

Global Watch Weekly Report

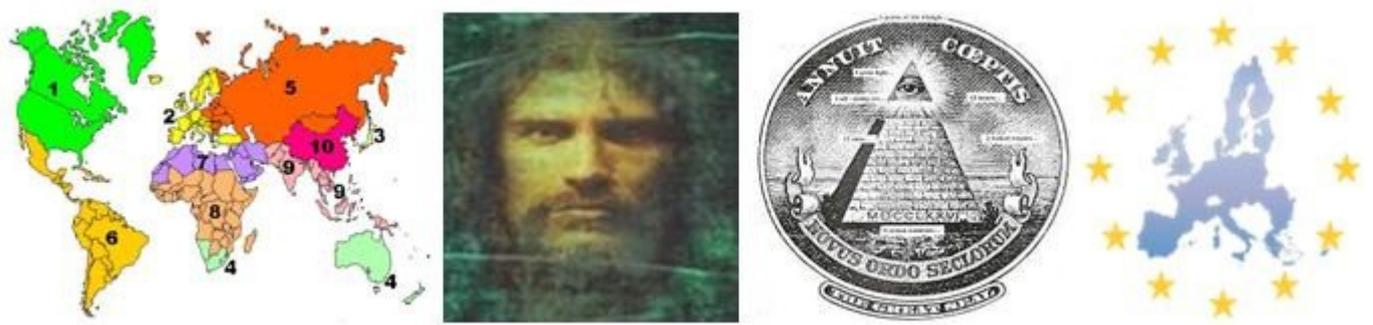
A Weekly Global Watch Media Publication (www.globalreport2010.com)

November 8th, 2013

SOCIETY'S UNDERGROUND



Global Watch Weekly Report



“The Number one weekly report which provides concrete evidence of a New World Order & One World Government agenda”

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Global Watch Weekly Report

Welcome to the Global Watch Weekly Report

The tone for this week's edition of the Global Watch Weekly report is set by an event that happened during 1999 in which a film director called Stanley Kubrick died shortly before the release of his final movie, Eyes Wide Shut.

Whilst conspiracy theories will rage on as to whether his untimely death was due to his last film, the truth is that Eyes Wide Shut is one of the most insightful productions out of Hollywood ever to shine the torch on the dark and murky world of secret societies. We explore the symbology in this movie and show how the movie is much more than just fiction.

Enjoy and God Bless

Rema Marketing Team

SOCIETY'S UNDERGROUND

INTRODUCTION TO STANLEY KUBRICK

The tone for this report is set by an event that happened during 1999 in which a film director called Stanley Kubrick died shortly before the release of his final movie, *Eyes Wide Shut*. Kubrick's career was one of unequalled subversion: the anti-war *Paths of Glory* (1957), the homoerotic slave revolt celebration *Spartacus* (1960), and the mockery of the dark military machine *Dr. Strangelove* (1964).



While some of Kubrick's films were controversial with mixed reviews, such as *Paths of Glory*, *Lolita* and *A Clockwork Orange*, most of his films were nominated for either Oscars, Golden Globes or BAFTAs, and were later acclaimed as being masterpieces. Film historian Michel Ciment considers his films to be "among the most important contributions to world cinema in the twentieth century." One writer states that "Kubrick is a legend in every sense of the word, and is one of the most influential, shocking, and well-respected men in the history of film," while director Norman Jewison calls him one of the "great masters" that America has ever produced.

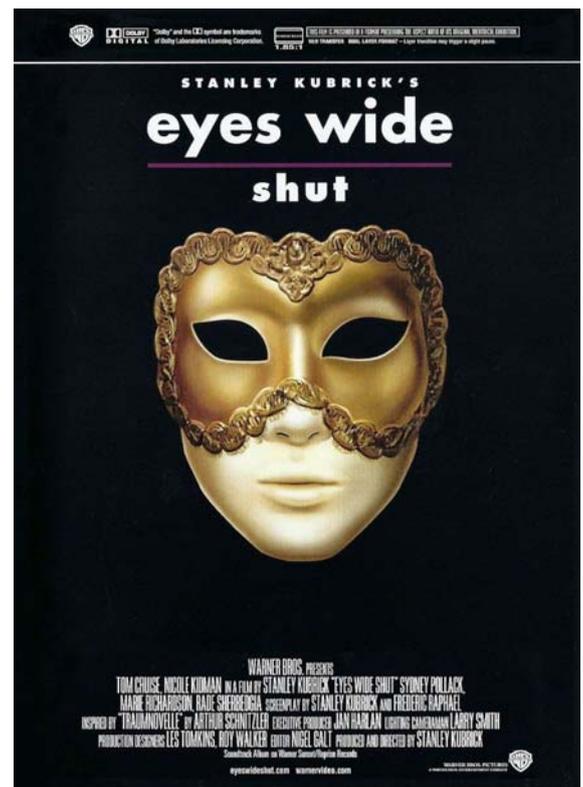
THE SYMBOLOGY OF EYES WIDE SHUT

In 1999, an extremely peculiar film was released by legendary film director Stanley Kubrick, which would end up the sixteenth and final film he would direct in his career. In fact, *Eyes Wide Shut* was Kubrick's first film in twelve years, since 1987's *Full Metal Jacket*, and only his fifth film since 1968, when the magnificent *2001: A Space Odyssey* was released. Kubrick died under mysterious circumstances only four days after delivering the final print to Warner Brothers.

He warned of things to come way ahead of the curve: *Lolita* (1962) was a sexual taboo - smasher, *2001* (1968) anticipated Von Daniken's *Ancient Astronaut* craze, and *A Clockwork Orange* (1971) predicted the violently grim Brave New World Order police state.

Many of his films broke new ground in cinematography, including *2001: A Space Odyssey* (1968), a science-fiction film which director Steven Spielberg called his generation's "big bang," with innovative visual effects and scientific realism.

For *Barry Lyndon* (1975), Kubrick obtained lenses developed by Zeiss for NASA in order to film scenes under *Natural Candlelight* and *The Shining* (1980) was among the first feature films to make use of a Steadicam for stabilized and fluid tracking shots. As with his earlier shorts, Kubrick was the cinematographer and editor on the first two of his thirteen feature films. He directed, produced and wrote all or part of the screenplays for nearly all his films.

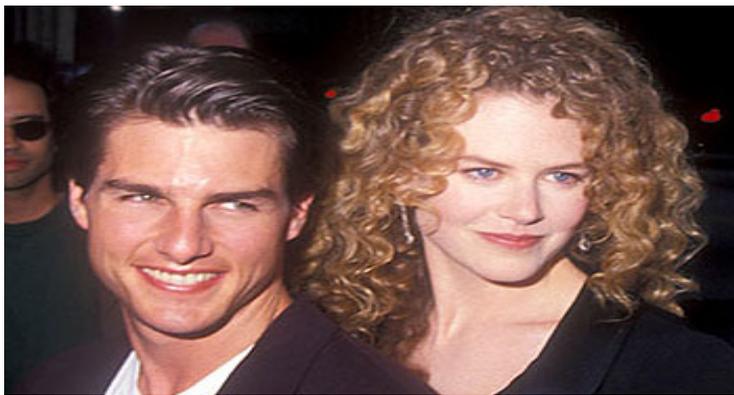


SOCIETY'S UNDERGROUND

The plot of the movie is based on Arthur Schnitzler's 1926 novella entitled *Traumnovelle (Dream Story)*, and Stanley Kubrick had wanted to make this story into a film way back in 1968, when he first read the novella, while making his magnum opus 2001: *A Space Odyssey*.

The novella wrestles with issues that are germane to today's world, such as the issue of being spiritually asleep versus being spiritually awake. So, as the viewer watches the film, the audience is left to wonder which parts of the story are real, and which are dreams. It took Kubrick thirty years to make *Eyes Wide Shut*, and throughout all those many years, there was no competing interest in making a film of *Dream Story*.

The film, *Eyes Wide Shut*, was filled with the symbolism that astute researchers have come to recognize as the calling card of the Illuminati, the synarchist group of global rulers, who believe in rule by birthright, and who rule this planet by the 'iron fist in a velvet glove' divide and conquer methodology. Used in the preceding context, synarchy refers to joint rule by those who are under the influence and direction of a fascist government, and the various secret societies to which such politicians belong.



When the film was released, a big deal was made in the Hollywood press about the films' two stars, Tom Cruise and Nicole Kidman, who were married throughout the three years it took to make the film, but divorced soon after the film was completed and released.

Both stars had signed an open-ended contract, in which they made themselves available for however long it took Kubrick to complete the film. In fact, at 15

months, the shoot for *Eyes Wide Shut* is included in the Guinness Book of World Records, for the 'longest constant movie shoot' of any motion picture in the history of Hollywood, which included an unbroken span of 46 weeks.

At a casual glance, the movies appears to be a story about sex and sexual fidelity, monogamy, and sexual fantasy between a couple whose marriage is breaking down.

The films' sexual themes were reinforced by the song playing on the soundtrack, Chris Isaak performing *Baby Did A Bad, Bad Thing*. The lyrics talk about sexual infidelity, and it provided fitting music for Kidman's initial striptease. The opening scene also shows us Mrs Harford (known as Alice) between two pillars. This is the doorway to the initiation, in other words. The two pillars figure prominently in Freemasonry as the entranceway to the divine, as borrowed from Solomon's temple:



Near the beginning of the film, Dr. William Harford (Tom Cruise) and his lovely wife Alice attend a Christmas party held by Victor Ziegler and his wife, Illona. The thing that attracts attention about this party in the movie were the strange decorations that hung upon the walls. One of these decorations appeared at first to be an eight-pointed star with a ring of Saturn around its' mid-section as shown on the next page.

Ziegler, Harford's friend, invites the couple to his parties frequently under the auspices of eventually getting them to participate in the orgies. As it turns out, there are two parties, and Mr. Harford's old college buddy, Nick Nightingale, plays piano for both. Initially, both Harfords resist the temptation to sleep with other people, yet appear to have the desire given their own marital sexual problems.

SOCIETY'S UNDERGROUND



At the opening party at Victor Ziegler's house, Alice Harford meets up with and dances with a Hungarian man. The name of this character is Sandor Szavost.

Dr. Harford is then additionally led away by two gorgeous model types. He asks where they are leading him, to which they reply:

"To the end of the rainbow."

of the lower class, finding that sex is an "issue" everywhere. More symbolic imagery is used, as we see the prominent placement of books on sociology in her apartment. Kubrick is showing us that he is making a statement on sociology – but not the one most people think. It's the true sociology of how the world is really run.



Dr Harford is then interrupted from his cheating and decides not to go ahead but one cannot also notice the numerous masks inside the hookers apartment, showing you that society wears a mask, has a fake facade of Christianity – since there are celebratory Christmas trees everywhere – yet is anything but traditionally religious.

Instead, the masks show society as a fraud. But beyond that, Kubrick wants the viewer to see that those who really run things are masked – they constitute a secret team of wealthy, upper class who remain in the shadows. In fact, this is in my estimation, to be another clue that the hooker is also not a real hooker – she is part of the secret society (hence the masks in her apartment), and is being used to reel Dr Harford in.

Dr Harford then leaves to visit a patient who has passed away, and begins his languorous escapade for an extra-marital affair. He finds out his patient's daughter has a crush on him, but Dr Harford decides to remain faithful and leaves. He begins to suspect marriage is bad for others, too, as Sandor had tried to convince Alice.

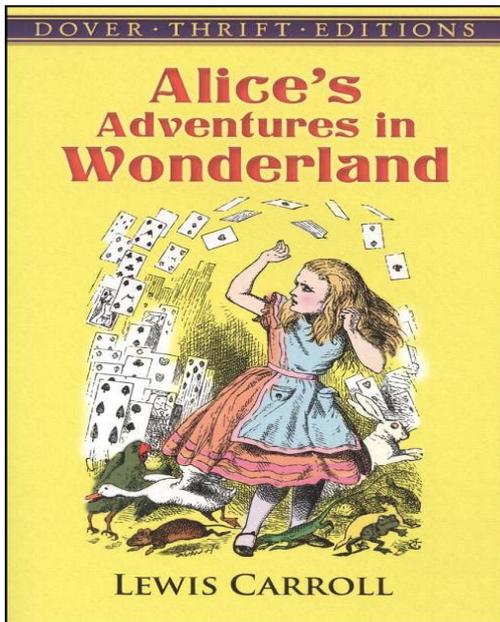
Harford then roams the streets looking for sexual fulfilment, passing hookers and sex shops. He then bumps into a pretty hooker and is invited to her apartment. He concedes, and steps into the world

Dr Harford leaves and runs across his buddy Nick playing at another club in town. Nick tells him about the after party – the second party that Sandor had mentioned to Alice it turns out, where Nick plays piano blindfolded. Dr Harford is intrigued, and decides to try to sneak in, after tracking down a cheesy mask and costume at the only costume store still open. The password, Nick tells Dr Harford, is "Fidelio," bringing to mind the theme of marital faithfulness that has been constantly in question in the film so far.

SOCIETY'S UNDERGROUND

Dr Harford finds the costume shop, named *The Rainbow*, which is what the two women who propositioned him at the party had already mentioned – that he can find what he is after “at the end of the rainbow.”

This is a repetitive *Wizard of Oz* reference and its important here to highlight that there are serious occultic undertones in the story of *The Wizard of Oz* (books and 1939 film) where Dorothy and her companions are seeking for the end of the rainbow.

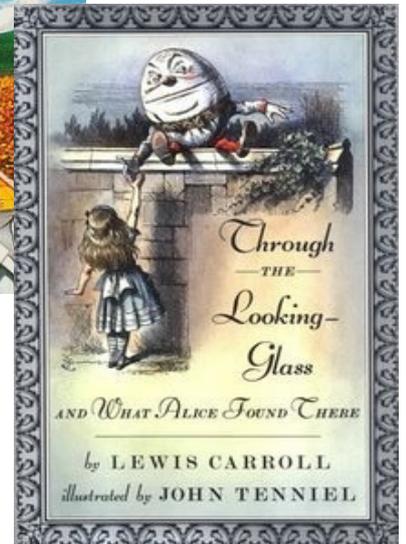
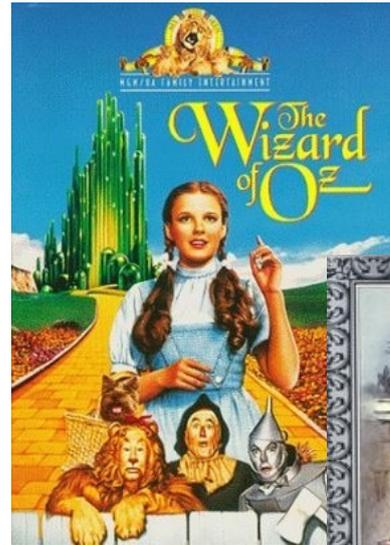


Dorothy's three companions; the Scarecrow [brain], Tin Man [heart], and Cowardly Lion [courage], represent the mental, emotional, and physical bodies that H.P. Blavatsky (wrote about in her Theosophical poem entitled *There Is A Road*:

*There is no danger that dauntless courage cannot conquer,
[Lion] There is no trial that spotless purity cannot pass through,
[Tin Man] There is no difficulty that strong intellect cannot surmount.” [Scarecrow]*

--- H. P. Blavatsky; *Collected Writings* (vol. 13, pg. 219)

For those unfamiliar with CIA mind-control programming, it is done with children beginning at a very early age, from as early as four years old. Because these children are so young, children's stories and fairy tales are used. Among those used are *The Wizard of Oz*, *Alice Through The Looking Glass*, *Grimm's Fairy Tales*, and a 1950 Harper & Row book entitled *The Tall Book of Make Believe*, which was written by Jane Werner and illustrated by Garth Williams.



Dr Harford is still oblivious, however, to the synchronicity which has been planned. The events are Dr Harford's initiation, and he is being tested to see if he will be faithful either to his wife, his ambiguous sense of moral, or, ultimately, to the cult – hence, “fidelio.” It should be noted as well that the cult is clearly Satanic, and Lucifer, the fallen angel of Scripture, who sought to dethrone God, is the light-bearer. And of course light is a prism or rainbow.



The costume shop is run by a foreigner who attempt to loan his under-age daughter for sex. Again this seems to be an undertone reflecting what happens in the murky world of the occult in regards to the use of young children.

SOCIETY'S UNDERGROUND

Dr Harford then takes a taxi to the mansion. As he arrives at the masked ritual, he gives the password, Fidelio, which as we are told in the film, is the name of Beethoven's only opera. He has to pass through seven people to enter what is called "The Abyss".



This is certainly interesting, as it may be symbolic of the Seven Gates of Hell, or the seven rings that surround Dante's Inferno which are themselves, symbolic of the Seven Gates of Hell. There were two men outside of the house, one man at the front door, one man in the vestibule (where Harford gives the password a second time), another man takes his cloak, one man stands at the inner door, with the seventh masked man standing directly outside of the ritual itself.

Masked balls go back to ancient times, but the past few hundred years they have come to mark the party life of certain cadres of the upper echelons of power. Renaissance Britain had many masked balls, as well as France, and according to Vatican insider and exorcist, Malachi Martin in his famous book *Hostage to the Devil*, such ritual orgies certainly do take place.

The music that is being played during this scene is extremely creepy and was written and performed by Jocelyn Pook, and the selection was originally titled *Backwards Priests*. For this film, it was renamed *Masked Ball*. This selection can be found on the film soundtrack, as well as her album titled *Deluge* (or alternately *Flood*). It is positively haunting, and creates some unforgettable tension.

As he is taken through the mansion he passes a room where many people are involved in a mass orgy. Again the promotion of promiscuity and sexual ritualism is evident here. Again they are all wearing masks and then ultimately they all then migrate to the inner chamber where they surround an inner circle where the chanting continues.



The chanting is in reverse, and is of a Romanian priest giving a mass in Latin. The first voice in this inner chamber is a deep and bellicose, and is obviously the voice of a high-priest, as it invokes a seriousness that was rather disturbing upon first hearing this combined with the sights in the film itself.

The following quotes are actually Latin translated first into Italian, and then, into English.

A rough translation of the chanting is as follows:

"The High Priest bids Gloria to all apprentices . . ."



As the ritual progresses, a second reversed voice can be heard. The second voice is higher-pitched than the first, and is vibrated with a hurried

SOCIETY'S UNDERGROUND

cadence. This is after the hooded participants of the ritual are revealed to be beautiful young women. The rough translation of this second voice is as follows:

“. . . for our naked shepherdesses, for the compassion, the life, the peace, the good health, the absolution, and the control of the departed ones, and for the forgiveness of the sins of the slaves of God, the siblings of its Saint church . . .”

Much speculation among those who have seen this film surrounds the manner in which Dr. Harford is almost immediately discovered to be an imposter after being in the inner chamber for a short period of time.



However, using a little common sense, it becomes very clear how this would be discovered. The Illuminati are a trans-generational group of insiders. If these participants performed regular rituals behind masks, they would be very likely to repeatedly use the same mask.

The act of recognizing a mask that was unfamiliar would occur almost immediately, as Dr. Harford was asked to “kindly remove” his mask. If it was a new mask covering a recognizable face, the ritual would proceed, and the newly purchased mask would be noted by everyone in attendance.

However, because Dr. Harford did not belong, he was expelled, following a symbolic intervention by one of the young ladies who attempted to warn him of the deep trouble in which he suddenly found himself. Just as the man in the red cloak is ready to mete out the appropriate punishment to Dr. Harford, the rather dramatic plea is heard echoing throughout the halls. On the balcony, the masked and barely clothed woman

(the previous prostitute he had met) cries out for Dr. Harford's salvation. Essentially, she offers to take his place, to receive whatever punishment he would have gotten.

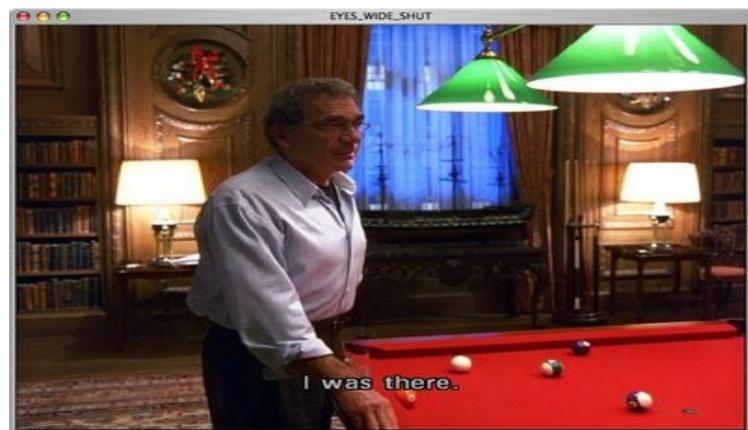
The red cloaked high priest asks her if she understands what she is asking, to which she replies that she does understand and is ready to accept whatever punishment that would have been given to Dr. Harford.

The high-priest commands Harford to remove his mask. As Harford is told after the young woman's symbolic intervention, there is nothing he or anyone else could do that would change her fate. The mask itself has a heavy symbolic meaning, which author Michael Tsarion describes in a February 15, 2006 broadcast of the Jeff Rense talk-radio show:

“The mask is how the devilish, evil people disguise who they are.”

Harford then is then removed from the mansion but not before being issued a stark warning by the high priest never to mention any of what he has seen to anyone without dire consequences.

The culmination of this tense sequence occurs near the end of the film, when Harford is called back to speak with Victor Ziegler. Interestingly, this scene is precisely 13 minutes. As it turns out, Victor Ziegler was at the ritual.



During the final revelatory scene between Ziegler and Harford, where Harford is asking what happened to the woman who saved him at the ritual, Ziegler is given a newspaper clipping of a story involving the death of a former Miss New York contestant, by a drug overdose. Amanda

SOCIETY'S UNDERGROUND

Curran, 30, was found dead after she was unable to be reached by telephone.

Ziegler's response was a dispassionate claim that "people die all the time," and downplayed any concern that what really took place was a homicide, and not an accidental drug overdose, as reported by the newspaper.

Also, Alice wakes up to find Dr Harford's mask on the pillow next to her. This begs the question as to whether or not Alice was at the Masked Ball, or was her finding the mask just a discovery of her husband's amorous secret life? Then, there is the matter of a 'dream' that Alice describes, where she was made love to by a nearly endless line of men whom she did not know and whom were all wearing masks.



Dr Harford confesses to Alice his nights experience and they both are upset. After the confession they realize they had promised to take their daughter Christmas shopping that morning.

In the shopping scene we see another inverted pentagram and a purposefully placed "Magic circle" game, as well as another display labelled "magic." It would seem the couple has now stepped into the magic circle and their eyes are no longer shut. In the toy store, Dr Harford and Alice discuss what they should do, deciding that they should be "grateful." Alice says "we should be grateful that we have managed to survive through all our adventures, whether they were real or only a dream."

Dr Harford asks if she is sure, and Alice says she will forgive one night and Dr Harford says "No dream is ever just a dream." Alice responds that they are "awake now, and hopefully, for a long time to come" "Forever," they both say. 'Let's not say

forever," Alice retorts, "it frightens me. But I do love you, and you know, there is something very important we need to do as soon as possible (have sex)"

According to alleged victims trauma based programming, various types of trauma, both physical and psychological are used to create disassociated states known as "alters", or multiple personalities. Alters are a way of splitting off the victim from their core personality, and as a means of self-defense the victims themselves use to escape from the induced trauma, by adopting another personality, or "alter"- ego who is completely unaware of the trauma experienced by the core personality.

It is a psychological means of putting on a mask to hide from the awful truth of this type of abuse, and at the same time a calculated result of "trauma based programming". This explains the significance of the masks that are used in the film during the big sex orgy scene, as the victims have switched to their sex slave personalities, adopting one of their many programmed "alters".

Through "trauma based programming" a whole host of alters can be purportedly created and induced; alters unknown to the core personality, such as the aforementioned sex slave personality, or "Manchurian Candidate" type assassins who commit murder while in an "altered state of mind, and then afterwards possess no memory of the actual event which has transpired.

Likewise, Eyes Wide Shut is a curious title for this film, for what it suggests is that information is being processed, while simultaneously *the conscious mind is deep asleep, totally unaware*, subliminally filing this information into the subconscious where it can be used later by the "handlers" of these mind controlled victims.

It is for this reason some have hinted that the film director, Kubrick, met his fate just prior to the completion of Eyes Wide Shut: for ostensibly spilling the beans of what goes on behind the scenes in regards to secret societies and intelligence agencies who use mind control to program the masses.

SOCIETY'S UNDERGROUND

