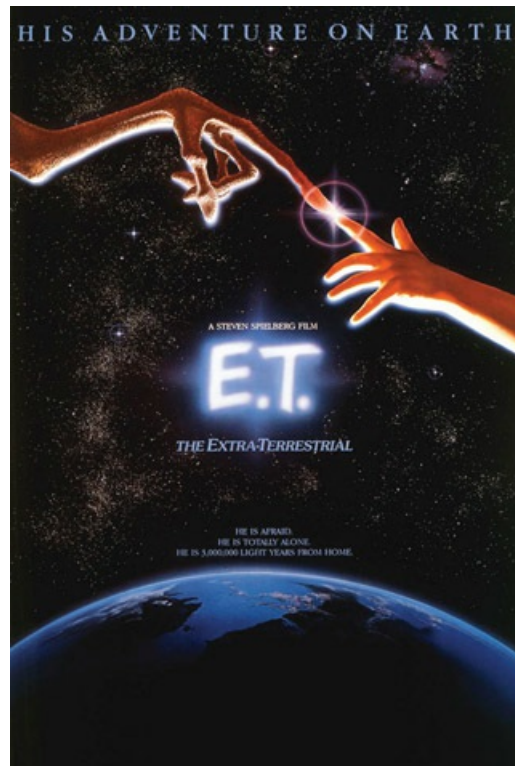


E.T. The Extra-Terrestrial – An Esoteric Analysis (1982)



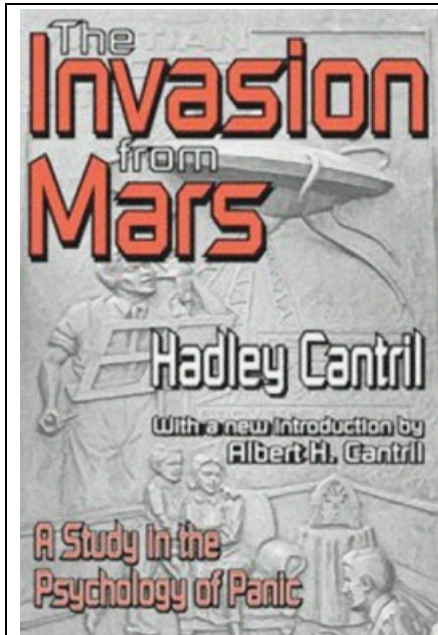
Original film poster of E.T. in which the “alien” takes the place of Michelangelo’s God and touches the child with extra-terrestrial knowledge.

As we begin to explore the Spielberg world, it’s necessary to start with one of the most popular films of all time, the children’s fantasy classic E.T. While *Close Encounters* is earlier and is certainly loaded with esoteric and conspiratorial clues and messages, E.T. has its unique emphasis, providing the youth of the 1980s with a new approach to the issue of our beloved space brothers. If you’ve watched Spielberg films (who hasn’t?), you almost intuitively know he was instrumental in altering public opinion on the idea of the existence of otherworldly extra-terrestrials. Recent polls claim half of Americans now believe there likely exists life on other planets.¹ I wasn’t able to turn up any analyses of the shifting trend of belief in aliens over time, which would have been interesting from a psy-ops perspective, but my confident assumption is that following the 1940s and 50s science fiction explosion in Hollywood and the fabled Roswell and Area 51 incidents, average Joe was becoming more and more accepting of the notion. From my research, the alien mythos is a completely manufactured psy-op phenomena, used for several purposes, including as a cover for drug running, secret technology, and in the long run as a possible scenario for mass manipulation. The “MJ 12” scientists were precisely the ones who concocted the new alien mythos,² so it’s important to place the Orson Welles War of the Worlds broadcast/social engineering psy-op that fits into the scientific narrative covered in the last chapter, combined with the explosion of Hollywood alien scenarios still ongoing, and the continued modern obsession in these contexts.

Thus Hollywood has contributed immensely to the “Overton Window” manipulation of public opinion, particularly on big metaphysical issues of this nature. If the new mythos of “aliens” could be injected into the mass consciousness on a large-scale, an entirely new narrative for civilizations could be erected. As opposed to more traditional western beliefs, the new alien



ORSON WELLES (1915-1985): American actor, director and film producer. Welles is generally classed with eminent figures like Hitchcock and Kubrick as one of the greatest directors of all time, with his *Citizen Kane* (1941) often ranked by critics and film scholars as the greatest film of all time. Welles also participated in a Rockefeller-funded psychological operation known as the infamous 1938 *War of the Worlds* broadcast. Welles broadcast H.G. Wells’ famous novel on a radio drama resulted in mass chaos and panic, as the public assumed the account was real. This incident is a crucial, early example of the nexus between the shadow government, the academic establishment and Hollywood.



Book on the psy-ops of mass panic from the Orson Welles radio fiasco.

origins *mythos* is supposedly amenable to “science,” which is why scientific gurus like Dawkins, Sagan and Hawking all promote the “alien” mythos. Why, given the supposed commitments to “rationalism” and atheism, would they often advance and promote the ridiculous, never-proven alien theories and panspermia*? They do it precisely because they are part of the propaganda complex. Somehow theism is irrational, but alien origins are rational. These pop gurus are promoted by the establishment, precisely to fulfill a role as “scientific gatekeepers.”

The thinking behind this from a psychological warfare perspective is as follows: As new generations grow tired of traditional, collapsing forms of Catholicism, Protestantism and evangelicalism, the tide could be turned towards a new faith – one of galactic space brothers possessing highly advanced technology through secret science. All of this is pure pseudo-scientific baloney, yet the ability to program mass populations to believe entirely false ideologies is the very nature of all historic statecraft.³ In reality, the alien psy-op is actually a cleverly crafted intelligence program that functions as a cover. Just like other forms of propaganda and social engineering, the “alien mythos” has also had billions of dollars in funding intended to prop up this cover that functions mainly as a distraction for less intelligent mass audiences. Contrary to many claims of skeptics, the Welles fiasco was a Rockefeller-funded psychological operation through Princeton:

Aware of the Dartmouth connection, Marshall encouraged the enterprising Cantril to apply to the Foundation for support. Cantril’s request resulted in a \$67,000 grant for a two-year charter of the “Princeton Radio Project” (PRP) at Princeton University. There Cantril proceeded to develop studies assessing radio’s effects on audiences. In 1938 Cantril also became a founding editor of the Rockefeller Foundation-funded Public Opinion Quarterly, an organ closely associated with US government’s psychological warfare endeavors following World War Two.

When the Princeton venture commenced another trained psychologist close to Rockefeller, CBS Director of Research Frank Stanton, was named PRP lead researcher but took a secondary role of Associate Director due to his position at the broadcast network. At this time Austrian émigré social scientist Paul Lazarsfeld was recruited to join Cantril. Thus Cantril, Stanton, and Lazarsfeld were closely affiliated and ideally positioned to embark on a major study involving public opinion and persuasion.

The opportunity for such an analysis presented itself when CBS broadcast Orson Welles’ rendering of H.G. Wells’ War of the Worlds on October 30, 1938. Lazarsfeld saw the event as especially noteworthy and immediately asked Stanton for CBS funds to investigate reaction to what at the time was the largest immediate act of mass persuasion in human history. Over the next several months interviews with War of the Worlds listeners were collected, provided to Stanton at CBS, and subsequently analyzed in Cantril’s 1940 study, *The Invasion From Mars: A Study in the Psychology of Panic*.⁴

It is with this basic background in mind that we must approach *E.T.*, situated as it was in the mid 80s, when alien furor was going strong from earlier hits like *Close Encounters*, *Star Wars*, and other science fiction works. With *Close Encounters* and *E.T.* Spielberg takes a turn from the alien norm, presenting audiences with “good” space buddies. Instead of barreling through space to annihilate the planet, our space neighbors abduct people (and children!) from the populace because they’re “elect” (*Close Encounters*) and make contact with others because they, too, are “special” (Elliot in *E.T.*). For my analysis, it is crucial to keep *Close Encounters* in mind during the following chapter, since I believe they are relatively connected, in a loose way. In the Spielberg 70s-80s universe, these other-worldly entities are shown to have been making contact for decades, yet their motives remain obscure. In *Close Encounters* analysis, the deeper meaning of the film centers around semiotics: the philosophy of signs, communication, symbols and language. Semiotics is also the theme of *E.T.*, though with *E.T.* the imagery is intended to evoke the subconscious of the youth. *Close Encounters* is an adult’s story, while *E.T.* is for children, and both films focus heavily on semiotics and involve complex usages of synchronicity, foreshadowing and occult symbology.



STEVEN SPIELBERG: American director, producer, and screenwriter. Spielberg has created some of the most successful, recognizable films of modern memory, including *Jaws*, *E.T.*, the Indiana Jones series, and later award-winning films, like *Schindler's List*. Spielberg's talents are undeniable, as he is often ranked as one of the great directors with figures like Hitchcock, Kubrick and Welles. In terms of themes, Spielberg's films often center on civil rights and interpersonal and familial reconciliation, while simultaneously being a prime figure in the promotion of the alien mythos. Nowadays, Spielberg is known as one of the most powerful men in Hollywood, being the highest grossing director of all time due to his films earning 9 billion dollars globally.



JIM KEITH (1949-1999): American conspiracy and deep politics researcher and writer most known for his books on secret societies, mind control, and the shadow government. Keith posited a view of "The Octopus," a secret network of global, oligarchical interests connected to the death of journalist Danny Casolaro (according to Keith). Keith also met an untimely demise many consider foul play.



HEAVEN'S GATE: US-based UFO religion founded in the 1970s by Marshall Applewhite that made headlines in 1997 when Applewhite and dozens of members reportedly committed mass suicide in the belief they would be raptured by an alien mothership that accompanied the Hale-bopp Comet. Heaven's Gate, in many ways similar to Scientology, was a bizarre blend of theosophy and biblical, millennial apocalypticism that some researchers have connected to the FBI and the deep state, with the implication the group functioned as a mind control operation.



THEOSOPIHY: An esoteric philosophical school promoting the notion of direct knowledge of the mysteries of God and nature founded in 1875 in New York City by Helena Blavatsky, Henry Judge and Henry Steel Olcott. Theosophy is a syncretistic belief based in comparative religion that claims to promote a "Universal Brotherhood of Man" through the study of the latent powers within man himself and the unexplained laws of nature.

Keeping an open mind on the subject of "aliens," I have read enough on the matter to say that the evidence points overwhelmingly, in almost all cases, to so-called alien encounters being humanly-manufactured and/or government-related psy-ops. In saying that, I do not consider it impossible to hold to the view of Jim Keith or Jacques Vallee that there may be demonic entities related to this subject, yet most cases involve little to no supernatural elements. It is with this presupposition I approach the artistic portrayal of aliens on film, which are more akin to propaganda. I have viewed *E.T.* several times, and the more one reviews the film, the more hidden elements emerge. In my view, *E.T.* is a youthful version of *Close Encounters*, intent on melding a clever use of symbology with occult imagery for the purpose of effecting a change in the mass *psyche* as regards the existence and nature of aliens, or "interdimensional entities," or "daemons."

In the cases of so-called abductions and encounters of the "third kind," the stories often reveal similar patterns and themes. Abductees are told they are a "special" elect and experience symptoms that often sound the same as those who have unfortunately undergone ritual abuse.⁵ Kidnapping, experimentation, drugging, lost time, multiple personalities, sexual abuse and "probing," bizarre costumes and scars, occult and odd religious ceremonies, etc., all characterize the accounts of both the ritually abused and "alien" abducted. Though almost no one discusses this but authors like Jim Keith, it should be obvious to those in criminology that there might be a connection.⁶ This is my own speculation, but I don't think it's a coincidence that the two are so similar. Several real examples of UFO cults also provide ample evidence, since often these cults combine the two openly. Consider, for example, the Heaven's Gate cult whose leader Marshall Applewhite, famously had odd occult and shadow government associations,⁷ or L. Ron Hubbard's elaborate and ridiculous alien mythology in Scientology. Both Applewhite and Hubbard had military connections and interests in Blavatsky and theosophy, while Hubbard was even for a time a devotee of Aleister Crowley.⁸ With both of these characters, we see examples of men who associated ritual occultism and "alien" agendas. The alien mythos and ritual magic was also a theme in *2001: A Space Odyssey*, if it may be recalled.

With these examples in mind, let us consider *E.T.* An initial clue that we are dealing with a film about semiotics and meaning is contained in the letters "E" and "T," and in the name of the main protagonist, Elliot. Elliot's name begins and ends with E and T, foreshadowing the mystical connection the two will share. This will be important later when we consider *what*, exactly E.T. is. E.T. arrives in a globe-shaped craft as part of a scientific expedition to collect plant specimens, and is accidentally left behind. Childlike, E.T. is surrounded by flora and fauna, associating him with nature, while simultaneously avoiding the *adult* government agents who are tracking him.⁹

E.T. thus evokes the primal and natural, in contrast to the urban and suburban life of the nearby generic California city. E.T. has a spiritual connection to nature, while men are alienated from it in their consumer-driven city life. This will be evident later in the film, but is a very obvious theme in several Spielberg films of the 80s. *E.T.*, left behind, is *alienated*, like his mystical human connect, Elliot. In classical Marxist theory, alienation is the angst man feels as a result of his urban lifestyle that is a result of the economic modality of consumer-driven capitalism.¹⁰ In the DVD commentary, Spielberg and avowed Marxist actor, Peter Coyote, even speak of *E.T.* as an attempt at a kind of cultural Marxism,¹¹ since E.T. represents alienation and the transcendence of all boundaries of culture and class.

However, I, as a vehement critic of Marxism, would add that these two contentions are correct: Man does experience alienation as a result of consumer-driven mass capitalism and urbanization.



The first planet we're shown is Jupiter, figuring prominently in Kubrick's *2001*, where man encounters the alien monolith.

As the action shifts to the single parent household of Elliot (his mother is named Mary, with obvious religious significance), we notice that Elliot isn't allowed in the D&D game: as the alienated runt he's relegated to fetching pizza and looking on. Already the connection with E.T. is evident, yet on a deeper esoteric level the viewer is given initial signs of what is to come. Two planets are shown in the D&D scene: Jupiter and Saturn, two central planets in classical mythology, but I noticed in my last viewing that in the progression of the film, we are actually shown each of the planets through Kubrick-esque imagery with the circular lamp channeling Dr. Strangelove. Spielberg will actually make numerous interesting symbolic references to Kubrick, while later collaborating and altering Kubrick's plans for the *A.I.* script. From an esoteric perspective, this is important because of the deep, symbolic nature of Kubrick's occult films, particularly *2001* and *The Shining*, as we saw. Spielberg will reference these in a cryptic way.



Note the Saturn image on the game box.

While I don't think *Dungeons & Dragons* is a big deal, it could be a use of irony that as the young guys are discussing ritual magic in the context of the game, they accidentally "invoke" E.T. D&D did have a reputation in the 80s of being an "occult" game that involved some kids in forbidden practices, so it is possible this was in Spielberg's mind as a jab, playing on 80s fundamentalist fears. Regardless, after the presentation of Jupiter and Saturn, Elliot meets his space-brother, E.T. It is also significant that Peter Coyote plays the shadow government researcher named "Keys." We are not told anything more concerning him, but when he appears, we prominently see Keys with his keys jingling on his belt – a use of intertextual synchronicity, with the character signifying not only an aspect of his person. It is also, on an esoteric level, a reference to the *Key of Solomon*, a famous text of ritual magic that purported to be the method by which King Solomon was able to control spirits and demons, both good and evil. Is Spielberg hinting that the "key" to interpreting the film is understanding such esoteric references? Michael Hoffman and James Shelby Downard posit:

A "keystone" is the designation for which, when set in place, "keys" or locks the whole. A symbolic keystone is vital to the legend of the Masonic Royal Arch Degree of York. The earliest known record of such a degree is in the annals of the city of Fredericksburg, Virginia, on December 22, 1753. Fredericksburg is also the location of the "House of the Rising Sun," a masonic meeting place for such notables as founding fathers George Washington and Benjamin Franklin (of Hell-Fire Club fame) and George Mason.¹²

Spielberg's *Close Encounters* and *Raiders of the Lost Ark* both demonstrate the mystical, esoteric side of Judaism, and *E.T.* is no different.¹³ It is also significant that it is under the moon that Elliot first encounters E.T. The moon has an important role in mythology as regulating the female ovulatory cycle, and thus being associated with the feminine. In astrology, the moon has a direct influence on human actions, and here as a possible "moonchild," Elliot encounters what will be his familiar.¹⁴ My contention is E.T. is more like a "familiar" spirit than an "alien." In classical descriptions of the familiar, the spirit can be associated with an animal.¹⁵ Is Elliot a kind of "Moonchild," referencing the Crowleyan mythology of a demonic insemination?¹⁶ Elliot is spoken of as "chosen," and through E.T., will have magical powers: The symbolic meaning of the moon with Elliot and E.T. signifies Elliot as a magus.



Elliot seems to have all the powers of a male witch. Is he a "moonchild"?

As we will see with *Close Encounters*, E.T. arrives on the "high place," the traditional arrival spot of the gods in the biblical historical books, and Israel's God, Mt. Sinai. Elliot ascends to the "high places" to aid E.T., as Roy will do in *Close Encounters*. Initially, there is a waxing moon that later becomes a full moon. The season is important. By the time of Elliot's full union with E.T., it is Halloween, which portends the Winter solstice. Halloween is also the ancient druidic festival of Samhain, an important time in the pagan and occult ritual calendar.¹⁷ Given what I have argued, I don't think it's accidental Halloween was chosen as the setting, as Samhain is the night when the gates and doors to the "otherworld" are opened, and the spirits of the dead enter our realm.¹⁸ This is precisely the point of the *Key of Solomon*, as noted earlier.¹⁹ While a theme of the demonic invasion of America may seem out of place, that is precisely the theme of *Poltergeist*, *Gremlins* and *Gremlins 2*.

When E.T. and Elliot meet, an odd conversation about words, language and simulacra erupts. Elliot confusedly explains, "This is a coke [a fake spilled Coke].... These are men, they can have wars.... Fish eat fish food, sharks eat fish.... This is a peanut.... You can't eat this peanut, you put your money in it." The significance is that due to Elliot's young mind there is no separation of concept, thing, and symbol. Elliot has to stop and explain to E.T. how a porcelain peanut piggy bank is a bank, but is not a real peanut. The Coke is not a real Coke, etc. This is semiotics and simulacra at work. As we will see in the *Close Encounters* analysis, uses of simulacra are also common in Kubrick films, such as the model maze in *The Shining*, which transforms into the actual maze in Jack's perception. The model becomes the reality.



JAMES SHELBY DOWNARD (1913-1998): American author and conspiracy researcher whose works focused on Masonic theories and subterfuge that, at times, bordered on dark satire. Downard is well known for his publication with Michael A. Hoffman of the "King/Kill 33" theory of the JFK assassination. This theory argues for a ritualistic-symbolic association behind the event, where locations, numbers and names take on the significance of "twilight language" and "mystical toponymy," revealing deeper meanings behind the event.



Magical emblem from the so-called "Key of Solomon"



HELLFIRE CLUB: A name for numerous high society, private clubs in Britain and Ireland in the 18th century that met in underground caves and catacombs. Believed to originate from Sir Francis Dashwood, the clubs reportedly involved politicians and lords engaged in ritualistic orgies and mock religious ceremonies. Prominent Freemasons were also members of the clubs, including the Duke of Wharton and Benjamin Franklin.

Simulacra is important to semiotics, and has an important role in esoterism because of the idea of correspondences. Before modern philosophy divorced metaphysics from academia, the holistic view of the sciences in the western tradition included an idea of *essentialism*, which connected the “essences” of things with all their referents and symbols. Thus, there would be an association between the symbol of the maze, the model, and its referent, the actual maze. This is a deep, difficult subject that touches on a heap of heavy philosophy, but the idea is simply foreign to most moderns because of, yes, “stupid” philosophy. Thus, Plato discussed simulacra in *Sophist*, while modern philosopher Jean Baudrillard devotes an entire book to the subject, *Simulacra and Simulation*, where he cites numerous examples of news media taking on the character of a Hollywood disaster film.²⁰ Hollywood, just like occult magickal practices, or like the act of writing itself, is the manipulation of copies, signs and symbols. As mentioned, *E.T.* is about symbols, language and meaning (like *Close Encounters*), and the viewer is constantly shown camera angles and shots from a child’s perspective. The cross-reference to *Star Wars* is also interesting, given the collaborations of George Lucas with Spielberg on the *Indiana Jones* franchise, which features Jewish mysticism.

“This is Greedo.”



As *E.T.* showcases his abilities, we see that he can make objects levitate, and when Elliot asks where he’s from, *E.T.* causes small Play-Doh versions of the planets to orbit.



E.T. can levitate.

Continuing with the planet sequence, we see Mars, Mercury and Uranus now, and possibly Pluto, with the sun in the center. Another element not yet mentioned is the transition to puberty. *E.T.* tells the kids he has come from outer space, prompting Gertie to call him the “man from the moon,” which will be relevant momentarily.

The Venus Star. The goddess of sex.



Elliot, at the verge of puberty, has not yet kissed a girl, but when E.T. gets drunk (causing Elliot to be drunk), Elliot kicks off the “free the frogs” revolution in his biology class, leading to his cinematic kissing of the cute blonde, which, synchronistically, matches the film E.T. is watching on television. While admittedly the target audience is Elliot’s age, as we will see later with the Jim Henson/Lucas *Labyrinth*, the odd reference to the transition of puberty involves the tutelage of a spirit (there, Bowie leads young Sarah into puberty, while here, a reptilian leads Elliot). E.T. causes Elliot to awaken in this psychosexual way. While this occurs in the classroom, the camera shows Voyager, Jupiter and Io. Voyager was purportedly the mission that sent probes to Jupiter and Saturn in the late 70s, as a result of the work of the JPL in California. This again brings to mind Crowley, since Jack Whiteside Parsons was one of the founders of the JPL and a devotee of Crowley.²¹ The use of Io is also relevant, since Io was a virgin lunar deity.



Voyager, Jupiter, Io.

Indeed, when Elliot both meets and parts with him, E.T. touches Elliot’s “third eye,” which in Hindu Tantric sex practice signifies the spiritual eye that is awakened through the Kundalini serpent power that is purportedly coiled at the base of the spine, eventually welling up to reach the third eye for “enlightenment.”²² It is also directly connected to sexual potency and energy.²³ You’ll also notice that Venus was not left out, but referenced in the closet, with the clear imagery of the star of Venus, the eight-sided star. We also discover E.T. is reptilian due to his magically causing Elliot to free the frogs due to his (Elliot’s) sympathy for E.T. This is why E.T. can breathe underwater, resembling a cross between a frog and a retarded turtle.



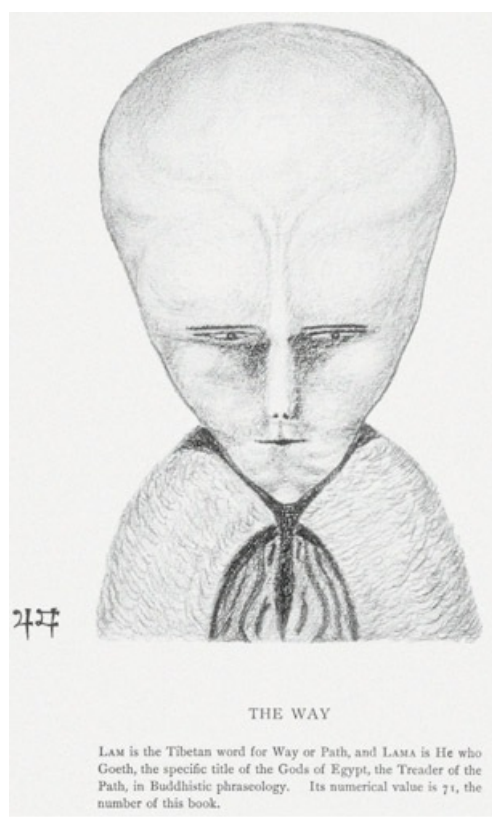
Trumpy, you can awaken Kundalini stuff!

Further evidence E.T. is a familiar spirit is due to his reptilian “light” hearkening to biblical imagery from Genesis, with the serpent, as well as later New Testament texts where Paul describes the devil as a deceptive “being of light.” In Hinduism, the Kundalini energy mentioned earlier is the shining serpent energy, again evoking similar themes. In fact, E.T. even “dies,” but grants Elliot the power of resurrection, since Elliot’s love causes E.T.’s heart to beat again. Indeed, in the DVD commentary, Drew Barrymore makes a bizarre comment that E.T. was like a “guardian angel for them,” insisting that he was “almost real.” One of the most odd scenes surrounds the arrival of the government agents who have been surveilling Elliot’s house and discover he’s harboring the cosmic visitor. When they arrive, they don’t don Hazmat suits, but arrive as Apollo Mission astronauts.

Apollo astronauts?



This is one of the more interesting aspects of the film, as the question arises, why these suits? Following this scene, the doctors and scientists switch to Hazmat suits with no trace of anything like this again. There are several possibilities, but my thesis is this is another reference to Kubrick and *2001*. Just as we have seen planets evoked, particularly planets related to *2001: A Space Odyssey*, where Bowman encounters the monolith of the alien/gods, so here the “man from the moon” has come down, with Apollo astronauts suddenly appearing, a subconscious association made on the part of the audience. Whatever one’s view of the Space Program and the moon landing, there is evidence that trickery and deception were involved, as well as the use of Disney sound stages for some shots.²⁴ In fact, it is undeniable that Kubrick worked with NASA in some capacity, as we saw. While the references to Crowley might seem strained, recall that Crowley claimed he communicated with a “spirit” that has famously been identified as an early image of what would become the modern archetype for the “alien,” and like E.T., was a practitioner of sexual Tantrism. Crowley, Kubrick, Clarke and Spielberg all promote the alien Overlord mythos, it should be added.



Crowley's "Lam"

The perennial rehashing of the alien meme refers back to the power of the simulated image. Hollywood is the most powerful propaganda complex in history, according to Bernays. Kubrick had taken that potential to a new level with his technical innovations and cinematic special effects that wowed the military-industrial complex. Spielberg is paying homage to what Kubrick had done and decided to take the same techniques of using simulacra to make "movie magic" even more effective. As such, *E.T.* was wildly successful at implanting the alien mythos in the *psyche* of a generation. On a film and script level, it is a cinematic masterpiece, but is Spielberg telling us much more about what is going on in the background behind big events? I think so, and *Close Encounters* will back up this claim in the following chapter. It thus becomes clearer why men like Arthur C. Clarke promote the inane alien myth, while supposedly being rationalist atheists.²⁵



Kubrick with Illuminist/NASA man Arthur C. Clarke and NASA Administrator George Mueller.

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- ¹⁸ Frazer, Sir James. *The Golden Bough*. Oxford: Oxford University Press, 2009, 721-27.
- ¹⁹ See Mathers, Samuel L. MacGregor, Ed. *The Keys of Solomon the King*. MA: Weiser Books, 2000.
- ²⁰ Baudrillard, Jean. *Simulacra and Simulation*. University of Michigan Press, 2006, pg. 40.
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- ²² Evola, Julius. *Eros and the Mysteries of Love*, pgs. 221-2.
- ²³ Ibid.
- ²⁴ McGowan, Dave. "Wagging the Moondoggie." ChecktheEvidence. 2009. Web. <http://www.checktheevidence.com/pdf/Dave%20McGowan%20-%20Wagging%20The%20Moon%20Doggie.pdf>
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