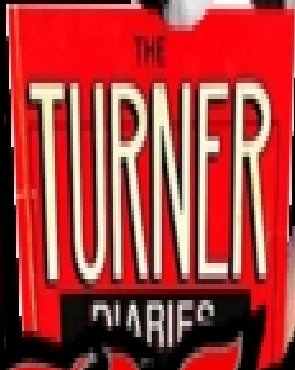
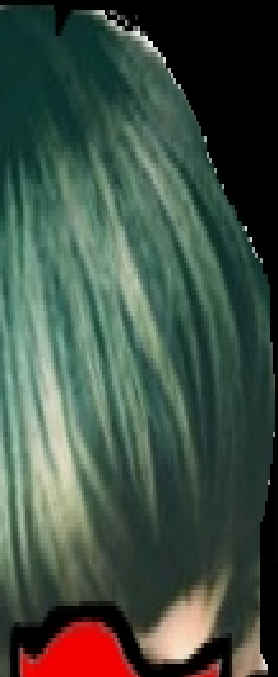


SIEGE

WAR



WHITE TERROR



JEWISH PSYOP

WHITE TERROR, JEWISH PSYOP:

the psychological operation of 'White Terrorism' and the Jewish Cabal

The late 70s and early 80s saw a ramping up of the culture of kosher satanism, a sensationalistic culture of violent occultism which was designed to force the sheep back into the churches through fearmongering. This the jewish controlled media and entertainment industry brought into being through mass marketing selling their theatre of horror through the theatre of the real through creating a seemingly endless series of events designed to mind control the populace through trauma, and cow them into submission, justify the building up of draconian laws and strip the freedoms from them so as to more effectively put them under the yolk of their tyranny sending them to the churches to be fleeced for tithes and taxes for the priestly caste parasites and police state.

This psyop (a psyop which has been ongoing throughout probably the history of the jews) has never ended and in its crosshairs lies the greatest threat to jewish supremacy, namely the White Race which they are still attempting to eliminate from the earth so that they may take the world for themselves. At the time of its greater increase relative to the more benign culture which had existed previously such as exemplified in Alfred Hitchcock's movie 'Psycho', the populace had been subjected to the trauma of WW2 and yet were largely recovered from that period, the cabal therefore reckoning that it was time to add some more traumatic heat to get the White populace back into the churches or into a life of self-destructive pursuits (sex, drugs and rock n' roll etc.).

The Church of Satan was founded by the jew Howard Stanton Levy(aka. Anton Levy) and worked with the Hollywood pedophile jew Roman Polanski to create the movie "Rosemary's Baby", a vehicle of trauma that was mirrored in real life by the Manson Family as a means of inculcating into the minds of the populace the notion that art doesn't imitate life but life imitates art and thus fearmongering them to take one or the other of the above two courses: either the 'moral high ground' of jewish slavery in the church or the 'highway to hell' and self destruction. This movie was followed by such as 'Demian' and a series of others of the horror gore genre such as 'The Exorcist' and 'Halloween' which ushered in a more extreme form of fear porn to drive the timid masses into the church. Apparently the movie 'The Exorcist' was funded by the Catholic Church itself and served them well in swelling the ranks of their pews making diehards out of their milquetoast laity and spreading the gospel of false love as justification for global tyranny and supremacy for the jew world order.

From this point the notion was placed in the mind of the populace that horror and acts of terror were something particularly White and that it was the white male especially who was a potential problem source and thus must be someone to watch as the loose screw in the machinery of the system when really it was he who was the most lawabiding and essential component in its functioning. However it was for this very reason that the jewish oligarchs portrayed the white man as the major problem-as he was and is the major obstacle in their takeover of white created society.

During this time (the late 70s and early 80s) the film and entertainment industry were producing a lot of content that attempted to humanize or glorify the culture and demographics of gangland while simultaneously and implicitly positing a christian moral stigma associated with it as a means of pandering to their christian demographic in such movies as 'The Godfather',etc. This and the horror movie industry paved the way for a kabbalistic black magic working of the theatre of the real where false flag orchestrated events the controlled media portrayed as occurring in real life were interwoven with the threat of Hollywood theatricality.

Always the villain was a white male; a 'psychopath'(as in the movie 'Psycho' of Hitchcock) who, though played by a jewish actor at times, was always presented as the average-everyday white male, the 'powder keg' of berserker fury who would erupt at the slightest provocation or based upon some loose screws in his machinery, irrationally and in an unpredictable manner. This was a means of constructing the identity of the White male as a menace to society on the basis of some form of nebulous psychological defect which was like a hair trigger waiting to go off under certain unknown conditions. The effect was to generate mistrust , ill will and attach a stigma to the white man who the jews' thereby cursed and demoralized.

The cryptic assault was designed to psychically emasculate the white male, especially the christian whose self-understanding was that of a virtuous and good sheep and thus further, through Pavlovian conditioning, either driving him back into the church and emasculating him further or to entice him to adopt the behavior of this character: the psychopath; the irrational; dangerous; 'loose screw' or juvenile delinquent. Working simultaneous to the feminist agenda of encouraging a rebellious troublesomeness in women simultaneously this psychic attack served to diminish the white man's natural predilection for order and a self-understanding as a protector and defender of society thus having him either bind himself to the anti-white male narrative and 'turn and rend himself' in a christian psychopathological self-abasement, exacerbating a guilt complex and developing a self image as a violent extremist, something to be rejected and shunned thus negating his sense of self-worth or wholeheartedly embracing it and taking the 'highway to hell' in the satanic panic of the late 70s and 80s.

The psyop of white terrorism began to be introduced perhaps as early as the 60s with the Texas university campus sniper and the attempted portrayal of the assassin of JFK as a 'white supremacist' or 'right wing extremist' itself an anachronism as the 'right wing' could never be extreme as it represents the consensus and thus is necessarily mediocre, not extreme. In the early 80s, at the height of the psychopathologization of the White male in the jews media numerous false flag events occurred which were designed to portray the white man as a terrorist, as the single greatest threat to the (((safety and security))) of the system.

This perhaps was being introduced as a preemptive strike against the militia movement which was apparently beginning to react to the obvious gradual erosion of the status quo by the powers of state who didn't reflect the will of the populace and who were beginning to raise a red flag in the latter's collective consciousness which had to be modified through inverting the reality of that time, the state playing the 'good guy' hero role against the 'bad guy' white terrorists who wanted to create a white supremacist world and enslave non-whites, etc. Hence the event of James Huberty, the alleged San Ysidro California shooter. This perhaps established the precedent for the 'white terrorism' concept that would be played out subsequent to this point especially during the 80s when society was still largely white in America and when the jews were attempting to increase the population of mestizos from Mexico and other non-whites (eg. Cubans, etc.) as a replacement population for the whites.

The jews required a vilification of the white populations so that the non-whites could have something to point their finger at and make themselves feel like a part of a society they had neither created nor were an organic and necessary element of instead of what they really were, namely an invader and thief, robbing the whites of territory and resources in a purely self-serving way. This psyop of white vilification also worked to convince non-whites that they were superior mortals based upon their affiliation with the churches who were undoubtedly largely involved in enabling their passage.

The Huberty incident presents the figure of James Huberty, an ostensibly real individual as in all of the psyops of the jews; an individual who had 'extremist right wing views' and who was fraught with 'psychological problems' based upon his traumatic childhood experiences and his employment as an embalmer. His 'blow up' according to the narrative was that he had fallen on hard economic times and thus wanted to blame the nonwhite mestizos or at least to take out his pent up aggression on them in the border town he was residing in, thus demonstrating in the mind of the television public: 1) his aggressive irrationality; 2) his hatred of nonwhites; 3) his danger to safety and security; 4) his obsession with socio-economic status and failing to maintain such his willingness to throw his life away, directing his aggression against the 'Other' of his wild imaginings. Such is the message this event broadcast through the trauma based mind control of the media, merging the theatre of the real with the theatre of Hollywood.

At this exact time James Mason (free-mason?), apparently a prominent 'nazi', came out with a magazine called 'Seige' which associated in the public mind terrorism, white people and 'right wing extremism'. This periodical contained yet other events which allegedly happened around this time and were of a similar nature. Huberty was portrayed as an embalmer who had developed or had conjured up from the dark recesses of his psyche a fetishistic morbidity, a necrophilia where he was ostensibly inclined to investigate and derive sexual excitement from his work with corpses. This created the false association in the public mind between so-called 'right wing extremist' values and psychopathology, deviant psychology and violence as the outcome of this monstrous personality type who constituted a menace to the system and was necessarily inclined against it, towards its destruction.

Thus it can be seen that this type of created incident was merely manufactured and served the purposes of undermining the white demographic both psychologically and circumstantially. getting whites to turn against their own identity, to come to associate themselves with violence and to associate anyone who was white and who espoused pro white values with psychopathology, terrorism and a danger to (((law and order))) thus driving the whites who played a role in the so-called respectable class away from pro-white values and into the churches or the anti-white egalitarian camp, thus serving the jews' agenda of disempowering whites and simultaneously empowering themselves under the guise of 'equality' (eg. portraying non-whites as 'good christians' hurt by evil white nazis and consequently replacing the latter with the former and themselves taking the lions' share of power gradually and by stealth).

The incident of Frank Spisak, an alleged homosexual 'neo-nazi' serial killer was brought forth at this time to introduce yet another false association that would pander to the christian demographic and encourage them to further separate themselves from the pro-white cause through their sexual inhibition and neuroses and to asperse and denigrate the worldview of Hitler and National Socialism. This sexual neurosis was further played up in the case of nazi party member Joseph Paul Franklin, the alleged or real shooter of Larry Flynt publisher of Hustler magazine, who targeted the latter out of a similar 'neurosis' of sexual inhibition. Thus can be seen the jews' playing up the angle of sexual deviance, both in the case of inhibition (Franklin) and exhibition (with the cross-dressing homosexual Spisak) and attempting to associate it in all forms they could with the national socialist worldview, what they stigmatized as 'neo-nazi white supremacism'.

Further episodes were added to the theatre of the real with the case of Joseph Christopher, the 'midtown slasher', a military member who was portrayed as having an irrational hatred of blacks and murdering them cutting out their hearts, and the case of Fred Cowan, who was portrayed as a disgruntled blue collar who attempted to take out his aggression against his jewish employer and non-white co-workers through his being dissatisfied and passed over for promotion. Thus the meaning of

the psyop can be inferred: to associate the white male worker and backbone of society with violence, bigotry and hatred at a level of 'fundamental psychopathology', inherent in his being and to implicitly denigrate and asperse the white man so that they the cabal could reduce his esteem and value both in his own eyes and in that of society as a whole.

All of these figures were portrayed by James Mason as heroic white men struggling against the system and presented as exemplars to emulate as a necessary course of revolutionary activism, to 'Seige' the system by striking against its soft targets, which was and is the general modus operandi prescribed in 'Seige'. Mason, who claimed in Seige to be a quasi-christian was attempting to draw a false association between christianity and national socialism, which were said to embody and realize a 'universal order'. This 'universal order' was a term he claimed to have derived from Charles Manson (man Sun, son of man) who he claimed was a nazi and was attempting to draw another parallel between national socialism, kosher satanism and terroristic violence such that the wholesome weltanschauung of Adolf Hitler which adhered to the laws of nature became entangled with that with which it had no necessary relationship, thus portraying it as a creed of 'hatred and violence' and positing it over and against christianity to condition the christian masses to shun, avoid and condemn it. James Mason was and is to this day probably a disinfo agent of the cabal and shill of this agenda of national socialist revolutionary activism in the form of lone wolf terrorism and leaderless resistance.

The concept of leaderless resistance and lone wolf activism was inaugurated at this time by the cabal to fulfill this agenda of associating white identity politics with violence and irrational hatred of the 'Other'. The klansman Louis Beam further amplified this theme with his concept of leaderless resistance, wherein lone wolf terrorists and small cells would take out system targets and foment chaos as a means of bringing the system down through this general idea did not originate with him but was only given a name based possibly on the novel of National Alliance founder William L Pierce's "The Turner Diaries", which plays out in fictional form, the overthrow of the system by a clandestine organization operating on the basis of this structure of lone wolves and small cells.

During the 80s another probable operative of MI5/6 and alleged ex-catholic priest David Myatt formed an organization which espoused a similar philosophy of neo-nazi satanism called 'The Order of 9 Angles' which, in its initiatic doctrines and in a handbook "A Practical Guide to the Strategy and Tactics of Revolution" explicitly called for the culling of anti-white system operatives as a necessary form of revolutionary praxis to take down the system from the shadows in a 'sinisterly numinous' way, presencing the new aeon ushering in the age of Aquarius. The acts were to be carried out as a means of advance through the grade system of the order and in the name of the Aryan Liberation Army, the operative was to openly declare or give notice to the media of his affiliation with this ostensive army in hopes of generating copycat actions. That Myatt or his handlers had introduced the notion of 'neo-nazi satanism' in and around the time of James Mason and the 'satanic panic' in culture drew a 'nexion' connection between the terrorism and horror of this occult praxis (real or imagined) and white men such that their behaviour was associated in the public mind with psychopathology.

At this time movies were released portraying the villain as a neo-nazi psychopath and in one such, the movie 'Cobra' produced by the jews Golan and Globus and starring the jew Sylvester Stallone, the villains were a group of neo-nazi satanist terrorists who operated both within and without the system in random strikes against mainstream society as 'heros of the new world' and who could only be subjugated through extra-legal force on the part of a rogue police operative, the jew Stallone. This was intended to extend the boundaries of the notion of 'moral right' in its magian/christian sense in the popular consciousness such that the public approved of more draconian laws which could be

justified in the democratic system enabling the jews to build the police state and target whites who posed a threat to their intended Zion global order through suppression by the police state.

Further escalating this theme Tom Metzger, a presumed crypto-jew came on the scene introducing the concept of the 'lone wolf' terrorist/freedom fighter. This specific name to characterize what Myatt and Mason had previously brought into the public consciousness in tandem with false false events. The satanic panic was ramped up as the 80s neared their end and with such fake events as the Menendez brothers; Richard Ramirez; Ted Bundy and Jeffrey Dahmer thrust into the public consciousness like the knife of Jason of Friday the 13th infamy. The Dahmer event attempted to perpetuate the false association between white male psychology and behavior and violent irrationalism, using prosthetic heads for alleged non-white 'victims' that the character of Dahmer tortured and executed in satanic rituals. Dahmer in recent years came to be revealed as a jew and the event a fake but the goals of the cabal were achieved: vilification of the white male; justification of censorship and the building up of the police state and portrayal of nonwhites as victims of white aggression as in the case of James Huberty and Joseph Christopher.

Most of these events undoubtedly had and have kabbalistic numerological and astrological elements that serve as a revelation of the method revealing to the 'goyim' what is being done to them and demonstrating the contrived nature of the events. Louis Beam's categorization of racial traitors into groups and allocating points for their assassination in his "letters from a Klansman", further attempted to reify and legitimize the notion of white terrorism in the public consciousness.

The portrayal of the "Order" (the Silent Brotherhood) around the early 80s as a legitimate organization (which in the writer's opinion is dubious) attempted to further bring this notion forward in the public consciousness substantiating the novel "The Turner Diaries" of Pierce with the 'real life' translation. The Order tied together by ways of the christian identity philosophy, the Klan and the constellation of related ideas in the pro-white movement, the fiction of white terrorism and the value systems of white identity politics thereby marginalizing them in popular discourse, rendering them taboo and as more theatre of the real, creating an underground dimension to those above ground ideas thus further strengthening in the public consciousness the relationship between satanism, the presencing of dark forces, of opening up causal and acausal nexions, of ushering in the new aeon and the existence of white people as such and those who advocate its continuance as embodied by The Order member David lane in his 14 words. Whether this theatre of the real was real or merely theatre it functioned to achieve the purposes of the cabal and perhaps contradictorily to achieve the purpose of shifting the consciousness of the broad masses away from the magian ethos of christianity and towards a more Nietzschean Aquarian age weltanschauung compatible with national socialism.

At the time of this writing (2020), the cabal and perhaps reality itself have entered into an acceleration phase where white identity has become inextricably bound up with the notion of the deviant, the criminal, the 'Other'; the terrorist, threat to the system and (((safety and security))). The cards have been dealt and one must simply play one's hand from this point. Whether whites have been merely set up as pawns in the game of the cabal to be served up as a sacrifice for their alleged 'sins' of existing and not having enough willingness to obsequiously bow before the jews or if other forces are working with whites in overcoming the tyranny of the jewish system is indeed a question.

One can conclude however, that the jews are now desperately attempting to accelerate this agenda and bring about a race war as the CIA operative Charles Manson had intended through his acting out the murder of Sharon Tate, the real life parallel of the Hollywood film "Rosemary's baby",

superintended by Anton Lavey and financed by the Vatican, to bring about a race war in which the whites would be killed by the blacks.

James Mason today espouses christian identity, no longer with any reservation and is still a staunch proponent of Manson as a harbinger of 'universal order' through attempting to invert the intentions of the latter in bringing about a helter skelter, having sponsored and created the Atom Waffen, yet another incarnation of a small cell of lone wolf domestic terrorists/freedom fighters to create more episodes of the theatre of the real. This in conjunction with myriad other figures such as Brandon Tarrant; Dylan Roof; Anders Breivik, etc. all become associated with a constellation of ideas related to white people and whatever jews dislike or look upon as a threat to their power (eg. environmentalism; racial separatism; criticism or boycott of the state of israel,etc.) and wish to associate in the mass consciousness with terrorism, foreign and domestic.

The scapegoat the white man and whites in general are being led to the slaughter in the theatre of the real, while the jews hide behind their police state and create conditions which, as in the case of the Palestinians in the state of israel, make it impossible to exist and qualify as acts of genocide by U.N definition. Backed into a corner both legislatively and physically in terms of territorial invasion by non-white foreigners as the whites will have no choice but to play their role in the theatre of the real. Whether the final act is one of tragedy or triumph will depend on themselves.

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FALSE FLAG



...Theatre of the Real

