

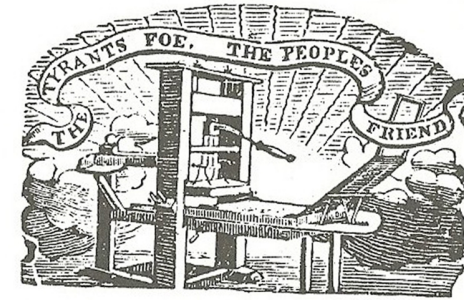
## Conspiracy Dossier:

1. There is a Nazi UFO base in Antarctica as confirmed by the Russian government in a leaked film. Keep your eyes open for it on Google Earth.
2. Ron Paul has sold out to the New World Order so his son Rand Paul can run as a VP candidate. During RNC the Republicans and NWO will utilize Reptilian technology to use telepathic brainwaves against protestors.
3. Leaked military documents reveal cultural reeducation camps for activist and radicals are being prepared en masse. New College of Florida is an experimental prototype for these camps.
4. Trotsky's ashes were made into cookies after he was murdered by a Stalinist agent in Mexico.
5. The Weather Underground were agent provocateurs who worked for the US government to legitimize the Left. Bill Ayers and Bernadine Dohrn were rewarded with positions in the liberal establishment for their efforts.
6. Chemtrails are dirty orgone energy being spread through the atmosphere by NWO elites who channel Wilhelm Reich from beyond the grave.
7. Earth is the Tattooine type of planet in an otherwise 'Federation' Solar System. There are many human Venusians and Martians undercover here on Earth doing their part to keep Earth humanity out of WW3 to bring Earth into the Federation.

*"There is enough raw material in the daily machinations of global capitalism for a thousand conspiracy theories." - J. Sakai*

## SUBVERTS UNITE!

• An Anarcho-Collectivist Publishing Conspiracy •



*"Protest is when I say this does not please me. Resistance is when I ensure what does not please me occurs no more."*

- Ulrike Meinhof

*"Unfortunately I don't think we can win without the red and black flags. But they must be destroyed afterwards."*

- Jean Genet, Paris 1968

**WHAT IS SUBVERSION?** Within these pages, the lines between reality and absurdity blend, ultimately coalescing into one body of satirical reason; your perception is the deciding factor in discerning the straight dope from complete and utter bullshit. True subversion is ignited by opposites. Opposition to the norm is a substantial dictum, a mantra—if you will—to the heart and essence which beats Revolution into animation and propulsion. The heart to the masses is diversion from the norm. Subversion thrives on the elation encountered while transgressing aspects of the status quo that oppress the subvert's liberties as a free agent. In part, this is why the subversive remains a fringe element across every institution in today's society. That is, a society whose hierarchy have found it necessary to invoke a monstrous coupling between the Corporation and a Hobbesian Leviathan. An economic monstrosity sits as an odious effluvium on Capital Hill, in the White House, and every governmental institution in existence. A thesis has been set by the powers at be. They want you to "turn ON, tune IN, and drop OUT." When isolated we fall into irrational solipsism; when united we take our desires for reality.

Donald Parkinson  
Penny Carson  
Wally

Valis  
Doktor Zeee  
Your Fellow Worker  
Kallisti Chao; POEE Priestess

**PAGE 3- 4:** “*The Hammer*”  
- Your Fellow Worker

**PAGE 5:** *The Mindful Locavore’s Guide*  
-Occupy Tampa Gardening/ Beautification Work Group

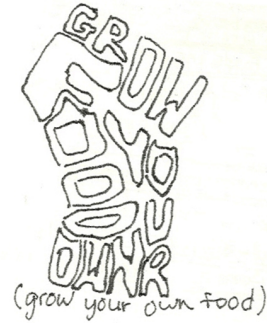
**PAGE 6- 9:** “*Ghastly Ghouls, Mutant Misanthropists, and Venereal Vixens: An analysis of the Other through the lens of the Horror Film*”  
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- Doktor Zeeee



**PEOPLE’S EVENT  
NUMBER ONE**



**A PIG, BY ANY  
OTHER NAME, IS  
STILL A PIG.**



And so it is that I find myself compelled to prescribe to you  
**Thee Six Tenets and Thirt33n Svbdirektivs of Thee Onefold\*\***  
**Path of Psyko-Anarky**

- I. Your body is not boring or indifferent or a thing to be ignored while you sit typing or satisfied bluntly with screen imagery or cultivated into smooth tautness
  - a.No
  - b.YOUR BODY IS DISGUSTING AND MEANINGLESS
    - i.And at any moment it might develop a horrific smelly boil that constantly and uncontrollably spurts yellow pus and it will make you anathema to every single member of whichever sex you most desire
    - ii.And at any moment your mind might well and truly escape
    - iii.And at any moment it might turn out that all this time you were a space lizard
    - iv.And at some moment one probably very soon it will certainly be food for the giant fanged worms that live beneath the earth’s crust.\*\*\*
      - 1.Try and leave them something that tastes good by filling your body with delectable poisons and pleasant memories
      - 2.Which as all doktors know but only Doktor Zeeeeee will tell you vibrate in the molecules of the nervous system long after they have been recorded like a magnetic disk that can always be recovered by the EFF BEE EYE
- II. Interpretation is for neurasthenics in 19th century atticks
  - a.Cross out the letters
  - b.Fry the speaker wires
  - c.Slash the canvasses
  - d.The only art we need is to
    - i.STARE DIREKTLY INTO THE SVN UNTIL YOU ARE BLIND
  - e.After that you have my permission as your doktor to go starve to death as you try to write the great American novel because
- III. Blindness is sight; Error is truth; Distortion is clarity
  - a.And sometimes you must wander through all of them
- IV. It is possible and necessary to unhinge your own mind through focused meditation
  - a.We are under constant numbing assault by the mundane and the routine
  - b.And we are constantly sold beauty or shock
  - c.Retreat into darkness to
    - i.Destroy the media (YOU CAN DO THIS YOURSELF AT HOME)
    - ii.Shatter the hall of mirrors
      - 1.Have you ever seen the second Conan The Barbarian Movie, you really should, you could come over, it’s on Netflix
    - iii.Seek confusion
  - d.This also I prescribe unto youu
- V. If you ever have considered killing yourself, stop and never think of it again.
- VI. And finally if you have never contemplated suicide, take a moment now to SERIOUSLY CONSIDER IT.

\*\* There are no other paths those who speak of them are HERETIKS and will be destroyed  
\*\*\* The existence of these worms is sekret okkult knowledge. Do NOT disseminate. Or you will be destroyed.



are you experiencing symptoms of ennui indifference or a constant buzzing in your ears? do you find yourself wondering not just what the value of your own life is but what is the value of LIFE as an abstract principle by which matter self-organizes to reproduce patterns? Calm down and do not panick you are not alone. your problem is not an illness per se it is that you are part of a giant MACHINE in which the surface of your rearmost molars is being used to GRIND into dust the hopes and dreams and joys of others JUST LIKE YOU.

This can occasionally be uncomfortable.

The prescription I prescribe for all sufferers is contained herein this

## Manifestoe of Psyko-Anarkism

and i am Doktor Zeeee your doctor and I hold your truths to be these self-evident:\*

1. Certainly at this point in history many by the thousands and dozens are waking with their mouths and other orifices hurting from being secretly constantly fucked in the night while they sleep or otherwise are not paying attention and
2. Many @re the talks yelled about the solutions of the nightly orifice and many are the young supple white kids who march through shouting that the solution is
  - a. Anarchism!
  - b. Anarchism!
  - c. Anarchism!
    - i. And No Gods and No Masters.
3. This is all well and good and the Doktor is not one to squelch through the significant power of his BVLLY PVLPIIT the spreading of any idea espeshvly one that is so terrifying to TH3M.
  - a. BUT
    - i. the problem is
4. Anarchism is Fucking Boringggg.
  - a. Apparently it = the theory of skinny people starting intentional communities and arguing about what kind of milk to buy
  - b. Apparently it = the theory of giving away free food and discussing whether IN THEORY violence against the perpetual rape machine might be ooooookay
  - c. Apparently it = the theory of looking skarier than you actually are
5. THIS WILL NOT CURE TH3 ACHING IN YOUR MOLARS OR THE LINGERING TASTE OF FEAR
  - a. when you wake up after a dreamless sleep
  - b. although it might provide some palliative relief
  - c. but is that what we are here for
    - i. this is not a feelgoodery
6. This nonsense is just performance of pent-up aggression and misdirekted daddy issues.
  - a. This is not change
  - b. The structure of society is of strikltly secondary importance
  - c. We must change the shape and color and flavor of every squishy mind.

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\* The immense services about to be provided towards the betterment of mankind in every possible dimension and direction come with no guarantee express or implied. Use at your own risk and do not operate heavy machinery EVER.

# THE HAMMER

Come on now. You've been told this at least a million times right? What you do is VALUABLE. It's important. And you deserve a lot more than you're getting. But more importantly you deserve respect and dignity. And mainly you deserve the respect and dignity of *control*. No work is trivial. Why are we ok with going to work and doing the same painfully rote tasks, over and over for our bosses and owners? When that way too peppy, or way too angry manager comes in slinging bullshit like "Hey TEAM, WE did great this quarter," doesn't it make you sick? Who is this gigantic "WE"? And how and why is this gigantic "WE" so constantly succeeding and screwing up at the same time? Try this: Your manager probably makes less than 50k a year, especially if you're in fast food. (Sorry, I'm talking mostly to "unskilled" workers here). Your owners are definitely making in the neighborhood of 4-500 thousand a year per store (McDonalds, Jimmy Johns, etc.). So I repeat: Who is this gigantic fucking "WE"? I know I swept the floor. I know you made the sandwiches. I know that he baked the bread and she replaced the trash-can liners. I know that occasionally the manager jumps out from the back to help, but I also know that she's the first to take six cigarette breaks and peruse Craigslist on the clock. So I know that as a team, we the humble employees, probably did great. We grinned, and we chatted with customers, we made food, we let the kids get soda with their water cups. And what do we get for it? Maybe 15K after taxes if we're lucky enough to work 35 hours a week, and get some tip or overtime pay. SO WHY ALL THE GOD-DAMNED "WE"?! Because. The best way to rob someone is to convince them it's mutually-consensual. Owners come in and just rattle on and on about their own talents and their hard-work, and their success, and yet it's all because of this gigantic "WE"? Then they talk about their jets, and their cars, and their churches and how much they donate and how good they are. But without us, none of it would be there. Let me ask you: Are you happy to pay for your boss's kids private school tuition with your labor, and get free and reduced lunch for your child at a public school that's being turned into a high-stakes-standardized-testing-factory? Anytime an owner wants you to do something FOR them, it's collectivized into a gigantic "WE". "WE" need to be better about dress code.

"WE" need to be better about delivery times. "WE" need to be better about drink-times. But pay attention. Because "WE" didn't just get back from the mountains to ski. We, the humble employees, just got done working all day on a holiday. Or working 10 hours overtime that gets clocked as normal. We just got back from getting robbed. And round 367,928,254 is up with this next pay-check. And don't tell me to get another job, because we all know that from Burger King to Publix to Target it's all the same bullshit. We get paid to DO shit, but not to decide shit. Workers with no heads, that's what they want and thats what we are.

You may have noticed that italicized word up there earlier: **Control**. That's what we deserve.

It's really not that radical, at least in terms of all the RHETORIC about freedom, and individuality that all our parents and teachers and preachers yell at us about. It's really simple. Control of our own damn work. Why is that so much to ask? To go to work and decide what to do. Not just do. If that's radical, well then lock me up, kids, I'm a god-damned revolutionary.

- Your Fellow Worker



("The boss needs you; you don't need the boss.")



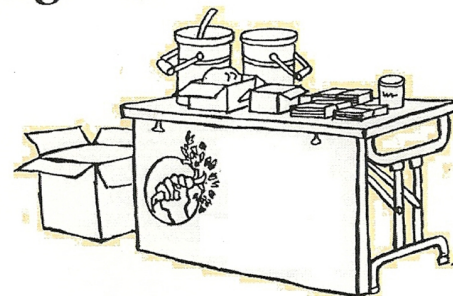
# FOOD NOT BOMBS TAMPA

Saturdays @ 3 p.m.

Voice of  
Freedom Park:  
2101 W. Main St.,  
Tampa, FL 33607

Facebook: Tampa  
Food Not Bombs

tampafnb@gmail.com



"HEADY THOUGHTS,  
MANNNN."

Wanna contribute to Subverts Unite?  
Send us your political articles & cartoons,  
paranoid pontifications, drug-induced  
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"Food Not Bombs recovers and shares free vegan or vegetarian food with the public without restriction in over 1,000 cities around the world to protest war, poverty and the destruction of the environment. Each group is independent and invites everyone to participate in making decisions for their local chapter using the consensus process. Food Not Bombs is dedicated to taking nonviolent direct action to change society so no one is forced to stand in line to eat at a soup kitchen expressing a commitment to the fact that food is a right and not a privilege. With over a billion people going hungry each day how can we spend another dollar on war?"



the economy. A “free market” wouldn’t revolve around a banking system that must be bailed out every fifteen years. According to economic theory, pumping up aggregate demand or coordinating the big corporations should be easy. Paul Krugman’s analyses of the political establishment’s right wing intransigence are fairly useful, but he misses the joke when he incessantly points out that the Obama stimulus was too small. He’s right, but the inherence of crisis means he might as well say the magnets on your perpetual motion machine aren’t strong enough.

- Wally

## Radical Service Announcement

Dear Subverts’ Readers,

As the Republican National Convention nears, I have been concerning myself with logistics, networking, and action-planning. Being an activist who resides in the host city, I have by default turned into one of many hosts for the hordes of protesters that will be flooding into Tampa. One of the questions we have had to ask ourselves is “How is our city different and what pros and cons do these differences bring to the table?”. The answer that concerned us most is our climate. It’s hot. It’s humid. It’s sunny. It’s the middle of summer and protesters will be outside for hours on end, many of whom are not from here and therefore not used to Florida’s heat.

This is a huge hindrance for anyone interested in participating in a black bloc, which requires layers of clothing (for inconspicuous getaways) and of course black, which attracts heat and sunlight. Now imagine running around, expending every last ounce of energy in all that gear. Heat strokes are bound to happen and you’d be crazy to think that an EMS is going to be sent into that fray to save “violent”, bear-caught anarchists.

While I defend actions such as black blocs and the ideologies behind them, the above scenario is what has caused myself and others to ask for protesters at the RNC to not have a black bloc. The last thing any of us want are severe cases of dehydration and heat stroke. And when I say severe I say it with fatalities in mind. Believe me, this is not a hyperbole. People die each year from heat-related illnesses in our state.

Besides, they’re expecting us to black bloc. It’s a worn out method; almost boring at this point. Why not flex our creative muscles and throw them for a loop? Instead of the same old images of black clad persons smashing in windows, let’s see something a little different, something that will make this convention stand apart from all the others. Ideas are circulating. All we’re asking is that you keep your eyes, ears, and wardrobes open.

Sincerely,  
Penny Carson

# The Mindful Locavore’s Guide: The Tampa Edition

## WHAT IS A (?):

### Farmer’s Market

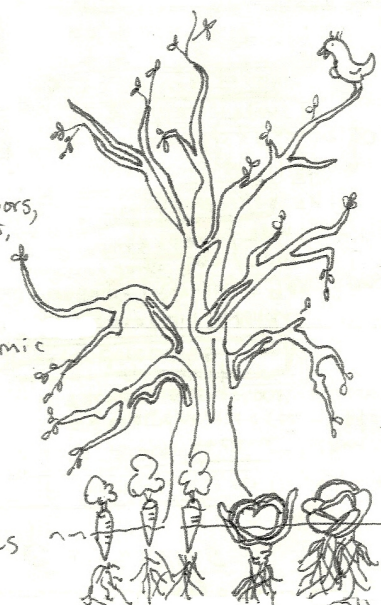
“Individual vendors — mostly farmers — who set up booths, tables or stands, outdoors & indoors, to sell produce, fruits, dairy, eggs, meat products, & sometimes prepared foods & beverages.”

### Community Shared Agriculture (CSA)

“An alternative, locally-based socio-economic model of agriculture & food distribution.”

### Food Cooperative (CO-OP)

“A grocery store organized as a cooperative. Food co-ops are usually consumers’ cooperatives & are owned by their members. Because decisions about how to run a co-op are not made by outside shareholders, co-ops often exhibit a ↑ higher ↑ degree of social responsibility than their corporate analogues.”



### Seminole Heights Sunday Morning Market

Front lawn of Hillsborough High  
5000 N. Central Ave.  
October- May: 2nd Sunday of each month 9am/2pm

### Downtown Tampa Market

400 Block of Franklin st. & Lykes  
Fridays: 10am/2pm

### Sweetwater Organic Farm: Sunday Market

6942 W. Comanche Ave.  
November - May: 12pm/4pm

### The Fresh Market @ Hyde Park Village

742 South Village Circle  
1st Sunday of every month: 11am/3pm

### Sanwa Farmer’s Market

2621 E. Hillsborough Ave.  
Mondays- Thursdays: 430am/7pm  
Fridays & Saturdays: 4am/7pm  
Sundays: 8am/5pm

### Carrollwood Wildflower Honey

12300 Paddock Ave.  
Contact: Laura Shiner- 8139631257

### Ybor City Fresh Market

Centennial Park, Ybor City  
8th & 9th Street  
Saturdays: October - April: 9am/3pm  
May - September: 9am/1pm

Prepared by the Occupy  
Tampa Gardening &  
Beautification Group



by Valis

"Subversion in cinema starts when the theater darkens and the screen lights up. For the cinema is a place of magic where psychological and environmental factors combine to create an openness to wonder and suggestion, an unlocking of the unconscious. It is a shrine at which modern rituals are rooted in atavistic memories and subconscious desires are acted out in darkness and seclusion from the outer world."

-(Amos Vogel, *Film as a Subversive Art*)

"The unbearable itself is inseparable from a revelation or an illumination, as from a third eye."

-(Gilles Deleuze, *Cinema 2: The Time-Image*)



Valis' Sinema of Subversion

*Since* its inception as a (literary) genre, the horror fiction story has always dealt with an alienated Other that usually becomes the source of a tenebrous turbulence. A similar account of Otherness can be found throughout the history of the horror genre in film. The disruption of the status-quo imparted by the Other may manifest in several ways. Similarly, there are varying incarnations of the Other that pertinently reflect the contemporary cultural notions of that which is unwanted, or that which is perceived as a threat. In *Phenomenology of the Spirit*, Georg Wilhelm Friedrich Hegel asserts that "each consciousness pursues the death of the other," this implies that the alienation that incurs from perceiving yourself as separate to an Other will attempt to resolve itself via Hegel's dialectical synthesis. "The Other is thus both another subject, in his/[her] radical alterity and unassimilable uniqueness, and also the symbolic order which mediates the relationship with that other subject." (Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis*.) As much as the mainstream corporate media wants to convince viewers that films should be valued for nothing other than entertainment or shock, the fact is that the cinematic experience functions as much more than a cheap thrill or a passive spectator's venture. If Hegel's claim is correct, then horror films call for a critical dialectic from the viewers as its central theme is the invocation of cultural Others through the cinematic lens.

Expansion itself didn't do the trick, capital destruction played this dialectic's Mr. Hyde in the form of physical ruination of most of the world's productive capacity on a scale challenging the worst barbarian invasions. Civilizations collapsed. Imperialism had thrust China into wars and rebellions unmatched in scale until WW2 accompanied by social, political, and infrastructural decay. India's manufacturing industry was superior to Europe's well into the period of British rule but got wiped out completely. In *Late Victorian Holocausts* Mike Davis estimates up to 60 million deaths from famine (a rare occurrence in the previous two centuries) in 30 years in these two countries. Most African peoples were pushed off the land they had farmed for centuries. The bloody boomerang found its way back to Europe as the rivalry of the capitalists in the different empires caused the First World War.

The new order emerged from the war wracked with too much capital and not enough profit. Social upheaval and a depression so bad it stole the old one's name were the result. This time, world war wasn't just an indirect result of the frantic search for profits. Japan's actions after striking out on desperate attempts to negotiate access to Indian and Central American markets – recently closed off by British and U.S. protectionism – best illustrates the savage logic of depression economics. When Americans say the war fixed the economy, we're usually referring to the massive demand for armaments (and inheriting a hegemonic position in world trade which let us easily finance the debts the government accumulated) but we can't ignore how much of the world's industrial capacity was destroyed before the resumption of profitable accumulation. Capitalism's golden age followed its greatest crisis. The modern first world way of life was forged in the 50s and 60s. Things slowed down by the end of the latter decade and the 70s were marked by crisis. Andrew Kliman has demonstrated in depth how the insufficient destruction of capital led to decades of stagnation and the current collapse. Rather than endure acute, concentrated irrationality, governments and industry have since the seventies propped up the system by seeking profits in thin air through finance, manipulation of credit, blowing of bubbles, messianic consumerism, and every other way one can use resources unproductively. Neoliberalism, the other tack of delaying the inevitable pursued by most countries, increases exploitation by slashing social services, attacking labor unions, cutting taxes on the rich, driving third world farmers off the land in "privatization" schemes, and ending most forms of government intervention into the economy that don't involve stealing from the poor.

None of these phenomena are predicted by mainstream neoclassical economics, but they don't contradict it. Whatever theory of crisis our learned professors propose, throwing useful products in a landfill and enduring high unemployment while factories sit idle isn't good for society. If it's not in the interest of individual capitalists to remedy it because of demand problems or something, there is a contradiction between individual and collective rationality which necessitates government intervention in the market (textbooks usually teach this with trivial examples like all ship owners wanting a light house built but none paying because they could just free ride on whichever sucker funded it- you can't charge someone to stay away from a piece of land). The problem with every non-Marxist analysis is that it shouldn't be a tall order for the state to right the ship. Laissez faire posturing aside, the government has always had a heavy hand in

\*\* See Bagchi's *Perilous Passage* on how long it took for capitalism to have any positive consequences.

\*\*\*Keep in mind that *Imperialism: The Highest Stage of Capitalism* is only scratching the surface of Lenin's theorizing on the subject.



It ain't 1913. Capitalism's M.O. is as clear as its rap sheet is long. For some reason, its apologetics are considered a pretty foreboding edifice. Good thing the system's totalizing imperative makes it easy for the critic. Prices in New York depend on those in Mumbai. With the tendency towards a uniform rate of profit, we can watch the drama of global accumulation unfold in five or six acts rather than a thousand sub-plots. Scan the dynamics of the capital/output ratio in the four cycles of boom, bust, and stagnation since the dawn of the industrial revolution. Note the millions of dead bodies and you've got a devastatingly reductive indictment.

The most explanatory theory of this system of production of commodities for profit starts with the intuition that human labor is the source of all wealth. Owning shit? That can be done in your sleep. Hell, Leona Helmsley's dog owned more capital than ten tea partying car salesmen put together. Profit – the return to the owners of capital\*, by which I mean goods used in production such as machines and factories – is therefore appropriated from the producers. Marx's genius lay in turning this moral critique into an economic theory. An individual capitalist buying more and better technology reduces her unit costs while competitors share the burden of a lower price for their wares. But if profit comes from the exploitation of labor, the cumulative effect of each owner's rational investment sabotages the return for their class as the amount spent on capital outpaces that spent hiring workers. Marx called this the law of the tendency of the rate of profit to fall. Whatever the merits of this theoretical justification, capital intensity does explain over 99% of the variation in the U.S. profit rate.

Every epoch of capitalism has seen capital intensity grow and the profit rate fall until crisis set in, production and investment not picking up until massive unemployment, the glut of commodities, the abandonment of factories, and outright physical destruction eliminated enough of the capital stock to rectify the rate of return. The system isn't bad because its crisis prone. Such violent convulsions are what allowed it to expand beyond a few Victorian sweatshops employing seven year olds for thirty hour shifts and eclipse the old feudal order while developing spectacular technologies that begrudgingly improved the quality of life. The market couldn't become the dominant human institution without a devious survival instinct. Converting failure into success and collapse into growth is some sick jujitsu.

The first eight or nine decades of capitalism saw many relatively benign crises as the new mode of production spread throughout Western Europe. That the mere sapping of its monetary value constituted most of the "capital destruction" may not make up for the absence of improvement in the working class's income and living standards as it was enslaved by a system promising longer, more brutal hours.\*\*The 1880s inaugurated the vaunted increased life expectancies of industrial society, coincident with hard won reforms and growing severity of slumps. Over-accumulation of capital birthed a profitability problem, and the twenty years following 1873 were called the Great Depression. Lenin famously analyzed how growth and stability were restored.\*\*\*This era of European colonization on a world scale saw surplus capital seek a home in the markets of the subjugated nations and open up a new workforce to exploit.

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\*Profit may have a different meaning in an accountant's books. Someone who owns a business and is the sole worker may document a profit on a balance sheet. But they didn't exploit any labor and if they didn't shrewdly purchase their inputs at below value, all of their income is a return to their labor.

When *The Arrival of a Train at La Ciotat Station* (1895, Auguste Lumière & Louis Lumière) first premiered, many individuals present ran out of the theater in frightful dismay when they witnessed the image of a large train propelling itself towards them in the dim lit theater. Despite the fact that viewers were well aware that the projection on the screen was incapable of assimilating a physical form, viewers knew that the engines and pistons would not propel themselves into the theater, but the reality the screen presented was so seductive indeed that it manifested in a very physical form to some of the members of the audience. One could account for this reaction by making the claim that *The Arrival of a Train at La Ciotat Station* was one of the first motion pictures ever made, and that the cinematic experience was such an unknown that it at times invoked volatile and fearful responses in viewers. One could also adopt the view that the steam engine was still a relatively new and foreign technological mechanism, and in part an Other to its viewers. Nonetheless, it is interesting to note that nearly a century later, and well after movie theaters were a common phenomenon in industrialized nations, the release of William Friedkin's *The Exorcist* (1973) marked an unparalleled panic amongst theatergoers in forms as physical as regurgitation. It is possible that *The Exorcist* generated such strong attitudes due to its taboo implementation of the Other (Captain Howdy/Pazuzu) within the body of a young girl (Regan Teresa MacNeil). Thus, if horror cinema is to be esteemed as nothing other than a cheap form of thrill induced by a rush of epinephrine as we sit in darkened movie theaters on Friday nights holding hands with our hetero-normative sweethearts, then why would works of fiction drive audiences into pandemonium and at times violent physical behavior?

The birth of celluloid and the birth of cinematic horror might as well have been simultaneous. The silent era marked the height of German Expressionism in films such as Robert Wiene's *The Cabinet of Dr. Caligari* (1919) and F. W. Murnau's *Nosferatu: A Symphony of Horror* (1921). German expressionism introduced a fantastic and oftentimes supernatural or non-organic Other. In *The Cabinet of Dr. Caligari* the sets and movements are always jerky and broken, creating a disassociated psychological state. *The Cabinet of Dr. Caligari* can in many ways be considered the first psychological thriller, and the first horror film to consider the role of mental illness as a form of social malaise in society. The fantastic elements, coupled with the lavish sets, and themes of murder and insanity make the threat of madness seem like inevitability for the viewer. The film culminates in what is claimed to be the first plot twist in cinematic history, driving viewers over the edge and potentially into the psychiatric hospital.

Similarly, in *Nosferatu: A Symphony of Horror*, the elements of light and darkness in nature are as uncontrollable as the kaleidoscopic sets in *The Cabinet of Dr. Caligari* and function in a similar respect to fulfill the purpose of heightening the psychological tension. In Murnau's *Nosferatu*, a deterministic surrender to death is unquestionable, whether death may come as a result of the plague or at the

hands of the monstrous Count Orlok. In these films the Other is represented by the threat of mental illness and death. "For the smooth functioning of technological society requires the excommunication of all disruptive elements (criminals, madmen, corpses) in the quickest most secretive manner possible" (Amos Vogel, *Film as Subversive Art*). Even before the fantastic, sharp, and jagged vistas of the German Expressionist movement ruptured reality, Louis Feuillade's French serial, *Les Vampires* (1915-1916) perpetrated an exhilarating attack on bourgeoisie values. *Les Vampires* chronicles a gang of criminals (the Apache gang) who call themselves Les Vampires and target the middle class in their criminal activity. *Les Vampires*, may very well be the most relevant and politicized horror release of the silent era as well as a portrait of the Other as criminal.

The silent era also promulgated the iconic films of Lon Chaney, Sr., *The Phantom of the Opera* (1925) and *The Hunchback of Notre Dame* (1923), which both illustrate the Other as a misanthropic and deformed humanoid with an unrequited urge to be loved by their objects of desire. During the Phantom's unmasking scene in *The Phantom of the Opera*, patrons of the theater allegedly fainted and howled in despair at the Phantom's hideousness. Both Quasimodo and the Phantom meet their demise due to an ardent alienation on behalf of their beloveds and the rest of their peers. The deliberation of the Other found in the films of Lon Chaney, Sr. as a hidden and hideous aspect of humanity continues throughout the 1930's and 40's with films such as Tod Browning's *Freaks* (1932), James Whale's *Frankenstein* (1931), and its spin-off *The Bride of Frankenstein* (1935). The 1950's brought McCarthyism as well as a myriad of science fiction releases that focused on space and alien invasion, what many argue to be a result of the "second Red Scare" (like the Red Scare ever ceased!) Much like the xenophobia of Howard Phillips Lovecraft took the form of the Elder Gods and Deep Ones in his literature; the threat of Communism took the form of extraterrestrials on the screen. Among these films were notable titles such as *The Day the Earth Stood Still* (1951), and *Invasion of the Body Snatchers* (1956) as well as cult classics such as *Invaders from Mars* (1953). It was in the 1960's that the illicit threat expressed in the horror cinema became a bit more personal. The release of Alfred Hitchcock's *Psycho* (1960) brought the Other uncomfortably close. Hitchcock's *Psycho* was based on a novel of the same name by Robert Bloch, Bloch took inspiration from the infamous murderer Theodore "Ed" Gein for the character of Norman Bates. *Psycho* was one of many films in the 1960's and 70's that brought the Other to our "backyards". The same can be said for George A. Romero's *Night of the Living Dead* (1968), Wes Craven's *The Last House on the Left* (1972), and Tobe Hopper's *The Texas Chainsaw Massacre* (1974). Not only do these films embody the Other as a fellow human, but they also illuminate how vulnerable we all are to the threat of attack within the confines of our daily existences. Audiences in the 1960's and 70's no longer had

It is to my understanding that there is in fact laboratory verified data supporting some of Reich's more outlandish theories. This is beside the point - Reich's social and psychological observations regarding capitalism and sexual repression have an undeniable validity to them that exist independent of his later, more esoteric work.

In Brazil the ideas of Reich hold a strong influence on the anti-authoritarian bent practitioners of Soma. In the aftermath of a brutal military dictatorship the repressive values of bourgeois psychology would do little to help cure the collective trauma of the Brazilian people. Soma, unlike other therapies, is not centered on the therapist and the individual in isolation but rather the group. Rather than focusing on the modification of behavior, Soma aims to increase its participants' capacity to form healthy and emotionally empowering social relationships. True happiness comes not from the solipsistic self but from the fulfillment found in comradeship with others.

Soma, like Reich and his critique of the family, believes the manifestation of authoritarian ideals begin in microsocial situations. To rid the world of exploitation one must recognize the patterns of exploitation in one's own social life. Utilizing a unique form of Afro-Brazilian theatre called Capoeira Angola Soma embraces the physical and playful, urging a deeper connection with one's body. Capoeira Angola, is utilized to massage the muscular expressions of character armour as well as promote body awareness and the use of body language. Through intense interactive physical connections, healthier emotional connections are to be fostered. While the focus may not be on the glorious human orgasm, these ideas are inherently Reichian. Soma is a glorious step forward in implementing the ideas of Reich and creating a new psychology based on human liberation rather than repression.

If the masses hope to sculpt a new society based on human liberty and mutual aid that is free of coercion then the sexual impulses of the masses must be expressed. The psychological power of authority over the individual is often seen as impenetrable and essential for the function of society. It is this thinking in psychology that has allowed an invisible tyranny disguised as democracy to successfully wither us into submission and self-destruction. A new culture must form, a culture that disposes our irrational fear of natural pleasure. While in no way must we look to the work of Reich as a dogma, his influence is vital in creating a new psychology that will serve a new culture and society that is based on values of autonomy, liberty, equality, and mutual aid



basis and that our culture is rather tolerant of sexual permissiveness. This is far from sexual freedom however; rather it is a commodification of our orgiastic drives. The free love movement and the pill made Americans more willing to have casual sex but was quickly co-opted by capitalism. Our corporate media culture has enforced a strong association in the public mind with wealth and sexual libido. The desirable trait to look for in a lover is one's wealth as well as impossible beauty standards set by icons of the bourgeois. The rich and wealthy fuck each other's brains out and they look at the proletariat's sexual organs in disgust. Pornography and its massive prominence is also evidence of the mass repression of sexual desires. If sexuality was available to the masses then the mere stimulation of sexual thought would not be a billion dollar industry. Capitalism will embrace sexual freedom only in ways that it is profitable, thus perverting the natural drives of men and women with artificial standards and needs. Sexuality is not free, it simply has a price on it. The implications of Reich's ideas, even if they only carry partial truth, are essential for the formation of a free society. It is often a justification for authority and repression that man at its core is a greedy and perverse creature who must be maintained by a higher power. In the Reichian world man at its core is an altruistic and loving creature that has been tarnished by an 'emotional plague'. In order for a truly free society to function the liberation of the human psyche must be pursued with the same energy as the liberation of the means of production. My intentions are not to blindly espouse the ideas of Wilhelm Reich. His reliance on Freud's concept of the libido led Reich to what Marcuse calls "a tyranny of the genitalia". Perversion is seen by Reich as a neuroticism that is result of suppression of genital sexuality, a concept that gay liberation movements have much trouble with. Perhaps Reich himself was a partial victim of Victorian Prudishness and never truly purged himself of Freudian dogma. This demonstrates the importance of further inquiry into Reichian ideas by the scientific community so that the man's insights can be updated for the 21st century. There is also the question of Reich's later work (which he is often better known for) regarding quasi-mystical theories on orgone energy, earning the man a reputation of being mentally ill himself. Due to the fact I have never experimented with orgone on my own I have no basis to make a judgment on the validity of Reich's later ideas.

to fear the supernatural, misanthropist mutants, or space invaders, as the Other may very well live next door.

However, it is through the scope of Canadian auteur David Cronenberg that we see the emergence of the Other as an internal threat rather than an external one, that is, as a part of architecture of the human body. In Cronenberg's 1975 release *Shivers (They Came from Within)* a group of scientists develop a phallic-shaped parasite that resembles the form and color of human waste. This parasite assaults human orifices in order to assimilate with the hosts' bodies in order to procreate within them. Once contracted, the disease acts as an aphrodisiac and turns its victims into the equivalent of a sexual zombies. Essentially, the parasite functions as a venereal disease. It spreads like an erotic plague among the unsuspecting inhabitants of the condominium that it was introduced to. Initially the disease takes on a repugnant and terrifying role in the film but as more and more of the condominium's inhabitant's contract the parasite a sense of liberation and surrender is also present in the film. *Shivers* culminates in the victory of the disease as the sex-crazed denizens march towards the city. "Disease" says one of the infected characters "is the love of two alien kinds of creatures for each other." It is this love, this union of alienated Others, this synthesis that is the central theme of Cronenberg's work. The ultimate goal of this unifying force is bodily mutation or transformation.

David Cronenberg's filmic canon urges viewers to critically reconsider the role of the Other. The Cronenbergian Other begins as an alienated entity, manifesting itself in the form of disease, decay, and at times even death. Nevertheless, Cronenberg himself has been cited to inquire "how does the disease perceive us?" Cronenberg's body horror films urge its protagonists and its audiences alike to embrace "The New Flesh" (*Videodrome*, 1983) or to "dive into the plasma pool" (*The Fly*, 1986), to think of the automobile accident as a "fertilizing rather than a destructive event" (*Crash*, 1996). Each film brings us closer to the body and its interaction with the world. In Cronenberg, the reconciliation between subjects and objects is breeched, when information becomes "the video word made flesh". It is at the heart of Cronenberg's philosophy that the notion of a critical copulation between information and flesh can inspire spectators of films everywhere to consider the contents of the screen and begin to synthesize with the Others. As Professor Brian O'Blivion's prophetic words in *Videodrome* declare:

*"The battle for the mind of North America will be fought in the video arena: the Videodrome. The television screen is the retina of the mind's eye. Therefore, the television screen is part of the physical structure of the brain. Therefore, whatever appears on the television screen emerges as raw experience for those who watch it. Therefore, television is reality, and reality is less than television."*

**LONG LIVE THE NEW FLESH!**

**Wilhelm Reich and the Battle Against Authoritarianism.**

Psychology has often been derided by radicals as a bourgeois practice founded upon repression of the masses by a scientific elite. Its practitioners are viewed as guardians of the status quo, guided by either the deterministic and anti-autonomous principles of B.F. Skinner or the repressive death drive of Freud. It is no surprise that Wilhelm Reich, a man who based his life on fighting against the repression of the masses, is one of the most controversial figures in psychology. By the same logic it is no surprise he died as a prisoner of the US government and had his books burned by his captors.

Reich envisioned a psychology for the masses that would serve as a catharsis for the traumatic effects of authoritarianism and capitalism. The ultimate form of this catharsis was a healthy total release orgasm. To Reich, a good fuck is the quickest route to mental health and to deny this is to spread what he called the 'emotional plague'. Unlike the mainstream of psychology Reich did not see anti-authoritarianism as a mental illness. Rather the mental illness was authoritarianism itself. In "The Mass Psychology of Fascism", Reich asks the question "after centuries of exploitation, why do people still tolerate being humiliated and enslaved, to such a point, indeed, that they actually want humiliation and slavery not only for others but for themselves?" When other psychologists were seeking to anchor authoritarianism with their ideas, Reich was looking for answers as to why the masses did not strive to rid themselves of authoritarianism.

Reich saw the family structure as being at the core of all authoritarian systems, a purveyor of repressive ideologies that serves to psychologically mold us to function as submissive and obedient rather than autonomous. Repression of sexuality by the family in our developmental stages creates a character structure defined by muscular body armor. Essentially, this means that our psychological health manifests itself in the body just as much as one's mind. Muscular tensions throughout the body are the results of anxieties and neuroses. When one experiences the total release orgasm these muscular tensions are dissipated. Reich was a proponent of sexual freedom for not only full grown adults but adolescents as well, an idea that violently clashed with the remnants of Victorian morality.

While working with proletariat patients at clinics stationed in poor neighborhoods in Vienna, Reich came to the conclusion that capitalism was a system with devastating psychological effects that must be ended.

Reich strived to bring his ideas to the workers struggle by joining the Communist Party in Germany and urging them to conjoin their vision of a workers state with his vision of sex-economics. Reich was a psychological materialist who believed that the masses would turn to fascism rather than scientific socialism because of Marxism's failure to incorporate the effects of mass psychology. The Communist Party rejected Reich, finding his theories too radical. Perhaps Reich was too anti-authoritarian for his dogmatic Marxist comrades who were more enslaved by bourgeois morality than they thought, terrified by the idea of the masses fulfilling their sexual desires.

Reich was also too anti-authoritarian for the man he once studied under, Sigmund Freud. Freud's ideas of the libido and the nature of repression were highly essential for the formation of Reich's philosophy.



*"Against the principle of self-denial preached by political reaction we must set the principle of happiness and abundance on earth."*

- Wilhelm Reich

However Freud was a proponent of repression; his concept of sublimation called for the denial of sexual urges on the basis that civilization itself relied on them. The unconstrained libido of the masses was a terror in the eyes of Freud. Reich completely rejected this concept, calling for a free sexuality in the same way Marcuse would later call for desublimation. The concept of the death drive, that man is inherently self-destructive, was also rejected. Reich instead proposed that repressed sexual energy manifested itself in irrational and neurotic behavior. The fear of sexuality instilled in us by our parents, threatening to beat us if we experience the pleasures of our bodies in adolescence, is the same fear that keeps us afraid of rejecting authority and accepting our autonomy.

Ideas of free love and sexual liberation are far from novel and some would argue we have already achieved these values in our society, perhaps to disastrous results. It is true that sexual imagery bombards our sensory organs via mass media on a daily



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*"We believe that the Anarchists are real enemies of Marxism. Accordingly, we also hold that a real struggle must be waged against real enemies."*

**- Stalin**