

# The Illuminati, World Order and Muzak

*Shôn Ellerton, April 1, 2020*

*My very interesting conversation with Dr Jay Gottlieb on muzak and its pivotal role as a weapon in manipulating mankind.*



Earlier this year, I ran into an old colleague of mine, Dr. Jay Gottlieb, while waiting for my coffee being prepared in a little seaside café on a cool and fresh misty morning. Business was slow and we had the whole place to ourselves to reminisce and catch up on events long ago in the past.

Sitting in a booth with café blinds drawn open to allow the invigorating salty sea air to permeate the establishment, we both partook and savoured our mugs of steaming hot coffee. The background noise of the constant pounding of the waves on the shore intermingled with a drawl of insipid background music, a genre of which, that I could only identify with as being some form of muzak. Muzak, for those unfamiliar with the word, is that background music that nobody can identify with which is often played in lifts, doctor's surgeries and countless establishments where customers haunt. However, I would add a caveat to that with respect to grocery stores and malls in which a myriad of tried and trusted 80s music is often savagely abused by playing them out aloud on tinny speakers while one is shopping for tinned tomatoes, frozen peas or other oddments. Associating Annie Lennox or Queen with a stalk of celery or a bag of onions is an all-out assault against the mastery of their works of music.

As we were approaching an end of exchanging our initial pleasantries, I diverted our attention to the muzak and commented that it seemed an odd choice of music for anyone to select, particularly for a setting as tranquil as this. Even more bewildering was the fact that the young fellows attending the café

would seem to be more at home listening to something a little trendy or uplifting but looks can be deceiving. At this juncture, Jay became noticeably more interested in my topic of conversation and seemed all too keen to take over. Lowering his mug of coffee with a trembling motion and spilling a drop or two as it landed on to the knotty wood of the table, he assumed a more upright stance in his chair, looked around at our empty surroundings and muttered in a somewhat ominous tone, 'Let me tell you something about muzak.'

More than surprised, I was 'all ears' ready, poised and waiting for Jay to continue. The pause and silence, bar the sea and muzak, had a most palpable feel to it. With such solemnity and graveness, he began his discourse on the work he had been undertaking during the last twenty years working for an undisclosed research group affiliated to MIT.

This is what Dr. Gottlieb had to say.

~

For millennia, man has had an uncontrollable desire to attain power and control by any means necessary, whether it be through a combination of fear, religion, incentive measures or other diversionary tactics.

The Roman Empire was well beyond the point of collapse during the peak of the gladiatorial games, an event which became more commonplace in the day-to-day lives of the citizenry of the Empire while those in the upper echelons of power became overwhelmed with the difficulties beset by the governing of its overstretched empire. The games, previously held perhaps four times a year during the earlier days of the Empire, now provided the necessary form of distraction and income to bolster up the economy. Gladiators were chosen to be unequal in strength, skill and stamina and beasts were introduced to accentuate the spectacle of blood and violence and to quicken the games and henceforth, to siphon as much money from the spectator public to the running of the Empire.

Religion, naturally, has been at the helm of power control since time immemorial and, for the sake of what little time we have left for our discussion today, I need not much go further with divulging much in the way of examples.

Today's era of social media, streaming entertainment on demand and other non-essential diversions delivers an overload of information, much of which is largely useless and incidental to mirror, what I can only, equate to as a modern-day *soma*, the fictional drug as described by Aldous Huxley in his *Brave New*

World to pacify the citizens and keep them occupied with basal and meaningless tasks to divert them from any possibility of disrupting the social structure of society.

Scant attention has been paid; however, to one essential weapon in the arsenal of subconscious collective control and intrinsic propaganda delivery techniques. I refer to using *sound* in the form of music, and, more recently, or at least towards the latter half of the twentieth century, muzak.

The power of music is well-known throughout human history; from the haunting whispers of the didgeridoo, the ghostly echoes of the 32' sub-bass organ pipe resonating in a cathedral, the chilling screech of the locomotive klaxon blasting a tritone chord or the victorious triumphant parade band as used to convey a sense of Unitarianism, nationalism and allegiance. In all cases, the purpose is to invoke a sense of solemnity, fear (in God with the overwhelming power of the organ), alertness to danger as in the case of the dissonance of the mournful tritone chord and, of course, respect to the might of the body politic. Furthermore, the use of different *modes* of music, originating from the introduction of the Gregorian chants, has been put to use in ingenious ways to convey different emotions and senses; the ultimate aim, which of course, is to instil the required amount of obedience, fear and enchantment on the part of the listener. We must not forget that state authorities throughout much of Europe during the Middle Ages prohibited commoners from playing music in the *locrian* mode, the most dissonant and darkest of modes. This mode was reserved for the uppermost echelons of ecclesiastical society for reasons that only became clear, or at least partially clear, when an alleged member of the Illuminati based not very far from modern day Munich unearthed a manuscript out of a consignment of documents to be delivered to the Vatican Apostolic Library.

The findings from the manuscript proved disturbing on several counts. Notwithstanding the concept that the ultimate aim as illustrated throughout the text to sway those in power to re-align the global political behaviour to align with the Machiavellian standpoint of disengaging the lesser influential members of society with the overriding pragmatism and elitist view amongst influencers to seek the necessary logic and practical solutions to create a unified global order, the underlying ulterior motive is seemingly more nefarious and under-footed than, what at first was initially imagined. The fear of the church became steadfastly more diluted during the years of Enlightenment, a period in history

where free speech became more commonplace and previously taboo-related topics were open for discourse and deliberation. The ramifications of the effects generated by the period of Enlightenment proved to be an existential threat to those in the seat of power. The basis of enforcing law and order through the spread of fear, which, during the earlier to middle portion of last millennium, largely comprised of the concept of meting out hell and damnation to dissenters based on monolithic religions, needed to find alternate pathways to achieve a similar outcome.

The manuscript introduced the concept of subliminal messages embedded in the complex undertones and overtones of musical passages. The story of how this could have been achieved during the late 18<sup>th</sup> century is an extraordinary one. After all, the technology to manipulate recorded sound and embed or superimpose soundtracks did not become mature until the early 1930s, significantly later than visual manipulation through motion pictures. Incidentally, the modern-day genius, Leon Theremin, was a master of manipulating and understanding the power of acoustics. Much of his work, still to this day, is largely unpublished and not fully understood. For example, we are aware of his covert work in the development of listening devices, but not of his transmitting devices, some of which employed the use of some of the techniques as described in the manuscript. Because of this, it is not unlikely that Theremin may have come across another copy of the manuscript.

Without the technology we have at our disposal today, the question arises how embedding subliminal messages in music could have taken place. The answer lies in the concordant overlaying of multiple sources of music, some of which, would have been performed in a very specific combination of musical modes and keys. Take, for example, a concert that may have been performed in the late 1800s in the Wiener Musikverein, home to the VPO (Vienna Philharmonic Orchestra). Techniques to develop the art of mass persuasion and spread of propaganda through sound as documented by Wolfgang Gruener, one of the key organisers of the VPO culminated in the use of carefully selected musicians indoctrinated in the philosophy of subjugating audiences with subliminal messages and propaganda through coercion by stealth. Much was understood, even during the latter half of the 18<sup>th</sup> century, regarding the sonic limitations of the human ear, namely that frequencies below 20 Hertz (cycles per second) or above 15,000 Hertz are imperceptible to many; however, the composite layering of notes lying below or above the human range of detection can be incorporated

in the whole to 'paint a picture' and convey subliminal messages. Few instruments could, of course, achieve some of these extreme frequencies; however, the 32' organ pipe can create a frequency of 16 Hertz and, remarkably so, the frightening contra trombone 64' pipe, a very rare item indeed, can create an 8 Hertz soundwave, alarmingly near to 7 Hertz, a frequency of sound experimented on by the French military to disrupt human control of bowel movements. It was appropriately named the *brown note*!

Considering the difficulties in creating some of these extreme frequencies using 18<sup>th</sup> century musical instruments, the use of dissonance by use of juxtaposing incompatible musical modes was entirely possible by using a variety of conventional instruments. For example, one or two violinists, a bassoonist, or any member of the orchestra could, conceivably, be following a very different script of the music; but played in a such a subtle fashion as to prove to be consciously imperceptible to the listener. Moreover, the layering or superimposing of beats generated an acoustical pattern which the human brain can interpret as textural messages. It is still not entirely understood how the link between the superimposed sound waves and the textual messages are related to each other because the manuscript was missing a complete section which might have supplied this important piece of knowledge. Russian-born Vladimir Alenin, a known historian of Theremin, was known to be searching for the second manuscript on the off-chance that it would be complete with the missing section intact. That is, until his unfortunate demise by a freak accident with a crossbow while hunting with a group of comrades in the wilds of Siberia.

From the 18<sup>th</sup> century onwards, various clandestine groups of intellectuals and political leaders began to form a complex web of relationships with the sole intention of creating a one-world society, and so, the birth of globalisation is realised. This could not have been solely achieved by conventional means through use of the written word, the voice of radio or the visual presence of television. However, the manuscript, now thought to still be in the possession by the Illuminati, provided the instruction necessary to leverage the power of subliminal messages through sound without any conceivable perception to the listener, consciously or unconsciously. Those at the helm of leading state nations have been blindly manipulated to create the set of carefully planned future events having already been forged by the elitist few. Isaac Asimov, in his famous science fiction work, *Foundation*, alluded to the psycho-historians who

pre-destined the future of the denizens of a fictitious galaxy *far far away*. Our Star Wars fans would appreciate the reference.

Like a mighty deity carving runes on slates of history, the core power controlling the exquisitely complicated spider's web of global dominions, relationships and flow of resources, whether they consist of material wealth or human labour, could be likened to as being the conductor in an orchestration of global events from war and international trade to, perhaps, nefarious happenings like disease and climate change. Some of what I am discussing here could be, arguably, conjecture to some degree; however, I have every belief that much of what I have just been describing is credible and not of a fantastic nature. I'm reluctant, on this occasion, to describe the manner as to how I am knowledgeable on all matters duly described; however, I will address your curiosity in full on another rendezvous, which will be by chance on your part but not to mine.

Rolling onwards from the latter half of the 20<sup>th</sup> century onwards, the elitist few, quite possibly the Illuminati, capitalised on modern technology to maintain the grand vision of world control through muzak in everyday situations where we come across it. Walking in your local shopping mall, standing in the lift, waiting for someone to pick up your phone call, traipsing through airport terminals, sitting in dentist receptions are all perfect examples of breeding grounds of inseminating information into our brain and programming it to conform to the grand plan of the keepers of the sacred manuscript.

There is something else I need to convey to you. The future is looking very ...

~

At this point, Dr. Gottlieb stopped speaking as if someone had just pushed an imaginary 'off' button. His pupils dilated slightly while he stared in mid-space somewhere far behind me. Our coffees became stone cold and, due for another one, I ushered the waiter over to replenish them. It was, at this point, he silently lifted himself out of the chair, re-assured me by giving me a firm shoulder pat and then exclaimed in a jovial way,

'And by the way, Happy April Fool's Day!'