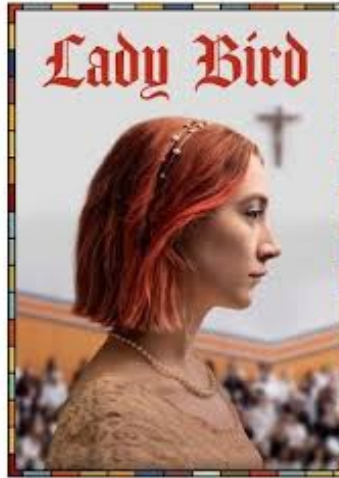


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Why I didn't like



by Miles Mathis

I know, you will say it is because I am a big grumpus who hates everything new. Which is so. . . true. But then you have to ask *why* I am a big grumpus who hates everything new. Was I just born with a bad streak? No. Was I dropped as a baby? No. Did an earwig crawl into my brain and plant an evil egg? No. Perhaps, just perhaps, this is the kind of world that turns sensible people into grumpuses. And perhaps, just perhaps, everything new *is* pretty awful.

Now, *Lady Bird* isn't the worst movie I have tried to watch lately. It has its moments. The acting is good—especially the mom. Small parts of the script are good. But overall I found it unwatchable. I honestly couldn't get through it. Just so you know, I *tried* to hang on. I made it through the first half, and then some. I bowed out after she slept with the little Truther. But we will come back to him in a moment.

The main problem is that I didn't like the main character. I wanted to. I want to like Saoirse Ronan. I really do. I saw her first in *Brooklyn*, which I also wanted to like. That film was more my speed, being a period piece, but I couldn't sit through it either. But that is another paper. The point is, I liked both Ronan and her character there, I just didn't like the script. So I came into *Lady Bird* with high hopes. I was not prejudiced against Ronan, and was probably prejudiced *for* her. But in *Lady Bird*, she is, how shall I say it? . . . a jerk. Even Ronan, who has some charm of her own, can't imbue this character with any. Her mom is written in the script as a sourpuss, and you are supposed to side with Lady Bird; but I found myself siding with her mom in most places. The mom doesn't have to be such a bitch, but in general she was right about everything. Lady acted like a spoiled little shit at all times, and was simply unbearable from the first frame. The best scenes are when Lady is put in her place by her mom or her counselor—although we are not supposed to feel that way. We are supposed to be on Lady's side, but I never was.

For instance, Lady Bird hardly interacts with her father at all, although he comes across as a sweetheart. She is oblivious to his depression and his struggles to keep his job. She is also oblivious to

her mother's sacrifices for her. Why? Because she is utterly self-absorbed. You will say that is what it is to be a teen. No. That may be what it is to be a modern first-world teen, coddled into a state of absolute fantasy, but that is not a necessary part of the teen years. In the past, many teens showed some real concern for their families, and in other (poorer) countries you still witness it. But I have to admit it is rare in the US.

Beyond that, the script is, as usual, crammed full of impossibilities and absurdities. Early on, Lady jumps out of a moving car during a squabble with her mom. First of all, people don't do that. Second, if they do, they usually die. Third, the action was completely hysterical and obnoxious, and if I had been her mom I would have stopped the car and backed over her myself. Fourth, it is a terrible scene to include in a movie, since it will just suggest to suggestible and hysterical teen girls that jumping out of a moving car is a clever response to mom.



Then we have the whole gay boyfriend subplot, which is thoroughly annoying. I honestly believe it was written in to blackwash boys. As we know, the governors want to turn young girls off guys altogether, and this film looks to me to be part of that project. So the script has to include a string of guys who—from the point of view of a straight girl—have something seriously wrong with them. Plus, what kind of girl barges into the boy's bathroom and charges into a closed stall? That also doesn't happen. And if it did, he should have kicked her right in the . . . shin. Anyway, by that point I could see that the main thesis of this film was steering young girls away from guys and towards their careers—where they could make the most money for their bosses.

Which brings us to the worst of it: the east coast college thing. Lady has never been to the east coast and knows zip about east coast colleges, but somehow she has gotten the bug into her head that going to college in the east will solve all her (non)problems. Why? Honestly, it is probably because the CIA is underwriting this film—like all others—and is plugging east coast colleges. They want teens to put their parents under major debt to send them to overpriced Ivy League (and other) universities. We see that in the first scene, where Lady is telling her mom she wants to go east and mom is trying to get across to her that they can't afford it. What does Lady say? She says, “Have you ever heard of loans?” I'm not sure if she means that her parents should take out a loan or that she could take out a student loan, but in either case she is being a shit. Why should her parents go into huge debt just so that she can go out-of-state? The colleges in the east aren't any different than the colleges in California: all are vastly overpriced and oversold. Lady will figure that out someday, but only after she has buried herself or her parents under hundreds of thousands of dollars of debt. So, we may assume the film was also underwritten by the banks.

About halfway through, Lady is disappointed because UC Davis has accepted her but Berkeley hasn't. She says, “I thought Berkeley had to accept me”. Which is just another reason she is so annoying. She

has absolutely no idea how the real world works, and is constantly shocked that everything isn't immediately given to her just because she is an *American Girl*. The film makes it clear that academically she isn't qualified to go to Berkley or any other upper-tier school, but for some reason we are led to believe that doesn't matter. She is the protagonist here, and is an American female, so the normal rules don't apply. I hope you can see how this is a horrible message to send to teen girls, or to anyone else. Rather than a message of hope and opportunity, it is just guaranteed to exacerbate already swollen feelings of entitlement. "Despite having no qualifications, Lady got into Columbia, so why can't I?" It is the turning of all middle-class girls into Jewish American Princesses, who think the world was invented to kiss their asses morning, noon, and night.

In that same scene, her brother says, "You are actually fucking evil". This is because she is having a hissy fit that things didn't turn out her way, so she is attacking everyone in the room. She attacks her adopted brother's race and his name Miguel, so she *is* a bit evil. And this is the person we are supposed to be rooting for in this film.

In another scene in the middle of the film, Lady verbally attacks a woman hired to speak about abortion, again coming across as a total bitch. She is going to a Catholic school, so of course this will be part of the curriculum. But the screenwriters can't leave it at that. They can't pass up any opportunity to push an agenda. You see this in most Hollywood movies, which seem required to include at least one such scene in every release. Again, I see it as a continuation of the old Theosophy project, via which the governors have been blackwashing Christianity for over a century. The Catholic angle wasn't included here by accident: they obviously made Lady Catholic so they could include these unsubtle cuts. I say that as a non-Catholic and a non-Christian. I am not defending Christianity here, or right-to-life. I am not against abortion, and even sort of agree with Lady here, but that is not the point. Twenty years ago I probably would have chuckled at that scene, because I couldn't see its deeper import. But now that I know what is going on, I no longer find it amusing. I don't like propaganda—*not even propaganda I agree with*. I don't like being jerked around for any reason. I don't like being caught in the middle of this obnoxious war of the Jews against the Catholics. Let them arm wrestle over it or something: it doesn't have to ruin every movie, every work of art, every published piece, and every news story.

Then we have the whole subplot about ditching the fat friend for the rich popular girl. Gee, that's really fresh. It's not like we haven't seen that in about 70,000 other coming-of-age films.

When Lady is suspended over the abortion fracas, another fight with her mom ensues. Rather than being contrite that she got suspended, Lady decides to counterattack. She demands a number from her mom, a figure that represents how much it cost to raise her. She screams that she is going to make a lot of money and pay her parents back, so she doesn't have to feel grateful. Charming. I bet she does that, don't you?

Her mom cuts her to the bone, ignoring her and simply saying "I doubt you will be able to get a job good enough to do that"—which made me laugh. But I wasn't supposed to feel that way. We aren't supposed to be on mom's side in that scene, are we?

Then there is the problem of why the family is poor. Both parents are smart and educated, with mom working as a nurse and dad working for most of the movie. He went to Berkeley and then graduate school at UC Davis, as we know since it came up in the script. So why would they be so poor? Nurses make good money. This is never explained. It looks like the scriptwriters needed Lady to be lower middle class to fit the plot, but then they forgot to really create any continuity. All these writers,

directors, and producers are from upper-upperclass families, so maybe they think two-income families where mom is a nurse really are poor. Plus, this hole in the plot actually undercuts the propaganda, if you think about it. If her parents have all these college degrees and are still poor, why should we believe college is the cure to any ills?

In an earlier scene, Lady steals her teacher's gradebook and then lies about her grades. Again, charming. Could somebody please tell me why we are supposed to like this girl?



OK, next: **the Truther boy gets blackwashed**. Lady's second boyfriend is a pretty little Goth who knows about several of the government projects: cellphones as tracking devices, etc. But, lo and behold, it turns out he is a creep. For some reason, Lady thinks they are both virgins, but after they sleep together he disabuses her of that fantasy. So why did she believe it? I rewound the movie, trying to find a scene where he said he was a virgin. I couldn't find it. I can only suppose she made it up in that confused little head of hers, and then blames him for not conforming to her fantasies. But if you go to any of the plot summaries—like at Wikipedia—they say he lied to her. So I guess their little heads are just as confused as hers.

Anyway, the screenwriters next put this line in his mouth: “You are going to have so much unspecial sex in your life”. Seventeen-year-olds don't say that. And it isn't true anyway. Or it doesn't have to be. I have had very very little unspecial sex in my life, and I am 54. Most of the sex I have had has been good sex with people I loved. So again, we see this movie purposely blackwashing sex for young people, trying to spoil it for them. Why? To split up the sexes and manufacture trauma, anxiety, and loneliness. And why would they do that? Money. They have a lot of anti-depressants to sell, remember?

Next, Lady screams, “I was on top. Who the fuck is on top their first time!” Again, how would she know? That was her only time. The line is included to blackwash the boy, who we now see as a wimp. He was on the bottom and came in about two seconds, so we are supposed to believe that Truthers are like that, you see. They are lousy in bed. The propaganda isn't subtle here, my friends.

Lady then gets picked up by her mom outside the boy's house, since I guess she can't walk anywhere. She is too good to walk. And she starts crying on her mom because her first time was so horrible. Hysterical, as usual. If we look back, it is hard to see anything so horrible about it. He came too fast. Big deal. They are 17. He'll do better next time, or maybe she will have to find someone else.

Next, Lady and her mom go do “their favorite thing together”, which turns out to be pretending they are buying a house and being led on tours of semi-expensive homes. Pathetic, as usual. But it again sells the American dream, which consists of lusting after the neighbors' possessions. “Oh, if we just

had money we would so happy!” Which makes the middle class work harder and bow to their bosses' and banks' and government's every demands.

Next is the scene where she gets wait-listed by. . . Columbia. Above, I said Columbia, but that was just a guess. Remember, I hadn't seen the second half of the movie. But in order to finish this paper, I had to go back and watch the rest of it. Surprise, surprise, they do a close-up of the envelope, and though Lady's thumb is over the first part of the word, we see it ends in “mbia”. How did I know? Am I the 10g-grandson of Nostradamus? No, I first went to Wiki, where it said she was wait-listed by a New York university. Given that Columbia is the premier spook U in New York, that was the best guess, wasn't it? This is a spook film, as we are seeing, so it didn't take much prognostication on my part.

What is never addressed is why Columbia would wait-list this girl. She is not a legacy, has bad grades, has a poor recommendation from her school counselor, does not go to New York for an interview, was suspended her senior year, and is a thief and a liar. But in the world of film, none of that matters. This strong-headed girl wants it to happen, and the world must bow to strong-headed girls.

In the next scene, Lady gets called in by one of the nuns, whose car she decorated with “Just married to Jesus” signs. This was a great scene, especially when the nun says, “To be fair, I wasn't just married to Jesus. It's been 40 years.” I laughed out loud. This old nun has much more charm than Lady, and I would rather watch a movie about her.

Next the Truther picks her up for the Prom, and doesn't even come to the door. He just honks. Because that is how Truthers are, you know. Rich popular girl and her date are in the back seat, which also makes no sense. Girls like that don't carpool to the prom. Truther and the rich kids decide they are too cool for the Prom, going directly to a party, disappointing Lady. Because, again, that is what Truthers do. They are rude bastards. So she dumps them for her old fat friend. I know, a tear is welling up in my eye, too.



Of course her fat friend is at home, crying because she wasn't asked to the prom. Isn't that non-PC? Are we supposed to assume that fat girls don't go to Proms? Funny, because I remember a lot of fat girls at both my Proms (Jr. and Sr.). Since I was a loser (dating-wise) in high school, I know what it is like to be a loser. My date to Jr. Prom wasn't fat, but she was about my speed: a dork. We had a good time anyway. Not a great time, but it didn't scar me for life.

Next, we get another blackwashing of sex, where Lady says she likes dry humping more than sex. Hmmm. If so, then why did she complain when Goth-boy came too fast? What did she care, except that she needed to shame him. But this whole scene is crap. Are we really supposed to believe girls prefer dry humping? What girls are these? Frigid cunts like in Hollywood, I guess. They are just trying to sell this idea to young girls, so that they can further exasperate their boyfriends.

Next is probably the worst scene in the film, technically. Mom finds out Lady is wait-listed and throws a fit, though it isn't clear why. Lady then gets hysterical because her mom won't talk to her. This goes against character, since normally Lady avoids her mom. She is going to New York to get away from mom, so why would she care that mom is not talking to her? This is the one scene where the acting becomes transparent, and you can almost read Ronan's mind as she thinks, "God, this scene makes no sense, and I can literally feel the weight on my shoulders as I am expected to prop it up".

When Lady turns 18, she immediately buys a pack of Camel Lights, a lotto ticket, and a *Playgirl*. Right. Nice product placement. And a contradiction, since we saw her smoking cloves earlier. On a second viewing, this film is nothing but product placement. Camels, east coast colleges, student loans, *Playgirls*, and then, in the next scene, Pete Seeger—[who I have outed as another spook](#).

In the next scene, she passes the wait list, and my question above is answered: her parents will have to refinance the house to send her to New York. Lady is also alleged to have scholarships, but based on what? She is not a scholar, was suspended, and quit theater. So who gave her a scholarship and why?

Now Lady is in New York, and we switch to a scene from *Felicity*—except that Lady doesn't have the charm of Felicity. This is quickly proved when she drinks too much and hits on a guy by asking him if he believes in God. Like that would happen. First of all, girls don't talk to strange guys, but if they do they don't lead with a line like that. This was inserted into the movie simply to blackwash religion again, since he says no, it is ridiculous. And New York doesn't seem to be solving any of her problems, since she is obviously drinking not from a sense of elation at finally getting there, but from some sort of disgust. She drinks so much she has to be taken to the hospital. As Tarkin said of Leia, charming to the last.

After one day in New York, she is already a bag Lady, wandering the streets with mascara running down her face, asking strangers what day it is. Since it is Sunday, she decides to go to church. I guess we need one last blackwashing. No, that was too obvious, so they use the church to propel Lady to call her mom and leave a really maudlin message. She now loves Sacramento and her mom.



So I guess refinancing the house was a bad idea.

Yes, this film was actually much worse than I remembered. Funny how looking closely can cause you to see things. Before I wrote this, all I had was a nebulous feeling that I didn't like the film. Now I know why.

continued below



Which leads me to ask, who is Greta Gerwig. . . and what is her military rank? Gerwig is the writer and director of record, if you don't know. *Lady Bird* is being promoted as the finest film of the year, and films by normal people don't get that type of promotion. To me, she already looks like an agent. Wiki says she is of German, Irish, and English ancestry, but her mother is a **Sauer**. So we can be sure she is Jewish. She was working with Joe Swanberg right out of college, which confirms that. As does her relationship with Noel Baumbach. We are supposed to believe she had no early breaks, being turned down by MFA programs, but that is pretty hard to believe considering that in her early 20s she was already being promoted by A. O. **Scott** of the *New York Times* and many others. You also don't graduate to director by age **33** unless you have major connections. It looks like to me that she was chosen for her looks to be the pretty face fronting these mumblecore projects. Maybe she co-wrote some of them, maybe she didn't. Maybe she was director here, maybe she wasn't. But in any case, these films have the pawprints of Intelligence all over them.

It is also worth looking at the producers of *Lady Bird* in this regard. They include Scott **Rudin** and Eli **Bush**. The names alone confirm my reading here, don't they? Together, they are responsible for a What's What of spook films, including *There Will be Blood*, *No Country for Old Men*, *Ex Machina*, *Steve Jobs*, *The Girl with the Dragon Tattoo*, *The Grand Budapest Hotel*, *Rosewater*, *Inherent Vice*, *The Social Network*, *The Truman Show*, *Greenberg*, *Aloha*, and many others. Which tells us we should have been very suspicious of *Lady Bird* before the cameras even rolled. The odds that it would be a straightforward film uncluttered with propaganda were zero.

I wanted to find out more about Gerwig, but her genealogy is slender. We do find the Gerwigs related to the [Kennedys here](#). We also find the Sauers in the peerage, related to the **Neumanns**, the von **Furstenbergs**, the von **Croys**, the **Salm-Salms**, the von **Heyden-Lindens**, and the von **Landsberg-Velens**. The Croys are Princes. So are the Salm-Salms. So are the Furstenbergs. They link us to the houses of **Hohenzollern** and **Thurn und Taxis**. The Landsberg-Velens are currently Earls.

[Ethnicelebs has a page on Gerwig](#), which is helpful. It confirms Gerwig's links to German royalty and the British peerage, since it admits her grandmother was a Barth from Huffenhardt, Baden-Wurttemberg. This is where the royals above are from. We also learn Gerwig's great-grandmother was Amelia **Isaacs Rogers**. Isaacs is a Jewish name, and Rogers probably links her to H. H. Rogers, number two at Standard Oil under Rockefeller at the turn of the century (1900). As you will remember, that billionaire Rogers married a **Palmer** and his son married Marguerite (Daisy) **von Braun**. We have evidence of Gerwig's links to him as well, since H. H. Rogers' daughter Millicent Rogers married

Count Ludwig von **Salm**-Hoogstraeten. We just saw the Salm-Salms above, didn't we? Can't be a coincidence. And, in fact, it isn't. These are the same Salms, since Millicent Rogers' son [Peter Salm](#) married a von Furstenberg. We have yet another link through the Townshends, since the Rogers/Salms are related to the [Townshends through the Costers and Pells](#). Well, the Gerwig's peerage cousins are also Townshends. The Townshends are related to all these people on both sides of the pond.

Gerwig's other grandmother is a **Fox**. As in [George Fox](#), crypto-Jew, founder of the Quakers and top spook. Her great-grandmother is given as a Magill, but we can be sure that is **McGill**. We just saw it in my last paper on the Supreme Court. Justice Gorsuch's mother is a McGill. What are the odds that I could link these two papers, without even trying? Pretty good, as it turns out, since all famous people are closely related.

Gerwig's maternal grandmother is Betty Jane **Foley**, which also confirms my research. The Foleys in the peerage are Barons of Kidderminster, related to the **Zoellners** of the Zoellner Conservatory of Music in LA. Jewish, of course. Also to the **Wolfsons** and **Peels**. Also to the **Fitzgeralds** (Dukes), **Levenson-Gowers** (Dukes) and **Campbells** (Dukes). Also the **Percys** (Dukes), **Howards** (Dukes) and **Ashburnhams** (Earls). Also the **Hallyburtons** and **Molyneux** (Earls). More importantly here, they are related to the **Gueterbocks**, one of whom is now a Baron, having inherited the title from the Foleys of Berkeley. The Gueterbocks were originally from Germany of course, and were Jewish. See [this listing](#) in the Jewish encyclopedia for Karl Gueterbock, jurist and journalist. We can also link the Foleys to the German royalty above, since they married the Rohan-Chabots, Vicomtes de Chabot. They are French, related to the Marquis de Lasteyrie as well as to the [Rochechouarts](#). But these last were related to the . . . Princes of Croy. The Rochechouarts were Counts, and Anne Rouchechouart became Duchess of Uzès in about 1900. They were among the wealthiest people in France due in part to their champagne house *Veuve Clicquot*.

So this is where Greta Gerwig comes from. Which explains her quick career as well as the form of *Lady Bird*. I didn't expect any of this going into this paper, I just got tired of hearing how great it was when I knew otherwise. But I think you can now better understand why I am so grumpy and why I distrust everything new. I have my reasons, as you see. It isn't just a wild hair.