



# Captain EO and Freemasonry: The Key to Unlocking the Beauty Within

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FOR anyone who missed out on the Eighties and needs a refresher, this is the movie where **Michael Jackson** defeats evil by turning the bad guys into backup dancers. The point of this discussion is to highlight the overtly **Masonic** elements within Captain EO. I shouldn't have to explain by this point that Freemasonry is a secret society which, at its foundations, attempts to monopolize the Mystery religions. Full disclosure, you have probably heard me say there is Truth to be found in the Mysteries, and in fact, here at [The Unexpected Cosmology](#), I have actively sought to understand the Mysteries of heaven, many of which are universal throughout our greater realm. The problem with the Mystery schools is

that many of them ultimately derive from the teachings of the Watchers. In 1 Chanok 16:3, Yahuah Elohiym called them worthless mysteries on the basis that they did not know the greatest Mysteries of all. They were lacking the Torah in what they taught, which is Yahuah's instructions in righteous living, thereby designating their own Truths as paper thin.

Masonry is controlled opposition, and we are dealing with Freemasonry of the **highest degree**, telling us that everything within the Disney attraction is an inverted reality. Don't take my word for it. Look it up for yourself. Top brass worships Lucifer, a deceptive stand-in for HaSatan. That should be common knowledge by our own present decade, despite all the gatekeepers out there on cleanup duty, stating otherwise, and I never really know who's tuning in. And so, summing up the Mysteries of Hollywood, we are only ever given an inverted reality where Truth is concerned, and in Captain EO, the fallen Watchers win the day.



At its premier in September of 1986, there were only two places in the world where you could catch your very own screening of Captain EO. Disneyland in Anaheim, California and Epcot in Walt Disney World, Florida. It arrived nearly four years after the release of 'Thriller', with another year still to go before 'Bad', and so, appetite for another Jackson performance was strong among the MTV generation.

For the first time in its three-decade history, Disneyland stayed open an entire 60 hours just to meet EO's demand. I couldn't tell you when I caught my first screening exactly, either late 1986 or early 1987, when Star Tours premiered, but the experience on both fronts was an unforgettable one. We're talking about the sort of line which zigzags through Tomorrowland, wraps around the block, and begins in the whereabouts of Main Street, U.S.A. *There*, now that I have flushed the nostalgia out of my system, we may commence.



Apparently, a Michael Jackson attraction was the original idea of **Michael Eisner**, who had only stepped into the shoes of Disney CEO two years earlier, in 1984, and knew of Jackson's devotion to the theme parks. Jackson needed little to no convincing. Apparently, he requested **George Lucas**, fresh off the heels of the Star Wars trilogy, by which Lucas agreed. Who does that? Who is capable of requesting that Lucas make a movie for him only to have Lucas agree to the gig? Well, Michael Jackson, apparently. This is the same magician singer who reeled in **John Landis** for 'Thriller' and in little as a year, **Martin Scorsese** for 'Bad'. At any rate, Eisner secured Lucas, who was already working on his *Star Tours* attraction anyways. In turn, Lucas reeled in **Francis Ford Coppola** for directing duties rather than Landis, the Thriller director whom Disney was hoping to imitate.

Actually, there was no shortage of talent in the making of EO. The show's orchestral arrangement was composed by none other than **James Horner**, who had already scored 'Star Trek II: The Wrath of Kahn' and

‘Star Trek III: The Search for Spock’, as well as ‘Cocoon’. As if the talent wasn’t already laid on thick enough, **Rick Baker**, the special makeup effects designer and creator for the John Landis vehicle, ‘An American Werewolf in London’ and Jackson’s own ‘Thriller’, resumed his usual duties. Broadway set designer **John Napier** and Hollywood dance choreographer **Jeffrey Hornaday**, who had earlier fashioned the moves in ‘Flashdance’, filled their respective roles.

Meanwhile, in the Imagineering department, the movie’s plotline derived from the mind of a **Rothschild**. We are told that **Rick Rothschild** was only given three days to come up with a pitch for Eisner, Jackson, and Lucas. At first glance, three days may seem rushed. I mean, why not give him another couple of days and the weekend to get his creative juices flowing? The movie cost **23.7 million** dollars to make. With a runtime of 17 minutes, Do the math on that. We’re looking at 1.4 million dollars *per* minute of film, which would at the time make it the most expensive movie in Hollywood history. But then it’s not referred to as pitching a story for nothing. I would imagine that, should Rothschild strike out at the plate, Eisner and company might oversee dozens of other players and pitches, if not more, until the homerun idea finally came along. That’s a Masonic reference, just so you know. We haven’t gotten to the Masonic elements within Captain EO quite yet, but [Baseball is a Masonic ritual](#) and I just had to throw that in there.



Rothschild initially pitched two ideas. One was to have Michael Jackson arriving at Disneyland after hours only to encounter various animatronics coming to life. I’m willing to bet the Pirates of the Caribbean and the happy haunts would have been transformed into backup dancers. The second far more favorable idea with everyone involved was to have