

## The Play Book

*by marco\_hanuman*



Some years ago I was walking the Haute Randonnée Pyrénéenne, which is the High Route of the Pyrennees. It is a path that crosses the highest passes of the mountain chain from the Mediteranian to the Atlantic Ocean, more or less forming the border between France and Spain. Apart from having been used by the Basques for smuggling and guerilla warfare, it is one of the most magnificent places on Earth to walk.

When you walk this route you need to rest inbetween, and apart from the nature view itself the natural inhabitants of the mountains are equally facinating. One day I was observing two black alpine crows flying around. They are especially famous among birds for their flying skills. They fly in two-by-two synchronous formation, they prefer steep slopes and go close to the ground, they manoeuvre up-and-down and sideways effortlessly. And most of all, which stroke me that day, they seem to do it for no other reason than for the fun of it. They were simply playing and merely as a side-effect keeping up their skills needed for sustaining themselves.

A biologist and bird connesseur may argue, that they would be patrolling the territory for dead animals that could be eaten. But that does not exclude the obvious fact that they are playing and having the greatest of fun at the same time.

In this article I will argue, that playful productiveness is the most natural state in the world, and that it goes for human beings also. I will also argue, that human society has a huge problem, because it has abandoned play as the primary source of energy or rather: the primary access to the primary source.

### **Imagine and Play**

This is not a song by John Lennon, although he played and imagined before he was killed.

[A Working Class Hero Is Something To Be.](#)



I am talking about play, playfulness and the power of play versus powerplay. I am not talking about The Play as mentioned by Shakespeare (whoever he/she was) as The Theater, that human beings are lost in.

Neither am I talking about The Great Game, that is more or less identical on a geopolitical level to the Play of Shakespeare on the personal level.

Notice that game also means the target of the predator, which is rather interesting.

What I am talking about, is the ability to play that has been taken away from humanity. Without play, there is no freedom. Without play there is no health. Without truth and play, there is neither freedom nor humanity nor health.

Truth is, that all we have ever learned to have and hold, we learned as children playing. We did not learn, because parents and school teachers forced us to learn. We did not learn, because it was printed in the curriculum. The curriculum may at its best prepare us for and support learning, but no more. We did not learn by a schedule or

with a whip over the neck. The whippers and schedulers like to think so, but they are wrong. We may have had some habits and even skills programmed into us, so we are able to repeat and perform them on command. But we only truly learned what we loved to do by playing.

Let us take a moment of imagination

How would it be, if people got up in the morning and actually felt like doing a piece of creative and productive work because it was playfully rewarding and not just because it gave them enough money, so that they would barely survive? And I am not talking about the privileged work-a-holics who are so fortunate as to have a job, where they are allowed to play - and earn much more than for survival. I am asking: what if this was the serious ambition of a whole society? Just Imagine.

I hear someone argue, that human society would not exist, if everyone were allowed to play around like children. Society takes hard work, hard work takes discipline, discipline takes firm education where you are taught to postpone and even override your own needs for the sake of needs defined by society (meaning someone else).

But that somebody arguing in this standardized and commonly accepted and so called mature way is missing several points.

First of all this composite of arguments totally lacks the power of imagination. And this is not really a counter argument, just a direct and spontaneous opinion.

Next, and here comes a real argument, it disregards the fact, that people who are in full control of their own business, who are accumulating skills learned by themselves for themselves and who are actually enjoying what they do every day, almost always work harder, better, longer and with better results than others. These people have plenty of self discipline, but the thing is, that they don't think about it as such, they just perform by passion, and why wouldn't they?

They may not be artists, but their attitude towards the work they do have some kind of artistic touch. They have not yet un-learned the natural playful creativity they were born with - that every human being is born with! - and therefore they seem to do things slightly different than others. They often invent new ways of doing what they do, and I would argue that society would never have been able to achieve anything of value without these people. Therefore it is sad to see, that this fact is so disregarded.

### **The Play Killers**

We have, as I promised to argue, a huge problem in the world today. One of many, that is, and they are all interwoven. But the problem I am talking about today is, that Industrialism and education/schooling and working moral in the industrial age - that is for 150 years - systematically and by intent removed the element of play from human

beings in order to create a homo industrialis. Which by the way happens to be well suited as homo bellum (the war-human), should his master call for it. We are in fact talking about a master-slave relationship here, and we are talking about an update of Feudalism into the Age of Machines. A master does not need his slaves to be playful. He needs them to be an extension of the machine, a machine part, and machine parts are not playful, are they?



From a very early age as children, humans are under attack from The Machine, and most children coming to their puberty - probable before that - have suppressed their ability to play and are only able to simulate play in a way that entertainment industry has developed as a substitute, a simulacra. Real play enhances our energy, fake play drains and exploits our energy and wastes our time. Real play is never a waste of time.

It was all developed in the industrial age and for industrial purpose. When the weekend arrived - and remember it was not until the 60'ies, that Saturday became part of the weekend - the energy of the worker was so drained, that he was unable to be creative. And need we to say: in any way protest against the conditions to which he was condemned. A huge industry grew up on just delivering a valium'ish relief of pain and help to forget a whole week of frustration. The school system in the industrial age was accordingly designed to mimick for the slave labour of the parents of the school children, and a branch of the entertainment industry especially took care of the pain and frustration of children. Which it still does and more that ever. We just have to say social media (Facebook) and smart phones, two sets of designer-drugs. Thing is: they

don't keep out of working day and school hours any longer. They have crept in and have become ever present. They are preparing homo industrialis for the arise of the transhuman-being.

It can definitely be argued, that the moral conditioning of the homo industrialis is a product of Protestant England spreading from the core of the British Empire to the rest of the World. The Protestant, Puritan mindset did not even regard humans as beings with a soul. One of the most clearly outspoken religious ideologues was John Calvin, whose original Jewish name was Cauin og Cohen (admitted by B'nai B'rith). Let us see in reverse order, what this infamous organisation has to say about him:

'We are the Fathers of all Revolutions, even of those which sometimes happen to turn against us. We are the supreme Masters of Peace and War. We can boast of being the Creators of the Reformation! Calvin was one of our children; he was of Jewish descent, and was entrusted by Jewish authority and encouraged with Jewish finance to draft his scheme in the reformation (which was to convince Christians, that it was alright to charge usury and other damnable heresies which are in violation of God's Laws).'

### **The Puritans**

Calvin was speaking from Geneva, Switzerland, but became a leading figure beside Luther in forming the whole protestant movement, or should we say -revolution, in England without which industrialism is unthinkable. The Catholic project was already a war on Nature, thus a war on human nature seen as sinful and in opposition to God (whoever that was) and should thus be faught or at least strictly controlled.

Protestants were not protesting to this project, on the contrary. They enhanced the model and perfected it for the world to come.

Max Weber: [The Protestant Ethics and the Spirit of Capitalism](#)

In Protestant countries we see more developed capitalism than in Catholic. We still see the conflict in Europe between mainly protestant, wealthy North, and Catholic not-so-wealthy South inside the EU. The whole set of affairs with ECB, IMF and Deutsche Bundesbank versus Greece is just that. And Italy, Spain, Portugal and soon to come France are more or less bankrupt.

It may em a paradox, that Puritanism, that would be expected to seek removal of human attention to the material world, on the contrary created the very attitude that Capitalism, Materialism and Consumerism were made of.

In order that a manner of life well adapted to the peculiarities of the capitalism... could come to dominate others, it had to originate somewhere, and not in isolated individuals alone, but as away of life common to the whole groups of man.

Max Weber



### **Calvin - the protestant rabbi**

Since Protestantism had removed the Catholic assurance of salvation by mere devotion to the sacraments and the authorities of the hierarchy, Protestants began looking for other signs that they were saved. And lo-and-behold: Worldly success became one measure of salvation. But, and here is the Puritan element: it was considered sinful to spend all the money earned on worldly things and luxury. Charity and donations were in early Puritanism not considered praiseworthy, for the poor were according to the new spiritual-material hybrid philosophy not successful, meaning blessed by God. They had no problems, though, with a rich merchant donating fortunes of money to the Church, and apart from the strict Calvinist groups, churches of great magnificence with treasures equal to the Catholic churches of the Middle Ages and Renaissance were built. The merchant was blessed already by his success, but double blessed for his pious gifts to the church. In return he was given a monumental commemoration inside the church - after his death of course.

Also investment among Protestant proto-capitalists was considered non-sinful, since it was not spending the hard-earned money on luxury.

The strong belief in heavenly rewards afterlife is still intact in the age of Protestantism. The industrial slave can now look forward to post-mortem salvation while labouring in sweat and dirt for his survival. The Machine almost became a divine thing, and certain elements of semi-masochism developed.

### **The Shepherds**

So did the Protestants know what they prepared for? Of course not! This is not the

way, human history works, and this is one of the slight misconceptions of conspiratorial thinking. It is true, though, that there dwells a well informed group of people operating through the ages, whose time span is radically different from other people, and that recognizes both the longevity and the methods of suppressing human nature. In earlier articles I have named them 'The Shepherds', since they were a class of people operating in the Middle East in pre-antiquity who realized, that human beings could be herded the same way as domestic animals, and who developed methods necessary to do just that. So if you think, I am Jew-bashing while mentioning Calvin/Cohen as one of the descendants of these people, you may be wrong. Jews as we know them today have very much themselves been domestic animals under the auspices of the descendants of The Shepherds.

I will not name-names of where these Shepherd dwell today due to the complex and dubious nature of the subject. But I can't help noticing, that Calvin performed and spoke in a cross field of Catholic, Jewish and Protestant ideologies, and that one of the main sponsors of first Luther and then Calvin were the [Venetian](#) networks of bankers and financiers, that later created the 30 Year War extinguishing half of the population of Europe on purpose! That being strangely similar to the World Wars of the 20th century also done by design and on purpose, but of course denied in the 20th century's history books for children and adults as coincidental by 'coincidence theorists'. Neither can I help noticing, that the organs/institutions of Counter Reformation, the Jesuits and the Spanish Inquisition (the so-called Illuminati), have close ties to what B'nai B'rith calls The Fathers of All Revolutions. Today we see them in cloaks of Fabian Socialists, Culture Marxists and Zionist Nihilists performing their poisonous and highly manipulative agenda of political correctness by means of shame-guilt-and-fear.

Enough of name-naming. I just point out, that there is a deeper level of observation and intervention that most conspiratorialists have not identified. The Shepherds are not concerned with ideologies apart from these being instrumental to their observations and interventions. This is the reason for the confusion among those, who try to analyze the phenomenon. They get all confused in pointing fingers in one particular direction, but do not realize, that the virus, the cancer is all over and dwelling in every imaginable organ, institution, lodge and organization of our societies. It has - and let us thereby return to the main subject - killed all play-grounds of human societies and turned them into mental and physical abattoirs.

## **The Shining**

ALL WORK AND NO PLAY MAKES JACK A DULL BOY!



### **The Dull Boy**

You know this quote, of course. If in doubt for a second, let me remind you of *The Shining*, novel by Stephen King, movie by Stanley Kubrick featuring Jack Nicholson becoming a psycho-killer in a strange, isolated and artificial environment.

There are many layers to this movie (eg. see Jay Weidner), but I focus here-and-now on the clean cut statement of 'all work and no play'. The absence of play and all-prevalence of work is an extremely damaging force to any human being. So whether Jack in *The Shining* is a genuine psychopath or just a sociopath is not the question. By-the-way define the '-paths: a psychopath has been brain damaged in the two first years of his life and cannot therefore be cured by normal means. A sociopath has been damaged later than that, and has still some intact layers of curable, sane mentality. 1000-\$-question is then: can the 'paths be created. Answer: absolutely! and they are being created constantly by the Shepherds ruling this world. One perfidious method is pedophilia, and it is not a coincidence, that an extensive network among the British establishment is being revealed these days. Next answer: can a real psychopath be cured! No way! Bad news since psychopaths rule the world.

So Jack is a dull boy in the absence of play. Or so he says while writing this one sentence a thousand times, so something else of course is going on here. This makes him attempt murdering his wife and his son and actually murdering the former chef of the hotel kitchen, who recognized the mental gifts of his son (the shining) and the sick behaviour of Jack. *The Shining* is a strange argument for the all-prevalence of work and its damaging effects, since Jack is in no way over-burdened with work, on the contrary. He is simply isolated and bored to death in the strangest place on earth,



as caretaker of an empty hotel during the winter in the mountains, whereby his sociopathic/psychopathic entity (whatever) comes fourth. He could in fact have written 'No work and no fun ... He was not equipped with a healthy ability to play, so destructive boredom and imagination poverty took over. We here disregard all the Stephen King'ish and Kubrick'ish occult issues.

What I am saying here is, that the absence of play creates a sick mental condition for human beings. You will probably not end up as a psycho-killer as Jack, but you will be mentally aputated or damaged for certain!

Another crow story. An observer of crows told by [Joshua Klein on Ted Talks](#). Crows are very intelligent animals, and they learn from each other. A crow in Tokyo once found out, that by dropping a peanut at a traffic light for pedestrians the nut would be run over by a car thus doing the hard work of cracking the nut. All it had to do then, was to wait for the green light and pick up the cracked nut. Shortly after, all the crows within five kilometres in the area of Tokyo had learned the trick. A useful trick learned by simple play.

Yet another crow story (don't remember where I heard it) told by a enthusiastic observer of crows. He saw a crow sitting with other crows on a branch of a tree. Suddently the crow rolls over hanging onto the branch with its head upside down. And the next day it repeats the stunt. Now why on earth would a crow do this except for the shere creative enjoyment of experiencing the world and its own head upside down?

Last crow story of today - also told by Joshua Klein, but a colleague of mine had the same experience. Don't mess with crows because they will remember your face forever and they will attack you whenever you get near their territory. They simply remember your face and whole statue. Researchers of their behaviour have to wear wigs and sun glasses when doing their research.

Writing this I am reminded of the movie The Crow - City Of Angels featuring Brandon Lee, the son of Bruce Lee - who like his father was murdered by the masters of Hollywood, that you probable have identified but are not allowed to mention. Some years ago it was freely available on YouTube, but the masters of Hollywood - that you are not allowed to mention, who now own Facebook, Twitter, YouTube and Wikipedia and most of the digital and written media of the Western World - have now removed it. No coincidence here. The movie directly adresses the perverse, raping-stealing-murdering culture of a mafioso structure infected with occult, satanic rituals running the world. Just as the masters of Hollywood. Therefore Bruce and Brandon and a whole lot of people, that did not like Hollywood and the entertainment industy and its masters, had to die.



Including John Lennon - [A Working Class Hero Is Something To Be.](#)

So why would an entity like Hollywood and the whole entertainment industry (run by the same masters) be parasiting on creative people? And I don't disregard the involvement of the CIA in the industry, on the contrary.

Listen to the Porkins Policy Review and its 7 extensive episodes on the subject of [The CIA and Hollywood.](#)

Having understood, that Hollywood is synonymous with the Power Play of the hidden masters, the Great Game and The Theatre in post-shakesperean and post-roman terms, the Colosseum 2.0, we may begin to understand why this 'creative' industry keeps us permanently un-creative and in a state of paralysis of playfulness. The 'holly wood' is in fact the stick of the Druids putting a spell onto you. But while the druidic culture of our long forgotten past was enhancing and securing deep knowledge of the people, the later masters, the Shepherds, were parasiting on the same knowledge turning beneficial magic into destructive magic (magic: the operating system of human reality).

1800-Industrialism, 1500-protestantism, revolutions since The French and in particular every single 'ism' of the the past 150 years serves this operating system of destructive magic.

### **Power Play**

Here comes the recipe of fighting back - and ultimately destroying - the operating system, the Great Game of the predatory Shepherds ruling the Age Of Pisces now

striving to occupy the Age Of Aquarius - which they will not succede in. That is of course - beside allowing them to destroy themselves while watching and performing their own part of the Paradigm Shift with the means available to anyone who recogizes true human potentials - a recipe for working with the forces of true history (not told history = His Story).

What the Powers-That-Shouldn't-Be fear most of all is the reinvention of the human Power Of Play, the power to imagine/visualize and thereby create - a force that do not venerate the destructive force of organized re-creation (copy-pasting). If you are familiar with Gnostic knowledge, your may call it Sophian wisdom fighting the Archonic Forces. If you are into Steiner's terminology or the universe of the Danish highly over-looked equivalent, Martinus, you will have similar terms for this. Persian Zoroastrians also have similar terms for this. And if you consult a nowadays analyst with no connection to the above mentioned, eg. [John Rappoport](#), you will find exactly the same recommended measure against the Empire: Imagination, Creativity, Visualization.

It is the very force striking back on Empire Striking Back.

It is the counter-reformation on counter-reformations.

It is over-all, potentially over-whelming human potentiality over-riding the present over-whelming potency of human beings.

It is the power of creativity defeating the power of destructivity.

It is the opposite of the bored, predictable machine-brain - however smart it may be - that the Play Killers themselves have.

It's that simple and yet blurred and incomprehensible to us.

### **Imagine and play**

What Lennon imagined, I don't know. He probably turned into a Yoko-Ono-and-Me-My-Narcissistic-Self because of the attacks from MI6/MI5 that The Beatles were exposed to - and the whole scam with the killing of Paul McCartney and the replacing him with a trans-figure 'Faul McCarthey' (very well documented and explicity mentioned by all surviving members of the group).

But Lennon did imagine, which is why [A Working Class Hero Is Something To 'Be](#).

By the way: have the observant listener noticed the striking simillarity between Saulus and Sct. Paul in the Christian mythology and the creation within the Beatles-mythology? This is exactly the way ideologists of all times and ages perform.

Realizing, then, that imagining and playing are regarded as highly subversive attitudes by The Powers That Be, this is EXACTLY what we should persuing.

## The Power of Play

There are basically two ways to overcome or prevent stagnation in this world. Be it in business, in politics, in the social structures, in your mind, in your spirit or in your body.

One way to understand it, is by applying the Hatha Yoga attitude of overcoming pain. This is the practice of molding and shaping your entire being by working on/with your body. Knowing of course, that the body is the access to your mind and spirit.

Since this is NOT a blogpost about Yoga, consider this as an example.



Anyone who has practiced the classic series of Hatha Yoga exercises will know, that there eventually will be a moment of pain where a part of the body reaches its boundary of stagnation, and the response of the body is pain, meaning *you are onto something*. Since the human psyche is geared to avoid pain, the normal response is to go any other way. Your body remembers and withholds pain and your brain and spinal chord fights or flees any pain.

The Yoga practitioner thinks otherwise and un-chooses beforehand the mental-physical escape route. The pain is where you should linger in order to overcome pain and the courses of pain. But how to linger, that is the question?

1. The first method is to go into the pain, identify the exact location, intensity and quality of the pain, accept the pain while confronting it. A strange thing will happen: the pain will start to move its position, its intensity and its quality. The pain is on retreat, and eventually it may even dissolve. You have broken the stagnation.
2. The second method is by breathing and removing the awareness of pain into a sort of pre-release of the pain. You are already beyond pain while still in pain. The breathing is a kind of meditation in motion transcending both pain and physical limitation.

NB! The second method is NEVER a denial of the pain. This is where the New Age deception comes in. New-Agers deny pain and darkness. New Age is the late-20'th century escapism picking up those who fell out of Christianity.

The Daoists would call the two methods the *yang way* and the *yin way*. The masculine and the feminine way (not the male-female way). The way of the warrior and the way of the monk. The methods are not, what some may believe, opposite and contradictory. They are complementary. The warrior and the monk may very well be contained within the same person.



### **So**

You can either focus on the obstacles or the beyond-obstacles. You can either reveal and release the pain held in darkness, or you can invoke the light hidden from the too-much-darkness.

### **Problem**

- If those, who investigate the darkness are in denial of the light and have fallen in love with the darkness to the extend, that they can no longer act but hold themselves in a state of analytical paralysis, which is one kind of imbalance.
- If those, who invoke and promote the light are in denial of the darkness, and have fallen in love with the light to the extend, that they can no longer think clearly, but hold themselves in a state of wannabe bliss, which is another kind of imbalance.

We need to avoid the yin-trap and the yang-trap.  
We need to maintain our ability to feel, think *and* act.  
We need to learn about the Dao.

There are plenty of well meaning people, thinking and highly skilled analytical people with great concerns for the World of Dystopia caught in translation, tending to fall in almost-love with this World of Dystopia or even their own pain, but unable to act.

There are also plenty of well meaning people, emotional people with great empathy and longings for a World of Release tending to fall in almost-love with an ideological illusion, caught in a World of make-beliefs and self-projections.

In a conversation, these people will most likely try very hard to convince the other, that they have the right attitude and view of any given subject or problem and that the others are wrong.

### **How to Avoid It**

Make sure to test your analyzes within action. The yin needs the yang, since stagnated analyzes is too much yin

Make sure to test your make-beliefs by going back to grammar of thinking (what, where, who and when), since stagnated emotional beliefs and ideology is too much yang.

The yin should be liberated, invigorated and balanced (the Dao) by the presence of yang and vice versa. Some of the stagnation or conflicts we see among people is due to the missing invigoration. An example is the relationships between male and female after the more than half a century old implantation of Feminism in Western culture, that made it almost impossible for a lot of men and woman to have fruitful and stable relationships - and for children to benefit from that. You see broken marriages, broken families, conflicts, disrespect and destruction of natural polarity and complementarity all over the Western world, spreading to the East and the South since Western Imperialism and predatory Capitalism has exported the cultural imbalances.

Much of the imbalance and distortion is, as many have realized, here by design and purpose, as was Feminism. As was [any ideology](#). Certain destructive forces with great power and ill intent have used and almost perfected imbalance as a means of self-empowerment on behalf of other. But since that long and winding road is not the subject today - the subject is *examining possible ways to regain balance and dissolve distortion* - and since we are looking at just one field of distortion, the actual recognition and thorough analysis of the source and course of distortion is one way. Or should we say: one important component of any way.



What Fenimism was all about

### **We May Ask**

1. Should we concentrate on the recognition of the present distortion forming the future - and maybe as a side kick trace back, what came before?
2. Should we even forget of what came before, because only present and future matters?
3. Should we forget about the present and know *everything* about what came before to ever be able to trace forward from the past and thereby recognize the present and the future?

The answer is - of course - that it is highly complementary. May we be reminded of the Orwellian frase (here refrased):

*Manipulation of history is a way to control the future by the present.*

### **Meaning**

If people are highly confused about their origins, their past, their history, their culture, their traditions, their people, their nation, their gender, their race, all that came before, all primordial - and *being confused* is a present matter - they will never be able to influence their future.

Meaning then:

If some minority would want to confuse the majority, they would need to steal the history of the majority, their past, their-all-that-came-before and replace it with something else, a construct, a perversion.

**NEVER UNDER ESTIMATE THE POWER OF NEITHER FALSE NOR TRUE HISTORY!**

This is why, I would not recommend any of the statement above: forget about the past, forget about the present. If you want to forget about the future, be my guest. It

will arrive anyway. But if you want to forget about your past and your present, you and we will have a problem.

### **A Fourth Statement**

- We need to know enough about our past, knowing that knowledge will evolve and unfold as we recognize the consequences of past into present.
- We need to look at the present with the optics of 'presented' past, the consequences of past arrived at the present. We are a product of decisions made by our forefathers - and those who pulled their legs.
- We need to visualize a future based on actual dreams of a future, not based on pro-gnosis, machine statistics, grand-scale planners or fictive escatological / apocalyptic scenarios.

THEN WE NEED TO BE FULLY PRESENT.

### **We Need**

- People that are dedicated and therefore becoming skilled at trawling through the Labyrinth of History with all its falsifications, 'noble' lies, omissions, re-arrangements, re-makes and what-not's.  
Looking back.
- People that are dedicated and therefore becoming skilled at spotting and describing the imbalances of our time.  
Looking into.
- People that are dedicated and therefore becoming skilled at visualizing and realizing.  
Looking forward.
- We need thinkers and developers and people willing and able to act while thinking.
- We need visionaries and true dreamers (not escapists).
- We need the passionate and the courageous.
- And: We need to play!

What we **do not need** is infighting among those, who are qualified in either of those directions. We need conversations. We may disagree, we may be at different stages of knowledge, we may have chosen different angles or fields of mental expansion and development. We do not need to have others shut up. Which is what the so-called thinking segment of mainly Liberal academics with their political correctness spend all their energy on.

### **The Power of Play again**

Did I say: We need to play? Did I say why?

Play is the flow of Nature, the Universe. By playing we overcome stagnation and by playing imbalance with dissolve itself. The Play is the Dao, the Dao is The Play.

Someone asked me: *But how to play, if I forgot it?*



*No you didn't*, is my first answer. You are always playing, when you *forget not to play*. Didn't you play with your children? Don't you enjoy helping them to maintain their ability to learn by play? And I hope you play, when you have sex and don't regard it as a routine, a duty or piece of hard work ;-)

It's like musicality. Someone would say: *Oh, but I am not a musical person, but I love good music*. How can that person not be a musical person? It takes the equal amount of musicality to perceive music as to perform music, since music is neither the composition / the score, the performer, the media nor the sound. Music is an event, a resonance where the created is re-created within the receiver. If you are not creative, you cannot recreate. What the person meant, of course, was: *Oh, but I am not a performing musician*, and that is different. But if the audience did not have the equal amount of musicality, the musician or the composer would perform in vain. The event, music, would not occur.

Furthermore musicality is not limited to music. I would suggest, that a true conversation - meaning not a monologue, a lecture - is a human piece of music. Some of the most perfect classical music is composed by J.S. Bach. A musical form, which he mastered to ultimate perfection, was *the fugue* consisting of two or more parts actually performing the same theme, but never simultaneous. When a part, a voice, an instrument doesn't perform the fugal theme, it performs a complementary counterpart. This musical form once was characterized as *an exquisite conversation among learned people*, which is exactly what it is. A second part may even start the fugal theme before the first has finished. It sounds like chaos, but is highly organized and total balanced. Listen to women having conversations. It may sound like a chicken den to men, but these chicks are able to talk and listen at the same time.



The Musical Offering

### **Cronos**

A strange phenomenon arrives by both performing and listening to a good performance of this music. Time is bended and even dissolved. Infinity seems to be build into it. Don't we all know that phenomenon? When we are not bored - when we in fact are playing - time is kind of infinite. It flies until we realize it, and then it lands again. *It went so quickly*, we say, when we in fact mean the opposite: it wasn't there. When we are bored or stressed, it is very finite. It sticks to the no-fly-zone. *It feels so long*, we say, when we in fact mean that the density is heavy.

Time is Cronos eating its own children. Which could refer to an actual celestial event where the planet Saturn became de-ignated or un-loaded as the former sun of our solar system whereby the planet Helios became ignited / loaded, or should we say positively charged. Cronos / Saturn swallowed a certain amount of celestial objects, that became its rings.

See The Thunderbolts Project

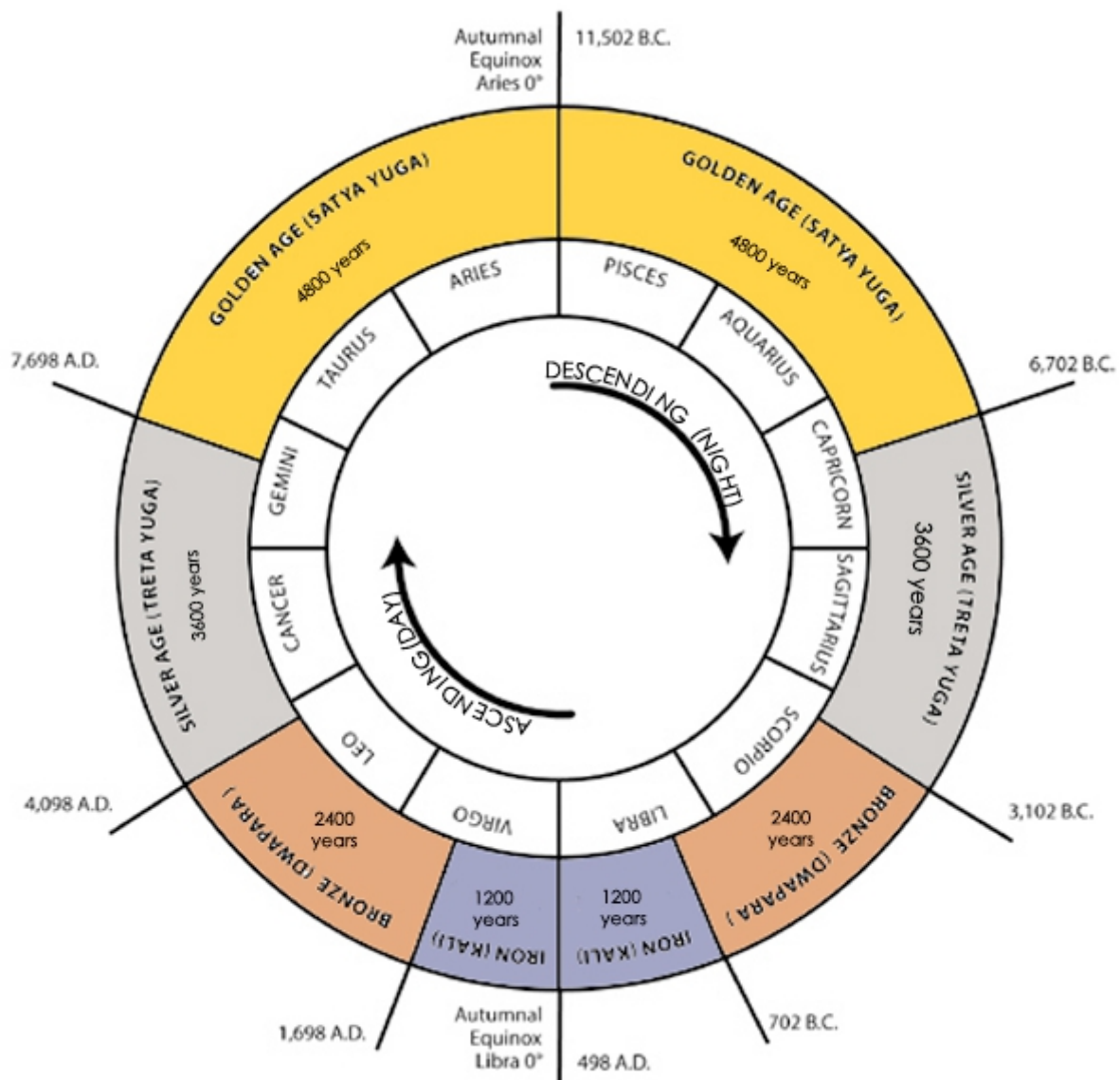
<http://www.thunderbolts.info/>



Cronos as Goya saw him

Astrologers would say, that Saturn is the controller of time. The satanic / saturnian quality is therefore *the prison of time*. The rings are the chains. Someone even mentioned, that the meaning of the Lord of the Rings or Richard Wagners The Ring (four huge operas) is the struggle for the un-casting of the Saturnian power. I will suggest, just a theory, that it is Saturn / Cronos itself, that is in chains, in rings, and that it is the enslavement of the Saturnian force, that produces the time prison. Saturn may be the local second sun of the Solar system, whereas the star Sirius is the real second sun in the Galactic scale. Who knows? Maybe Saturn wil re-ignite and be 'liberated' with the return of Sirius, that started appr. 400 years ago where Sirius shifted from being a red star to a blue star (according to the rule of starlight called the

red shift, where objects removing themselves from our place is red and objects approaching is blue). And then we are not talking about immense amounts of time, but just a cycle of 24.000 years. The story of Cronos and all the other myths of anthropomorphic celestial objects or Gods and Godesses, meaning the birth of the Archetypes is not in some undefined past but within human memory! And that would, of course, include certain catastrophic events, that seems to have traumatized the human race(s).



This is the Great Play of the Universe / the Galaxy / the Solar system. We could go the other way in scaling: the cell, the molecule, the atom. And just in the middle of this scaling is the dimensions of the human being. Or is that just because we happen to be so? Hard to tell. By the way, if you have come to believe, that the Earth has become flat again like in the Catholic Middle Ages - and there is a meme flying around right now, believe it or not - all this is total bunkum. We are living on a pancake, and the Universe is a projection inside a giant dome. Be my guest ...

But how to regain the power of play, the flow of the Universe? C'mon tell me!

Sorry, there is no single recipe. And why would I know it, I am no enlightened guru or expert? But I seldom get bored, except when I have to do something I didn't chose myself, that is repetitive and not challenging. And if we sell our working abilities to someone else to make a living, we will eventually run into that. Apart from that, I always find some new playground.

What I can say is what I actually do, when going into or am in the middle of the play / the creative process. Whether I would be the right to do it, is questionable. Much has been said and written about creativity. Some bogus also, but that is probably due to the fact, that human consciousness is hard to describe. A fish doesn't know what water is before it is pulled out of the water. We can't see what we are made all up of.

I'll try anyway.

### **Thoughts on Creative Methodology and Attitude**

You need an offspring, an ignition. Some would call it inspiration. The Greek called in *amusement*, since the Muses were the 'goddesses' or the personified forces of the arts. It may even be a musical partner, a Muse - here we go again, and remember we are talking about musicality in the broader sense. Anyone can be a Muse, and it goes beyond gender. As a composer I was amused by my English friend who is a great poet and former playwright. He would send me a bunch of poems to read, and one or more would resonante with me. It would make me curious and I would start to develop a very vague overall feeling of the may-be-coming piece of music.

So the offspring already contains a structure. Language already contains rhythms = series of stresses and un-stresses = a metrum. Words contain meanings and emotions. But before going into the details, I would have this audible vision of a finished piece sort of coming from a distance, a sort of creative dream. So find your ignition, find your muse.

Another method needs more luck and can go wrong - though it may actually work and succeed. Just start somewhere in total blindness and ignorance not knowing where you will end. I once wrote a novel that way, and it can be great fun. Start somewhere, introduce a character, place it in a situation, create a dilemma or a riddle, take it from there, surprise yourself, amuse yourself.

Painters may do the same. They are 'in process'. Take a look at the documentary 'Vinterbillede' released by the Danish Film Institute (taken off YouTube now, but you can order it for borrow at any serious library), where the internationally known master painter, Per Kirkeby, does something like 10 different paintings on top of each other, each a brilliant painting in itself, but since he didn't stop his process, he just painted over and over till he was satisfied. Which by the way makes the film an artwork in

itself.



The man at work - or is he at play?

He just started, and then amused himself. You go into a dialogue with yourself and the material, you produce. You make a kind of split brain or inner distance. In music you become your own audience, appreciating, experiencing, suggesting where to go next. You play with your self ... that didn't come out well ;-) ... but in fact the creative process has a certain element of intermediary narcissism. I would rather call it self-love, self-nurture and inner dialogue.

### **The Artists Way**

Which leads to another important aspect of the creative process, the process of play. You must un-learn and avoid being dominated by self-censorship. Don't censor yourself too soon, get it out, so you can see it / sense it. Then criticize, never before.

You may want to check out [Julia Cameron](#) and her book *The Artists Way*. As a spiritual person - which you may find appealing or not appealing according to your personal view - she describes creativity as *God's gift to Us and using that creativity as Our gift back to God*. Or the Universe or the Great Nature, if you got stuck with the angry Jahwe-figure with a long beard.

Julia Cameron also points out, that artists seldom are loners but create in communities. So find your playmates, let them provoke and invoke you. Let them amuse you.

Take a look at some of her tools:

### **The Morning Pages**

<https://vimeo.com/21502701>

This is a kind of therapy for artists - and actually for others than artists too. You wake up in the morning and write down all your thoughts without censoring or trying to be artful. If you wake up grumpy with all your morning hatred, they will be your *Mourning Pages*. It cleans your mind so that all your negative thoughts will not be in your way for the rest of the day. Grump them out by writing them down. Or if you wake up with crazy thoughts or in the middle of an unfinished dream, write it down. Anything goes. Three pages only. Then your day-brain starts to take over.

So: avoid self censorship, but also avoid spontaneous refusal of other people's ideas and avoid *creative obstruction*. There will be a place for *killing your darlings*, or whatever they call it in the film industry, but the morning is not a place for that.

### **The Artist Date**

<https://vimeo.com/21502471>

With her own words: Once a week, go on a solo date with yourself alone for the purpose of enchanting yourself and *wooing* your consciousness like a lover. People are reluctant to go play, they would rather go work. But all creativity is drawing from an inner well, and if you work too hard, you are fishing from that well, and the well will eventually run dry unless you fill it up.

So if you get stuck, don't try too hard. Do something completely different. Many artists have two personalities, the civil person and the artist, that will fill the other up with energy. An artist date, therefore, is a deliberate refill of your consciousness.



[The Lady has written 40 books on art and creativity!](#)

## Get Rid of the Vacuum

Next: set some rules. Nothing is more frightening than unlimited possibilities. You will be paralyzed with no limits. Limits are your best friend. *Horror Vacui* (fear of empty spaces) may be your worst nightmare.

This is why my relationship with poetry in music making was a perfect trampoline. The limitations and the stepping stones were already there.



There are many stepping stones. The painters and the composers of the Middle Ages and Renaissance knew the Palimpsest and the Parody. The palimpsest is the paint-over, like Per Kirkeby doing an auto-palimpsest as a process of painting. The Parody is 'stealing' or sampling a preexisting piece of music, it may be from someone else or from yourself, and using it as a starting point. You take the ownership and bring it onto your *own ship* in your own direction. There was no silly, paranoid copyrights in the Middle Ages, art was not corporatized, and the genius self-centered artist of the Romantic era did not exist. You could *steal* any idea and concept, because everything in art was kind of Open Source. That is why you often don't find the signature of an artist on the Medieval artwork. We do not know the name of the master builders of the Gothic cathedrals. And the Pharaohs, for sure, did not order the building of the pyramid of that name, because he was not born in that age in time - but that's another story of Empires cultural theft.

What I am talking about here, is not like the Romans being so jealous of other people and cultures, that they had to steal their cultural achievements and then destroy these cultures. I am talking about the harmless and benevolent 'theft' of ideas, shapes, forms, structures thus making them your own. The thing is, that having stolen and played / worked with it, it will transform and morph into something else, and should it eventually return to the 'victim' of theft, it will be experienced as a fresh new structure. It would be the phenomenon, Julia Cameron calls *community creativity*.

### **It Can't Go Wrong**

Especially in storytelling, be it in book form or in spoken or visualized form, the archetypes are magnificent creative forces, like small nuclear bombs of dynamics. It is the story of Joseph Campbell's *The Hero with a Thousand Faces*, the never ending story of gaining selfhood. These dynamics were true for our ancient forefathers as for us as they will be for our descendants. Knowing that there is nothing new under the Sun, we may drop our anxiety of not being so damn original. And moreover, knowing that the same story will end up being fresh and new and different all the time, makes it even less frightful to create. It can't go wrong! Say to yourself: *It can't go wrong, It can't go wrong ...* make it your benevolent mantra and just do it.

COLLECTED WORKS

JOSEPH CAMPBELL®



THE HERO WITH  
A THOUSAND FACES

Copyrighted Material

The Must-Read of books

And make your *mistakes*. For Gods .. and your own sake make a hell of a lot of mistakes! Be shameless of your mistakes and even showing them to others.

Afterwards admit them, laugh of them, learn from them. But without mistakes there is no progress. My estimate is, that some of the most stunning inventions of this World and in human history are made by sheer mistake. Which is why *It cant go wrong*. You know what I mean! Of course it can go awfully wrong and you can end up killing someone or yourself in dangerous creativity. But I am not talking about irresponsible experiments. The world is filled with psychopaths doing just that on the expense of everyone else but themselves, and don't get me started here.

What I am talking about is the playful, self forgiving (the most difficult person to forgive is yourself), humorous, and bat-out-of-hell'ish attitude, that will make any play and any creation totally possible. With that in mind, it will become impossible to indulge yourself with the fear of your own inadequacy. Your low self esteem has no place on earth. And you cannot suffer any longer from destructive perfectionism - *uhuh, it has to be so-and-so perfect, before ...!* I see this shit all around me, and it pisses me off, pardon my French! I mean, instead of two regular writers on this blog, I reckon there could be at least seven or more. You guys know who I am talking about, and you may want to reexamine your petty excuses for not making your knowledge available, since the world needs this knowledge now, for Gods sake NOW!

And again, this does not mean, that you should let any old unfinished and sloppy piece of work out. What I am saying is, that you should practice the delay of self critique to where it belongs: The Finish. Or even better: In Wave-Form. Make it a cycle: Let it out - do your critique - let it out ... aso. This is the split brain I was talking about. Be your own audience, your own reader, your own viewer, but don't punish and suppress yourself by doing creative obstructions onto yourself. Also remember: what you do to yourself, you will do to others. If you censor yourself, you are a part of the censorship of the global call for censorship. Is that what you want?

### **Keep it Tight - and Don't Keep it Tight**

Same-same but totally different. I am talking about two things. When you have an idea, when you conceive a new project, don't go out and tell it to the world. And why not? Because it will destroy your idea and your project.

This is a piece of psychology rarely talked about. Haven't you noticed from yourself and others, that we often brag about our New Year's resolutions? We tell it loud and clear, that we hereby have declared the solemn decision for the new year to become a better person by starting so-and-so. And what happens? After two-three weeks you fall into you old habits. And why is that so?

It is due to a strange program in the brain being activated by prematurely announcing what is not yet a reality. The brain then thinks, that it is *already a reality* and therefore shuts off the initial energy needed for the bringing about.

What you should do instead, is keep it in your heart like a hen on the egg until the

chicken jumps out and begins to squeek. Even then you should be careful as a responsible and a caring chicken mother not to let it all hang out and run open. There are predators / destructive forces out there - and more important: *in there* - that can kill a yellow fluffy chicken.

On the other hand, when your creation has grown to a certain extent, and when you know that it already is an inevitable reality, *do not keep it tight!* Make it available, make it open source, make it mutual fruitful to others. Let it all hang out. What happens then, is that you will receive more than you have provided. An effect of synergy will emerge.

I see a lot of angst and paranoia in that phase of creation.

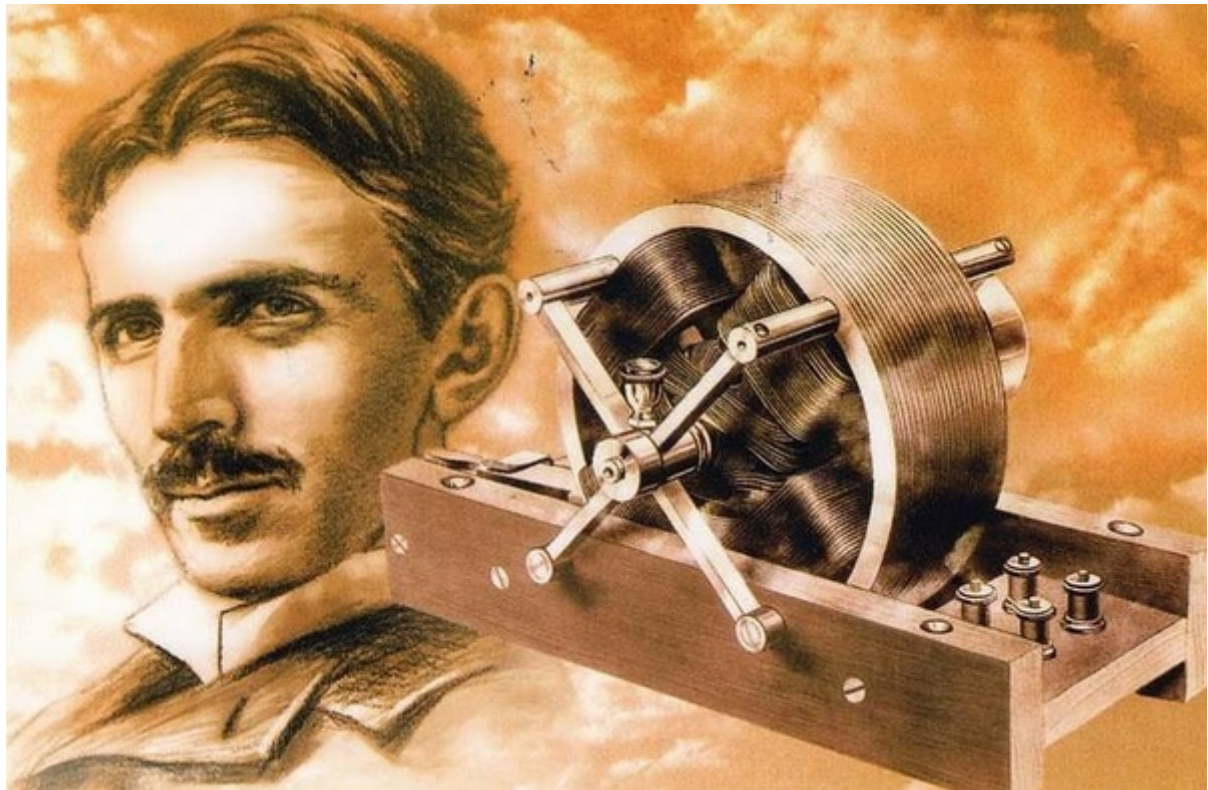
- What if others should steal my creation/idea and profit from it?
- What if I don't get recognized and payed for my creation/idea?
- What if my creation is not ready for exposure because it is not strong enough?

You have probably heard about the [Law of Jante](#). This is the mental auto-immune-defect version of the Law of Jante.

One example from the applied field of holding tight (to the body) creations, that by now could have been a beneficial reality for the whole of humanity. It is the field of *Pure Energy Systems* (PES). I prefer this term instead of *Free Energy* or *Alternative Energy*, since nothing in the Universe is free, and since 'alternative' is much too un-ambitious just meaning wind mills and solar cells that are totally unsustainable when you figure out the total costs. These are already obsolete technologies.

*Pure Energy Systems* are right now the best kept secrets, since no one knows about them, since no media tells about them and since no politician (being stupid anyway) are told about them.

With the exception of Mr. Pure Energy System himself, Nicola Tesla, later ingenious inventors all kept their technologies for themselves. Or - I don't want to do these important people injustice - *were kept* for themselves by certain predators, like Tesla himself.



The Inventor par Excellence

What I am talking about here, is the keeping too close of inventions while being unaware of the enormous benefits they - and the rest of the world - could have had with a proper open-source attitude. Get it out and make it real! What the inventors did instead was to keep it a potential business secret, thinking that this invention could make them rich and successful. What they didn't recognize was, that certain groups of watchers, observers, sharks-in-the-ocean did not play by the rules. Result: one day they had their inventions stolen, then destroyed (after being stolen, that is - and do we know that from studying the Roman strategy of cultural/technological theft-and-destruction?) and themselves being character-destroyed, professionally destroyed or even physically destroyed.

Had these brilliant genius'es and inventor-nerds been as brilliant in strategy as in science, we would all have benefitted from their inventions, and the World as we know it would have been totally different. They should have spread their blueprints like a virus, so that anyone with a brain and an urge could have copied and realized it. AND - they would have been rich and famous by doing just that! Forgive them, for they knew not what they did (semi-quote from mr. Jesus).

Let me hereby round up this blog by saying:

*Dear Friends!*

*Protect your good stuff while in creation.*

*Be responsible to you creation and yourself.*

*Make it become real.*

*Expose your good stuff while created.  
Be responsible to the rest of the world and to generations to come.  
Make a real thing real.*