HOLLYWOOD

The 'Hero'
White Man

Hollywood White Man

Part 1: The Anti-Hero 'Hero'

Within the context of jewish Hollywood the white man has been the greatest target of demonization, mockery and distortion of his True Self. He has been portrayed in nearly all cases as one of the following three stereotypes which has been seeded into the consciousness of the broad masses and have in all too many cases become a reality:

1) the white male as 'retard' or 'dork';

2) the white male as 'hero' of the untermenschen;

3) the white male as psychopath or serial killer.

All of the above stereotypes have served the dual purpose of:

1) influencing the 'non-white male' mass mind to view all white males (either those of youth or adulthood) as one; some or all of the above and

2) to condition the white male to play one; some or all of the above roles, mimicking the simulacral presentation of his character, becoming this image of Hollywood invention.

The beginning of the Hollywood movie industry with the early 'gangbusters' films and cowboy movies often portrayed a jewish man as the anti-heroes star who, owing to the 'fatal flaw' of his fallen state played the role of the villain.

The villain was cast usually as more of a victim of circumstances and personal hubris than any fundamentally flawed nature and this portrayal was a passive aggressive strike against the white christian establishment whose police state and 'system' was portrayed as a cruel and heartless juggernaut, a cold Leviathan if only in the most implicit way.

The subtle aspersion of the gentile system with its "crime doesn't pay" and 'tough on crime' stance as portrayed in the movies served to enable the viewer to have some form of pity for the criminal jew and thus to introduce in the mind of the viewer the notion that the jew was a redeemable figure brought low through circumstances and the excessive harshness of the gentile system.

Not so however the white man. On the contrary he was painted with the blackest of brushes as the veritable Satan of the story line- an unrepentant and incorrigible criminal. The influence of this portrayal was to demoralize the white male demographic who were conditioned through this means to have a negative self image and this in the most implicit way so as to be imperceptible save to the most observant. The white man thus was transposed from his position of a socially acceptable 'moral' person, a squeaky clean archetype of the christian virtues to a degenerate reprobate: a killer; a drunkard; a sadist whose callous disregard for the 'Other' underscored his 'mark of Cain'.

The mark of Cain which had formerly marked "The Jew as Criminal" (as the book of the same title by Kellner and Anderson depicted the jew) became attached to the white man. This was the beginning of the 'white man as criminal' meme as portrayed at this time and served the purpose of beating down the white man, either driving him into the church to 'redeem himself' from his 'Darkside' and look upon his own race and fellowman as a criminal or 'sinner' if only *in potentia* and on the other hand throw in the towel and 'become the stereotype' of the white male criminal.

The fascination with the transgressor, the villain, held out its intrigue and allure and served to introduce 'sin' into the white christian society, to lead the sheep out of the sheep's pen and out into the fields with the coyotes (criminals) and sheepdogs (hired goons of the establishment, a.k.a. police and security forces).

The thin end of the wedge of been introduced and the 'sheep' were separated from the goats, the establishment lackeys from the anti-establishment transgressors creating the 'tension of development' that would assist in puncturing the walls of the judeo-christian 'fortress of God'.

Paradoxically this would initiate the repair and greater strengthening of these walls as subsequent developments of the system revealed. The gangster movies legitimated in the public mind the creation of the police force and the perception that crime was a phenomenon for which only white men could be blamed and for which all non-white criminals were mere victims of 'systemic oppression' thus conditioned the white 'moral majority' to view the problem (the non-white 'Other' and their enabler- the establishment themselves) as the solution or solvable by the system itself, requiring of course necessary 'changes' (reduced sentences for the 'victims' along with social programs and a de facto 'get out of jail free' card) and the solution (the white man) as the problem, thereby inverting reality through mass media practical idealism (aka. witchcraft).

Given that the white man was still the majority of the country of America and other white created nations globally, the Hollywood mind manipulation had to create a steam valve for the white man in order to pacify what in their mind was the inborn tendency toward the violence of their enemy.

This came not only in the depiction of the white man as an establishment 'venerable graybeard' type, 'the Commissioner' of police or the 'district attorney' or 'judge' or 'Congressman' but as the 'good worker', the law-abiding average everday citizen or competent police officer. The figure of Andy Griffith is a stand out example.

These figures portrayed the white man as a valuable member of society amongst whom the superlatively clever 'hard-boiled detective', who was invariably a jew, manifested himself, bending but not breaking 'the law' of the gentile establishment and influencing the system to call into question its fundamental 'moral presuppositions' a.k.a. hangups of the christian variety.

Though positing 'the establishment' and its lackeys as relatively valuable their mere 'relative value' was undermined through the daring heroics of the rogue jew and his pushing of the envelope of the system, always of course in the name of 'morality' and 'justice' based upon an 'inborn' sense of good that can be felt 'in one's breast'.

Such sentimentalist appeals for pity for the victim who was only a villain owing to 'fatal flaw' or the coercion of circumstances ("a victim of circumstances" as the Three Stooges would say) were the norm and served to shift the consciousness of the white population toward a jewish licentiousness and rapport with the infrahuman.

The white male thus appeared a 'hero' not as an individual but only within the context of a mechanistic Leviathan of which he was a mere limb or one of the brain cells and who was simply 'operating', fallibly and robotically, within the machine itself, rusty and inefficient. The individualist jew was by default the slick and clever anti-hero who rebelled against the system either from within (the hard-boiled detective) or from without (the gangland Don).

Another outlet for heroes during the early period of movies were the cowboy movies which depicted the white man as a hero only insofar as he served the relatively 'weak and meek', the untermenschen who were perpetually being set upon by the 'evil white man', he who existed outside of the bounds of magian morality, the morality of the slave, that which is christian. Only the 'anti-hero hero' who venerated the 'human-all-too-human', all of that which was cowardly; week; defective but yet 'moral' a pacifistic and inert 'docile body', a victim of the villainous white man, was permitted as a form of white 'maleness'.

Figures such as John Wayne and Butch Cassidy were presented as the 'no-nonsense' gruff and monotonic 'tough guy' who had an innate sense of 'justice' in the judeo-christian sense, helping the week and attempting to curtail the 'transgressions' of the bad (rather 'evil') white man.

Thus the white man who attempted to expand his enterprises and conquer and build some type of business cartel or whose greater force overcame that of the weaker party (an Indian tribe; settlers, etc.) was portrayed as 'evil', a transgressor and disturbance of the harmony of existence rather than, from the standpoint of the Faustian and Olympian of the Aryan morality, and enterprising creator and vector of the will to power of his race and gods.

Thus Hollywood played its role in reinforcing the judeo-christian systems 'magian morality' which was a consistent fact that has continued uninterruptedly until this day, creating ever more chaos through its memesis, it's seeding of the egregores of anti-whiteness and anti-white maleness specifically into the popular consciousness, transforming the mind of the white man into a passive serf on the plantation "earning his bread to the sweat of his brow", rather than employing effective means of building empires and conquering territory, creating works of genius and beauty.

The white man's 'heroism', that is to say what he was considered 'socially permitted' by his jewish masters thus was that of an opponent of his own race and its inherent tendency toward being a Creator and Hero in the classical sense, in the sense of the master morality of the Kshatriya, the Warrior-Priest of Atlantis.

Thus figures such as Audie Murphy the negrified American 'war hero' who fought against his own racial kinsman the National Socialists, was made a 'star' in Hollywood and became another instance of the stereotype of the white 'anti-hero' defender of the victim, the mixed multitude of the crippled and defective mass.

This mob of untermenschen was trumpeted by the jewish media as the standard of virtue whose defense became the steam valve of white male aggression and naturally heroic tendencies, channeled into exterminating his own race and facilitating its replacement.

Rather than a 'star' a 'cuck' was born, a jewish lapdog who defended his master and his master's domain and was 'rewarded' with ample kibble and a dog house in which he was permitted (for the fee of taxation without cessation saving death) to occupy a dog house in which despond more pops to services Master, the 'good Christian' goy of the jewish master.

John Wayne and Audey Murphy both typified this 'anti-heroic heroism' re-presenting the archetype of christian obstructionism- holding down other white man in the name of 'God' and 'morality'.

The Hollywood industry carried this 'war hero' of Americanism forward throughout the decades with a seemingly interminable series of films that vilified the German people as a whole portraying them as the archetype of judeo-christian 'evil', the word perpetually on the tongues of the 'broad masses' who partook of this mental pollution being "Nazi!" whenever they encountered any phenomenon that suggested a forcefulness, a ruthlessness and what they perceived to be violence in the behavior or attitude of others, specifically 'the white man'.

This name or epithet was used as a stick with which to beat the white man and to implicitly coerce him, based upon Hollywood classical conditioning, to be a good white goy, a happy christian gelded bovine animal whose role was to eat; sleep and propagate in order to serve the system which sought the death of his race and ultimately of himself.

Anything aggressive and forceful was prohibited and any statements about Jews or anything jewish became verbotensprach, being associated with 'Hitler and the Nazis!" And thus the ultimate 'evil' as evaluated and established by the social engineers of the Magian Occupied Regime and Government (M.O.R.G).

Through such classical conditioning of "German Villainy" negative feelings and emotions became falsely associated with Germany and German people globally and constituted the stick of psychological abuse deployed by the jews and their affiliates against white male self assertiveness.

Movies such as "Dirty Harry: Magnum Force" (1973) In which rogue cops were taking the law into their own hands to facilitate their crimes were a typical example of the extension of this 'white nazi' 'totalitarian personality type' psychopathologization of those figures who still represented if only a facsimile of white power. They who would, owing to their fundamentally violent nature, go 'rogue' without warning at any time.

Though the police and military serve the M.O.R.G they were nonetheless vilified and this increasingly as whites became more and more of a 'dispossessed majority'. Dirty Harry was the 'white anti-hero' who was hamstrung in holding down his race by the establishment and its laws and who thus had recourse to a rogue form of 'justice' enforcing the magian morality in spite of the due process of the letter of the judeo-christian law.

In the first movie (1971) a defective white male serial killer (one of the three stereotypical forms of white male being) is presented predating upon white women owing to his sadistic 'psychopathological' mind and the 'hero' defender of the meek and week Eastwood is offered up as the virtuous opponent of the 'evil' white man who is an embodiment of the 'totalitarian personality type', the so-called 'fascist' or 'nazi'.

Eastwood's character became quickly set in Hollywood stone as a 'do-gooder' strong and silent type. He was 'Blonde' in the Sergio Leone spaghetti Westerners or 'the man with no name', a basic no-nonsense figure who was always seeking to enforce 'morality' while in pursuit of personal profit.

As such he typified the figure of the W.A.S.P (white Anglo-Saxon Protestant) whose witch hunting moralism and paradoxical Mammonism combined together in his 'enterprise' of Americanism for both domestic sale and export. The phrase she stated in the movie "The Outlaw Josey Wales": "doing right ain't got no end" encapsulates this "moralizing fetishism" as Julius Evola spoke of the Protestant type of 'negrified America'.

'Doing right', according to magian morality means of course suppressing the Faustian and Olympian soul of Aryan man and holding his inborn tendency to achieve greatness in the fetters of pathological altruism, giving to the 'weak and meek' his lifeblood as a means of fulfilling some twisted sense of 'moral duty'. Such a protestant mind program is a program for the subversion of the destiny of the white man in addition to the facilitation of the expansion of the M.O.R.G and its Kalergi plan.

The 'heroic anti-hero' type of the white man is best expressed at a later time in the history of the Hollywood propaganda industry in the figure of Arnold Schwarzenegger who, throughout his career, created the stereotyped image of the rough and semi-intelligent knuckle dragger 'white hero' whose heroics consisted of attacking other white men or indeed in some cases aliens or robots and playing the 'Savior' role of the meek and weak (non-whites; females and Jews).

The movie "Commando" (1985) has Schwarzenegger save a jewish teenage girl and attack various white villains. In that of "Red Heat" (1988) He is attacking white Russians as the bogeyman of the Cold War era. Later he would play "The Terminator", a Robotized thug who saves a young boy from robots.

Perhaps this film was designed as trans-humanist predictive programming by its illuminati creator James Cameron and portrayed the white man of the future as a cyborgized goy whose utility lay in assisting the hyper-intellectual black man inventor and a (perhaps jewish) 'white' boy, the rogue Messiah figure of the later war against the robots going back in time to where the action begins fighting against the blue-eyed cyborgized liquid metal LAPD droid subtly mocking and demonizing the 'white police'.

These futuristic action themes were re-presented in the films "Total Recall"(1990) And "The Running Man"(1987), The latter based upon a Stephen King novel. "Total Recall" portrayed a Germanic white man (Schwarzenegger) who had betrayed his race. His race had control of the planet Mars and were 'ruthlessly' exploiting it as a heartless group of 'fascists'/Nazis.

The 'good' in the magian sense, Schwarzenegger spends his time attempting to sabotage and subvert his own people siding with midgets; mutants; non-whites and even being depicted as murdering his own blonde-haired, blue-eyed wife in callous disregard for her owing to her 'evil' affiliation with the Aryans and their colony on Mars.

In "The Running Man" Schwarzenegger plays Ben Richards an ex-police officer in a futuristic world who refuses to carry out the ruthless orders of his racial comrades to fire upon the crowd of protesters of the meek and weak. Herein the demonization of the white nation is readily apparent and the 'good' of the trader who sides with the 'meek and weak' is exalted.

Richards is portrayed as being coerced to fight to the death in a game show against professional stalkers who are with one exception white: one depicted as a sadistic Norsemen who attacks with a chainsaw and hockey stick; another is a German who attacks with electricity and plays the music of Richard Wagner.

Schwarzenegger (Richards) is portrayed as a defender of the non-white female (Maria Conchita Alonso) who is a successful hero figure whose moral courage in opposing the cabal attempting to expose its 'evil' wound her up as a contestant on "The Running Man".

The intellectual and morally superior jew who was caught by the fascist state attempting subversion Schwarzenegger also defends in characteristically maudlin sentimentalism with the jew sacrificing himself as a martyr figure for the revolution from below, all presented with much magian pathos.

The 'intellectual jew' is a marxist archetype 'struggling for peace' and the untermenschen against the violent and psychopathic ubermensch of the Anglo-Saxon; Germanic and Nordic people who, regardless of age, participate in sharing on the sadistic gladiatorial contest of "The Running Man", perhaps a connotation of the witch hunts under the catholic church?

Schwarzenegger's archetype of the 'good' white man, 'good' insofar and to the extent that he betrays his race for 'humanity' (i.e. the jews and non-whites), was cemented during the 80s when the non-white flood tide in America; Germany and most white countries was accelerated keeping pace with the agenda of the M.O.R.G.

He gets a start with the Conan series based upon the racially conscious writer Robert.E.Howard whose Cimmerian hero figure was physically well presented by Schwarzenegger though in characteristically modern/Western decadence, the same decadence the jewish media moguls were attempting to instill in the consciousness of the white population with the narcissistic psyop of bodybuilding of which Schwarzenegger was a foremost representative.

Conan portrays Northerners as ignorant bearskin clothed fools who are of the comparatively violent nature and 'wise' only with the assistance of the clever jewish sidekick and oriental comic relief figure. The subtle aspersion of the white man being an ignoramus and the jew intellectual and 'spiritual' superior pervades most movies of jewish Hollywood and characteristic ego gratification and Calumniation of the white man.

The archetype of the crude white beast, good for little other than smashing down apparent enemies without thought or question was crystallized around Schwarzenegger as it's living image.

Likely the jewish mind manipulators of Hollywood recognized that they should incorporate a slight degree of diversity in their movies and accordingly introduced various other 'action heroes' who re-presented in subtly different form the norms of magian morality and simultaneously castigated the master morality of the Aryan.

Figures such as Sylvester Stallone and Al Pacino, actually jewish, were presented as anti-heroic figures whose purpose was to struggle against the constraints of the system and to install even should they fail their own way (the Noahide laws; the laws of the Talmud posited over and against the laws of the Catholic Church and especially the ancient Aryan 'Rita' of Cosmic Law).

The movie "Cobra" with Stallone presents Marion Cobretti a rogue cop in the dirty Harry mode fighting against a Germanic neo-Nazi order who ceremonial rites entailed a Hyperborean symbolism of the double axe.

The jew 'Cobra' bucks the rules of the system and deals out his characteristically vengeful twisted justice against the vilified 'satanic cult' of the Aryans. That this movie appeared during and contributed to the 'satanic panic' of the 80s repeated the same themes acted out in the theater of the real of false flag operations such as Joseph Paul Franklin; James Huberty and Joseph Christopher (the Midtown slasher) amongst others, the 'sinister numinous' path of the 'Nazi Satanist'.

This was given further credence by the Catholic priest and MI6 operative David Myatt and his "Order of Nine Angles", stigmatizing the white male as a 'psychopath' similar to other 'serial killer' actors like Jeffrey Dahmer and Ted Bundy.

The role of whites as psychopathic serial killers and mentally ill figures is a standard theme and will be discussed later. White men are the primary target, being the greatest threat to jewish tyranny but white women are not exempt from such vilification, typically in the form of a cold and calculating, self-serving exploiter of men.

During the 80s and before the jewish media moguls were not keen to portray the white woman as antagonistic to the non-white and thus portrayed her primarily as directing her malevolence toward white males usually in an insidious and underhanded way.

Also the white woman was portrayed as a masculinized Amazon type, a control freakish and wildly irrational figure, the stereotypical 'man eater' tigress type such as Michelle Pfeiffer in the movie "Scarface" (1983) with Al Pacino or "Batman Returns" (1992) in the role of Catwoman. In both films the Germanic woman is depicted as having an affiliation with the non-white 'Other', the mestizo (in reality jewish) 'Scarface' (Al Pacino) and the jewish Michael Keaton (Batman) respectively. In such movies the white man is cucked as not only a villain but a loser in 'the game of love' and 'lust'.

Such a portrayal enabled the feminist agenda to expand itself into a tumescent state during this time period of the late 80s and early 90s with such prime ministers as Margaret Thatcher (England) and Kim Campbell in Canada serving as archetypes of the 'power woman', however fallible and defective.

"Scarface" depicted the non-white other (though still in the eyes of viewers as 'pass for semi-white') as a victim struggling against the white system, having to circumvent its laws and follow a life of crime-the 'outsider' having to fight his way in against all odds. The movie was a remake updated in terms of historical context and with a different demographic of the original "Scarface"(1932) starring the jew Paul Muni and which, rather than the original to all (false) appearances condemning crime, instead glorified it as a tragic 'fall from grace' attributable to 'the white man', the 'W.A.S.P' as an obstruction of the non-white 'Other'.

Indeed the movie, though implicitly referencing jews throughout subtextually, makes explicit reference to the white establishment and its corruption although portraying jewry and the 'W.A.S.P establishment' as having an affiliation. Perhaps the director Brian de Palma wanted to reveal the agenda of the M.O.R.G, regardless he still re-presented the demonization of the white man.

The action hero figure metamorphosed around the time of the late 80s and early 90s with the taciturn no-nonsense 'white man' anti-hero 'hero', the defender of the untermenschen and assailant of his own race (the 'nazi') being portrayed as in the case of Bruce Willis as having a sexual inclination toward the non-white 'Other', typically the lighter skinned mestizo. The thin end of the wedge of miscegenation was thus inserted in the docile white mind and served the purpose of encouraging 'just like the celebrities' the race-mixing agenda.

Willis was portrayed as the 'tough guy', the strong and silent type whose sexual magnetism attracted the non-white 'Other', his 'action' serving the female 'Other' rather than serving the females of his own race. Thus in the Tarantino movie "Pulp Fiction" he plays the character of 'Butch', a tough and semi-intelligent boxer who becomes affiliated with two women, one mestizo cabdriver and another Near-Eastern type (jew?).

The archetype of white machismo thus becomes associated with miscegenation, distorting the norm of eugenics, substituting in its place dysgenics and conditioning the masses to follow suit.

"Last Man Standing", a Luciferian allegory based upon the original movie of Akira Kurosawa's "Yojimbo" (1961) and remade in the 70s starring Clint Eastwood as "For a Few Dollars More" re-presented the Kalergi plan archetype portraying the 90s version of Eastwood's character 'he Man with no name' with the same archetype in a different scenario.

In the movie Willis is portrayed as infiltrating the town of Jericho which represents the realm of the Demiurge, 'the world' of spatio-temporality. He is a rogue figure whose life orients around his activity of gangsterism, a mercenary 'out of a job'.

He becomes entangled with both of the two rival gangs of the town playing them off against one another to tear down and destroy the 'fortress of God' which the town represents. While there he liberates the white female from this garden of Eden pseudo-paradise through uniting with her in a relationship reminiscent not of Adam and Eve generating more flesh bodies to trap souls for the consumption of the Demiurge but in that of Lilith and Lucifer uniting to create a higher spiritual union and elevating each other through Tantric Maithuna, the conjunctiva Oppositorum, unio mystica of El and Ella.

The Blonde woman exits the matrix of Jericho in which she had been trapped and Willis combats both gangs, they who would hold temporal power on behalf of the Demiurge and his emissaries the Texas Marshall's and their Chief. Playing them dialectically against one another he tears down the 'Civitas Dei' and liberates the mestizo female who is captured by them as her slave for carnal purposes and a 'love' of a purely emotional and inferior form.

Like the liberation of the anthropoids from the entropy of the reincarnation trap of 'the world' of the Demiurge, Willis liberates the mestizo female from the captivity of the agents of the Demiurge the fallible temporal power of Jericho.

The Eurasianist agenda is subtly put forth in that the white woman who Willis liberates is a corrupt female for hire who has affiliated herself with the Italian (jewish?) faction against the Irish and is portrayed as tainted and sullied through her traitorous affiliation with the 'better deal' she demonstrates her fallen nature her earthbound soul oriented towards being 'a material girl in a material world'. She is 'cast down' by 'the world' through her own desire nature and yet receives her liberation albeit with a scar on her face (the mark of Cain) when Willis (Lucifer) liberates her from the clutches of her possibly jewish lover Giorgio the scion of a prominent gang in Chicago.

The mestizo female is put on a pedestal in the movie and is portrayed as a pure madonna or saintly figure going out of the town to pray to 'Madre de Dios' and is permitted this connection to Spirit by her irrational captor the Irish mob boss of the rival gang. The boss presumably represents the judeo-christian whose inner weakness for the flesh and sentimentalism leads him to grant her some degree of 'Libertad' albeit within the confines of 'the world'. Willis liberates her and eventually burns down the town of Jericho, an inversion of the biblical story.