

DEEPER INSIGHTS INTO THE ILLUMINATI FORMULA by
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PODCAST 11

CHAPTER 5: SCIENCE NUMBER 5 - THE SKILL OF LYING,
THE ART OF DECEIT

[continues]

K. DETAILED SCRIPT ON HOW THE DISNEY FILM
FANTASIA IS USED FOR PROGRAMMING TRAUMA-
BASED MIND-CONTROLLED SLAVES.

During the 1950's, '60's, and '70's at least 90% of the Illuminati's trauma-based mind-controlled slaves were subjected to watching Disney's Fantasia film in order for them to build the foundational imagery of the mind-control. Child mind-control victims had their eyes taped open, and then sat one-on-one with their primary programmers so that the programmers could give the scripts as the child watched Disney's Fantasia over and over. What made Fantasia unique as a programming tool is that it had almost everything the programmers needed to create the foundational imagery for their trauma-based mind-control. To build a dependable alter system means that the worlds need a solid foundation. Fantasia has provided the means to get a solid foundation for the internal worlds that the Illuminati slaves build in their mind. It is also a masterpiece in coordinating color and music.

The Disney film Fantasia which premiered on Nov. 13, 1940 (at Broadway Theater in NYC) was a financial disaster as a movie, but was an Illuminati programming masterpiece. The film was released to theaters in '40, '46, '56, '63, '69, '77, '82, '85, '90 in order to catch every generation of children. The video was released in 1991.

During programming much of the child slave's mind will watch the film. One particular part (alter) will be forced to memorize everything in the film. This small part (small alter) is well hidden in each victim's mind. This small alter, who has a vivid and total recall of the film Fantasia, is locked carefully away so that ONLY an access code will pull him/her up. Watching the videotape Fantasia is not going to pull this alter up. The programmers pull this alter up when they have a clean slate alter. When they are taking a clean slate of the mind, they will pull the clean part up and have the alter who has memorized Fantasia throw its memory onto an internal big screen.

The internal Outer space (aka Rubicon) is shaped like an amphitheater, and functions as a big vast screen for replay. There is an internal ball or sun created via the lighting effect of the movie Fantasia, so that the movie appears projected in the mind as on a globe. And the Fantasia film images hit this internal globe and go circular in the mind and spin through the system. The programmer will then say to the new part "THIS IS WHAT I WANT YOU TO CREATE. THIS IS WHAT WE NEED." In this fashion, Fantasia has provided the programmers with their primary tool for taking a dissociated clean slate part of the mind, and manipulating it to become a new workable part within the system. The young part that holds the entire Fantasia memory is strategically placed in the system so that it can be called up from anyplace in the system. No matter where the programmer is working in the system, he can access

this small alter whose function is to remember the movie. Most of the system will go into a trance sleep if shown the movie. The front (as well as most of the system's alters) will be totally amnesic to having ever seen the movie. Since the programming put in with Fantasia is so fundamental it should come as no surprise that the programmers have done an excellent job in protecting this programming from everyone, including the slave. Abreacting the film for many alters could rip the system apart, because after the film is memorized severe trauma begins to be overlaid and attached to the film. There may be some small alters that still carry tiny bits and pieces of memory of the movie, but only one will really remember it.

The following script will be a running account of how Fantasia has been used as an important preparatory film for Illuminati trauma-based mind-control to train the mind-control victim's mind to be able to visualize the programming that will be layered in.

The time clock will begin when the feature film's action begins, and then will run its entire 116 minutes. This will give the researcher of mind-control a blow-by-blow description of how a Disney movie is used for programming. The film was often shown to child victims around 3 to 4 years of age with a wide screen while the child was under a guided LSD trip. (Prior to the use of LSD some other drugs were used.)

A Grande Dame or Mother-of-Darkness often worked with the Illuminati programmer as an Assistant Programmer. The scripts & the programming have already been discussed prior to showing the child the film, so the programmers know the direction they want to take the child, & will tailor some of what is said to the child victim to individualize the programming.

When a three or four year old is shown Fantasia on a hypnotically-prepared and controlled LSD trip, the colors & effects of Fantasia are increased about 1,000 times. The film is realer than real to the child. The movie will not be shown just once, but over and over so that the scripts are ingrained into the mind. The imagery for the child's internal world will be well established, because the big screen movie enhanced by both the drugs and the bright colors of the art work will seem more real than life itself. At this time, the child is a multiple, but the walls between the various parts of the mind are not solid, but similar to the walls between ego states in an adult non-multiple. A large part of the 3 or 4 year-old child's system will be allowed to view the system, including the Christian parts. Then the entire system (with the single exception of the alter carrying the entire memory of the film) will be hypnotically told to forget having seen the film.

Years later, the front alters will not remember having seen the movie, but they may have a strange dislike for the film. They may find that they can't identify where their feelings of dislike of the film stem from. The child victim will watch the movie with its programmer and assistant programmer one-on-one, with no other children in the room. The child will watch the film repeatedly and be grilled about what is in the movie. The child will see the movie so many times in such a vivid form and will be tested to the point that the movie will be memorized. But it will be hypnotically locked up in the subconscious by the programmers, so that it forms a base for the mind to begin building programming, but will remain hidden from the conscious.

At the time the Fantasia film was made, the Illuminati had been creating trained multiples for years, but they knew they wanted to program the different personalities in accordance with the best mind-control techniques of the

day. For this reason, the Fantasia film was planned ahead of time, so that it could possibly serve as a programming aid. The film is silent (almost no words) except for music so that it can be used for hypnotic visualization, so that the Mother of Darkness & the programmer can fill in the programming script with the child victim as they watch the movie. As it turned out, their plans were successful.

The New Age author David Tame states in his book *The Secret Power of Music* (Rochester, VT: Destiny Books, 1984, p. 292), that Fantasia is. . . “A superb marriage between the visual and musical arts. Most of the sequences.. .are what New Age cinema was intended to be!” The power of the movie to influence the mind stands out. In order to make the film, Disney used some strong arm tactics on a few people. The movie was a box office flop when first released in the 1940’s, but then it was made for the occult world anyway. By the 1960’s, the Illuminati had create a drug culture and had lots of undetectable mind-controlled slaves running around that had been programmed with Fantasia. In the 1960’s, Fantasia became a hit with the drug culture which had its share of Illuminati slaves deeply involved in it. One more reminder, the sentences that are “ALL CAPS” in the script are things that the programmers are saying to the child victim as the child watches the film. (Bear in mind, that the child watches the film over & over, so not everything indicated in this script by caps that the programmer says will necessarily be said in one showing.)

00 minutes. Curtains open. Action begins with an orchestra. The Conductor upon a step pyramid is the center of the scene, and is shown to be the center of authority. Master Programmer Dr. Joseph Mengele liked Fantasia because he was a musician and a violinist. Mengele (Dr. Green) liked Bach, Beethoven, and Schubert and

orchestra music. He enjoyed taking what he liked & using this music to make slaves. He would portray himself during programming as being the conductor, & all the orchestra were his children. The film will allow for a repetition of this theme.

00.5 minutes. The instruments begin playing. The musicians are silhouettes which cast shadows upon the wall. Alters will often see themselves in this fashion too, as merely a shadow or merely a silhouette.

01.5 minutes. The MC (named Taylor) begins talking. He begins grooming the viewer. He says that the film may suggest to your imagination “geometric figures floating in space.”

2. minutes. The M.C. says there are 3 kinds of music. He says some music is to create definite stories, some to create definite pictures, and some music exists for its own sake.

02.5 minutes. The M.C. introduces us to the “Absolute music.”

3. minutes. He states that „Abstract images that might pass through your mind...music will suggest other things to your imagination...” The Philadelphia Orchestra begins playing “Toccatà and Fuge” by Bach in the background. As a cartoon for children (or adults) the film has already lost the normal audience at this point. (There is no way that Disney could have escaped realizing that the film starts out losing the normal audience.)

03.5 minutes. The conductor is standing out and everyone else is a silhouette with shadow mirror images (like so many of the alters become). Leopold Stokowski is now

standing as the rising sun rises. This is an allusion to sun worship and the sun rising in the east. The music is going up and down, and this music at this point is used to train the child to go up and down the trance ladder (that is to go deeper or lighter in trance).

4. minutes. The conductor opens his hands and waves them in an Illuminati hand signal. The music begins.

06 minutes. A row of violinists play, they are merely silhouettes with shadows.

06.5 minutes. A harp scale is played in the background that is used in the programming. Triggers are attached to this harp scale, or the harp scale is used as a foundation identifier for a piano scale. More children can be taught the piano than the harp, so this scale is usually transferred to a piano scale.

07 minutes. A series of 3 musicians is shown.

07.5 minutes. The conductor (the programmer) becomes invisible. The Prog. Assistant will ask the child, "WHO IS GREEN? GREEN BECOMES INVISIBLE."

08 minutes. First lines representing bows are shown (the violinists are invisible), then the Golden Gate Bridge.

"REMEMBER THE BOW, NOT THE VIOLINIST." The bow lines flashing on the screen represent energy. 08.5

minutes. Colored disks are flashed onto the screen. The lights are represented to the child victim 'THAT'S DR.

GREEN'S ORCHESTRA." Geometric shapes and flashes of lines explode onto the screen. Concentric rings that will pattern the concentric worlds appear. (See Vol. 2 p. 196 for an illustration of this.)

10. minutes. Asst. Prog. will say, „YOU ARE HIS STAR.” as stars flash on the screen. Many hidden alters (parts) are stars. Swirling lines arrive, and then colors and then more concentric lines.

11 minutes. Worlds within worlds are shown. Water is shown. Concentric circles that are the pattern for the worlds are presented. A varying number (5 or 7) of Castle-like structures materialize and then disappear. (These will form the pattern for some of the internal castles.) A quick flowing yellow line comes down the center of the screen, „THAT’S THE YELLOW BRICK ROAD.”

11.5 minutes. Lots of stars emerge.

12 minutes. Various worlds are shown, and an illusionary castle. Lots of stars are shown, which will be how the victim will model many of their alter parts after. Lots of purple stars appear, representing royal star alters.

12.5 minutes. Spiral splotches of cloud-like colors appear and disappear in dissociative colors. This is the Kingdom of the Gods during programming. The Asst. Programmer takes the opportunity to ask, “WHOSE ORCHESTRA?” This scene is used for the internal heaven where the kings are. Then the camera shows the conductor finishing.

13 minutes. The programmer has finished building his basic worlds.

13.5 minutes. The MC talks about Tchaikovsky’s Nutcracker.

14 minutes. 13 circling lights come into view circling around and around. (The 13 lights are something like 4 yellow lights, 3 white lights, 4 orange, 2 blue-something like this. They don’t have to be all the different

programming colors at this point, because that programming will come in its own time.) Stars turn into fairies. A fairy with lots of fairy dust whirls around. (“Make a wish” the slave will be told later on, create what you want.) Flowers grow into butterflies. Hypnotic music plays as the fairy throws fairy dust. Soon, the Fairy spins a web.

15 minutes. The cabalistic tree of life is made with lights, and then the many colors of the ribbons are flashed up on the screen quickly. A compass image is very quickly flashed on the screen.

16 minutes. Lights multiply on the screen, and a spider web appears in the background. There are lots of stars which shine as lights in a spider web. (Stars will serve as alters in programming, the spider web serves as a system within the system, see Vol. 2.) There are several shots of multitudes of stars on a spider web. 16.5 minutes. There is an explosion of light which has a splintering effect (which will fit in well with an electroshock later on to create alters.) Around and around go 6 big mushrooms dancing, with a little one trying to participate. The programmer will point out that the mushrooms are “A FAMILY”. When the splintering effect is done with real electricity in the future, the mind will splinter into a family.

17.6 minutes. Concentric circles appear in water. Flashing pedals emerge as if they were dissociation spreading through the water. The flowers are the top spinners (see the pages in Deeper Insights on spin tortures to create spinner families), they dance, & then they float away in the bubbles (of dissociation). “A FAMILY OF SPINNERS” the programmer will say. “SEE THEY SPIN YOU INTO BUBBLES INTO NOTHINGNESS.” There is lots of dancing shown by the spinners. Everyone is dancing to the top. The

child victim's head will be wobbling back and forth from the influence of the drugs and dissociation at this point.

19.5 minutes. When the family of fish make a star, the Asst. Programmer says, "SEE HOW SAD THEY ARE." The fish dance in circles and they also hide behind veils. "THE FISH MADE ITS OWN BUBBLES AND YOU CAN MAKE YOUR OWN BUBBLES TOO."

21.5 minutes. The child is trained to trance at the hypnotic 8's that appear in the water. This type of scene will put the deeper alters to sleep of a slave still actively being used. The movie here is being used to teach symbols, which will be important in the programming. Asst. Programmer, "LOOK YOU'RE JUST FLOATING.. ..FLOAT, FLOAT, FLOAT, SLEEP...SEE SHE WENT RIGHT INTO THE CENTER OF THE TRANCE STATE.. .YOU DANCE ROUND AND ROUND AND ROUND AND ROUND AND WHERE WE END UP YOU'LL NEVER KNOW."

22 minutes. Lots of bubbles begin appearing. They will be used in the programming to assist the child to protect its mind from the traumas. The asst. programmer may have a bubble toy to make bubbles in her hand as a game to play with the child. The child will be trained and programmed to put its memories into bubbles and let them disappear. „WHY WOULD YOU WANT TO GO INTO THE BUBBLE TO GET AWAY FROM THE DARKNESS? 1,2,3...NOW THERE ARE MANY BUBBLES, THIS IS WHAT WE WANT YOU TO DO." At this point the film is showing different colors of bubbles, for instance gold bubbles. This trains the child's mind to identify different colors of bubbles. The bubble-fish-flower scene is going on. "DON'T YOU FEEL LIKE THAT FISH, ROUND AND ROUND YOU GO" (dissociation encouraged). The fish continues going in a dissociative spin. The fish swim in graceful perfect figure 8's which

have a subconscious hypnotic induction message to the victim. "SLEEPY LITTLE FISH" is said when the music gets hypnotic. "YOU'RE SLEEPY & YOU'RE TIRED, THIS IS NOTHING BUT A DREAM." "ALL THE DIAMONDS ARE ALL AROUND, NOT YOU" In other words, this is teaching the child that their entire internal world can be around them, but "you don't know that it's you." The child begins to lose the ability to realize that other parts of itself belong to itself, they are only stars, etc. The fish changes into another character. flowers are appearing in different colors of the color coding, red, green, orange, blue, white. . .All of a sudden it get's still. "SHH, LISTEN CLOSELY."

22.5 minutes. Eyes shine in the darkness. "EVERYTHING IS FINE, YOU JUST RELAX."

Silhouettes appear, which represent fish (alters, and people) who are there but you don't see them, they are behind the veil like the silhouettes. "THEY AREN'T THERE, IF YOU SEE THEM THEY AREN'T REAL THEY LOOK LIKE A FLOWER, WHEN YOU SEE THEM, YOU WON'T SEE A CHILD- YOU WILL SEE A FLOWER." The silhouette veil gives the sense to the child that he can sense something but it's not there. 23 minutes. Different plants appear and dance. (This part of movie is very important in structuring.) The plants separate into many plants and flowers, and they multiply on the screen, but at the end they solidify into a solid plant. This is teaching the „you-are-one-but-you-are-many" concept. "FAMILIES ALWAYS WORK TOGETHER. WHETHER YOU ARE BLUE OR YELLOW OR GREEN, FAMILIES ALWAYS WORK TOGETHER IN HARMONY."

24 minutes. "BUBBLES ALL HAVE A LIFE SOURCE... THERE, LOOK, WHAT'S IN THAT BUBBLE?" 24.5 minutes. „YOU CAN HAVE YOUR OWN ORCHESTRA". Fruit that hangs on the tree is shown, which will be the basis for how

they hang the programs (the fruit) in the internal world. Note the colors, orange, white, yellow, purple, blue, green,...

24.5 minutes. Fairyland appears on the screen. The Fairies awake and fly through leaves. 'THERE'S YOUR FAIRIES. SHE IS VERY MAGICAL. SHE CAN CREATE ANYTHING AND SO CAN YOU.' "THE FAIRIES ARE SO MAGICAL."

When the core is being first split, the parts of the mind that are creative are taken and used to create the fairies. The programmers will only take these original creative splits, they will not try to get fairies from any more torture. The fairies are the creative parts of the child, how ever many creative parts that the child has splintered will be the number of fairies created. These parts of the mind receive very heavy programming. They are core splits. (If readers remember on page 87 of Vol. 2, it refers to a Core Protector coded "Creation". That alter was a fairy, a core split. Not only does this creative part make things "magically" for the system, it protects the core. Does that help people to understand how the Core can be so creatively protected?! (For more understanding about the Core see Cisco's very deep article on the Core.) Fairies are assigned to every part of an alter system. The child of 3 or 4, who watches Fantasia has had their core locked away at 2 1/2. The core's stars have not been locked away yet, & have access to her energy. When the system is built, the stars are locked away & become the core's guardians. They will act like the core to protect her. The real value of the fairies comes when the core's stars are locked away & the Programmers have to depend upon the creative power of the fairies.

24 minutes. A vine (which represents a system's double helix) lights up one leaf after another. The leaves are

staggered (alternated) and they light up in sequence, which teaches the child the foundation of how they will create the DNA helix and its staggered exit permissions.

25.5 minutes. The leaves are now floating up and down, like the alters will learn to do. "SOME FALL TO THE GROUND AND DIE." This is the point where the story of the Oak Tree will be added in for programming. When the Illuminati programmers want "to destroy" an alter they can use the chandelier-MT 6:22-23 torture mentioned on page 310 of the Vol. 2 Formula book, and then have the splintered alters become leaves that fall to the ground and die. After this, these disobedient and now "dead" alters can be taken & be dissociated from their memories. The memories are locked up someplace permanent within the mind.

26. minutes. Out of a leaf like "box" come a series of fairies. The child is taught to put things (such as alters) in boxes of various shapes.

26.5 minutes. Leaves blow in the wind. Fairies cover things and keep them safe.

27. minutes. Fairies continue flying around. The seasons are passing in sequence. An internal green-skirted fairy will be connected to the internal hourglass during the programming.

27.5 minutes. The fairies quit flying and skate on ice. The season has turned to winter.

28 minutes. A winter scene. The four seasons have come to an end.

28.5 minutes. A sorcerer is introduced by the MC (emcee). The sorcerer is shown and then his assistant or trainee who

is Mickey Mouse. Mickey Mouse wants to be creative and magical like the great wizard. Mickey Mouse sees the power that the sorcerer has, and wants that power. What is really being subtly portrayed here is the programmer (the wizard) and the core & the core's creative splits (Mickey Mouse). Showing the programmer as a great wizard is actually right on the money. The top programmers are all Grand Masters in the Illuminati and are very much into witchcraft.

29 minutes. The sorcerer (wizard) is shown again. This time the wizard,, with his skull beside him, creates from his witch's cauldron a big colorful butterfly which is forever changing. (Is this big yellow, purple, white, and blue butterfly meant to be a Monarch butterfly? The programmers will use it that way for this Monarch programming.) The great wizard magically creates the big colorful butterfly and then he shatters it into countless splinters!

Disney often portrays Mickey Mouse as a Sorcerer.

30 minutes. Mickey sneaks around and grabs the magic hat. (The magic hat is one of the few things in the film that doesn't mean anything for the programming. It merely has witchcraft symbols.) Then a magic broom appears.

30.5 minutes. The broomstick comes alive. The broomstick imagery will be used to help create the pancake people (ribbon alters who will haul the internal computer messages). The broomstick person in the film hauls buckets of water. The child is having story after story layered in over a period of time, which are being skillfully constructed toward a programming end. Parts of the child's mind that see the movie Fantasia will be dissociated clean slates. They will need to have some imagery given to them so that

they have something to build mentally upon. In Cisco's section of the book, in the Truth article it is discussed how the mind looks at sensory inputs and tries to make sense of a pattern by comparing it to previous patterns that it has identified. Learning is a step-by-step building process, and so is programming.

31. minutes. Mickey as the apprentice sorcerer (in a sense the victim who the programmer is training) manipulates the broomstick person. "THE CHILD (Mickey) CAN DO WHAT THE GREAT MAGICIAN DID. YOU CAN TELL YOUR MIND WHAT TO DO. YOU GET POWER BY LEARNING TO BE CREATIVE." Mickey (and the victim) become mirror images of the Wizard over them.

32 minutes. Then the sorcerer sits on his throne, and while on the throne acts like the conductor. Here is a subtle mental tie-in that Mickey is playing the role of programmer (conductor) and is sitting on an Illuminati throne (like so many of the Illuminati Grand Master programmers have actually done.) Michael Aquino is just one of several mind-control programmers who have gone by the name of Mickey. Because Mickey Mouse is substituted for being the programmer at different points in programming, this scene will tie in well with other standard programming sessions.

32.5 minutes. Mickey in the film clearly is shown leaving his physical body and astrally projecting himself. This is such a vivid portrayal of occult astral projection, that it is mind-boggling that many Christians consider Walt Disney movies to be christian. (See Vol. 2, p. 319, for a discussion of the scientific methods to understand and induce astral projection.) This again is laying the mental foundation for the child to leave its body mentally and either hover over

its body in dissociation or to travel somewhere via astral projection. Mickey Mouse then begins conducting lights.

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These lights represent the alters that the victim will make for the conductor. The lights (aka stars) are the conductor's orchestra. Lightning (such as flashes that come from electroshock) and stormy weather are being controlled by Mickey. Notice that the things Mickey is controlling are fear-based. After the child has viewed the film many times and memorized it, when the electro-shock is applied during this time of the film, the child will control it like Mickey by 'magically' creating splits.

33.5 minutes. Mickey begins conducting waves. Then, for those who understand the veiled scenes, Mickey begins going through the different magic spheres conquering the different spirits. This is Enochian Magic. 34 minutes. Mickey wakes up back in his body, and he is in trouble with rising water i.e. a water trauma. Mickey is thrown into the water. The child victim will identify this with the drowning tortures that are given to instill "no talk-no tell" messages. After Mickey (or in child himself) has done something, and returns to his body, then the "no-talk" message will kick in. Victims of mind-control often get the feeling of drowning when they trigger a no-talk message.

34.5 minutes. More water continues to flow.

35 minutes. All of a sudden without any continuity of action, Mickey gets an ax and kills the broom by splitting it. The broom dies and then multiplies when it comes back to life. This is such a clear picture of what the programmers want the child's mind to do. They will traumatize the child essentially unto death, and then they want the tortured

alter to multiply itself into many more duplicate alters. Armies of brooms are formed from the broom. This scene here is a clear red flag that the Illuminati asked Walt Disney to produce this film. This scene with the trauma death of the broom, with it splitting in half, and then coming back to life in a multiplied form, is evidence that this film was meant to be used for training children in multiplicity. The assistant programmer will say "IT'S O.K. TO SPLINTER." "YOU ARE TIRED, YOU CAN ESCAPE THAT BY RESTING AND LET A PART OF YOURSELF COME OUT." At this point, it is necessary to explain what is going to be done when they begin to splinter the child's mind. After the splitting trauma, the programmer needs to be able to see what the child has created, so he wants the child to look at what's been made. "CAN YOU LOOK AT WHAT YOU'VE CREATED?" However, the part of the child that looks back at the trauma will then see that the dissociated trauma was real and that will make the child angry. The programmers want the child to dissociate what he built, and when the child looks back at what he has created he goes into a vortex of dissociation. The child is told if he ever looks back at the memory he will go into the vortex.

35.5 minutes. Water is being thrown in by the brooms, while Mickey throws water out.

36 minutes. All of a sudden a hypnotic vortex sucks things in during the film.

36.5 minutes. The brooms all march in an army, while Mickey reads his magic book. Mickey then uses his magic book as a lifeboat when he gets whirled into a vortex. A vortex is often created from that part of the mind that is holding the high energy that accumulates in the mind just before the mind splits. It holds the highest energy of the

mind. One way a vortex is created is to place the child on a traumatic Disney ride—like a roller coaster. Special electrical boxes or electrical shoes are outfitted onto the child so that during the ride, at a particular timed moment when fear is increasing, that fear has pain of the electrical shock added to it. A cattle prod of course would be too dangerous to take up on some type of ride like that with all the motion. Also bear in mind, a small child doesn't take need the electrical power that an adult needs to take it down.

37 minutes. At the bottom of vortices in the Illuminati programming, the programmers place Guardian demons. In Fantasia, when Mickey gets to the bottom of the vortex, sure enough, there is a Guardian there to meet him. The Guardian spirit parts the water as if he were Moses with the Red Sea.

38. minutes. The Conductor and Mickey Mouse shake hands. The conductor does something very significant. Mickey congratulates the conductor and then the conductor (programmer) in turn says, "Mickey, you've done a good job." (Yes, the core/core splits have done a good job at this point, they have just created their inner world!) The MC tells us about the next song the occult Rite of Spring. Spring rituals are creation rituals and so this music is ritually connected to what the programmers are going to do in this segment. The MC states that instead of the viewer seeing tribal dances (which are by the way witchcraft dances), that instead Disney has decided to show us scenes of what went on billions of years ago. (This next part is also a subtle push for Darwin's theory of evolution. But because it is child's entertainment, people don't have their guard up. The theory of evolution is important, because it allows people including the victim to not take moral

responsibility for their actions, and it is also the basis of some of the Hinduism and witchcraft teachings that will be given the deeper alters. This is a backdoor approach to destroy godliness that is carried out on children in general.)

39.5 minutes. The MC says, "Imagine a lonely tormented little planet spinning in a sea of nothingness." This is exactly what the programmer will say to the child as they work together at building an internal world. The "sea of nothingness" is what the reader will see described in our books as "Outer Space" or „the Rubicon." Also that "sea of nothingness" is used much later to reinforce the secrecy of the programmers. Much later as the programmer and torture has progressed the programmers will say to alters, "LOOK DOWN ON THE EMPTY SEA OF NOTHINGNESS. THERE IS NO DR. GREEN. THERE IS NO DADDY THERE."

40 minutes. A swirl of stars in a galaxy appears. Swirls of comet-like lights flash by. "MANY WORLDS THERE." This will set the base for the child to build galaxies and worlds within their mind. "BE LIKE GOD, CREATE YOUR WORLD. BE YOUR OWN GOD AND CREATE YOUR OWN WORLD" the child is told at this point.

42 minutes. The face of the planet emerges.

42.5 minutes. Lots of volcanoes erupt on the screen, setting the foundation to build realistic internal volcanoes.

45 minutes. Oceans, and water and fire are coming into being. The child victim needs to know how a world is created in order to create their own internal world. Lava begins flowing as the flute plays the background music. Lightening flashes. The violence of the fierce weather portrayed will be enhanced by the child on drugs to a

thousand times its magnitude. This is important because it will take a great deal of mental energy and external torture to create the internal worlds. Having such super-vivid pictures will help when the victim goes to build their internal worlds. There will be special purpose fragments that will be made into the elements of fire and water. That's all these special purpose fragments will know. Breaking through the layers in the alter systems will trigger internal earthquakes. This and a later earthquake scene are used to build the foundation for the internal violent weather. If an internal earthquake shakes a slave's mind, it has the same effect as if a real earthquake were going off. Everything internally shakes and shifts. An alter system will also have fire children, who start internal fires, and will give internal alters the abreaction or sense that they are burning. The mind gets very survival minded when it thinks it is burning, and goes right back into the programming that is linked with the victim's compliance for survival during programming. 46 minutes. The oceans continue to form.

47 minutes. A calm occurs in the action.

47.5 minutes. The screen gets dark except for an amoeba, which becomes two amoebas. As the little amoebas multiply, the asst. programmer encourages the child, "IT'S O.K. TO MULTIPLY. GOD WANTED YOU TO MULTIPLY" Remember, the programmers are working with a pre-schooler with clean slate alters. The programmers must show images that the child can relate to. The concept of the broom being split in half and then multiplying and now the concept of the amoebas splitting are portrayed in a way that the child's mind can grasp the concept.

48.5 minutes. "IF GOD CAN MAKE A FISH, YOU CAN MAKE A FISH. YOU CAN DO ANYTHING, YOU CAN BE ANYTHING."

49 minutes. Dinosaurs appear. The programmers will reframe the concept of dinosaurs into monsters and demons. The sea-going dinosaurs will be reframed as guardian demons which guard the internal rivers. These guardian demons tie in with Armageddon end-time programming. They also guard the various worlds.

50 minutes. Dinosaur-birds swoop down and grab prey. This imagery will be reframed to lay the basis for the winged-monkey watchers of the Oz stories. The winged-monkey watchers are the child alters who are assigned to watch and guard the system.

51.5 minutes. Fierce dinosaurs (later reframed as Dragons) protect the swamps. Swamps are built into the internal worlds, so this is very helpful. Demons and alters like Dameon are set up as guards.

52 minutes- More swamps appear. The swamp scenes will form the base in the child's mind for the internal river Styx. (See more about this in this book's article "Programming, foundations, destruction of"). Some dinosaurs that have long necks that look like snakes begin appearing. The asst. programmer will reframe these to the child, "LOOK, THE SEED OF SATAN." "THAT IS A DEMON." While the child watches, they reframe the huge dinosaurs as being demons. Pictures of reptilian looking demons will be shown to the child too. At that age, the child is not going to see the difference. (A note for therapists: Some "demons" may actually be important parts to an alter system, and are being used to protect unauthorized users from entering important areas of the system.)

54 min.- Fierce Tyrannosaurus Rex chases dinosaurs. This chase scene is especially frightening to a young child on a LSD trip. Long-necked snake-like dinosaurs appear. They

may be refrained as a python snake. T Rex is also known as Leviathan, a demon that inhabits the kundalini spinal column and causes pain in the victim, he is written about on page 302 in our Vol. 2 book. In the film a long fierce struggle between T Rex and other dinosaurs ensues.

55 minutes. The dinosaurs begin dying and soon dies. "THE LORD DOESN'T LIKE THEM." This will later be refrained that if parts integrate they are to die. If someone tries to get into the system, the alters are to bury themselves deep like these dinosaurs do on the film.

56 minutes. Dead bones appear

59 minutes. Mountains soar out of the ground into eminence.

59.5 minutes. It gets stormy on the screen, winds & floods appear.

60. minutes. Stillness comes as the sun rises.

61 minutes. The sun sets. (During the programming, this may be refrained as the moon setting. It can be both or either or. Remember, the programmer is working with the child's creativity.) Various scenes during the film show the moon in different phases which is important for bringing in programming concepts like Mr. Moon.

61.3 minutes. The orchestra is now playing. Music is an important part of mind-control programming. The affect of music on the mind and body has been studied. Music can double the heart beat, accelerate the respiratory rate, make that rate irregular, enhance perception, lower the threshold for various sensory stimuli, change blood pressure & circulation, and alter the muscles in the body. Dance music and "march" music done by orchestras

change muscle response. Music is also a great way to cause dissociation.

62.5 minutes. The MC introduces the “‘Sound Track’ who he says is an important person for Fantasia who can be seen around the Disney studio. When Mr. Sound Track appears, he is simply a vertical line. The MC says he is”an important screen personality.” The ground work is being laid for a person being anything, even a line. The MC states that each sound creates a picture.

63 minutes. The MC encourages the personified Sound Track “‘don’t be nervous.’” Then a sound is made like an electrical shock and the line develops a splotch of color in it. During the programming at this point an electrical shock would be applied to the child.

63.5 minutes. The harp is ask to sound. The harp begins playing a scale and the line becomes double 8’s and snake-like spirals. The child will be taught to dissociate when seeing such double 8’s.

64 minutes. The violin begins going up and down. Each of these instruments is going up and down the scale, like do-ray-me-fa-so-la-tee-do. The music is used to teach the alters to go up and down the helix, which is figured in this part of the film. As the music goes down, an alter is taught to go down in trance, and as it climbs higher, the alter will trance higher. All these instruments (violin, flute, bass, bassoon) are being used to teach alters how to work in the system. The MC describes the flute as “very pretty”.

64.3 minutes. A trumpet begins playing and the colors, yellow, orange, etc. begin showing.

64.5 minutes. When the bassoon plays, the MC says, “Go on. Drop the other shoe”- “Go to the shoe” which translates

“go to the ground” -the deepest trance level. The following is the double-pyramid, with a helix up the middle that appears when the bassoon plays: -(This configuration is very important to all these Illuminati alters systems.)-

p_rugbyball.gif

65 minutes. The drum plays and some other percussion instruments play. These are taught to the child as the cult's "HEARTBEAT". They will hear this sound internally for many years to come. Then some sounds that have a shattering effect (cymbals) like broken mirrors are made in the film.

65.5 minutes. As the sounds take place a line is made with a pyramid at the top. This is laying the groundwork for the system's structuring.

66 minutes. The MC laughs and talks about Beethoven's Pastoral Symphony (Beethoven's 6th) which is next.

66.5 minutes. The screen comes alive with magical Unicorns of different colors. Then Pan (a satan-like figure) appears playing his pipes, and soon lots of little Pans (little demons) are playing their pipes. The little Pans (demons) play and dance with the unicorns. The orchestra plays again. (This author, Fritz, remembers when I said that Pan was an evil demon, I was rebuked by a Christian minister. He then said Pan a benevolent cheery creature". A number of books which may be obtained from Satanic bookstores document that Pan is indeed considered a powerful demon by occultists.)

67 minutes. Pegasus (the mythical greek winged horse) flies in. As a Mother horse she takes care of little ones on the screen. She is a protector in the programming.

68 minutes. "FANTASY IS FUN. FANTASY IS A GAME YOU PLAY. MOTHER TEACHES YOU. SEE HOW MOTHER IS A TEACHER. SEE THE BLACK AND WHITE HORSE. THEY ALWAYS FLY TOGETHER, BUT ARE SEPARATE. THEY ARE FLYING OVER THE CLOUDS." "OVER THE CLOUDS, INTO THE BLUE YONDER." The child is rewarded for what it has to do with the game of fantasy. "THAT'S YOUR REWARD FOR DOING WHAT YOU ARE TO DO. YOU CAN LEARN TO FLY OVER THE CLOUDS." The child feels rewarded by the game of fantasy. The fantasy scenes in Walt Disney's Fantasia are like the Wizard of Oz scenes in Oz, fantasy-land is more colorful and fun than real life. Vivid colors will be splashed about during the fantasy-land scenes.

68.5 minutes. A castle appears as Pegasus flies around. This and other castle scenes will help the child develop the imagery for the spiritual castles that the child will build internally. Then they swim in the water. "SEE THE MIRROR IMAGES, WATER CAN BE GLASS." During the programming mirrors are put into the internal system. A mirror can be a piece of glass, the surface of a pond, or an asphalt runway. When the programming is complete, underneath the water &/or the runway lurk demons.

70 minutes. Waterfalls emerge and issue forth. The waterfalls are used by the programmers to erase all the slave's memory of what was done to them. The child will be told at the end of watching Fantasia (and this will be said at other programming events too), "JUST REMEMBER THE GOOD, JUST REMEMBER THE FANTASY". The fantasy is given so that the subconscious can rest in peace after the programming. The child is told "WASH YOURSELF CLEAN."

70.5 minutes. The little girls appear as girl centaurs (half girl-half horse). "SEE THE LITTLE GIRLS ARE HORSES."

71 minutes. Then a scene appears where one girl centaur braids another girl centaur's long hair. The Illuminati teach their slaves to braid their memories. They braid their memories up and then lock them in. All the Daddy memories will be locked up & braided and then locked for good.

72 minutes. Male centaurs appear. They are near water and make mirror images in the water.

72.5 minutes. A crown is placed on a female centaur and 2 doves. During the Illuminati death, burial and resurrection ceremonies lilies are used for crowns, and doves are used. These are significant programming/ritual symbols. The female centaurs look at the male centaurs. This will be refrained as a system can have both male and female parts.

73 minutes. Starting with one female centaur, the females act seductive to the males, who then respond. For bras the females have bras of daisies. The Vol. 2 book explained how the daisy programming is a life-or-death type program. Vivid colors are used for each centaur. For instance, one may be purple and another one another color, which sets the groundwork for alters to have different access color codes. Alters do not usually see themselves as being in different colors, although it does happen on occasion.

73.8 minutes. A marriage takes place between the centaurs. The programmers catch these nuances of the film and use them. The marriage here teaches the child to be acquainted with the arm-and-arm marriage ceremonies. Remember, the programmers are dealing with clean slates that must be taught from the ground up. In the next few

minutes, the cherub children will watch sexual body language, and the child victim is also picking up on enticing sexual body motions.

74.2 minutes. The centaurs go swimming. "I FEEL LIKE A LITTLE GIRL WITH A HORSE'S BODY."

75 minutes. Little cherubs are dancing and flying around. When pictured the artists at times single out 3 cherubs who blow flutes together. The female centaur appears, who is fair haired (blond) and blue-eyed, which is what the Illuminati like. When she hears the tone (of the flutes) she goes into a trance state and walks with her eyes closed. This imagery is used to teach alters that when they hear certain tones, they are to go into a trance state and do certain things. The little cherub turns into a heart, and when no one is watching goes into the tree. In programming, this part is the Keeper of the Tree. Notice how everything is veiled. The assistant programmer will point the cherub out to the child victim, "LOOK AT WHAT HE DID."

76.5 minutes. A curtain then shrouds the scene. The curtain appears to be tree-like. More bubbles appear, and more water. All the mythical creatures on the screen begin to dance and be merry and have a feast.

77 minutes. "SEE THE FEASTS, SEE THE BANQUETS, THE FEASTS ARE O.K. THE BANQUETS ARE O.K."

78 minutes. "THE LEAVES ARE FALLING." Blood-like wine is drunk at the feast. "SEE THE BLOOD."

"SEE THE LITTLE DEVILS POP UP." The only human in this Disney scene is honored. This is done to teach the alters that humans and animals can mix. That they can be accepted for what they are, even if they think they are an

animal or something else they will be accepted at the cult's feasts. These scenes are all for internal programming. By the way, one of the pretty female centaurs makes a sexual pass at the fat human, who then chases her. "MUST PLEASE THE MASTER."

80 minutes. A scary storm comes up, and Zeus, and the greek gods appear. „BETTER FEAR IT. HE'S A GOD YOU'D BETTER FEAR HIM. HE THROWS LIGHTNING." This demon who throws lightening is named Furfur. He also makes thunder & strong winds in the system (alter system's worlds). Readers can learn more about this demon, named Furfur, in Cisco's second part of Deeper Insights in the article on "Programming, foundations, destruction of".

81 minutes. Lightening bolts are thrown from heaven.

81.5 minutes. All the little cherubs run for cover in fear.

82 minutes. Pegasus the protector flies in to protect everyone, especially a new born Pegasus. The wind is personified as a two-headed blowing person. This two-headed Janus wind comes storming through the heavens. The programmer will often place his own voice "IN THE WIND." The greek god (internal demon) throws a lightening bolt.

83 minutes. "SEE THE GODS". The child is learning what to make internally. Zeus then relaxes & goes to sleep.

84 minutes. More vivid colors form. "FAMILIARIZE YOURSELF WITH ALL THE COLORS." The film at this point is teaching the child to stay in the framework of the programming for safety. To go outside of the programming is terror. The child is learning to fear the godlike demonic guardians.

84.5 minutes. The fantasy world is coming alive. It is a happy fantasy world. A goddess in the sky makes a rainbow emerge. This is the rainbow goddess of the programming.

85 minutes. All the happy unicorns and cherubs fly "over the rainbow." (Refer back to the Vol. 2 book p.94 to understand the significance of going over the rainbow.) The unicorn is derived from old British paganism where the lion represented sun worship, and the unicorn represented moon worship. This is why the Royal Arms of the British Royal Family have a unicorn on one side, & a lion on the other. Sexually the unicorn represents androgeny. During programming, the horses, pegasi, unicorns and centaurs shown in the Fantasia movie become the foundation upon which the Illuminati programmers build the Night Mare alters who are beasts of burden who carry an alter system's memories. These are logical no-emotion alters who are early splits & who are programmed after the child is verbal. See Cisco's article on Dream Work for more understanding about the horse alters, as well as chapter 7 on Structuring.

86 minutes. More rainbows and lots of bubbles come into view. The film has done an excellent job of showing how the Furfur God of thunder protects the Rainbow. Once an alter has gone over the rainbow, they can not come back because a demon protects the Rainbow. The rainbow is also protected by alters who fear the gods. After seeing Fantasia, the therapist can understand why the little child protector alters have fear about these gods. The master (who represents Furfur) in the movie swallows the rainbow. If an alter looks internally for the rainbow, he or she will only find stars, because the protector will come up and say, "I swallowed the rainbow." The rainbow is kept well hidden internally. This scene is used to teach alters how to go over the rainbow. "BEFORE YOU GO OVER THE RAINBOW, YOU HAVE TO PUT ALL YOUR MEMORIES IN THE

BUBBLE. YOU CAN'T TAKE ANYTHING OVER THE RAINBOW INTO FANTASY LAND."

86.5 minutes. Apollo, the sun god comes out.

87 minutes. A big mother spirit who fills the whole sky is now shown by Disney. She hangs over the rainbow. When a system is built this is indeed what they put in. All go to sleep in the film.

87.5 minutes. Arrows shoot the stars into the heavens. This is more programming imagery. When you look for the rainbow, you see stars.

88 minutes. The conductor finishes again.

88.5 minutes. The next setting is a Venetian nobleman's (a duke's) palace. Curtains open. The use of curtains is spoken about in our previous books.

89 minutes. Curtains open. An Ostrich begins dancing, and gets others to ballet dance.

90 minutes. The Ostriches begin dancing in a circle, this is laying the groundwork for what the cult family does. The Assistant programmer may tell the child, "SEE IT'S O.K. TO DANCE TOGETHER. DANCING IS ACCEPTABLE." The programmers will not directly tell the child that this represents the cult family.

91.5 minutes. The Ostriches are eating grapes. They are playing, looking in the pool & they are seeing bubbles.

92 minutes. Hippos emerge out of the pool. "IT'S O.K. TO BE DIFFERENT. IT'S O.K. TO BE STRANGE. USE YOUR CREATIVITY." The hippos begin to dance and dance.

94 minutes. Elephants appear and are having fun and blowing bubbles out of their trunks. The programmers may be having fun blowing bubbles with the child. The programmers like to mix love and hate, kindness and sadistic behavior. That way the victim has a hard time separating love from hate. If you ask many slaves about "Daddy" they will tell you that they had fun with Daddy. They are right—they had fun intermixed with sadistic torture. Bubbles continue to lift off. One of the bubbles has a fish in it. This is imagery for the bubble programming. The child victim is trained to dump their bad memories into bubbles and let them float away. The therapist will notice that many victims feel like they are floating. They have an unreal feeling. The bubbles are floating their bad memories away.

98.5 minutes. A new setting and the hippos are hypnotically sleeping. 3 sinister alligators that remind one of the 3 primary programmers appear. The 3 alligators have robes that hide them, and shadow images of themselves lurking behind them. The alligators are trying to get the hippos. The 3 alligators are portrayed like the programmer is, he is someone to fear, love, & respect all at once. The hippo is running away and dancing. The alligator dances with the hippo, but makes menacing attempts to eat him. A flying hippo lands on an alligator. Elephants, hippos, alligators are shown. The elephants, ostriches, hippos and alligators all dance in fantasyland.

100 minutes. The orchestra is dancing. "DO WHAT YOU'RE TOLD AND WE WILL HAVE FUN."

101 minutes. The MC announces the next part as "the struggle between the profane and the sacred." The conductor stands in a silhouette that suggests the same pose that the upcoming Satan takes.

102 minutes. A high dark mountain with a castle looms in front of the viewer. A winged fierce Satan figure raises his wings. His wings are sectioned like fingers with claws, and will form the imagery of the demon Malebrinche, whose satanic claws hang over the alters and terrorize them. In the Illustrated Guidebook, the reader will find lots of these claws in the pictures lurking in the background. A child victim will be taught to fear the hands of the programmer, Satan and Malebrinche. The wings (hands with claws) open. And Satan is portrayed as an awe-inspiring figure. (By the way,, the word maleficia means evil misfortune caused by witches. The witch in Disney's Sleeping Beauty has the demonic name of Maleficent.)

102.5 minutes. Satan begins raising the dead skeletons. This provides a foundation to layer in the Valley of the Dry bones coming alive with armies of skeletons.

104 minutes. The film also has some images at this point that will help with the foundation for the Armageddon programming. Satan calls everything to himself.

picture satan.gif

104.5 minutes. The hell pit is shown. This is laying a foundation for the hell pit with all its demons. All kinds of vivid colors are shown in hell, to make the scene more real than real for the child victim. Satan smiles as demons burn in hell. "NO MATTER WHAT COLOR YOU ARE, IF YOU ARE NOT GOOD YOU'LL END UP THERE."

Fantasia portrays Satan as a terrible powerful being.

105 minutes. "THAT'S WHAT HAPPENS IF YOU'RE BAD. YOUR THROWN INTO THE HELL PIT."

105.5 minutes. Three beautiful lady demons begin to dance in a circle, all of a sudden these demons take on their luciferian form, one becomes a goat.

106 minutes. The demons continue to dance with powerful Satan watching over them. The hell pit and the demons are portrayed in vivid scary graphic depictions. The hellish fire and the ghoulish dancing of its occupants continues for what seems a long time. "WHEN GOD FINDS OUT HOW BAD YOU ARE, LOOK AT WHAT HE'LL DO TO YOU."

107 minutes. Satan is portrayed by Disney in all his evil dark majesty.

107.5 minutes. Bells begin to ring, and the demons slink away, & the dead return to the earth to their graveyards.

108 minutes. Ghosts return to the graves. Soft music begins to play. Ave Maria by Schubert, which was written for the Catholic church, begins playing.

109 minutes. Satan folds himself into a mountain. "'DO YOU SEE LUCIFER ANYWHERE? NO. YOU ONLY SEE A MOUNTAIN."

110 minutes. Lights shine as if they are a column of moving people who are walking with lights, and then some walls appear.

110.5 minutes. An arched bridge appears with its mirror image. The column of silhouetted people who continue walking have mirror images in the river. The asst. programmer will be telling the system (which the front parts will hear) "TIME FOR ALL THE GOOD CHILDREN TO GO TO CHURCH. IT'S O.K. TO GO TO CHURCH. GO SERVE GOD."

113. minutes. An opening, a vertical sliver of light comes from what appears to be doors opening up. There is a mirror effect in the way the doors open, which will facilitate making mirror image front worlds. A whole new world opens up, which will be the front system's world. Both the front alters and the deeper ones will be told to forget the movie. Later when a system is better programmed, the programmers will pull up the front alters and have them walk through these doors into the light. When they are hypnotically taken through these doors into the light and away from the fear and darkness of the Kingdom of Satan, they are hypnotically told to close those doors and never look back. The Kingdom of Satan has been shown in detail and in great length. The Kingdom of Satan has been shown as powerful and fearful. Satan is shown as a mighty power that is to be feared. The Kingdom of Light is only shown as a peace, as a refuge from evil. It is not shown to be good. It is not shown to have power or intelligence. It is simply a place to go to escape the fear of Satan's power. This is all the programmers really want the church to be. It will be a stabilizing balance to let the mind recuperate from the hell of the programming, but it is not intended to be seen as greater than Satan and his Kingdom.

115 minutes. The film ends with a peaceful gaze at heaven. The child is being told in the last few minutes "THAT WORLD BELONGS TO YOU. IT'S A BEAUTIFUL WORLD. IT'S THE WORLD WE WANT YOU TO LIVE IN. IT'S BEAUTIFUL." After all the hell that is eventually dumped on the child, and the scare that Satan gives them in this Fantasia film, the child is only too happy to create a beautiful world to live in.

The effectiveness of Disney's Fantasia is that it is used to communicate to & build the unconscious structures within the child's mind. The unconscious mind is the seat of our creative abilities. Then the conscious mind makes adaptations upon this unconscious thinking.

