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Illuminati Insider Explains Influence the DoD, Sabbatean-Frankists, and Ancient Babylon Have on Hollywood in Conspiracy Laced Interview

December 19, 2022

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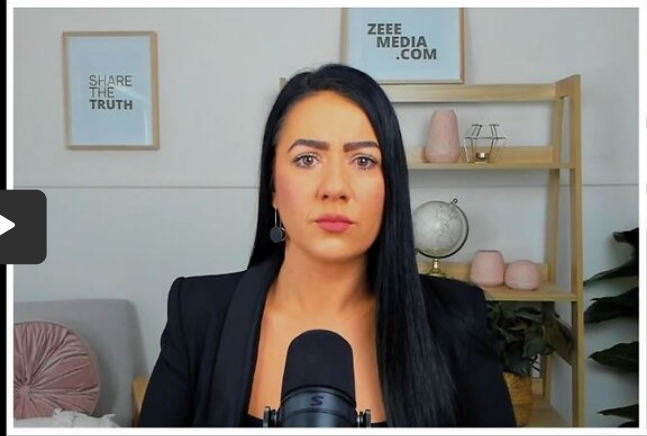
TOP LINE

In this conversation with Australian interviewer Maria Zee Illuminati insider and investigative journalist Leo Zagami describes the influence that the Department of Defense, ancient Babylon, and a heretical sect of Jews known as the Sabbatean-Frankists have had on Hollywood throughout its history. Zagami explains how, since its establishment, “the secret mission” of Hollywood has been “to change society and prepare the way for the coming Antichrist and End Times.”

In a new conversation with Australian interviewer Maria Zee (<https://zeeemedia.com/about/>) Illuminati insider and investigative journalist Leo Zagami reveals what he claims (<https://www.amazon.com/Confessions-Illuminati-Antichrist-Sound-Devil/dp/B0BPBCSW1Y>) is “the secret mission of Hollywood.” A secret mission with the aim “to change society and prepare the way for the coming Antichrist and the End times.” And while that claim is, essentially, impossible to verify—and while Zagami can be quite a verbose and meandering educator—he does highlight issues with Hollywood that are easy to confirm: such as the industry’s obsequious relationship with the Department of Defense (DoD). As well as its links to ancient Babylon and a sect of heretical Jews known as the Sabbatean-Frankists.

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LEO ZAGAMI

ZEEEMEDIA.COM



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In his interview with Zeee (immediately above) Zagami—who is known (<https://leozagami.com/bio-english/>) “for a brilliant career as Leo Young in the media and music industry,” as well as for “his direct involvement in the New World Order and Secret Societies known to the majority of [people] as the ‘Illuminati’”—describes how Hollywood has, from its founding, served as a tool for Sabbatean-Frankists (<https://theeventchronicle.com/sabbatean-frankist-cult/>); that is, a group of people who believe Sabbatai Zevi (https://en.wikipedia.org/wiki/Sabbatai_Zevi), who lived in the 17th century, is the Messiah and that redemption on Earth can be achieved through sinful acts.

As author Robert Sepehr notes (<https://www.amazon.com/1666-Redemption-Through-Sin-Conspiracy/dp/1943494010>), Zevi amassed a following of more than one million “passionate believers” pulled from the world’s Jewish population. After Sabbati’s death in 1676, his successor, Jacob Frank (<https://www.britannica.com/biography/Jacob-Frank>), kept his occult religion alive. Like Zevi, Frank encouraged the performance of “‘strange acts’ that violated traditional religious taboos, such as eating fats forbidden by Jewish dietary laws, ritual sacrifice, and promoting orgies and sexual immorality.” Sepehr notes that Frank “often slept with his followers, as well as his own daughter, while preaching a doctrine that the best way to imitate God was to cross every boundary, transgress every taboo, and mix the sacred with the profane.”





Illustration of Sabbatai Zevi from 1906. Image: Public Domain (https://en.wikipedia.org/wiki/Sabbatai_Zevi#/media/File:Brockhaus_and_Efron_Jewish_Encyclopedia_e13_783-0.jpg)

According to Zagami these Sabbatean-Frankists—who Sepehr says aim “to undermine the world’s religions and power structures, in an effort to usher in a utopian era of global communism, which they would covertly rule by their hidden hand [dubbed] the New World Order” – “found a new house in Hollywood” after it took root in California in the early 20th century, and saw it as “the place where they could actually propose their sinful ideology and gradually make it more and more... shared by the masses.”

The Sabbatean-Frankists “think that by sinning the most possible, doing the most obscene black magical rituals, God will be forced to bring back the Messiah...” Zagami says. He notes that “sick idea... still carries on today, because... the Sabbatean-Frankists are some of the most influential element in the Jewish community...” The Illuminati insider notes one prominent member of the heretical sect is former U.S. Secretary of State Henry Kissinger, for example.





United Artists Corporation stockholders Douglas Fairbanks, Mary Pickford, Charlie Chaplin and D.W. Griffith in 1919. Image: Public Domain (https://en.wikipedia.org/wiki/D._W._Griffith#/media/File:Fairbanks_-_Pickford_-_Chaplin_-_Griffith.jpg)

Zagami highlights several particular influential people who helped to turn early Hollywood into a stomping ground for the sin-loving Sabbatean-Frankists. Chief amongst them, Zagami says, was D.W. Griffith (<https://www.britannica.com/biography/D-W-Griffith>)—an American film director who is credited with developing many of the basic techniques of filmmaking via his early, silent movies such as *The Birth of a Nation* (released in 1915) and *Intolerance* (1916).

Griffith, along with Charlie Chaplin, co-founded United Artists—an actor-owned and -controlled film studio—and helped to tie the foundations of Hollywood to the occult, heretical Sabbatean-Frankists. Zagami notes, for example, that Chaplin was “raping 14-year-old children” and “wasn’t such an innocent guy.” Indeed, many sources cite this perhaps lesser known factoid, including *The Spectator*, which noted in a film review (<https://www.spectator.co.uk/article/may-put-you-off-chaplin-for-ever-the-real-charlie-chaplin-reviewed/>) of *The Real Charlie Chaplin* (<https://www.youtube.com/watch?v=2NKtkc7rffM>) that “He would get young teenage girls pregnant, marry them to avoid charges of statutory rape, and then be sadistically cruel to them.”





A scene from Griffith's Intolerance. Image: Wisconsin Center for Film and Theater Research (<https://commons.wikimedia.org/wiki/File:Griffith-intolerance.jpg>)

Zagami says that with Griffith's film *The Birth of a Nation*, he helped to establish Hollywood as we know it and simultaneously attempted to relaunch the Klu Klux Klan (KKK); even managing to have the film screened at The White House. The attempt failed, however, according to Zagami, and "he received a lot of criticism for that." A year later, Zagami says, Griffith made *Intolerance*, which included scenes with 10,000 actors, a reconstruction of the gates of ancient Babylon (https://madainproject.com/gates_of_babylon), and temples to the ancient gods Ishtar and Enki. "All these figures at the core of the Sumerian myth" were brought to life, Zagami says. This production became "the core of Hollywood," even physically as the film was shot where the famous Dolby Theatre (https://en.wikipedia.org/wiki/Dolby_Theatre) (formerly known as the Kodak Theatre) in Hollywood now stands.

Along with a deep connection to Sabbatean-Frankists, Zagami notes Hollywood has also had—since its inception—ties to the military industrial complex. Zagami says:

“The people who are in charge, still to this day [connect] the film world to the Pentagon. There is an office in charge of this. They did hundreds and hundreds of movies that literally were inspired at times by the military industrial complex. And at times the military industrial complex intervenes [and says] 'If you want us to give you the tanks, the planes to help you out, you have to cut this scene, do this other scene [etc.].'”

Indeed, the DoD says right on its website (<https://www.defense.gov/News/Inside-DOD/blog/article/2062735/how-why-the-dod-works-with-hollywood/>) that the department “works with Hollywood” and that “There can be tension with filmmakers.” The DoD notes that “While Hollywood is paid to tell a compelling story that will make money, the DoD is looking to tell an accurate story. So naturally, there can be challenges in combining the two.” Army Lt. Col. Tim Hyde, the deputy director of the Los Angeles Office of the Chief of Public Affairs (<https://www.army.mil/info/institution/publicAffairs/ocpa-west/faq.html>) says on the DoD's site that “There are compromises on both sides [but still] a point where we just have to say no—It's either going to happen like this, or it's not going to happen at all.”

More frightening than the imbalanced relationship between Hollywood and the DoD, however, is Zagami's claim that the military industrial complex is specifically trying to prime audiences for nuclear war.





Link to DoD page (<https://www.defense.gov/News/Inside-DOD/blog/article/2062735/how-why-the-dod-works-with-hollywood/>)

"In Stanley Kubrick's *Dr. Strangelove*, you have the explosion[s], the nuclear explosions, and the nuclear threat described as a real threat—a threat that can *really* bring... decades of radiation and problems... for the population..." Zagami says. In contrast are more recent films such as *Terminator: Salvation* ([https://terminator.fandom.com/wiki/Terminator_Salvation_\(film\)](https://terminator.fandom.com/wiki/Terminator_Salvation_(film))) from 2009, which shows "the nukes just [going] off and the people just [hanging] around tranquil... ." That change in sentiment, Zagami says, was inspired by the military industrial complex, which "is now normalizing the nuclear explosions for a possible future catastrophe."

On a more religious/spiritual level Zagami says that "our whole society has been molded and crafted [by Hollywood] in a way to prepare ourselves for the arrival of [the] Antichrist... ." He notes, for example, that at the same time that Griffith was laying the foundations for Hollywood, English occultist, ceremonial magician, poet, painter, and novelist Aleister Crowley (<https://www.britannica.com/biography/Aleister-Crowley>) was "doing his rituals for evoking... the god[s] of iniquity, of chaos, [and] of the abyss in Northern Africa and Algeria... ." Zagami says Crowley went on to perform "a public ritual in London" and "went on stage cutting himself like Marilyn Manson; totally out of it on drugs like peyote and other things."





Photograph of Aleister Crowley. Image: Aleister Crowley (https://en.wikipedia.org/wiki/Aleister_Crowley#/media/File:Aleister_Crowley,_thinker.jpg)

"Crowley himself came here to America and talked about the people he saw in Hollywood. [He] said these people... they are completely out of it on cocaine, having sex... he actually even was almost critical of how out of it they were." Zagami notes that, despite any criticisms he may have had, Crowley "still decided to support a [Masonic] lodge... which started to be active in the '30s in Hollywood."

Zagami also highlights how in 2001 "suddenly, just after 9/11," contractors rebuilt the Gates of Babylon exactly as they were in Griffith's *Intolerance* as the Ovation Hollywood (https://en.wikipedia.org/wiki/Ovation_Hollywood) shopping center, which is located at the intersection of Hollywood Blvd. and Highland Ave. The elephants of Ishtar, the statue of the Sumerian god Enki "[have] all been reconstructed," Zagami tells Zeee emphatically. "It is now forever there in Hollywood on display," Zagami adds. "This is incredible: in the open air, [here are] the Gates of Hell on Earth."





The Ovation Hollywood shopping center. Image: kajikawa ([https://commons.wikimedia.org/wiki/File:Hollywood,_Los_Angeles,_CA,_USA_-_panoramio_\(6\).jpg](https://commons.wikimedia.org/wiki/File:Hollywood,_Los_Angeles,_CA,_USA_-_panoramio_(6).jpg))

Zagami also offers up an interesting anecdote that embodies the incestuous, satanic nature of Hollywood as he describes it. According to Zagami Kenneth Anger—who **IMDB describes** as (https://www.imdb.com/name/nm0001910/bio?ref_=nm_ov_bio_sm) “one of the pioneers of the American underground film movement” who made “gritty, violent, often homosexual-themed films [that] were too strong for American audiences of the time...” —created a short film known as “Lucifer Rising” in 1972 that included its protagonists performing “a ritual” at the former Russian embassy in San Francisco. The protagonists, Zagami notes, were Anger, American author, musician, and founder of the Church of Satan **Anton LaVey** (<https://www.britannica.com/biography/Anton-LaVey>), and American murderer and associate of Charles Manson **Bobby Beausoleil**.

Zigami goes on to say that Beausoleil stole the master copy of “Lucifer Rising” from Anger, took it to Death Valley and “buried it in a tomb with no name, never to be found again.” It was on his way back from that trip that he met hitchhiking members of Manson’s “family,” and, at some point later, became one of the murderers of Gary Hinman, who Manson said was withholding property that belonged to him.



At that point, Zagami says, Beausoleil went to prison. But that is also, apparently, when his career as a musician began. In fact, the Illuminati insider points out that Beausoleil's music was used for Lady Gaga's *Netflix Documentary* (<https://www.t TMZ.com/2019/01/26/charles-manson-follower-bobby-beausoleil-lady-gaga-documentary-soundtrack-parole/>), *Gaga: Five Foot Two*. Specifically Beausoleil's music that he made for "Lucifer Rising."

These underground films like "Lucifer Rising" are "not just underground movies," but rather "the work of the Illuminati" that display "a lot of rituals going on [that have been] made for public display." (Despite the fact that the master is gone for good, the occult symbol-filled "Lucifer Rising" can still be watched online—see the embed immediately below.)

At around the 40-minute mark in the video, Zagami clarifies that the Sabbatean-Frankists are trying to accelerate the coming of the Antichrist, but that "the real Messiah" is set to return to Earth as well. As for Zagami's understanding of the coming Biblical event, he says that "first of all Jesus will go to his Jewish brothers because he's Jewish and he will have to sort out the problem he [didn't] sort out 2,000 years ago when they didn't accept him." Zagami adds "there is a controversy that will have to be sorted out between him... and the Jewish world. Then, when it comes down to the Antichrist... [he is] of course already here. And we just need to understand exactly who he is."

For those familiar with the World Economic Forum's impact on world politics (<https://sensereceptornews.com/?p=4537>), Zagami lays out a likely expected truth. The Illuminati insider says that "in Davos you have the CEOs of every single Hollywood company [sit] down with Klaus Schwab and says 'So what should we promote in Hollywood now?'" Zagami notes that the "Woke" agenda (<https://sensereceptornews.com/?p=7384>) that now pervades Hollywood is due to this relationship between the entertainment industry and the WEF.

The philosophy of "streaming" content via platforms like Netflix, Spotify, et al. "is all based on the Great Reset," Zagami adds. He quotes the now-infamous WEF line "you will own nothing and you will be happy," highlighting that that is exactly the case with people no longer owning their own libraries of content, but rather only streaming them from a service. NFTs in the Metaverse, likewise, are all part of the Great Reset plan according to Zagami.

"All this basically brings us to today... a society that is trying to normalize even pedophilia in the fashion industry," Zagami says, wrapping up his talk. Interestingly, contrary to what one may think based on his focus on Hollywood, he ultimately says he thinks the British monarchy will spawn the Antichrist. An assumption that is, perhaps, absurd on its face, but less so for anybody who's looked into The Committee of 300 (<https://sensereceptornews.com/?p=13640>).

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- yet**

When they Tweet, their Tweets will show up here.

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"Crime that pays is crime that stays."

-Catherine Austin Fitts

Help promote truth and
fight tyranny!



