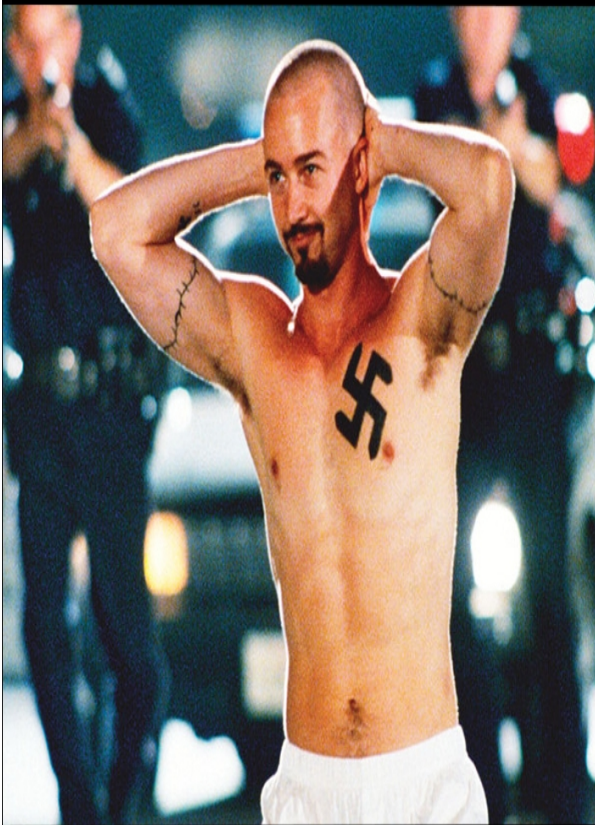


# HOLLYWOOD



**Psycho**

**'Hero'**

**Retard**

# White Man

**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 everyday 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 Audie 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 preying upon white women owing to his sadistic 'psychopathological' mind and the 'hero' defender of the meek and weak 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 Westerns or 'the man with no name', a basic non-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 he 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 Calumination 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 represented 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 Kalgari plan archetype portraying the 90s version of Eastwood's character 'the 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.

**HOLLYWOOD**



***The Retard***

**White Man**

## Hollywood White Man

### Part 2: 'The Retard'

The inept or 'retard' is another of the three categories of jewish Hollywood in which the white man is portrayed in the false light of the silver screen, the gaslight of jewish perception management'.

He is presented when not presented as a 'psychopath' or an anti-hero 'hero' as a figure inept and defective in terms of the human virtues. He is either the goofy "Dumb and Dumber" (1994) type of the movie of the same name or he is the mentally deficient version of the retard or socially awkward geek or nerd type, an outcast and potentially dangerous figure which is combinable with a psychopath type, the two often being portrayed in the form of a sexually deviant 'fringe' or 'marginal' character.

The more benign and impotent (in the sense of lacking any inherent power or being worthy of the power he possesses) will be discussed under this head, though the reader should keep in mind that these three categories can be present in a single figure usually in the aforementioned combination of the sex deviant psychopath, the socially crippled or 'retarded' figure.

The comic book villain "Dr. Doom" in the Marvel comics is one such figure: a 'European' (itself implicitly presented as a stigma with connotations of that which is 'foreign' to the negrified American audience of jewish Hollywood) who is subjected to child abuse and owing to this 'psychological trauma' sought in his characteristically inept way to 'help others' of his kind through a National Bolshevist or Stalinist style 'solution', a template of social engineering he had devised with misplaced and aberrant altruistic content.

In this figure of the 'dangerous retard', a pitiable figure endowed with 'mental illness', the 'European' is stigmatized as a product of generational traumatic abuse (branding the European with the mark of Cain as a racial type susceptible to this aberrant behavior) and a 'totalitarian personality type'.

The problems he causes can only be 'cured' by the 'good' Capt. America, the hero of the Magian Occupied Regime and Government (M.O.R.G) the judeo-masonic cabal of 'humanitarians'.

Though the above figure flirts with the psychopathic dangerous white man he fits into the 'retard' category as possessing the trait of 'redemption' from his fall, which was not caused by himself entirely. This can be compared to the other Marvel comics villain of the Red Skull, the power-mad 'nazi' who has a psychopathic disregard for the plebeian masses and moves forward with 'devil may care' toward the goals of global dominion.

As such he, the 'nazi' figure portrayed in his worst form is irredeemably 'evil' hence portrayed as non-human at least in his form of the red skull, a tangible specter of death and violence.

"Dumb and Dumber" is the archetype of the white male retard played as a means of 'cursing the gentile' by the jew Jim Carrey who plays the role of the white male 'retard' though perhaps subtly connoting the instigator (the jew) as he is the leader of the dyad accompanied by his blonde haired affiliate Jeff Daniels (in reality a jew himself).

The TV show "Beavis and Butthead" is yet another presentation of the archetype of the jew (Butthead: Jim Carrey) and the christian, his follower and sidekick (Beavis: Jeff Daniels) with the jewish principle of the relationship playing the masculine initiator of chaos and the christian agent following his lead as a passive female agent.

For those who are observant this phenomenon can be observed in real life with the judeo-christian conspiracy reflecting this relational dynamic with jewry playing the role of instigator and christians playing that of their sidekick and 'amicitia inferiores' (inferior friend).

The dialectic of 'good versus evil' played out in the theater of the real can be observed with the christians playing the 'good' side attempting (or at least appearing to attempt) to put a stop to the chaos instigated by jewry who plays the 'evil' side as a rogue against Jehovah, His lost or rebellious children who christians pretend to 'convert to christ' or give (apparent) slaps on the wrist to after the damage is already done.

"Beavis and Butthead" are thus the archetype of retardation exported by negrified America for foreign markets with the intention of transforming the non-judeo-christian 'Other' into a figure of this nature and indeed to transform their own population in this image as well.

Working hand in glove with this retardation meme is that of the wiggerization protocol, the intended 'trance-formation' of America (of all white nations) being to manifest the Kalergi plan for the creation of the Eurasian negro.

This latter meme was introduced after the indoctrination of generation X and subsequent generations with rap music. However, given that the 'Wigger' had a rapport with the ostensive masculinity (in reality a feral machismo of the infrahuman) of black rappers and urban culture not much in the way of Hollywood representation of the wigger was given save as a meth head drug dealer and abuser or gimpy wannabe figure as in the song of 'The Offspring' "Pretty Fly for a White Guy"(1998) or in the form of the rapper 'Lil Wyte' reveals.

Lil Wyte a Southern rapper was instrumental in introducing the false association between drug (especially opiate) use and social acceptability and popularity in the minds of the white youth. As such he served as the poster boy for the opiate epidemic. Though aggressively macho he was presented as a retarded 'fallen figure'-retarded in the sense of mentally and physically degraded, susceptible to the vices of the infrahumans typifying the 'wigger'.

A mockery of the entrepreneurial white man, the 'capitalist hero' or captain of the ship of state is put forth in the movie "Dodgeball" (2004) with the Jew Ben Stiller playing the role of the white founder of the mega gym called Globo-gym by the name of White Goodman.

This figure is portrayed as an abrasive and arrogant 'douche bag' or moronic alpha male type who is a repulsive figure in the eyes of the attractive white female yuppie he seeks to involve himself with. His 'competitor', the owner of 'average Joe's' gym played by the Jew Vince Vaughn is of course highly appealing to the white female owing to his 'down to earth' theatricality and 'human-all-too-human' fallibility, his 'humble' anti-heroism which is posited over and against the complete lack of humility of White Goodman.

The latter is 'retarded' in terms of the social graces of the greaseball Vince Vaughn and Goodman is depicted as losing the dodgeball tournament against the 'average Joe' Vaughn. His fate is to be cast into a state of reclusion and a decadence of the lowest variety gorging himself on junk food becoming the antithesis of his former 'simulacral' self of the fit and healthy 'White Goodman', a slanderous portrayal of the white man in his true light.

Such a movie might well have served as predictive programming on the part of the Magian Occupied Regime and Government (M.O.R.G) where their intended regime of 'the meek inheriting the earth' becomes a reality with 'average Joe's gym' operating a charity for the 'meek and weak' inner-city chilluns and retards.

Yet another white hero figure the white security guard is presented in an inverted form in the movie "Paul Blart: Mall Cop". The white man is presented as a ludicrous distortion of white masculinity: a fat, out of shape wimpy and effeminate figure who lives with his aging mother and who had a mongrel child with a Mexican mail order bride who involved herself with him as a means of obtaining a green card.

The name 'Blart' has Germanic connotations and also connotations of crudity and simplicity thereby aspersing the American 'hero' figure as a joke, a retarded self-deceived wannabe hero and in actuality a 'zero'.

The theme of sexual retardation is present in much of the Jewish simulacra of the white male retard: "The 40-Year-Old Virgin" (2005), starring a Jew, portrays a straightlaced 'white male' working in a low-end/dead end 9-to-5 job and occupying a residence by himself occupying his spare time with nerdy activity such as video games and other comparatively meaningless trifles.

He is, as the movie portrays, a virgin 'having never known a woman' and having a sanitized personality. This is presumably a satire of Christians in their neurotic inhibited personality but is targeted toward white males as a whole and, as the current world situation bears witness to, is an idea that has become reified with white males fitting into the state of being as an innocuous and backward figure incapable in his impotence to adjust to the times and resonate with its Zeitgeist.



The portrayal of the retarded white male is palpable in the movies "Forrest Gump" (1994) and "Sling Blade" (1996) in which the backward Southerner archetype works in tandem with the 'mentally defective' and mentally ill attributes used to stigmatize the enemies of jewry.

The relatively independent white populations of the earth who embody the Kshatriya Spirit are first and foremost on the list of targets for the cabal of the M.O.R.G: Germans; English; the Americans of the southern states all being foremost on the list. Hence they are the recipients of the greatest harassment and abuse.

The black magic of jewry is deployed against these groups constructing a distorted image of them and having them adopt this stereotype and retarded image as a means of destroying jewry's enemies. The image of the sexually deviant and stupid Southerner in the movie "deliverance" or that of the psychopathic 'inhuman' German 'nazi' are prominent.

**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.