

# Aryan

PRACTICAL IDEALISM

ENTARTETE

KUNST

JEW



## **API: Entartete Kultur (1)**

All right, so welcome to Aryan Practical Idealism. Today we have Maestro on the show and he is going to be discussing with me how the Jews use degenerate culture to manipulate the consciousness of white people for the purpose of destroying their culture and identity and encouraging them to serve the Jews in the destruction of white people as a collective group and enabling and empowering other different groups at their expense. So Maestro, what do you want to focus in on? Maybe we should talk about one of those particular categories.

Like I divided it up into music, movies, and books and plays, and then also subcultures because they all sort of tie in together. You know, there's always like subcultures the Jews create that are destructive to white people. Sure, yeah, exactly.

Encourage them to buy into that culture and then it leads them down to their destruction. So what do you want to begin with on that topic? What I would start off with is probably how you can just sort of look at the different cultures that have been pushed throughout history, really in the last century even. You know, well, not even the last century, the last few centuries.

You could go back to the 18th century with, you know, Mozart and things of that sort, you know, composers from that period. Or you could go back to the beginning of the Jews' invasion of white societies. Yeah, yeah.

Well, basically, you could just listen to how complex the songs were and how, you know, there was a certain harmony or symmetry with each song and the amount of notes that were used were very, really during that point in time, that was sort of where creativity sort of seemed to flourish at that time. And that was before the French Revolution. Yeah, yeah.

And then after that, you'd sort of get more erratic composers like Beethoven. Yeah, exactly. And Stravinsky and so forth.

Stravinsky was more in the 20th century, but yeah, I would agree with that. And then you would get to more and then you'd have the later 19th century, you'd have like Tchaikovsky and Wagner, which were still good composers. But, you know, Mozart was obviously had more notes.

Yeah, it was more tonally complex. Or Bach. Bach was probably the most prolific composer of all time.

He had thousands of compositions. And then here we get to the early 20th century where you have like, you know, like Gustav Holst and Stravinsky, which were a little more kind of like what you were telling me earlier about how it's not really as masculine,

if that's a good way. Yeah, even in the 19th century, it was becoming much more feminized, such as in the case of Paganini or Liszt, Franz Liszt.

And then they had a lot of opera at that time. Some of the opera was, you know, it was more like a macho type opera, not so much a masculine. G.F. Handel was a good composer.

He was in the 18th century. Yeah, and that's when the Baroque period ended. And that was the music of the aristocracy where they had harpsichord music.

And then that was where they began to introduce the piano. With the harpsichord, the instrument is an instrument where it has metal flat pieces that are plucked by something. So the notes are not as sustainable.

They're more sharp. And that way the music is more, you can have more in terms of tonal complexity or notes played without the notes sort of lingering on for a long time. Whereas with a piano, it is more in duration, it is more, you know, prolonged.

Yeah, if you had to say the most European instrument, it would probably be the harpsichord. Yeah, I would say in recent memory, I don't know what it was in the ancient world, I'm sure. It was something quite different altogether.

I guess there are compositions of ancient musical works or what people believe to have been those musical works from ancient Rome and ancient Greece. Sort of like what Serrano referred to as Orphic music, you know, like if you read *Nose* and I believe *Menuh*. I think even the *Ultimate Avatar* mentions that as well.

Orphic sound where it was just, you know, and he mentioned Bach and Mozart as being sort of remnants, like fragments of that kind of perfect sound that he described, basically, you know, the music of Orpheus, you know. Right. Also, he mentions Bach, that's Johann Sebastian Bach and Mozart.

He mentions him as in his contrapunt, as creating sort of, you know, like a magical musical language, that it has that sort of a more magical meaning in its effect on consciousness. The what is it, the art of the fugue, that it's based on contrapunt, which is, I'm not entirely sure, I'm not a musicologist, but it's something to do with like variations on a theme, like the Goldberg variations of Bach. So this music from that period, which is, I believe, around 1550 to 1750, is the Baroque period of music, which is B-A-R-O-Q-E.

And that music is the music of the aristocracy. And then right around that time, why did it end at that time? Because they were bringing in a lot of revolutions and they were killing off the aristocracy. And they had, before that, just like in today's society in America and the so-called Western civilization, quote-unquote, the Jews had introduced Entartete Kultur, as a means of degenerate, the nobility and the aristocracy, as I think

Kerry had written about in his article or in his work, *Panic Power*, which is about the influence of pantheism and that sort of, what would it be called, the sort of universalistic, mother goddess worship, mundane, tell Euric, ecstatic, Dionysian type of culture, arts based around sexuality.

And that's sort of what rock music is. Well, that's why I'd have a bone of contention about Serrano and his claims about Orphic music, because Orphism is basically Dionysianism, which is basically modern day Luciferianism, which is Freemasonry. So, it sort of leads through this, not golden cord, but whatever sort of cord, sort of leads by this, you know, this bikini cord, I guess you could say, from the beginning of pantheism to the French Revolution.

And Bill White wrote about that, or William A. White, in his *Centuries of Revolution*, as did Immanuel Molinsky, who was a Christian in the Occult War, about the, from that time, all the revolutions that were staged subsequently, largely fomented by Jews, and which enabled them to come to power to an even greater extent than it had been before. Of course, they've always been behind the scenes in more or less much, if not most, of all the wars, such as the Thirty Years' War, and the Crusades, and so forth, that they instigated throughout history, and as other means of destroying the culture and art of Aryans, such as the burning of the Library of Alexandria, and the mass murder of all the philosophers in ancient Rome and ancient Greece, through Christianity, through primitive Christianity. So, basically, the music was more masculine, it was more solar, Uranian, in the sense of Evola, and then it became more Dionysian, Aphroditic, more oriented around ecstasy, in a sense of Dionysian ecstasis, this sort of irrational, impassioned, you know, lack of structure, lack of order.

It was conducive more toward chaos rather than towards order and harmony. So, that is basically the trajectory that Jews have brought music and culture, in general, as a sort of downward spiral into the Kali Yuga age, the present age, that downward spiral, probably happening organically in part, but probably also influenced by some type of dark forces of a different dimension. I assume that that's probably true.

I guess the demiurge, if you want to put it in that term. Yeah, maybe. I'm not too sure whether that Gnostic term is entirely 100% correct in adopting it, but definitely there are some type of dark forces that are possessing Jews, specifically because their bloodline, the DNST3 schizophrenia gene, enables that sort of possession and obsession, and their religion is just a sort of reinforcer of their own possession, basically, the religion of Judaism and its Kabbalah, which is in it.

So, that's what the Jews have done, and they're probably not entirely in control. They're probably influenced in large part from without by these entities, maybe not all Jews, but probably almost all of them or most of them, whichever ones, if they could ever break free from it, I'm not too sure. I don't know, don't know really if that's even possible.

But here we are now in a totally degenerated society, which has been largely degenerated through the creation of Antarktite Kultur, because the thing is what they do, they create thought forms, and those thought forms modify your consciousness when you adopt them, and in adopting those, then it's like a mind virus that leads you downwards to destroy you. So, the thought forms that they introduce into the mind of the population are usually those based upon a sexual deviance, a lot of sodomy and things, because apparently that helps these entities to attach to people, sodomic ritual abuse or rape. And so, that's probably why they do that in their rituals, in large part from the beginning of the lives of their offspring, through incest and so forth, as that one Jewish female had stated on Oprah Winfrey's show in like 1989 or whatever it was, Vicky Paulin or whatever her name is.

I'm not too sure if you're familiar with that. No, I'm not, but I would say that what you're referring to, I would highly encourage people to check out National Socialism Vanguard of the Future by Colin Jordan, and that sort of talks about how, you know, not only the destructive influence of Christianity, I mean, that's one part of it, but also the destructive influence, the animalistic, Dionysian, you know, tone that is purveyed through, you know, especially through a lot of music you'd find through the 20th century, and especially obviously now, you know, sort of like in the beginning of the 20th century, you had the, you know, the Negro jazz music, right? Yeah, that was largely Jewish. Yeah, yeah.

And they would mainly promote that, and it would have a bunch of erratic drum patterns and kind of, you know, just very random. It just kind of was, it seems, you know, what I get from music of that sort is it sounds sort of improvised, that they're just sort of banging stuff around. I mean, that's kind of what I get out of that stuff.

I don't think that that's the case. I think what their intention is for that creation of that type of music. Like jungle, jungle music.

Exactly. As Colin Jordan referred to it. Africa, they do that for voodoo practices.

So this music is modern voodoo. It is a means of getting people possessed by entities. That's why you go to clubs and so forth.

You hear the same type of music, only it's just electronic drum beats using a drum machine instead of using physical drums. But it's nonetheless a similar influence because it modifies your heart rate, your body's rhythms, and it synchronizes all the people in the room, their heart rates, puts them on the same wavelength or same vibrational frequency or state of consciousness in terms of their brainwave activity, in terms of their vibration. Effectively, it transforms your consciousness basically into a zombie-like state of sort of a trance state.

The transformation of America, as Kathy O'Brien wrote about in her book of the same

name. I don't know what came before that in terms of Jewish music, but I know when the Jews got enough power, right around the time when the Federal Reserve was instituted in 1913, that was right around the time when jazz music was really beginning, wasn't it? Something along those lines. Right around, somewhere around there.

And, you know, you could sort of listen to music of not only that time, but you could also see more towards the middle of the 20th century. I'd like to stick more on that, on the earlier time first, because I would sort of like to talk about this in more like a timeline type thing. No, no, that's exactly what I'm doing.

What I'm saying is, are you familiar with the singer Nina Simone? There's a song that she did called Sinner Man, and it's a jazz song. Even though this later came out in the 60s, it sort of sounded like one of those voodoo ritual, like where it's just like repetitive drumming and it's like, power. You know, it just sounds almost like a, like some kind of voodoo, like African ritual or something.

That's kind of what that song sounds a bit like. If those out there, if you want to check that out, you could look that up. It's sort of like there was a promoter in the, I believe it was the 1940s or 1950s, Alan Freed was his name.

He sort of would finance the promotion of a lot of that kind of music, and then also rockabilly music. Then he ended up being disgraced from the music industry, because he kept basically bribing stations to play this kind of music. Alan Freed was obviously a Jew.

Yeah. So they're trying to insert themselves like the Jews always do. They push as hard as they can without trying not to get backlash or thrown out.

They try to anticipate how far they can go, and then they just go just as far as they can go, trying to push the envelope all the time so that they can go toward their objective. That reminds me of the jazz music and the connection between genetically the Jews and the Negroes. Again, I'll reference the book.

I don't even know who wrote it actually, but Hebrew Phoenicians and Judeo-Berbers Introduction to the Jews and Judaism in Africa. That book basically shows the historical ancestral connection there, at least to the point time of the Phoenicians and how they were sort of intermingled with the Negroes in Africa and used them as shock troops, I think in Egypt and also under Akhenaten, and they also used them as shock troops in South America, too, to try to destroy the white Indians there. WhiteIndians.com, I think, is a good site that speaks about those sorts of ideas, and then the book The Vinlanders from the 55club.net. So the Jews are probably bound up with these same sort of entities that Negroes in Africa are bound up with or bind themselves to.

Yeah, I believe actually in National Socialism Vanguard of the Future, Colin Jordan wrote about that, about how they are sort of like a mixed, kind of like an anti-race or

something. They're kind of like a mixed figure, yeah, and supposedly they do actually have some African DNA or, you know, as mixture in. So the point being that enables entity attachment because they have this gene and whatever other genes related to it.

I think somebody mentioned, what was it, something like a monoamine oxidase problem, something to do with enzymes or something. I think that might have been Patrick Siegman who had said something along those lines, that the Negroes also have that, and that enables probably these entities to attach to them and to maybe possess them or at least possess a fragment of them in some way. And that also works hand in glove with the trauma-based mind control, which in turn works hand in glove with this type of music, which enables possession.

So at the time of the jazz music, that was coming off the romantic music and music of that time from around like the late 1800s, which was like Eric Satie and I don't know what other kinds of music, Paganini, I guess to some extent there. There were other sorts of music like that, that were all designed probably deliberately for the purpose of causing possession. You know, that's actually what they would call Paganini, the devil's violinist.

So maybe that is where that sort of came from, as you describe, even though the devil, you know, that terminology is kind of, you know, problematic. Yeah, I've heard of that. And this is sort of like, I guess, as Evola would speak about in *Revolt Against the Modern World*, sort of like a descent through a reversion of the casts from the aristocracy bourgeoisie.

And the bourgeoisie, obviously, I forget, I think it might have been Evola who had written about that, actually, about that sort of music might have been in *Ride the Tiger*, maybe he had written about it. *Ride the Tiger*, there is a chapter where he basically writes about Negro jazz music. I think *Nation of America* is part of it, I think.

It's pretty crazy how, you know, you look at when that was written and that was in 1961. And, you know, he was disgusted with how things were at that time. I can only imagine what he could have, if he heard *What Is Out Now*, if you gave him some headphones and played *What Is Out Now*, he would probably like throw it across the room.

And like, it's like, what is this garbage? It's a good idea to throw things like that across the room. Because, you know, when you when you plug yourself into that sort of music, it does put you into that low vibrational frequency state of consciousness, which in turn, probably opens you up for some type of possession. And you notice how the yogis in India and so forth, at this point, they're always doing their yoga, their muladhara, whatever it's called, the mula bandha, where they always do the root lock, this sort of like, squeezing their sphincter muscles all the time, like in a rapid, you know, fashion, while they do these chants.

And then they often have like, what is it called the tabla, which are like, you know, these sort of bongo type instruments, and they're always chanting. That probably does lead to possession of some kind. You're working up these human infernal forces, and attaching themselves to you, because you're producing basically repetitive beats that modulate or modify your physiology.

You know, you're changing your heart rate, you're changing your brain states. You're lowering your guard, in other words, you're and you're also creating states of ecstasy, which is, you know, from the Greek word, ecstasis, which means going away from, or out of, in other words, going out of yourself, going out from the center to the periphery, not being integrated, but being fragmented. So you're basically opening yourself up to enable possession, you know, not resisting this current of disillusion, but actually going along with it, and just allowing yourself to be sort of disintegrated.

So that way you can be possessed. And I'm sure that this is what they do in their, the Jewish Kabbalah, in their trauma-based mind control activities, you know, sodomy, the sodomized children, and so forth, create the traumas, and then they can create, enable entity attachments. But this music also plays a factor.

As you can see, it's largely the same from African voodoo in the jungle, to the music of today, rap music, and whatever other pop cultural garbage. It's always sort of very rudimentary, using beats, which are easily discernible, and yet which disengage the rational. Artificially processed crap.

I mean, it's sort of like you're, how you could sort of look at it as the music of, let's say, two centuries ago, you could sort of look at as a painting, while now, the music that's made now, you could sort of look at it as, you know, that really garbage postmodern art that's been made, like putting a tampon in a teacup, and saying that's art, basically. That's basically how much of crap this stuff is. It's really gradual degradation.

And the thing is, it's not just about mocking, humiliating, and dispersing white culture, and white people, as a sort of like, a means of negating your enemy. It's also designed to enable your enemy to negate themselves through adopting that as a sort of double bind. So what they do, they present this, make it look appealing in the media they control, entice people, then all the people become involved in it, they get sucked in it, and then they bring about their own destruction, and then suddenly they have the karma, according to the Jews logic, the people who are the victims of their villainy have the karma, and then they can discharge their karma for having harmed others, by claiming that others did it to themselves, right? It's that sort of stop hitting yourself type thing, where they grab your fists and hit you.

Yeah, basically, you can sort of look at it as, you know, like, you can look at a painting from a certain time period, like, let's say the modernist movement, right, from like the 1920s. You could sort of think of that as being like jazz. And then through more of the



latter half of the 20th century, you sort of had this this rock music stuff.

And then, you know, that was sort of a continuation of the Negro jazz, except it was a bit faster and more, you know, would have more lyrics about, you know, hey, you know, you mean like Elvis, because Elvis was the one who started that off. Yeah, yeah, yeah. The music of that time period was sort of like about like material, like there's a song called Pink Thunderbird by Gene Vincent.

And it's just, you know, I've got a pink Thunderbird with a red leather seat. I mean, that's the whole song. It's just about like, Beach Boys and material.

Yeah, basically, the culture that they inculcated in the mind of the baby boomer from the beginning of their lives, because that was obviously coming off the trauma based mind control of World War Two, which they largely orchestrated. And then it traumatized the people. And now they gave them a little bit of relief so that they could make them weak and decadent.

And as a means of so you have this crap like, you know, the Beatles, you know, I want to hold your hand. I want to hold your hand. I want to hold your hand.

Well, the point of repetitive was to neutralize opposition to them, because after the Second World War, there's still national socialist opposition all over the place. And they wanted to neutralize that. So they did that through the sexual revolution, through cultural Marxism.

And that's another most significant. And throughout history, it's always been repeated as the same formula for the destruction of society is sexualization. And, you know, this ecstasis, irrationalism, a lot of emotion, a means of getting people really keyed up and tied into the the lower states of consciousness of stimulation of the of the nerves all the time, you know, sympathetic nervous system stimulation, hyper stimulation, so that what that does physiologically, is basically shut down your rational brain, because it burns out your adrenal glands.

And it puts you into a sort of reptilian brain state, the pons medulla and brain stem, the lower brain regions. And it takes you away from the higher faculties by that excessive ecstasis going out of yourself, which is created by that sort of music. So you have Elvis Presley, being a sort of poster boy of the taking up from the jazz music, and he even integrated a lot of the, you know, Negro spiritual stuff from the south.

Yeah, it got sort of like, you know, that's kind of like what other singers are doing that time period. Like, I know that I believe Frank Sinatra even had, you know, had like composers like Quincy Jones do his music or whatever. Frank Sinatra was a Jew, and he was affiliated with others called the Rat Pack, which is affiliated with the Jewish mob.

Well, sort of like Sammy Davis, Jr., who is part of the Rat Pack, he was a, yeah, he was a,

you could call him a trans Jew. But he was, he was basically the original promoter of like, like race mixing in like the early. And actually, JFK didn't invite him to his inauguration because of that.

Interesting enough. Maybe that legitimizes him more, you know, because also he was killed in, you know. More so, he was still the one trying to integrate the school system, though.

JFK. Yeah, but I think that was more Johnson. Johnson was way more destructive than him.

I'm not familiar with that entirely, but I'm pretty sure. Johnson signed the 1964, what was it, the 1964 Civil Rights Act and then the 1965 Immigration Act, which is what created the demographical situation today that we're seeing. Yeah, maybe these so-called traditional Catholics, whether it's true or it's false in terms of historical realities, maybe the Catholics, you know, they actually do look upon themselves as the Israelites.

Because I did speak to E. Michael Jones on the phone in 2015, and I asked him about that because he had said on Red Eyes Radio that we are the Israelites. It was either him or it was Michael A. Hoffman. I can't remember who.

But I know E. Michael Jones said that Catholicism is universalism, it's for everybody. But that doesn't imply that it isn't racist, although I highly suspect that it is not. No, it's not at all.

E. Michael Jones, he would say that, you know, race isn't real and, you know, stuff like that. And sort of what you were telling me about Bishop Richard Williamson, what he said about it doesn't matter if countries get flooded, you know, as long as they're Catholic, basically, as long as they agree He was saying, too, yeah, that, you know, unless until the white people come to the church, we're going to keep flooding all the European nations with non-whites. So obviously, that's a serious problem.

But maybe some of these Catholics actually do look upon themselves as the Israelites. I highly doubt that that's true, though. But in any case, maybe they were just, you know, by virtue of their existence, they grew up in a mainly white area.

And so they just had healthier instincts and they associated Catholicism with white people. But Catholicism as a doctrine or a dogma is not anything racist, which is probably the real reason. But in any case, it's kind of like how you just had yesterday.

I tuned in a little bit into the shit show that was the debate. I watched like maybe 20 minutes of it and I felt like I was losing brain cells. But you had Biden who was like, yeah, you know, I'm a normal Irish Catholic guy like me.

And, you know, obviously Biden is like, you know, an anti-white. So it shows you that it's

not, it's definitely not our thing. You know, in any case, getting back to the music, though, to the degenerate culture in general around that time, obviously, it all follows a timeline with the Jews.

They've got to soften up the population first, make them weak and decadent, make them spoiled and lazy so that they can, you know, have a willingness to accept non-whites, either in the form of slave labor, what they now call, you know, temporary foreign workers or whatever the case, or in the form of, you know, making the whites feel important, handing out freebies to them as a churchy or, you know, whatever, giving them some shelter. Here you go, non-white, you're a victim. You know, your society just got devastated by our deliberate destruction of it through, you know, democracy, spreading democracy or whatever.

So here's some money and now you can come here and breed like rats and get rid of the white population who don't go along with our globalist agenda. So that was obviously the intention. They do it in a gradualistic manner, like everything.

So with the music of this 20th century, we had jazz music. And then after that, we had rock music in the form of Elvis and the Beach Boys. And then you would have things like those, you know, hair groups in the 80s, where it was like those stadium rock bands, you know, if you know what I'm talking about, like the Death Letters.

So after the 50s, you know, everyone, the baby boomer generation was just being born at that time in large part. In the 60s, you had the Beatles and, you know, and then obviously later in that decade, you'd have the occult kind of influence in songs. All of these things are occult.

In the 50s, Elvis Presley's hairstyle is a representation of Saturn. Elvis Presley is a Jew. Then from there, we had a lot of Negroes being pushed, as usual, with the jazz music before that.

Now they're pushing them, the Platters and so forth, and various other of these sort of like, you know, trios and quattros or whatever type of singer type groups. Yeah. And their producer was Phil Spector.

Phil Spector, you know, like the Skyliners or whatever. Phil Spector was obviously, you know, a Jew and who later went on to kill someone. He produced and financed a lot of those type of doo-wop groups of that time.

Yeah. So what is the nature of that music, the substance of it, and what is its effect? Obviously, they're shilling for the Negro as a hero. You know, look at us, we're the good, we're just here to be entertainers.

We're here to spread love and peace. And, you know, we just want to have a good time, Whitey. You know, don't be uptight.

Come and join us. And then they pull you down into the pit with them. And then you end up interiorizing your consciousness, the sort of rhythms and the sort of manipulation of your consciousness of that particular form of music.

From there, then they have another change, which is changing away from that sort of more clean cut thing, which appealed to the so-called great generation, made them feel good. You know, we did a good job killing those Germans in the Second World War. Let's relax and watch the platters sing.

Isn't that nice, honey? And then from there, it was sort of like to transgress their, you know, their actual opinions of things. You'd be like, oh, you know, because this group looks, I like their sound. Wow.

OK. And then the next thing, they, you know, whether they pay attention to lyrics or not, at times, you know, some have argued that music doesn't influence people. It obviously does.

It obviously influences their consciousness and how they act, how they look at the world, how they operate. Well, what I was going to say is that from the 50s, they had this sort of, you know, ranch houses. Into the 60s, they had the ranch houses, they had the nice Thunderbird vehicles, the Beach Boy type vehicles.

They introduced the Beach Boys, they introduced the Beatles. And that was a shift away from the more clean cut culture toward a more sordid, sexualized and perverted culture, which led to Woodstock. And that was when the Baby Boomers were becoming mature in their teenage years and in their, you know, tweens in the 20s, like around your age there.

So the oldest Baby Boomers born in 1944. So by 1964, they're 20 years old or 1945 or whatever. So there's actually 1946, but it doesn't.

Yeah, it's only a couple of years. So they're around. In other words, they're coming of age at that time, so they can be independent, just like in the TV show *The Wonder Years*, which depicts that transitional phase.

You have that female, the daughter, she's like this rebellious hippie, right? And then you have two parents who are this clean cut, you know, suburbanite couple, hardworking father and homemaker mother and so on. So that's the whole microcosm of the macrocosm to shift them toward a more sex, drugs and rock and roll degeneracy, which has been talked about endlessly in the alternative truther media, you know, about the the MKUltra, the LSD, Dennis Leary, the hippie movement, Charles Manson, Rosemary's Baby, all of that sort of stuff. What they're doing is basically transitioning people's consciousness toward a more degenerated, sexualized thing.

That was right around the time when they had the so-called Negro riots and so forth

around the time of George Lincoln Rockwell. So they had the trying to empower the non-whites now, now that they've got the whites weak and softened up with the the platters and all the sort of Antarctica music of Negro culture. Now they start empowering the non-whites against white people.

And then from there, musically, you know, that gives them more powers, gives them more rights because they've already made, you know, softened up the minds of the white population to get them to accept the non-white, the non-white other. And then from there, they continue to degenerate the whites through a sort of corrupt, satanic type of music like Alice Cooper and stuff in the 70s and Iron Maiden and so forth. And it's sort of goofy, silly culture, 80s type pop culture or, you know, in the 70s they had ABBA and stuff like that.

It was a very disco, that disco garbage. Yeah. I wanted to quickly mention that, you know, the opposition of that time of the events during the late 60s, like, you know, obviously George Lincoln Rockwell, even George Wallace, you know, they kind of get painted as, you know, if, you know, later on, if I'm sure those listening out there, if they're of a certain age, they probably had, you know, in their history classes, you know, people like, if they ever mentioned people like George Wallace, it's like, that guy was a villain.

You know, he didn't want to, you know, support all this new world order garbage. And basically, they don't even talk about George Lincoln Rockwell. I mean, they don't ever, they don't ever talk about him.

Because he was a genuine opponent. Exactly. Exactly.

And you can see that, especially in the music video by, you know, Michael Jackson, an incredibly subversive individual, Man in the Mirror, where the music video, it's like the dialectic, you know, you can tell it's implicitly like good and evil, love and hate. You can see that. And it's like clips of Martin Luther King, and then Adolf Hitler.

And then they actually played a clip of Lincoln Rockwell's hate bus, surprisingly, and then they would play a clip of like, Nelson Mandela or whatever. Of course, the reality is the total inverse. And that's the whole nature of the Jew, the masters of the lie.

They pose it something as good when it's obviously not good. It's only good for them. So Nelson Mandela is basically a murderer and so forth, as everybody knows.

A communist. Yeah, he's a good guy. But George Lincoln Rockwell, he just wants to help his own people and, you know, prevent them from being destroyed.

He's a devil and a demon. So that's obviously the function of the whole Entartete Kultur, is to destroy people and to invert their consciousness. Just like today, we can just bring it up to this present time.

In terms of culture, more or less anybody in this society who says, I'm a white person, will be immediately looked upon with dirty looks and attacked just because they are that. And if they don't go out of their way to worship those who are not white and attack their own people, if they are white, then they will immediately lose all social capital and be basically marked with the mark of Cain and cast out of society and vilified. One thing I want to mention, you know, you brought up what's going on right now.

You kind of went ahead here. I want to mention that you could also look at the themes of music from, let's say, the 90s, where it was sort of nihilism and drug culture. And you look at a lot of these grunge bands and they were basically just on heroin.

And most of the singers of those bands are dead because they either killed themselves or were murdered in a ritual murder, like Kurt Cobain, who was killed at the age of 27 in a ritual murder. Of course, David Grohl, who was a member of Nirvana, he's a Jew. And then he created that Foo Fighters band afterwards.

Well, even Nirvana was a pretty degenerate group. Well, yeah, that's what I'm saying. The point is, they made the Jew.

They're sort of like useful idiots. They're sort of like, you know, yeah. And then they get killed.

And they killed the blue eyed, blonde haired white man. Yeah. As a sacrifice.

That's what they always do because a blue eyed, blonde haired white man is close to the gods and they're the ones who have the most pure genetics and the most powerful energy. That's why the Jews ritually murder white children, especially the blue eyed and the blonde haired types and why they want them destroyed most of all. Sorry to cut you off there, but you even see these movies like Star Wars where you could obviously tell that the villains, especially the new ones, the new ones are incredibly like, for those of us that are aware of everything, they're basically unwatchable.

And basically all the villains you can tell are like blue eyed, not specifically blonde hair, but they're all like white people with blue eyes. Even the original Star Wars is like that with. Oh, yeah.

Yeah, that's true. Yeah. The Death Star, they're all like Germanic looking, you know, they all have a very, very orderly.

And even their uniforms, their uniforms sort of look similar to like, I'm not saying they look like it, but they're, you know, the gray uniforms are similar to like. That's why I always liked them better. I always liked them better than the rebels.

The rebels always struck me as very weak and cowardly and sort of passive aggressive. And, you know, it just sort of. It's like they are the Jews.

It's like Jedi, you know, it's like, it's like you are the chosen one, you know, and then he revolts against them. Yeah. And then they kill them.

And then he basically becomes a. Somewhat like, well, I don't know about a zombie, but he gets resurrected as like this, you know, Darth Vader, he becomes. You know, the enemy and then, of course, you would see in that return of the Jedi where the Emperor, who obviously, you know, you know, looks kind of of a certain persuasion with these where he's rubbing his hands together and he's cackling and he's zapping Luke, who is blonde haired, blue eyed, he's zapping him. Then Darth Vader seats behind him and throws him down the shaft.

You know, that's a lie. I don't know. I mean, I over, you know, this sort of thing really does realign how you look at a lot of things you did as, you know, a kid or whatever.

Yeah. When you look retrospectively at what they're doing to you, how they're manipulating your consciousness and how they're destroying and denigrating your culture, then you can no longer watch those movies again, because when you do, you understand the subtext and all the sort of cowardly little backstabs and passive aggressive illusions that they make. So obviously, you don't want to have anything to do with that.

And they're pretty much almost no movies that are redeemable other than as a means of understanding what the Jews are trying to do to you as a kid. This goes into the revelation of the method, of course. What we could do now that we're transitioning to the movie section, yes, pretty much covered music so far as it's known, because the ancient world, we never really knew much about the music or whether it's properly reconstructed.

Obviously, with the music industry, they've changed the beats per minute, the timing to like 4-4 time instead of whatever other sort of Hertz frequency, which changes your consciousness. Do you want to mention rap music at all? Or do you just cover that? Just cover that gap. So around the 70s, they had a lot of music, which is like funk music.

They had Shaft. They were introduced the figure of the so-called heroic Negro. They had these Norman Lear comedy shows like Samford and Son and Good Times and where it's just like, oh, yeah, they just like normal, you know, they're normal.

You know, they're just as obviously the Jews, they were doing what they could to try to introduce the figure of the Negro into the mind of the whites as an appealing figure. And implicitly, as one who could sort of get away with making, you know, little digs at white people just in the name of fun, when obviously, you know, it's not really it's it's got a more sinister dimensions underneath it. So because then that that becomes basically like South Africa, the sort of, yeah, whitey, I'm gonna better watch yourself whitey.

Yeah, it can shaft, for example, that's a good, a good beginning. She figure at that time when they had a sort of hero, a Negro hero brought into the movies prior to that time, I don't think they really had any who were like heroic figures. They were mainly portraying them as sort of comic reliefs or else as sort of, you know, a victim downtrodden.

That is sort of like seeing that movie by Mel Brooks, you know, Blazing Saddles, which I'm sure you're familiar with. I've just heard the name. I'm not I didn't watch it.

Basically, it's sort of like, you know, you're obviously familiar with Mel Brooks. His real name is like Melvin Silverstein or something like that. But anyway, obviously, it was about like being in the just like heard something.

Okay. Being in the Wild West where like, you know, whites are all like racist or whatever. And then you have the black cowboy guy who's sort of like, you know, the hero of it all.

He becomes like the sheriff or whatever. And then you have Gene Wilder, who's like his sidekick or whatever. We're looking to empower the Negro at that time, just like with Bruce Lee, right around that time, they were empowering the nonwhite.

Enter the Dragon had Jim Williams, another Negro who is a martial artist. Allegedly, I think they actually ritually murdered him also. They ritually murdered Bruce Lee, as well as a Dragon's Paw.

Dragonspaw.blogspot.com guy talks about he did an expose on that numerologically. So from there, from the Negro being empowered, then right around that time, they had the sort of funk music, they had the the pimp culture. I don't know if you're familiar with Dolomite.

Do you know who that is or what? Yeah, Dolomite is my name. And you know, fucking up motherfuckers is my game. Yeah.

He was like a pimp figure that was called Dolomite. And it's sort of tied into the Superfly culture. Right around that time, they were introducing that sort of pimp style culture with fur coats and stuff.

And from there, they started introducing like Grandmaster Flash and the Furious Five, early, very early rap in like the like 1980 or whatever, right around that transition point. And from there, they were introducing actual rap with a guy who is probably some type of operative named Ice-T, who is a mulatto from New Jersey. And I think he was of a military industrial family, you know, military industrial complex family.

He was a military brat that they they probably put into that position. And all of a sudden, he just shows up out of nowhere. And he's, you know, got his six in the morning, whatever, whatever other types of singles he had prior to that point.



I think it was like 1983, 84. He came out and then from there, they do it more hardcore over over like a couple of years, just not even very many years. A very rapid transition toward the glorification of non-white Negro crime.

So they have then N.W.A. in the posse. They have. Who was managed by Echo Echo Jerry Heller.

Yeah, it's called Yella, isn't it? That was what they called him. No, that was the name, I think, of one of the members of the group. But yeah, I mean, that was obvious.

I'm pretty sure Ice Cube was some kind of operative CIA or something. Probably most of these people, probably his beings that they put into those. And how ironic is that he went from making, you know, songs like, you know, fuck the police or whatever, to playing police officers in movies, which I think is pretty ironic.

Yeah, it's another inversion. Maybe the Jews did that deliberately to try to invert reality, because at that time, you know, within when the society was a white culture still, that was probably during the time of the DEA, Drug Enforcement Agency, all that sort of drug culture. The Ronald Reagan drug war era.

Yeah, that was that time. And from there, that was, you know, the Negro was still somewhat of a quasi-criminal figure, somewhat on the periphery, still portrayed as a victim, as a struggling victim. And now the Negro is a superhero.

He's the best. Now he's going to get vengeance on Whitey because Whitey hurt him. That's the next phase for the genocide, where they use all the non-whites through incitement against white people to try to get them to actually, with the Black Lives Matter movement, you know, and within the last decade or so, or even before that, actually, they had more and more anti-white hate rap in the 90s, too.

Somebody made a compilation of that actually, of rap lyrics, if we can call them that, that are basically talking about killing honky hoes and so forth. I think Ice Cube, that was one of his songs. Right.

Yeah, exactly. And yeah, I remember when I was a teenager, I listened to rap a lot because my cousin did. I discovered a lot of his rap tapes and rap records because he's older than myself.

He's Gen X and I'm a millennial. And so I discovered like hundreds of his rap records and rap tapes that he just basically threw away. So I took them up and I started listening to those, even though it was like almost a decade later than when they came out.

This was like in late 90s. So I was listening to stuff in like the late 80s. And so I know the history of rap because I backtracked and I did historical research into it with Snoop Dogg and all this other Death Row records and No Limit records and all this other garbage.

But yeah, you can see how they're transitioning toward more and more drugs, the typical rap garbage of glorification of money, glorification of violence, glorification of promiscuity toward a more overtly anti-white hate agenda, with the lyrics becoming more and more incorporative of anti-whiteness and simultaneously a victimhood narrative driving that underneath. So that's clearly what they were doing there. And of course, who are the ones who controlled all this rap? Of course, William L. Pierce talks about Sumner Redstone all the time and MTV.

Yeah, he passed away recently. There's this other guy named Lior Cohen, which is on that Uno Raza channel, U-N-O-R-A-Z-A. There's a video on there about this guy named Lior Cohen, who is this New York guy who brought a lot of famous rappers to prominence from the inception of rap music.

He's this Orthodox Jew guy. So he's always the one behind the scenes of Rockefeller Records and various other of these rap companies. So obviously the Jews have always been there, and rap is probably largely their invention.

It was probably created by them. And yet, because of their Negro DNA, they are sort of, that is sort of like a natural manifestation of their own consciousness. They're sort of jungle rhythms, working up those infra-human elements.

And that is itself literal incitement to violence, the rap music industry itself, not only because of the lyrics, but because of the music. Because it puts you in that violent state of consciousness. That's why I listened to it as a teenager, because I liked the aggression of it when I was a teenager.

I liked the more, you know, the violence and the aggression of rap music. When I was 13, 14, I think maybe even 15, I sort of had a kind of a wigger phase where I was listening to a lot of like rap music. And yeah, I even went to middle school where I was a minority.

I was kind of like surrounded by a lot of mestizos and, you know, kind of like hear the cradle song, which I'd suggest, I highly recommend people check out. Ironically enough, I was reading that the other day, just as an aside, I was reading it the other day and my dad was playing Scarface. And it was kind of going.

Surprisingly, hearing that in the background, and reading that work, it really kind of went along with each other. But anyhow, it would sort of push, you know, these rappers. There's one called like Big L was one of them.

And then there was a wow, I'm really trying to remember here. I even liked, you know, Kanye West, which was basically just like ego material. You know, yeah, you know, I am.

I don't even remember, but it was. Yeah. And then you had Eminem and then you had all this other.

When I started listening to rap music, it was just when Eminem first came out. I remember seeing like an advertisement for him in the Rap Pages magazine that I read. But I never liked Eminem because I always looked upon it as sort of corny and false.

But of course, that's how I look at him now. But when I was like 13, when I was like 13, I was like, oh, man, that's how they get you. That's they get you when they're young and impressionable.

Like Lenin said, just give me the children. You know, they want you so that you're a tabula rasa. You don't have any strength of will, really, or any any necessarily healthy instincts.

You can easily be sucked into entertaining sensationalistic vehicles of propaganda that the medium is of a certain variety, you know, lower vibrational states of beating of beats of percussion and so forth, drumming like the African voodooos. And then you have the message overlaid and interlarded on that, which is just kill this, kill that, do the drugs, various other. Yeah, it's very destructive influence.

It's basically just influencing you to be self destructive and just live. It's sort of like a trap. You know, I think people don't realize that listening is kind of music can influence them to be in that state of mind, a state of consciousness to where they are constantly in an anger, very angry kind of some ways, you know, that is sort of like with this black metal stuff where it's just.

That is sort of like the equivalent of rap music for white people. Yes. That sort of degenerate music, degenerate music.

And that's why I've always stayed away from that ever since I transitioned away from rap almost entirely. I looked upon that as like a very insidious, degenerative influence on consciousness, because for me, it was always an intention to try to elevate my consciousness to a higher level. I'm not even really understanding entirely why just to try to improve myself.

I always associated that with improvement. So I always stayed away from anything that partook of that sort of degenerative nature to the extent I was able to overcome whatever sort of low impulse. And the more you expose yourself to that, the more it will condition your consciousness to be at a low level of consciousness.

So that's why I don't listen to any music now other than harpsichord music, because I want to get back, you know, a reversion of the cast, not a regression of the cast. I want to revert back to the kshatriya cast of an earlier period of time, not to the cast of the sudras with their emotional instability, which is basically antartica culture, the culture of the lower types of beings on this earth, the Jews and the Negroes. And they're sort of, you know, rhythm.

They're all about rhythm. They're not about harmony or any other higher polyrhythmic music. Polyrhythm is basically just an interweaving of various musical motifs, so far as I know, of a more tonally complex nature, which is like the harpsichord music, whereas... What's your opinion of folk music? I think it's pretty valuable in some ways.

It depends on the nature of it, of course. I think there's quite a lot of complexity in a lot of that stuff, and I think it's organically white, that it's not created by others. I think that this music is basically an emanation of the white mind, like a lot of the music, the banjo music, like dueling banjos of flat and scrugs and stuff like that.

Yeah, that's pretty much all I could listen to, is like what you said, like classical stuff or sometimes folk music, where I kind of like Civil War music. Like there's this one guy, David Kincaid, his stuff is pretty good. He sings a lot of Civil War songs, like Irish Civil War songs.

Some of the old church ballads are pretty good also. Yeah, yeah, stuff like that. But now it's like... Songs like that are even, you know, Russian songs and so forth.

Yeah, like march music and stuff like that, or ballads. Yeah. But of course, then you have it all falling apart, the Jew invading it.

Yeah, like Simon and Garfunkel. Yeah. Well, the Jew takes anything and he invades it and he corrupts it.

So we have transitioning from flat and scrugs and early country music to whatever Shania Twain and whatever other types of garbage country music they have now, sort of sappy. Yeah, this is like earlier, early country music. But later on, they basically sort of intermingled it with like rock music.

And then later on, it just became like sappy pop shit, like Taylor Swift or whatever. What they're trying to do probably is to try to, just like a pyramid structure, you have on the bottom of the pyramid, all the different so-called races are very separated. They're trying to work it toward the top of the capstone of this trapezoid.

And then they can put themselves on top and control it all and have a unified universalist culture for all the goyim. That's what they had attempted to do with language, too. They created Esperanto, which is this universalist language, like a dumbed down pidgin English type language that they wanted people to speak.

So that's probably what their intention is. They've been messing with language, just like they've been messing with culture and music throughout the whole of history, basically. So I guess from now, now that we're more or less finished with the music section.

Well, that and I just want to say a quick thing about what you said about messing with language. It's sort of like when I was in high school, for example, it was totally, basically,

much of it was just kind of cultural Marxist propaganda. And they actually made us look into Negro jazz music and how they would change words around and how they would kind of make up.

I don't know about I don't know if you could even call them eulogisms. You could just call them sort of like, you know, utterances or like broken English or whatever, where they just could kind of change words around to make them rhyme, you know, make them rhyme. And this jazz record or whatever, you know what I mean? Well, that's that's the whole of jazz music is basically disintegration to take white culture and to disintegrate it.

That's, you know, it's not harmonious. It's everything is very chaotic. And that's so, too, I think Stravinsky is also like that with the Rite of Spring.

That was sort of like right around that time of the Bolshevik Revolution. I think they had that sort of music come out. And that was just music of chaos, basically.

So they took the order of the white race and they made it into the chaos, Semitized chaos. That's the whole procedure of the Jew. And then they think they can impose some sort of, you know, wonderful order on top of it all.

That will be the be all and the end all. And that will work somehow. But I think that the music that's sorry, go on.

Obviously, it can't work when you're combining disparate elements together. Yes. And I think that the music that's made now is pushing similar messages to sort of like what that grunge music pushed of like nihilism and drug culture, the stuff that I'm seeing now.

The only reason I'm even I'm sort of more out of I would be more out of the loop than I should be. But I know a few things because of my Uyghur brother who's into a lot of that stuff. And whenever I would occasionally see him, he would play that kind of music that would be played now.

And, you know, and a lot of it is just like unlistenable. It's like that, you know, I'm not too in tune with pop culture, but I know what a few of these new shitty rappers are or whatever, like that, like Cardi B, for example. I don't know if you're familiar with her, but like I've heard that stuff being played, you know, like if I go in my car and I turn on the radio, it's basically unlistenable.

It's really the worst stuff I've ever heard. The stuff that's out now, it's just like it's all auto tune and sounds the same. And it's the same old ticking noise that they use.

And a lot of songs that trap sound, if you want to call it that, it's so repetitive and generic. And it's Jewish culture for you. Yeah.

And even what Dragon's Paw mentioned, what synthesizing everything and making it

into just a mass produced product. Go ahead with your. Yeah, it's like what Dragon's Paw mentioned, where there was that, you know, like Madonna, where she she's 60 years old.

She basically tries to be relevant, but she did a live performance of her song from, you know, 30 years ago or whatever, you know, like a prayer where it just looked sort of like an occult, Freemasonic ritual or something where they're all wearing black robes and then she's stepping down. She's sidestepping down the stairs and she has an eyepatch and it's playing that song, except with that that ticking sound that's with every song now. And it's really it just shows you how it's it's just very plastic and artificial and mass produced.

And. You know, I mean, I don't know if you went and checked that video out at all. Oh, no.

But it is really a perfect description of how disturbing a lot of this stuff is. And then later in that video, later in that performance, there's people wearing gas masks and dressed as like unicorns or something and a bunch of like creepy imagery in the background. And it's sort of almost like foreshadowing to all this covid garbage.

That's right. So predictive programming. Yeah, exactly.

So we were going to go into movies. Lots that transitions us to movies from the music to the music videos because the music video is both music and video, obviously. And obviously for me, I left off watching music videos in like 1990 or no, the year 2000 or something like that.

At that time, it was probably like Limp Bizkit and Fred Durst and, you know, stuff like that. I heard about it. I always just avoided that type of music.

I was just listening to it's like rigor, rigor, rock music, basically gone. Well, last last music video I remember seeing at that time was that Project Pat chicken head. That was pretty degenerate stuff.

But yeah. So every now and then you can just hear it and kind of laugh at it. But there are really people out there who listen to this stuff and like, yeah, I brush my teeth to that music.

Yeah. Brush your grill to that music. Brush your grills.

So now for the movies, obviously we'll have to pick up because movies are basically like a continuance or an elaboration of opera. Opera was sort of like and plays. Obviously, plays have been around throughout history from Greece onwards.

And they're obviously been used by the ruling establishment to try to condition the

masses to think certain things and to, you know, to work them up into certain states of consciousness so they can get them to do certain things, just like all the churches and all the religious organizations have been used as just a vehicle of conditioning, emotional brainwashing, using certain various subtle techniques, which is basically what the Jews have always done throughout history and always will do, almost certainly because it's their nature, which is a theater of the real. They you know, they try to engineer reality through making up a bunch of ideas, acting them out, and then getting other people to bring them into being through acting on the basis of whatever programming, whatever sort of thought forms or egregores that they instill into their consciousness through these little performances of theirs. And that's pretty much Jews have always been basically movie producers.

That's sort of their nature, you know, script writers. They write narratives. They make up a theater of the real, even when they gang stalk you and hire gang stalkers.

That's one of the scripts that the gang stalkers use. They stage events so they can frame you. You walk along and you see them deliberately putting a bunch of non-white children in front of you or, you know, a woman will walk in front of you with a baby stroller or something so they could try to like make it appear as if you struck them or something and then they can get it on film and then they can vilify you.

You can see that in their literature, which we can get into later, but it is sort of written in a scripted, sometimes degenerate, like if you read like Philip Roth and stuff like that, it's sort of, you know, or a lot of music or literature from that time period. I just wanted to finish off my point, though, about the gang stalking. Yeah, sorry about that.

Yeah, go on about gang stalking. Very dangerous. This particular Theatre of the Real that they stage, you know about false flag terrorist activity and stuff like this.

A lot of these false flag events, they use people who are targeted individuals and then they kill them in their rituals at certain dates or times of the year. Now, this year has two Friday the 13th. One of them is coming up in November and the date of that is 11th month of the year, 11, 13 and 2020, which reduces to 22, which is the number of Hebrew letters in the alphabet, which adds to four, which is like the number of the devil.

So it's a very dangerous date. And I do not know what will befall me, hopefully nothing. But they try to entrap people through this Theatre of the Real into setting them up to kill them.

So or to frame them, to portray them as a pedophile when they, you know, they drag children across your path. And then they have some people going by, you know, recording it, like from a vehicle from a distance, so that they can claim that you struck the child or something. Just pathetic.

Like today, I was walking along filming, as I always do now, now that I know that I'm being gang stalked. And there's this token minority female just sort of standing out on the sidewalk like half a block away. And I can tell that that's a deliberate plant.

They planted this being there. So I walk along, and then I see a bunch of other gang stalkers in vehicles. They always wear sunglasses usually.

And they're driving around in SUVs and so forth, driving by one going one way, the other one going the other way. And so, you know, this minority non-white female tries to sort of like stand in my path. And then she sort of like, jumps back like I've, you know, assaulted her or something like that.

So that's the sort of thing they want to entangle you in these sort of this theater of the real, make you make you an involuntary player in their theater of the real. And that's just the nature of Jews in general. They're basically obviously fakers, like in the cartoon He-Man, they've got the character of Faker, which is just like He-Man, only a sort of imitation He-Man.

That's basically what the Jew is, or they're all about simulacra, creating fakes and pretending that they're real and getting others to believe they're real and act on the basis that they are real so that they could engineer certain states of affairs in society. And then make them into laws and so forth, make them mandatory, make them the new normal, the new ideology. So that's basically what we're discussing here.

The whole show is Entartete Kultur is another form of that theater of the real. Well, a significant date that might be coming up soon that I don't know if you made note of might be October 10th, which is, you know, 10-10-2020. I don't know if you thought of that.

No, I didn't. Perhaps there could be something going on there or what that previous guess you had on, you know, 11-11-22 in a couple years. What's that? Oh, you just mentioned that in passing about, you know, repetitive numbers.

Yeah, I'm not too sure. I don't recall that. But yeah, that's obviously something to consider.

So we were going to go into movies, right? Script writing and formulaic motifs. It all sort of began with plays in like the ancient world. And then they continued on and continued on.

I'm sure they had plays until, you know, opera. And then they probably had that throughout history, actually. I don't know when the first operas were staged, if there ever were a first.

I mean, it's probably always been done. Then from opera, then they invented or white



people invented, you know, TV with Thomas Edison and so forth. And the Jews took it.

And then they wrote, they went away to Hollywood to escape the laws that prevented them from making their perv movies and stuff like that. And so they went to Hollywood. They created Hollywood, like, and I think it's a Godfather 2. They show, what's his name? One of the characters in that movie, he is like instrumental in setting up Hollywood, or it's more than Godfather 1 with Mo Green, that character.

It's been a while since I've seen those movies. In the end. In any case, they did that.

And so I think it was Mo Dalitz, actually. Or was it Mo Dalitz? No, it wasn't. It was other, that was later.

I'm not too sure who it was exactly. It might have been Mo Dalitz, who set up Hollywood with whomever else. I'm sure some people out there will know.

And from there, they started cranking out the movies that are more somewhat, you know, concealed in their benignity. It made it appear as if it was somewhat benign. They had this in Germany, too, during the period of interwar years.

They had Fritz Lang, a movie maker. He made with the Jewish actor Peter Lorre, the movie M for Murder, which is about a child murderer trying to portray child murder as if that was like a psychosis. You know, he's a victim in this movie, Peter Lorre.

And so that was just another means they have of trying to introduce basically degeneracy. That was during the Weimar years. So they had children in prostitution.

They had, you know, all sorts of perverted things going on. What was that? Bunch of noise going on there. Yeah, yeah, don't worry about it.

Go on. In any case, this is what they were doing around that time, making these sorts of movies, which were apparently comedic. And in reality, were they comedic or were they instead sinister in their underpinnings? Sort of mocking kind of tone.

Yeah. Other movies they had, the Marx Brothers, they started introducing these sort of comedy troops with Laurel and Hardy and the Marx Brothers. And the whole point of these so-called comedies was just to trash and attack the culture of the white establishment, basically.

With the Marx Brothers, they were always mocking the upper class elites and causing trouble. Is there a way you can stop that noise? Just ignore it. Just keep talking.

Whatever. Okay. Yeah.

It's pretty hard to concentrate. But in any case, the Three Stooges is another, you know, Laurel and Hardy, the Three Stooges, all of these sorts of so-called comedy sketches.

Sketches.

They were basically designed to further denigrate white culture and to subvert the establishment to make people look upon that as if that were something amusing or, you know, let's all mock our ancestors and our traditions. And so that was the purpose of that. At that time, they had a bunch of Jewish studios like Universal Studios, Metro, Goldwyn-Mayer.

I'm not too sure what other ones. Max Fleischer, he was a cartoonist at that time who did a cartoon called Betty Boop and various others. Betty Boop was like this sort of sexualized cartoon with this Jewish show.

Right. That was in the 30s. Yeah.

Yeah. And there was one of those cartoons called Bimbo's Initiation, which is like a Freemasonic initiation ritual. Yes.

I'm familiar with that one. Yeah. That was definitely a disturbing cartoon, but they had all sorts of these sort of little disturbing little cartoons and comedy sketches and movies at that time that they were bringing out.

And that led us up to basically, you know, during the war, I guess maybe they must have released that sort of information at that time to try to keep people's minds off the war, to give them some amusement, you know, maybe. And of course, it was used also like Looney Tunes and Merry Melodies to try to denigrate Germans. There's a lot of anti-German propaganda.

The Superman cartoon came out, too. There's a lot of anti-German propaganda in that also. So throughout the war years, they had all that sort of propaganda.

Obviously, movies have always served the purpose of propaganda and the purpose of trying to encourage people to follow a path of sort of hedonistic degeneracy, like it's all just amusement. Everything is just something to amuse yourself with. Don't take anything seriously.

Don't bother to really, you know, oppose anything or stand for any principles like the National Socialists did for principles. Instead, we should just amuse ourselves and, you know, try to stand up for some sort of like corny Christian type of values, you know. I think a lot of these shows, a lot of these shows, obviously, you could see with and even really just its effect, you know, just through decades of television and so on.

It really just turns people stupid, to put it in simple terms. You know, like you would see these agendas obviously pushed with shows like Star Trek. I mean, that's a pretty obvious one.

And they're all capitalistic, too. You know, like this diversity agenda you could see with all these shows and movies. And then that kind of programs children with these values like egalitarianism or what have you.

You just see its effect on older, well, if you want to call them older, like baby boomer types. You know, like my, I don't know if your father's the same way, but my my dad is sort of a slave to the TV. My father is basically more just a slave to the bottle than he is anything else.

Well, it is sort of well, you could kind of compare television to being like a vice in a way, but it's really it's really it really turns people into, you know, just zombies. You know, it's like they sit there on the screens all day watching the same movies, the same. Yeah.

Well, anyway, it does that because of the flicker rate, which manipulates your consciousness and puts you into a lower state of consciousness of brainwave activity. I think it's only like within five seconds of staring at a TV, you go into a hypnotic state of consciousness. I forget what wave state.

I think it's beta consciousness. So it lowers your brainwave activity just by looking at it. And I'm sure it's even more sinister now, the technology that they have, the so-called smart technology.

I'm sure it actually transmits some sort of like voice to skull sounds so that it's actually localized inside your skull. Because they have very sophisticated technology now that goes beyond merely visual, it's actual like objectively real in its magnetic electromagnetic influence on your on your brain. So that's obviously the purpose of it, because it's like total full spectrum mind control that is basically developed in neuroscience laboratories for the purpose of conditioning people's minds.

So when when I was a child, of course, TV was more primitive at that time, so far as I know. And you could still get get beyond the propaganda and the programming. You had a little bit more critical distance.

It wasn't everywhere. There weren't screens everywhere. There weren't advertisements everywhere.

People never had iPhones in their hands all the time. So you could just watch a little TV show and, you know, you could have at least some chance of dissociating yourself from it. But even then, one anecdote that I should mention about my own personal life is one Jew, this one Jew kid that I was associating with.

I didn't know he was a Jew, of course. It was like when I was 13 years old. And my mother asked, Are you sure that cable TV isn't addictive? And then he says, Oh, no, it's not addictive at all.

And so he encouraged us to get cable TV. And that was at 13 years of age. And then four years later, I was still totally addicted to TV.

I was watching it continually. You know, just all the all the crappy sitcoms and comedy shows and everything for like hours every day. And then from that age of 17, I just totally shut it off altogether because I knew that I was having a very negative influence on my mind.

Like I felt sort of depressed and sick even after watching. Yeah, I could kind of agree with that. When I was younger, I would watch a lot of shows like The Simpsons and South Park and crap like that.

And then once I kind of felt like I grew out of it in high school because I just felt like you're just sitting there in front of a screen. It's like you're a slave. You're just sitting there and you're watching these advertisements and you're just it's like you're a trance like state where you're just sitting in a chair or whatever a couch and you're just staring at a screen for hours and don't even realize it.

And then I just see that with my dad even now. And he, you know, he's always watching like Star Trek, even like old episodes from the 60s or whatever. And, you know, South Park, and sort of like watching South Park, maybe it makes him feel younger by watching that stuff.

That actually does that. It has that effect on your consciousness when you surround yourself with stuff that you had as a child or as a younger person, then it actually helps to reduce aging by subjecting yourself to that sort of thing, because it, you know, they're always changing the trends. So that creates like a temporalization of your consciousness.

So it makes you think in terms of temporality, you know, whereas if you go back to the old stuff and you stick with that, then you you think of yourself in terms of what you were like at that point in time. So it does have that influence in terms of retarding aging. But of course, it's funny about that is whenever I go see my whenever I go visit my uncle, my cousins or whatever, he would go and play like music from the 70s, like Led Zeppelin and Queen or whatever.

And at a certain time, like whenever he hears like the Rolling Stones or whatever, he's like, yeah, that reminds me of the time, you know, back in 1981 or whatever, when I saw thing about the, you know, it's kind of like a boomer thing where it's like they have their beer and they're just sitting there and they're like, yeah, those are the days, man. Yeah. And then they just sip their beer.

And the sad thing about that is that the memories that we all have are largely filtered through the screen. So our consciousness is basically a fabric of virtual reality of programming. So that's why I deliberately remove myself totally from anything that's

media that is created for the purpose of serving a Jew's agenda in whatever state.

Stay away from pop culture in general. It really corrupts your whole, not even just your consciousness, but really your way of life. It can really influence you to have certain thoughts in your head that are destructive.

And yeah, and it doesn't matter where you pick it up because there is no good time. You know, you try to pick it up in like the 20s with the Marx Brothers. I remember when I was a But then when you come to an understanding of the Jews, then you watch the Marx Brothers, then you don't find that funny anymore.

That's no longer something to laugh at. I don't know if you're familiar with Ren and Stimpy, that cartoon. Yeah, yeah.

Stimpy, you idiot. Yeah, I used to watch that when I was like a very young teenager. But then when I was like 20, whatever, I watched that again because I was wanting to relive those memories.

And then I just found the cartoon to be disgusting and stupid afterwards. Like, yeah, this is repulsive. And of course, they designed that.

Kind of degenerate in a way. They designed that deliberately for the purpose of creating censorship because they knew that that would elicit a negative reaction on the part of people. And they did that at the exact same time that the 2Live crew came out, this rap group from Miami with a lot of vile music, vile lyrics.

They did that so that they could create parental advisory stickers and justify more censorship because that's the intention, right, is to gradually censor more and more and more. But at the same time, hypocritically and paradoxically, to enable it, to make it appear as if people are, you know, backlashing against it. But in reality, it's still being released.

It's just got a label on it that says parental advisory. Right. So it's still out there, though.

So it's like a simulacrum of censorship itself, the pretense of censorship. But in reality, not because it's still available, just like drugs in this society. They pretend that they're against drugs, that they're going to, you know, we're going to regulate it, we're going to control it.

But in reality, you're enabling it to be gotten out to people, even in a legal manner, which just makes it even more ubiquitous, which makes it even more degenerative in its influence on society, which creates more addictions, which further degrades the genetic stock of the people. So that's the Jewish policy is to have this dialectical pretense of legality versus illegality, using those who are more extreme on the left to push to make that which was once illegal, legal, so that they can, you know, gradually saw off the trunk

of the white race through that right wing versus left wing dialectic, you know, like a seesaw or a saw back and forth, sawing through that. Right.

And, you know, with the perfect representation of propaganda, if you're talking about TV, I would say that Married with Children, how it was literally created by a Negro and a Jew, they created this show where it basically just play it's a dysfunction, a lot of pattern, a pattern with a lot of shows is it's a dysfunctional family, where like the dad is an idiot. And then, you know, and then there's the kind of children who are a little more rebellious or whatever. It's kind of like generational warfare.

Yeah. And. Well, yeah, it's all predictive programming, because I wrote about that in that that article I wrote called Predictive Programming in Jewish Pop Culture and Aryan Counterculture.

I think you actually wrote something about Married with Children, right? Yeah, that was in that document. And I also wrote about The Simpsons, too. Yeah.

That's at Hyperborean.info. Yeah, that's the same. Yeah. Hyperborean.info. I'd suggest people check that out.

The Simpsons is a similar formula where it's like a deadbeat drunk dad and, you know, the daughter who's all smart and the son who is also kind of rebellious and stupid. Then the mother is like the rational, the more rational type. Of course, the subtext of The Simpsons there is that the Jews have their Jewishness through the female line predominantly, and blue hair signifies Jewishness in The Simpsons because you have Milhouse, you have Krusty the Clown, you have Marge Simpson.

They all have blue hair. The big blue, the big blue meanies, the yellow submarine, you know. Blue seems to be a pattern.

Maybe it's that lunar, telluric symbology, blue. Maybe it's got something to do with maybe that, or might also have something to do with one of the planets. I'm not too sure exactly what significance that would have, but I know that there's often blue pickup trucks, brand new pickup trucks and SUVs that are tailing after me as part of the gang stalkers.

So that's obviously got some occult significance. I'm not too sure what exactly that would be, though. And I would say another show that's a bit more recent that also is pretty obvious propaganda.

You can even see it in the title. It's called Modern Family. I don't know if you've probably heard of that one where it's like you have a, you have a race mix couple, which one of them is like an older guy, you know, like kind of a baby boomer, older white guy with like a young Latina with like big boobs or whatever.

And then over here you have the fags, you know, the gay couple. And then you have the family, like we mentioned before, the normal family that's dysfunctional and clearly is all always having some kind of battle with each other or whatever. And of course it was created, I believe the creator's name was Chuck Lorre, who also created that show Big Bang Theory, which is like a pseudo intellectual show, which a bunch of, you know, it's kind of like Seinfeld where it's like.

Netflix people like that stuff, I guess. Yeah. Hey, you know, I just went into a coffee shop and I noticed that the mustard is still on my slacks.

I don't understand. Why won't this guy give me my soup? It's like Seinfeld with the soup Nazi, you know, that one where it's like superficial nonsense, basically harassing a guy who's trying to run his business. And that's basically what the whole episode revolves around is just a guy basically what the Jews do all the time.

The thing is, with all these shows of theirs that they create, it's all cabalistic symbolism in it, very discreetly concealed. If you don't know what exactly it is they're revealing. And of course, I don't know.

I'm no expert cabalist, but I know that they do incorporate that. That Dragon's Paw guy seems to know a thing or two about all that. He could probably talk about Seinfeld or whatever.

Yeah, I'm sure you can find it on the net, too, if you just type in the name of the show or whatever movie and then cabalistic symbolism or cabala or something afterwards. I'm sure there are a fair amount of websites that discuss that copious detail, because that's all it is to the Jews is just manipulating people and mocking them and then pretending like it's something that's good for you, just like giving poison to a dog, a poisoned sausage to a dog. That's the mentality of the Jew, because they look upon all non-Jews as animals, as goyim.

So they're basically just pretending to help you in a profitable way and then doing as much harm to you as possible in whatever way they can get away with it, with minimal harm to themselves. That's the whole procedure that they operate on the basis of. So we're back in like the 20s or whatever now, and then I guess we can transition it.

Walt Disney, he seems to be somewhat of a rebel against the Jews in the entertainment industry. I know Pierce spoke about him as an opponent of the Jews, for those listening out there. Yeah, for those listening out there, I would reference Pierce's broadcast about Jeffrey Katzenberg, David Geffen, and I forget who the other, it was like the big three, big media bosses.

Oh yeah, and Sumner Redstone, the big media bosses. And then he mentions obviously Walt Disney about how it was sort of a European, you know, if you look at the Disney

movies from like the 1930s or whatever, there's sort of a war of Europe. They were all cryptically anti-Jewish too, or at least not all of them maybe, but most of them.

Like look at the movie Snow White. Yeah, with the witch. Yes, eat the apple.

And of course her name is Snow White. Her name is Snow White obviously too. And then of course there's the Wizard of Oz you had referenced before.

Frank Baum had written a lot of the books and he was a very racist author. He advocated the actual genocide of redskins, saying that it would be easier if they were just done away with altogether. Yeah, I know you were speculating that he was a, you were speculating originally because of his last name that he might've been a Jew.

Yeah, because I was thinking he was just revealing, you know, like saying to the Goyim, you know, this is what we're doing to you. This is how you solve the problem. But apparently he wasn't a Jew.

So what he was revealing in his books, The Wizard of Oz and so forth, he wrote quite a lot of books. I recommend people buy them before the Jews try to ban them, is, you know, just a lot of symbolism and allegory about what the Jews are doing and what the solution is. So in that book and movie that Disney produced, The Wizard of Oz, you've got Dorothy.

What is she representative of? In Christian identity, I know they speak of the white race as the woman. So she's a girl. She's white.

Dorothy represents the white race. What do all these different hypostases that follow her around represent? The Tin Man, the Lion, and the Scarecrow. The Tin Man represents heart, which is to say emotions.

So instead of being a rusty old Tin Man with no emotions, then you have proper balanced emotions. The Lion represents courage. Instead of cowardice or instead of recklessness, then you have courage, which is Aristotelian or a mediocrity or golden mean between cowardice and recklessness, which is courage.

And then you have the Scarecrow, which represents intellect. So he's not an idiot or a dunce. His straw brain is falling out of his head all the time, but he's got his head on his shoulders.

He's, you know, balanced in his consciousness. And that all of these aspects of Dorothy, that accompany Dorothy, are integrated properly in her in the end. When she follows, she exposes the Wizard of Oz, which is the falsehood of Christianity.

Oz being in Hebrew, you know, the strength of God. I am Oz, the great and powerful. And then she pulls the curtain aside and she shows the Wizard for who he is, which is just an



illusion maker.

And the Wizard is like the Jew. And so the Wizard goes away. And then she goes and fights the Wicked Witch of the West, who I guess is the Jew also, the Jewish Kabbalist black magician.

Maybe the Wizard of Oz could also be representative of like Christianity or the Christian priests. And then you have her splashing the water on the face of the Wicked Witch of the West, which then dissipates her. And, you know, the guards that guard the Wicked Witch of the West, they snap out of their mind control.

And then all the flying monkeys who represent the non-whites, they scatter away and go away. And that's interesting enough, because that says the same thing in Tolkien in his Lord of the Rings that all these half-breeds and hybrids and orcs and so forth, they go away at the end. Either that or they're killed.

In the case of the half-breeds, most of them just go away in some area. So that's probably the occult plan is to just, you know, sort out all the problems in a harmonious manner. That's my hope anyway, that there are some type of white occultists who are orchestrating things in opposition to the Jews.

Yeah, I mean, that's possible. I mean, like that allegory I mentioned where, you know, like the blonde haired, blue eyed character is getting zapped by the emperor who obviously looks like a Jew. And then, you know, Darth Vader sneaking behind him.

It's basically like these occultists you're mentioning, sneaking behind them and then just defeating them without, you know, it's sort of like they are behind their back and they don't even know it, you know, and then they throw him down the shaft. Because that could represent like the healthy instincts of the white race in the form of whatever pro-white people at higher levels in the system that, you know, rebel against the emperor in that form. So yeah, I can't, I'm with you on that.

I really can't consume much, a lot of the music in the movies or whatever I used to watch. I really just can't consume it anymore because I get, I sort of get frustrated when watching them because I now know what all the agendas they're trying to push with these films and music and some quotations for music, you know, if you could even call it music. Yeah, it's just, it's just basically mind controlled sound waves.

And that's interestingly enough, what it really was in its origins in Africa with the drum beats and the voodoo. It was always that way. It was never anything but that.

It just appeared to be that way. And people looked upon that as, you know, as if it were something for them, like it's their culture talking about my generation, you know, but the reality is that was just made for you. You're a construct of Jewish programming.

So you got to disentangle yourself from that. And how do you do that? Well, you go back to origins. You try to look back into the ancient past thousands of years ago, however you can, and try to rediscover your past and bring it into the future and integrate it to whatever extent that's possible for you at all.

The Aryan tradition, if we could call it that. And of course, making our own media is essential to inculcate better values in the youth. And then once that's available, if it's not suppressed and censored, maybe it could be made available somehow in some sort of like dark web or light web from a different country or something like that.

You know, movies could be made there. A lot of Japanese animation is implicitly pro-white. You know, stuff like that could be circulated around and instill a greater consciousness of identity in whites, white youth, especially because they've had their culture basically subverted and are pretty much under attack.

And nobody is really on their side, not their parents, not their grandparents, especially the baby boomers. Most of them are pretty much anti-white. And if you ever express any pro-white views, then you'll be attacked and castigated by them forever.

Yeah, it's like I heard my dad, he was basically just complaining about, you know, Trump or whatever, like how he's a racist or whatever. And then I said to him, like, if he's a racist, then what am I, a super racist? Then he's like, well, maybe you have something wrong with you also or whatever. It's just, it's just really like pathetic.

Yeah, it's a great danger. The baby boomers and various other, any generation more or less alive today who is white, if you ever try to talk to them about these things, then they could, you know, possibly even lead to the point where they try to put you into a mental institution if you speak about things because they're so, they are, they are the ones who are so mentally ill because of the programming that they received from the beginning of their lives that they cannot think outside of egalitarian programming. And if anyone utters anything pro-white or anything anti-non-white, then even if only in self-defense for whites, then they will go out of their way to either shut down and try to ignore the reality and distract themselves, or they will basically irrationally assault you in whatever way, verbally or even physically, and then even try to, you know, get you set up to be put into a mental institution because you do not subscribe to their retarded ideology of everything B is equal, therefore that you're a devil.

So that's always a danger. And that is the, obviously the, one of the major motives of Jews is to use their propaganda media and all the so-called warm and fuzzy vehicles of propaganda to create the mind of the masses. And when they create their minds and they can create their behaviors, they can predict how they're going to behave and react, and they can engineer their behavior through that means, which is the whole purpose of this theater of the real, is to make it a reality, to not only demoralize the white population and to basically destroy their self-understanding so that they don't have an

authentic self-awareness, but also and additionally to basically ruthlessly destroy their culture and then themselves, through either having involuntarily mixed themselves out of existence or through being physically assaulted and killed or poisoned in whatever way or whatever, in whatever manner by non-whites and Jews themselves and even their own kind.

And those that were really enough of a, you know, force for, I guess, truth, you know, you see this with Rudolf Hess, you know, he was obviously murdered. Well, I mean, some would say that, you know, according to Serrano, he was just a, you know, a double or whatever, but I think it's pretty obvious that they probably killed him so he wouldn't say anything that would dismantle their narrative of things, echo, echo. And then obviously George Lincoln Rockwell was killed because his white man march basically scared them and they didn't really expect that.

And then, well, a bit earlier than that, you have Francis Parker Yaqui, who seemed to be murdered in jail or something like that. Yeah, and anybody they murder has got to be at least somewhat legitimate. I'm not too sure, obviously they ritually murder their own kind all the time, but at the same time, there's no, you know, it gives an air of legitimacy if there are these people.

Well, that's the ironic thing is that they, some of these puppets that they've used, like Winston Churchill or whatever, they basically end up being just thrown to the walls. Kind of like seeing now, seeing now with all these, you know, Moncoid protests everywhere, protests, quote unquote, more like riots, but smashing all these statues and then all of a sudden you see his statue, I think was like toppled over or whatever over there. So it's really interesting when they, when they lend their hand over, they just get knifed in the back, you know.

Yeah, it's obviously, there's this one Medieval Decretals painting, which is a painting of a bunch of rabbits and so forth. And obviously Albert Pike, his statue, you know, the Freemason, his statue was also toppled over. Yeah, so it doesn't really matter.

And the thing is, most of these people who are complicit with this, they're probably not even fully in control of themselves either, because they're probably possessed by some type of entities. All they are is just like a physical vehicle of this entity in large part, who controls them. Of course, they're still complicit, though.

I'm sure most of them are conscious of what they're doing. So they're consciously evil in that sense. So yeah, there's a good message for them is that, you know, if you're a white person and you're not on the side of your own people, you don't have a future one way or the other.

So why not side with your own kind, just because it gives you short term self-interest doesn't mean you're going to get any short term self-interest once they start using the

non-whites against you. So I would say try to disengage with them as much as you can, because at the end of the day, they're just going to backstab you. I guess with people who just sort of calculate in their mind what would be most advantageous to their personal self to side with, whether they want to side with white people or side against white people.

Obviously, people like that are pretty much degenerates and immoral self-seekers anyway, so there's no point in talking to them regardless. But it's just a good message for them that if they really cared about their own survival, you know, then maybe you should learn to reevaluate your position and go against the egalitarian grain because you're basically just setting yourself up for being killed. Once the non-whites get sufficiently numerous and powerful and the Jew empowers them, then you're just going to be executed.

And that's what it portrays in the Medieval Decartel painting in the Dragon's Paw, his [dragonspaw.blogspot.com](http://dragonspaw.blogspot.com), his site. There's this one article or exposé where he shows this painting where the rabbits are representative of Jews, and they basically end up turning on those that they used and killing them or getting others to kill them. All the military and police and so forth, they're portrayed as basically being hunted down and shot, and the women end up getting raped.

So even the women aren't going to be protected, you know. That's the thing with a lot of these females. They think that the white females, they think that if they go along with the agenda, you know, oh, well, I'm sure it'll just be the white men who will be killed off.

No, you will be subjected to rape and then probably torture and murder afterwards. That's what they did in the African colonies in Belgium and Congo. And then they did that also with Soviets in Germany after the Second World War.

Go ahead. I was just going to mention that you mentioned that, you know, so many just dumbed down, disaffected white people out there. They don't want to, you know, acknowledge the reality of what could happen if there were some big old boogaloo, race war, whatever.

They don't realize that they would be killed. Like my brother, for example, he's like a brainwashed liberal wigger, pretty much. He lives out in the Chicago area.

I keep telling him, like, you got to get out of there. They're going to kill you. I mean, they're going to.

That's where Farrakhan is, isn't it? Yeah, I believe that is where Farrakhan is. But they've got the gangster disciples there too. Someone was stabbed.

I mean, just in the neighborhood that he was in, which is like supposedly a relatively good neighborhood, I never really went over there. I mean, I went over there a couple of

years ago when he was living in a different zone. But I'm just saying areas like that are dead zones.

I mean, they're just like, if there were something that were going to break out or even if you just go in the wrong area, they will kill you. I mean, it's just cities or death traps. It's only common sense.

I mean, your skin color is your uniform. I mean, in areas, places like that. I mean, these people, they don't have any common sense.

That's the problem with them. They're too intellectualized and or too emotional. That goes for Christians just as much as it does for liberals.

You can't save them. They're both brainwashed, you know, Christians and liberals. They're brainwashed in that egalitarian dogma where it's like you say anything that's critical of a certain group, they won't listen to you because of whatever their programming is instilled in their mind to think.

Like I mentioned that Black Lives Matter was controlled by certain interests. And he was like, oh, you know, what are you, anti-Semitic or whatever? It's just like these people can't listen to anything because of these bullshit labels. Yeah, because your mind is basically conditioned, classically conditioned to just say certain words when they hear certain words and go into certain states of emotion.

So if I say the word Jew, then they say, oh, anti-Semitic Holocaust. Think of the innocent Jews. If I say the word nigger or negro, then they'll react.

It's all emotional reactivity based upon classical condition. I knew this mulatto in high school. There was a mulatto where I would talk about wiggers and he would get like uncomfortable when I would say wigger because it confuses, because it's like a white guy acting like, you know, negro or whatever.

It would kind of confuse them. I'm kind of like, because they don't know what to think because they're, you know, throws them off. But it's really amazing how even just saying like certain words, like I think even saying Oriental would probably, people would think like, what are you from 1950? Yeah, what are you? Even if you say the word white, then that's pretty much immoral in the mind.

Or Aryan. Aryan. If you just say Aryan, it's like, what are you? You know, KKK or whatever.

That's the one they always jump to. It's always like the Ku Klux Klan. That's what's in the minds of the stupid masses based upon media propaganda.

And that's obviously the whole intention and agenda of the Jews. They started making

movies that were denigrative, more explicitly so of white people during the time when they had the civil rights, so-called snivel rights, negro rights movement around like the 60s. And they had movies like the Blues Brothers.

I don't know if you're familiar with that movie. Yeah, yeah. That was directed by, I believe, Harold Ramis, echo, echo, echo, who looks quite a bit like Alex Linder.

He did that movie, An Animal House. And it was basically just like a bunch of, it was starring John Belushi in both of those films. And John Belushi, sadly, he, well, he was a major junkie and he died young because of that.

Was that sad or not? Because they're both Jews. Well, yeah, never. Well, I mean, in general, it's the lifestyle they push is like the go be a druggie, go be on coke, go, that, that was, that was, that was kind of what they were pushing for.

Yeah, the fear and loathing in Las Vegas type, Hunter S. Thompson. And then the Blues Brothers, it's like you have like James Brown and Cab Calloway and what, what were some of the other ones? Aretha Franklin. Right.

Yeah. Well, the point is that they were basically at that time, they were starting to denigrate white people in movies, like in the Blues Brothers movie, they portray like a, a satirical distortion of, I think this was actually in the seventies that came out. Oh, we're talking about the Illinois, the Illinois Nazis, wherever that was actually based on Frank, Frank Collin, who turned out to actually be a child blessing Jew, who controlled the Chicago, Illinois, you know, Skokie gang or whatever that was actually supposedly spoofing that at the time in that Blues Brothers film.

Yeah. And they have all sorts of TV shows around that time, like the Dukes of Hazzard, they had a sort of implied mockery of the Southern, you know, the cracker. They had the movie Deliverance also with Burt Reynolds, who was a Jew.

This was around the seventies. I'm not too sure what they had in the sixties, though, that would be denigrative of whites more explicitly, but I'm sure they had some, I can't think of any offhand. Well, the sixties was more of a cult, you know, like Rosemary's Baby and stuff like that.

It was more of that occult symbology. Well, they had that throughout. It's always been that way.

I'm not too familiar with movies in the sixties, actually, for some reason. I don't know why. But I know they had this Star Trek.

Oh, a very subversive film is, what was that movie with Dustin Hoffman, Mrs. Robinson or The Graduate? The Graduate. Are you familiar with that film? From the sixties. Basically, it's about Dustin Hoffman, echo, echo, echo, who is pursuing this older teacher or

whatever that he becomes smitten with.

And basically, it's just about him, you know, sort of. I don't know if you could look at it as an Oedipus complex kind of thing, but it's that creepy goober stuff. And at that time, they always had that sort of those motifs in movies, this sort of Freudian perversion.

Yeah. I guess it's because at that time, the Baby Boomers really had no problems in their lives, so they had to create problems for them in the form of, you know, creating all sorts of feminism and, you know, all this psychodrama. It was always oriented around having psychological problems at that time.

And then, of course, at that point, then they can justify claiming that all these psychological drives are a reality, and then they can have all sorts of actual real experimentation on people like MKUltra. And, you know, they had the movie *A Clockwork Orange* at that time coming out. Stanley Kubrick films came out around that time.

They were actually doing real experimentation for mind control on people, doing prefrontal leucotomies where they just took this fraud and they, like, stuck it up their nose and scrambled their brains with it. That was actual real psych, so-called psychological or whatever medical. Psychological warfare, basically.

Well, they used that to try to do away with people. And they did that to some woman called Frances Farmer also, that they turned her into basically a vegetable through various psychological abuse. And they were using electroshock therapy at that time also and various other things of that sort, probably related to Wilhelm Reich.

A lot of that stuff is discussed in that book by Benjamin Garland, *The Merchants of Sin*, which is a pretty alt-right book there. But yeah, they basically had all these movies coming out around that time, in the 70s mainly, which were very denigrative of white people more explicitly than they had ever been before. Yeah, like the dolomite crap.

Yeah. And this disco garbage or shaft. Yeah, there's one movie called *Shaft in Africa* that I had as a teenager, which portrayed like South Africa, like this rich guy, rich white guy in South Africa who was driving around with like this, I don't know if she was a Negro female or whatever, but they were all involved in some sort of like Freudian psychopathology and so forth.

And he was like this guy who couldn't get it up except for one woman who would do like some sort of psychological perverted sexual deviance in order for him to get it up. And then *Shaft* would go there and he was like fighting against the white colonialists or whatever at that time. So that was obviously what was being done simultaneous to their actual real decolonization of Africa.

So that's what they do in the media. They control its predictive programming. They were doing that so that they could condition the populace to hate people, the white people in

the colonies.

And then given the stupidity of the mind controlled masses in the media, they just immediately attacked and attacked evil white people because it's their mind has been conditioned so that it's all based on egalitarian pacifism, on this sort of pantheistic, wimpy, pathetic little cry over victims, victimology. That's the whole religion of people of this society. I call it untermenschheit, the ideology of the untermensch, of the lowest common denominator.

And most people's minds are infected by that sort of creed of weakness and of passive aggression and spiteful vengefulness against those who are better. Yeah, there's sort of a vengeful, passive-aggressive envy that I sort of see with kind of like my dad, who consumes a lot of television. He has sort of a passive-aggressive way, kind of like an envy towards anyone who's doing financially better than him.

Oh, yeah. And then, you know, in this last case where there was that individual lately who was frustrated with me for speaking with you instead of him, and then he like mutters under his breath in that video where he's like, you know, he has 900 subscribers and blah, blah, blah, even though I have over 1,000 now. But I could just sense that he was really bitter that I was having you on instead of him, kind of like an attention-seeking, you know, just it was really pathetic on his part.

And then, of course, he called you mentally retarded, which like isn't true at all. And then he basically takes that video down and then sends me a passive-aggressive email saying like, oh, I forgive you. It's like, I forgive you, basically.

You know, I did nothing wrong. All I did was have you on as a guest. Right there is that forgiveness ideology, that the behavior of people like that passive aggression.

You know, when you say you forgive someone, that implies they've done something. When you say you're equal, that implies, you know, that somehow you are entitled to something, like all the non-whites and so forth. They're always like, I'm an equal.

You got to treat me with my equal, white devil. And if you don't, then you're the one who is the immoral one, because it's all based on the false principle of, you know, equality, basically, that anyone who is weak, wimpy, stupid, poor, relatively, in any of those respects, or in terms of any virtuous excellence, in the sense of Aristotelian virtue excellence, Aristotelian virtue ethics, anything that's virtuous, that's strong, that's healthy, that's heroic, they want to tear down, spit on, in the name of this moral morality of theirs. And their so-called morality is just perversity.

It's just a desire to tear down that which is other to themselves so that they can make themselves feel better about themselves, because they can't transcend their lower ego and think beyond themselves, because they're a petty minded egotist. And that's, it's



moral fagging, basically. And, you know, it's sort of a good case of that would be in the case of like, a good enactment of that would be, you know, Jonathan Bowden as Punch and Judy, where it's like you have, you know, he's gone.

You know, just like laughing hysterically, because they got rid of the person who was bothering them, or whatever. That's, again, what, what creates the phenomenon of gang stalking, a passive aggressive, plausibly deniable, cowardly sneak attack that goes on perpetually, a perpetual harassment and hounding of that which is better than yourself, because you can't fight it on its own terms, you can't argue with it and win the argument. And you probably couldn't even have a, you know, an open and honest boxing match, for example, with the marquis of Queensbury rules.

These are the people who kick you in the groin, and who stab you in the back in the dark or who poison you, or who beam you with directed energy weapons, and try to harass you with noise pollution 24 hours a day. That's a sort of a coward's way of fighting. And that's a typically Jewish, Semitic, passive aggressive female type of mentality, a lunar consciousness that they have.

It's always about hiding in the dark, and harboring spite, and rankling with ill will towards those who are your betters, because you cannot be better yourself, so you want to tear them down. So that's pretty much the mentality, in a nutshell, of the Jew, and of all their utter mention that they affiliate themselves with, as a means of throwing them at the whites, the non-whites, and to some extent females, and various others who have a female consciousness, such as liberals and Christians. So that's pretty much the ethos of the Jew, in a nutshell, is a lunar, feminine consciousness.

And that embodies itself in all the movies and all the TV shows that they put forth. And all their ways of attacking whites is always this underhanded denigration, in whatever form. And the only way the white man can ever be portrayed is as a sexual deviant, a person with a mental illness, a psychopath, psychopathology, the sort of evil Nazi type, or like in the James Bond films, the Bond villain, you know, that nobody sees their face or knows who they are.

They're just hiding behind the scenes. Hugo Drax, or Blofeld, or one of these Germanic evil types. And the hero is always a sort of moralizing, virtue signaling type who defends weakness and cowardice.

That's a whole modus operandi, like in the movie Cobra with Sylvester Stallone. Sylvester Stallone is this representation of that Jewish hero figure who goes around and seeks vengeance and attacks all of those who want something more positive, want something more heroic and life-affirming. And he goes around killing and destroying those types, or trying to, because that's so-called moral.

That's, in other words, the ethos of the Jew becomes universalized as morality itself.

Right. Is there anything else you want to cover there? No, I think that pretty much is it.

So I guess you're busy now or you have to go or something? Yeah, just some background stuff. Oh, yeah. I know that you've noticed a few interferences.

Yeah, that's okay. I guess we can just- Anything else you want to cover though, like quickly that we didn't mention? Well, not really, because that embodies the whole of the ethos of the Jew and their motivation and their intention, which is basically subvert and destroy the white culture and white people. First, we destroy your culture, then we destroy you, as some random Jew, I don't know who it was, had stated explicitly.

And then do that in the most efficient and effective manner, getting the population of whites to destroy themselves, basically, through universalist, egalitarian, pacifistic ideology, an ideology of weakness, of passive aggression, of self-hate, self-loathing, beat yourself up in the name of morals, adhere to the moral codes of the Jew, which is just egalitarian bullshit, basically. So what's to be done? Put forth a culture, or only partake of a culture that is heroic, and that is based upon positive things, like in the cartoon He-Man, the defeat of the figure of Skeletor. But even more, just creation and achieving things that improve you on a spiritual level, such as the music of Bach, or philosophy from the ancient world, whatever philosophy you can trust, which is itself difficult to find.

I think Evola is a good beginning to try to recuperate the tradition of the Aryan. You're pretty quiet, it's hard to hear you. What? It's hard to hear you, maestro.

Oh, yeah. You have to increase the volume. No, it's still quiet.

So I, yeah, it's just way too quiet for some reason, I don't know why. Has it been that way the entire time? No, just in the last, ever since you began speaking again. I was just going to say that with literature, you could also see that.

Yeah, well, maybe we'll just cut it for now, because the volume is way too low to hear you, even if I turn this up full blast. So I guess people understand the message, anyway, to try to create a new culture, a counterculture, try to recuperate the culture that is redeemable of the white race. In terms of literature, movies, maybe there are a couple out there that are redeemable, or have redeemable elements.

Maybe people could even do voiceovers for movies, take the movie, and then substitute new dialogue in. They can take various forms of music and represent it. You know, there's a lot of music out there that has tolerable qualities, but bad lyrics.

But mainly, it's the modality of the music itself that's bad. So probably want to go back to origins or take the current, like synthesizer music, a lot of the synth wave stuff is tolerable. It could be brought into a more sophisticated form, synthesizer music, and so forth.

So yeah, we need our own culture, basically, and we need to definitely completely boycott anything Jewish in culture. All TV, all newspapers, magazines, sporting events, everything you could possibly name. And just go back to origins, to whatever extent you can, a reversion of casts, not a regression of casts, like right now.

So I guess I'll have to say goodbye to Maestro, since he's obviously cut out. Yeah, to try to basically do only that which is uplifting and empowering to yourself and to your own kind, and don't allow yourself to get wrapped up in psychopathology, like universalist, egalitarian creeds, because that's all it does to you, is just drag you down into this sort of pacifistic state of consciousness. So I guess I'll cut it here, since