

THE ILLUMINATI FORMULA TO CREATE AN  
UNDETECTABLE TOTAL MIND CONTROL SLAVE by Fritz  
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Podcast 8

CHAPTER 5A: THE SKILL OF LYING, THE ART OF DECEIT

The rule of thumb that the programmers and handlers go by is that they will say anything to get the job done. A C I A handler will tell his agent in the field whatever will work to get the field agent's cooperation on a mission. There is no height nor breadth nor length to these people's deception. They have successfully kept some deceptions active for decades, if not for centuries.

THE USE OF FICTION The history behind the Wizard of Oz programming is interesting. It suggests that the Wizard of Oz has had an important part in the occult world all along. One of the secrets of the Mystery Religions, especially the Egyptian Isis mystery religion was the ability to use drugs and torture to create multiple personalities. The word Oz is known to have been used by its author as an abbreviation for Osirus. Monarch victims have the "golden penis of Osirus" placed into them. The Grimm brothers, who were cabalistic jews, gathered the folk occult stories together. Their stories are full of spells, trances, and drugs. Sleeping Beauty is put to sleep, and the trigger to wake her is a kiss on the lips. These are serious hints that the occult world didn't stop programming people with dissociative states and triggers when the ancient Egyptian empires fell.

Instead of using modern lingo such as “hypnotize”, they would say “cast a spell.” Later in Freemasonry, the Right Worshipful Master would “charge” (meaning hypnotize) an initiate. The occultist L. Frank Baum, a member of the Theosophical Society, was inspired by some spirit who gave him the “magic key” to write the Wizard of Oz book, which came out in 1900. The book’s story is full of satanic activity and satanic thinking. The story was chosen in the late 1940s to be the basis for the Illuminati and Intelligence community’s trauma-based total mind control programming. As a way of enhancing the effect of the programming, Monarch slaves are conditioned to place trigger items into their lives. When the movie was made, Judy Garland, who had lived a life touched by the occult world’s abuse, was chosen to act as Dorothy. Judy’s later husband, Mickey De Vinko was a satanist and the chief assistant to Roy Radin, a rich satanist who worked with the Illuminati, and who controlled the “Process church” covens which had as members mass murderers David Berkowitz and Monarch slave Charlie Manson. There are several members of the Carr family, who are also tied into both De Vinko and Radin’s Process Church and the Illuminati. With the numerous long term connections between the Wizard of Oz books, and movie to the highest levels of the occult world, it is not without reason that one can theorize that the original series of 14 Oz books had an ulterior motive behind them. The 14 books of the Oz series are: 1 The Wizard of Oz 2 The Land of Oz 3 Ozma of Oz 4 Dorothy and the Wizard in Oz 5 The Road to Oz 6 The Emerald City of Oz 7 The Patchwork Girl of Oz 8 Tik-tok of Oz 9 The Scarecrow of Oz 10 Rinkitink in Oz 11 The Lost Princess of Oz 12 The Tinman Woodsman of Oz 13 The Magic of Oz 14 Glinda of Oz

These books are still being sold, and are being read to children who are being programmed with trauma- based

total mind control. The 14 books came out in various editions. The originals came out in 1900 and shortly thereafter. In the 1930s, the 1940's, and the 1950's the words were retype set and given different pages. (When working with a survivor it might help to identify what decade the edition the slave was programmed with, because the pictures and the page numbers varied from edition to edition.) Of course, having good pictures is an asset in programming, because the child will visualize off of the pictures when building its internal world. In addition to this, large Wizard of Oz theme parks are being built by the Illuminati to provide places to carry out programming and to reinforce the programming which traps the minds of Monarch slaves. The best example of this, is the audacious MGM Grand complex in Las Vegas, although other theme parks around America also use a Wizard of Oz theme. If you have read Fritz Springmeier's Be Wise As Serpents you will know how the Theosophical Society ties in with Freemasonry, Satanism, and Lucis Trust. Several famous members of the Theosophical Society include: Adolf Hitler (a Satanist who practiced human sacrifice, and who had HPB's book at his side.) Mahatma Gandhi (a Hindu guru considered a god by some of his followers. Gandhi was successful with the British in part because of the Theosophical Society.) H.P. Blavatsky (The founder of the Theosophical Society. She referred to herself as HPB. She was initiated by Illuminatus Mazzini into Carbonarism, a form of Freemasonry, illumined by the Great White Lodge in 1856, was part of the Hermetic Brotherhood of Luxor, and spent lots of time with the Eddy Illuminati family in Vermont, who were well known mediums. She also was a member of the occult fraternities the Order of the Druses, the Adoptive branch of the Ancient and Primitive Rite of Freemasonry, and the hermetic masonic rites of Memphis and Mizraim. She was trained to handle live snakes by Sheik Yusuf ben Makerzi, the chief of the Serpent

Handlers, and she was hypnotized by occultist Victor Michal and to some degree from 1866 under his influence.) Alice Bailey (head of Lucis Trust) Henry Steel Olcott (an important occultist) Elvis Presley (a Monarch slave) Manly P. Hall (an Illuminati Theta Programmer, and at least a Grand Master within the Illuminati who sat on the Grand Druid Council.) L. Frank Baum

L. Frank Baum The man who wrote the book The Wizard of Oz was a member of the Theosophical Society. L. Frank Baum lived in South Dakota and created The Wizard of Oz book as a theosophical fairy tale incorporating the “ancient wisdom” of the Mystery Religions. The books have so much material from inside the secret world of the Illuminati, that the few who understand the Illuminati wonder if Baum wasn’t an insider. The moral of the book is that we must rely upon ourselves, for we alone have the power to save ourselves. This was part of the original lie of Satan in the garden. Satan has simply dressed up the same original lie into different packaging and is distributing it worldwide as the most popular American fairy tale. L. Frank Baum explained how he came to write the book, “It was pure inspiration. It came to me right out of the blue. I think that sometimes the Great Author has a message to get across and He has to use the instrument at hand. I happened to be that medium, and I believe the magic key was given me to open the doors to sympathy and understanding, joy, peace and happiness.” (Hearn, Michael P. ed., The Annotated Wizard of Oz. NY: Clarkson N. Potter, 1973, p. 73.) In Baum’s time, the head of the Theosophical Society, H.P. Blavatsky had been putting out her journal called Lucifer. In other words, I highly suspect Baum knew what the Theosophical Society was all about, and that he himself was deeply into the occult. The book The Wizard of Oz came out in 1900. (It wasn’t until 1939 that the movie was made.) This next section will cover the numerous parallels between

the Wizard of Oz material and the occult world and the occult world's programming. This is broken up into 3 sections:

PARALLELS BETWEEN: A. THE WIZARD OF OZ BOOK and OCCULTISM B. THE WIZARD OF OZ MOVIE and ILLUMINATI RITUALS C. THE WIZARD OF OZ SERIES OF BOOKS AND MONARCH PROGRAMMING For those readers who are unfamiliar with the occult world, some of these parallels at first may seem stretched. When one sees how many parallels there are, then occult nature of the books begins to sink in. The authors could provide the reader with more parallels between Satanism and The Wizard of Oz book, but we believe the following will suffice. (Some parallels may also apply to the movie.)

A. THE WIZARD OF OZ BOOK and OCCULTISM Auntie Em represents HP Blavatsky's "Mulaprakriti" and Uncle Henry represents HPB's "Unmanifested Logos". The carnival huckster (later seen as the Wizard) is advertised as being connected to the royal families of Europe. The Royal families of Europe are secret Satanists, from powerful occult bloodlines. Dorothy is brought to Oz by a cyclone. The word cyclone originally was the Greek word cyclone which means both a circle or the coil of a snake. In other words, the snake takes Dorothy to Oz. Dorothy's three companions represent the mental, emotional, and physical bodies that HPB wrote about. Dorothy acquired these three companions just as Theosophy says we will when we come into incarnation. To quote HPB "There is no danger that dauntless courage cannot conquer; there is not trial that spotless purity cannot pass through; there is no difficulty that strong intellect cannot surmount." (Algeo, John. "The Wizard of Oz: The Perilous Journey", The Quest, Summer 1993. Wheaton, Il.: Theosophical Society in Amer., page 53.) In the book, the Tin Woodsman was an ordinary being

of flesh, but a wicked witch casts a spell on him. He kept chopping off parts of his body, which were then replaced by a tinsmith, until he became the first bionic man, with a completely mechanic body. Boy, hasn't the Illuminati been trying to do this one!?! In step with Wizard of Oz mind-control programming, the wicked witch and naughty children cannot stand water but dissolve. Robotic clones are created in the minds of Monarch slaves which can only be mentally dissolved by mentally placing water on them. Dorothy goes questing in Oz. Theosophists (New Agers, Satanists, etcetera) go on quests. Oz is shaped like a Mandala with Emerald City in the center, an impassable barrier, four-sidedness, 4 symbolic colors, the circle and the center. The colors and directions given in Oz may also have other symbolic meanings in the occult. For instance, Emerald City is green and green is the fourth point of the Eastern Star (women's Freemasonry) and Satan's color. The route that Dorothy follows in Oz has the shape of a T with its 3 points defining an inverted triangle. The Yellow Brick Road suggests gold, the perfect metal. Gold is considered to be divine and the source of wisdom by the Illuminati. HPB had written "There is a Road, steep and thorny, beset with perils of every kind, but yet a Road, and it leads to the very heart of the universe." This was the yellow brick road that Baum the Theosophist sought to portray in his fairy tale. The book contains a great deal more perils and adventures on the road than the movie. The article shows that the great teacher is a humbug but Dorothy and her own companions have the abilities to help themselves if they only will realize their own powers through the help of the good witch of the south. This is in line with the Theosophical Society's, the Church of Satan's, and other occult groups teachings which teach that the individual has the capabilities within themselves to achieve anything. One of the Theosophical Society's publications states, "Prepare thyself, for thou wilt have to travel on

alone. The teacher can but point the way.” (“The Voice of Silence” as quoted in “The Wizard of Oz” article, Quest, Summer 1993 page 54.) Part of the mind set of Satanism is that reality and fantasy become blurred. This blurring has been part of the brainwashing that is being systematically given to American children. Within Monarch slaves they have an incredibly difficult time trying to differentiate between reality and fantasy because of all the mind programming they have been subjected too. There are several techniques which will determine for Monarch survivors if their memories are real. In the board game called Illuminati!. Put out by people connected to the Illuminati, the game states, “Don’t believe any of this, it is all true.” These are the type of double-bind self contradictory statements that Satanists love to spew out. Monarch slaves are programmed full of double-binds. With the Satanist’s penchant for blurring reality in mind, read the following quote where the President of the Theosophical Society admiringly describes the Wizard of Oz, “Part of Baum’s joke is that things are never what they seem. Dorothy seems to be a simple and harmless little girl, but it is she who kills the wicked witches of both East and West. The Scarecrow seems to lack brains, but he has all the ideas in the company. The Tin Woodman seems to lack a heart, but he is so full of sentiment that he is always weeping. The Cowardly Lion seems to be a coward, but he takes brave action whenever it is called for. The Wizard seems to be great and powerful, but he is actually a humbug. Oz seems to be a glorious and delightful land and Kansas to be dry, gray, and dull-but Oz is a world of illusion and Kansas is really home. Things are not what they seem, in Oz or Kansas.”

**B. RELATIONSHIPS BETWEEN THE MOVIE and ILLUMINATI RITUAL** The close relationship between Dorothy and her dog is a very subtle connection

between the satanic cults use of animals (familiar). Those who read Vol. 1, may remember the example written about on how Illuminati Kingpin Alfred I. du Pont's dog Mummy served as Alfred's familiar spirit. Animals are very often used in ritual. This connection is very subtle, perhaps too subtle for it to be worthy of mention, except that those in Satanism will see the significance, even though others won't. What is trivial to one person may not be to the next. A Monarch slave as a child will be allowed to bond with a pet. The child will want to bond with a pet anyway because people are terrifying by this point. Then the pet is killed in porn to traumatize the child. This happens quite frequently. The Rainbow—with its seven colors have long had an occult significance of being a great spiritual hypnotic device. Constance Cumbey, in her book *The Hidden Dangers of the Rainbow*, which exposes the New Age Occult Movement, correctly writes, "The Rainbow (also called the Antahkarana or Rainbow Bridge). This is used as a hypnotic device... [p. 261] The Supreme Council of the 33rd degree of Freemasonry has used the rainbow on the cover of their magazine. In a book teaching Druidism (as in Illuminati Druidism), *The 21 Lessons of Meryln*, the Rainbow is described as "A true sign of Magic...it exists in both worlds at once!" Elvira Gulch is a woman who owns half of the county where Dorothy lives in Kansas. She is shown later in the Land of Oz transformed as a witch. Many of the Illuminati elite are rich and lead double lives. People who meet them at a ritual will see the dark side of these rich people. At the rituals, people are tranced from drugs, chanting, and mind control; they are "over the rainbow." Professor Marvel uses a crystal ball which he claims was used by the Priests of Isis. Isis and Osiris are both part of the Ancient Egyptian Mystery religion and modern Satanism. Kansas is black and white, Oz is



in color. Reality is downplayed in witchcraft and Satanism. Make believe is considered more colorful than reality. Also as an escape from this world, Satanists use drugs to enhance their perception of colors. Some of the famous writers took drugs which put them into altered states of consciousness in order to release their creativity. Both good and bad witches in Oz carry staffs. In Satanism and the Illuminati, Priestesses also carry similar staffs. Also the idea that there are good and evil witches - white and black magic is straight from the occult, and follows the Illuminati's gnostic beliefs. Several scenes involve transference of power via transference of slippers from a witch. In Illuminati ritual, to transfer power, a Matriarch, or Mother of Darkness will kill the person in a position of authority with a strike on the forehead with a special mace like staff, and then put on their slippers. Ruby colored slippers are actually used as a symbol of authority at the Matriarch level in the Illuminati. The shoes are said to be golden at the Mothers of Darkness level in the Illuminati. The bad witch uses poison, poisoned apples and poisoned brew. Satanic covens in real life do this same thing. The wizard is portrayed as someone who rules and is benevolent. In witchcraft, wizards do rule (even though in some groups wizards are simply called witches.) Winged monkeys in the haunted forest, harken back to the pagan cultures which placed wings on various animal idols. The trees are alive like animals in the film. The Illuminati believe that the trees have spirits. In one of the Oz films, even the stones have personality and talk. This comes straight out of Druidism. The Tin Man is a person which has been part of Illuminati ceremonies. The first initial ceremony that children of the Illuminati may remember is where a Tin Man with an ax watches over their presentation to the coven. If

the parent presents the child, nothing is done, but if the parent refuses to present the children, then the Tin Man in the ritual will use his ax to sever the child's head on a chopping block. (The Tin Man will also appear in Tin Man programming, and a Tin Man's Castle may well be built in the Monarch slave's head, but the point here is that the Tin Man is also part of ritual.) Dorothy kills the wicked witch of the west by a sharp blow to the forehead with the witch's staff. This is what is done in the Illuminati, when an elderly witch is being replaced. In both cases, whether in the movie or in real life in the Illuminati, when a witch is killed the people have a ceremony. In real life in the secret world of the Illuminati, a scroll is used to certify that the witch is dead both physically and spiritually. (The movie had this in it.) Just one example of the thousands of Illuminati Grande Dames killed in ritual like this is the recent billionaire Dorris Duke, who was ritually killed in 1993 on Halloween, also called All Hallows Eve, in the Beverly Hills, CA area. The Illuminati method for killing a Grande Dame and passing her spiritual power on is done with reverence. No blood is to be spilt out of respect for the elderly woman who gives up her life willingly. At death, the last breath is inhaled by the replacement to transfer the power. There may be as many as 2,197 Grande Dames at such a coronation. The Grande Mothers (whose Systems are mistresses for Satan and hierarchy leaders) and the next rank, the Grande Dames, are often veiled in ritual and would wear robes with different colored lining. The different colors of linings show the different grades. A typical Grande Mother vestment or robe is a black satin and velvet dress with a draped neckline, and ritual symbols down the center of the robe. After someone like Dorris Duke willingly gives her (their) life, her head is served on a silver platter at a banquet. For the

deeper alters of a high level slave, this is part of their way of life; they are told it is their birthright and heritage. Such alters will not be able to identify with the culture at large. To give up their programming, means giving up their magickal powers and their culture, which they have had to work hard for. To leave they would need to see something that they perceive as better. They are locked into their slavery due to their exposure to only a secret Illuminati culture and value system. Because of their dissociation with the rest of their own System of alters, they don't perceive a need to change their lifestyle anymore than a Bushman would be able to feel a need to wear shoes. Why should the Bushman want shoes, if he has gotten along without them? Why should a high level slave want change, when they have gotten along without it? Experience shows that during deprogramming most of the lower level alters will want to escape their abuse, but the higher level ritual alters are so separated from the abuse they don't want to give up their status and culture. Throughout the movie, scrolls are used. As stated, Moriah continues to use scrolls for their official ritual functions. The wicked witch of the west says that her question was not "to kill or not to kill" Dorothy, but rather HOW to kill Dorothy for "these things must be done delicately." This is exactly the attitude displayed within the Illuminati. The film has occult items such as crystal balls in several scenes, haunted castles, magic and a benevolent wizard. At one point the Lion says, "I do believe in spooks [ghosts], I do, I do, I do, I do." (Today, intelligence agents are also called spooks.) The Lion, Tinman, Dorothy and the Scarecrow must prove themselves worthy to receive the benevolence from Oz. The occult is full of rituals where the participant must prove himself worthy. The phrase "seeds of learning" is used in Illuminati ceremonies. Staffs like the movie has

are used by various occult groups. These staffs often serve as stun guns, so that shocks can be applied during ceremonies. The shocks may be applied so that the victim doesn't remember the ceremony.

### C. PARALLELS BETWEEN THE WIZARD OF OZ SERIES OF BOOKS AND MONARCH PROGRAMMING

The following are parts of the Wizard of Oz Monarch Programming, which is a base programming put in when the child is very young. Some of the slaves know portions of the Wizard of Oz script word-for-word. Dorothy is told she doesn't have a brain if she has gotten into trouble. Dorothy is looking for a place where there is no trouble which is a place "over the rainbow." To escape pain, alters go over the rainbow. (This is a.k.a. in Alice In Wonderland Programming as "going through the looking glass". Dorothy becomes unconscious, the world begins spinning, and then she see disjointed pictures. This also happens to Monarch slaves. Later in the film, Dorothy states, "My! People come and go so quickly." This is exactly what happens to the Monarch slave whose multiple personalities come and go. When the multiple personalities switch in and out very fast a spinning process can start which can be dangerous if it doesn't stop. Just like most hiccuping stops on its own, the rapid uncontrolled switching (which can be triggered by stress) usually stops on its own. Systems which subconsciously know they are going to be tortured and used may out of a subconscious fear begin this revolving switching. It is said that the Monarch victim will become comatose if the rapid spinning goes on too long. Personalities are switched in what are called "tornado spins" or "tornado spinning" and personalities called "spin off" personalities come up according to the number of revolutions the slave is commanded to spin. By spinning

the slave, the master can choose what sexual perversion he wants as each "spin off" personality has been trained to carry out a different perversion. Over the rainbow in Oz is for the Monarch slave to be in a trance, and into a certain area of the programming. To be fluctuating at both ends as an observer and not a participant or to go to the other extreme and become a participant. The theme song of the movie goes, "Somewhere over the Rainbow...there's a land where the dreams that you dare to dream really come true." These lyrics are a method to hypnotically confuse the brain to perceive that the "over the Rainbow experience" (which is usually horrible abuse) is a "dream". The dissociative mind is only too happy to call the trauma a dream, which is lived as a reality for a moment, but is nevertheless recorded by the mind as a fantasy. The term for this is cryptoamnesia, which means the process where the proper functioning of memory is hypnotically messed up. The slave's internal world becomes "reality" and the external real world becomes the Land of Oz which is perceived as make-believe. Dwarfs are used in the internal programming. (Hollywood hired a large number of them for the movie's cast. They are called Munchkins in the movie.) Mengele, known as the programmer Doctor Green, was especially interested in experimenting traumas on dwarfs. For bona-fides and recognition signals, the Monarch slaves wear diamonds to signify they are presidential models, rubies to signify their Oz programming for prostitution, and emeralds to signify their programming to do drug business. Rings are also used to signify what activity the slave is doing, and what rank or level they are in the occult. Monarch slaves are taught to "follow the yellow brick road." No matter what fearful things lie ahead, the Monarch slave must follow the Yellow Brick Road which is set out

before them by their master. For some slaves used as track stars, their Yellow Brick Road was the track they had to run. The Yellow Brick Road is the runway in which alters were trained to fly off from to exit their internal world and take the body. The Yellow Brick Road also pertains to the assignment that an alter is given. To follow the Yellow Brick Road is to go down the road that has been assigned by command. The Yellow Brick Road programming is placed into the child's mind via the Yellow Brick Road of the Wizard of Oz story. Remember the key words, "Follow the Yellow Brick Road." To get someone onto the Yellow Brick Road you must know the access code to get them through the poppy field. The color codes are important to get an alter through the field of poppies. "Fiddler" is important word to get to the yellow brick road (it signifies the programmer in the context of "the programmer is here, go over the rainbow") and then the alters eat what is variously called MUSIC or a SCRIPT or A LETTER which are words meaning "instructions." In the 1900 edition of the book on page 31-32 says (programming cues are in caps), "She closed the door, locked it, and put the KEY carefully in the pocket of her dress. And so, with Toto trotting along soberly behind her, SHE STARTED ON HER JOURNEY. THERE WERE SEVERAL ROADS NEAR BY, BUT IT DID NOT TAKE HER LONG TO FIND THE ONE PAVED WITH YELLOW BRICK. Within a short time she was walking briskly toward the EMERALD CITY, HER SILVER SHOES tinkling merrily on the hard, YELLOW ROADBED. The sun shone BRIGHT AND THE BIRDS SANG SWEET and Dorothy did not feel nearly as bad as you might think a little girl would who had been SUDDENLY WHISKED AWAY FROM HER OWN COUNTRY AND SET DOWN IN THE MIDST OF A STRANGE LAND....The houses of the Munchkins were

odd-looking dwellings... ALL WERE PAINTED BLUE, for in this country of the EAST BLUE WAS THE FAVORITE COLOR... FIVE LITTLE FIDDLERS PLAYED AS LOUDLY AS POSSIBLE AND THE PEOPLE WERE LAUGHING AND SINGING, while a big table nearby was loaded with DELICIOUS FRUITS [the programs] and NUTS, PIES, and cakes, and many OTHER GOOD THINGS TO EAT [scripts to ingest]." Monarch slaves are threatened with fire, like the Scarecrow. They also see people dismembered like the Scarecrow was dismembered. For them it is not an idle threat. The front alters also have hearts full of pain like Scarecrow. Certain alters are not given courage and most have their hearts taken from them. The alters who are programmed not to have hearts are hypnotically told the same thing the Tin Man says, "I could be human if I only had a heart." (See Chapter 4, where it discusses hypnosurgery.) Some alters are taught they are stupid and have no brain. Scarecrow is asked the question, "How can you talk without a brain? Scarecrow answers, "Some people without a brain can do a lot of talking." Emerald City is used in programming. Emerald City in the programming will be well guarded and hard to reach. Several important things will be placed inside the Emerald City, including the deeper Illuminati alters. Castles are used in the programming. Lots of castles, either in the mind's imagery or purely demoniac are placed into the slave's mind. Winged monkeys are able to watch in the movies somewhat as spy satellites. Winged monkeys are used in the programming to create a fear of always being watched.

The Flowers used in the movie and books, are also used in the programming. The witch uses poppy flowers to put the lion and Dorothy to sleep. Opium and cocaine are used to tranquilize Monarch slaves. An alter of a slave will get

trancy when they enter the poppy field. (Heroin and cocaine come from poppies.) In the film, Dorothy says, "What is happening? I'm so sleepy." She and the lion get sleepy for no apparent reason very quickly. Monarch slaves do the same thing. Waking up with snow in the movie is nothing less than an allusion to cocaine which is a common substance given to Monarch slaves to help make them dependent. Dorothy states at one point in the movie that she "doesn't remember". She then follows this up with "I guess it doesn't matter." Hour glasses appear in the movie in several spots, and they also occur in various contexts in people who have been programmed by the Monarch programming. Some victims of the programming have hour glass configurations each created around a separate axis. The hour glasses have the ability to be rotated which causes certain alters to be brought forward. Monarch slave masters have also used hour glasses to indicate to their slaves that death was imminent and that time was running out. This is the way the wicked witch used the hour glass on Dorothy, who happens to be saved just as the hour glass runs out. Some Monarch slave masters actually have large hour glasses (sometimes 3' high) like in the movie. (In Cathy O'Brien's autobiography of her life as a Monarch slave Transformation of America she has a photograph of Sec. of Defense Cheney's hour glass on his desk with him seated. This hour glass was used to threaten her as a slave.) When a Monarch slave sees an hour glass they may switch, but basically it is a reminder that the slave masters have the power to run a person's time out. One slave was told, "The sand that sifts through the hourglass is a measure of your worthiness to live or die." The hour glass shape is basically two triangles which touch at their peaks, or an X configuration with the tops of the X having lines. The child's mind is to visualize this configuration as a compass, as the four points N, S, E, W, they are to see the X configuration also as an x, y axis upon which a city is



structured. The hour glass then is tied to several other concepts which integrate themselves well with the basic X shape of the hour glass. Circles with X's are stacked on top of each other to form the different worlds which contain the alters. The two pie shaped pieces of the hour glass will hold one world, while the hour glass configuration made by the other two adjacent pieces hold the looking glass mirror images of each alter. Each hour glass is called 2 quadrants. To remove 4 quadrants would of course take both alters and mirror images with it. In mathematics, it could be stated that regular alters are in quadrant  $x,y$  and  $-x, -y$ . And that the looking glass people—the mirror images, early splits made from each alter as a copy, are in quadrants  $-x, y$  and  $x, -y$ . (See the chapter on how to structure a System) “Click your heels together and be there in a snap” is both in the movie and in the programming cues. Military Monarch slave models are especially taught to click their heels together. (Joseph Mengele, Doctor Black, Michael Aquino and others also liked to click their Nazi boots together while they programmed children.) “SILENCE!” is both in the movie and a command of the Oz Programming. This word SILENCE stands for a code of “no talk” which runs deep in the mind of the slave. As in the movie, certain slave alters will talk to their masters as Dorothy did, “If you please, Sir...” The keys (and triggers) to control the switching of personalities and to give orders are frequently based on Wizard of Oz material. A Monarch slave owner might use cues based on the Wizard of Oz such as “THERE’S A PAIR OF MAGIC SHOES TO WEAR WITH YOUR DRESS...SOMETHING IN LIGHTENING...TO TRANSPORT YOU FASTER THAN THE OL’ RUBY SLIPPERS.” (Quote from O’Brien, Cathy. “Operation Carrier Pigeon”, Monograph, page 2.) A cryptic death threat given to Cathy as a slave by handler Sec. of Defense Cheney to kill her daughter by taking off her daughter’s ears was then backed up by the hypnotic command based

on Wizard of Oz programming, "I'LL GET HER, MY PRETTY. . .YOUR LITTLE GIRL." The programming that is related to the Tin Man produces a monarch slave which is described as "A WELL OILED MACHINE" by the handlers. U.S. Sen. Allen Simpson, one of the perpetrators of the Monarch Program, referred to the Tin Man programming when he told a slave "THESE ARE BUT EMPTY SHELLS OF THE LIFE THEY WERE ONCE POSSESSED. LIKE YOU ARE-EMPTY AND VOID OF LIFE." Phrases like "troubles melt" can be found in both the movie and in the programming. Let's now cover what programming is based on the Oz books, that isn't found in the movie. A great deal of the Oz programming comes from the books, of which only the first book was used for the movie. The public is familiar with the movie which is based on the first one, but in general doesn't know the other books exist. We will not go through the scripts of all 14 books--there isn't room for that, but by going through a few of the books, the reader will begin to see the massive amount of material which was used for programming scripts in the Oz books. It is one thing to say, the Wizard of Oz was used as a mind-control programming script, but that doesn't convey the extent of it. Large sections of the 14 books are almost perfect for mind-control. If you take the trouble to read these quotes, you may find yourself startled at what you thought at first glance was a nice child story! page 38 Book 1 The Wizard of Oz, "That is true," said the Scarecrow. "You see," he continued, confidently, "I DON'T MIND MY LEGS AND ARMS AND BODY BEING STUFFED, BECAUSE I CANNOT GET HURT. IF ANYONE TREADS ON MY TOES OR STICKS A PIN INTO ME, IT DOESN'T MATTER, FOR I CAN'T FEEL IT." This is teaching dissociation. The slaves actually do have pins and needles stuck into them, or toothpicks under their fingernails, etcetera. If anyone asks the slave a question they can say according to the script, "I don't know anything." The infant slave will be taught words like this

“STICKS and STONES MAY BREAK MY BACK, BUT WORDS WILL NEVER HURT ME, BECAUSE I’M NOT HERE.” page 41 The Wizard of Oz, “It never hurt him, however, and Dorothy would pick him up and set him upon his feet again, while he joined her in laughing merrily at his own mishap.” This is teaching the programming “IT’S O.K., IT DOESN’T MATTER, NOTHING WRONG HERE” that the slave is taught to tell the world. page 40 The Wizard of Oz, “nest of rats in the straw... at the scarecrow.” The mice in a Monarch System which control the turning of the quadrant’s clock, hide from the scarecrow. page 42 Book 1 The Wizard of Oz, “fewer fruit trees...” If the slave eats the fruit [code for programs] without permission, the dwarf munchkins will beat the alter with their clubs. Also on this page HOME is called KANSAS, and it is described as “how gray everything was there.” In other words, reality isn’t as great and colorful as the make believe internal world you can build in your mind to escape this hell we’re giving you. page 43 The Wizard of Oz, The Scarecrow looked at her reproachfully, and answered, “My life has been so short that I really know nothing whatever. I was only made day before yesterday. What happened in the world before that time is all unknown to me. Luckily, when the farmer made my head, one of the first things he did was to paint my ears, so that I heard what was going on.” This is the script read to new alters, to help them have a clean slate before programming them with another new script. This is coupled with the Wizard of Oz theme that the Wizard gives brains (what to think) to the Scarecrow. The alters are hypnotically programmed that if they think on their own—then they are empty headed like the Scarecrow. They can only have something in their head if they let the Wizard give them what to think. page 45 The Wizard of Oz, “It was a lonely life to lead, for I had nothing to think of, having been made such a little while before.” This is part of the script read a new alter. page 48 The Wizard of Oz, “So the

Scarecrow led her through the trees until they reached the cottage, and Dorothy entered and found a bed of dried leaves in one corner. She lay down at once, and with Toto beside her, soon fell into a sound sleep. The Scarecrow who was never tired, stood up in another corner and waited..." This was used to program part of a script for an Illuminati ceremony. page 57 The Wizard of Oz, "So the old woman went to the wicked Witch of the East, and promised her two sheep and a cow if she would prevent the marriage. Therefore, upon the wicked Witch enchanted my axe, and when I was chopping away...the axe slipped all at once and cut off my left leg. "This at first seemed a great misfortune, for I knew a one-legged man could not do very well as a woodchopper. So I went to a tinsmith and had him make me a new leg out of tin. The leg worked very well, once I was used to it; but my action angered the wicked Witch of the East, for she had promised the old woman I should not marry the pretty Munchkin girl. When I began chopping again my axe slipped and cut off my right leg. Again I went to the tinner, and again he made me a leg out of tin. After this the enchanted axe cut off my arms, one after the other; but, nothing daunted, I had them replaced with tin ones. The wicked Witch then made the axe slip and cut off my head, and at first I thought that was the end of me. But the tinner happened to come along, and he made me a new head out of tin." This is an Illuminati ceremony script done by Doctor Mengele with children at a very young age. It was a blood oath to "Green" that if they let anyone touch the programming they would cut themselves. page 58 The Wizard of Oz, "...splitting me into two halves. Once more the tinner came to my help and made me a body of tin, fastening my tin arms...But alas! I had now no heart, so that I lost all my love for the Munchkin girl... I had known was the loss of my heart. While I was in love I was the happiest man on earth; but no one can love who has not a heart, and so I am resolved to ask Oz to give me one." page

66 The Wizard of Oz, The Scarecrow, the Tin Woodsman and Dorothy expect that the Wizard of Oz can give a brain, a heart, and send Dorothy back to Kansas. Under programming the Master as the Wizard can give alters what he wants including sending them back to Kansas (their internal reality). page 77 The Wizard of Oz, "...they could see the road of yellow brick running through a beautiful country, with green meadows dotted with bright flowers and all the road bordered with trees hanging full of delicious fruits." This is used for the imagery of the yellow brick road. page 87 The Wizard of Oz, "Scarlet poppies... their odor is so powerful that anyone who breathes it falls asleep, and if the sleeper is not carried away from the scent of the flowers he sleeps on and on forever. But Dorothy did not know this, nor could she get away from the bright red flowers that were everywhere about; so presently her eyes grew heavy and she felt she must sit down to rest and to sleep." This is an important part of the programming. This is the story line for trancing deep. page 112 The Wizard of Oz, "Then the Guardian of the Gates put on his own glasses and told them he was ready to show them to the palace. Taking a big golden key from a peg on the wall he opened another gate, and they all followed him through the portal into the streets of the Emerald City." This is helpful imagery in setting up the internal Emerald City and its guards.

BOOK 3. OZMA OF OZ page 20 Ozma of Oz, "But the wind, as if satisfied at last with its mischievous pranks, stopped blowing this ocean and hurried away to another part of the world to blow something else; so that the waves, not being joggled any more, began to quiet down and behave themselves." Used to create protective programming, notice how the wind is personified. page 23 Ozma of Oz, "So she sat down in a corner of the coop, leaned her back against the slats, nodded at the friendly stars before she

closed her eyes, and was asleep in half a minute.” Alters may be trained to trance when placed in a corner. page 27 Ozma of Oz, “No, indeed; I never care to hatch eggs unless I’ve a nice snug nest, in some quiet place, with a baker’s dozen of eggs under me. That’s thirteen, you know, and it’s a lucky number for hens. So you may as well eat this egg.” This has been used often to get 13 splits when torturing. Many Illuminati Systems were set up on 13 grids. page 30 Ozma of Oz, “Next to the water [programming cue to build Atlantis] was a broad beach of white sand and gravel [programming cue to build Troy], and farther back were several rocky hills, while beyond these appeared a strip of green trees [programming cue to build a green forest] that marked the edge of a forest. But there were no houses to be seen, nor any sign of people [programming cue for alters to be invisible] who might inhabit this unknown land.” This page along with others near it, have been used to build the structures in the internal world of Illuminati slaves. In brackets are a sample of how it could be used when building an internal world. page 34 Ozma of Oz, “Why eating live things. You ought to be ashamed of yourself!” “Goodness me!” returned the hen, in a puzzled tone; how queer you are, Dorothy! Live things are much fresher and more wholesome than dead ones, and you humans eat all sorts of dead creatures.” This is used to encourage cannibalism. page 35 Ozma of Oz, “. a large sized golden key.” To encourage the imagery of golden keys, which are used frequently in the internal system. The next chapter “Letter in the Sand” has singing trees in it, which have been popular items for the Illuminati due to their druid beliefs. page 39 Ozma of Oz, “Bye, bye, and bye, when she was almost in despair, the little girl came upon two trees that promised to furnish her with plenty of food. One was quite full of square paper boxes, which grew in clusters on all the limbs, and upon the biggest and ripest boxes the word ‘Lunch’ could be read, in neat letters. The tree

seemed to bear all the year around, for there were lunch-box blossoms on some of the branches, and on others tiny little lunch-boxes that were as yet quite green, and evidently not fit to eat." Boxes are built internally in the slave's mind and a box will contain a program. The food is the programming that the slave is to eat and digest. The programming in the box might be songs, nursery rhymes, or a poem or anything. (On page 41, there is a full page picture of a girl picking a lunch-pail from a tree limb to eat it.) page 40 Ozma of Oz, "The little girl stood on tip-toe and picked one of the nicest and biggest lunch-boxes, and then she sat down upon the ground and eagerly opened it. Inside she found, nicely wrapped in white papers, a ham sandwich, a piece of sponge-cake, a pickle, a slice of new cheese and an apple. Each thing had a separate stem,." The lunch-boxes on the tree are the programs which the programmers put in. The stems are what link the programming stories together in the child's mind. page 42 Ozma of Oz, "'I had a pair of silver shoes, that carried me through the air.' said Dorothy." In the programming silver shoes are used as cues to go into altered states (i.e. through the air.) page 44 Ozma of Oz, "embroidered garments of many colors" Color programming for the ribbons. page 47 Ozma of Oz, "We'll get you in time, never fear! And when we do get you, we'll tear you into little bits." "Why are you so cruel to me? asked Dorothy. "I'm a stranger in your country, and have done you no harm." "No harm!" cried one who seemed to be their leader. "Did you not pick our lunch- boxes and dinner pails? Have you not a stolen dinner-pail still in your hand?...it is the law here that whoever picks a dinner-pail without our permission must die immediately." The programming message to all of this is that no one had better touch the dinner-pails which represent the programs or they are to die immediately. Armies like in the story guard the internal programming of the slave. page 51 Ozma of Oz, these pages describe a

crack in rocks that is a door. This is used for Petra programming. page 52 Ozma of Oz, "golden key"... "within the narrow chamber of rock was the form of a man- or, at least, it seemed like a man...his head and limbs were copper. Also his head and limbs were copper, and these were jointed or hinged to his body in a peculiar way, with metal caps over the joints, like the armor worn by knights in days of old." These are a System's robots which are said by the programmers to be friends, and which are invisible. You can see other people's robots but not one's own internal robots. page 53 Ozma of Oz, "This copper man is not alive at all." The clone robots are made to think they are not alive, but just robots. In reality they are little child alters suited up to think they are robots. page 55 Ozma of Oz, "...back view of the copper man, and in this way discovered a printed card that hung between his shoulders, it being suspended from a small copper peg at the back of his neck." The robots are put in by a combination of several stories. The deep sea divers of 20000 Leagues Under the Sea, and the Wizard of Oz's Copper Man reinforce each other. "Extra Responsive Mechanical man fitted with our special clock-work attachment. Thinks, Speaks, Acts, and Does Everything but Live. Manufactured only at our Works at Evna, Land of Ev. All infringements will be promptly Prosecuted according to Law." This huge sign is part of the robotic programming the clone robots receive. Notice that they are drilled into total obedience-all infringements will be promptly Prosecuted. Obey the law that your Master gives you. page 56 Book 3 Ozma of Oz, "DIRECTIONS FOR USING For THINKING: -Wind the Clock-work Man under his left arm, (marked Number 1) For SPEAKING: -Wind the Clock-work Man under his right arm, (marked Number 2) For WALKING: -Wind Clock-work in the -middle of his back, (marked Number 3) N.B.-This Mechanism is guaranteed to work perfectly for a thousand years." These instructions were used to build Doctor Green's (Mengele's)



boxes and the robots. page 58 Ozma of Oz, "The words sounded a little hoarse and creaky, and they were uttered all in the same tone, without any change of expression whatever; but both Dorothy and Billina understood them perfectly." This was used to program the internal robots to speak in unison and to repeat themselves. page 60 Ozma of Oz, "Af-ter that I re-mem-ber noth-ing until you wound me up a-gain." The internal robots forget and then are prepared again for war. page 62 Ozma of Oz, "From this time forth I am your o-be-di-ent servant. What-ev-er you com- mand, that I will do will-ing-ly-if you keep me wound up." This is used to teach the internal robots obedience to their programming. page 67 Ozma of Oz, "Within the pail were three slice of turkey, two slices of cold tongue, some lobster salad, four slices of bread and butter, a small custard pie, an orange and nine large strawberries and some nuts and raisins. Singularly enough, the nuts in this dinner-pail grew already cracked, so that Dorothy had no trouble in picking out their meats to eat." This is given to front alters as the front programming so that they see the programs as only "fruit". page 68 Ozma of Oz, "Do the lunch-box trees and the dinner-pail trees belong to the Wheelers? the child asked Tiktok, while engaged in eating her meal. 'Of course not,' he answered. 'They belong to the roy-al fam-il-y of Ev, on-ly of course there is no roy-al fam-il-y just now be-cause King Ev-ol-do jumped in-to the sea and his wife and ten children have been trans-formed by the Nome King...you will find the roy-al 'E' stamped up-on the bottom of ev-er-y din-ner pail." The Nome King in the programming became the ruler of the demons and system within the Monarch system. Several story lines from a number of sources are overlapped to reinforce the programming scripts. The programmers will use other stories to introduce themselves into the system too. In case readers don't know, a Monarch system will have hidden powerful alters that are made in the image of their

programmers that serve as personal representatives of the programmers. page 79 Ozma of Oz, "I am only a machine, and cannot feel sorrow or joy, no matter what happens." This is teaching mechanical dissociation, and coincides with Tin Man programming. page 83 Ozma of Oz, "For the Princess Langwidere is a different person every time I see her, and the only way her subjects can recognize her at all is by means of a beautiful ruby key which she always wears on a chain attached to her left wrist. When we see the key we know we are beholding the Princess." "That is strange," said Dorothy, in astonishment. "Do you mean to say that so many different princesses are one and the same person?" "Not exactly," answered the Wheeler. "There is, of course, but one princess; but she appears to us in many forms, which are all more or less beautiful." Doesn't this sound like M P D! Did Frank Baum know about M P D? page 90 Ozma of Oz, "Princess Langwidere's sitting-room was panelled with great mirrors, which reached from the ceiling to the floor; also the ceiling was composed of mirrors, and the floor was of polished silver that reflected every object upon it. So when Langwidere sat in her easy chair and played soft melodies upon her mandolin, her form was mirrored hundreds of times, in walls, and ceilings and floor, and whichever way..." This is the mirror programming that has been done to so many victims! page 91 Ozma of Oz, "Now I must explain to you that the Princess Langwidere had thirty heads." Isn't this story line convenient for programming? page 94 Book 3 Ozma of Oz, "...Langwidere to a position in front of cupboard Number 17, the Princess unlocked the door with her ruby key and after handing head No.9, which she had been wearing, to the maid, she took Number 17 from its shelf and fitted it to her neck. There was one trouble with Number 17; the temper that went with it (and which was hidden) was fiery, harsh and haughty in the extreme, and it often led the Princess to do unpleasant things which she regretted when she came to

wear her other heads.” Does the reader see how this is programming to switch personalities. And personality Number 17 is locked up—which is a common programming methodology. The fiery, harsh anger—those are the demonic imps that the victim is coached to accept as normal which are layered in. (See chapter 10). page 98 Ozma of Oz, “‘To hear is to obey,’ answered the big red colonel, and caught the child by the arm.” page 99 Ozma of Oz, “The colonel had by this time managed to get upon his feet again, so he grabbed fast hold of the girl and she was helpless to escape.” page 102 Ozma of Oz, “Once a cyclone had carried her across it, and a magical pair of silver shoes had carried her back again.” page 103 Ozma of Oz, “First came a magnificent golden chariot, drawn by a great Lion and an immense Tiger, who stood shoulder to shoulder and trotted along as gracefully as a well-matched team of thoroughbred horses. And standing upright within the chariot was a beautiful girl clothed in flowing robes of silver gauze and wearing a jeweled diadem upon her dainty head. She held in one hand the satin ribbons that guided her astonishing team, and in the other an ivory wand that separated at the top into two prongs, the prongs being tipped by the letters ‘O’ and ‘Z’, made of glistening diamonds set closely together.” The way this was used for programming is that guard alters are made out of kittens, who believe they are fierce tigers and lions and other wild cats. Ozma, represents the Illuminati Queen Mother with her crown and scepter. page 104 Ozma of Oz, On this page we see Ozma of Oz, the Scarecrow, the Saw-Horse, the Tin Woodman, and soldiers. These characters were used in the programming. Toward the bottom of the page is something that was built into the Systems so that alters would stay in place in their internal world, “...the green carpet rolled itself up again...In order that their feet might not come in contact with the deadly, life-destroying sands of the desert.” page 117 Ozma of Oz, “Dorothy took the key to

Tiktok from her pocket and wound up the machine man's action, so that he could bow properly when introduced to the rest of the company." page 119-120 Ozma of Oz," 'Let me introduce to you a new friend of mine, the Hungry Tiger.'"...he displayed two rows of terrible teeth and a mouth big enough to startle anyone.' 'Dreadfully hungry," answered the Tiger, snapping his jaws together with a fierce click." This is programming for deeper cats in an alter system. The next page tells how this is used to teach the child alter cannibalism. "...the tiger. "For my part, I'm a savage beast, and have an appetite for all sorts of poor living creatures, from a chipmonk to fat babies.' 'How dreadful!' said Dorothy. 'Isn't it, though?' returned the Hungry Tiger licking his lips with his long red tongue. 'Fat babies! Don't they sound delicious?... If I had no conscience I would probably eat the babies and then get hungry again, which would mean that I had sacrificed the poor babies for nothing. For it is the nature of tigers to be cruel and ferocious, and in refusing to eat harmless living creatures I am acting as no good tiger has ever before acted." This part of the book is used to help teach the child alters which think they are tigers to be cannibalistic and actually participate in eating babies. This is all filmed to be used against the mind- controlled slave. page 130-31 Ozma of Oz, "'No one knows, exactly,' replied the Princess. 'For the King, whose name is Roquat of the Rocks, owns a splendid palace underneath the great mountain which is at the north end of this kingdom, and he has transformed the queen and her children into ornaments and bric-a-brac with which to decorate his rooms.'" 'I'd like to know," said Dorothy, 'Who this Nome King is?'" 'I will tell you, replied Ozma. 'He is said to be the Ruler of the Underground World, and commands the rocks and all that the rocks contain. Under his rule are many thousands of the Nomes, who are queerly shaped but powerful sprites that labor at the furnaces and forges of their king, making gold and silver and other

metals which they conceal in the crevices of the rocks, so that those living upon the earth's surface can only find them with great difficulty. Also they make diamonds and rubies and emeralds, which they hide in the ground; so that the kingdom of Nomes is wonderfully rich, and all we have of precious stones and silver and gold is what we take from the earth and rocks where the Nome King has hidden them. The Ruler of the Underground World is not fond of those who live upon the earth's surface, and never appears among us. If we wish to see King Roquat of the Rocks, we must visit his won country, where he is all powerful, and therefore it will be a dangerous undertaking... the furnaces of the Nome King. A single spark of fire might destroy me entirely.' 'The furnaces may also melt my tin,' said the Tin Woodman; but I am going.'" 'I can't bear heat,' remarked the Princess. This is used to program in the dwarfs who mine the jewels (programs). The dwarfs are often demonic imps or gnomes, rather than being real alters. Notice that the story line fits in beautifully with the Hell Pit that the Programmers so often put at the basement of people's minds. The Hell Pit would have programming to make someone burn. If someone approaches where the Dwarfs live (which is deep underground-deep in the mind) they will burn. Notice again the words diamonds, rubies, emeralds, silver and gold which are all parts of programming codes. page 139 Ozma of Oz, "But I know enough to obey my masters, and to gid-dup, or whoa, when I'm told to." This is teaching obedience. "Lower down the table were the twenty-seven warriors of Oz." This was used to create alters within the internal world. page 147-148 Ozma of Oz, The form was that of a gigantic man built out of plates of cast iron, and it stood with one foot on either side of the narrow road and swung over its right shoulder an immense iron mallet, with which it constantly pounded the earth. These resounding blows explained the thumping sounds they had heard, for the mallet was much bigger

than a barrel, and where it struck the path between the rocky sides of the mountain it filled all the space through which our travelers would be obliged to pass. Of course they at once halted, a safe distance away from the terrible iron mallet. The magic carpet would do them no good in this case, for it was only meant to protect them from any dangers upon the ground beneath their feet, and not from dangers that appeared in the air above them. "Wow!" said the Cowardly Lion, with a shudder. "It makes me dreadfully nervous to see that big hammer pounding so near my head. One blow would crush me into a door-mat." "The ir-on gi-ant is a fine fellow," said Tiktok, "and works as stead-i-ly as a clock. He was made for the Nome King by Smith and Tinker, who made me, and his du-ty is to keep folks from find-ing the un-der- ground pal-ace. Is he not a great work of art?"... "No," replied the machine; "he is only made to pound the road, and has no think-ing or speak-ing at-tach-ment. But he pounds very well, I think"... "Is there no way to stop his machinery?" "On-ly the Nome King, who has the key, can do that," answered Tiktok. Meanwhile the giant continued to raise his iron mallet high in the air and to strike the path terrific blows that echoed through the mountains like the roar of cannon." This was used as the script to place in Thor, a giant who protects the programming. Very severe split brain headaches are programmed to occur to the victim, whenever the internal Thor pounds his hammer. If the programming is threatened, Thor and the imps (demons) appear, to protect it. There are an entire series of events using programming and obedient alters that takes place to protect the programming, if it is ever threatened. page 159 Ozma of Oz, "There was no reply, except that the shifting Nomes upon the mountain laughed in derision. 'You must not command the Nome King.' said Tiktok, 'for you do not rule him, as you do your own people.' The purpose of this part is to prepare the child's alters to accept that internal Queens

and other leading alters do not rule the demons that are placed into their system, and are not to order them around. page 163 Ozma of Oz, "In the center of this room was a throne carved out of a solid boulder of rock, rude and rugged in shape but glittering with great rubies and diamonds and emeralds on every part of its surface. And upon the throne sat the Nome King. page 167 Ozma of Oz, on this page is a picture of the Nome King telling Dorothy and Ozma that, "They belong to me and I shall keep them." In other words, the imps and their jewels belong to the king of the demons. Around his throne are steps with gems, and this imagery was used to build the internal gems in a system, with Satan and the Anti-Christ's throne at the top of the stairs. page 170 Ozma of Oz, "Although this army consisted of rock-colored Nomes, all squat and fat, they were clothed in glittering armor of polished steel, inlaid with beautiful gems. Upon his brow each wore a brilliant electric light, and they bore sharp spears and swords and battle-axes of solid bronze. It was evident they were perfectly trained, for they stood in straight rows, rank after rank, with their weapons held erect and true, as if awaiting but the word of command to level them upon their foes." "This," said the Nome King, "is but a small part of my army. No ruler upon Earth has ever dared to fight me, and no ruler ever will, for I am too powerful to oppose." This was to help build acceptance within the child of the layering of armies of demons. page 180, Ozma of Oz, "For upon the edge of the table rested a pretty grasshopper that seemed to have been formed from a single emerald." The next page has a picture of a grasshopper wearing a hat and many shoes. This was used to help the victim take the hypnotic suggestion that their programmer was a grasshopper, a cricket. Mengele used a clicker which helped with this hypnotic suggestion too. page 182-183 Ozma of Oz, "...the King returned to his throne. They were greatly disheartened by... the knowledge that she was now an

ornament in the Nome King's palace - a dreadful, creepy place in spite of all its magnificence. Without their little leader they did not know what to do next, and each one, down to the trembling private of the army, began to fear he would soon be more ornamental than useful. 'Never mind,' said the jolly monarch. 'If he doesn't care to enter the palace. I'll throw him into one of my fiery furnaces.' page 184 Ozma of Oz, "...twenty-six officers filed into the palace and made their guesses and became ornaments." Story line used to program parts to become useful ornaments. "He wore a heavy gold chain around his neck to show that he was the Chief Steward of the Nome King." Many of the abusers signify their power to the slaves, by wearing a gold chain around their neck. page 186 Ozma of Oz, on this page it states that some magical power gave the King the ability to know all that took place in his palace. By crediting their abilities to an occult magical dimension, the programmers enhanced their appearance of power to the child victim. page 192 Ozma of Oz, on this page and the surrounding pages, the people who have become ornaments are also assigned colors. The Queen of Ev "are all ornaments of a royal purple color." and "all those people from Oz into green ornaments." page 194 Ozma of Oz, 'If I wore the magic belt which enables you to work all your transformations, and gives you so much other power. What color will you make the Kansas girl? Asked the Steward. 'Gray, I think,' said his Majesty. 'And the Scarecrow and the machine man?' 'Oh, they shall be of solid gold, because they are so ugly in real life.' This was the script to bring in the color programming. Color programming is discussed in the Structuring chapter (7) and the Internal Controls chapter (11) dealing with the internal computers, and in chapter 4 where the codes are given. page 192 Ozma of Oz, 'What more do you want?' demanded the King. 'A fat baby. I want a fat baby,' said the Hungry Tiger. 'A nice, plump, juicy, tender, fat baby.' When the alters are forced to



accept that they are tigers and other cats, then they are encouraged (forced) into cannibalism. page 200 Ozma of Oz, "So Tiktok touched a yellow glass vase that had daisies painted on one side, and he spoke at the same time the word 'Ev.'.... In a flash the machine man had disappeared..." This was part of the programming to introduce daisies and switching. page 201 Ozma of Oz, "Next she touched the image of a purple kitten that stood on the corner of a mantel, and as she pronounced the word 'Ev' the kitten disappeared, and a pretty, fair-haired boy stood beside her." This is teaching the switching of alters and their color programming.

We will stop our coverage of the Ozma of Oz book here. We have only partially covered only two of the 14 Oz books, all of which were used as programming scripts. There are many more sections in this series of 14 books that served as programming scripts, but the reader has got the basic idea. It is still important to go over how some of the other books were used in programming, so that the reader begins to see how the story lines assist in programming, and how the story lines are so frequently tied together from perhaps 12 different stories to reinforce one alter's programming.

