

# The X-Files



*by Miles Mathis*

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Mentioning David Duchovny and his role in the Men-are-Pigs project in my last paper reminded me how much I would like to permanently etherize his influence. I wish I could have gotten to it back in 1993, but I was only 29 and in no position to unwind anything. I innately avoided *X-Files* and anything like it as noxious, and have never watched a single second of it. I didn't even have a TV in 1993, having stomped it to death in 1991. I haven't had once since then, except to watch old movies on. At the time I had far better things to do, being in the early stages of my painting career. But last night I began binge-watching it for free online, not as entertainment, but critically and with the purpose of blowing it to tiny pieces.

They were still pushing this stuff as late as 2018. Pretty sad to see Duchovny and Anderson still involved in this low-level crap 25 years later, since they are 61 and 53 now, never moving beyond it. Anderson did some decent period pieces in England after 2000—which was the right thing to do, I think—but Duchovny's film career topped out with him playing Tiny Jesus in *Queer Duck* and with playing Goat Man. Other highlights include him appear to basically play himself as an alcoholic loser, failed writer, and statutory rapist in *Californication*, which also has all the signs of being written out of Langley. I'm not sure who could have been entertained by that, beyond other alcoholics and child rapists, and I doubt anyone was, but someone paid for some good reviews and it limped along for a few years, CIA-front Showtime having nothing better to put on TV.

We are told Duchovny came out of Princeton and Yale, where he was allegedly *summa cum laude* and Phi Beta Kappa. So was I, [and I have published my certs as proof](#). Has he? I will believe it when I see it and not until then. He doesn't impress me as that sort. He looks like a flivver to me, of the Richard Gere mold, stuffed with straw. A poser backed by nothing but money. He has the same nose and general look as Gere and Patrick Dempsey (pre-surgery)\*, and I would guess they are pretty close

cousins. We will look at the genealogies in a moment.

Rather than finish his PhD paper *Magic and Technology in Contemporary Fiction and Poetry* (just sounds like CIA, doesn't it?), Duchovny decided to star in a beer commercial and portray a transgender DEA agent in Twin Peaks—which was I guess the only thing he could think of more CIA than his PhD thesis.

I am writing this while watching, and I noticed a strange marker very early: Dr. Scully's undergraduate degree was physics, where she wrote her senior thesis on Einstein's twin paradox, giving it a new interpretation. Do you realize how ridiculous that is? Not that a woman doctor would have an undergraduate degree in physics, which is unlikely enough, but that *anyone* would be allowed to write a senior thesis questioning any part of Relativity. I can tell you it isn't allowed, and wasn't in 1993, not for college seniors, and not for Nobel laureates. The whole subfield of Relativity has been closed for many decades. NO ONE is allowed to publish anything on it. Now that's spooky! Even spookier? The producers of this show seemed to have seen me coming, since [I wrote that paper a few years later](#). You say no? Watch the pilot again, the name of one of the students tracked by aliens is Billy Miles. His father is detective Miles. Billy Miles later becomes an alien super-soldier. No, I do not have two dots on my lower torso.

Do I really think they saw into the future? No, since that would contradict my twin-paradox paper. But they do write these shows and build entire civilizations to prevent people like me, and this show was part of that wall. They definitely saw someone coming, though I doubt they knew I was it. If they had known they would have snuffed me out as a fetus, right? It gives us more to think on.

In reading up on the show, I ran across black oil, aka purity, which you may already know about. It apparently became a big deal in later years in the show. It was a chemical used by the aliens to clear us out before the takeover, with the Phoenicians basically allying to the aliens and allowing it due to a promise they would be spared. Remind you of anything? Sounds a lot like the vaccine, doesn't it? Was black oil magnetic? Did it contain graphene? I guess I will find out. But what I find strange is that in all the time I have been following all the anti-vaxx sites like Infowars, I have never seen this suggested. I even searched on it, asking Google and Bing “is the vaccine black oil?” No one ever had that idea before me? It was among the first ideas that popped into my head, and I never even watched the series. I still haven't.

[Next day: I am beginning to find out. I am watching the last episode of season 1. Turns out Purity is . . . are you ready? . . . experimental gene therapy.]

In episode 3, we have the first of many “monster” *X-Files*, the point being given us at the end: “All the people putting bars on their windows for security, it isn't enough”. Be afraid, be very afraid, since there is nowhere you can hide. Even if you live in a maximum security fortress with 24-hr surveillance, the cryptids will still get you, squeezing through your mail slot or your air conditioner vent.

They almost seem to be trying to scare women out of bathing, since two of the first three shows have fright scenes with the bathtub running and Scully being scared or attacked. Sort of reminds me of *Ghostbusters*, with aliens coming in through the refrigerator and the bathtub faucet, either as horned monsters or pink goo. Basically, they don't want women being able to relax anywhere, even for a moment. Not even your bubbles or scented candles can save you, since they too could be poisoned or hiding cryptids. Of course they have been pushing this angle since *Psycho* in 1960, when Janet Leigh

got knifed in the shower in her hotel room. Do you know what Gillian Anderson's middle name is? Leigh. Just a coincidence? There are no coincidences of that sort. Haven't you learned that yet? You will tell me Janet Leigh was actually Jeannette Morrison, but she was also a Leigh. The Leighs and Morrisons are the same people. Also remember Vivien Leigh, who was a Leigh through her first husband and cousin Herbert Leigh Holman. Vivien was Armenian on her mother's side, otherwise scrubbed, so probably a Komnene/Cohen. Her paternal grandmother was a Mawson. . . hit brakes, skid, screech to a halt.

Which leads to your test for the day. We have seen that name Mawson recently, just by chance. Can you remember where?

The Green River serial killer Gary Ridgway's third wife was named Judith Mawson. Just a mad coincidence, right? No, there are no coincidences of that sort. Haven't you learned that yet? In her computer listings, Judith is linked to no Mawsons, so that link has been scrubbed. But this sent me to the peerage to check on these Mawsons. A Reverend Andrew Mawson OBE is currently a Baron, though his parents are scrubbed both at the peerage and Wikipedia. He was born 11/8, aces and eights. He is sold as an entrepreneur, but we aren't told where he got his money. More research finds it was paper manufacturing in Leeds. Elizabeth Mawson is also in the peerage, and guess who she married? Roland Duncombe-Anderson, son of Wilfred Duncombe-Anderson and Margaret Anderson. Any relation to Gillian Anderson, who was brought up in England?

We can also tie in Diane Lane here, since Gillian Anderson's mother is a Lane and Diane Lane's is Colleen Leigh Farringdon.

Also remember that I showed you in the Green River paper that the Lynches of Seattle are also Bennetts and Whitneys. Well, this of course links us to the Morrisons and Leighs again, since they are all the same family. So we don't have to go through the Mawsons to link Gary Ridgway's wife to Vivien Leigh, Gillian Anderson, or any of these other people. We can do it through the Lynches. This is proved at InstantCheckmate, where we find Judith Mawson's list includes [Heather Lynch, who links us to Sonya Morrison](#). Indicating what again? Janet Leigh was really Jeannette Morrison, remember? I have shown in previous papers all these families are tightly linked, including the Morrisons, Bennetts, Robinsons, Leighs, and many others. They are all hidden US nobility, are crypto-Jews, and are heavily involved in all these hoaxes. Think Jim Morrison, for another, and see my paper on Lizzie Borden for more on these names.

Going to Wikitree, we find the Mawsons are related to the Bauers, see Bessie Mawson Bauer, died 1963. Gillian Anderson is also a Bauer.

On a lark, I typed Robert Mawson, Seattle, WA, into the big computer. I got a hit, since one is listed for Redmond and Monroe, and he links us to Campbells as well as to Phoenix. That helps, because the Mawsons of the peerage are linked to the Campbells though the Everys and Mosleys, as well as to the Pagets. Through the Brabazons they link us to Grace Leigh, whose great-grandson, the 11<sup>th</sup> Earl of Meath, married Lady Maitland, of the Earls of Sutherland. Not only does that link us forward to actor Jimmy Stewart, middle name Maitland, it links us back to the Stuarts, Hamiltons, Gordons and Campbells again, and everyone else at the top of the peerage. And guess what, if we return to InstantCheckmate and keep clicking on the relatives of Robert Mawson of Seattle and Phoenix, we find a Shelby Mawson who links us to . . . Stuarts, including a Whitney Stewart of Gilbert, AZ, who links us to . . . you better strap yourself down for this one . . . David and Joshua Bundy. So I guess we now know why Gary Ridgway and Ted Bundy were linked in the literature. It wasn't an accident. They are

cousins, related to one another through Ridgway's wife Judith Mawson.

**Next Steps:** Find a result that matches whom you're looking for the most. You can click the headers to sort the results. Once you find a match, click "Open Report" to continue to the report.

**Search Tip:** Try adding a middle initial, current or previous city, and/or approximate age

Modify Search

NAME	AGE	LOCATION	POSSIBLE RELATIVES	VERIFIED RESULT	FULL REPORT
<b>Whitney R. Stewart</b> aka: Whitney R. Stewart, Whitney D. Stewart	30	Queen Creek, AZ Gilbert, AZ	David Bundy Joshua Bundy Leslie Bundy Shelby Mawson Cameron Stewart Colt Stewart Jacob Stewart Mariah Stewart Ramona Stewart		<a href="#">OPEN REPORT</a>
<b>Whitney D. Stewart</b>	30	Shreveport, LA Bossier City, LA Bossier, LA	Dorothy James Kathy Miller Angela Stewart Bc Stewart Damon Stewart Dantria Stewart Johnny Stewart Kristy Stewart		<a href="#">OPEN REPORT</a>

The combination of Stewart, Bundy, and Mawson there should lead to your little dance. It is an absolute bombshell.

If we continue, we find Joshua Bundy, 31, related to Leslie and Savannah Bundy as well. Joshua has Ashburn, VA, on his list, as well as Orem, UT. Ashburn is about five miles from Langley, just so you know. David is 67 and links us to many more Bundys. So I guess I wasn't finished with my Green River paper. The Muses sent me back for more.

Since Duchovny got his start in Twin Peaks, I bet we can pull David Lynch in here as well. His grandfather Austin came from Washington state, and they were Stewarts. Also Crawfords, linking us to all the people above a second time. So that was easy.

They admit Duchovny is Ashkenazi, and they don't need to admit it since we can see that he is with our own eyes. Ethnicebs claims his mother is Scottish Lutheran, but don't bother proving it, scrubbing her instead. Geni also scrubs her, though we find she was a Miller. Probably a Mueller. Duchovny's wife Tea Leoni is from Jewish/Polish nobility (Adamowski and Szymanowski) and is also related to all the Presidents. She is also a Rittenhouse, being a cousin of Kyle. Funny, ain't it? But all actors are related, as I have told you. Tea can just cry a bit better than Kyle. The Symanowski's coat of arms is the Jezierza, or Jew-ziersa, with a Raven facing east, or—according to Wikipedia—"toward Jerusalem". They explain that as the family being involved in the Crusades, but it is simpler than that, as you see.

Gillian Anderson is also Jewish, being a Bachhuber and a Bauer in the all-important maternal lines. Also a Newman and a Sutherlin (Sutherland). Also admitted to be gay, since she was a squeeze of Jodie Foster. They have both come out, as you may know. I'm guessing Jodie was the top there.

As for Duchovny, he has admitted to having a sex addiction, but we are supposed to think it is for women, I guess. Given that about ten years ago he told *Hollywood Life* there was "a long list" of men he might go gay for, including Woody Allen and the cast of *Twilight*, that is not my assumption. I can't think of any situation I would say something like that, not even as a drunken joke. Given what I look like, I have to be very careful in that regard, and if I were famous I would have to be ten times as

careful. You might think he is just toying with his gay fanbase, but that wouldn't work, and I can tell you from experience. Despite sending out all the signals I could my whole life, short of wearing an "I'm straight" T-shirt, I was hit on unmercifully. Duchovny, being famous, would find it a thousand times more difficult, and so there is no way he would toy with that if he were really straight.

But back to the show. Actually, I watched a few from the first season, and they were much worse than even I imagined. They barely rose to the level of propaganda, just being stupid. One was about the Jersey Devil, a hairy man who lived a mile outside of Atlantic City and ate people. Yeah. I soon looked for something meatier to sink my teeth into, so switched over to the pilot of *Californication*, which was also worse than I thought, but in a different way. It opens with the main character walking into a chapel wanting to talk to Jesus about his writer's block, but being met by a pretty nun who offers him a blowjob. Yeah, that kind of bad. Transparent hosing of Christianity by schnozy Jews no longer even pretending they aren't Jews. Highschool-level stuff from alleged PhD candidates and Phi Beta Kappas. Within the first three minutes of the pilot we have to see Duchovny's 47-year-old ass, which I doubt anyone signed up to Showtime for. The girl's tiny tits barely glimpsed weren't a fair trade for that. His partner is played by Natascha McElhone, surely one of the worst actresses of all time. Except for her fleeting part in *The Truman Show*, I only remember her from some Picasso flick where she stunk the place up. Pairing her with Anthony Hopkins was like pairing Pauly Shore with Joan of Arc.

The next brilliant dialog comes from his ten-year-old daughter, who finds a naked woman in his bedroom and says "She has no hair on her vagina, is she OK?" Because that is how ten-year-old girls think and talk, of course. No one else expected women to have pubic hair in 2007, but we are supposed to believe little girls with none expected them to. This woman also gives us full frontal, but it is equally disappointing top and bottom, since the tits are fake. If we have to look at gratuitous nudity to cover horrible dialog we have already stopped listening to, at least make it worth it. The CIA can't afford some top-shelf real tits? But I remind myself, their writers are all gay and probably don't know the diff.

I don't require all my entertainment to be highbrow: I liked *The Hangover*, for instance. But C'mon, this is just garbage. In the next scene, Duchovny beats up an East LA gangmember in a movie for talking on his cellphone, because we know what a tough guy he is. So that is believable.

His book is called *God Hates Us All*, which is supposed to be funny, but isn't because in his case it happens to be true. And I don't mean his character, I mean Duchovny and everyone involved with this show. They are the cursed, and watching this show just shows us why.

Next he boinks a book groupie young enough to be his daughter, and I am guessing this is the jailbait we were promised. But wait, a book groupie? Are we really supposed to believe teen girls are hanging around bookshops in LA hoping to sleep with 47-year-old writers who look every bit of their age? The actress is obviously mid-20s, so no one feels soiled here when we have to watch her naked on top of him, but the storyline is still pretty odd, seeing as it IS illegal and all. Real porn can't include the underage, but I guess fake porn on Showtime can. Also curious is that the girl keeps punching him in the face for no reason during sex. Is that what underage girls do in LA? I wouldn't actually be surprised. He just laughs, and I guess we are supposed to find it funny. But it isn't.

By minute 24 we get naked chick number four and fake tits number two, and again the girl is riding on top, I guess so we don't have to look at Duchovny's tits sagging. At least we don't have to see his ass again.

None of this is the least bit sexy or titillating. Just the opposite, and on purpose. The sex is purposely squalid, degrading, and violent. The reason the girl hit him during sex is obvious: they are trying to turn you off sex altogether. In psychology they have a term for it: aversion therapy. Adding an unpleasant experience on top of a pleasant one, to ruin the pleasant one.

Turns out the jailbait is his ex-partner's new lover's daughter, and she arrives to spoil his marriage proposal. It plays as stupid as it sounds. This segues into a flashback scene over a terrible Rocket Man cover, which is supposed to finally give some emotional weight to the pilot, but fails miserably. It might help if Duchovny didn't have a ring on his index finger—I have never seen anyone with one of those who wasn't a weenie—and didn't decide to type one word on his keyboard: FUCK. Roll credits and puke. 33 minutes—of course—of nothing, which they spun out into *seven years*? This show was on for seven years? But I remind myself Bil Keane wrote *The Family Circus* for 51 years, so I guess we were lucky *Californication* only lasted seven and *X-Files* only lasted nine. It just shows people will watch *anything*.

Speaking of *X-Files*, I went back to watch episode 9: Space, thinking it wouldn't be another silly monster episode. It was about space shuttle launches, selling all that again. My readers know what to think of that, since I have shown that was another billion-dollar boondoggle. But the episode also sold the idea that aliens were sabotaging our missions like Challenger, Hubble, and the Mars Observer in order to keep us from finding evidence of them. Ridiculous, since the Challenger crash was faked and so was the Mars Observer. They just wanted an excuse to build another one and bill it to taxpayers. All of the Mars landers have been faked, including all footage. But that doesn't even speak to the naive and silly script of this episode, which doesn't say much for Chris Carter's ability to write. He actually has his characters attacked by the Face on Mars, in the hokiest visuals since *Night Gallery*. I looked him up, certain that he is related to the rest of these people, but couldn't find ancestry anywhere. Nothing at Geni, Wiki, Ethnicelebs, Findagrave, or anywhere else. Extremely thoroughly scrubbed, which is a big red flag. Even stranger, if we search on William Carters of California at Instantcheckmate to find his father, we find *every single one* scrubbed of all relatives. So some important link is being hidden. No Catherine Carter matching the profile of his mother is found, either. Also found a whole slew of Chris Carters from Bellflower, but most in their 50s, while he is supposed to be 65 now. So Chris Carter looks like an agent with a lot of separate assignments and identities, most of them off the books. I went to thepeerage to look there, and discovered Jimmy Carter is listed in the peerage, though I don't know why he would be. No matches to our Christopher or his father William. We may assume he is from the famous Carters, as in Jimmy and others. Also see William Hodding Carter, the Carter and Bonham-Carter bankers related to the Morgans, the wife of Robert E. Lee, and many others.

Anyway, mid-show this *X-Files* episode switches to straight NASA promotion, creating an emergency and getting the audience to root for the astronauts. The usual emotional jerking we always get from TV and film. They then let NASA get caught lying to the press, but it is explained away as necessary to save NASA's budgets from their enemies in Congress. The astronauts are sold as heroes no matter what, and Mulder spends half the episode slobbering on NASA and its heroics.

Finally, we discover the head of ground control has been taken over by an alien ghost, which is also threatening the shuttle with oxygen loss. Do you now see what a pathetic excuse this is for NASA's troubles? An alien ghost? That was how far NASA had fallen by 1993: hiring FOX to run interference for it with alien ghosts. I had really imagined all these years that *X-Files* was more sophisticated than this, but I was very wrong. It is actually a bit of joke.



Also, just a few episodes in I had already lost patience with the Mulder/Scully cliché relationship, where she constantly disbelieves him, even after she has just seen a ghost or UFO herself, has seen evidence herself, or has heard reliable firsthand eyewitness testimony. She is supposed to “a scientist”, but she continually acts like an idiot, and seems to be unable to remember what she knew from previous shows—as if she has no recall. Every show is like that. It is highly annoying. The worst example of that is episode 19: Shapes, where after seeing fangs on the Native corpse, Scully says (min. 12) “there *are* cases of calcium phosphates salts developing abnormally with age”. The sheriff agrees: “That could explain what Jim Parker claims to have seen”. What? They both just saw large perfect fangs, so how does calcium phosphate explain anything? The scriptwriters must have been on peyote buds when they wrote this.

Episode 11: Eve is especially sick, because it sells the whole mutilated cow thing, which in real life are hoaxed by someone—probably military—to create fear. It then has aliens stealing little girls out of their beds, leaving their stuffed toys behind. You know children were watching this and were scarred for life by it. It aired at 9pm eastern, which would have been much earlier in the rest of the country. But it got even worse: these little girls turned out to be the monsters, test-tube babies created in government experiments who misfired and began killing their fathers just for fun. At the end of the episode they end up in solitary holes in dark dungeons.

In checking that time of airing, I ran across reviews of the series, with it being called the best show of the 90s, a cult classic, and TIME calling it the cultural touchstone of the 90s. You see why I am angry. I knew it was bad, but I had no idea it was just schlock. The 80s had Cheers, the 70s had MTM and MASH, the 60s had Gunsmoke and Andy Griffith, but the 90s had CIA schlock and fear porn. Chris Carter is a sick individual working for sick committees in Intel.

Actually, Friends and Seinfeld are the real touchstones of the 90s, but The X-Files *was* heavily promoted and did do great damage to the culture. You will say it was just harmless entertainment for adults, like The Twilight Zone or Outer Limits. But both those shows were also CIA productions intended to manufacture fear and destabilize the populace. The X-Files was just a slightly more advanced example of Operation Chaos. Besides, in our society there are no adults, there are just younger and older children, almost all of them completely credulous and open to any amount of psychological conditioning, as has now been proved by the results.

“The Truth is out There” is also rich, heading a CIA show. It is like the colophon of the *Washington Post*, “Democracy Dies in Darkness.” That colophon is always misread as the opposite of what it is. It actually means Democracy HAS died in Darkness, and the *Washington Post* was created to provide that darkness. “The truth is out there” is also inverted, since although the truth is out there, with regard to the *X-Files* it means “The truth is out *there*, not in here”.

The opening of the next episode, 13: Beyond the Sea, was taken straight from the Zodiac fake, with Carter borrowing directly from his uncles in California intel in the 1970s. In the second scene, we get foreshadowing of Duchovny's sex addiction, since Carter gets a dig in on him: Scully says “The last time I saw you so engrossed you were reading the adult video news”. It doesn't fit his character, who has so far seemed to have no interest in women. Anyway, I knew they would get to serial killers, but I didn't think it would take them to week 13. I guess they wanted to hit that number. 18 would have been too late.

Something else just occurred to me. Gillian Anderson has a very pretty face, as we all know. That is why she was chosen. FOX apparently wanted someone with more sex appeal, but Carter fought for

her. That's what we are told. The only thing I can figure is that they thought she was a bit short, and didn't have great legs. Hard to say. To me she seems as sexy as the next pretty actress, which is to say—for a guy—*not*. None of the top actresses like guys and we can tell. The comings-out don't surprise us. But I was going to say that despite having a very pretty face, and a pouty little mouth, she appears to have been hit in the mouth at some point. She has a noticeable scar on the right corner of her mouth, skewing her mouth just a bit. Could that be some sort of clue as to *why* she doesn't like men? Did her father hit her? Just a suggestion. We know she went through a very rough phase in her early teens, becoming a punk and ending up in therapy by 14. That can be caused by abusive parents. Of course it can also be caused by an abusive society. Either way, it is proof these elite families are not spared by their own projects. And it is also ironic that Gillian ended up passing on the abuse to others through her complicity with this CIA project. Was she aware of that irony at the time, this being another example of her acting out, or is she aware of it now? Possibly her move to period pieces after 2000 is indication she *was* aware of it, and was attempting to reverse it or undo it by being involved in more wholesome acting jobs. So we have to ask why she returned to the Intel-fold in her 50s. It had to be more than a matter of money.

But back to the serial killer episode. I have to admit Brad Dourif does an excellent job as Boggs, making Duchovny and Anderson look pancake-flat as actors. In fact, I would say the scene where Boggs channels her father for Scully is superior to equivalent scenes in *Silence of the Lambs*—which never impressed me. No one has ever admitted Jodie Foster ruined every scene she was in there, so let me be the first, Clarice. My guess is you could get Hopkins to admit it after a few whiskeys. But this *X-Files* episode is one of the worst as a matter of psyop, since it sells the idea serial killers not only exist, but can tap into the dark side, channeling information from the Devil. Neither are true, since serial killers don't exist. Therefore they cannot possibly channel anything. The only thing being channeled here is Dourif channeling previous over-the-top performances by his CIA and Phoenician cousins. You know who he is really channeling? A fellow top actor: Charles Manson. The writing in this episode is also far better, and we see it was written by a **Gordon** instead of Carter. Scully gets to be the one seeing the other side for a change, and some real tension is created. Probably this is because the less we see of Duchovny and his soggy, feather-lite presence the better.

The episode also sells the idea that a serial killer on death row, days away from execution, would have phone privileges to the outside. He wouldn't. And for precisely the reason they show: he could call an accomplice. We also see Scully alone with Boggs in his cell, though he is handcuffed. The problem with that: he is cuffed in front and could have easily killed her by wrapping the cuffs around her neck. She actually turns her back to him. She would have been dead before any guard could get there.

*The X-Files* appears to be really hitting stride about now, since episode 14: Gender Bender is also a stand-out. It is a split-the-sexes episode aimed at both sexes, scaring them off the opposite sex. A being that can morph into either sex is killing lovers it meets at clubs. You see how it works. The writers actually admitted they were trying to make sex as scary as possible. But that's not all. This episode does double duty by blackwashing the Amish. That makes no sense, but we have seen it before. It just means the Phoenicians don't like anyone questioning their hegemony or making their own rules. We are supposed to believe the Amish-like “Kindred” are doing “voodoo” up in the hills. Except that no one has ever accused the Amish of doing voodoo. They are the most fundamental of fundamentalist Christians, and they are about the last people you would ever see involved in voodoo or any other strange rites. Of course they hire some spooky, unattractive actors to play these Kindred, and play spooky music, just to be as heavy-handed as possible. The first creepy one shakes hands with Scully and starts to hypnotize her in a gross way, something no Amishman has ever done in the history of the world. All the scenes with the Kindred are outrageously false, with them depicted as letting one



of their own old men choke to death at dinner and refusing to let Scully do the Heimlich on him. Which is absurd. The Amish have no problem with simple medical procedures, and the Heimlich would be just the sort of thing they would approve of: no drugs. Just so you know, the Amish and Mennonites also don't live miles out in the woods, off all roads. They live on main roads right out in the open, and it isn't always dark and rainy there.

Scolder and Mully catch them in a midnight ritual in the barn. There is a secret tunnel underneath and Mully goes down into it. Yeah, the Amish have secret Satanic tunnels! There are weird catacombs with goo and jello, like a scene from *Alien*. Mully has to hide in a catacomb, and inside he finds a zombie. But it gets worse. The Kindred aren't just zombies, with no children, they are changelings, being able to take male and female form. One of them almost rapes Scolder, using hypnosis. So here is what you are supposed to fear: **the Amish aren't even human!** You really have to laugh at how over-the-top this blackwash was. The Amish as alien shape-shifting serial killers. The only thing they couldn't work in was pedophilia. This one was written by Larry and Paul Barber, so they get the award for most dishonest—and transparent—blackwash of all time. They only wrote one episode for the series, so maybe even the producers realized what a piece of crap this was.

Then we return to the city, where one of these Kindred is loose, preying on Gentiles. A victim who barely escapes says, “The club scene used to be so simple”. Do you get it? They were trying to kill the dating scene, and pretty much have. What wasn't already gone or corrupted in 2019 was killed by the fake pandemic.

Episode 17: EBE is supposed to be one of the best from the first year, but I found it totally pointless. Even as propaganda it is worthless. An ET is shot down and we are led to believe it is being transported across the country to some military lab. Mulder is shunted on a series of fake-outs by the deep state, with Scully tagging along. By the end we aren't even sure there ever was an ET, but no longer care, since the script is such a mess. Never explained is why FBI didn't just order Mulder to stand down and fire him when he didn't. Deep Throat keeps showing up to lie to Mulder, but it is never explained why they would go to all that trouble. The Lone Gunmen make their first appearance, but that all fizzles as well. We are supposed to believe they are capable of faking top level security clearance. You will say maybe they weren't, since Mulder was let in as part of the ruse. But that would either mean the LG were in on it, or not, neither of which makes any sense. It is confusion and a bad script being sold as deep. The usual. We only get one good line, which I may use in future: “a lie is best hidden between two truths.” A nice distillation of something I have been saying for years. Except that the lie isn't always between the truths. It may be tacked on to the end of a line of truths. Prep them with many truths and then spin them with a major lie at the end.

After watching the intro seventeen times, I can tell you I think it is an attempt at actual hypnosis. The tune is quite catchy, and soon became my favorite thing about the show, something I couldn't immediately explain. The song ends with a blinking eye. And what exactly is the tune? It is six notes played six times, in a slightly varying progression. Or 666 666. Coincidence? I don't think so. I had to actually expend a bit of mental energy to avoid the hypnosis, though I am not sure exactly how it is achieved. The tune was telling me this was good stuff, while every other piece of data was telling me the opposite. When I returned to the intro to watch a new episode, I could feel endorphins being released, trying to convince me I was about to experience pleasure. But the only pleasure I experienced was from the intro itself.

Episode 20 is another embarrassment, being a transparent blackwashing of Wilderness groups like Earth First. “Eco-terrorists” they call them, while everyone knows it is the government that is the real

eco-terrorist organization, led by the military. They destroy more wildlife, more wilderness, more habitat, and more arable land than anyone else, by a factor of a million. The idea that small groups of protestors are the cause of any problems in this country is a non-starter. Early on in the episode we see a bullet hole in the truck of a federal agent, and are told it was fired by an eco-terrorist. Except that I am not aware of any group, including Earth First or ELF, that has ever been accused of shooting at federal agents. They are known for putting a fake crack banner on a dam, freeing minks, or minor monkey-wrenching. The largest crimes they are accused of, like burning down buildings, are more likely false flags. Just for the record, I have always supported Wilderness and anti-development groups, and applaud most of their direct action. So this *X-Files* episode couldn't be more obvious government propaganda, on the same level as their propaganda against the Amish. It shows us who is really behind this series.

The logging rep in this episode lies: "we plant a sapling for every tree we take." And you believe that? Fortunately, they don't have to, since trees plant their own babies: pinecones, for instance. Unless they are clearcut, forests re-grow. But spare us the sanctimonious lies about planting saplings. Have you ever seen big logging trucks hauling around saplings? The world loses around 20 million acres of forest each year, so the replanting isn't really keeping up, is it? It is true this is less a problem in the US, though we have lost about 1/3<sup>rd</sup> of our native forests since the founding of the country. The reason we haven't mowed down our own forests to the extent other countries have is that we have had a strong conservation ethic since about 1900, not due to eco-terrorists, but to people like Teddy Roosevelt, you know. Also due to the fact that we can externalize the damage, getting a lot of wood from South America and Indonesia, where forests have been decimated, with some species almost exterminated. Furniture makers know this. [Try getting Brazilian mahogany](#), for instance. Honduran mahogany is already gone.

The logging rep says the "treehuggers are cowardly and so are their tactics". Yeah, right. I should think lying on TV is about the most cowardly thing imaginable, how about you? It is what the mainstream specializes in.

Each episode gets worse. I thought they had bottomed out with the Amish one, but this may be worse. The only good thing is they try to mitigate the eco-terrorist blackwashing a bit by admitting the loggers are taking old growth trees illegally, and our industry rep gets eaten by the swarm along with the eco-terrorists. For a moment we see the swarm as payback for our sins against the environment. Except that the episode ends with the swarm being destroyed by burning and pesticides. A sort of doubling down on the sins, you see.

I did learn something from the first season of *X-Files*. One doctor in an episode said that people who had a near death experience couldn't wear watches, since an EM field was created making the watches inoperable. I thought to myself, that sounds like crap, so I looked it up. Turns out there is some research confirming it. Not all NDEs stop small electrical devices, but some apparently can. That would tend to support my theory of charge, and spirit as real, made up of photons. If true, it would indicate some switch is flipped at death to allow the spirit to release permanently from the body, and if death doesn't then occur, the switch may be stuck open. Another thing I learned which tends to support my papers of the last decade is the finding that most NDEs report being much more positive than average people, indicating death is not the negative experience most people suppose it is. I will do more reading on this and report back to you. The Phoenicians want you to be afraid of everything, including death, so they don't publicize this research.

**Added January 12, 2022:** I started watching season 2, but it was too slow and stupid to believe. They

allegedly had a hit on their hands, so you would expect them to hire some other top writers, to help keep it fresh. Instead, it is even worse than season 1, which at least moved along quickly. Season two immediately gets self-indulgent, focusing more on the characters and trying to give them more chances to emote, etc. Big mistake. It just gives Duchovny the excuse to go from insipid to sullen. Anderson had put on weight in the second half of season one, and we weren't sure why until we find out later she was pregnant. She has to take some time off in season 2 to give birth, so Scully gets kidnapped: we don't see her for a while. Also a big mistake, since it leave Grumpy Mulder to carry the show himself, which he is ill prepared to do. So I skipped ahead to the season 11 pilot, to try to keep my interest from dying out altogether. I noticed two things right off. One, in the opening segment they admit the Moon landing was a hoax. Two, rather than film a new credit sequence, they use the original with old pics of Mulder and Scully, which is strange. But when we see how much the twain have aged, maybe not so strange. Anderson looks OK, other than the orange hair. Duchovny isn't fat or bald, but that's about all we can say for him. He missed the Brad Pitt regimen, whatever that is, except perhaps for the fat strippers. He doesn't appear to have gotten all his sleep. Far stranger, they have changed "The Truth is out There" to "I Want to Believe, I want to Lie". The sequence ends on "I Want to Lie" standing alone. So they are admitting who they are: the Phoenicians, who lie all the time about everything.

Season 11 is just what you would expect if you have been awake for the past thirty years: they try to substitute camera tricks, voiceovers, and car chases for an actual script. No one has any ideas, so all we get is stupid dialog, constipated poses, and fancy moving cameras. It is impossible to watch without getting nostalgic for the old days when people were still human. They pulled off the amazing feat of making me long for 1993 and the relatively "meaty" *X-Files* scripts of the original. But what they really made me long for was *The Andy Griffith Show*, where the only conspiracy theory was how Barney had locked himself in the jail cell with Otis.

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And in other news, Supreme Court justice Sotomayor claimed 100,000 children were in the hospital right now with Covid, many on ventilators. She has been called on the carpet for that outrageous lie, but what no one else is asking is why the judges are making arguments themselves. The justices are supposed to be HEARING arguments in this case, not making them themselves. This simply indicates to me that this case, like many of the lower ones we have covered, including those of serial killers, is manufactured. Real court cases wouldn't proceed like this, so we may assume this one isn't real. Indicating the Supreme Court has been swallowed by CIA like everything else. The case isn't proceeding naturally, that is, it is being scripted by Pfizer and other entities. Rand Paul alluded to that when he accused Sotomayor of being a pawn of Fauci, but it is even worse than that. They are all pawns, including Rand Paul. He just happens to sort of be on the right side this time.

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You can be sure the Djokovic saga in Australia is managed. Bet on him competing and winning, with the win being sold as the ultimate victory over adversity, "capping his incredible career". He will win even if he plays terribly, since you can be sure his opponents have been ordered to stand down. This is just the way the world works.

\*I actually liked Dempsey when he was a kid. I never saw the McDreamy stuff, since I don't watch shows like that.