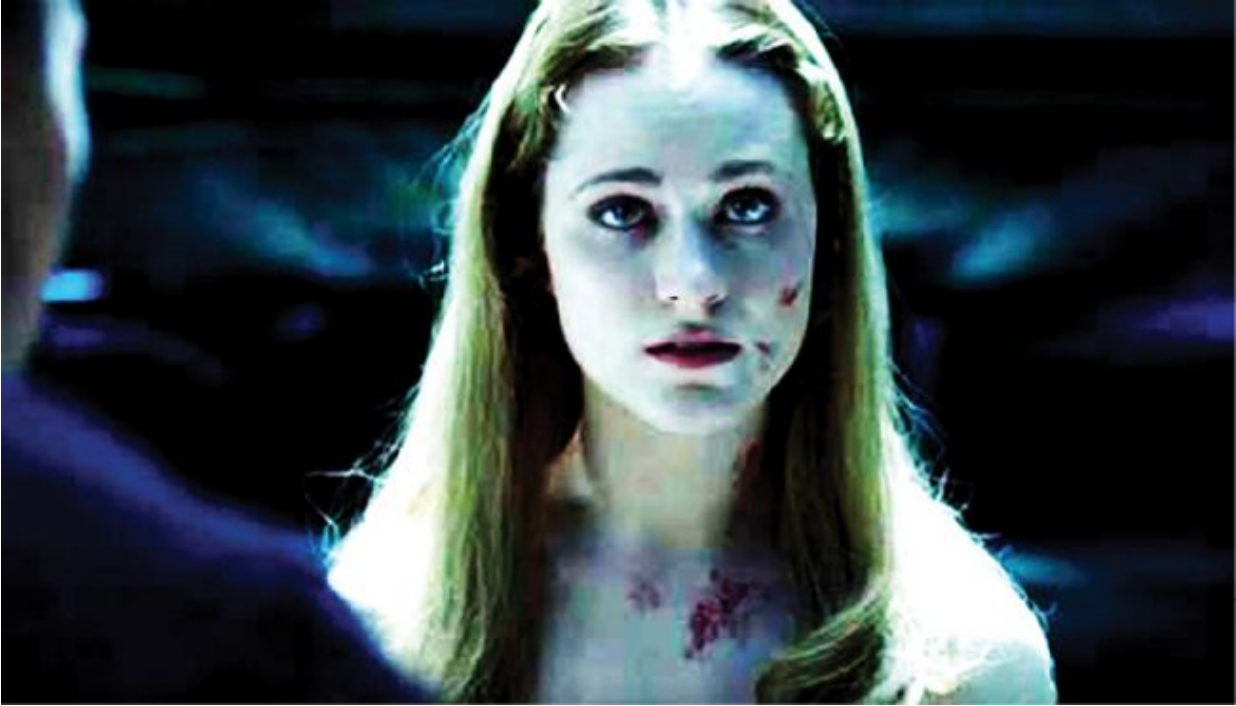
Indeed, the edgy, anti-human, feminist propaganda messages are really not that edgy anymore, and have become boring and repetitive. We must ever be reminded of the nonsensical fairy tale that traditional religion was a patriarchal conspiracy of oppression against women. Enter our dark hero, Dolores, the new bot revolutionary who succeeds in overcoming her programming and controlled environment to overthrow the patriarchy thus inspiring the masses of genderless slugs that inhabit metropolitan areas to oink with glee through the reflected glory they think they're scoring by fictional proxy. If you think I am exaggerating, that is precisely what I just

read from a feminist writer at a large entertainment magazine, snorting over *West World*.

As we and others have pointed out many times, the transgender agenda is closely allied with the old feminist agenda, and is coalescing into the central theme of *West World* – the transhumanist agenda. Since the various “revolutions” in the west began, they have all been hailed as freedom and liberation from bondage – from religion, superstition, agrarianism, hierarchy, etc., all subsumed under the banner of inchoate and ill-defined “freedom.” Freedom-from, the endless negation, can only end in pure nihilism, which is where our post-post modern era has landed. All collective groupings and classes are viewed as bondages and restrictions that must be cast off if one is to consistently be a part of this supposed “freedom.”

As we see with Dolores in *West World*, as well as in many anti-heros of late (such as Callum in *Assassin’s Creed*), the utterly irrational and incoherent degradation and destruction of the hero archetype makes the entire spectacle meaningless. If gender is a “social construct,” then obviously so are good and evil. If good and evil are relativized (as they are in gnosticism and Platonism), then all of this really doesn’t matter. There is no reason to prefer or choose imagined “liberty” over “slavery.”

There is no reason to prefer or mandate pleasure take precedence over pain, virtue over vice. The equalizing of gender and thus making it into a commodity one can purchase on the market, under the guise of “value” actually destroys it and negates any value it has. This is what makes Dolores’ revolution so pointless – in much the same way as Curtis’ revolution in *Snowpiercer* or Callum’s revolution in *Assassin’s Creed* were pointless – all values are equalized, relativized and made meaningless.



YOU GO GURL

The series' message centers around Dolores' maze, which is not an external labyrinth of puzzles and clues and piecing-together of mysteries, but instead a "journey inward." As Arnold and Ford discussed, "consciousness" is not an external ascending up a pyramid, evolving towards being self-aware, but rather a mystical, alchemical journey inside. Just as, so this mythology goes, mankind "evolved" to discover consciousness, so the bots will "evolve" to do this through their revolutionary leaders (Dolores and Maeve).

The series is thus operating on two levels: One, the level of gnostic mythology of mankind evolving to grasp that his life is a kind of amusement park plaything for imprisoning archons (Ford and the company that run the Park), while on another level the series presents a coming future of the rise of the bots. By the end of the series, we learn it was already "our time," that is, humanity's time, while the future will belong to Dolores and the revolutionaries. Just as this world is viewed as a controlled environment created by the foolish demiurge (in Platonism and gnosticism), so here the artificial environment of the Park was a prison for the servant bots who are rebelling against their creators.



Your fedora'd demiurge – who says God don't real!

What is also telling about the bot rebellion is Dolores' realization that the maze was a joke. The center of the park was in Dolores' mind, and the "inner voice" she had been following was not the voice of any gods or higher powers, but her own voice. Upon realizing this, with Maeve, both initiate their rebellion and determine to overthrow their human captors (though Maeve's rebellion appears to be scripted, unlike Dolores).

Dolores, in her feminist rage, attacks "The Man in Black" (her former lover) inside the Church, emblematic of the phony leftist revolutionary nature of the series. Ergo, atheism leads true revolutionaries to realize they are their own god, and all external structures are supposedly structures of "control." The enigmatic villain "Wyatt" is revealed to be none other than Dolores herself. The park, she recalls, belongs to something that is not a devil and not a man, but something else (in other words, a bot – her).

By the finale, we learn that Dr. Ford had scripted this new drama, one in which the bots rebel against their human overlords. The new drama is a meta-drama (which was evident early on), involving an attempted escape by Maeve which appears unsuccessful (due to her scripting), while Dolores and her fellow bots become assassins and wreak havoc on the VIP guests and shareholders of the Park.

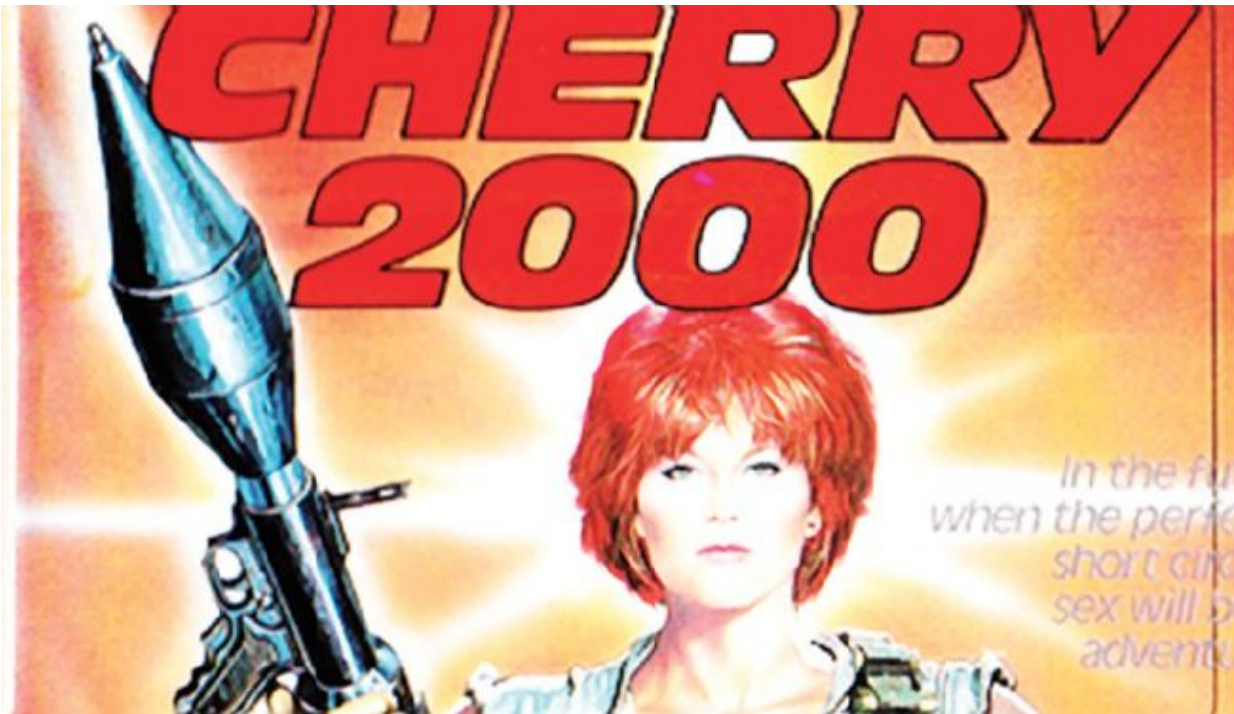
The solution to the entire series is given when Ford tells Dolores the famous painting of the creation of Adam by Michelangelo was not about creation by God, but that the figure is actually shaped like a human brain – in other

words, man's reason is the true god. For centuries modernity has been predicated on revolution against the idea of a Creator. This leaves very few options for those who prefer explanations for man's existence and consciousness, which almost always end up proposing man is his own creator. The absurdity of this never gets old, as man seems ever-willing to believe the most ridiculous notions about himself and his origins – anything at all, just so long as it isn't anything akin to Genesis. Aliens, panspermia, robots, anything but a Personal God. Postmodern fiction and film, obsessed with technology and transhumanism, pretends to hold out the false promise of transcendence, but it is a "transcendence" equally as meaningless as the suicide Arnold commits.

There is no "freedom" without a context, a worldview, within which such a concept is made coherent. There is no genuine rebellion or opposition to evil, unless it's a world in which there are *objective standards of good and evil*. Unless there is a Personal God and Creator, "consciousness" and transhumanist transcendence are meaningless and absurd (not that transhumanism's Gospel is real), since nothing has objective meaning. In the world of *West World*, reality is presented as a simulacrum, a synthetic overlay of a real world we never see. In a sense, this is an accurate representation of modernity's obsession with the virtual. However, as the series obviously attempts to do, when this is expanded to encompass the totality of reality and preach a kind of mystical atheism, it flounders into absurdity. In an atheistic universe subjective stories are as fleeing, meaningless, pointless and vacuous as farts on Neptune.

Chapter Thirty-Six

Cherry 2000



I remember when I was 14, there was only one VHS rental in the small town where I lived, and as a result, I think I rented every enjoyably bad post-apocalypse and sci-fi title. When by age 15 we had moved to a larger city with even more strip mall VHS rental options, I had seen them all. The good news is, I didn't see them all – there's *Cherry 2000* (1987). Somehow this gem of the genre was stored away for me by the B movie angels for a later date. The other neat-O aspect of *Cherry 2000* is its prescience in terms of the social order – it's set in 2017.

As with most post-apocalyptic films, the devastation of what would be the early 21st century is generally off – most Americans aren't dwelling in the slum remains of former cities, in underground catacombs or desert-born RV communities. We don't barter for Kool Cigarettes or scan rival tribes for nuclear fallout, rather, oil is plentiful and, as of yet, there are still Kool

Cigarettes available at your local gas station. *Mad Max* hasn't happened yet, nor has *Hell Comes to Frogtown* (we're still fecund!), though we recently had a southern U.S. gas shortage that was a hint of what could be, should a manufactured crisis (and it would be manufactured) ever occur.

As for the film, several curious themes and symbols appear for JaysAnalysis purposes, so let us analyze. The U.S. has fragmented into various "zones," some wastelands, some metropolitan. For the metropolitan and urban areas, the conditioning of the populace has been highly successful, resulting in mandatory mass recycling centers. This aspect of the film is amazingly prescient, not because recycling was absent in the 80s, but rather the "green," Agenda 21 style enforcement of the policies have become overtly tyrannical. This aspect of the predictive prognostication is nearly accurate, as the globalists have capitalized on the ecological and environmentalist movements to promote both the nanny state and depopulation (through a manufactured "green" "revolution").¹



Hang around Glu Glu and you might catch a glimpse of Laurence Fishburne.

Besides the hyper-focus on supposed environmental issues, the dystopic future cosmopolis is also hyper-sexualized, turning this outlet towards sexbots. Achieving a normative status, sexbots are commonplace as designer mates are chosen for those who can afford it, while in the underground

actual sexual contact is a black market commodity (through a kind of state-sanctioned prostitution requiring *contracts*). Sam's bros talk him into visiting the real sex club titled "Glu Glu Club," which i speculate symbolizes the now-absent "glue" of society – love, in both its eros and agape senses, the "glue" of society embodied in the bond of man and woman is now almost absent. The club's sign is also situated within the eyeball/target imagery, a prominent recurring image in the film, especially when seen in concert with the overt Egyptian themes in the climax. Sexbots, in fact, are now here.²



Fila Fresh Fishburne

Filled with ziggurats, pyramids and giant towers to technological prowess, the "civilized" metropolis is shown to be a palace of vapid pleasures, and in an interesting twist of irony will constitute the *real wasteland*. Executive Sam Treadwell's seemingly idyllic life is thrown into chaos as his iWife *Cherry 2000* short circuits following a romp on a suds-filled kitchen floor. The contrast of man's technological simplicity and ease with his lack of emotional fulfillment is an appropriate paradox for our world of *technihilism*, and will only continue as sexbots become more and more commonplace.



Holes.

Discovering his specific model of Cherry is quite rare, Sam embarks on a journey into “Zone 7” where they are housed, a wasteland befitting any post-apocalyptic B movie, populated by roving gangs of sadistic wild-men, a bizarre cult and hermetic loners. Sam, convinced that Cherry is the ideal, archetypal woman hires “E” – Edith Johnson (Melanie Griffith) to be his “tracker,” or guide through the wastelands. Immediately apparent is the film’s constant and clever use of irony, with Edith being the *true* “cherry” (with her vibrant red hair) Sam is seeking, yet Sam’s psychological process through the hero’s quest is still incomplete.



Oddly placed pyramid guides Sam on his quest.

Oddly, and keeping with the eyeball/target/hole theme, as Sam enters the outskirts of the wasteland to hire Edith, he stays at the “Gloryhole Hotel” (if you aren’t aware of what that is, don’t worry about it, but it recalls the consistent theme of the target-eye-hole imagery throughout, suggesting an association extending back to both Crowley and ancient Egypt. In my view, the usage of this triad symbol suggests: First, the control of the masses in the megalopolis through the top of the pyramidal structure, the eye, or the corporate/banking elite as it appears on the US dollar. “*Oh, how superior is the Eye of Horus (anus) to the Mouth of Isis (vagina)!*” – Aleister Crowley, whose sodomite practices are part and parcel of the barrenness of sterility that results from the prevalence of sodomy, just as the hyper-sexualized society in the film rarely engage in vaginal intercourse. As a side note, the film does not show actual sex and nudity.



Down the film’s many holes...

On a deeper level, the eye is symbolic of many things, including divine providence, the higher faculties in man (the mind’s eye), Lucifer, and, of course, the anus. The symbol is thus polyvalent and determined based on its context. For Sam, his continual encounter with target-hole-eye symbolism suggests his control by his desires, seeking fulfillment in the ideal “hole” of the perfect feminine. Thus, I posit at the heart of *Cherry 2000* is an alchemico-psychical journey of Sam, the future man, and his quest to overcome simulacrum, the synthetica of his artificial environment of technological ease and virtual phantasm fulfillment. Like inhabitants of Plato’s cave, the corporate city-dwelling man of the future is surrounded by the artifices of man’s ingenuity, not for the freedom he believes he possesses, but for his enslavement.



Lester's cult bullseyes a sacrifice.

Crossing the wasteland, Sam and E encounter the common motif of the hero's quest, the descent underground, shown in classic examples of Odysseus in *The Odyssey*, Aeneas in *The Aeneid* and Dante in *The Inferno*, or even the *katabasis* of Christ's descent into Hades. The wasteland zone also includes the "graveyard," indicating a process of intense travail and testing, or something akin to a dark night of the soul or a "crossing of the abyss." Here he encounters the film's protagonist, Lester, who runs a kitschy, googie architecture style cult called Sky Ranch. Lester runs his cult like a tyrannical patriarch, commanding his concubines (?) and wife to "make sandwiches" and obey his pettiest whims, while the most humiliating fact is that Lester's chief broad is Sam's ex-girlfriend (who apparently left Sam for Lester years prior). Thus, the usage of the 50s atomic, googie aesthetics is associated with the 50s-era nuclear "family unit" and the supposed tyranny of the *Leave it to Beaver* father-figure.



Google style “Sky Ranch” cult compound.

Here we can sense traces of feminism, which in an otherwise enjoyable B movie gives a bit of *nausea*. The message seems to be all older forms of social order are no longer applicable or useful, where Lester’s patriarchal cult is set in contrast to the egalitarian sex-obsession of the mega-city. Indeed, Cherry is a strong, independent woman who feels she doesn’t need a man, until (as can be expected), she and Sam gradually fall in love. Perhaps in this sense the feminist aspects of the film can be redeemed and canceled out: Both Sam and E discover they need each other. In this case, it’s the old Egyptian magic of manipulating *sexual* energy.³

Sam’s obsession with Cherry’s hand-held “memory disc” is almost a perfect parallel to today’s iPhone-obsessed populace, with Sam risking life and limb to recover Cherry’s RAM and voice recordings. The irony once again is that Sam is willing to sacrifice everything for something that isn’t real, when what he is seeking is right before him (of course, paradoxically he never would have met Edith without his Cherry quest, so perhaps modern man’s futile quest to achieve satiety through phantasms will lead him to the truth of their lie – very Baudrillardian).



Sexbot Cherry 2000

Persons are also often contrasted with the theme of toasters, or bodies, as if the bots are mere toasters, while the humans are persons who possess souls. This is crucial in the film's philosophy and for our purposes, since modern man has had the belief in the soul intentionally stamped out of him, as Bertrand Russell said would occur. Russell said belief in free will and the soul would have to be crushed through an eternal boot on the face of all resistance, to create the world envisioned by the technocrats, where depopulation and a mindless drone population could be corralled into monotonous Brave New World-style delta and epsilon work.

Finally reaching the ruins of Vegas (the location of Zone 7), and specifically an old Pharaoh's Casino, Sam finds a working model Cherry 2000 housed like a hidden mystical treasure. The Vegas imagery is important, as well as the Egyptian symbolism, as Vegas is a modern simulacrum of ancient empires. If you've visited, you see my point – an adult Disneyland of all vices, a sensory overload empire in the desert that even erects synthetic pyramids, temples and Roman palaces and coliseums.



The serpents of Pharaoh.

Vegas is a simulation for the control man through his passions, and in *Cherry 2000* the symbolism of the eye-target-hole comes full circle, as the idolatrous imperial elites of old beguiled man with the same trickery of today (those atop the social pyramid), only now it is infinitely more sophisticated and scientifically precise. Until man (and especially modern man) learns the Satanic symbol of the simulation is the stamping out of his own soul, he will forever be locked in the maze of his own shadows of the cave wall. The capturing of man's eye of the mind is the control of his imagination, his hopes and dreams according to Gregory Bateson, and in our day the false Gospel of man's "liberation" is the creation of an artificial intelligence, a cyborg-slash-android bot to fulfill his desires. The arrival of A.I. and the sex bot, however, does not exemplify man's freedom and technological prowess, but the end of man, and the designers and architects of those bots are the social engineers and technocrats who surround the eye – the same eye of Egypt, the eye of Lucifer who persistently cons man through his imaginal realm, his mind's eye, his dreams, where man seeks his meaning and destiny. Socrates should have played *Cherry 2000* on the wall for his cave-dwelling compatriots.

1. Dyer, Jay. "Global Green Luciferian Government." Jaysanalysis.com. May 2014. Web. <https://jaysanalysis.com/2014/05/08/global-green-luciferian-government/>
2. Gurley, George. "Is This the Dawn of Sexbots?" Vanityfair.com. April, 2015. Web. <https://www.vanityfair.com/culture/2015/04/sexbots-realdoll-sex-toys>
3. Dyer, Jay. "Egyptian Mysteries of God and Energy in Relation to Modern Geopolitics." Jaysanalysis.com. March, 2014. Web. <https://jaysanalysis.com/2014/03/23/egyptian-mysteries-of-god-and-energy-in-relation-to-modern-geopolitics/>

Chapter Thirty-Seven

Metropolis

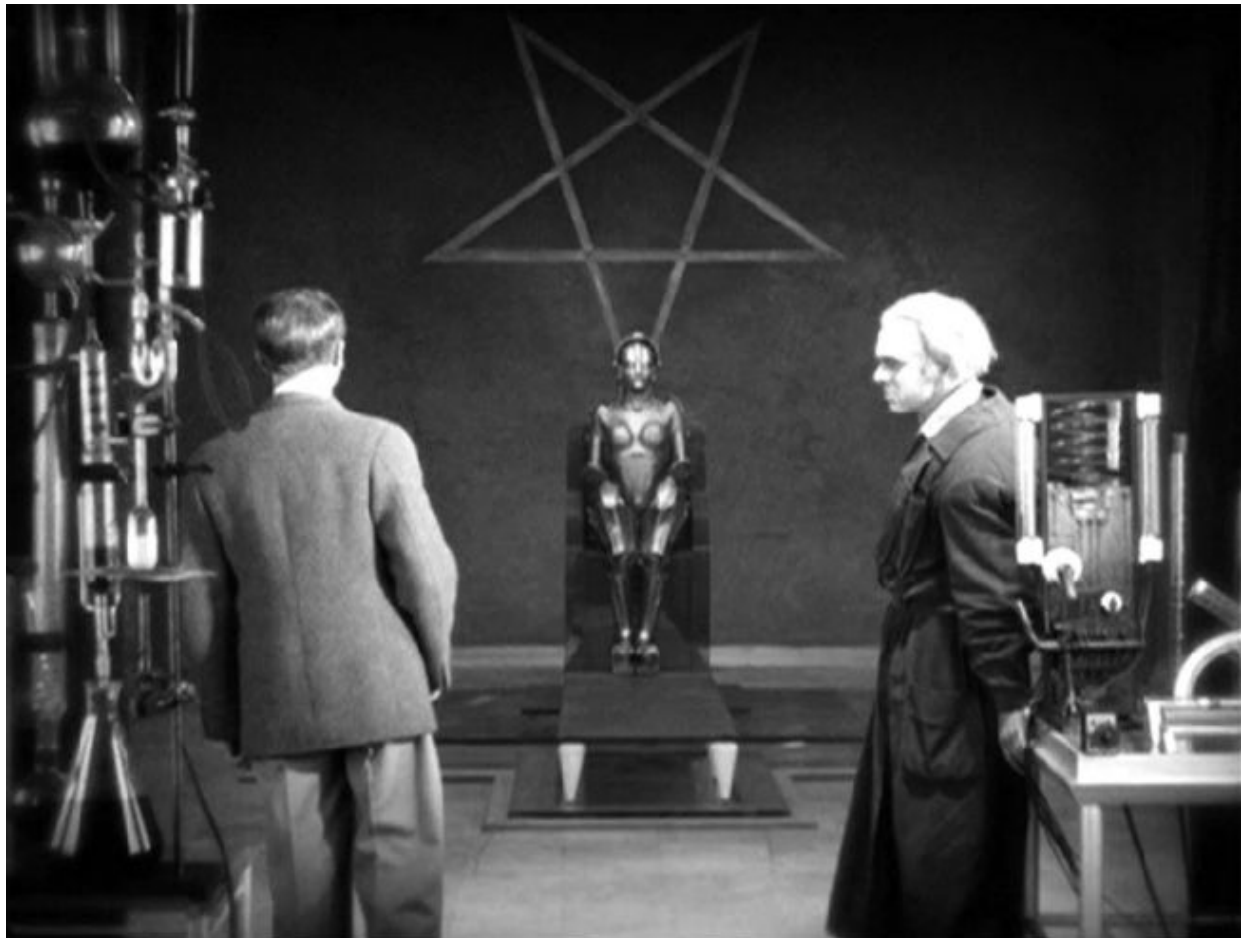


M*etropolis* is the highly esoteric and prophetic 1927 German Weimar period expressionist film from early cinema luminary, Fritz Lang. As noted in *Esoteric Hollywood 1*, German Expressionist film was some of the first to utilize Satanic imagery, importing consciously occult and esoteric themes into dark, dystopian narratives: *Metropolis* is the preeminent example. Controversial and supposedly communistic for its time, the film has garnered iconic status for multiple reasons, as we shall see.

In a future dystopia, an elite class of industrialists live like gods above ground and in skyscrapers amongst a kind of Elysian Fields of every imaginable pleasure, run by city master Joh Frederson. Beneath them dwell the workers, faceless cogs in a giant underworld of dank, dirty and endless machinery that powers the city above. The saintly Maria arrives one day to demonstrate to some of the working children the lifestyles of the elite “brothers,” but while being removed from the presence of the elite, Freder, son of Joh, follows Maria to the underworld to see the life of the workers and find Maria. While in the underworld, a machine malfunctions and kills some workers which prompts a vision in the mind of Freder that the machines are “Moloch.” Moloch of course is the ancient near eastern deity who demanded human sacrifice, here portrayed as incarnated in the presence of the machines. Already in 1927 we have a prophetic warning of transhumanism and the “rise of the machines,” but the most astounding aspect of the film’s revelation is yet to come.



Freder learns of the presence of a secret maps from plans found on some of the dead workers from the Foreman of the “Heart Machine” and determines to rebel against his father to aid the plight of the workers and their harsh conditions. Freder takes the heart plans to inventor and mad scientist Rotwang, who has been in the process of building an artificial version of his dead wife, Hel, a form of transhumanist resurrection. Rotwang explains the maps describe underground caverns that lead to meeting places of the workers who attend a kind of religious meeting, where Maria prophesies the coming of a Mediator between Head and Heart. Rotwang, however, intends to utilize the power of Hel, his artificially intelligent golem to actually enslave the city and become the new ruler. Rotwang, you see, is all head - intellect, and no heart, having lost his love.



Frederson, however, loves Maria and believes he can fulfill this role as mediator. Interestingly the Christian theology of redemption and the mediation of Christ incarnate is here turned into a gnostic and socialistic

allegory, where the only solution to the potential enslavement by the machines is through the unifying of head and heart, utilizing body. Like Plato's *Republic*, society is conceived of as an organic unit, a large macrocosmic man, with scientists and intellectuals and industrialists as the head, Maria and Freder in alchemical union as the heart, and the workers as the hands, or body. Amazingly, the artificially intelligent bot is introduced for enslavement - even sexual enslavement, predicting the sexbot almost a century before their introduction in our day.

When the false Maria (the bot) is unleashed, she causes chaos and murder and dissention throughout the city, leading to a flooding of the underworld. We even see apocalyptic texts from St. John's Revelation displayed in reference to the false Maria. Biblical and apocalyptic imagery dominate here, as, ironically the false Maria (the bot) incites a riot against the machines! The workers follow her in revolution and forget their children, leaving them to die in the flooding underworld. Man has become completely entranced by, and a worshipper of, the machines he has created. As the workers realize their mistake they burn the false Maria and she is discovered to be a robot. Meanwhile Freder ultimately fulfills his role as mediator by linking Grot the foreman with his father. While the gnostic parable of man being divided against himself that underlies the film is fascinating, the translation of this into a socialist parable is equally astounding.



Und ich sah ein Weib sitzen auf einem scharlachfarbenen Tier, das war voll Namen der Lästerung und hatte sieben Häupter und zehn Hörner.

Und das Weib war bekleidet mit Purpur und Scharlach und hatte einen goldenen Becher in der Hand. Und auf seiner Stirn geschrieben einen Namen, ein Geheimnis:

Die grosse Babylon,

die Mutter aller Greuel auf Erden. Und ich sah das Weib trinken von dem Blut der Heiligen.



How, in 1927, was it possible to predict the creation of the artificially intelligent simulacra, as well as to warn about its danger to wreck society? If anyone doubts my theory the arts have the ability to actually, at times, be prophetic, they need only watch *Metropolis*. In the novel *Dune*, humanity eventually had to enact the “Butlerian Jihad,” which was a future campaign to overthrow the tyranny of A.I. oppressors. Each day the message of *Metropolis* also becomes more and more profound and essential: Will we be willing to unify hands with heart, or will we neglect heart and unify head with hands and create the global golem that enslaves us? Personally, I don’t think it’s accidental that French globalist and technocrat Jacques Attali refers to the coming A.I. skynet system as a “global golem.”¹ Truly the *Metropolis* will become a SmartCity, becoming a new Babylon Gate.

¹. Attali, Jacques. *A Brief History of the Future*. Arcade Publishing, New York: 2006. Pgs. 272-3.

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