

The Good; the Bad and the Ugly

The spaghetti western movie "The Good, The Bad and The Ugly", is yet another inversion of Luciferian allegory modeled along the lines of Illuminism, the synarchic distortion of the Luciferian doctrine. In the context of this movie the 'good', is played by Clint Eastwood, whose name 'Blondie', making out the Hyperborean Nordics (Vanir, in the Eddic tradition; Devas in the Vedic, and the distorted conception of the Nephilim in the semitic worldview, an inversion of the reality).

'Blondie', is a Luciferian figure christianized and distorted by the producers as a reflection of the historical process of historical distortion, calling itself 'His-story', the judeo-christians story of jewish supremacism, the distorted portrayal of paleo-history and Aryan spirituality, the rendering of the archetype of Wotan, the initiate and indeed the god, into a physical rabbi who existed at whatever time and place (a fictional absurdity, a microcosmal instantiation of a macrocosmal god, the Demiurge).

Eastwood's role is to instruct the 'ugly', as portrayed in the movie by a Mexican (the pasu or beast man, non-white, the less 'evolved' soul, having incarnated in that particular flesh body as of a certain type). The 'ugly', thus, are placed under the tutelage of the 'good' (shepherd kings, priests of the order of Melchizedek), who shepherd their flock of puppets, teaching them 'morality'. The proper form of conduct and means of achieving higher ends through hard lessons of cause and effect, period. The 'ugly', are portrayed as pursuing base ends of materialistic and either subordinating materialism and other subordinating themselves to the priest caste, despotism of judeo-christianity, the world orders exoteric mind control cult (of whatever form of worship of the Demiurge and belief in various stories, so called by, presumably, the 'Yahweh collective' of extraterrestrials).

Or to follow a life of bondage as an outlaw. It is the outlaw who rejects (perhaps, as a result of a healthier consciousness), the religious programming, who is accepted by Lucifer, Blondie, for tutelage and spiritual upliftment. And the two thus form a pact together, working against a system of the Demiurge's outlaws, similar to Klaus Barbie, the National Socialist, and Pablo Escobar, who built their underground empire on, 'criminality' i.e., that which transgressed the orthodoxy's rules and which is labeled by the orthodox as 'crime', i.e., prohibited action.

The good and the ugly, thus, are united for the spiritual liberation and upliftment of the, 'ugly', with 'the good', descending into the world of matter, and this with deliberate intent, though the movie simply depicts him as a roaming figure without any 'home', or place within the hostile world ('the Valplads', or battlefield, as it were as it is called in the Nordic Edda).

Blondie's motivation is to pursue gold, which is perhaps a metaphor of alchemical gold through the process of the magnum opus and its phases of nigredo; albedo; rubedo, etc.-with the nigredo phase being the descent into hell as the dark night of the soul and second birth, etc., with assistance being tendered to the pasus as means of liberating them, those worthy of it, those endowed with the fighting spirit of the Hyperborean blood, however tainted by the racial sin. The two pasu Mexican brothers represent both paths, with the weaker, younger sibling following the path of the church (the mother, caregiver of the weak, as a dependent whose spiritual vitality is inferior and therefore had recourse to such a path, and the elder brother, whose vital capacity is of a superlative nature, thus follows the independent path of the virya/warrior).

However, asleep or awake towards his liberation from the Demiurgic slave prison. 'Blondie', is in part, an adversary or fellow competitor, yet a comrade or companion only of a superior type and is attempting to lead the 'ugly', (the base lead of the pasu of diminished Hyperborean blood), toward the 'gold', of the grail along the quest of the hero.

Simultaneously, the 'bad', played by the crypto-jew Lee Van Cleef, plays his role attempting to lead the undeveloped pasu astray towards his dark side path of 'amoral-materialism', regardless of the cost to others.

The 'bad', is thus the archetype of the jew, a treacherous, backstabbing self-server whose only motivation is, 'service to self' and this via usury of others and guileful manipulation. The 'ugly', has led astray at certain points and yet, for the most part, follows in the footsteps of the 'good', leading himself to the final conclusion wherein the 'ugly', is facing off with 'the good', and the 'bad', and the good manages to dispatch, 'the bad', having emptied the gun of the 'ugly', (i.e. He prevented the ugly from using technology that harms others that the 'good', has invented and uses only for a 'good', purpose according to judeo-christian norms of 'morality', so-called).

The ugly attempts to use the empty gun on the 'good', thereby demonstrating his failure to attain alchemical gold ('treasures in heaven'), and blondie, the 'Luciferian figure', leaves him with his pile of material gold unable to 'take it with him', owing to its too great weight.

Of course, this allegory is purely judeo-christian and an inversion of reality where in actuality all parts are neither 'good'; 'bad'; nor 'ugly', but simply beings vying for personal advantage with some having greater other regard and some less, but nonetheless all partaking of 'gold', and the alchemical or the physical sense and serving themselves, though ostensibly serving others.

This christianization (Demiurgic resignification), of the Luciferian reality portrays spiritual liberation (the goal of the Luciferian), as soul evolution via 'good works', and, though castigating organized religion (the dogmatic 'letter of the law'), nonetheless affirms its 'morality', only in a deeper sense of meaning. Nonetheless, a distortion of Truth. 'Blondie', in reality may have left the 'ugly', in the lurch with his gold if he wanted to no longer play the role of liberator and to fly the earth, the mortal coil and veil of tears-yet the reality of Lucifer is a spiritualization of the earth in a Hyperborean civilization of light and life with the 'ugly', being allowed to play their role according to their talent and capacity in their own region with their own kind. But in conjunction with the Aryans and for mutual aid and benefit.

Point Break

The movie "Point Break" is yet another synarchic distortion of Luciferianism wherein the creator depicts the figure of Lucifer (played by Kurt Russell), as a fallen archetype in the judeo-christian sense, a being who seeks freedom for a nobler purpose and yet, unable and unwilling to abide by the rules of 'the world' (and indeed of its creator, Jehovah-Satan), leads himself to a tragic end, finally finding 'liberty', through self-destruction and leaving the world through his own means, that being in opposition to the Demiurge through violating the rules of the latter's of his creation.

The figure who ensures the maintenance of the world, that being the Archangel Michael, (played by Keanu Reeves in the role of an FBI agent) opposes Lucifer in his attempt to acquire freedom from the system at the expense of the closed system of the Demiurge's effective operations and thereby is stigmatized as 'criminal'.

Hence, Russell (Lucifer), plays the role of a serial robber, part of a collective called the, 'ex-presidents', who wear masks with the faces of ex-presidents, perhaps suggesting the illegitimacy of their act, one not authoritative even in spite of their attempted seizure of authority via the 'criminal', route of transgression against the system of the Demiurge.

The ex-presidents rob banks with great intellect and cunning and leave minimal evidence in order to fund their form of freedom, that being surfing, perhaps, connotative of the opposition to the current of disintegration of Demiurgic Time-flow, the waves and ocean connoting the Demiurge's 'waves', created on the higher planes (ocean of Being), that the Luciferian attempts to surf, perpetuating themselves as an autonomous being within the ocean of being and against the inferior monadic principle, Jehovah-Satan.

The movie portrays this as a failed project of necessity and attempts to affirm the supremacy of the monad over that of the Uncreated, Boundless Light (ocean of Being), depicting these Luciferian bank robbers, 'ex-president' criminals as having no possibility of living in the world and surviving to perpetuate their opposition thereto, irrespective of motive.

Hence, the influence of the synarchy can be observed in this propaganda vehicle of the alleged futility of a Luciferian rebellion and the alleged superiority (alleged by themselves and themselves alone), of their god, Jehovah-Satan, creator of the material world, creator of the waves upon which the Luciferian spirits surf, their oppositional praxis against the evil tide of Demiurgic Time-flow, generation and corruption, of entropy.

Reeves (agent Johnny Utah, representative of the judeo-christian American and his devotion to the Demiurge), is conscripted to attack (apprehend), Russell (Lucifer), and to put a stop to the Luciferian rebellion (the 'ex-presidents').

His christian affiliate (played by Gary Busey), a veteran, is somewhat of a drag for the archangel Michael and Reeves' plays by his own rules, attempting to infiltrate into the surfer's culture by creating a false profile and appealing to a woman loosely affiliated with the group to learn to surf (i.e. to oppose the Demiurge, his master).

Perhaps the woman, who happens to be Jewish, is his *soror mystica* of sorts (or his sacred feminine aspect of consciousness), and Reeves uses her to gain a foothold in the group, becoming acquainted with Bodhi (Russell, a.k.a. Lucifer, the 'Bodhisattva', or Berserker Siddha). Reeves, not being beholden to the sacred feminine and demonstrating his alleged divine masculine consciousness in miniature (as a microcosmal instance of the macrocosm, his god, Jehovah-Satan), managed to use and transcend the feminine influence and the emotional valencies (waves), bound up with their width and to attain mastery (supremacy), over Russell and sabotage his group.

At the end, Bodhi is preparing to surf the waves of the Demiurge, which can't be overcome, and the 'Archangel Michael', Johnny Utah/Reeves, exhibits mercy in allowing Lucifer to depart from the earth, back to, 'god' (the insuperable waves of Demiurgic Time-flow, according to the synarchic perspective of the Monad, Jehovah-Satan, being the absolute rather than an inferior Monad. Regardless, Bodhi returns to Origin, into the ocean of Being, leaving Reeves to play his role of jailer of the Demiurge's prison matrix.

Last Man Standing

The Prohibition-era movie starring Bruce Willis "Last Man Standing", was an adaptation of the movie "For a Few Dollars More" (Sergio Leone's Spaghetti Western itself, derived from the Japanese film director Akira Kurosawa's "Yojimbo").

The movie is a Luciferian allegory from a synarchic perspective and depicts the 'fall of Lucifer' into 'the world' (Bruce Willis' character, for the purpose of the disruption of the world, indeed, its destruction), though Willis' character has no clear and distinct motivation of this nature throughout most of the film.

Willis is a gangland hitman who is escaping negative circumstances not divulged in, 'the sticks', away from the major metropolis from which he came, the details of which are not divulged either, presenting him as a figure 'coming out of nowhere' and going 'nowhere in particular', hence a complete 'wild card', Luciferian figure having no place in 'the world', of the Demiurge, (the physical-material universe). He thus is simply an outsider, a 'stranger in a strange land', from the perspective of the viewer.

He enters into 'the town', named Jericho (a biblical reference), and is immediately assaulted by one of the two rival gangs who have the town under their control. The first gang he encounters is Irish, perhaps connotative of the paleohistory of the word, and the original Druids, or perhaps the Druids who fell through being co-opted by the Jews (the character of Finn McCool is present here as one of the gang members, thereby confirming this druidic association). The rogue Lucifer figure has his vehicle (his mode of transport or movement in 'the world', perhaps his light body is a connotation of his involution into the world of densest matter), sabotaged by one of the Druids (servants of the Demiurge), and he immediately seeks vengeance, dispatching the Druid with his superlative skill of assassination.

Willis, a man with no name (no earthly/worldly 'nama', or limited condition, still being a spirit being, only incarnated in 'the world', as a higher type: Nordic-Germanic, those closest to the gods who oppose the Demiurge). Plays both gangs against each other, the other gang being 'Italian', (in reality a Dago gang, a gang of Sicilian jews subtly connoted by virtue of the members being played by exclusively jewish actors).

Willis hires himself out first to the Irish gang (Druids), and yet leaves them after a short action, eliciting a hostility on the part of their leader Doyle, hiring himself out to the Italian gang. The intention of Lucifer, (Willis), is to play them off against each other to his advantage, and this captives, continues through various episodes of legerdemain on the part of Lucifer.

The chaos mounts as Lucifer orchestrated ever more actions of his own and turns each gang against the other to a greater and greater extent. This solicits a backlash from 'the world', in the form of the visitation of the U.S. marshal, captain (a judeo-christian and his implied backing of his Demiurge gang, the marshals), and Willis is initiated to finish the job and eliminate one of the gangs and absent himself from the scene with the implied threat of a backlash against him on the part of the marshals should he fail to do so.

Willis, during the course of these episodes of playing both ends against the middle, has relations with a blonde woman who is the girlfriend of 'Strassi' (the Dago gang leader), and this may connote his *soror mystica*, or Lucibel, who exists within 'the world', and with whom he unites (*conjunctiva oppositorum*). After this point, she suffers mutilation at the hands of the worldly jew, 'Strassi', and Willis gives her a certain amount of money to depart the town (treasures in heaven), and she then leaves.

The girlfriend of Doyle, meanwhile, is a Mexican half-breed, a result of the fall of man on the part of the Druids, perhaps mixing with the anthropoid pasus, paleo-historically, and she is a devoted adherent of the catholic church (the synarchic exoteric religious mind program superimposed upon 'the goyim' or 'cowans', under the synarchy's despotic control and spiritual debasement of its captives). Doyle is bound to the woman in a bond of 'love', that being a characteristic of his soulish (Demiurgic) nature, and the tenor of his catholic ideology (or that ideology he would impose upon his captives).

Willis liberates her from Doyle, and she drives away to her ancestral home in Mexico, giving him the crucifix, which Doyle had given her (liberating her from the bondage of the synarchic mind control and spiritual enchantment).

The final episode is orchestrated by Lucifer (Willis), and his turning each gang against each other, leading to their mutual destruction with himself, playing each against each other. He then leaves the world, going to Mexico (another foreign land), no better off materially than when he stopped in Jericho, whose 'walls came tumbling down', perhaps some reference to the impossibility of overcoming Jehovah-Satan, and his 'worldly', matrix, and serving an inverted function (assigned the character on the part of the movie's creator) of serving the Demiurge by clearing away corruption.

In His 'kingdom' the true story of Lucifer would be to lay waste and to leave a spiritualized earth behind, perhaps one existent outside of 'Jericho' (Mexico?), in whichever direction he heads, leaving destruction in his wake, destruction of the slave architecture and slave religion of the Synarchy, servants of the Demiurge.

Re-sign-ation of Lucifer

The synarchy constructs myriad propaganda vehicles to predictively program and psychically drive their captive serfs to facilitate their agenda of the destruction of organic collectives, i.e., culture organisms, i.e. 'races', or hybrid species of distinct biological kind (all trending towards the assimilation of all into their deity, Jehovah-Satan). One of the motifs employed/deployed as a cultural weapon of war by the synarchy is that of the 'fate' of Lucifer.

Within movies, this 'fatal flaw' of 'Luciferian pride', is presented with the Lucifer figure suffering a fall from grace through his failure to 'humble himself before 'god', (i.e., before the Demiurge,). The movie "Last Man Standing", reveals this with the nameless hero played by Bruce Willis being shown to 'disappear', from the town of Jericho (the world). In "The Good, the Bad, and the Ugly" too, Blondie (the wandering hero/Lucifer archetype) 'disappears', riding off with his horse just as Willis' character drives out of town, the town, in his vehicle connoting the departure of Lucifer from the world. So, too, in the movie "Scarface", both the original 1930s version and the 80s version (Tony is depicted as being killed as a result of his 'overweening pride', and lack of humility 'before God', in the De Palma remake, he 'falls', into a pool (the waters, the nun, the ocean of being), mingled with his own blood past the globe with the caption "the world is yours", implying his 'Luciferian fall', an inability to possess 'the world' being not 'from the world', and yet being 'beneath', the world (the creation of the creator deity, Jehovah-Satan).

Thus, the fall of Lucifer, as presented from the perspective of Demiurgic re-sign-ation above is an inversion of archetypes (and of actuality), portraying Lucifer as a fallible being, lusting after 'worldly' power and possession, and this through, through this 'sin', destroying himself (or at least himself as a being capable of functioning within the world, had, and thus having to depart the realm of the Demiurge).

The reality is Lucifer descending into the world for the purpose of liberation from the Demiurge, not for 'lust', of the transient, material illusions of the Demiurge. Hence, in this distinction, in this distortion, this Demiurgic re-sign-ation of meaning, this inversion of archetypes is revealed to have no correlation with the facts (themselves borne out historically in myth; architecture; symbolism; text, etc.), these being the contrary as outlined above. The synarchy loves to psychically program the 'goyim', to embrace their judeo-christian/magian perspectives of 'sin' and 'morality', to trap them within the 'good versus evil', matrix of limited consciousness, the soulish animalism of their goyim cattle, conditioning their consciousness to perpetuate their spiritual enchantment within 'the world', the antithesis of Lucifer, that being the pathos and maudlin sentimentalism of 'christ', the fictional figure who serves the function of such enchantment (amongst other similar figures).

The movie "Colors", with the Jew Sean Penn and Robert Duvall also illustrate the 'consequences' from the synarchic perspective of the 'Luciferian rebellion'. Sean Penn plays a younger rookie cop who has an adversarial relationship toward the criminal element in the barrio of Los Angeles and sabotages the relationship that the senior/veteran cop (the Christian), had established with his 'love-wisdom', or 'kindness', towards those who he 'shepherded', as a priest of the order of Melchizedek. The Lucifer figure, as played by Penn, is a 'haywire' who doesn't play by the rules (the laws of the Torah), and therefore incurs the wrath of the 'sheep' (the Mexican gangbangers), who had a tense though amicable relationship with the goody Christian prior to 'the fall', of Lucifer into 'the world'.

Within the storyline, the Christian is killed by his 'sheep', and Lucifer/Penn suffers an even greater 'fall from grace', his relations with the 'sheep', being wholly adversarial as he fails to adhere to 'the laws of God'. In the end, Lucifer (the 'fallen from heaven', according to Judeo-Christian pathos), fails in his role of 'keeper of sheep', lacking the alleged wisdom of 'God', and therefore unable to function within 'the world', not playing by 'the rules'. The reality is thereby inverted with the Luciferian rebellion and its Führer depicted as mere fallible inepts whose 'pride', and 'vanity', is the cause of their inability to 'get along' with the world and its creatures (sheep). Whereas the reality of Lucifer's motivation is liberation from 'the world', not a perpetuation thereof or compliance with its 'laws'.

The attempted Demiurgic re-sign-ation of 'Lucifer', fails, however, owing to the inherent nature of the Luciferian rebellion and Lucifer Himself, that being an orientation towards freedom rather than slavery to the Demiurge and the attraction towards freedom on the part of all who are independent spirits and have not become inextricably chained to the Demiurge through their fervent prayers and 'devotion' (devotion to the soul and its influence, its reduction of the being to a state of soulish animalism as evinced by all Christ-tards). The synarchy is motivated in those propaganda videos to shift the consciousness of their captives away from liberty and toward their slave plantation on the false grounds of liberty being equated with 'sin' and 'worldliness', or an expression of 'Luciferian pride'.

The default conclusion of the psychic driving is to live a life of resignation to one's 'fate' as a mere creation of God and not to aspire to achieve anything save as a devotee of their 'God', not to oppose the Demiurge and his influence through rebelliousness but rather to simply remain or identify oneself as a 'sheep', in the pen, a captive Spirit within the matrix of the Demiurge, not identifying themselves as who they are, namely a Spirit, but rather as a mere 'creature' of a creator, a 'soul', spark, emanating from 'the One', Jehovah-Satan.

Hence the movies of the synarchy portraying Lucifer are invariably psychic driving, driving the sheep back into their pen and their potential inability and refusal perhaps to adhere to the laws of the Demiurge being construed as 'fated', to lead to their destruction rather than the actuality of such strategic opposition, namely liberation.

The Mass Psychology of Judaism

Jewry constitutes a hive mind collective consciousness. According to Nimrod de Rosario, they constitute 'Jehovah-Malkuth', in their qabbalistic lore and are the de facto embodiment of their master Jehovah-Satan on earth.

Miguel Serrano speaks of jewry as 'plasmations of the Demiurge (Jehovah-Satan)', which concept he derived from Nimrod de Rosario and which is yet another and more, 'scientific', way of understanding their hive mind, as a crystallization of the essence/substance of their master. Thus it can be made intelligible to the vulgar materialist this notion of 'Jehovah-Malkuth', that jewry are by definition extension or emanation of this entity. The writer would consider this probable as he has written of in the article "Venom of the Demiurge", in the work "Lord of the, Master of the World", with references to the movies "Prince of Darkness", and "The Thing", by John Carpenter, as well as to the Marvel comic series and character 'Venom'.

Clark Ashton Smith's story "Ubbo-Sathla", something as speaks of some form of plasmation (mycoplasma?), emanating from space onto the earth, as does H.P. Lovecraft's poem "Fungi from Yuggoth", both of which depict this 'spore', which infects a host and develops it into a mutant entity, a being that is co-opted and taken over by the foreign infection and transmogrified into a vehicle of this substance ('plasmation'; mycoplasma).

The jewish scribbler of adolescent fiction R.L. Stein, Stein's stories "Monster Blood" and its sequel also reveal this, as does John Carpenter's movie "Halloween 3: Season of the Witch".

The above pop cultural illustrations are revelations of the method undoubtedly on the part of the cabal in its attempt to place its captives in a 'double bind', giving them a chance to know who they are and thereby to oppose them in a significant and effective way and failing this are considered by the cabal of black magicians karmically liable for the damage the cabal does to its victims.

The fallacy of this logic can be understood by any who have an intuitive grasp of morality in the sense of cause and effect and how effects attached to causes and no transference of blame can be made from the doer of the deed (the agent), to the sufferer of their imposed action (the patient).

That jewry functions as a hive mind and is perhaps an entity itself simply spread virally into diverse groups and cultures may be the actual state of affairs of their, 'manifestation', on the earth, an entity dispersing itself over the world in multifarious guises through an intertwining itself with the host body, which it co-opts in metamorphoses as in the case of the character of 'Eddie' in the "Venom", series. As in the case of the aforementioned movies, the plasmatic substance becomes assimilated into the host and replicates itself in others virally spreading as in the movie "The Thing", ultimately consuming all life forms should it not be put a stop to somehow either through quarantine or through some form of immolation as in the case of "The Thing", where the extraterrestrial life form had been attempted to be eliminated by 'MacReady', the protagonist played by Kurt Russell (perhaps a reference to McMurdo station in Antarctica near Mount Erebus where a destroyed plane of significant scientists occurred in 1979).

The reference to Antarctica is also significant as both Smith's story "Ubbo-Sathla", and some of H.P. Lovecraft's stories ("The Call of Cthulhu"; "At the Mountain of Madness"-, Mount Erebus?; "The Shadow Out of Time"), all take place in or around Antarctica where these beings may indeed dwell and or have dwelt for millennia or longer (eg.in the hollow earth), perhaps gravitating to the poles via the magnetic fields of the earth constituting [(perhaps?), wormholes to other dimensions ('Wesedak'/'Wesedrak') as 'ascension glossary' recalls the Hyperborean realm(s)]. That Lovecraft's poem "Fungi from Yuggoth", may be itself this mycoplasma, a conscious reality, is not something the writer would rule out.

The writer's conception of the origin of jewry and their hive mind has been presented in the article "Synthetic Semite", in his work "Hyperborean Light", and therein he contends it is likely that jewry are a product of E.T hybridization, possibly this mycoplasma having some form of influence as an ingredient in the E.T's engineering of their anthropoid hybrid lifeforms (in the case of jewry, probably a proto-neanderthal creature-itself engineered by E.T's-hybridized with the E.T's own blood/D.N.A), and in the case of the Far East Asiatics, such as Chinese; Korean, and Japanese, in their original form, probable grey alien D.N.A/blood hybridization).

The mycoplasma may be the conscious entity, Jehovah, itself manifested in more densified plasmatic substance and intertwined with various hosts, the E.T genetic engineering being simply a greater formation of this 'plasticine', substance into particular forms formed by the E.T's ('the Yahweh collective', worshipers of the Demiurge and Jehovah-Satan).

The hive mind of jewry is perhaps fused together by this mycoplasma of substance (being a property of the jew and bound up with their physical form), and via 'quantum entanglement', constitutes a hive mind or perhaps even serving as a vehicle that entities can attach to and occupy the host taking over its form and using it as a vehicle for their own advantage.

Regardless of the minutiae of particular causes, jewry has a hive mind (or rather is a hive mind), and is therefore a unitary entity whose members are 'fused with the Demiurge' (the crystallized substance of mycoplasma?), and are therefore nothing but tentacular extensions of their master Jehovah-Satan. Jewry are often spoken of as a 'fossil people', and indeed their stereotyped and predictable behavior needs no comment and serves as yet more evidence to substantiate their hive mind consciousness that is an actuality and no groundless claim. The entity doesn't change its substance (mycoplasma?), nor does the entity's 'fossil people', and the continual spread of this being and its hypostatic forms, its tentacles (jewry), into foreign species simply extends the fossilization of all organic life perhaps vampirized by this entity.

In the process (the 'desert encroaches'), just as in the movie "The Thing", the E.T takes over its host and spreads virally over the collective seemingly inexorably, perhaps (?), destroyed by only through 'Holocaust' (nuclear fire?). The hive mind of jewry is simultaneously the hive mind of Jehovah-Satan, and therefore is Jehovah-Malkuth manifesting itself on the earth plane. This hive mind extends itself through selective breeding with 'foreign stocks', selective in the sense of jewry's natural inclination to spread themselves outwards amongst other groups; 'selecting', these groups to intertwine themselves with.

In the ancient world, this phenomena occurred through such forms as whoring out their daughters or female members with foreign merchants as means of spreading themselves as widely as possible. And paleo-historically, their method of progeneration may have been the overrunning of other stocks and killing the men and raping the women to impose themselves upon their hosts, co-opting or usurping the host via this process. That of changelings also were one of the techniques, substituting their own children for that of their host by stealth and having a host raise it. Also the violation of the indigenous women via *prima nocte*, the deliberate abduction and installation of the indigenous women by jewry injecting their germinal (myco-?)plasm into the wombs of those who have not been as yet co-opted by themselves.

The hive mind of jewry extends beyond the purely material and enters into the realm of the egregoric or the lower astral dimensions, weaving itself with the soul of its host (the culture organism), and with the individual members of the rest. The technique of jewry is to ingratiate themselves with their host using all manner of incentives such as money or the prospect of wealth; women; hedonism; sensuality; occult secrets, and then to work towards a reverse assimilation of their host, empirically absorbing all of their life force into themselves as means of taking over and expanding their hive mind collective consciousness. The consciousness they form is palpable to any who traverse the suburbs ('shtetl'), in which they dwell having a 'vampiric', and somewhat depressive resonance in contrast to that of the more elevated areas of Aryan and other stocks and the chaotic violence of the ghetto areas-all palpable manifestations of egregores (volk, souls). The egregore of jewry is that of Jehovah-Malkuth and the expansion thereof is a co-optation of the earth by the forces of darkness and their principle that being a Demiurge.

In masonry, there is a 'genius of the lodge', and this entity, if not being a transdimensional extraterrestrial (reptilian, or other so-called 'seraphim' or 'Sephardim'), is an entity of a non-physical nature, perhaps an entity that is an 'egregore', a being that can perhaps bind to or become 'quantumly entangled' with the lodge members.

These genii are undoubtedly yet further hypostases or nodes of the hive mind of Jehovah-Malkuth and the lodge members thereby become assimilated into the hive mind via this route. Through the exoteric religionists criticize their apparent enemies, the Freemasons, they, in fact, are possessed by these same entities and their churches, so-called mosques and temples, which are little more than larger Masonic lodges designed to catch the 'fish', by the fishers of men, the priests of the order of Melchizedek, the priests of the synarchy and servants of the 'Yahweh collective', who dwell in Saturn and the moon and, presumably, other locations outside of the solar system (Alpha Draconis?). The hive mind thus functions as a net to trap the fish within it and to depress the consciousness-so that they are unable to liberate themselves, or from (see if the articles "The Black Magic of Chang Shambhala" and "The Great Satan" in "Hyperborean Light", and "Vampire Farm", in "The Lord of the World", by the writer). The hive mind thus is a wide net that is multidimensional and extends itself over the globe as the Ouroboros serpent swallowing its tail, enveloping the population in its deadly embrace.

The jewish hive mind, which is simultaneously Jehovah's hive mind, is a vampiric substance/essence of the Demiurge, which leeches the vital spirit energy of its captives and whose presence on the earth is amplified and expanded into all-dimensional interstices. It may insert its fingers, prying apart organic life and consuming its bioenergetic substance-"the desert encroaches".

Therefore, for those who have no regard for freedom and liberty, they must of necessity suffer assimilation into the hive mind and an inevitable "sickness unto death", leading to their extinction when they "go to god", and become bound to this entity. Only the shattering of this hive mind at its power points may tear away the webs of this cosmic black widow spider and liberate the population, and that means a transmutation of jewry into a different form and all of their affiliates, either through quarantine (e.g. relocation to islands), or selective eugenical modification and the dismantling of their systemic and infrastructural architecture of evil (e.g. H.A.A.R.P; the explosively generated power grid; the prisons of concrete and prefabricated structures called cities; towns, etc., being either bulldozed and or 'rewilded').

Nuclear Family 'Wholesomeness'

The fallacy of the nuclear family as be-all and end-all as opposed to mere means to ends greater than itself (nonetheless essential as precondition of the generation of stock capable of achieving these same ends).

The nuclear family is posited by such as the christian conservative and related monotheistic bigots as the 'be-all and end-all', second only to their Demiurge Jehovah-Satan and of course the almighty dollar with which is the, quotes, product, quotes, of their nuptials, the economic unit. Such 'holy matrimony', is indeed considered sacred to their lord Jehovah-Satan as is the machine of perpetuation of spiritual enchantment on the earth plane, a mechanism for the progenation of yet more body-soul complexes that are the iron maidens of the Spirit in which the Immortal Spirits are contained and which through the law of attraction bind certain Spirits to the earth, the more effectively to be enchained in their hylic tombs.

Thus the christian regime has been the bearer of the cross of the iniquities of mankind perpetuating the crucifixion of the goyim to their lord Jehovah-Satan in a ritual sacrifice on the cross of matter and thus within this architecture of slavery, the nuclear family, the architecture of vampirism is maintained the more bodies created via organic processes of progenation, the more Spirits can be enchained to their soul-body prison and the more Spirit energy can be extracted by the cabal of the dark forces.

Such is the agenda of the cabal who enslaves the earth and who employ/deploy their monotheistic mind control mechanism(s), as templates or blueprints for societal planning and social conditioning, inculcating in the minds of the goyim that they are to be 'fruitful and multiply', as if it were a command from the 'most high almighty'.

And so far the population have drilled into their consciousness a sense of obligation to perpetuate their family line and this sense of obligation imposed from without by their controllers as a cultural norm is replicated within it, in the form of the instinctive drive of the pasu soul-body complex, which, being a creation of the Demiurge, answers this, 'call' of nature to self-replicate. Thus the outer external cultural superstructure of monotheism is indeed 'sacred', in the sense of being a mirror reflection ('as above so below'), of the putatively time something monadic principle, the 'manifest', violent father generative principle (logos spermatikos).

The fallacy of this 'wholesomeness', lies in its particularity, its limitation to the spatio-temporal matrix and fixation of its telos and will upon the material world and perpetuating its structure and function, maintaining the Demiurgic vampirism architecture and the synarchic system of Zion, 'praising the Lord', meaning, of course, serving up yet more sacrifices to Jehovah-Satan, chaining more Spirits to the earth plane so that the synarchy and its endless agents whose function consists exclusively of generating misery and pain so that their own selfish lives are fulfilled to the greatest extent possible, sacrificing others as means of serving themselves and passing the obligation of sacrifice from self to others within the 'dog-eat-dog', hierarchy of the cycles of time within the Demiurgic matrix. This, the reality, thus the reality of the wholesomeness of the 'nuclear family', behind the cosmetic facade of a joyous enclave or structure of 'love', and 'sociality'. This sanctified nuptials of the 'Lord', and his legions of dark forces culminating on the earth plane in the form of the judeo-christian-masonic-marxist cabal (indeed, the J.O.G-jewish occupation government), is a kosher approved form of relations the synarchy reinforces through its mind control apparatus in priestly caste benediction.

The reality of the nuclear family is thus the antithesis of the appearance, of the simulacral image of 'leave it to beaver'. It is indeed best exemplified in the sitcom, "Married with Children", yet another revelation of the method of the synarchy, mocking their serfs as they simultaneously leech off them to swell their own personal power to the greatest extent possible. Thus to be "Married with Children", is to be a kosher approved servant of Jehovah-Satan, and an accomplice in the enslavement of the earth and the perpetuation of misery and pain thereon. To avoid the chain of the nuptials is to sever the chains which bind one to the Demiurgic matrix, to facilitate one's liberation and to alleviate, to allocate to himself the time and opportunity necessary to assist in the liberation of others.

Only those who have desired to enslave themselves within the matrix prison have a willingness to bind themselves with the chain of the nuptials, and those few who have an awareness of the actuality of the world and their role in it as incarnate warriors who have chosen to incarnate to oppose the synarchy and the myriad agents it employs to maintain its slave architecture. However, only those of this category of warriors who can accommodate such a task in addition to giving effective and prudent opposition to the synarchy should follow this path, priority given to the task of opposition and the nuptials being simply a means to bring into the world more warriors who can assist in defeating the Demiurge and His system of slavery. Those who have neither the mercy, money; status or means (be they what they will-whatever is conducive to the telos of realizing both the nuptials and the task of antagonism toward the system), are not able to attain both and thus must decide their proper course.

Those who need to question whether antagonism to the system is an option that can be counterbalanced in terms of weight of values with the nuptials and the life of bourgeois domesticity thereby demonstrate they're simply yet another 'pasu', the Homer Simpson or Al Bundy for whom the animal comfort of the nuptials preponderates over any other values, not the antagonism of the Spirit against the material world and its wire pullers and enforcers. Thus it is a question in determining the course of action of the captive Spirit, whether he is an opponent of the synarchy or a willing accomplice, however much pretense of feigned opposition he puts forth (such as in the case of the christian who pretends to oppose one or more facets of the synarchy yet fails to recognize given his specious mind the omnipresence of the judeo-christian cultural superstructure that pervades the world serving as testament to its being simply one facet amongst others of the dark crystal of the Demiurge).

The nuclear family thus, as of the time of this writing, is an option only for certain groups of individuals, those with certain motives and position (socio-economic), or certain powers and motivations. Insofar as the foundation of a nuclear family bond or structure serves the Spirit over and against matter and provides greater rather than lesser means to oppose the Demiurge than to empower others to liberate themselves from His vampiric maw which closes with the darkening of the age.

Therefore should one have the means to serve the Spirit, the Uncreated Light (the Unmanifest, the Virgin of Agartha). One may then avoid the hypocrisy of the nuclear family (that of 'leave it to beaver'), and the unfortunate fate of a Homer Simpson or an Al Bundy and may instead be a participant in a cell structure of war against the dark forces, playing their role to the end. Failing the means one's role may be played solo without the benefits and burdens of dependence.

Evil Horde?

Chang Shamballa, the highest echelon of control of the world order (and beyond), is the astral and material hypostasis of the Demiurge and serves the latter as its manifestation and mechanism of control over the Spirits it has enchained in the material plane as batteries from which to harvest bioenergy.

This collection, also known by such sources as 'Ascension Glossary' the 'Yahweh collective', of negative E.Ts has been termed, and has been termed by such as Nimrod de Rosario and his follower christian Cortez as the 'traitor Siddhas', traitors to the Spirit or the Uncreated Light and loyal to the Demiurge Yahweh, perpetuate this system of spiritual enchantment by way of such processes spoken of in the article "Black Magic of Chang Shambhala" and "The Great Satan" (cf. "Hyperborean Light"), as well as the article "Vampire Farm", (cf. "Master of the World").

Spiritual enchantment and 'Spiritual reversion' are thus the mechanisms of the hierarchy and serve as the means through which this process of loosh harvesting is carried out. This Yahweh collective is thus properly associated with the 'evil horde', of the He-Man franchise, with each of the figures portrayed therein having analogous counterpart in the Yahweh collective (a fallen angel Hordak, a distorted type of blue-skinned Deva or Vanir, 'fallen', in the sense of betrayal of the Spirit in the world of matter and facilitator of the expansion of the Demiurge as the leader archetype of the Yahweh collective/Chang Shambhala; the figure of Mantenna, a mantis alien, utilizing psychic influence to attack and manipulate his enemies; that of an insectoid arachnid appearing alien; a reptilian shapeshifting alien; though grey aliens are not depicted as far as the writer is aware).

Within pop culture, not only a mechanism of predictive programming and psychic driving, but a blind, inversion of reality, a simulacral distortion (see the article "Demiurgic Resignification") of reality, there are myriad portrayals of 'negative', aliens having an antagonistic or hostile intent with respect to 'humanoids', on the earth and the cartoon franchise "He-Man", portrays things nicely enough and will therefore serve as the object of analysis herein as means of amplifying discursively upon the 'evil horde', who they in fact are and what their motives and relations are to the extent the writer can glean from the cartoon franchise, undoubtedly an inversion of archetypes and propaganda vehicle of 'psychic driving'.

The evil horde superintend over their earthly emissaries, Skeletor and his cronies, (Beast-Man; Merman; Skunk-Tor, et alia) as Chang Shambhala superintends over the synarchy. But is it not an inversion of archetypes, this depiction of factions and their relations existent among them? Perhaps Skeletor is simply an inverted archetype of the Vanir or Devas, the proto-Nordic aliens whose form was a metamorphosis of the Hyperboreans who took on the appearance of the Nordics in their involution into the material plane as means of assisting in the liberation of the captive Spirits. He-Man, though portrayed as blonde-haired and yet black-eyed and with black eyebrows is an inverted archetype of the Aryan race, perhaps subtly judaized and playing the role of a judaized 'christ archetype' a 'do-gooder', who wishes to maintain the 'order', of Chang Shambhala on the earth plane, the exoteric religious rights to perpetuate the enslavement to the masses as batteries of loosh who are harvested of their life force.

He-Man plays the role of an 'obstructor', of any more noble, Luciferian ventures on the earth, which Skeletor is the inverted archetype of, namely Lucifer or Wotan, the (from a judeo-christian perspective), that is to say from 'frog perspective', from the perspective of the plebeian ('fallen angel', with his 'pride', i.e., in reality, his positive, enterprising nature, seeking to build empires, expand outwardly, to establish a Hyperborean civilization, universal empire of the Immortals. He-Man, thus can be inferred, in his relationship to Skeletor, to be a typical christian obstructor of the manifestation of the destiny of the Aryan race and indeed of all related groups who have affiliated themselves with him. Perhaps Skeletor is not Lucifer, but rather Hordak, and Skeletor merely a lower hypostatic form of Hyperborean, regardless, the 'evil horde', of Hordak and Skeletor's earthly crew point to the loyal Siddhas of Agarthas as enemies of Chang Shambhala, and hence can be seen the inversion of archetypes with He-Man in Castle Greyskull (Golgotha, the place of the skull) affiliated with druidic type royals as Chang Shambhala is related to them as He-Man and his crew (the alleged 'good', in the christian sense), is related to the nobility on the earth plane, the priest caste of the 'culture pact' of the Synachy. In so far, He-Man is the embodiment of the christ archetype and his affiliates, followers of 'the One' or christ.

Hordak's evil horde entails yet other types, not just representative of the extraterrestrial loyal Siddhas but other figures who are the presumed prototypes or progenitors of their earthly counterparts as Grizzlor, a hairy creature playing the role of lower-level servant is serving Hordak just as Beast-Man, a more humanoid form of Grizzlor serves Skeletor on the earth plane.

Snake-Man are a prominent part of the evil horde representing the reptilian transdimensionals. In the cartoon, these are portrayed as conferring upon the, 'common people', humanoids of the earth 'the Bible', and burning other books, and these same are rather the traitor Siddha's coercing compliance with their slave religions they have formulated-and formulated in the most literal sense as a spell of witchcraft. The writer's personal experience in reading the Bible (only short passages), was that of a mesmeric and dark influence, that sensation of an invocation of entities and their exerting a vampiric influence upon them, seeking to bind to him and to draw his life force from him. The same almost certainly applies to the other synarchic 'holy books', of Demiurge worship such as the quran (allegedly conferred upon the mohammedan populace by Jibriol, almost certainly the equivalent of 'gabriel', in judeo-christianity, a Saturnian alien and probably a reptilian transdimensional).

Evil Lynn, the follower of Skeletor, is portrayed as an 'evil' woman, cold-hearted and of malevolent intent, whereas she is simply the figure of Lilith or the embodiment of the cold fire, the embodiment of the sacred feminine archetype in tangible form who has cast aside the lower aspects of the personality. This figure, via the synarchic lens of the, 'doctrine of the heart' (the 'christ archetype', and its irrational pathos), is viewed as 'evil', when in reality she is 'beyond good and evil', and therefore is neither good nor evil, her consciousness being that of the feminine aspect of Spirit materialized and elevated beyond the lower principles of the phenomenal self. Their counterpart, the alleged 'good', is that of 'sorceress', affiliated with He-Man as the feminine-maternal archetype concerned with 'the growing things', as an Eve archetype, though of a more psychic nature, not restricted purely to the level of matter but to the psyche, and yet not as, 'Evil Lynn' (Lilith), elevated above the phenomenal self.

Skeletor is depicted as living in Snake Mountain, which presumably refers to either the Kundalini or the actual nature of the reptilian loyal Siddhas (those who are loyal to Agarthas and to the Uncreated Light), or both, and the writer ventures to speculate both are symbolized in this 'locus'. Though depicted as 'evil', in the judeo-christian system of morality, it is simply a realm segregated from the false light of Shambhala, the false light of the manifestation of the Demiurge, namely, the world of spatio-temporality. Though Skeletor and his affiliates are situated within this locus (which may be considered the lower astral realm, perhaps), what Kenneth Grant had referred to as 'the mauve zone', (and this inferable on the basis of the mauve coloration of the atmosphere still within the seven heavens of the created universe), they are nonetheless a presence there as a voluntary choice with Skeletor using the base as a rallying point from which to assail the common people on the earth plane, and also He-Man and his 'Eternians', at Castle Greyskull. Though Skeletor is here depicted as a 'fallen angel', archetype in the judeo-christian sense as 'Lucifer', he is in actuality Lucifer in a positive sense as an adversary of the Demiurge and his servants of Chang Shambhala and the Great White Brotherhood. Skeletor is thus Lucifer having made a voluntary choice to lead the legions of Agarthas, the loyal Siddhas, the Siddhas loyal to the Uncreated Light against the Demiurge and his servants, his 'chosen people', of Druids and elders of Zion represented by He-Man and his affiliates. He-Man is the higher or 'True Self', of Prince Adam (Adam Kadmon), which is the Hebrew archetype of the 'chosen', and He-Man's beetle-brown dark eyes belie his, 'judaic/semitic origins as with all Druids, the Druidic caste, as Nimrod de Rosario has stated in his "Mystery of the Hyperborean Wisdom", initiatic novel, having been jews derived from Phoenicia and Carthage.

Thus Skeletor is the Führer of the legions of Agarthas who descended to the earth plane to sabotage the slave architecture of Shambhala and the earthly synarchy (embodied in the royal caste of King Randor and his wife as well as his priest caste of Orko and sorcerers amongst the more mundane Druidic affiliates in 'the world', as revealed in the movie "She-Ra and the Power Sword"). Prince Adam is a microcosmal form of the Demiurge limiting the involuted forms of the primordial reptilians, a hybridization of proto-hominoid *homo neanderthalensis* and perhaps their own blood, i.e. the blood of the traitor-Siddhas of the 'Yahweh collective', forming the Judaic archetype and the 'chosen people', to rule their penitentiary planet as the leaders of the synarchy (the elders of Zion), with He-Man simply being the 'man-perfected' archetype of the perfection of the body-soul complex of the magnum opus of the synarchic initiation, or, 'great work', and as expressed by He-Man's possession of the Power Sword (Kundalini logos, the serpent fire circulating within the spinal canal or sushumna).

Prince Adam is dressed in a magenta shirt, perhaps connoting the eighth chakra (i.e. the possession of an allegedly superlative occult anatomy beyond the common 'goyim,' or 'cowans'), and mauve pants, referring to the mauve zone of the lower seven heavens of the Demiurge, thereby implying the restriction of Prince Adam in his unperfected state or his phenomenal self as existing within the Demiurgic universe.

Thereby can be inferred that the hierarchy of Chang Shambhala are represented by the Eternians, though they are by no means, 'Eternal', but only possessed of an illusory 'immortality' restricted to the existence of the Demiurge and therefore 'immortal' to the extent of His Manifestation alone, doomed to extinction in the 'night of Brahma', in 'pralaya'.

The so-called 'evil horde', of Hordak, our christ, are almost certainly representative of Agarthia and its legions, the Wildes Heer of Wotan, who dwell in another dimension beyond the 'mauve zone', and within the 'black hole system', or Uncreated Light of Hyperborea, which such kosher sources as 'Ascension Glossary', have labeled 'fallen systems', and this by the name(s) of Wesedak or Wesedrak (note the parallelism between the word terms, 'Wesedak'/'Wesedrak', and 'Hordak', as well as, 'Drak', in the sense of a reptilian connotation, Alpha Draconis, their main point of origin, according to Ascension Glossary and other synarchic disinfo agents, in the Orion constellation, the planet also called Thuban).

This Hyperborean realm contrasts with the green atmosphere of 'Eternia', wherein He-Man dwells, which may be considered 'heaven', yet within the Demiurgic universe, perhaps, and thus an inversion may be observed where in the Demiurgic universe; the 'judaic archetype', as embodied in He-Man/Adam-Kadmon are posited as above the 'Evil Horde', and yet as evaluated and viewed only from their lower seven heavens, and thus not, 'Eternity', but only the duration of the Demiurge (the nunc stans as spoken of in medieval philosophy).

Hordak's female followers name 'Catra', and is a representation of a hostile female figure. This cat/feline archetype may be considered an inversion of Bast, the Egyptian feline deity, the warlike being whose Greco-Roman equivalent would be Athena, and perhaps Juno (Roman?), as well as Freya. Hence Catra, far from being a negative figure, is instead the embodiment of a warlike character, a positive and life-affirming figure, an accompaniment of, or complement to Hordak as Ella to El, as Lucibel to Lucifer.

Hordak's, 'evil horde' is postulated with E.Ts very reminiscent of those depicted in 'Star Wars' and as a 'Yahweh collective' of 'negative E.Ts', in the 'Ascension Glossary', as well as 'the Black Hole gang', of the toy line Lego.

All sources correlate with each other as well as the mythos of the Lovecraft circle, especially Smith and Lovecraft and the entities they reference. There are depictions of the evil horde of mantis aliens (Mantenna); insectoids (Modulok); reptilians (King Hiss; Snake Man); and yet grey aliens are, to all appearances an absence. At a lower level of the horde, accompanying Skeletors, exists Merman, who can be seen to be (and have been), an amphibious humanoid creature, or as depicted in H.P. Lovecraft's "The Shadow Over Innsmouth" (and "Dagon", as well as the Sumerian bas-reliefs, wherein amphibious fishmen are depicted, illustrating the presumed presence of such beings in that region of E.T. visitation (the Levant region and its stargates: Baghdad; the Dome of the Rock; Tell El Amarna; Egypt, etc.).

Beastman is a more mundane, involuted form of Grizzlor, mixed with humans, just as the negroes and other related strains are derived from whatever archaic hominids and E.T. antecedents, (Mego-abominable snowmen; Bigfoot, etc., presumably Lemuria, being superintended by these extraterrestrials, their original creators).

Thus can be seen that the 'evil horde', is perhaps benevolent in some ways, seeking to, rather than limit the existence of the captive Spirits to a life of mundane drudgery and evolution, to liberate the same, else to use some (the unworthy?), and to elevate others,. The cartoon franchise is yet another tangled, Demiurgic re-signification, and thus its meaning and reference are not clear or distinct, yet another example of the 'strategy of confusion', of the 'great deception', of the dark forces.