

MATRIX ENTERTAINMENT
presents

MAINSTREAM

*How Hollywood Movies and the New York Media
Are Promoting the Globalist Agenda*

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Inspired by

HOLLYWOOD WARS
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THE MEDIA MONOLPOLY
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AN EMPIRE OF THEIR OWN
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IT'S THE MEDIA, STUPID
Intro by
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THE HOLLYWOOD STUDIOS
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HOLLYWOOD VS. AMERICA
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FADE IN:

THE HOLLYWOOD MOVIES - Part 1

TITLE: Movies to a large extent tend to mirror the interests, values, cultural perspectives and prejudices of their makers. -- John W. Cones

1. A POWERFUL MACHINE AT WORK

NARRATOR

The Mainstream Media -- a powerful machine that's somehow terraforming the political, economic and cultural landscape of America.

And we see this every day in the movies and nightly news -- a continuous assault on traditional values and important principles set forth in the U.S. Constitution.

Unfortunately, few of us understand what's happening because those who are paid to inform us are actually paid to keep their mouths shut.

For were the anchors or celebrities who work for the networks and studios to make the Mainstream Media the ISSUE -- or were they to say the "wrong thing" -- they would be fired or "blacklisted".

Given these realities, the documentary you are about to see will probably not be "coming to a theater near you". And the reason for this is because we will be pulling back the curtain to see WHY the Mainstream Media IS indeed the ISSUE.

We will see HOW Hollywood movies and the New York media create what could be called a "restraint of trade" in the marketplace ideas.

And we will see WHY the MAINSTREAM MEDIA promotes the GLOBALIST AGENDA -- an agenda that sanctifies "free trade"; has destroyed the U.S. manufacturing base; bled the American middle class of jobs; corrupted the family unit; tolerated fiat currency and encourages infringement of the Second Amendment so completely, WE THE PEOPLE are increasingly subject to the very "terror" the Mainstream Media helps generate every evening on the nightly news.

But before we get into these issues, let's take a quick look at the history of Hollywood movies -- what would grow into radio, television and cable networks to collectively become the MAINSTREAM MEDIA -- a term that refers to any program that's produced and/or distributed by the major Studios or Networks and seen by a wide audience.

2. GLORIOUS BEGINNINGS -- A SHORT HISTORY OF HOLLYWOOD

The movie industry has a history as rich and intriguing as any of the movies it's ever produced.

What's more, America may not have become the great nation it is today without the vision of the Jewish immigrants who established the movie industry. These were the original movie moguls, many of whom started out in Manhattan's Lower East Side and later moved West.

Unlike the world they grew up in, the moguls entered an America of robust, nuclear families headed by strong fathers, doting neo-Victorian mothers, and happy children. Most Americans were from one-income, Christian families that constituted a strong and growing middle class.

Even though the business Establishment at turn-of-the-century America was somewhat discriminating, if not anti-Semitic, the movie moguls took the high road. They created their own businesses -- including the first nickelodeons, theaters and motion picture production companies.

The movies they would go on to produce ignored the bad and built on what was good about America. Not only did the moguls want to assimilate, they made movies that got us through the Great Depression and the World Wars; movies that uplifted us with dance and musicals, hope and visions of prosperity -- art deco, romance, dreams of a better life and a glorious future. For the immigrant moguls knew what it was like to go without, and so they worked ever harder to inspire an America to go in style. To have good dads, loving mothers, responsible children, a respect for religion, productivity, innovation, low debt and a higher standard of living for each generation.

Their wholesome and imaginative black and white movies, TV shows and nightly news inspired America to become greater than anyone ever dreamed.

Unfortunately, not everyone found the moguls' vision uplifting. Thomas Edison -- inventor of the motion picture camera -- used ruthless collection tactics for royalties on his patents, so much so, he eventually forced the moguls to leave town. And they did -- to a sunny suburb of Los Angeles that became known as "Hollywood." There -- far from Edison's "patent police" but near the Mexican border -- the moguls built an even more glamorous Industry than what they left "back East."

For what KID hasn't marveled at Hollywood movies -- the silver screen with its mind-boggling action-adventures and the endearing romances of our favorite stars?

And now, a global Industry, what NATION has not benefited from Hollywood movies? What People have not been able to feel closer to other People especially when we realize we are all more alike, than different.

Yes, the movie moguls would go on to present an idealized vision of the American Dream and even build an empire of their own.

CAMERA: As we flip between numerous TV stations and movies...

NARRATOR

And now, a hundred years later, this empire creates thousands of hours of movies and TV shows every year. The production output from hundreds of companies -- a cornucopia of human thought now at everyone's fingertips.

Unfortunately this cornucopia is but an illusion -- FIFTY SHADES OF GRAY, but little or no color?

As we will more-fully explore, certain issues, subjects, stories and whole populations are now ignored, invalidated, vilified and defamed every time we turn on a TV or watch a movie.

In fact, from our teens to our 40s the Hollywood movies NOW indoctrinate us with all manner of violence and propaganda and then -- from our 40s onward -- the New York media riddles us with a narrow spectrum of anti-Constitutional, liberal "news" from almost every outlet.

Let's take a look at the structure of the MAINSTREAM MEDIA and shed some light on why this happened, how it restricts our speech and HOW it promotes a Globalist Agenda that's destroyed the American Dream.

3. STRUCTURE OF THE MAINSTREAM MEDIA

NARRATOR

Today's MAINSTREAM MEDIA is comprised of hundreds, if not thousands, of media companies. These media companies are engaged in the production of motion pictures, news broadcasts, TV programs, documentaries and advertisements. As mentioned, one would think this cornucopia of media companies would be delivering a cornucopia of diverse news, entertainment, information and ideas. After all these media companies ...

TITLE ROLE: Universal City Studios LLC, MSNBC, NBC, Focus Features, Working Title Films, Gramercy Pictures, Illumination Entertainment, Universal Animation Studios, Focus World, High Top Releasing, Telemundo, E Entertainment, Hulu, Versus, Twentieth Century Fox Film Corporation, Fox Filmed Entertainment, 20th Century Fox, Fox Searchlight Pictures, Fox Faith, Blue Sky Studios, 20th Century Fox Animation, New Regency Productions, the FOX Network, FOX Business News, FOX News, FX, National Geographic Channel, The Wall Street Journal, TV Guide, the New York Post, DirecTV, HarperCollins, Walt Disney Studios Motion Pictures, Lucasfilm, Disneynature, Marvel Studios, DisneyToon Studios, Lucasfilm Animation, Pixar, Walt Disney Animation, ESPN Films, Mirvista Films, Touchstone Pictures, UTV Motion Pictures, Disney-ABC TV Group ABC, A&E Networks, the History Channel, Lifetime, Discover magazine, Bassmaster magazine, Hyperion Publishing, Pictures, Pixar Animation and Miramax Film Corp., Warner Bros. Entertainment Inc., Warner Bros. Entertainment, Warner Bros. Pictures, Warner Animation Group, Castle Rock, HBO Films, New Line Cinema, Turner Entertainment, DC Entertainment, Warner Animation, CNN, Cartoon Network, Time magazine, Turner Broadcasting, DC Comics, Sony Pictures Entertainment Inc., Sony Pictures Motion Picture Group, Columbia Pictures, Sony Pictures Classics, Screen Gems, Affirm Films, Stage 6 Films, Sony

Pictures Animation, Sony Pictures Releasing, TriStar Pictures, TriStar Productions, SPWA, Sony Pictures Imageworks, Paramount Pictures Corporation, Paramount Motion Pictures Group, CBS, Paramount Pictures, Paramount Vantage, Insurge Pictures, Paramount Animation, Comedy Central Films, MTV Films, Nickelodeon Movies, The Movie Channel, BET, TV Land and VH1.

... are peppered across the nation from coast to coast.

Unfortunately, as wide spread as they are, almost all of them are now owned by basically six, multinational corporations, what's known as Conglomerates. These Conglomerates are COMCAST, DISNEY, SONY, TIME WARNER, 21ST CENTURY FOX and VIACOM.

So, rather than having HUNDREDS of independent media companies across the nation -- we essentially have just SIX.

And these SIX Conglomerates not only own most of these media companies, they own the major Hollywood movie Studios AND the major New York news Networks.

Collectively, the SIX Conglomerates thus control almost all of the programming in the United States. Shows like The History Channel, Good Morning America, Colbert Report, Face the Nation, The O'Reilly Factor, Morning Joe, Meet the Press, Fareed Zakaria, Rachel Maddow and Barbara Walters Special are all financed, produced and/or distributed by the Conglomerates.

MONTAGE: Flipping through the Conglomerates' product, some of the better known shows are: The History Channel, Discovery, Channel, NOVA, Frontline, Today Show, Good Morning America, 60 Minutes, 48 Hours, The Daily Show, The Colbert Report, TMZ, Anderson Cooper 360, Face the Nation, Entertainment Tonight, Fox & Friends, Dateline NBC, Real Time, NOVA, The O'Reilly Factor, Red Eye, NBC Nightly News, Access Hollywood, CBS This Morning, Biography, 20/20, Morning Joe, American Justice, Meet the Press, Fareed Zakaria GPS, Nancy Grace, American Experience, The Rachel Maddow Show, Glenn Beck, The Awful Truth, Barbara Walters Special, Imus In the Morning.

The domination of U.S. and global media is so complete, one of the Conglomerates, TIME WARNER, even owns the song, "Happy Birthday To You".

But the crowning jewel for each of the SIX Conglomerates is their ownership of one of the 6 major movie Studios. These Studios are known as the MPAA studios and they are: Universal Studios, The Walt Disney Company, Sony Pictures, Warner Brothers, 20th Century Fox and Paramount Pictures.

GRAPHIC of major Studios' formal and informal names:

Universal City Studios LLC or Universal
 Walt Disney Studios Motion Pictures or Disney
 Sony Pictures Entertainment Inc. or Sony
 Warner Bros. Entertainment Inc. or Warner Bros.
 20th Century Fox Film Corp. or Fox
 Paramount Pictures Corporation or Paramount

These six Hollywood-based movie Studios produce and/or distribute movies watched by about 95% of the viewing public, not only in America, but the rest of world. And most of this audience is comprised of young people.

GRAPHIC of major News Network formal names:

American Broadcasting Company or ABC
 Columbia Broadcasting System or CBS
 National Broadcasting Company or NBC
 Cable News Network or CNN
 Fox Broadcasting Company or FOX NEWS
 MicroSoft National Broadcasting Company or MSNBC

NARRATOR

At the same time, older Americans are treated to the homogenized output of just SIX New York-based news Networks. We all know them as CBS, NBC, ABC, CNN, MSNBC and FOX NEWS. This is where WE THE VOTERS get 95% of our "news."

GRAPHIC of Conglomerate ownership of Studios and Networks:

COMCAST owns Universal Studios and NBC & MSNBC

DISNEY owns Disney Studios and ABC

SONY owns Sony Pictures and Columbia Pictures

TIME WARNER owns Warner Brothers and CNN

21ST CENTURY FOX owns 20th Century Fox and Fox News

VIACOM owns Paramount and CBS

Given this state of affairs, the savvy citizen may ask: how has such a small group of corporations been able to dominate the entire MAINSTREAM MEDIA? To answer this, let's consult some more history.

4. SOME MORE HISTORY OF HOLLYWOOD -- NOT SO GLORIOUS

Previously we saw that Hollywood was founded by a small group of European immigrants who wanted a better life for all. These "movie moguls" numbered only about twenty but they founded five major Studios, and four "mini-major" Studios between 1912 and 1935.

TITLE: The five major Studios were Paramount Pictures, founded by Adolph Zukor and Jesse Lasky in 1912; Warner Brothers, founded by Harry, Albert, Samuel and Jack Warner in 1918; Metro Goldwin Mayer, founded by Samuel Goldwyn in 1924; RKO Pictures, founded by David Sarnoff and Joseph Kennedy in 1928; 20th Century Fox, founded by Joseph Schenck and Darryl Zanuck in 1935.

TITLE: The four mini-major Studios were Universal Studios, founded by Carl Laemmle in 1912; United Artists founded by Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D.W. Griffith in 1919; Disney, founded by Walt and Roy Disney in 1923 and Columbia Pictures founded by Joe Brandt, Harry & Jack Cohn in 1924.

With the formation of these Studios, Hollywood grew and prospered beyond imagination.

Back East, Edison produced a series of short, mediocre films. THE GREAT TRAIN ROBBERY in 1903, was possibly the only exception.

As competition on both coasts continued, Edison sent his "patent police" West in an attempt to shut down the Hollywood moguls for "movie camera theft".

However, by 1915 -- when Edison's production company went bankrupt -- audiences were loving Hollywood movies so much, nothing ever came of the patent lawsuits.

And as the Studios prospered, actors, writers, filmmakers and people from every vocation flocked into Hollywood to get a job in "the talkies". And they did. It was the "studio system" -- a vast industrial complex of vertically-integrated motion picture production, distribution and exhibition entities.

By the mid 1930s the "studio system" had spawned over 17,000 movie theaters across the nation -- and 60 million of the nation's 130 million people went to the movies every week. It was the Golden Era of Hollywood.

Yes, even millionaires, like Joseph Kennedy and Howard Hughes, caught the "movie bug". Everyone wanted to produce movies and tell THEIR unique stories.

And many great stories WERE told. The 1930s alone produced ALL QUIET ON THE WESTERN FRONT, KING KONG, MUTINY ON THE BOUNTY, MODERN TIMES, SNOW WHITE, THE WIZARD OF OZ and GONE WITH THE WIND.

But just as it seemed Hollywood's flame could blaze no brighter, politicians in the Eastern Establishment -- possibly encouraged by a spiteful Edison -- hit the movie moguls with a series of blows.

5. THE PARAMOUNT CASE

Known as the Paramount Case, the first blow was in 1938 when the Justice Department sued the five major Studios and ordered them to stop "block booking" and "blind bidding".

Block booking is forcing theater owners to buy packages of movies containing mediocre films in order to get the hit films. Blind bidding is forcing theatres to buy these same packages sight unseen.

The suit was partially resolved in 1940 with a "consent decree" which allowed the government to reinstate the suit if the Studios didn't comply.

Unfortunately the Studios did not comply and in 1943 the case went back to trial and was appealed all the way to the Supreme Court by 1948. Here the High Court affirmed most of the "consent decree's" terms but also ordered the movie moguls to sell their theaters.

This single action by the U.S. Government -- know as divestiture -- destroyed the Hollywood Studio System and thus ended the Golden Age of Hollywood. Since the Studios were never again able to reliably sell their product, they were never again able to reliably contract talented new writers, actors, directors, producers, or production crews with steady employment.

Here is a perfect example of the unintended consequences of government, destroying the delicate economy of an entire industry.

The movie moguls had had their theaters -- their SHOWROOMS -- chopped off in the name of the evils of "vertical integration". Edison and Ford, on the other hand, still had THEIR showrooms for their products -- their record players and automobiles.

Even though the 1940s saw some great movies -- THE PHILADELPHIA STORY, FANTASIA, GRAPES OF WRATH, CITIZEN KANE, CASABLANCA, IT'S A WONDERFUL LIFE, TWELVE O'CLOCK HIGH -- the Hollywood Studios were headed for still more icebergs.

After World War II, television burst upon the scene and by 1950 this new invention fostered a serious drop in movie ticket sales.

The movie moguls reacted by circling the wagons and initiating massive liquidations.

First they sold off their priceless collections of props and wardrobes from 50 years of movies that had changed Americans forever.

Then they sold off their real estate -- back lots where movies like SUNSET BOULEVARD, HIGH NOON, WHITE CHRISTMAS, OKLAHOMA, BRIDGE ON THE RIVER KWAI and BEN-HUR were filmed.

Add to these sad events the escalating massive unemployment due to the breakup of the "studio system" and Hollywood talent, staff and crews were desperate.

Eventually the stars realized they could survive better if they were NOT under contract to ANY particular studio. Thus was born the "star system" -- a tough, brutal system where talent fees escalated into the millions and the Studios suffered even more.

It was only a matter of time before the moguls had to turn to outside financial help.

6. OWNERSHIP CONTROL VS. CREATIVE CONTROL

TITLE: An "Outsider" is a wealthy individual or corporation that is lulled into the glitz and glamour of the movie business only to be sucked dry of their money and spit out.

In Hollywood parlance, an "outsider" is a wealthy individual or business entity that is attracted to the glitz and glamour of the movie business and wants to participate.

At first individual outsiders -- like Kirk Kerkorian, Lawrence Gordon, Dino De Laurentis, Marvin Davis, Ted Turner and Rupert Murdoch -- came to Hollywood to seek their fortune as producers.

But individuals only had so much money and since movies are expensive and difficult to produce, individual outsiders usually ended up broke and then ejected from the Hollywood club.

So the moguls turned their attention to corporate investors. Thus, from the 1960s onward the Studios would get in bed with THE WOLVES OF WALL STREET.

Corporations like Gulf & Western, Coca Cola, TransAmerica, Westinghouse, Matsushita, Vivendi and Seagrams snorted up the Hollywood Studios like cocaine. Led by greedy agents, they also became "drunk on power" and demanded more and more "creative control."

The term "creative control" means absolute control over the selection of stars, directors, writers, screenplays and producers.

Understandably, the Hollywood Studios needed money to make films - - but they didn't want unqualified businessmen telling them how to make them.

Thus, the successors to the savvy movie moguls that once ran the Studios as "works of art" would have to adapt or fight their new corporate masters -- creative control of the movie industry was now at stake.

TITLE: An "Insider" is any person who is a top Studio or Network executive, name on-screen talent, director, writer, producer, major agent or personal manager, entertainment attorney or considered part of the "CONTROL GROUP" or "traditional management."

7. BIRTH OF THE CONTROL GROUP

As corporate ownership of the Studios became more prevalent, the battle for "creative control" became more intense and finally gave rise to a new camp known as the "Hollywood insider".

A Hollywood "insider" is any person who is a major star, director, writer, producer, powerful agent, personal manager, attorney or a member of what could be called "traditional management". The term "traditional management" originates from the idea that certain management teams consist of a preponderance of executives that are related to the original movie moguls, their families and/or close associates.

Thus to understand how "traditional management" has been able to win the creative control battle against the "MONEY MEN," we have to look at a tactic known as the "mass exodus."

If a corporate "outsider" did not go along with the advice of "traditional management," the management team will leave the studio en masse. This will leave the "outsider" with a shell corporation -- a studio with little or no ability to function in a community controlled by Hollywood "insiders" -- most of which will support the "traditional management" team as opposed to the outsider-controlled studio.

So imagine owning a studio with little or no support from the stars, directors and writers in the entire creative community!

The MASS EXODUS has been used by Hollywood insiders many times. For instance, when Transamerica Corporation bought United Artists, Arthur Krim, Mike Medavoy and other executives left and formed Orion Pictures. Orion became a well regarded studio under such leadership as Barbara Boyle -- whereas United Artists floundered.

Another example is when insider, Alan Ladd, Jr., and his management team left 20th Century Fox after "outsider" oil billionaire, Marvin Davis, acquired it in 1980. FOX had major problems.

Given these experiences and many other mass exoduses, it's easy to see how Hollywood insiders have been able to defeat the "MONEY MEN." Creative control gave rise to what could be called the Hollywood "CONTROL GROUP" -- thus he who had the know-how AND "creative control" ruled the movie business.

8. THE NEW HOLLYWOOD

As the Hollywood CONTROL GROUP became increasingly reliant on outside financing, yet harassed by conglomerate ownership, it began to circle the wagons and stick together more than ever.

To the outside world the new corporate executives who were replacing the movie moguls and even "traditional management" -- seemed cold and less sensitive to traditional American values. There was money to be made and an agenda to be kept.

The Hollywood CONTROL GROUP was becoming predatory, unethical and even engaged in illegal business practices. As a result, the Hollywood Studios became violence-oriented, less tolerant and politically correct.

Yes, the new Hollywood is nothing like the old Hollywood -- and the new movies are nothing like the old movies. In fact, by the 1960s movies with violent and shocking images had become standard.

Psychologists might even say Hollywood is now dramatizing all the negative things that have happened to it and its founders -- everything from theatrical divestiture to the Holocaust.

And now these dramatizations have been institutionalized and funneled through just SIX Conglomerates which own, and amplify, everything.

And not only do these SIX "megaphones of death and destruction" OWN everything, about 54 executives could be said to have CONTROL over everything. Do the math. Three top executives in each of the 6 Studios + 3 top executives in each of the 6 Networks + 3 top executives in each of the 6 Conglomerates and that equals 54.

54 top executives in all. This could now be called the CONTROL GROUP of the U.S. Mass Media Oligopoly.

But before one can understand how either the Hollywood CONTROL GROUP or the Oligopoly CONTROL GROUP are promoting the Globalist Agenda and undermining founding principles, one must understand something about the influences that hit Hollywood shortly after the original movie moguls passed away.

9. INFLUENCE OF CULTURAL MARXISM

When the "workers of the world" did NOT "unite" behind Lenin's economic/political Marxism, certain political scientists got together in Frankfurt Germany and formed a research center they called, the Institute for Social Research.

Later known as the "Frankfurt School" this group of Marxist philosophers tried to figure out WHY the "workers of the world" did not unite behind economic/political Marxism. As Max Horkheimer, one of Schools' founders put it:

TITLE: Original Frankfurt School: Max Horkheimer, Theodor Adorno, Herbert Marcuse, Friedrich Pollock, Erich Fromm, Otto Kirchheimer, Leo Löwenthal, Franz Leopold Neumann and Henryk Grossman.

MAX HORKHEIMER

"Marx got it all wrong. The workers are not up to being the VANGUARD for the Communist Revolution. Let's translate Marxism into CULTURAL terms."

NARRATOR

By cultural terms, Horkheimer meant cultural institutions like the movies.

"Workers of the world" were more united by the MOVIES they watched than the economic and political institutions they supported.

Given this turn of events, the Frankfurt School reasoned that the movie industry -- and all other cultural institutions -- had to be infiltrated and destroyed. Georg Lukacs.

GEORG LUKACS

"I see the revolutionary destruction of society as the one and only solution. A worldwide overturning of VALUES cannot take place without the annihilation of the old values and the creation of new ones by the revolutionaries."

NARRATOR

As fate would have it, many of the Frankfurt School's leading lights had to leave for America when World War II broke out. Now safe in New York at places like Columbia University, the School's social engineers began applying their techniques to each new crop of studio executives emerging from the nation's ivy league colleges.

Antonio Gramsci, one of the notable leaders of the Frankfurt School, put it this way:

ANTONIO GRAMSCI

"The civilized world has been thoroughly saturated with Christianity for 2000 years. Any country grounded in Judeo-Christian values cannot therefore be overthrown until those roots are cut. But to cut the roots, to change culture, **a long march through the institutions**, is necessary. Only then will power fall into our laps like ripened fruit."

NARRATOR

And sure enough, the "long march" eventually saturated the youthful minds of even the Hollywood CONTROL GROUP. Screenplays and movies of every possible anti-Christian, anti-family and anti-capitalist theme now poured forth from Hollywood.

And the "long march" didn't infect just the Hollywood movie studios -- it hit the new radio and TV industries, the theater, the music industry, book and magazine publishing industries, the public school system and even the clergy.

Yes, during this "long march" traditional values would be replaced with Marxist values -- "a worldwide overturning of VALUES" as Lukacs had promised.

Eventually only what's "politically correct" was to remain. Political correctness is thus the attempt to use speech to control thought and behavior. It's an extension of the Marxist doctrine of EQUALITY, but applied to speech. Make speech EQUALLY acceptable -- tolerable to ALL people -- and thought and behavior can be universally controlled as well.

And nowhere is politically correct thought and behavior more controlled than in academia and its spawn, the new, corporate Hollywood. Yes, totalitarian in nature, "political correctness" is not only an enemy of "free speech" it's literally a synonym for Cultural Marxism itself. And Hollywood was infected big-time.

Given this, let's take a closer look at how the Frankfurt School's influence has ingratiated itself into the movies.

10. MARXISM INFESTS THE HOLLYWOOD-BASED MOVIE STUDIOS

As we covered in an earlier film entitled CULTURAL MARXISM - *The Corruption of America* -- the three best known techniques from the Frankfurt School's social engineers are "critical theory," "cultural pessimism" and "androgyny." Today corporate Hollywood extensively uses androgyny to indoctrinate the youth.

In the simplest of terms, androgyny is the social science of making men into women and women into men.

In other words, confusing men and women about their sexuality and their roles in society. The confusion is accomplished over decades of critical, but subtle, indoctrination about sexual identity and male-female roles.

Put another way, almost all Hollywood movies -- especially "buddy films" and "coming of age films" -- promote the idea that homosexuality is as PREVALENT as heterosexuality.

This is why we see endless movies depicting two males or two females kissing, having sexual relationships and/or getting "married."

Hollywood movies make it all as normal as apple pie. Women going to the office taking care of business instead of being at home taking care of the kids. A continuous misrepresentation of traditional male-female roles to the impressionable youth of America.

Yes the "long march" has been very effective and the movies have led the way.

Women endlessly assaulting and shooting males. Bad dads never at home but out cheating with bad

moms. Dysfunctional families with drug-infested kids and alien sluts for girlfriends. The message from Hollywood: the traditional family unit, parents and relationships suck. IT'S COMPLICATED.

And almost every Hollywood movie carries all or part of this message as if it's some new PRODUCTION CODE or revenge on Will Hays.

In the new "code" every Hollywood movie must have characters with at least one of the following attributes: 1) the protagonist and/or the antagonist are divorced. 2) The female is dominant, controlling, violent and/or one-up on men. 3) The male is aloof, feminine, overly-sensitive and/or cheating. 4) Somewhere in the "family" at least one of the immediate members must be a lesbian, gay, bisexual or a radical womens' Liber.

Often, attributes 1 through 4 are mixed with a touch of schizophrenia stirred in as males and females swap roles in "florescence."

Again, through endless repetition, Hollywood movies have institutionalized every aspect of "androgyny" by depicting traditional families as abnormal. Only that which is "politically correct" is normal.

11. DEFAMED POPULATIONS

Another fetish of the new Hollywood is to defame senior citizens.

Remember that 90-year old woman who came on-camera and cussed right in your face? What purpose could that possibly serve except to invalidate the elderly who tend to respect traditional values. And the elderly are not the only ones.

By age 20, our kids have been "treated" to thousands of movies defaming not just the elderly, but entire populations.

Usually it's the Arab, the Muslim, the Latino, the Asian, German, Russian or African American that's the "bad guy" in the movie.

All of these people are usually the "bad guys" and the white guy from the American South, the Christian, the conservative and the entrepreneur don't do much better.

And at the Academy Awards it's usually the same old group that gets the Oscars. Never much diversity at the TALENT level because there's NOT much diversity at the EXECUTIVE level -- the place where casting and financing decisions are made.

So let's take a look at the EXECUTIVE level and see why Hollywood movies have become so "politically correct" -- even championing socialist and Marxist values with impunity.

12. MOVIES REFLECT THEIR MAKERS

If it's reasonable to theorize that movies tend to reflect the interests of their makers, why would anyone make a movie that didn't interest them at least to some degree?

If this makes sense, is it reasonable to further theorize that movies tend to mirror, not only interests, but values, cultural perspectives and even the prejudices of their makers?

If one can accept this supposition, the question of exactly WHO are the MAKERS becomes relevant. So let's break this down further.

The facile answer to this is that the "makers" of movies are the producers, writers, directors, actors and crews. And this is true, these people ARE the wizards that technically make the movies.

However, the manufacturing process of movies is extremely expensive. In fact, of all human art forms, the production of motion pictures is probably the most expensive.

Today the average cost of a major Hollywood movie is over \$100 million and some movies, such as AVATAR and STAR WARS, cost over \$300 million.

Given this, the people who finance movies are extremely important. In fact, if a movie can't be made unless it's financed, the people who finance movies may be more important than the producers, writers, directors and actors who actually work on the project.

If true, for all practical purposes, the "makers" of movies are the EXECUTIVES that select screenplays and finance their production.

This brings us full circle to the SIX conglomerates we discussed earlier -- the 3 top executives in each of the 6 Studios -- what we have termed the Hollywood CONTROL GROUP.

Thus, in reality movies tend to reflect the interests, values, cultural perspectives and prejudices of the CONTROL GROUP that makes them.

But just knowing that the CONTROL GROUP is comprised of the 3 top executives does not explain WHY Hollywood releases certain movies and suppresses others.

We need to explore more closely what the Hollywood CONTROL GROUP is INTERESTED in? If this can be answered, we should be able to more accurately induce the exact demographic of the CONTROL GROUP, for again, movies reflect the interests, values, cultural perspectives and prejudices of their MAKERS.

This line of research has in fact been followed by entertainment-securities attorney, John W. Cones.

By studying thousands of movies and movie reviews, Cones observed certain patterns of bias over the past half century.

Earlier we touch on the observable fact that Hollywood's most blatant patterns of bias are racial, regional, religious and political. Negative and stereotypical portrayals of Arabs, Muslims, Latinos, Asians, Germans, Russians, African Americans and white guys from the American South are routine.

Although Hollywood films originally took a more positive approach towards mainstream religious beliefs, after 1968 films generally began portraying an antagonistic, anti-religious slant, especially towards Christianity.

And as of 2016, with the presidential contest between Hillary Clinton and Donald Trump, we can see the most blatant patterns of political bias ever.

Other than total bigotry towards certain racial and religious groups, Hollywood movies constantly suppress themes that champion the nuclear family, a sound monetary system, non-interventionist foreign policies, free-market capitalism and the right to keep and bear arms.

Such subjects are of little or no interest to the Hollywood CONTROL GROUP, and in fact threaten it.

On the other hand, movies about travel, food, pets, Hitler and the Nazis -- most replete with nudity and the objectification of women -- are of infinite interest to the Hollywood CONTROL GROUP.

Then there is the on-going show known as THE WAR ON TERROR featuring real-life Arabs and Muslims as the "bad guys".

And with the War on Terror, Hollywood movies -- along with their buddies in the rest of the MAINSTREAM MEDIA -- feel "justified" in promoting endless paranoia, hence endless need for more security. Now local police, the National Guard, the FBI, the CIA, the Army, Navy, Marines and Air Force are NOT enough.

We now ALSO need the TSA and the Department of Homeland Security, a police force modeled after Henrick Himmler's Department of National Security.

So, thanks to Hollywood's endless parade of violence-oriented, terror-ridden movies we now need endless security in our streets. Our restaurants. Security at our schools, at the mall, in our homes -- even at the toilet -- a buzzer with a direct line to 911.

And New York City -- where so much of this security is now found -- is becoming more of a police state every day. Stop and frisk! Police and cameras everywhere. Walls and barricades all over. Why would anyone want to attack New York City -- one of the largest GUN-FREE ZONES IN AMERICA?! Oh, wait, the "bad guys" already HAVE attacked it -- twice.

So if movies mirror their makers, what kind of a MAKER would put out movies about endless wars, endless violence and the need for endless security other than a group of paranoid Studio and Network execs that have DEFAMED almost every population on Earth -- just to make a PROFIT or promote an Agenda?

13. HOLLYWOOD - A BIG BAD CORPORATION

Yes, the Hollywood Studios, controlled by men that -- per the films they have released -- seem to be politically liberal, not-very-religious and biased towards European values, Marxism and socialism -- not only confuse the sexuality of our youth, invalidate the elderly, make fun of stay-at-home-moms and defame whole populations -- they vilify anything CORPORATE or CAPITALIST.

Indeed, Karl Marx -- one of Hollywood's A-list writers -- made CAPITALISM his number one enemy. It's therefore no surprise that the number one swear word in Hollywood is PROFIT and the number two swear word is CORPORATION.

Is it thus any surprise that almost every Hollywood movie also makes the "greedy profit-driven" corporation the "bad guy" and the Uncle-Sam government the "good guy"?

ATLAS SHRUGGED -- a pro-corporation movie based on a best-selling book -- was turned down by the Hollywood CONTROL GROUP for decades.

If the project does NOT mirror the interests, values, cultural perspectives or prejudices of the makers -- it does NOT get made in Hollywood. And movies about good corporations do not interest the Hollywood CONTROL GROUP.

Interestingly, profit DOES interest the Hollywood CONTROL GROUP, but only if it's THEIR profit AND it's acquisition does NOT interfere with the CONTROL GROUP'S political or religious bias.

This is why Mel Gibson's movie, THE PASSION OF THE CHRIST was not financed by a major studio even though Gibson is an A-list talent and his previous pictures have garnered over \$1.5 billion in revenues for the MPAA studio/distributors.

All said, Hollywood's ostensible disdain for profit and corporations is disingenuous, if not ironic, for the Studios, Networks and their parent Conglomerates are some of the most profitable CORPORATIONS on the planet.

Unbeknownst to the garden-variety, risk-averse investor, movie CORPORATIONS often generate returns in excess of 30%. Accordingly executives at Conglomerate Headquarters garner some of the highest salaries in the world.

For instance in 2014, Rupert Murdoch, CEO of 21ST CENTURY FOX earned \$29.2 Million; Brian Roberts, CEO of COMCAST earned \$31.4 Million; Jeffrey Bewkes, CEO of TIME WARNER earned \$32.5 Million; Robert Iger, CEO of DISNEY earned \$34.3 Million; Philippe Dauman, CEO of VIACOM earned \$37.2 Million.

And thanks to the "star system" and its greedy, RUDE agents, A-list stars routinely get \$20 million per picture. Some more, like Robert Downey Jr. who got \$75 for IRON MAN and Leonardo DiCaprio who got \$25 million for THE WOLF OF WALL STREET, another capitalist-loathing movie that dramatizes how big and bad corporations are.

So, the idea that the movie business is a RISKY BUSINESS is simply a CONSPIRACY THEORY. The Hollywood corporations make as much or more money than any of the big, mean corporations it endlessly depicts.

And there are hundreds of ways the Hollywood CONTROL GROUP, not only PROFITS, but maintains control over all aspects of its empire.

For instance, ever hear of "creative accounting" or "contracts of adhesion"? What about the hundreds of predatory, unethical and often illegal business practices used by the Hollywood CONTROL GROUP over the decades to enrich themselves and to send everyone else into bankruptcy?

Practices that include: unjust enrichment, David Begelman-style embezzlement, reciprocal preferences, cross-collateralization, turnaround, conflicts of interest, false accusations of "anti-Semitism," blacklisting, concept-theft, monkey points, inflated budgets and misleading advertising.

TITLE: The predatory, unethical and often times illegal business practices of Hollywood CORPORATIONS include: reciprocal preferences, the mass exodus, block booking, blind-bidding, cross collateralization, embezzlement, conflicts of interest, nepotism, cronyism, favoritism, blacklisting, preferential treatment, union catch-22s, anti-trust violations, anticompetitive practices, unconscionable contract provisions, idea-theft, concept-theft, screenplay-theft, profit participant cheating, monkey points, fraud, intimidation, whispering campaigns, open letters, inflated budgets, false accusations of anti-Semitism, gag orders, misleading advertising, misrepresentation, defamation, libel, unjust enrichment and smokescreens.

Contrary to arguments of Hollywood apologists, the cultural Marxist-infected CONTROL GROUP does NOT maintain power because it's smarter than everyone else: it maintains power because it networks better than anyone else. It pushes power ONLY to its circle of "insiders".

TITLE: "Hollywood has developed the most powerful public relations machine ever devised, able to spin any accusation of wrong-doing in any way. In addition, it has developed a litigation strategy that, for all practical purposes, removes the lawsuit as an effective remedy against any of its wrong-doing." -- John W. Cones

It's thus no wonder almost every corporation depicted in a Hollywood movie is "evil" and "profit-driven" -- Hollywood wrote the book on the subject. Now it's dramatizing its OWN corporate behavior.

14. THE PROFIT IN VIOLENCE

Thanks to the responsible creative control exercised by the ORIGINAL movie moguls throughout Hollywood's Golden Era, the Studios profited by making creative movies that were on a wide spectrum of subjects -- as discussed by Ethan Mordden in his book, THE HOLLYWOOD STUDIOS.

But today, the corporatized Marxists that infest Hollywood put out any agenda-promoting movie that will make a PROFIT regardless of how crude, disgusting, exploitative or puerile that movie is. Ask the executives that green-lit DIRTY GRANDPA.

And needless to say, the number one element in many Hollywood movies is VIOLENCE because violence sells -- especially in international markets where the streets now look little different than Hollywood movie sets.

Yes, the very studio executives that say they are concerned about so much violence in the world, PROFIT by selling VIOLENCE to every corner of the world. Is it any wonder the planet is so war-torn? If movies reflect their makers interests, why are the makers so interested in violence?

Does Hollywood breed global violence and terror? Many feel it does. It certainly PROFITS from global violence and terror.

Jack Valenti, past president of the MPAA, said that movies are "mere entertainment. Is he right? Are movies mere entertainment, entertainment that HAPPENS to reflect the violent world in which we live?

Not according to a thousand studies that have come out over the past 40 years. According to them: MOVIES CAUSE VIOLENCE. Yet even after this finding, by the time our children are 18 years old they have seen over 20,000 murders and 200,000 violent acts in the movies.

Thanks to Hollywood, our kids have learned to, not only HATE old people and dads, but moms, families, girlfriends, boyfriends, seniors, Latinos, Arabs, Muslims, Asians, Germans, Blacks, Christians, conservatives, profit, corporations, free markets, competition, capitalism and even the U.S. Constitution.

Our kids have also learned how to be stress-free on the pharmaceutical drugs advertised endlessly on network TV while rioting over election results and mass-murdering their classmates in the Hollywood-promoted public school system.

How does this happen?

Ben Bagdikian, author of THE NEW MEDIA MONOPOLY, says bluntly that "media power is political power." If so, this may explain why politicians almost never criticize the MAINSTREAM MEDIA. They know the New York or Hollywood CONTROL GROUP can make or break their careers.

15. DISCRIMINATION - UNIONS, CATCH-22s, UNSOLICITEDNESS

And speaking of careers, Hollywood is the only industry in the world that has enslaved its unions and guilds. Sure, the unions and guilds are there to protect workers' careers -- but only a handful of workers -- the ones that get to work on "signatory productions".

Signatory productions? What's that? In effect, the unions and guilds sign contracts with the Studios that result in a "soft" collusion that bars millions of workers from employment in the motion picture industry. These so-called "signatory productions" thus form a "cartel of discrimination" that screens out talented new actors, writers, crew members and filmmakers with a sophisticated network of carefully-designed, catch-22s.

For instance, production agreements stipulate that one can't work on a "signatory production" unless they're in the union or guild. BUT one can't get IN the union or guild unless they have worked on a "signatory production."

And ever try submitting a screenplay to Hollywood or one of its nasty agents? It's almost impossible unless you know someone.

Yes, at the advice of their paranoid lawyers, the new Hollywood studio executives now accept no "unsolicited" screenplays from the thousands of talented authors and writers across the nation. And even if you call one of the studios, agents or "signatory" production companies to "query" them for interest -- a time-honored practice -- they consider that very call "UNSOLICITED." And good luck getting anyone on the phone. You can't even TALK to anyone at a studio unless you know the specific NAME of the person you are calling.

Yes writers with fresh, original concepts or a diversity of unique stories can go to hell as far as the Hollywood studios are concerned.

The Hollywood CONTROL GROUP makes sure only its little bevy of "Studio-approved", union-bribed writers get the job. Is it any wonder almost every Hollywood movie is a clone of almost every other Hollywood movie?

TITLE: Writer's Guild Signatory Agents

And want to PRODUCE a movie in Hollywood? Surprise, the "star system" is there to drive you crazy and then suck every penny from your bank account before spitting you out. In short, a Studio won't finance your project unless you have one of its overly-paid "NAME" talents "officially attached".

But here's the catch-22. A NAME talent won't "officially attach" unless the project is already "set up" -- Studio-speak for financed.

Thus, in order to get a movie financed in the new Hollywood's "star system", you have to already have financed the movie yourself with "outsider" money.

In short, the PUBLICLY-owned movie corporations discriminate against the PUBLIC by refusing to do business with the PUBLIC -- or anyone who is not a Hollywood "insider."

New talent, new crew members, new writers, directors and producers rarely get employed in Hollywood unless there is some reason they MUST be hired. And this "MUST be" usually ends up being some sort of monetary or sexual bribe or a function of nepotism, cronyism or favoritism.

It could thus be argued that many of Hollywood's business practices amount to blatant discrimination and restraint of trade and this is why a serious lack of DIVERSITY exists at every level of the movie industry.

One doesn't have to be Nostradamus to predict that most of the people that work on Hollywood movies are NOT Latino, not Arabs or Muslims, not Blacks, Asians or Females, not Christians and especially not conservatives.

And guess what, you can be sure the CONTROL GROUP is no different because all of the employment discrimination descends FROM the CONTROL GROUP itself.

In summary, with the demise of the studio system, Hollywood's modus operandi has been to circle the wagons, build huge walls with guarded gates and establish a bunker mentality that rejects, not only all "unsolicited" screenplays, but all "unsolicited" PEOPLE, PLACES and THINGS. Hollywood even rejects the very concept of DIVERSITY itself -- and this is why everyone is screaming at the Oscars.

FADE OUT:

THE NEW YORK MEDIA - Part 2

TITLE: "Motion pictures are a significant medium for the communication of ideas and these ideas can affect attitudes and behavior in a variety of ways." -- U.S. Supreme Court

16. NARROW SPECTRUM IN A SIGNIFICANT MEDIUM

NARRATOR

We have looked at the Hollywood-based movie Studios and how they indoctrinate the youth, defame whole populations and use unethical, predatory and illegal business practices to keep the CONTROL GROUP in power and deem everyone else "unsolicited" objects.

Now let's take a look at how the New York-based MAINSTREAM MEDIA has expanded Hollywood's predatory business practices to indoctrinate and control us when we are older.

This is where the real action takes place because, after years of processing from politically-correct Hollywood movies, the average young adult is now willing to swallow almost any lie about any person, company or presidential candidate that is promoted or demonized by the corporate fascists in the New York Network's CONTROL GROUP.

Yes, TV advertising is very expensive, thus only billionaires, large corporations, unions, associations, superPAC-funded candidates and governments can afford fees of \$5,000 to \$1 million per minute.

Only the rich therefore get to advertise and promote their products, causes and issues on Network TV. And when there are only 6 Conglomerates that own all 6 of the Networks, all other voices are drowned out or never presented.

The public thus gets advertisements, programs and so-called NEWS that endlessly distort reality by spinning issues to align with the agenda of the Mass Media CONTROL GROUP.

This means American citizens are exposed to a very selective and narrow spectrum of products, issues and causes on Network TV.

To substantiate this claim, let's take a look at some of the products, issues and causes we DO see in TV advertisements, on the evening "news" and in various programs -- to the exclusion of all others.

Some of the products we see ad nauseam are pharmaceutical drugs, oil-burning cars, debt-peddling banks, sickness-exploiting insurance, brain cell-killing liquor.

Rarely or never seen are vitamins, electric cars, guns for self-protection, fusion, solar or anything Nikola Tesla invented or would have approve of.

Issues constantly pushed are Keynesian economics but never Austrian economics. Gun-control but never the militia of the several states. Gay marriage but rarely traditional marriage. Socialized medicine but never free market competition in the health industry. Radical Women's lib but never stay-at-home moms. The living Constitution but never the original intent of the Founders. Incarceration for drug users but rarely rehabilitation. Big Pharma-assisted psychiatry but never meditation or pastoral counselling.

And as far as causes, the MAINSTREAM MEDIA endlessly pushes the progressive cause but rarely the conservative cause.

The Democrats are heroes but the Republicans are villains. Socialism is good but capitalism is evil. Cooperation is desired but competition is Darwinian. Donald Trump is unfit for office but Hillary Clinton is what America needs.

Collectivism is for the greater good but individualism is selfish. Multiculturalism is the future but assimilation is xenophobic. World government is progressive but national sovereignty is fascist. Welfare is more important than national defense. Globalization is good but anything else is isolationist. Tariffs are bad but taxes are a God-send. Secularism is sane but religion is looney. Gold and silver are archaic but fiat currency is modern. Big government is necessary but limited government is obsolete. Political-correctness is proper but all else is "hate speech."

TITLE ROLL:

PRODUCTS: Regularly seen: Regularly seen: Pharmaceuticals, liquor, Oil, Natural Gas, Coal, Fossil Fuel-burning cars, fighter jets, tanks, destroyers, military equipment. Rarely or Never seen: vitamins, electric cars, guns, solar, fusion, fission, cold fusion, wind, tidal, algae, zero-point.

ISSUES: Keynesian economics v Austrian economics, Gun Control vs Second Amendment rights, Women's Lib, Gay Rights, Socialized medicine vs Private Healthcare, Original Intent vs Living Constitution, prostitution and illegal drugs.

CAUSES: Progressive vs Conservative, Left vs Right, Democrats vs Republicans, Socialism vs Capitalism, Cooperation vs Competition, Collectivism vs Individualism, Multiculturalism vs Assimilation, Globalism vs Sovereignty, Welfare vs Warfare, Interventionism vs isolationism, Globalize vs Innovate, Free Energy vs Metered Energy, Secularism vs

Religion, Old World Order vs New World Order, Gold Money vs Fiat Currency, Big Government vs Limited Government, Political Correctness vs Free Speech, Cultural Marxism vs Corporate Fascism

As one can see, there are many products, issues and causes the MAINSTREAM MEDIA promotes and suppresses. It would be difficult to cover all that's suppressed but these things could be classified as ideas, inventions and innovations that stand between our current, stagnant civilization and what our civilization could be were the power of creative individuals not truncated by media trolls on the bridge to Liberty.

17. COLLECTIVIST PHILOSOPHIES: CONSOLIDATION & GLOBALIZATION

It seems that the criteria the MAINSTREAM MEDIA uses to determine what it will promote and what it will suppress can almost be summarized in a single word: collectivism.

The CONTROL GROUP operates on a "collectivist" philosophy, an anti-competition, anti-free market philosophy that promotes the central planning F.A. Hayek warned us about in *The Road to Serfdom*.

The collectivist is thus always seeking to maximize profit through consolidation, a consolidation he "justifies" by economies of scale.

The problem with this smoke-stack economic theory is that it relies on "globalization" to increase stockholder value rather than "innovation." In other words, the globalist seeks profit by selling MORE of the same tired products across global markets than attempting to produce new and better products through innovation.

So the obsession with consolidation is actually a pathology of the collectivist mentality dramatizing the desire for endless profit through endless domination.

Accordingly, Merriam-Webster defines consolidation as follows:

TITLE: CONSOLIDATION, 1. the act or process of consolidating; the state of being consolidated. 2. the process of uniting; the quality or state of being united; specifically, the unification of two or more corporations by dissolution of existing ones and creation of a single new corporation.

As related by media expert, Ben Bagdikian, we have seen how hundreds of media companies were consolidated down to just 50. And then, by 2004, those 50 were further consolidated to just 5. Today, as previously seen, we stand at 6. These 6, huge multinational Conglomerates, look like this:

TITLE:

COMCAST owns Universal City Studios LLC, NBC, MSNBC, NBC Universal, Universal Pictures, Focus Features, Working Title Films, Gramercy Pictures, Illumination Entertainment, Universal Animation Studios, Focus World, High Top Releasing, Telemundo, E Entertainment, Hulu and Versus) as well as 14 television stations.

THE WALT DISNEY COMPANY owns Walt Disney Studios Motion Pictures, ABC, The Walt Disney Studios, Walt Disney Pictures, DisneyNature, Lucasfilm, Marvel Studios, DisneyToon Studios, Lucasfilm Animation, Pixar, Walt Disney Animation, ESPN Films, Mirvista Films, Touchstone Pictures, UTV Motion Pictures, Disney-ABC TV Group ABC, A&E Networks, the History Channel, Lifetime (Discover magazine, Bassmaster magazine, Hyperion Publishing, Pictures, Pixar Animation and Miramax Film Corp.) as well as 10 television stations and 277 radio stations.

SONY owns Sony Pictures Entertainment Inc., Sony Pictures Motion Picture Group, Columbia Pictures, Sony Pictures Classics, Screen Gems, Affirm Films, Stage 6 Films, Sony Pictures Animation, Sony Pictures Releasing, TriStar Pictures, TriStar Productions, SPWA (Sony Pictures Imageworks).

TIME WARNER owns Warner Bros. Entertainment Inc., CNN, Warner Bros. Entertainment, Warner Bros. Pictures, Warner Animation Group, Castle Rock, HBO Films, New Line Cinema, Turner Entertainment, DC Entertainment, Warner Animation and (Cartoon Network, Time magazine, Turner Broadcasting and DC Comics).

21ST CENTURY FOX owns 20th Century Fox Film Corporation, Fox Filmed Entertainment, FOX NEWS, 20th Century Fox, Fox Searchlight Pictures, Fox Faith, Blue Sky Studios, 20th Century Fox Animation, New Regency Productions (the FOX Network, FOX Business News, FX, National Geographic Channel, The Wall Street Journal, TV Guide, the New York Post, DirecTV, HarperCollins and) as well as 27 television stations.

VIACOM owns Paramount Pictures Corporation, CBS, Paramount Motion Pictures Group, Paramount Pictures, Paramount Vantage, Insurge Pictures, Paramount Animation, Comedy Central Films, MTV Films, Nickelodeon Movies (The Movie Channel, BET, TV Land and VH1) as well as 10 television stations.

NARRATOR

Given the pathological obsession the collectivist has for consolidation, why would word processor-crazy corporate attorneys not apply the same mentality to the consolidation of GOVERNMENTS, even governments across the world?

World Government -- the ultimate merger -- is the epitome of the Globalist Agenda. And the success of such an Agenda depends on the cooperation of world populations in something called "free trade".

Thus America, and every nation's population, must be indoctrinated by the MAINSTREAM MEDIA into accepting so-called "free trade" -- what Pat Buchanan calls the Trojan horse to World Government.

But as we have all seen, the so-called "free trade" foisted upon us by globalist bodies is really "MANAGED trade". And this MANAGED trade has been endlessly promoted by the New York media to the point whereby it has now destroyed not only the U.S. manufacturing base, but much of the American middle class. Karl Marx would be proud.

In fact this has been accomplished with a social engineering technology known as CULTURAL MARXISM on the Left -- and an equally diabolical technology known as CORPORATE FASCISM on the Right.

Earlier we covered CULTURAL MARXISM, the Frankfurt School's gift to Hollywood's executives and America's youth -- now let's take a look at CORPORATE FASCISM and see how BOTH of these brainwashing technologies are ultimately totalitarian -- and ultimately leading young and old down the "road to serfdom."

18. INFLUENCE OF CORPORATE FASCISM

The term CORPORATE FASCISM means the merging of corporate and state POWER such that corporate POWER prevails. Recall that CULTURAL MARXISM means economic/political Marxism translated into cultural terms.

Again, both Corporate Fascism and Cultural Marxism are totalitarian in nature and thus require big, if not unlimited, government, whereas the U.S. Constitution calls for LIMITED government.

Adherents of Cultural Marxism and Corporate Fascism are thus for BIG, unlimited government. Given this, corporate fascism requires the media Conglomerates to be overly-cooperative with the state -- which always wants to expand.

Yes, the Globalists are hell-bent on using the MAINSTREAM MEDIA and its two ugly wings -- the cultural Marxist-infested Hollywood Studios and the corporate fascist-infested New York Networks -- to reduce the United States to but a province in their one-world government.

Recall: the Supreme Court found in the case of Burstyn v. Wilson that "motion pictures are a significant medium for the communication of ideas and these ideas can affect attitudes and behavior in a variety of ways."

By this the Court implied that motion pictures are so powerful they don't just influence individual behavior, they can influence all of Society's behavior.

If this is true, that our BEHAVIOR can be shaped by movies that are "mere entertainment", shouldn't we be concerned about WHAT the CONTROL GROUP at Conglomerate Headquarters has planned for our news and "entertainment"?

The prudent citizen would say WE THE PEOPLE need to start getting concerned about what IDEAS we let some CONTROL GROUP in Hollywood and New York put into our minds.

And if movies and media really do reflect the interests, values, cultural perspectives and prejudices of their makers, do WE THE PEOPLE agree with the makers' vision of a Global Government? A one-world state where America is gone; where everyone is disarmed? Where we watch endless TV commercials about the merits of debt, government insurance, and fossil fuel-burning cars as we kill our pain with Big Pharma's pills?

Is this the world we want, the plan being promoted by the MAINSTREAM MEDIA and its Globalist Agenda?

19. THE WAR OF TERROR

And nowhere does the CONTROL GROUP in the New York media shine brighter than in their reality show known as THE WAR ON TERROR.

THE WAR ON TERROR -- more accurately known as the WAR OF TERROR -- has been running on Network TV since 2001. Basically a massive co-production between the MAINSTREAM MEDIA, the MILITARY-INDUSTRIAL COMPLEX and the FEDERAL RESERVE BANK -- the show co-stars not only members of the CONTROL GROUP, but NEOCONS, WAR HAWKS, the CFR, ZIONISTS and BIG OIL EXECES.

One of the longest-running shows ever, THE WAR ON TERROR, has made the Washington Establishment, the New York Media and the Global Power Elite trillions of dollars.

Banks that finance wars, military contracting companies that build the weapons even ISIS uses, and oil companies that fuel the whole machine, all advertise on Network TV. And the revenues are hundreds of billions of dollars, as well as hundreds of billions more to Big Pharma. After all, the War on Terror hurts a lot of people and these "folks" then need Big Pharma's product to heal a lot of people.

Also, wars always divide and stir up voters. And there is nothing the MAINSTREAM MEDIA likes more than millions of angry, hostile voters, for angry hostile voters demand angry, hostile presidential candidates and angry hostile candidates tend to BUY more angry hostile TV commercials.

Thus the MAINSTREAM media CORPORATIONS make millions, if not billions, more PROFITS during election cycles.

So, churning up domestic and world events and promoting the wars and terrorists that result from such chaos, are quite PROFITABLE for the CONTROL GROUP that dominates the MAINSTREAM MEDIA.

22. MEDIA POWER IS POLITICAL POWER

Again, as Ben Bagdikian says:
 "media power is political power."
 Thus the MAINSTREAM MEDIA is, to a
 greater or lesser degree, dictating
 the politics of the nation -- the
 Second Amendment and Israel being
 two major examples.

If this is true, the question
 arises: in a democratic nation is
 it acceptable that a small group of
 executives, ANY GROUP OF
 EXECUTIVES -- not just liberal
 executives, secular executives,
 Jewish, Christian or Muslim
 executives -- are able to dictate
 who WE THE PEOPLE vote for?

If the answer is NO, then these
 things should happen:

1) the Conglomerates that own,
 influence or dominate hundreds of
 alter-ego media companies across
 America should be broken up through
 Sherman anti-trust laws already on
 the books;

2) the narrowly defined group of
 executives that comprises the
 CONTROL GROUP of the Conglomerates,
 Networks and Studios should be
 encouraged to diversify;

3) the Internet must be kept free,
 open and universal and no CONTROL
 GROUP -- no matter what demographic
 -- must ever be able to influence
 or dominate it.

TITLE: Motion pictures are a significant medium for the
 communication of ideas. They may affect public attitudes and
 behavior in a variety of ways, ranging from direct espousal
 of a political or social doctrine to the subtle shaping of
 thought which characterizes all artistic expression.

-- Burstyn v. Wilson, U.S. Supreme Court

Again, emphasizing what the Supreme Court said in *Burstyn*: motion pictures -- and this includes the MAINSTREAM MEDIA -- are a significant medium for the communication of ideas and these ideas can affect public attitudes about politics.

So if you are running for political office and you do not feel it's in the best interest of Americans to send billions of dollars to Israel every year, weapons to Saudi Arabia, make war in Iraq or let radical Muslims into the United States -- is it okay if the MAINSTREAM MEDIA destroys your career by labeling you a racist, bigot, anti-Semite or isolationist?

America went into a war in Iraq largely because the MAINSTREAM MEDIA promoted that war. Did the MAINSTREAM MEDIA promote the war because members of the CONTROL GROUP wanted the U.S. Military stationed around the Middle East so it can protect Israel in the name of protecting oil fields?

If one reviews a cross section of Studio movies, they can easily observe that Hollywood has a very cozy relationship with the U.S. Military. The Military in fact pretty much allows the Studios cart blanch with its equipment and logos -- tanks, fighter jets, submarines, FBI, CIA insignia all over actors' blazers -- and the Studios always show the Military in a positive light. Given these subtle quid pro quos, Hollywood and the New York Networks could very well be influencing the U.S. Government in ways voters may not approve or in ways that benefit Globalist interests over American interests.

This is the theory, but it's easy to substantiate by simply watching the nightly news.

How often is some pundit or anchor up there blindly praising Israel? How often do you see fossil fuel-burning cars advertised? If the car companies and the oil companies did not dominate the advertising revenues of the MAINSTREAM MEDIA, maybe we would have seen the development of electric cars, like the TESLA, EV1 and VOLT much sooner?

Also if the fossil fuel industry didn't dominate the MAINSTREAM MEDIA, maybe we would have much more enthusiasm and information in the public domain about alternative energy sources like SOLAR and FUSION.

Many people do not understand that if SOLAR and FUSION technologies were perfected, we would solve Earth's energy problem. One gallon of water, when fused, is the equivalent of 350 gallons of gasoline. We thus have enough water on the planet to provide for humanities energy needs for over a billion years. And solar is just as potent.

Of course the MAINSTREAM MEDIA tap dances all around these issues while we spend \$560 billion a year on war-related defense and interventionist foreign policies. It's so bad, the U.S. Empire now has 900 military bases in 140 countries. This includes battleships and tanks peppered around Arab holy lands ostensibly to protect Saudi oil, the very oil that makes their occupation of the Middle East possible.

And Saudi Arabia, who gets much of this protection for free, is supposed to be our friend -- at least according the MAINSTREAM MEDIA's oil and car advertising clients.

Yet 15 of the 19 hijackers that ostensibly flew jets into New York buildings and the Pentagon were Saudis?

Yes, the MAINSTREAM MEDIA gets billions in ad revenues from Big Oil, and oil-burning car companies so there is no way it can truthfully report on the relationship between the KING of Saudi Arabia, the PEOPLE of Saudi Arabia and WE THE PEOPLE of the Unites States.

Again, the War on Terror has not only cost the American Taxpayer \$5 trillion and the deaths of 3,500 Americans, it's destroyed the lives of millions of innocent Arabs, Muslims, Afghanis and Iraqi people. These people have now formed ISIS because they hate the United States and Israel more than ever.

To this, fans of Hollywood movies and the New York media's hit TV show -- THE WAR ON TERROR -- simply slouch back in their couches and think: "So what, Arabs, Muslims, Afghanis and Iraqis are the bad guys."

23. FEDERAL RESERVE SYSTEM

So the hit TV show, THE WAR ON TERROR, keeps the oil and Israel lobbies protected, the military-industrial complex fat with contracts, the drug companies spending on TV spots and the CONTROL GROUP execs rich with some of the biggest pay checks in the world.

But who is the Executive Producer of the show? Easy, it's the Federal Reserve System -- the guys that print up the FEDERAL RESERVE NOTES to pay for the guns, bullets, tanks, drones, executive salaries, TV ads and OIL.

Bear in mind, the Federal Reserve is little more than a cartel of elite bankers that are based in New York City, right down the street from Conglomerate Headquarters and the United Nations -- Global Headquarters for the one-world, totalitarian government now under construction.

Yes, the Federal Reserve System is using unConstitutional fiat currency to fund almost every molecule of the Globalist Agenda, directly and indirectly, overtly and covertly.

And the government-sanctioned, quasi-private banking cartel, known simply as the Fed, is doing everything in its power to support the MAINSTREAM MEDIA'S quest to disarm WE THE PEOPLE.

That's right, the media CONTROL GROUP ignores the Fed's violation of Article I, Section 8 & 10 in order to facilitate infringement of the Second Amendment and further the destruction of the country's State Militia System.

We covered how the Second Amendment guarantees a free state in a movie called MOLON LABE. This movie was totally ignored by the MAINSTREAM MEDIA yet features Ron Paul and Pat Buchanan in it.

Then, in a movie called, MIDNIGHT RIDE, we covered how a police state could develop if the Second Amendment is infringed beyond a certain point. This movie was also ignored by the MAINSTREAM MEDIA even though it was based on the research of Edwin Vieira, one of the foremost Constitutional attorneys in the country.

And early on we made a movie called FIAT EMPIRE.

This documentary explains why money must be redeemable in gold or silver and why the Federal Reserve System violates the U.S. Constitution. FIAT EMPIRE also was ignored by the MAINSTREAM MEDIA even though it earned a Telly Award.

Not only these films, but four additional films were ignored: ORIGINAL INTENT, CULTURAL MARXISM, CORPORATE FASCISM and SPOILER -- all films on the U.S. Constitution featuring important experts and views -- IGNORED by the Globalists and CONTROL GROUP at Conglomerate Headquarters.

In the same time interval, the CONTROL GROUP financed, produced and distributed all manner of other political documentaries because they better aligned with their Globalist Agenda.

So here's the conclusion: if a documentary does not support the Globalist Agenda, if it is not partisan, if it does not fit neatly into the DemoPublican football game -- then it does not get funded or promoted by the MAINSTREAM MEDIA.

To brain-washed apologists of the MAINSTREAM MEDIA, truth comes ONLY from the Democrats OR the Republicans and this is why Michael Moore's films bashing the GOP are made and why Dinesh D'Souza's films bashing the Dems get made.

This should tell us something? The New York-based Networks, and the Hollywood-based Studios -- what we are referring to as the MAINSTREAM MEDIA -- are NOT looking for truth, nor are they "looking after the folks." They are looking to guard their clients interests, usurp political power and promote the Globalist Agenda.

24. BIG PHARMA & GUN CONTROL

Every time there is another mass killing by some nut on Big Pharma's MAINSTREAM MEDIA-promoted product, the "leading lights" at Conglomerate Headquarters and the News Networks have a spaz-attack.

Predictably, the same pundits and same candidates, with the same tired arguments, come on-screen and recite another litany of "reasons" why our right to "keep and bear" must be further infringed.

So why is this? Why especially does one NEVER hear the word MILITIA on the MAINSTREAM MEDIA except in a pejorative manner?

There are several reasons. As we explained before, the CONTROL GROUP is made up mostly of liberals who are of European heritage. Except for the banking capital of the world, Switzerland -- Europeans do not have the right to "keep and bear arms" thus the concept of a Militia System is alien to them.

The second reason is that, because the MAINSTREAM MEDIA promotes the Globalist Agenda, it does NOT want to give PLATFORM to the practicality of gun ownership or local protection through a well-regulated, well-trained state Militia System.

The CONTROL GROUP at Conglomerate Headquarters and the Globalists at the United Nations all know that were the MAINSTREAM MEDIA to ACKNOWLEDGE that the highest LAW in the LAND stipulates the IDEA that state MILITIA are NECESSARY for a Free State -- THAT would not fit in "comfortably" with the IDEA of a Global Government or a disarmed citizenry.

Of course the CONTROL GROUP will always remain armed. It's just the pesky citizens that need to be disarmed. Just like they have been disarmed in most other countries in the OLD WORLD ORDER. Stalin's Russia and Nazi Germany are prime examples.

Since movies AND news shows mirror the interests, values, cultural perspectives and prejudices of their makers:

The INTERESTS of the CONTROL GROUP are that people should never have guns, let alone a MILITIA.

The VALUES of the CONTROL GROUP are that gun control is more important than gun rights.

The CULTURAL PERSPECTIVE of the CONTROL GROUP is that guns were outlawed in Europe's OLD WORLD ORDER thus they should be outlawed in America's NEW WORLD ORDER.

The PREJUDICES of the CONTROL GROUP are that ordinary people are incapable of safely and responsibly "keeping and bearing arms" and thus their participation in the State Militia System is unwise.

The astute citizen will see that it's a serious liability to the national interest when the MAKERS of movies -- the CONTROL GROUP -- do NOT reflect WE THE PEOPLE in our DIVERSITY and in our AGREEMENT with the highest law in the Land, the U.S. Constitution.

25. SUMMARY AND CODA

TITLE: "It is not in the best interest of this nation for ANY narrowly-defined group to dominate any significant medium involved in the communication of ideas, policy, social doctrine or artistic expression." -- John W. Cones

In this documentary we have seen why it's important for there to be diversity at all levels of the MAINSTREAM MEDIA -- both in the Hollywood movies, on the nightly news and in other mass-disseminated shows and programs.

The thesis of this documentary can thus be boiled down to the following simple, if not axiomatic, points:

1. Movies and media are powerful influences on human behavior.
2. Movies and media reflect their maker's interests, values, cultural perspectives and prejudices.
3. If the makers of movies and media are a narrowly-defined group, the movies and media such group will promote will also be narrowly-defined in scope.
4. If the public is exposed to only a narrow scope of movies and media, this is unhealthy for a democratic society because a democratic society depends upon an informed citizenry and a wide scope of ideas and solutions.
5. Any powerful communications channel that limits or alters the free flow of information acts as a "restraint of trade" on the marketplace of ideas.

Diversity should thus be at all levels of the Mainstream Media -- TALENT, CREW, EXECUTIVE and CORPORATE -- but especially at the executive level where creative control and financial decisions are made.

When 6 Conglomerates are staffed by talents, crews and executives of ANY narrowly defined group -- WE THE PEOPLE will be subject to the interests, values, cultural perspectives and prejudices of such narrowly-defined group.

The Supreme Court observed that mass media "may affect public attitudes and behavior in a variety of ways, ranging from direct espousal of a political or social doctrine to the subtle shaping of thought which characterizes all artistic expression."

Given this, WE THE PEOPLE, and those shareholders who own the publically-held MAINSTREAM MEDIA corporations, should work together to create more diversity in the executive ranks of the Hollywood-based Studios and the New York-based Networks.

If the CONTROL GROUP of the U.S. Mass Media Oligopoly fails to refrain from the unethical, predatory and illegal business practices that keep them unjustly in power, the only choice WE THE PEOPLE may have is to break up the Conglomerates through the Sherman anti-trust laws and/or call upon the FCC to revoke broadcast licenses from the Networks.

This movie -- just like so many other important issues, causes and products -- will probably be ignored or vilified by apologists of the MAINSTREAM MEDIA.

Such apologists of Hollywood movie studios and the New York media know very well that they control powerful and influential communication channels.

And this is exactly why the MAINSTREAM MEDIA promotes ONLY the Globalist Agenda and "gives platform" to nothing else -- especially presidential candidates that threaten globalization and a return to the OLD WORLD ORDER so near and dear to those of European heritage. And we all saw this tendency before our very eyes when the CONTROL GROUP of the MAINSTREAM MEDIA savaged Donald Trump at every opportunity.

It should now be obvious that -- were it not for the Internet, social media and the Second Amendment -- liberal, secular, anti-Christian, anti-American socialist forces -- in league with rogue apparatchiks in the DC swamp and the Establishment political parties -- would, by now, have completely over run the U.S. Republic.

Again, thanks to the Internet, social media and the fact that over 100 million rural Americans own guns, the "long march through the institutions" and widespread "corporate fascism" are now being reversed.

With the election of 2016, WE THE PEOPLE have spoken.

With the Ron Paul Revolution, such revolution extended to greater heights by the Trump Movement, it is clear that over 50 million Americans are now aware of the Globalist Agenda and its destruction of the U.S. Manufacturing base -- all promoted by the MAINSTREAM MEDIA.

It is now clear that rogue politicians, lobbyists, neo-cons, Zionists, central bankers and multinational corporations have hijacked Congress to pass NAFTA, GATT and TPP -- all "free" trade agreements promoted by the MAINSTREAM MEDIA.

Accordingly, this is how and why the Hollywood movies and the New York Media have been promoting the Globalist Agenda for way too long.

But above and beyond the madness, the one story we should now promote -- especially on the silver screen -- is the story of Liberty. And no where is this story better expressed than in a "script" known as the Declaration of Independence.

In this scenario, Americans need not rely on imports. America can manufacture its own products. Americans can innovate and develop their own alternatives to oil and fossil fuels. Americans could even develop a free energy system and make all things Middle East a thing of the past.

But most of all, Americans in partnership with free enterprise capitalism should limit the U.S. Government to a size supported only by the taxes specified in the U.S. Constitution -- duties, imposts and excise. THIS is the vision of the Founders and their script for prosperity.

And it's up to WE THE PEOPLE to green-light this script and shepherd the MAINSTREAM MEDIA back to nobler pastures, a place where the fruits of Liberty can be enjoyed by all -- a place where we can make America greater than anyone ever imagined.

Now THAT would be a twist in the plot ...