



**JEW**

**TREK**

## Jew Trek

### The Trek of the Jew Through the Stars

Star Trek, a TV series created by the jew Gene Roddenberry is familiar to most people especially the original series which will be herein analyzed to illuminate the techniques jews employ in their vilification and manipulation of Aryan mankind as well as a presentation of their 'magian morality', the saccharine and emotionally-based ideology of judeo-christianity and its secular humanist modern variants by whatever name ('liberalism'; 'communism'; 'democracy'; 'new age-ism', etc.).

The series was brought out in the 60s and reflects the 'Zeitgeist' of the times: a secular humanist and quasi-christian worldview presented within the context of outer space exploration, an expansion of "The Galactic Federation" which is the judeo-masonic template or blueprint embodied in the current United Nations.

The series is presented in the future and was almost certainly intended to be predictive programming for the goyim viewers, a revelation of the 'gods' of the cabal for the expansion of their dominion mandate, there "Federation of The World" and indeed of all worlds.

The hegemony of the magian so is presented in this futuristic propaganda vehicle and being presented during a time of relative comfort and stability within the Western world was interiorised into the mass mind which has been conditioned to be receptive to the saccharine and maudlin sentimentalism which pervaded "Star Trek: the Original Series".

The hippies and comfortably established moral majority of middle America (and to some extent Europe) popped their popcorn and stared vacantly into their screens absorbing the magian morality which reinforced their christian and liberal programming, giving them a sense that "the end of history" had occurred after the destruction of the 'evil Nazis' and that 'infinite progress' on the basis of their paradigm of 'science' and judeo-christian-liberal mores could be perceived through the medium of their mind control machines. Star Trek thus was the perfect vehicle of the solidification of the gods of the cabal in fictional form.

The magian morality of the series portrayed "The Federation" being comprised of representative samples of the 'races of humanity' in a form that served the interests of jewry aspersing and denigrating some and elevating others as a memetic way of exalting and defiling the 'races' according to their relative value as perceived through the 'all seeing eye' of the cabal and its jewish leadership.

The following sketch of the diverse races and species in 'Star Trek' illustrates this perspective: Capt. James T Kirk the main protagonist of the series was portrayed by William Shatner a jew. His genetical-spiritual stock was intended to serve a dual purpose in his being selected for this role:

1) to appeal to the middle American 'moral majority' as their archetypal leader, the antihero 'hero' of magian morality, the defender of the weak and meek and opponent of they who violate 'the laws' of "The Galactic Federation" which laws are a representation of the 'laws' of the United Nations of today and which in the series subtly connote the laws 'inherent in mankind', i.e. the 'laws' of secular humanism and its doctrine of 'human rights';

2) the implicit cucking and aspersion of the same middle American 'hero' through being 'played' (and in more than one sense) by the crypto jew William Shatner (who is part jewish and part Germanic or Anglo-Saxon) thereby establishing the jewish hybrid in the position of leadership of the "Starship Enterprise" over the mixed multitude of the American multi-cult.

Shatner represented the 'morally conscious' Kshatriya only inverted by that same morality just as his very being as a hybrid- jew, part jewish part Aryan was itself an inversion of the Aryan archetype.

His sole mission was not "to boldly go where no man had gone before" in the adventurous mode of the Aryan spirit but rather to expand the magian morality of "The Federation" as this was seemingly the only form in which his idle questing manifested itself.

The parallel with Americanism and its 'enterprise' is worthy of note, Kirks' ship being named "Enterprise" connoting the 'American' heroic capitalism of the United States of America Corporation. The hypocrisy of the enterprising nature of Americanism is easily observed in the corporations' usage as a golem of the judeo-masonic cabal and indeed a scapegoat for its crimes which are carried out in its name.

However in the original series this enterprising nature is presented as a benefic altruism, the bestowal of the (false) gifts of magian morality upon the 'Other' and as such it is a futuristic portrayal of the export of 'Americanism' so justly critiqued by Francis Parker Yockey in his work "The Enemy of Europe" as the greater enemy than the hordes of Bolshevik Russia as more subtle and having a more poisonous influence on the Culture Organism of Aryan mankind.

The name James Kirk also has subtle connotations not readily perceivable by the average consumer of sensationalistic propaganda, 'James' being a Gnostic term referring to "The Gospel of James" which suggests Kirk is a representation of this figure and the anti-christian message 'Star Trek' serves as a vehicle of.

Kirks 'heroics' consist of defending the weak, the so-called 'peaceful' groups of aliens and 'rescuing' redeemable representatives thereof from the 'non-peaceful' culture or species of the alien 'Other'.

The hegemonic morality of the jew and christian is here portrayed- one intolerant of 'the Other' and endowed with a salvation complex, a busybody motivation to 'preach the word' and its 'enterprise', to impose upon the 'Other' its own cultural norms and to negate all Otherness not assimilable into itself. Some examples will be discussed later on.

Spock, a Vulcan (an alien hybrid species representative of the Jew) is Kirk's right-hand man. Spock represents the Jewish archetype of the superlatively intelligent and 'logical' Jew whose 'morality' is based upon causality, cause and effect and was largely of an unemotional nature being half Vulcan and half 'human', his mother as the episode of "Tower of Babel" reveals being an Anglo-Saxon, connotative of the historical relationship between the British and Jews and the inter-(special) breeding that has been ongoing since the beginning of the British Empire and its American successor.

Spock is thus 'redeemable' according to the imagined morality of Judeo-Christianity, being not a purely robotic type and may to some extent be seen as a 'messianic Jew' or Jew who can resonate with the light of Christ and thus find salvation on board the 'Enterprise' with the subtly connoted 'Christian leader' Kirk.

Spock utilizes his logical faculties for good, to facilitate the managing enterprise of "The Federation" rather than serving his own particularistic tribe from whom he has been alienated through the shattering of his genetical-spiritual type, being a hybrid and thus not bound to the racial soul of the Vulcan species.

The planet Vulcan, according to Alice Bailey and other Theosophists is an actual planet concealed from the view of Earth given the relative orbital paths of the planets behind the planet Mars. Perhaps the figure of Spock is a subtle reference to Vulcans and the possible presence of the ancestors of Jewry thereon? This the writer is not qualified to say.

The 'logical', rational nature of Spock (the Jew) is a consistent theme throughout the series and becomes a 'moral' issue as viewed through the lens of the series' Magian perspective, the alleged conflict between the rational and higher intuition of the 'enlightened' or complete soul, the perfect ashlar of Kirk and other of the 'humans' of the multi-cult Federation.

Thus the inferiority of the purely rational stance or modality of consciousness embodied in Jewry is affirmed and the superiority of the 'objective' and yet contradictorily emotional and soulful 'intuition' of such as Kirk is posited it over and above this purely 'logical' mental state.

The failure of a completely transcendent 'perfection' of the consciousness in the case of the captain of the Enterprise however is reflected in criticisms made by Spock regarding 'humans' and their 'emotional' nature, subtly aspersing the 'human-all-too-human' goyim though not omitting criticism of Spock as well (a 'balanced critique' on the part of Roddenberry and his story writers).

Subordinate to these two caricatures are 'Bones' a doctor representative of the German-Irish-American pragmatist (played by DeForest Kelley) and 'Scotty', and irascible Scotsman. Bones character is that of a gruff no-nonsense 'fact man' typical of the American materialist specializing in 'science' and good for little else, a backhanded insult against the 'American' type. The 'human-all-too-human' nature of Bones is observable in his consistent emotional outbursts again underscoring the American type.

Scotty is a characteristically 'British' follower, good at serving "The Federation" ('the British Empire') with his gritty boorishness and stiff upper lip pedantry. The 'British officer type' is subtly mocked and he is portrayed as of only a limited intelligence capable of thinking only within the schema of rules, 'by the book' according to 'The Federations' decrees.

Yet more subtle mockery of 'the goyim' can be observed in the thinker of 'Uhuru' a name denoting 'freedom' in Swahili. That she is some form of technical communications officer suggests the 'parlay' nature of the negro with her propensity for the 'imitation' of her betters, being a mere imitator of the messages of the officer caste of "The Starship Enterprise".

She is dressed in red connoting the passions and the lower muladhara chakra implying a lack of spiritual development. This contrasts with the gold uniform of Kirk (philosophical gold, the 'citrinitas' phase of hermetic alchemy) and the blue of Spock, a blue color correspondent with Uranus the ruler of the new Golden age of Aquarius along with Saturn and connoting a higher spirituality.

Sulu, a Japanese man, plays a comparatively innocuous role in the background, a technical wizard who, though a Japanese 'samurai' figure is played by an openly homosexual male aspersing the Japanese who opposed jewry during the second world war. This is yet another example of the 'cursing of the Gentiles' by jewry emasculating the Japanese archetype and inverting it from the masculine to its antithesis the effeminization of the masculine.

As regards a diverse 'species' in the original series the Vulcans have already been discussed. One particular species, a pig-like hairy race of relatively short and stubby aliens dressed in a garment similar to a suit of armor and being pinkish red in complexion with a coarse and aggressive temperament undoubtedly connotes the German people.

This stereotyped figure reveals the hostility of jewry toward the German people, the porcine appearance connoting the consumption of pig meat amongst the German population which is a commonly consumed food. This pig like alien figure is represented in the original series as of an 'immoral' nature involved in all sorts of 'illegal' enterprises throughout the galaxy and being viewed in a negative light by "The Federation".

The Andorians are a group of aggressive and warlike blue-skinned aliens who undoubtedly connote the Devas or Vanir of the Hyperborean mythos, the beings who arrived on earth and mixed with the anthropoids either through viviparous and/or genetic engineering creating the hybrids called 'humanity' today and who the blonde-haired and blue-eyed people (the Nordico-Germanic and Celtic) are closest to in their constitution. These beings are portrayed as of a cold and ruthless nature and are outliers like the pig-like aliens, not fully 'on board' "The Federation" and its hegemony.

Yet another alien species is portrayed in the episode of "Whom Gods Destroy". The Orions, green-skinned jewish appearing females are portrayed as having a limited intelligence and yet being of a sexually promiscuous nature. The female is depicted as having a great capacity, similar to the jew, of plagiarism and mimicry as well as a seductive and mesmeric quality.

The female dances and attempts to beguile In Kirk who is not fully susceptible of her charms owing to his 'superlatively' developed mind whose higher intuition guides him away from the appeals to his baser drives her seductive dance intends to overcome. Perhaps, though the franchise was created by Roddenberry a Jew, and implicit castigation of the lower type of Jew is presented?

In the episode "The Managerie" a fantasy scene is enacted by higher, more developed aliens which depicts a similar 'Orion slave girl' dancing to a Near Eastern style music of arrhythmic and sensual nature connotative of the Near Eastern type.

The green skin of the female may have connotations to the reptilians who allegedly derived from Orion, specifically Alpha Draconis, and have engineered 'in their image' Jewry through genetic engineering between themselves and Neanderthals and other anthropoidal entities 'on earth as it is in heaven'.

No other appearance of green Orion denizens occurs in the original series to the writer's knowledge save in one episode discussed later. That only female green Orion slave girls appear as representatives of Orion aliens may be attributable to the way in which Jewry (and by extension their reptilian masters presumably) conquers others through insinuation and assimilation by way of the female, expanding their power through forming a symbiotic relationship with the host employing their females as a 'hook' to hook in the Gentiles into themselves as part of their hive mind forming genetical-spiritual symbionts like Capt. Kirk.

In the first season of 'Star Trek' there was another captain named Pike who is subjected to the mind control of the higher aliens who may connote some form of Neptunian species. This inference may be drawn not only on the basis of the properties conventionally associated with Neptune in astrology (higher spirituality and the higher octave of the moon) but on that of correspondence with the depiction of Neptunians in the 50s show "Space Patrol" and the episode "Slaves of Neptune".

The Neptunians are a species with superlatively developed brains making their skulls very large relative to their physical body and having a superior psychic and spiritual power over that of the so-called 'humans', operating on the basis of deception and pushing the limits of cosmic law to serve themselves. Thus they are portrayed as black magician figures.

In both episodes "The Managerie" and "Slaves of Neptune" the Neptunians are depicted as slavers who employ their mental power to enslave 'humans' rendering them drone chattel slave labor carrying out their tasks and living within a false reality, a 'matrix' world of illusion that shifts their consciousness away from their slavery.

In the first 'Star Trek' episode the Anglo-Saxon blue-eyed Capt. Pike is shown falling victim to the Orion slave girl in the matrix simulation of the (presumed) Neptunians. He is thus depicted as fallible and susceptible of the intoxicating charms of samasara whereas, in the Star Trek episode "Whom Gods Destroy" Kirk is shown to maintain his equanimity in relation to the green-skinned Orion slave girl thereby demonstrating his superiority to the hybrid type to the 'pure' Anglo-Saxon, Kirk being a jewified Anglo-Saxon though this is not explicitly revealed of course.

Yet another alien species revealed in Star Trek is that of the Gorn, a reptilian alien species with a violent aggression which characterizes his behavior, one of the 'hostile' reptilian. Thus the distinction is put forth between the redeemable character of the Orion slave girl (a hybridized reptilian) and the Gorn, one of the 'pure' types of reptilians.

That the Jews are presumably bound up with these creatures via genetic engineering can be inferred on the basis of their religion of 'fear and trembling' and this before their plurality of deities the 'Elohim' and 'this' deities' subordinate hierarchies of Angels and Seraphim who may indeed be hybrids or related alien species or those engineered by themselves such as the gray aliens.

Aleister Crowley, a high-level Freemason and O.T.O member, spoke of having contact with 'Lam' and illustrated this creature which most closely approximated the gray alien. Given that to all appearances, masons served jewry and their dark overlords it may be evidence of their being a connection between the greys and reptilian's with the former being some type of cybernetic robot similar in fact to what jewry is and which Miguel Serrano characterized as "robots of the Demiurge", the Demiurge presumably meaning the "One Being" who His servants worship (the reptilians and their subordinates jewry and the greys).

As a side note one might conjecture that the grey aliens are genetically engineered with anthropoids on the earth and that the product of this genetic engineering may be the Chinese or related 'Oriental' races who are looked upon as members of "The Federation".

Lam looks similar however to the Neptunians of the series "Space Patrol" and the species depicted in "The Managerie" and thus it could be the case that the Neptunians are this particular form of alien species able to impose upon others illusions, mind-bending magnetic influence and to place them within a matrix controllable by themselves.

The episode ""Whom Gods Destroy" Features more of the moralizing psychodrama of the Magian Occupied Regime and Government (M.O.R.G). The 'superior' nature of modern technology is presented as a benevolent and progressive 'boon' to heal the world ('Tikkun Olam') and indeed to 'heal' ('cleanse'-Tikkun) the galaxy through the intermediation of "The Galactic Federation".

The technology presented in this episode is that of so-called 'medicine' which is used to 'heal' ('Tikkun') prisoners on a prison planet administered by a wise Chinese doctor affiliated with "The Federation". The prisoners are the typical examples of 'the enemy' of "The Federation": the blue aliens from Andoran (Aldebaran Devas/Vanir); the pig-like aliens (Germans) and their leader, a madman former captain of a starship of "The Galactic Federation", an Englishman and his female and green-skinned Orion companion whose imitative capacity expresses itself in writing Shakespearean poetry in a plagiaristic fashion.

The theme of the episode may be encapsulated into points:

- 1) an implied castigation of the British Empire and the British people and their arm's-length affiliates (as above); and
- 2) the necessity of taking the appropriate measures to 'heal' (or rather 'cleanse', 'Tikkun') the madness from the mind of 'British' and related 'species' (those representative of who the jews hate and who oppose their dominion mandate of "The Galactic Federation" and even those who don't).

The 'science' in the form of medicine and the allegedly benevolent federation of jews and hybrid jews (Spock; Kirk) and their simple goyim (Bones; Scotty; Uhura; Sulu) work with the wise Chinese man to 'heal' the 'mental illness' of the rogue British colonialist former Federation Captain using the futuristic 'traditional Chinese medicine' of the 'wise oriental'.

The captain is alleged to have sought the genocide of a 'peaceful' species of aliens on another planet in order to take over their territory though having failed and having as a consequence been incarcerated on the prison planet with his fellow 'mad men'.

The former captain seeks to trap Kirk and Spock on the planet and employ his powers to transform himself into them, shape shifting into their image from knowledge he derived from Orion. Perhaps this is a connotation of the shape-shifting reptilian's who derive from hence and who likely have been intertwined with the British for millennia in especial prominence amongst the Rothschilds and the higher level jews though probably related to them as a collective group. Crowley's Lam and Aiwass possibly play a role here.

The magian morality of 'Star Trek' is imposed upon the consciousness of the viewer with the depiction of the megalomaniacal, mentally ill Captain, the representative figure of British imperialism, his personality being devious and underhanded and requiring in the end the use of a stun phaser to incapacitate him from his 'murderous' designs, all in the name of 'peace'.

That the actions undergone in the name of the British Empire were blamed upon the white population as a scapegoat by jewry for their own crimes having controlled 'The Empire' from its origins is a typical example of their scapegoating tactics.



The examples of Winston Churchill (a Jew by halachic law) orchestrating the genocide of 4 million Indians in India and earlier attempting the genocide of the Boers in South Africa and initiating the second world war; the orchestration of the Irish potato famine; the mass murder of Iranian people in the fin de siècle period (and the list goes on)-all blamed upon the white indigenous stock of Anglo-Saxons.

"The Federation" is portrayed as wanting peace and, motivated by this hypocritical pose of moral superiority impose themselves upon others. The Captain who went rogue is 'prevented' from 'harming others' through the intervention of the 'science' of "The Galactic Federation" administered by the venerable Chinese doctor and his 'friends' (accomplices) the hybrid Anglo-Saxon Jew Kirk and the Jewish Spock and their witless 'goyim' of the Federation.

Pretending to fight 'hate'; 'violence'; 'tyranny', etc. and defend 'democracy'; 'peace'; 'love'; 'God'; 'humanity', etc.' Is a hypocritical modus operandi which "The Federation" of the United Nations and which the fictional predictive programming vehicle of 'Star Trek' presents as its revelation of the method and karmic copout.

In the episode of "The Gamesters of Triskelion" a planet has been captured by beings so advanced they have eliminated their bodies and become nothing but brains placed into an impenetrable bubble.

They hold arbitrary sway over the prison planet which is run as a game with various alien life forms being captured and forced to fight one another in a gladiatorial combat within the figure of a swastika variant, a 'Triskelion', a druidic symbol connotative of eternity and of the polestar.

Within this matrix of 'the world' similar to the octagon of the Ultimate Fighting Championship, the diverse hybrid species are pitted against one another and must fight to the death to entertain their 'druidic' overlords. Perhaps this is a connotation of the creators of 'Star Trek's' theosophical-gnostic perspective of the Aryan race and its leadership 'enslaving' all within its matrix of manipulation and "The Federation" being a liberating influence which 'frees' the diverse mixed multitude from its clutches.

The combatants to feature in 'The Triskelion' matrix arena are representatives of certain earthly humanoids though given an 'alien' modification to a degree. The ringmaster, himself a controlled puppet controlled like the others via a headset (similar to today's 'Bluetooth' wireless devices and soon-to-be brain chips) as of this 'druidic' cast, a pale and pasty crypto Jew Celt with black robe who performs the role of earthly emissary or administrator of the archontic brains who govern the planet from within its crust.

Possibly herein can be seen connotations to the hollow earth and the Vrilya only in a subtly mocking and distorted form. Similar to John Carpenter's movie "Season of The Witch" (1982) the Druid figure serves as controller, abuser and intermediary between the higher Archontic forces and the mundane or profane 'combatants' or average everyday population of 'the world'. The magic of the Druid and his higher forces is materialized into mere brains and material devices affixed to the population as slave collars and crude gladiatorial implements thereby denigrating the spiritual power of the original Druid priesthood which had fallen through intermixture with jewry.

The combatants who obey the rules are given different colors as representative of their performance level and adherence to duty, being rewarded for pedantic and unthinking order following. A parallel with the world system and its 'rank ordnung' can be seen more especially with military and police forces whose badges reflect their 'devotion to duty', duty to the world order and its archons.

The combatants are the aforesaid stock types: a hairy neanderthal looking male creature perhaps representative of one of the age-old enemies of the jew the arab; a primitively dressed Nordico-Germanic type; a blue Andoran (Deva/Vanir) and a female whose features are jewish of the Ashkenazi type.

Additionally there is a green Orion female who has a butch and masculinized form and behavior. Perhaps this last connotes the ancestor of the Nordics or Germanics and attempts to draw a parallel between the Nordico-Germanic people and Orion? Given the previous appearances of the Orion slave girls being of a jewish type this appears somewhat contradictory and conflictual and what implied message Roddenberry is attempting to convey is uncertain.

What can be more easily understood is the significance of the jewish female combatant. She is the archetype of the devotee of 'the letter of the law' of jewish legalism and unquestioningly adheres to the commands of the archons and their physical emissary the druid (rabbi). She is a warlike figure who fights in devotion to the law and requires the intervention of Kirk to rekindle in her breast the fire of the sacred feminine.

Kirk's 'christian' influence exerts a warming effect on her overly saturnine disposition and as the episode moves forward his kindly altruism toward her assists in freeing her from the 'Triskelion' prison. The other figures are simply dispatched without regard for their lives: the hairy ape man (arab) and the blue-being are killed without sympathy and the Nordico-Germanic man simply disappears as he 'loses' the game going wither is not divulged.

Perhaps this battle scene is a revelation of the method of what jewry has in store? Again the theme of the historical continental non-christian (or least christian) Aryan stock and their ancestors the Vanir as well as the arabs are depicted as largely irredeemable and 'Other' to the magian ethos and ethnic group of "The Federation" which is comprised nearly exclusively of jews; 'the British' and American hybrid stocks with token non-Aryan elements (orientals; a negro, etc.). Thus can be seen, as evaluated from the jewish perspective, the divergent and irreconcilable groups of 'humans': those they wish to retain and those they wish to eliminate.

Throughout the 'Star Trek' episodes a figure of a young blonde woman is presented, the archetype of the Nordic Aryan: blue-eyed and blonde-haired. She is presented in a menial role as Kirk's secretary or de facto servant and is portrayed throughout as having a quasi-romantic relationship to Capt. Kirk the hybrid jew (Ashkenazi interbred with German and Anglo-Saxon stock).

Perhaps this is a revelation of the method of the assimilation tactic of jewry who wish to form a symbiotic hybrid between themselves and the best of the Aryans creating figures like Captain Kirk as their antihero 'hero' type, assimilating into themselves the blood of Aryan mankind as both an empowering act as well as one of neutralization of their enemies. Apparently the Nordic girl was 'fired' after 8 episodes ('8' the number of Saturn and the Ogdoad in gnosticism and represents a 'new beginning'.). In all probability she was sacrificed by the ghoulish jews in their vile qabalistic rites.

The episode "The Return of the Archons" entails a subtle mockery of christianity and a positing of the Gnostic 'solution' to the problem. Kirk and Spock arrive on a planet which is reminiscent of the antebellum South of the United States of America, a cowboy town in which the citizens are coerced to worship a 'god' whose name they must utter and it be perpetually on their lips. They must always smile and never express any negative sentiments else incur the wrath of this being which is a holographic projection controlled by the priestly caste rulership.

Most of the priests also are under the spell of this being and abduct Kirk, Spock and another subversive who have been recognized as 'heretics' and are thus imprisoned in a dungeon. This event connotes the Inquisition which had rounded up they who were deemed 'heretics' and subjected them to persecution and torture as is revealed in the books "Exposing Christianity" by Joy of Satan Ministries and "The Criminal History of Christianity" by Karlheinz Drechsler. Of course these works, as well as the episode itself may very well be not only an exaggerated but distorted view of history.

In the end of the episode the holograph generating machine is destroyed. The machine had generated 'the matrix' of the god delusion keeping the citizens of 'the town' (the world) trapped within the rigid paradigm of magian morality, of an unthinking obedience toward what represented itself as 'authority' and what entails an absurd devotion to the prescribed 'rites' of the code of the 'god'. These rites revealed their absurdity in the outburst of mayhem of a festival in which anarchy reigns during a certain prescribed hour and, once completed, the townsfolk are obliged to return to their rigid lives of 'devotion' to the dogma of their 'god' and his priest caste.

Perhaps this holograph generating machine is a fictional portrayal of the actual holograph generating machine that exists on planet Saturn and which is operated by this group of reptilian aliens to trap people within the matrix of illusion working in conjunction with the judeo-christian priest caste on this earth as David Icke has spoken of in his presentation "The Moon-Saturn Matrix".

There must be some truth in this episode's message of the overly correct, rigidified laws of religious zealots? Regardless "The Federation" is no proper solution should entail not only the supremacy of jewry over all but the virtual erasure (through miscegenation and murder) of the Nordico-Germanic stock, they who have derived from the Vanir and who are the only real salvation for this fallen world.

The normative inversion tactics of 'Star Trek' are designed to castigate and defile the Aryan race and to cast in a venerable light jewry and their Shabbos goyim. The hierarchy of values of 'Star Trek' posits first and foremost before all an implied supremacy of jewry in the figures of Spock (the relatively pure type) and Kirk (the hybrid) and subordinate to them the British (Scotty) and American (Bones) type followed by the 'visible minorities'.

Of course given the trickery of jewry this template for "The Federation of The World" was formulated for mass consumption during a time when the white demographic of the 'Anglosphere' of the British Empire and America were still the majority.

The assimilation tactics of jewry have thus far created for themselves a majority power share and have made of them a secret 'majority minority' in all white created nations unbeknownst to most of the gullible white population who have been able to perceive only the overt 'Otherness' of the black; brown; yellow and red, not the captain Kirk crypto jews amongst them.

Accordingly they have become replaced, assimilated into jewry, who still use them as a scapegoat for jewry's plans for global dominion, blaming the 'white man' for their own sins while 'the white man' labors guiltily under the yoke of wage slavery and the mental shackles of the 'magian morality' of "The Federation of the World".

***To Boldly Go...  
Where  
No...  
Jew  
Has  
Gone...  
Before***

