



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

Michael Jackson play... *wait for it...* **Peter Pan**. J.M. Barrie's tale, as you hopefully know, is a pedophilic tale though you will have to read my paper, [Cham's Mystery Children](#), to see why I've concluded that Pan was also Noah's son, **Cham**. And of course, we're all aware as to how obsessed Jackson was with Pan and the Lost Boys. His backyard Neverland theme park became a living metaphor for pedophilia. The initial hurdle in having the Pan-Man sing an evil ice witch into submission, however, was that the film was set to premiere in Tomorrowland rather than Fantasyland. Rothschild simply changed the location from that of **Hans Christian Andersen** to the furthest reaches of the universe and gave it the working title 'Space Knights'.



It was Coppola who came up with the name EO, and you know that guy was in deep, and not just in the wine press. And wouldn't you know it, the name EO derives from the Greek elohim **Eos**, **goddess of the morning dawn and light**. Coppola confirmed that fact. Comparatively, her brother and sister were **Helios**, the sun, and **Selene**, the moon. Take a mental note of that. You see, the sun gives forth its own light, as does the moon. One light is warm. The other is cold. No time to explain. What kind of light does Eos give forth—you ask? The “illuminating” kind. Some discoveries turn boys into men, but we're dealing with the sort of light that transforms men into gods.

You see, there is our conflict. I have been an open advocate regarding our purpose here in life, which is to *reclaim* our status as the sons of Elohiym in a world perfectly created to accommodate, chastise, and reshape our fallen state into what we were originally intended. It's a preexistence

argument. Well, even Captain EO claims a similar message. Again though, HaSatan and the Watchers, as well as the pantheon of elohiym, have perverted everything with their worthless mysteries. There is quite a difference between the tree of knowledge of good and evil and the Tree of Life. Don't confuse the two. The third pillar of Freemasonry is not the Tree of Life, despite what they claim. The fruit which A'dam and Chuah (Eve) chose was the sort of god-like enlightenment which can be achieved through his own means, call it the traditions of men if you'd like, whereas the Tree of Life *is* the Torah. Discussions such as these make me incredibly unpopular among my contemporaries, but jock talk is cheap currency when it is the Truth I am after. Hopefully, you are too. If that means sitting alone at the cafeteria table, then so be it. I will encourage you to read through the gospels of Yahusha HaMashiach with eyes afresh. He came to show us The Way. The mystery of the kingdom is a gnosis which can be discovered through the heartfelt obedience to our heavenly Father's commands. Revelation 14:12. I've just given you a chapter and verse. That is something which the teaching of the Watchers was greatly lacking, though it dominates the world's thinking to this very day.



The plot of the Disney movie should begin to make a lot more sense at this point, as Captain EO and his “ragtag crew” of alien beings descend from the ethereal realm to sing about how “we are here to change the world.” *Oh dear.* The world *is* changed through ~~the Watchers~~ Michael

Jackson's gift of song, obviously, but I'm getting ahead of myself, as EO is initially enlisted by a floating head to deliver a gift to "The Supreme Leader." That gift of course, as you have already been made well aware by now, is Jackson's crotch-dance and song.



Disney's Imagineers then thought it would be a good idea to surround their Jackson-Pan hybrid with innocent and playfully vulnerable childlike characters. EO's alien crew consists of his small flying sidekick **Fuzzball**, the double-headed navigator and pilot **Geek**, robotic security officers **Major Domo** and **Minor Domo**, as well as the clumsy elephant-like creature **Hooter**, who always manages to mistake the map for a meal or find the conveniently placed banana peel and then slip on it.



Side note, the casting of the villain was originally supposed to go to **Shelley Duval**, who would have been an interesting choice. She had already starred in the 1980 Stanley Kubrick movie about pedophilia and the Apollo 11 moon landing hoax, *The Shining*, opposite Jack Nicholson. She turned down the part due to the heavy-handed application of make-up, which the role would require of her. The part was then given to **Anjelica Huston**, Jack Nicholson's on-and-off girlfriend.

Well anyways, EO crashes their spaceship onto the Supreme Leader's homestead, an Industrial planet formed by twisted metal and steaming vents. Basically, a Fascists wet dream. It is here where we can begin to see the Supreme Leader's true identity. A hellish world of materialism gone awry has been purposefully manufactured by the Demiurge of Gnosticism, so as to enslave the inhabitants he rules over.

Captain EO has arrived from the heavens to free them of their bondage. Only here the Supreme Leader is a woman. Before you tell me, a woman could not possibly fit the mold of the Demiurge, the sex change was likely made to better accommodate the **Aphrodite** narrative. And *who* is Aphrodite but Venus, the bright and morning star? The siblings **Hesperus** and **Phosphorus** were *both* the sons of Eos, the *first* being materialized as Venus in the evening, the *second* Venus in the morning. Or perhaps she is none other than **Hermaphroditus**, the androgynous offspring of Aphrodite and **Hermes**. Meaning, she's a dude. In the very least, her present Demiurge incarnation can best be described as a spidery witch of the Medusa design, whose legs are a series of wires intended to keep her horizontally suspended in the air.

Almost immediately upon their arrival, EO and his crew are captured by henchmen and brought before her. This is the part where I told you, and have repeatedly told you time and again, that the official narrative makes far more sense when you come to understand that we are only ever given an inverted Truth. As always, the Watchers narrative in Chanok is reversed. Come to think of it, the Watchers story is a nearly universal tale in Mystery schools across the realm, and they are all inversed. Consider the fact that the Watchers perceive Yahuah as darkness while the majority of humanity address them, the Watchers, as dispensers of illumination, you see what I mean? It all comes down to perspective.



The Supreme Leader accuses EO, a bringer of the divine mysteries, of infecting her world with his heavenly beat. She quickly sentences the crew to be turned into trash cans, something which could appreciate, apparently, and Captain EO to 100 years of torture in her deepest dungeon. But then, before being sent away, Captain EO tells the Supreme Leader that he sees the beauty hidden within her, and that he has brought the key to unlock it. *Cue* song and dance number.



Quite suddenly, the two robot members of his crew transform into musical instruments. Hooter sprints towards an organ but trips and falls over EO's cape, thereby sliding into and ultimately breaking his own

musical instrument. With EO's spell already broken, the Supreme Leader orders her guards to capture the captain, but not for long. Hooter manages to repair the instrument just in time to send out a blast of music, thereby providing EO with the power to throw off the guards. And of course, EO doesn't shy from using the Nuke option, which is breaking into a moonwalk. Everywhere he turns, the Queen's soldiers are transformed into EO's Eighties inspired backup dancers, whereas their Queen attempts to fight off a throbbing headache.

The movie's climatic revelation comes when Michael Jackson is suspended in the air like a Wizard in order to transform the Supreme Leader into an illuminated goddess. The obvious connection to Eos is furthermore pronounced when EO's crew ventures back to their ship and return to the heavens. The scrap yard planet has now been alchemically transformed into an Edenic paradise of Greek design.

Blink and you'll miss it. EO doesn't simply transform the Supreme Leader into a goddess, he puts applied pressure upon the two industrial colonnades on either side of her, transforming them into Corinthian pillars. **Masonic pillars.** I will ask, what are the Masonic pillars a representation of again? The sun and the moon, siblings of Eos. The Supreme Goddess now stands between them, the masculine and the feminine, becoming the third intended pillar. She has forsaken her role as the Demiurge to claim the divine within. There's a moral to this story, and it is Freemasonry. The audience has just taken part in a ceremony.



The story has it that Michael Jackson did not appear for the premiere of Captain EO, as his Bad album demanded all of his time and energy, but I don't buy it. Coppola and Huston took part in opening ceremonies. Even a strangely beardless Lucas was able to pull himself away from Star Tours for a couple of hours, why not Michael? *Oh*, that's right, the Bad album. 'Smooth Criminal' needed another mix or whatever. Or perhaps he was on the phone with Martin Scorsese.



Jack Nicholson was there. **Elliott Gould** was there. **Judge Reinhold**, **Alan Thicke**, and **John Ritter** were there. **OJ** and **Nicole Brown Simpson** were there. **Pet Shop Boys** were there. **Charles Bronson**, **Debby Boone**, **Dorothy Hamill**, **John Stamos**, **Sissy Spacek**, **Kathleen Kennedy**, **Whoopi Goldberg**, **Bruce Jenner**, the bald guy from *Night Court*. They all arrived in carriages. And I'm pretty sure I spotted **Erik Estrada** in line. **Robert Palmer** and **Starship** showed their faces to perform, as well as one former member of **The Go Go's**, who had apparently gone solo. Even **Kirk Cameron** was there.

Are you telling me that Michael Jackson wasn't there for his own premiere? Try not to let your computer screen get cracked while I sarcastically roll my eyes across the Intel-net. *Oh, please*. Michael Jackson was a Wizard. So much so that even his Pan persona was created for the tabloids, and Neverland Ranch was a part of the storytelling process. I have yet to write my paper on the Michael Jackson death hoax, but when

I do you will see that he was a Master of disguise. Just because I poured through the video footage of Captain EO's premiere and couldn't find him anywhere doesn't mean he wasn't there. Somewhere in the crowd an old white man in a fat suit or a burn victim stood, unrecognized by everyone.