

**SCREENED OUT**



## Screened Out

'Post-modernity' is the term philosophers such as Baudrillard and François Lyotard have labeled the present epoch. This is a partial truth as we are still trapped within the fog bank of the Kali Yuga and are as it were navigating blind attempting to avoid the craggy rocks around us. We are still 'modern', even though our ship is oriented away from the tenebrous gloom of the Piscean age and toward the Aquarian light as we make our way inexorably toward the light of the North, the black sun.

The analyses of such as Baudrillard and the postmoderns are, being a product of modernity itself and these philosophers being spin doctors of postmodernity legitimate only to a degree. They explain in part what is being done (a revelation of the method?) but not who is doing it and why, and thus serve as agents of the great conspiracy of the Great Architect of The Universe in His reducing of all souls to the level of pure quantity, energetic mass that can be consumed by him and can perpetuate his tumorous expansion throughout the Cosmos.

They blame 'late stage capitalism' for the problems of 'post-modernity' and prophecy in a quasi-Marxian way the 'inevitable' utopia of a world of rootless cosmopolitans who reconcile their differences in a socialistic paradise according to the economic eschatology of Marx. Thus the problem they analyze, that of the malaise of modernity, they ascribe to irrelevant causes and at the least vastly subordinate ones and play their role as spin doctors in the dialectic of 'right wing' versus 'left-wing', enticing the intellectual bourgeoisie into their nets of leftist individualism. They 'the left' play off against the 'right-wing' individualists in their intended civil war with each 'faction' (itself an invention) being pitted against their anti-thesis in the dialectic of Democratic death. This dialectic itself is intended to lead to the death of the Democratic dialectic itself and the re-conciliation of opposites in the intended 'Zion despotism' of the jew world order- if the cabals' highest echelons achieve their purpose.

The redeemable traits of the post-modernist philosophy lie in their analysis of the 'hyper-real', the simulacrum and the illusory world of the Zion matrix, the system of the Demiurge. Of course their analyses are made from 'frog perspective', from the bottom looking up, attempting to evaluate spiritual reality from the depth of the mire of materiality and claiming the effect is the cause, the shadow is the body which casts the shadow.

Thus postmodern philosophy is itself a simulacrum, an appearance necessarily false and hence yet another of the myriad blinds the cabal places in front of the vision of their 'goyim' as means of deflecting attention from themselves. Already this philosophy, newly hatched in the laboratory of the ivory tower, has expired, stillborn from the wounds of its professional 'professors', they who are held out as the avant-garde of the latest greatest 'idea'. It's carcass yet has meat which can serve for the stewpot of theory and can yet be served up to those who seek 'the Truth' and are not deterred from the stench of its rot.

Jean Baudrillard wrote a short article entitled "Screened Out", in which he analyzed the influence of television on the consciousness of the masses. Miguel Serrano did a better job in his article "Imitation of The Truth" where he rectified the deficiencies of Baudrillard's analysis and placed it in the proper light, banishing the shadows of the academic minions of the G.A.O.T.U with the light of the black sun.

The machines of virtual reality have a history that marches in lockstep with the agenda of the cabal, to be released at a certain time in Time and to have a certain influence on the mass mind. Edison had invented the TV and his coevals had made the projectors of the movie theater houses.

The early 'screens' were designed by their Aryan inventors to serve a pedagogical purpose of teaching youth and thus were bound up with a positive and life-affirming quality. During their inception they were twisted by Jewry to serve a destructive purpose which has been with us ever since, having an increasingly degenerative influence on the mind and soul of those who have, in Baudrillard's terms, become 'screened out', their mind having become a blank, their consciousness and its former autonomy (if they had ever had such a thing) having been substituted or transposed with a constellation of *sensa* (sights; sounds and vibrations) which have restructured their mind according to the template of the 'Elders of Zion'.

The influence of early movies and 'the theater' matinees were comparatively insignificant as the technology available at the time was not sufficiently advanced to extend beyond the necessary mechanical means of the transmission of the virtual reality into the consciousness of the 'goyim'. Perhaps the writer is wrong even on this point however as the architects of destruction typically only reveal their Death Star (death stare?) technology when it is 'fully operational' to maximize the efficacy of their protocols and thus the medium of movie projectors may have concealed a message within as a 'ghost in the machine'.

The flicker rate of yesteryear was of the less rapid type, more clumsy and sluggish, as the magnetic tape of individual photographic images sped past on its reel, the constant light filtering through the film reel being interrupted by the black segments of the individual pictures. Hence a star was born (a zombie stare beginning at a low level of vibrational frequency, capturing the consciousness of the thrill-seeker viewing his own submergence in the virtual as 'pure entertainment').

Still at this early period of the history of films the theater-goer was able to maintain to a degree his autonomy of mind, able to interact with his friends and play about in his 'devil may care' manner. Unbeknownst to him however was the influence of the screen and that, though apparently benign, it's malevolent influence on his consciousness was taking root.

On Saturday afternoon (the day of the Lord Saturn), the youth would attend the matinee and condition themselves like Pavlov's dogs to enter into a pleasant stupor of Zombification, drinking their high sugar drinks with their pleasant flavor and eating their sugary and fatty snacks of hot dogs; popcorn and taffy-all serving as a package of influences contributing to their zombification, their entering into a comatose state of consciousness that was simply the beginning of their conditioning process: dopamine levels increasing with the existing stimuli of the sensationalistic imagery of gangland and the salacious 'dark side' of the christian society in which they were raised, that of the criminal, that of the subterranean underground which phenomenologically via the influence of the screen became on the present amidst their pleasant corner of middle-American paradise, the false reality of the Demiurge.

The combination of sensationalistic scenery, sequences of sensual allure and hints of the vulgar juxtaposed with that of the violent upsurge of the 'underman' played off against the 'moral majority' of christian do-gooders led to the consciousness of the 'goyim' becoming 'screened out' and supplanted with an alter ego of the infrahuman.

Jewry were quick to the punch to install their new Hollywood racket and managed to insert as many thin ends of the wedge into the host body of christian society as they could before it was 'too late' and the reactionary conservatives imposed their censorious movies code. Perhaps there was only a false opposition and the jews and christians worked together in their dialectic of apparent good and apparent evil-the jews creating a virtual chaos of the shadow side to the otherwise static inertia of the christian matrix, and the christians using that chaos to reinforce their system as a reaction, receiving more slaves for their churches as a reaction to the 'evil' of Hollywood movies?

This dialectical theme was repeated in more overt forms at a later period with the Vatican funding "Rosemary's Baby" and "The Omen" to fear monger the gullible goyim to crawl back to the churches on bended knee to submit themselves to their 'Lord' as lost lambs of God having found their way back to the sheeps' pen of Zion.

The opportunity provided for transcendence from the Zion matrix through the chaos of Hollywood movies was in most cases missed as the witless sheep were to bred in the mold of 'goyim' to be able to transcend their base born state of 'human-all-too-human'. However some managed to escape through the 'fissures in the wall' of the matrix prison through this means while still others were bound all the more tightly to their slave prison.

Thus the cowardly sheep were separated from the strong and powerful goats, the former 'going to God' to be absorbed as food for the Demiurge while the others-the few-took the path to paradise up the mountaintop.

Thus the movies of Jewish Hollywood had perhaps unintended consequences as they were undoubtedly designed as a means of dragging to the gutter the consciousness of the mass and implanting seeds of chaos in them which bore the subsequent fruits of anarchic praxis in the form of cultural and physical revolution.

The consequences however were the increase of the sizes of the 'fissures in the wall' of the 'fortress of God', of the matrix of the catholic church. Both the Bolshevik revolution's and the advent of Hollywood occurred coevally with the upsurge from the subterranean depths of the untermenschen and their devolved behavior coming out from the shadows into the public consciousness of the 'moral majority' and initiating the transmutation of their crystallized consciousness into either a shattered and broken wreck (following the path of the movies in the most literal way via drugs; crime and psychic breakdown) or flirting with the shadow side of their suppressed self, awakening those tendencies and drives which had been ruthlessly held in bondage by the influence of judeo-christian neuroticism.

The movie theaters of course were and are to this day used for mind control with the particular 'content' being intertwined with its 'form' (the medium and message merging into a synthesis of zombification through the projection of the Will of the Demiurge through the false light of the screen of spectacle).

Wartime propaganda in both 'factions' of the dialectic was presented in its crudest form on the screen of zombification: both the 'left' communists and the 'right' capitalists; the 'Eastern bloc' of Eurasians and the 'Western bloc' of Anglo-Americans were pitted against one another in the dialectic of dividing and conquering the nations.

First however the cabal had to keep their oppositional factions apart long enough to eliminate their actual flow, that of the folkish weltanschauung and its representatives, the National Socialists, they who adhered to a volkish organicist worldview of blood; soil and culture, a traditional society properly so-called.

Thus the tenuous alliance of the judeo-masonic factions of Russia and America and their satellites was formed through a transference of the focal point of pent-up aggression of both toward the bogeyman of Adolf Hitler and the idea of racial nationalism.

The movie propaganda vehicles were utilized to incite violence against Germany and its allies to demonize, vilify and manifest this aggression in physical form against the greatest threat to the cabal. Hence the world was turned against their only hope for earthly salvation and the zombification apparatus was the major factor in whipping up that aggression without which the 'Allied powers' of the conspiracy would undoubtedly have failed to sufficiently mobilize their 'goyim' cannon fodder to barrage Germany with the weight of numbers.

The ill-educated masses were putty in the hidden hand of their puppet masters able to be molded into Audie Murphy or Roy Rogers or the 'heroes' of the 'servants of the law' with a mere stroke of the script writers' pen and the alluring pageantry of costume and set designers integrated with artful guile by the directors of Jewish Hollywood, making of the 'goyim' useful idiots in their matrix plantation.

The education that had been intended for the broad masses by way of television and movies by such as Thomas Edison had been transformed into an education or rather classical conditioning that transformed potentially independently minded citizens into robot drones who could be deployed on command by the architects of destruction.

The first world war and its absurd attrition of Anglo-Saxon and Germanic youth being run into machine-gun fire was just a sample of the depths to which the screened out goyim could be brought, witlessly sacrificing themselves for 'God and country', for the Demiurge and their multiracial Jewish controlled police states, both of which had been formed and set up for this purpose from their origin.

The influence of Bismarck in unifying Germany had been gone about under the instrumentality of Jewry and prior to him with Frederick the Great the Freemason agent of Jewry and their militarized nation of the Prussian state played off against Napoleonic France (again through their agent Napoleon thus demonstrating they have controlled both sides in the dialectic from the beginning).

Simultaneously the British were brought into the war with their colonies and America through the same agents of the hidden hand followed the plan of Albert Pike outlined in his letter to Giuseppe Mazzini regarding the planned three world wars.

The newspapers, a precursor to Hollywood-nearly all controlled by Jewry-were whipping up the masses with caricatures of 'their enemy' within the colonialist factionalism of the fin de siècle period. This in tandem with the concurrent Bolshevik revolution, installation of the Federal Reserve system and subsequent depressions setting the stage for war and chaos to bring into the coffers of Jewry the profits of their war racket and the human misery they orchestrated and preyed upon as the "carrion fowls of humanity" as their one-time affiliate Napoleon called them.

Thus can be seen the influence of the mass mind control apparatus and the 'invisible power' of priestly caste rule, operating behind the scenes in clandestine line fashion. Whether it is the pageantry of ancient plays in Greece ("The Birth of Tragedy"-Nietzsche) or the melodrama of religiosity under the Catholic church or other Abrahamic and eastern religious variants (all worshipping the Demiurge) or the more technologized media of radio and virtual reality machines, the minds of the masses are made captive and controlled by the hidden hand: mind control, world control.

It could be argued that religion was a more effective weapon of exerting mental influence (and indeed facilitating demonic possession) historically but what defines a 'religion' is the question, as the total immersion within the omnipresent matrix and its magian morality of submission before the Demiurge constitutes an experience of religious ecstasy in its own right and would meet the criteria of 'religion' regardless of its external form.

This more secretive and invisible presence of religiosity merges the multidimensional forms of mind control heretofore identified with 'religiosity' into an amalgam of the ultimate soma tablet. The ingredients of this nostrum are any and everything disintegrative of the organic soul of the potentially (if only prior to this time) independent being, tearing down any defenses or rebelliousness and supplanting these tatters of their being with artificial and synthetic prostheses- artificial thoughts- images; sounds; sensations-synthesized together in a kaleidoscopic presence of the new personality, that of the 'Homo Sovieticus', the zombie of the 'grave jew world' of Zion.

The slippery slope of degeneration can be observed in the increasingly chaotic nature of the screen (both in the form of movies and television). The ever-increasing chaos of sights; sounds and images which are deployed under the control of the cabal to tear down the old order of judeo-christianity and to supplant it with the new of the jew world order-at least to all appearances.

One might also speculate that this chaos is simply deployed as a means of establishing a stronger judeo-christian regime, only eliminating the white population through the dialectical process: destroying the nuclear family and drastically reducing the numbers of whites while simultaneously replacing them with more easily controllable and compliant slaves who will 'believe' whatever lies are imposed upon them by the black magician priest caste of Zion.

From "Leave it To Beaver" to "Married With Children" over a span of only three decades, the white family was targeted with destruction and was led by gradualistic processes from the straight-laced and squeaky clean middle American 'lifestyle' of conformism to a trendy (as such was a trend) 'lifestyle' of transgression against that lifestyle, as a reaction or anti-thesis to the thesis of the old order of Piscean age restriction and inhibition.

From out of this dialectic may indeed arise a better tomorrow with Mr. and Mrs. America being again white only rectified from their fallen state of rigid neuroticism under the judeo-christian regime as well as the fallen state of hedonistic hyper-individualism under the latter phase of the dialectic of 'christ versus satan'. From out of this crucible of chaos Lucifer may again arise and the white race made 'red'-attaining the rubedo stage of the Magnum Opus.

Sex, Drugs and 'rock 'n roll' were the cultural offerings of the reactionary liberalism of the 60s-at least for 'the profane' who were drugged up and deployed as a weapon in the cultural war of cultural Marxist praxis to tear down and sabotage the old order. This had been ongoing for hundreds if not thousands of years as the catholic book of Maurice Pinay "The Plot Against The Church" speaks of, though entailing obvious catholic bias.

Given the perspective of 'the other side' as presented in the book "Lucifer's Court" by Otto Rahn, the opposition to the catholic church of Rome was not undergone without reason. Indeed the jewish tyranny of this world only began to get in gear when the catholic church was created under their auspices and served as a vehicle of hegemony over the entirety of its history. That the catholic church adheres to the principle 'sicut judaeus non' (never harm the jew) which, in spite of the occasional backlash such as the Spanish Inquisition and occasional burnings at the stake, accommodated the jewish presence under the aegis of the Popes who, being 'vicarious filiae dei', were infallible and thus demonstrate that catholicism is wholly compatible with jewish power and indeed is their greatest protector as the history of the Piscean age (which is that of the catholic church itself, the two being coeval-co-evil?) reveals.

Thus the generation of hippies chaos served a valuable purpose as a nigredo phase in further dismantling the institution of dark age saturnian rigidity and assisted in bringing about the new Aeon, age of Aquarius. The media with its mind control screens of magical influence ('movie magic') through zombifying and robotization the population assisted in exorcising the entities which had attached to them and had held them captive during their association with the churches be they protestant or catholic.

However, given that jewry to all appearances (and the evidence suggests certainty not mere probability) seeks the effacement of the white race from the earth and indeed perceives the 'pagan reaction' against judeo-christianity to be the biggest threat to their monopoly on what they have called 'spirit' or God it follows from the premises that catholicism is no opposition to the hegemony of jewry.

The banning of runes and the bombing of Dresden amongst other cities where Armanists such as Rudolf Jon Gorsleben live suggest that the chaos of the 60s and the deliberate 'screening out' of the consciousness of the population was undergone as an act of introducing chaos into white society and reducing their health, numbers and sanity, all in the name of 'entertainment media'.

Their minds had become captive by the Demiurge and His legions with the flicker rate; dopamine spikes (physiological reactions to the sensory bombardment of sight and sound) and through that means the implantation of egregores or thought forms into the consciousness of the white population, thought forms tying them into a real hell populated with demons; devils and the false salvation therefrom via judeo-christianity.

Examples of the movies "Rosemary's Baby" and "The Omen" again suffice to underscore the motive of the Abrahamic black magicians in their installation of their Magian Occupied Regime and Government (M.O.R.G) upon the white population.



The whites were led astray and if they had not started out amongst the 'human-all-too-human' they wound up there amongst the sheep, good little 'lambs of God', of the Demiurge or the self-destructive goats who drank and drugged themselves into oblivion according to their slave programming. At least in the latter case there was some hope for salvation amongst the goats who out of inner necessity 'buck the systems' leaden chains.

Hypnotized (one might say blinded) by the light of the Demiurge, the false light of this world, the virtual-reality transmission machines radiated their light of samsara into the consciousness of the 'broad masses' whose former alertness was-and in proportion to this influence of the virtual drug of the screen-diminished to the point of zombification, fading to black as they blacked out, disconnecting themselves from the reality around them: radio; movies; T.V and later the yet more poisonous 'smart' technology.

The masses had become 'screened out' in Baudrillard's words and submitted themselves as good sheep (even though in some cases self identifying as 'goats') to being groomed as zombies in the end times apocalypse reflecting through their behavior 'the terminal madness' of the Kali Yuga.

During the 20s and until the end of the second world war, the bombardment of the consciousness with the transgressive and exciting virtual phenomenon of the movie house was to all appearances tolerable, a mere occasional diversion. To all appearances indeed but only what appeared and was designed to appear to the 'human-all-too-human'.

It was rather this introduction of the screen of the virtual telepresence of the false light of the Prince of Darkness, the thin end of the wedge which masqueraded as 'harmless fun' for both children and adults alike both being conditioned to ever greater chaos to subordinate themselves to the will of the Demiurge, impose upon them in order to feed upon their souls. Like a cobra hypnotizing its victims the captive audience was being mesmerized by slow degrees and set up for the kill even in spite of the fact that the 'fissures in the wall' of judeo-christianity provided opportunities for the few to escape the matrix prison.

From the movie houses to a 'movie house in your home' of the 1950s the white population, like Hansel and Gretel were being fattened up for the slaughter by the wicked witch of the West. The screening out process accelerated at this time in the aftermath of the trauma-based mind control of World War II with the 'luxury' of television. From the community gatherings of the previous periods wherein the workers of all classes would gather together after the workday with family and friends to the radiation machine of 'the boob tube' and the condition of atomization and solipsism with only the screen to keep one company. The warm glow of radiation supplanting the warm love of human companionship, the actual presence of other souls being supplanted with their absence and a false reality of virtual life in the Hyper-real world of celebrities and impossible dreams.

The movie "The Cable Guy", with the jewish 'comedian' Jim Carrey, illustrates the zombification process and indeed the Darkside consequences thereof, the 'truman' being substituted for an artificial syncretism of media creation and, piggybacking thereon, the body snatcher, a non-physical entity which has almost certainly usurped the bodies of the 'screened out' masses.

The contents of consciousness of the population became supplanted with that of a kaleidoscopic constellation of sense data: images; sounds and concomitant vibrations with the concomitant feeling state programmed into the medium in a more or less literal sense, the tones; pitches; quality of images and flicker rate being combined into a virtual reality soma tablet capable of drugging even the most independent-minded of people.

The masses were conditioned to love their false reality more than the dull gray world of consumption and production they were coerced to bear as their burden. It was the magic land of happiness into which they could find an escape, indeed a rabbit hole of illusion in which they could enter and dwell in a world of 'electric dreams'.

The movies and TV worked in tandem with the radio, records and tapes of the 70s and 80s when the computer and video games were introduced to drag the masses further down the rabbit hole of virtual reality and into the actual 'belly of the beast' of the Demiurge, to dwell within the matrix of illusion.

Once the computer was released and the Internet came around the medium of the message was changed. This occurred around 1998 just after the movie "The Cable Guy" was released and after a decade or so of constant bombarded by video games and their seizure inducing flicker rate.

The world of the Demiurge had begun to accelerate its decomposition of the soul with an increase of exposure to TV (more variety; more channels; something for everyone, a tentacle to reach into the soul of all) movies; video games and Internet all working synergistically to trap within itself the captive souls. Via the medium electricity the entities serving the Demiurge had passage into the consciousness of their slaves, riding on the false light and binding to their host to vampirize their life force.

Next came the addition to this chaos of yet other electronic devices-the cell phone and from there the laptop-now one could go anywhere with their 'screen' and perpetuate their 'screened out' state of zombified unawareness, perpetuating their enslavement to the matrix machine. Soon the cell phone and laptop were merged as the latest, greatest technical-technological monstrosity, that of the 'smart phone'.

Nearly a decade prior to this point the movie "Batman Forever" directed by the Jewish qabalist Tim Burton was released and featured the jew Jim Carrey as the Riddler. The Riddler had devised a 'brain box' which could siphon off the mind energy of the viewers when they had this device affixed on top of their T.V. This could be predictive programming, a revelation of the methods of madness of the cabal in their deriving energy from the 'screened out' masses through use of their ubiquitous technological apparatus-all running on electricity, the substance and motive power of the Demiurge who thereby renders himself omnipresent and enables himself to steal the souls of the 'human-all-too-human'.

Through the screening out process the masses have been zombified, rendered 'the walking dead', comatose beings doomed to destruction. Only we can save ourselves and the only means to do so is that of unplugging ourselves from the machine. Beyond this unplugging the machine from Gaia is a necessity-to dismantle the electrical grid and to cut off the Demon at its roots, the electrical wires and power-generating stations which are His organs; veins and nerves.

One can always hope for a solar flare or coronal mass ejection or EMP to knock out the matrix grid but one is better off relying on his own will and skill. Else he will become like Jim Carrey in the movie "Cable Guy", a 'programmed multiple', human wetware possessed vehicle of demons and the arch Demon Jehovah the Cosmic Vampire.