

THE PHILOSOPHICAL DOUBLE CROSS

by Eugenia Macer-Story

Part 6

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DECRYPTING RECENT GRAFFITI

So, holding these concepts in mind, let's play Zoroastrian chess in specific. The number of people who would both a) have viewed the fictional Millenium psi detective symbol before it was broadcast and b) know and care about the future location of the Magick Mirror Space before this was announced on the website and in hard copy advertising is limited.

Those who participated in the initial cabaret reading of the Macer-Story play MISTER SHOOTING STAR on January 26, 1998 and/or those who had access at Theater for the New City or elsewhere to that printed program would know the address of the studio still unsecured and under construction, as well as any individual who might have seen and/or intercepted email sent to director Michael Riversong--who was then on the West Coast.

These are the only persons who logically might be supposed to have the address of the building, a site under renovation which was not then open for business. But who among this relatively limited group of people was also aware of the "null/phi" keyhole symbol which would be used as the logo of the fictional Internet serial killer in the Millennium "avatar" killer episode?

The esp impression of your present correspondent is simply: "None of the above". It is probable that her habit of watching FOX occult melodramas for fun was known by someone who had previously traced her to the Magick Mirror Space under construction and is part of a continuity of bizarre but hyper-intelligent interruptions orchestrated by individuals familiar with both talismanic systems of sorcery and more mainstream systems of psychological "behavior modification" and Pavlovian conditioning. After a brief discussion of these incidents a possible identity of this interest group will be given. This possible ID is based on unique evidence found near the "phi/null" graffiti which had been spray painted onto the central column of the Magick Mirror Space under construction.

Crank calls from a variety of female voices have been received by your present correspondent off and on for an extended period of time beginning in the mid-1980's. In 1985, this harassment reached fever pitch when a call threatening my then adolescent son was left on the message tape when we were out at a party

on Christmas Eve and because of this threat of physical violence the crank call bureau of the New York Telephone Company was asked to assist in tracing these calls. At that time, I signed a legal agreement which bound me to prosecute the callers if they were caught. Use of the telephone for harassment and threats of violence is illegal in the United States.

The crank call bureau, located in Western New York State, was able to discern that the calls were coming to my home in Woodstock, N.Y. from a rural location near Saugerties, N.Y. The exact location was not able to be found because of the antiquated circuitry but the calls stopped because the callers discerned that their calls were being traced when their connection was held on the line by the phone company tracing service after they had hung up the phone. At that time, there were several communes located near Saugerties. One of these was the Raj Neesch group and the another was a Thelemic group which ran a gallery in the town of Saugerties. It was not likely that the Thelemic group would bother to harass a local mental magician.

I had in 1984 written a letter to the editor of the Woodstock Times about several female refugees from the neo-Hindu Raj Neesch organization who had experienced sexual demands from their guru or one of his assistants and then had consulted me for psychic advice because they were experiencing mental problems as a result of forced sexual activity. It seemed logical to assume that the calls, some of them mentioning Portland, Oregon near where the Raj Neesch central commune was then located, were a crazy response to my commentary.

In 1997 I again began experiencing obscene crank calls from women. This was subsequent to my appearance on the "Haunted Houses" documentary aired on A & E in the USA. The documentary was put together by PBG Productions in Toronto, Canada. I notified producer/director Ian McLeod of these calls by e mail at the time and informed him that some of the content, specifically about dogs, might relate to my concomitant inclusion in a book by Arthur Myers about "spiritual communication with animals".

One interesting aspect of the 1997 crank calls was the fact that these calls began one Sunday evening as I was watching THE X FILES in my apartment in Manhattan. So it was logical to assume that the callers either knew I was watching that "anomalies melodrama" on FOX tv and/or were somehow triggered by that show to make weird calls to me.

Here the reader is asked to recall (Illustration #3) the nearly exact correspondence between the "null/phi" symbol scrawled on the Magick Mirror Space central column and a fictional symbol used on another "psi detective melodrama" syndicated by FOX tv.

Unfortunately, the paradigm this recent crank activity most closely fits is not exactly "mad witches from the mountains" conducting a sexual vendetta. It seems

that this use of fictional situations from the FOX telecasts most closely fits the well-known attempt by various "behavior modification" specialists to introduce a connection between fictional and reportedly genuine incidents in order to induce confabulation in the "target" individual.

However, such a blatant disinformation attempt would only induce confabulation in an individual who was not actually familiar with the real use of occult symbols for the purpose of deliberate sorcery and interdimensional communication. For the "real" use of mental magick involves use of the subtle "chi" energies in a way which is not 3-4 dimensionally visible as a symbol. These interdimensional energies are tagged to the physical talisman and/or sigil but are not limited to that item. This is why all systems of "real magick" suggest a guru, Kabbalistically-versed rabbi, instructor/coach or similar to assist the neophyte in telepathically coming to an understanding of the work. Your present correspondent consulted with a wide variety of sorcerers, enchantresses, shamans and whatnot else before selecting the style of expression which best expresses itself through her public activity. This is a combination of Western European "mental magick" and the Native American "pow wow" tradition which was adopted also by early European practitioners who had emigrated to the United States during the Seventeenth Century.

There is no need to take on falsely exotic occult styles as the practice of sorcery as a basic fact of interdimensional life is available in all national traditions. The French occult philosopher Eliphas Levi previously mentioned in this text adapted into European practice the ancient Parsee or Zoroastrian of dualism in which the forces of Ahriman and Ahura Mazda are locked in eternal, relatively equal combat with the understanding that the "light" force of Ahura Mazda does hold in check the ambitious, power-oriented interdimensional force of "Ahriman". In his writings, Eliphas Levi stresses that the "representation of God is always by a duplicated image--one erect, the other reversed; one white, and the other black. "As his translator A.E. Waite comments:"{This God Force} is a Supreme Will, exceeding human comprehension and more mysterious than all mysteries." The facile attribution by contemporary investigative journalists of systems of low "black magick" to the adept pseudonymed " Eliphas Levi" is a grave mistake which may have led, in the book THE ULTIMATE EVIL by Maury Terry for example, to an unsuccessful solution of various crimes which seem to have "satanist" tags.

The reader should here recall that it was the seemingly "Christian" philosophical cross--to be found in the compendium of Eliphas Levi as rendered from Renaissance and Medieval practice--which your present correspondent discovered beneath her window under the questionable circumstances described at the beginning of this article. Then it should also be recollected that the editor of THE GARDEN OF HATONN who brings up the idea, unsupported by objective evidence, that the "Goat of Mendes" rendered by Eliphas Levi in his compendium

of magickal practice has figured in underhand "Masonic" practices also does not recognize the phallus on this fertility icon but thinks this item is an electromagnetic lever or antenna. Plastic "philosophical cross" talismans were found in 1997 and 1998 beneath the telephone and electric boxes on your present correspondent's house in Woodstock. Recall also that the steering mechanism of this reporter's car had an unexplained electrical failure in 1969 after the visitation of a para-police vehicle to the driveway of her home.

It is evident that the profile of a very unusual occult belief system is beginning to emerge from this accumulation of data and references. As part of this belief system, the "magnetic fluid" and "sexual magnetism" discussed by Eliphas Levi and other writers on sorcery and magic may mistakenly be taken literally as being electromagnetic rather than as a metaphor for the force of subtle energies often termed "animal magnetism" or "personal magnetism".

On February 13, 1998, the computer in my Manhattan office space self-activated at exactly midnight for unexplained reasons. This is the second time within one month it had self-activated at exactly midnight and the third time it had self-activated late at night . One is tempted to assume that "hex" forces have been mysteriously set in motion to cloud Magick Mirror computerlinks. But it is unlikely that such activity, timed twice exactly for midnight, involves sophisticated interdimensional use of mind over matter.

Rather, this action may be due to a cyber magician of the skeptical and/or manipulative kind who has read children's fairy stories about how Cinderella's coach turns into a pumpkin if she is not home before midnight and so forth. The reader is here asked to recall the coincidence between the as yet un-telecast Millenium "Avatar" symbol and the "phi/null" symbol scrawled onto the column in the Magick Mirror Space as graffiti.

It seems that certain persons are stereotyping spooks when they assume that your present correspondent will be spooked by stereotypes. But there is more to the "phi/null" incident than first met the interdimensional eye. While waiting for an appointment, I casually re-examined the "phi/null" graffiti close up to determine which kind of paint would cover it most efficiently. This turned out to be ordinary flat white spray paint. Presto! Nullo! But while looking at the texture of the paint close up, musical notes written hastily and sideways on the column were discovered just adjacent to the large bright blue sigil.

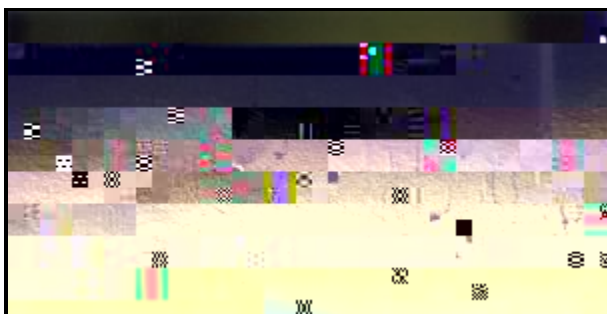


fig.4 Musical graffitti

Lights, bells and whistles went on in your present correspondent's mind when she viewed these notations carefully and discovered a quarter note,



eighth note, quarter note, half note,
quarter note and eighth rest dot

completing a measure She sat at the

Magick Mirror reception desk and beat out this rhythm--which is a form of waltz or tango(2,1,2 ,4 , rest 1) in three-quarter time.

A photo of this notation with a few measures from an old score of Wagner's mystical opera PARSIFAL are here included so that the reader can see that old-fashioned notes with a dot "rest" such as are found beside eighth notes in the Parsifal score had actually been hastily scrawled on the plaster surface of the metal column.



fig.5 Classical music notation

Of course, the question arises as to who in God's name would be motivated to do such a thing. The bells and whistles went on in your present correspondent's mind when she saw this notation simply because an individual identifying himself as an ex-LaRouche organization operative had once given an unscheduled presentation on Eighteenth Century philosophy at a U.S. psychotronics meeting and had discussed musical mysticism and the "music of the spheres" at a reception afterward. Upon directly recollecting this incident, which occurred in 1991, she also recollected a sometime associate of deceased CIA affiliate and dowser Chris Bird, a visual artist from Boston who studied among other occult philosophical systems the "occult and wondrous effects of the secret music" of British occult philosopher Robert Fludd, who lived from 1574-1637.

Fludd, who wrote about the power of music that "by the motion of the subtle air it penetrates the inner parts of the soul" also seems to have been somewhat the servant of Ahriman, Lord of Material Powers and Appearance, since he desired to keep secret from the multitude the infinite mysteries of occult correspondences. At one point in his writings he actually states:" So it will not be surprising if the Brothers are adept in knowledge of this music, since they are able to attract powerful princes to themselves by its virtue".

In other words, Robert Fludd was very interested in the actual power of music to attract patronage as well as whatever mystical attributes it might contain. His use of the word "Princes" may also signify the powerful "powers and principalities" of the Ahrimanic and interdimensional realms.

It is fully conceivable that those individuals on the "far right" who may wish to institute world government based on an Aryan view of world history may have taken unto themselves in certain instances philosophical treatises from early European history which seem to validate or justify their point of view.

[Onwards to part 7](#)

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