

HOLLYWOOD



The Psycho

White Man

Hollywood White Man

Part 3: The Psycho

To perpetuate the myth of the pervasive 'nazi' inheritance in the white man, eventually the demonization of the American white 'patriot' was presented. Formerly exalted during the buildup of the American Empire after the second world war the eventual introduction of the 'Vietnam vet' betrayed war hero archetype was put forth.

Starting with the melodrama of "Full Metal Jacket" (1987) directed and produced by the Jew Stanley Kubrick the demonization of America and the associated taint of the 'patriot' was seeded into the mass mind of the trance-forming and negrifying America under the influence of Hollywood propaganda inebriation.

The 'Vietnam vet' was a hero trying to be a hero but being obstructed by 'the government'. The failure of Republicanism is presented through this means and 'the little man' who only wanted to 'do what's right' is stepped on by the heartless bureaucratic Leviathan of the "red, white and blue mass murder machine" as David Lane spoke of it.

The masses are appealed to as the 'higher moral authority' and the authority of the state and its 'psychopathic bureaucrats' is undermined in the public consciousness.

"Rambo: First Blood" (1982) reveals the subversion and inversion tactics of Jewish Hollywood: a former gay Jew porn actor Sylvester Stallone is put into a position as a 'white hero figure', the figure of the underdog initially in 'Rocky' and subsequently in 'Rambo'. Thus the white male hero archetype is inverted with the Jew dominating the white for that role and being portrayed as a hero of the 'white working class' when in reality being something quite otherwise.

This depiction of Rambo functions subversively in turning the citizens of the moral majority against the potentially 'good' (in the demagogic sense) leadership which was the shift intended to take place during the comfortable and decadent 80s wherein the 'me' generation of the baby boomers live their lives of possessive individualism and in the decade of greed, their confused patriotism being led along a path of destruction through interiorising in their consciousness messages like that communicated by Rambo: "why didn't they let us win?"

The McCarthy era communist witch-hunt was turned against itself by the table-turner Jews whose presentation of John J Rambo, Green Beret and top echelon war hero as one of the forgotten of "America's sons" wasn't given any answer to his plaintive question underscoring the helplessness and victimhood of the dispossessed majority.

Such a presentation was simultaneously a mockery of the middle American patriotard type as well as an implied psychopathologization of this figure: an irrational being incapable of self-control and hence a prime candidate for 'blowup' status, the 'lone gunman or 'orchestrator of mass attack' against the citizen population who 'rejected him' or didn't show adequate appreciation for his 'service' to his country.

Though presented in an implicit way the straight white male 'veteran' was denigrated while to all appearances a tragic figure who had the best of intentions only a misguided and misplaced direction focusing his aggression against 'the innocent' rather than learning to 'understand'.

Further stigmatization of the white male 'veteran' came in the form of the action hero Chuck Norris, an archetype of negrified America: a half-breed mestizo, ostensible christian and probable crypto jew. The simulacrum of white male heroism was thus tainted by having a non-white represent the white man fighting to defend Jews against arabs ("The Delta Force" 1986) and to defend the heroic Vietnam P.O.Ws ("Missing in Action" 1984). In the Vietnam film the P.O.Ws just as in the case of "Rambo: First Blood Part Two" (1985) were saved while in reality they were simply allowed to die. This is more occult mockery of the American golem by their hidden rulers, a revelation of the method and an attempted discharge of their karmic waste matter on the population.

He would go on to play the role of "Walker Texas Ranger" alongside a negro sidekick both of whom were cast in the role of the 'white Christian defenders' of the law (the Noahide and Talmudic laws of the United States of America Corporation).

Hence the white Christians were cucked by the non-whites in a multi-year-long series of episodes wherein the magian moralism of judeo-christian zionism was put forth in the form of its 'Crusader knights' against the rogue 'white' criminal element and the 'innocent nonwhite who had no recourse but to follow a life of crime 'owing to poverty'.

The psychopathic nature of the white is presented still further in the movies "Surviving The Game" (1994 with Ice-T) and "Hard Target" (1993 with Jean-Claude Van Damme), to representative films of the 'manhunt' genre a revelation of the method of the gangstalking of the cabal.

The 'hunters' are of course those of Germanic and English descent, an inversion of reality given that it is the jews who are the principal agents of this sadistic abuse. Rutger Hauer plays the ringleader of an underground cabal which abducts street people and others to hunt for sport.

Gary Busey is a CIA agent affiliated with the cabal whose father subjected his son to sadistic abuse as a means of strengthening him in the social Darwinist mode of the 'evil' 'totalitarian personality type'. Another affiliate, a wealthy entrepreneur who suffered psychological trauma and has an unbalanced consciousness, goes along for the ride paying top dollar to unleash his inner beast upon the 'innocent' negro abductee (Ice-T).

The CIA connection with the hunters demonstrates the 'shadow network' present in the 'evil American Empire' who 'keeps down' the innocent negro and which government is portrayed as inherently flawed and fallible in spite of its 'constitutional guarantee'. The jewish movie Masters demonstrate thereby the supremacy of their despotic legalism over the 'spirit of 1776'.

The demonization of the white man, his institutions and culture pervades the whole of Hollywood history. The following will touch upon a few more examples taken at random from this 20th century history as more people are familiar with this epoch and contemporary movies, like the attention span of their audience, simply come and go without being sufficiently memorable to merit analysis.

The theme of a shadow government of sinister proportions and existing behind the scenes in the form of cults can be observed in that of "Cobra" (1986) with Sylvester Stallone.

The movie cobra with Sylvester Stallone attempted in typical jewish and typically moralizing fashion to portray the putative 'evils' and undesirability of the covert group of white occultists who wished to usher in the new Aion through acts of violence and terror.

Of course the jewish actor Sylvester Stallone (a crypto jew apparent Italian), plays the role of the vengeful instrument of 'justice' who operates in a clandestine manner on the periphery of the thin blue-line only hamstrung by his judeo-christian/magian praxis by 'the letter of the [gentile] law' much to his inquisitorial chagrin.

He would, as a movie reveals, much rather deal out his own bigoted magian sense of justice to all of those not compliant with the magian ethos, namely those who exalt a more heroic and Olympian understanding of life and justice in the sense of 'Might is Right' or at least a racialist ethics of in-group altruism and out-group hostility as apparently espoused by the cult.

This cult, brandishing axes over their heads and presencing a new order through word and deed but more specifically the latter evince their Nordic or 'barbarian' roots, their Atlantean nature in the manner of Nietzsche; Ragnar Redbeard and Thor combined.

They are portrayed in the typically moralizing, bigoted fashion of jewish Hollywood and its magian ethos as the 'evil' in relation to the 'good' of the Archangel figure of Stallone. 'Cobra', though a dark figure in the eyes of the sheep is nonetheless a goodhearted shepherd in the corny christian sense, seeking to undermine the cult which represents a threat to the M.O.R.G's order, apparently a society of freedom but in reality of slavery.

The real freedom, through the nigredo transmutation of the cults' praxis will liberate the zombie slaves of the M.O.R.G. It is this freedom of self-determination, of authenticity, which is what is intended to be subverted and annihilated by the M.O.R.G and its loosely affiliated quasi-rogue puppet 'Cobra' who represents the Ouroboros serpent of international jewry in miniature and who is there archangel avenger figure.

The non-white mestizo comic relief Sancho Panza sidekick of Cobra is of course portrayed as an altruistic, good intentioned humanitarian, the exact inverse and antithesis of the reality of that breed of surreptitious, low-minded thieves and violent criminals whose biologically mixed constitution manifests itself in chaotic behavior and all manner of vice.

This figure of course is portrayed as having benevolent and paternalistic intentions toward the naïve and weak white woman who cobra has been assigned to protect from the cabal who has absurdly targeted one of their own, a pure and innocent representative of her race (another inversion of reality).

The blond-haired and blue-eyed woman is portrayed as having a sexual or romantic interest in the greasy wop Stallone and naïvely follows all of his commands and he and his partners kindergarten-ish advice in her 'simplicity' and 'naïveté'.

The cabal stages an all-out attack through their insider in the police force and they are mercilessly destroyed by the 'heroic' jew Stallone. Of course the reality would be and undoubtedly will be the exact reverse as this sanitized jewified version of Hollywood fake reality is substituted with that of the RaHoWa in a Turner diaries- style terminus in the end times Iron Age Kali Yuga.

Cobra and his ilk, if they exist at all (Mossad? IDF?) Will be mercilessly ground in the meat grinder to come and this will be the end of the old-age and the beginning of the new. The insiders of the system will not be so easily apprehended and the magian ethos of jewish moralizing, of Abrahamism, will finally be but a mere broken relic of the past, a statue smashed to dust by the hammer of Thor as the statues of the pagan past had been by the Jews' slaves the christians; muslims and others.

Once the 10 commandments' stone tablets are broken through the chaos to come there will be no mental shackles on the zombie slaves of the system's- the system self-destruction at the hands of the cult will leave their former captives without compass and drive them into the hands of the Aryan elite for basic material comforts and security.

Undoubtedly the cult referred to in the movie is based upon the SS Black Order and its contemporary ReichsDeutsch inheritors who undoubtedly will do what must be done. Undoubtedly they are in process of bringing in the new world order, the new Aion through presencing dark acausal nexions through their antinomian-Luciferian and Praxis, annihilation of the false light of the magian ethos and its representatives: rabbis; 'jesus', the fictional anthropomorphic god-man and his flock of sheeple.

The Sheeple, lacking any genuine Archangel Michael's to protect them from the wolves, will be forced to throw off the shackles on their minds out of self-defense against the hordes of beast men. Then they too will become wolves and further the presencing of the dark acausal nexions.

The hunters of the New World Order earn their credentials through rites of passage not through moralizing or defending the weak. The blue-eyed and blonde haired woman of the movie is only weak in Jewish Hollywood: in reality she is a wolf and will join with her fellow wolves in presencing the new Aion, turning upon her bigoted paternalistic would be Jewish protector and his Sancho Panza Latino sidekick and rend them.

Such is the way of the Wolf and in the Wolf age the wolf wins even if by losing. The only real meaning of 'winning by losing' that of the Kamikaze, the berserker. Once the target is acquired the will brings into action the nexion. The triumph of the Will is a triumph of the Wolf in the age of the Wolf.

The movie "Colors" (1988) with Sean Penn, a crypto Jew playing the role of a tough LAPD officer stigmatizes the 'gung ho' cop who abuses his power and manifest his sadistic hostility and 'pent-up' aggression against 'innocent' young Mexican gang bangers.

He becomes involved with a Mexican female and she eventually leaves him owing to his sadism and inability to cope with the 'relational dynamics' of the 'colors' of the Los Angeles dreamscape.

The 'downtown white police' are portrayed as having a tense relationship with the Mexican gangs and the older white cop played by Robert Duvall is a pacifying and humanizing influence in stark contrast to the younger 'hotshot' Penn who can't 'maintain the peace' owing to his sadistic tendencies and lack of 'magian morality' so well embodied in the older generation.

In the climax of the film the older cop, representative of an older generation of 'Christian America', is killed owing to the 'irresponsibility' and reactionary nature of Penn who's younger generation has parted ways from the straight and narrow path of 'Christian America' and its 'founding fathers'.

The last scene portrays Penn saddled with a Negro rookie cop who mocks him for attempting to give a 'ghetto boy' like him advice regarding how to deal with his and related 'colors'. Thus the white youth of America are portrayed as a 'lost cause' owing to their lack of Christian values and thus replaceable by the M.O.R.G with other 'color's'.

Further inversion of roles can be seen in the 1950s movie "The Night of the Hunter" starring Robert Mitchum. The infamous drunkard of Hollywood is depicted as a child abducting preacher whose 'religiosity' borders on the sinister and who suffers from a 'mental illness', another presentation of the sadistic and sexually aberrant white male authority figure. Presumably the source of his neurotic inhibitions and sexual tensions which manifest themselves in deviant behavior is his Christian values. Thus they 'haloed' ('hallowed'?) Institution of the church is castigated in implicit fashion.

The movie "Frenzy" (1971) by Alfred Hitchcock depicts a businessman who has a predilection for the strangulation of women. The white male is thus presented as having dangerous tendencies toward violent outbursts, striking out without reason at 'innocent' targets such as in this case women who are simultaneously portrayed as 'innocent darling, innocent'.

The inner chaos of the white man is simultaneously his fatal flaw and leads to his capture which would otherwise have gone undetected. This movie may have been a distortion of the ritualistic murder of the cabal headquartered in London where the action of the movie takes place, a revelation of the method and a transference of sins onto the audience who are informed (albeit in a distorted way) of the acts of the 'rich and famous', the sinister shadow government blaming the 'psychopathic white man' for their own sins.

The white man is portrayed as a misogynist having a hatred of women that could erupt in violence at any point and thus also serves as the introduction of the archetype of the dangerous white male authority figure into the consciousness of middle America and the British Empire's 'moral majority'.

"The Night of the Hunter" also served as an early presentation of this false association between white male authority figures and sexual deviance and violence against the 'innocent' female population. Such a meme played to the egotism and desire-nature of the female audience who are titillated by the element of danger and its sex (eros) and death (thanatos) connection.

1960s' "Psycho" also by Hitchcock and starring the jew Anthony Perkins takes the figure of the psychopathic male to new heights. The Freudian Oedipal complex is revealed as the generalized behavioral patterns and tendencies of the 'psycho' merging in the consciousness of the viewer the image of the to all appearances white man (Perkins) and the murderous violence and sexual aberrance 'inherent' in his being.

The Oedipal complex is underscored by the scenery of Norman Bates (Perkins) the hotel operator keeping his dead mother in the basement of his dark multi-story house, connoting the alleged sexual inclination toward the mother figure the jew Freud concocted and projected out of his own diseased mind in his formulation of his 'counter-initiation' of psychoanalysis. (cf. "The Misdeeds of Psychoanalysis", Rene Guenon).

In previous decades the jewish filmmaker from the Weimer Republic Fritz Lang had attempted to normalize child murder with his movie "M" (1931) starring Peter Lorrie. Hitchcock took up a similar theme in his movie "Rope" (1943) which put the possibly engineered ritual of the Leopold and Loeb murder case of New York into the popular consciousness, attempting to associate the Nietzschean themes of 'the Superman' and 'master versus slave morality' with the Anglo-Saxon establishment (in reality this event featured two jewish Ivy League students).

The usage of the Freudian (fraudulent) discipline of psychology has been thus instrumental in causing harm to and experimenting on the white population since its inception. The jew Ivan Pavlov had perhaps greater leeway under the Soviet regime and the disciple of mind control, increased the penetration of the cabal in their micromanagement of their 'goyim'.

Michel Foucault's "The History of Madness" reveals the genuine madness of the psychopaths who have employed the disciplines of 'psychology' and priestcraft (in reality the former being a modality of the latter) to control and eliminate populations.

The white man of Hollywood was thus presented as the archetype of the psychopath. Movies like "Halloween" ('78) by John Carpenter and "The Texas Chainsaw Massacre" ('74) were brought out around this time during the Saturn was retrograde as a new phase in the political alchemy of the black magicians.

'Mental illness' and 'violence' were the take-home message that the movie-goers consumed along with their poisonous substances of soda pop and 'hot dogs' (E. coli generated bacterial waste product in the case of the former and trichina cyst infested swine meat in the case of the latter).

The total package of Hollywood Babylon was ready for purchase by the middle American consumer cattle and the Jewish manufacturers of chaos were there in a pinch to supply their virtual drugs and synthetic poisons.

The intelligent white man was certainly not spared the abusive harassment of the Jewish slanderers of the silver screen. The intelligent white man especially was slated for decapitation as means of associating the higher type of Aryan wise man, the intellectual leadership of the Aryan race, with a deviant and dangerous character.

Hannibal Lecter, a presumed German or Anglo-Saxon intellectual archetype is offered up to the gallery for defilement in "Silence of The Lambs" (1991) and the 'clever' Jewish career woman psychologist is prayed to his violent mind manipulation, his mental Ray Pine of her otherwise pure soul.

Thus can be seen the vehicle through which such a false association was introduced was through a presentation of the morbid fascination of the inhuman 'dark side' of the psyche so prominent in Freudian psycho-babble and the infernal nature of Jewish Hollywood mystique. The working up of the Eros-Thanatos dyad was and is even more so to this day a work of witchcraft to set up the white man for the slaughter.

Indeed the very notion of white existence in an openly acknowledged form is only permitted to exist in the form of the demonic, the pathological and in the realm of the 'sinister', associated with crime, violence and perversity-all by design with kosher approval.

"American History X" (1998) a film lauded by some who claim a favorable opinion regarding white identity, is yet another slanderous vehicle of psychodrama served up by the tribe. The protagonist is a young white man affiliated with a neo-Nazi gang who becomes embroiled in a murder of his parents killers and acts out his sadistic and hateful behavior against the negro criminal who begs for mercy but is not spared a curb stomping resulting in his death.

The protagonist is incarcerated and 'reforms' to a degree 'magically' and without apparently sufficient reason owing to encountering a friendly negro in a jail cell. The movie features a Jewish counselor who simply wants to 'reconcile' the differences of the white man and his Jewish tribe, to 'erase the hate' through his superlative 'humanitarian sentiment' and intellectual sophistication.

This movie has its parallel in that of "Higher Learning" (1995) which again inverts the roles of white; black and jew, portraying a young white man as a first year university student who, owing to his shyness, falls into a skinhead gang for camaraderie. The token 'wise black man' on-campus played by Ice Cube 'speeches his slanguage', his 'knowledge', to the white youth but to no avail.

The end result is the violent outburst of the pathological white youth who 'took a wrong turn', unable to cope with the stress of life. The white youth ends his life after his violent assault against the 'innocent party' again acting out in his 'irrational' and 'violent' way.

Hollywood has penetrated the soul of all with its morbid fascination for the defective and its normative inversion of otherwise healthy values. The main target for its aggressive assault has been the white man, the greatest threat to jewish supremacy and the means of castrating and hobbling the white man is their attempt to portray him as impotent and weak both mentally; physically and spiritually.

The white man in jewish Hollywood is either a retard (both moral and intellectual); a pathetic pseudo-'hero' macho man serving the jews; females and non-whites or a psychopathic and violent person who is irredeemable in his despotic aggression.

Viewer beware all movies and 'shows' on whatever platform are nothing but an experience of black magic witchcraft and to perform the simple gesture of pressing a button may open up a Pandora's box of soul contagion that may render one terminally ill. Think before you 'tune in, turn on and get screened out'. The soul is a terrible thing to waste.