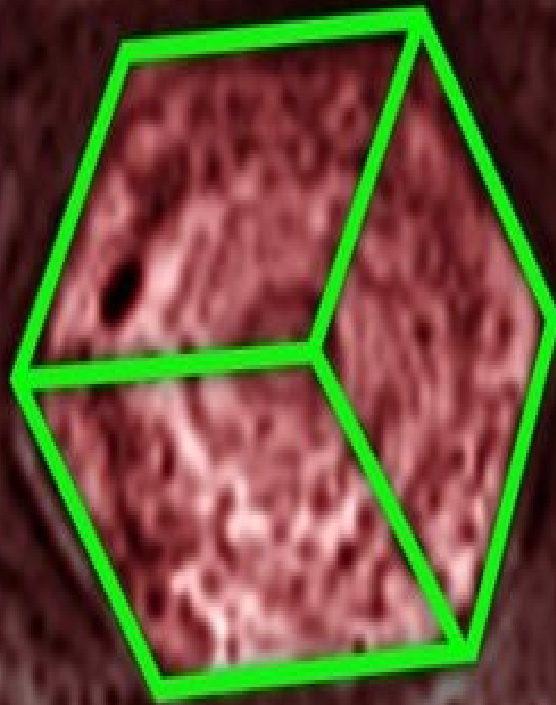




SPACE



INVADEERS

Space Invaders

Pop culture reveals the strategy of the enemy. It is designed with at least two purposes in mind:

1) a **revelation of the method** and

2) the **placing of a double bind** on the broad masses. According to the dark forces who control the planet their malevolent and violent action against their captive slaves is justified if and only if they give their captive a 'choice': either to oppose them or to submit to their enslavement and gradual disintegration of their soul through the vampirization of their slave master overlords.

This 'choice' comes in the form of a restriction of the options of the captive: an imposition of their intended masters will upon them to force their captives to make a decision with respect to the options the dark forces impose upon them.

The set of options usually entails choosing between the lesser of two or more evils, the options always being overall detrimental and causing loss, harm or injury to the decision-maker though conferring an apparent benefit. The false gifts the vampire overlords claim to offer their subordinates are poisoned apples whose sweetness (or desirable form of appearance) makes their poison (or actual influence or consequence) more readily accepted.

The mode in which these choices are offered is usually covert and indirect and might be called a simulacral mode of communication, substituting a counterfeit; token or distorted form or representation of the thing actually offered, which appears good or necessary but is in reality necessarily bad and unnecessary.

This false gift or 'choice' offered the captive slave or still free mark placed into the crosshairs of the vampire overlords is a hook of incentive offered to the mark which is a disguised appearance concealing the harm underneath or within it.

It is always a 'choice' that constitutes bait- a worm or a hook the vampires cast out before their fish to snare them and to absorb their energy (be the form of energy money; tangible, material goods or the pain; suffering; defilement or in general loss, harm or injury the mark would incur in 'taking the bait'). Hence the 'choice' offered, is made to initiate a contract with the mark or dupe and to inveigle him and/or others to suffer a loss that feeds the vampire there bio-energy.

The 'choice' of the decision violently imposed through covert means upon their marks are revealed in the fine print of the contract. This 'fine print' is concealed behind the simulacral form of the offer of the 'gift' or 'choice' and is the actual substance of the contract. It is usually the hidden meaning that the contract comes in, the form of symbol or tone or other simulacra which obscure or conceal to those not aware of the meaning of the symbolism the fine-print actual form of the contract.

The movie "They Live" by the jewish reptilian-hybrid John Carpenter from 1988 reveals this method in a more crude manner: under the false appearance of beguiling advertisements are the actual meaning of these ads which constitute commands to act in certain ways (obey; consume; produce) or forbear from certain forms of action.

According to the logic of these creatures (the reptilian's and their reptilian-neanderthal hybrid offspring who call themselves 'jews') to reveal to their mark what they intend to do before doing it discharges their karma for their crimes, 'washes away their sins' or 'the blood from their hands'. Though the form of communication be unintelligible to their mark according to the dark forces twisted logic, it is adequate as an exculpatory act to 'get off the hook' for their karma and moreover transfer their karma or 'sin' onto their mark as the latter was given a 'choice' to oppose their imposition and failed to do so which amounts to an acquiescence (silence is consent)to the contract.

In failing to choose the lesser of the two or more evils of the restricted set of 'choices', the dark forces impose upon their marks, the marks are blameworthy and not the dark forces who initiated and imposed the unilateral contract upon their victims. Any involvement with and failure to oppose the dark forces according to their logic constitutes agreement to enter into a contract with them. As Bram Stoker allegorized in his novel "Dracula", to allow the vampire to enter into one's place (society; organization, etc.) is to allow the vampire to drink one's blood, more literally to drain one or his company; family or race of their bio-energy through this form of unilateral contractual agreement.

Blaming the victim for the harm caused the victim by the dark forces is the latter's attempt to impose a 'double bind' upon their marks, cursing them once, for entering into the contract with the inevitable negative consequences of loss, harm or injury and doubly so for not opposing the contract and failing to recognize that the choices offered as terms of this contract were not necessary but simply optional or a 'choice' that could be rejected even though with potentially negative consequences (which are initially less bad than having made the contract and carried through with it).

The metaphor of a bully grabbing one's fists and beating their captive with them applies in this 'double bind' conception. Only it is typically a proxy who is paid to bully others who the jews employ, being as they are cowardly and risk-averse as well as wanting to transfer their sins onto the bully as a scapegoat.

On a grander scale the police and military forces constitute the kosher approved bullies the jewish oligarchy unleashes on those they hate while simultaneously making a pretense of condemning 'militarism' and 'police brutality',the after creating damage to another nation, coming in to interfere after the damage was done to 'help' the victim by giving them a false gift of whatever form (foreign aid; medical care; military aid- all of which is designed to further weaken into submission or destroy their enemy so that the latter may be vampirized more effectively).

The foregoing constituted a basic encapsulation of the ethics of the dark forces which amounts to a black magic working imposed upon others with violence of a voiceless and covert form of manifestation. It applies in their sphere of entartete kultur (degenerate culture) which serves as their karmic clearing movie-house or theater of the real which reveals to the population what the dark forces are intending to do to them while representing it as mere 'entertainment'.

Thus the watching of movies not only programs the minds of the zombified masses to operate according to how they are programmed (subliminal messages and archetypes- "The Medium is The Message" as McLuhan said in his book of the same name) but serves as a contract itself.

The substance or subject matter of the contract entails a presentation of the heretofore concealed and now revealed information the dark forces wish to bring out, and by giving 'informed consent' to the audience this justifies them, according to their logic, in imposing the particular subject matter upon the audience in real life. Thus the hyper-reality of fiction serves as a contract whose consumption justifies the imposition of the actual meaning or act covertly revealed in fictional form.

The movies of jewish Hollywood, which revealed the invasion of Earth by extra-terrestrial life are designed as a contractual offer to consent to such an invasion. The particular form of aliens presented in these movies are of a variety of species and their motives sometimes malevolent sometimes benevolent, as a means of creating confusion in the 'goyim' and shifting attention from who actually the aliens are and what their intentions are, making the variety of aliens appear to be mere 'vain imaginings' of the minds of eccentric scriptwriters and Hollywood producers.

Regardless of the variety of alien, there are two themes that have a constant presence throughout film industry history:

- 1) there exist reptiloid aliens and
- 2) they seek to invade Earth and
- 3) have hostile intent in relation to the population.

These themes are the basic template of world history and explain, albeit in distorted forms of presentation in the movies of jewish Hollywood, the cosmic war between the Aryan race and these reptilian creatures.

The inversion of Hollywood being a typical act of jewish black (movie) magic, the reptilian's are either portrayed as good, in a favorable light and bound up with jewish actors who play the role of a messianic protagonist figure, or the reptilians are portrayed as bad and affiliated with 'nazis'. The reality, should one wish to reverse engineer the distortion of jewish Hollywood, is the contrary, though not necessarily the opposite, of jewish Hollywood.

One can conclude that the reptilians are bad or malevolent (as portrayed as affiliated though in an apparently positive light with jews) and when associated with 'nazis' in a negative light, though the behavior of the 'Hollywood nazis' is 'evil and bad' and that of the dark forces portrayed as good, hence constituting an inversion of reality and simulacrum behind which the hidden hand conceals itself.

Perhaps there exist good reptilians that have rebelled against their hive just as there exist 'good jews'? Or perhaps that is a myth of jewish Hollywood itself? The obscurantism of the culture distortor is deliberately ambiguous, designed to obfuscate and drag red herrings across their path to shift the consciousness away from themselves and to portray themselves if known or caught in a half-light of saving grace- that they might someday 'convert to Christ' or become like the rest of the 'goyim' and cast aside their old ways of 'transgression' and ethnocentric fanaticism.

The concealed reality however is that, even if such exceptions to the rule exist the rule is the rule and jewish and by extension reptilian behavior is a constant and malevolent, existential threat to all sentient life on Gaia.

The themes presented in jewish Hollywood depicting reptilian's as a malevolent force is a revelation of the method. The movies of quasi-reptilian or reptilian creatures released by jewish Hollywood are a revelation of the method, and are attempts to discharge their karma, curse their hated foe the Aryan race, and predictably program the mass mind to receive these alien overlords.

The theme of space invasion or the exploration of space and discovery of aliens of a malevolent kind entails reptilian's or quasi-reptilian's in this role of an aggressive colonist of Gaia and her denizens or as simply an antagonist towards the Aryan race. In the cartoon "Space Ghost" from the 1960s, created by the jewish spin doctors William Hannah and Joseph Barbera, in the episode "The Lizard Slavers", a cadre of reptilian aliens whose symbol is a yellow triangle on a black uniform are depicted as running a intergalactic slave ring. The lizard's uniforms and logo perhaps signify the Demiurge whose symbol is the masculine upward pointing triangle signifying the Akasa or element of masculine positive force (electricity?) and yellow possibly connoting intellect as well as electricity, the current of electrical fire (fire element of akasa) traveling along the neural networks of the bio computer brain as electrical impulses and, as within so without, the 'divine' or demonic Mind of the Demiurge in his cosmic Will to power, the Will of the violator of the Absolute (Mari Mag-Dalene). In this T.V series the lizard slavers target humans and store them in underground facilities, actually dwelling within the crust of the planet they inhabit.

In the "Super Mario Bros." movie (1993) the Mario brothers are average everyday 'mundanes' living within their daily grind world of the matrix and must become who they are, Aryan supermen who combat the invasion of King Koopa, a reptilian alien and his legions. In both this movie and its video-game predecessor the profane or mundane unenlightened figure of Mario the plumber has his girlfriend, a blue-eyed blonde haired princess toadstool, abducted by King Koopa.

This could be a connotation of the fall of man and loss of the first estate of higher consciousness through involution of the Aryan Hyperboreans with the sacred feminine of Higher Intuition 'stolen' by the lower state of beast-consciousness which took over the higher functions of the consciousness through mixture with the anthropoids during Primordial times.

The way back for Mario, the fallen mundane, to become Superman and regain his first estate, become a fully integrated soul who recovers the sacred feminine (princess toadstool) is through consuming the mushroom and acquiring superpowers. Perhaps the mushroom represents the phallic principle integrated into his consciousness, his lower drives transmuted into higher consciousness?

Regardless, the theme of this Japanese videogame franchise clearly reveals a reptilian theme and probably has more than one layer of interpretation. Perhaps, as dual seed line identity has it, the fall of man occurred and was subsequently followed by the presence of Cain, the wicked one, who interbred with the Aryan Eve creating Esau (the jew). Cain perhaps, or 'the serpent', in the paradisiacal Garden of Eden may represent the reptilian's as a synecdoche, the part representing the whole.

Yet further movies with similar reptilian themes are that of "Conan the Barbarian" in which James Earl Jones plays Thulsa Doom, a negro priest-king who lived in the southern regions of the earth and who transforms into a giant serpent which Conan must slay to liberate the population from its black magic hypnotic influence. The hypnosis employed by jewry and presumably their reptilian overlords is a black magic method of influencing the consciousness of their would be slaves.

The clandestine and surreptitious nature of jewry is 'reptilian' by definition and probably derives from that extraterrestrial group of reptilians, their creators via genetic engineering. Their cold-bloodedness and calculating Demiurgic mind with its emotionless rationalism, a purely analytical and logical control freakishness, is the psychological manifestation of their Demiurge deity through his agents and probably, the writer ventures to speculate, bound up with this violent 'Father God' figure.

The movie "Alien" starring the jewess Sigourney Weaver, is yet another alien franchise only in it the aliens are of a more insectile appearing form which is re-presented to a degree in other films such as "Starship Troopers", where insect-like aliens war with humans.

In "Alien", the manner in which the aliens perpetuate themselves as a species is through, very similar to a reptile, depositing an egg, only in the body of a human as their vessel. According to the book by Susan.B.Reed "The Body Snatchers", reptilians being of a trans-dimensional nature have the capacity to take over the bodies of the 'human all too human' and to impel and compel them to act according to the will of the reptilian in effect being 'taken over' or 'body snatched' by these creatures.

The movie from the 50s "Invasion of The Body Snatchers" reveals plant-like creatures, pods who create a body double of those they take over and the body-double becomes endowed with the soul of the creature who then does away with the original party, stealing their blood or genetics to replicate itself and supplant the original body, only being one devoid of emotion and having a 'plant-like' quality of simply growing and surviving without any will or emotion.

Reptilians are notoriously cold-blooded in their behavior and consciousness is readily observed in the behavior of Jewry with his cold-blooded ruthlessness and calculating; devious; subterranean modality of consciousness. Perhaps there is some form of connection between them and the plant-like beings, also revealed in fictional form in the novel "The Day of the Triffids" by John Wyndham and in the movie "G.I. Joe: the Animated Movie" in which latter spores are to be released over the earth to kill off humanity so a reptilian race of subterranean beings can reconquer the earth.

The movie "The Thing From Another World", released in the 50s, depicts a creature of a plant-like quality entering onto the earth and taking over the bodies of its captives, being only able to be destroyed by electricity, the same directed energy used to destroy the spores in the "G.I. Joe" movie by the "Broadcast Energy Transmitter" (B.E.T) device.

"The Thing", a remake of the original 50s movie by John Carpenter, shows a similar alien theme of hostile takeover with an alien life force taking over the bodies of its captives and warping and using them as the vehicle of its will to vampirically take over the earth. Again it can only be destroyed by electricity.

Sigourney Weaver again is presented in a 'revelation of the method' of Jewish Hollywood in the short film "Rakkan" which explicitly depicts an alien invasion of Earth by reptilian beings who enslave and consume the 'human all too human' and are enabled to exist on the earth through the increase of carbon dioxide and carbon monoxide emitted from the factories run by 'the human all too human'.

The connection between Jewry and the reptilians can be read between the lines in many other venues of pop-culture: the figure of golem in Tolkien's "Lord of the Rings", obsessed by the power of 'Sauron' (Saturn-home base of the reptilians in our solar system) and is used as an instrument of the Dark Lord (reptilians and their leader?) To take from the hobbits the ring of power, connotative perhaps of the higher consciousness or 'Gaal' of Aryan divine blood, perhaps subtly connoting the vampirization agenda of Jewry and their reptilian overlords.

The figure of 'reptile' in the videogame franchise "Mortal Kombat" is a human-reptilian shape-shifter who, in the franchise story, is a servant of Shao Kahn the ruler of Outworld, the dark forces as depicted in an inverted form by the writers of the story who depict the characters of 'Cabal'-a 'good Jew' with a sinister past; Sub-zero, a Chinese member of a secret society and other figures who are the servitors of the reptilians in real life as the 'saviors' and 'defenders' of Earth-an inversion of their actual roles.

In the novel by Edgar Rice Burroughs "At The Earth's Core" Of his "Pellucidar" series, the protagonist enters the hollow earth through a drill machine from the surface and discovers a race of Aryan humans who are mute and lacking any education and who are kept as food stock for a group of reptilians called 'the Mahars'. 'Mahar' is a Jewish surname.

These reptilian's consume the bodies of the human cattle ('goyim') and the protagonist attempts to save them, conscripting the more barbarous creatures of the hollow earth to assist him- an allegory of the Aryan race leading the non-whites to combat the reptilian horde which enslaves the earth and to liberate all.

A figure whose attributes are of a quasi-Neanderthal variety called 'Ucchi the sly one' sells out the 'human all too human' and sides with the reptilian's owing to the female human 'Diane the beautiful' being attracted to the protagonist and not him (the sacred feminine or holy Graal being possessed by the Aryan race and not the hybrid stock, the Jew his jealousy perhaps being the cause of his betrayal?). The parallel between the characters of 'reptile' in "Mortal Kombat"; 'Ucchi the sly one' and 'Golem' is clear in their roles of servitor or minion of the dark forces.

The cannibalism of the reptilians is a practice they are alleged to engage in and explains not only the less common discoveries or information leaks of conspiracy theorists regarding such events as 'pizzagate' and others related to Fritz Springmeier's books, but the more common occurrences of missing persons, specifically children, and of the latter category specifically blue-eyed and blonde haired children of Nordic bloodlines, the descendants of the Hyperborean Divyas.

Blood drinking, a coarser form of energy vampirism, is readily apparent in pop culture in the character of vampires and is almost certainly a practice that Jewry involves themselves in. How else, for example, can one explain the alleged necessity of blood banks in hospitals? Surely no blood transfusions (which are themselves a means of destroying the soul) would be needed on such a large scale other than to serve the Jews as a life source which they can absorb into themselves, the physical, liquid-gaseous form of the life force of their slaves.

Cannibalism is not as readily observable but almost certainly occurs as the abduction of people who 'go missing' reveals (though it would itself be an inappropriate term as Jewry are a hybrid species and thus their consumption of 'humans' wouldn't qualify as 'cannibalism' by definition, as 'cannibalism' implies same species consumption). The consumption of things declared illegal such as animal organs from farms (e.g. brains, et.al) is almost a certainty with Jewry who has a relationship to their Christian farmer slaves who do their dirty work of animal husbandry for them.

The Jewish T.V show "V" which originated in the 80s and which was re-- presented recently, depicts a coterie of reptilian aliens who infiltrate planet Earth and have a humanoid appearance which they have shape shifted into.

David Icke in some of his presentations refers to the matrix in which we are situated as a 'hologram'. His disinformation presentations are partial truths which lead astray the Truth seeker toward the party line of Zion and the dark forces. These creatures are depicted as shape-shifting entities and the chameleon-like nature of the illusion makers of the matrix, the Jews, is telling: their acting ability and capacity to adopt different personae as means of ingratiating themselves with their hosts being a modus operandi reminiscent of "The Thing".

The attempt on the part of Jewry to interbreed with the locals further reveals their shape-shifting character who, like "The Thing", take on the appearance of their host to imperceptibly dissolve into the median of their hosts' blood while absorbing into themselves as much as possible in their characteristically vampiric way.

We are living in a matrix of illusion and yet it is no computer-generated hologram as Icke contends but simply a certain frequency of vibration manipulated and distorted by the illusion makers to keep us enslaved the more readily to feed off our souls.

Other disinformation agents such as the jews Stewart Swerdlov (Sverdlov) and Len Kasten have taken up Icke's theme and re-presented his disinformation distortion, portraying the Draco reptilians as affiliated with 'the nazis' amongst other implicitly slanderous claims against whites.

Stewart Swerdlov derived from a Soviet commissar officer who a city was named after under the communist regime: Sverdlovsk. His jewish roots and connection to high-level cabal operatives reveals prima facie his untrustworthiness. The classic disinformation trope of shifting attention away from the jews towards 'nazis' as a scapegoat is present in all theorists who attempt to introduce these theories related to reptilians and their malevolent intent. The book of Arthur.C.Clarke "Childhood's End" further underscores this demonization of whites and attempts to reveal their intended genocide as a 'revelation of the method'.

Zachariah Sitchin and Eric von Daniken also are disinformation agents whose intention is to propound an anthropogenic theory about the common 'origin' of 'mankind' (itself a christian and freemasonic abstract, Universalist concept). 'Mankind' they contend along with Icke and his followers was simply created to 'mine gold', contrary to the real meaning and historical purpose of the origin of the diversity of bipedal species currently extant on Gaia. This origin will be gone into in the next section.

With respect to the reptilian connection with jews, the hybrid character of jewry is readily apparent in their anatomical and behavioral features by which they can be recognized and identified.

The anatomical features of jewry are telling of their reptilian origins: slanted eyes; wide-mouth; weak chin; wide jaw; receding forehead; ear lobes attached to jawline; hooked nose with wide nostrils; elongated torso relative to limb length; pasty and strange colored skin; strange odor; frizzy and strange hair often sparse around the face (eg.scraggly beard); beady eyes with a hypnotic quality.

Behaviorally they also reveal parallels to reptilians: cunning and possessed of a cold bloodedness; emotionless unless play-acting; able to change channels in their mood states at the press of a button; paradoxically erratic in their emotions and when confronted or exposed full of aggressive violence similar to their reptilian masters and Demiurge deity.

Hedonistic and, outside of their coldly rational consciousness, given to low minded sensual indulgence; a vacillation between the reptilian brain of lower cerebral functionality and the cerebral cortex overlay without any holistic mindedness (it's physical manifestation as the cerebellum; pineal and pituitary gland).

The low-minded propensities of jewry are readily apparent in their mammonistic mind, greedy and rapacious and this counterbalanced with their calculating cunning of reason operating at its usual subterranean level. All traits bespeak a reptile whose actions and behavior all relate purely to survivalistic inclination, of a 'worldly' sort, restricted to the phenomenal plane and to the perpetuation of the purely perishable, the telluric.

The space invaders, the reptilians, have been documented throughout history in all areas of the globe and have been depicted as having a relatively similar set of anatomical features, depicted in similar scenes of 'human all too human' sacrifice and the consumption of and overlordship over their captives. What their probable origins, the history of this world and what it's ultimate destiny will be discussed in the next section.