

When our entire life is a lie, the truth is our fascist leaders' kryptonite.

A small movement armed with these truth-colored glasses will become a big one, so laugh defiantly and spread the news:
the emperor has no clothes.

If you share this story, you will bend history. And if you do it quickly, we can stave off the apocalypse.

For footnotes, much more information, and a sea of proof, visit
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The biggest lie they told us is that we are powerless.

It's called cryptocurrency, and it is our first planetary, decentralized multi-trillion dollar Ponzi scheme.

It was created largely out of Stanford, Harvard, and Silicon Valley, and has the full backing of the U.S. government and many of its allies. The promise of a secure blockchain is a fiction: They built technology that allows them to secretly funnel stolen cash out of the crypto exchanges, through their own companies, and into their own pockets.¹²

More than half of Fortune 100 companies got in on the theft¹²: When they offered NFTs or were using the blockchain for logistics or anything else, it was a ruse every time. In truth, those companies were funneling billions in stolen cash out of crypto exchanges.

When the Ponzi scheme goes insolvent, as all Ponzis must, it will take many of our largest companies with it. It will shatter the world economy on a scale nobody has ever seen.

Cryptocurrency is – quite literally – an economic doomsday device, built by many of our richest and most powerful people.

The True History of The World (Haunted Carnival Edition)

“We'll know our disinformation campaign is complete when *everything* the American public believes is false.”
- CIA Director Bill Casey, 1981

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An **OCCUPY RETURNS** booklet.

Our only goal: **Abolish our criminal government** and replace it with one that serves all.

The enemy of a fascist state isn't just the most oppressed groups - It's the entire public. They are sold the lies that democracy must be overruled; that they must embrace the fascist's violence and total control for their own good. The leaders steal the public's lives and livelihoods, their meaning and purpose, as they shout lies in all directions.

A fascist state, then, is a totalitarian cult: They flip morality on its head, control the flow of information, and tell the public they have no choice but to submit to their charismatic leaders who are bleeding them dry.¹

There were many con artists and thieves who quite liked fascism because it made them ungodly rich. They were the industrialists who profited off the war machines; the media empires who used propaganda for theft; and, as the quote on the cover suggests, the Central Intelligence Agency.

Our story starts with fascism, which is the government of con artists and thieves. Don't take my word for it; here are Hitler's own words:

"The size of a lie is a definite factor in causing it to be believed, because the vast masses of a nation are more easily deceived than they are consciously and intentionally bad. They would never credit others with the possibility of such great impudence as the complete reversal of facts."

- Adolf Hitler, 1923

It's a totalitarian lie, and fascist leaders knew it. They used propaganda to shout lies so loudly, over and over again, that the masses believe them.

"They are your enemy, which is why you must give us all the power," the fascist lies.

"Look at how rotten and violent your neighbors have become! We need a strong dictator to make things right," says the power-hungry fascist.

World War II and the Holocaust showed the world just how horrific fascism was, slaughtering its own people in death camps and on battlefields. The rotten con of fascism was exposed, and the public wouldn't be so easily duped again.

Hitler was defeated, but the vast networks of fascist war profiteers remained, and they yearned for total control.

They knew the power of propaganda, so they hatched an evil plan: They wouldn't rush, and they wouldn't call it fascism. Instead, they would slowly, steadily poison culture as they divided the masses against each other and broke their collective spirit, until the day they would shatter it all completely and throw their people to the wolves.

And they would do it all in the name of freedom.

And now, from our Doomsday Clock to our Doomsday Device; from "Highway to Hell" to canned water called Liquid Death, we reveal the rotten truth of it all:

We are in a totalitarian doomsday cult, and our Doomsday Clock is about to strike midnight.

After spinning us in circles and dazzling us with lies for so long, our own government is about to hit us with an apocalyptic fascist coup nearly a century in the making.

This is our Great Reset; our New World Order: Yank the rug out from under the American Dream, pull the plug on the internet, and throw us all into a violent state of emergency for the rest of our lives so history's worst criminals can hold total control indefinitely.

But when the public learns that they are victims of the worst con in all of human history, we get to defeat fascism forever.

There is one theft tool that our fascist elites have embraced more than any other: The Ponzi scheme.

In a Ponzi scheme, con artists use smoke and mirrors to pretend that a fake investment is a real one.

It's been a favorite out of the Ivy League schools and Silicon Valley. This network of criminals built so many Ponzi schemes that they threw us into recessions:

The Dot Com Bubble all by design: They promised investors these new websites would take off, but they just pocketed the money instead.

The Great Recession all planned: The product of the Ponzi factories our billionaires had built, fueled by things like offshore drilling (that victims will never see) and fake fantastical science breakthroughs (like Jeffrey Epstein's "Program for Evolutionary Dynamics" at Harvard, and Elizabeth Holmes' Theranos at Stanford).¹¹

And then they built a Ponzi scheme orders of magnitude larger than any before it.

And then we got the internet, with its revolutionary promises of free and open communication. Like the American Dream before it, it seemed like a good deal.

But our secret fascists held all the power, and this became their greatest tool to achieve the CIA's disinformation campaign: They used the internet to create post-truth America.¹⁰

Through a steady monopolization of social media, they segmented the public into partisan bubbles. They addicted us to binge watching and doom scrolling while they used influencers, algorithms and troll farms to make sure we saw the same messages over and over again: We are hopeless, we are angry, we are divided, we are rotten, and we are doomed.

They used memes to reduce our discourse so we would all repeat what they had given us. All we could do with this unprecedented new technology was mock the other tribes, embrace apathy, parrot nonsense conspiracy theories, and have a cathartic laugh at how awful our circumstances had become.

"This is fine," we said as the world burned around us.

As the years went on, the fascist conditioning only grew. Gone were the calls for revolution; now the public was gleefully singing along to "Highway to Hell."

Punk and death metal preached doom, apathy, and hopeless nihilism. Gangsta rap celebrated violence, hedonism, and excess. MTV sold a younger generation apathy, irony, and image.⁷

From cartoons to video games, action movies to horror, the public was dazzled with violence in all directions. Mobsters and antiheroes flooded the big screen.

And with it all, a surge in apocalyptic fiction. Zombies and dystopian hellworlds have become so prevalent that millions fantasize about an apocalypse to free them from the toil and drudgery of being a cog in the capitalist machine.

Like frogs in water coming to a boil, the public didn't notice the rotten truth behind the illusion of freedom.

Do you see what's behind the curtain yet?

After the war, America flourished. The American Dream was in full swing, as millions joined the middle class. And it seemed like a good deal for many: work hard and you will have a house and a car, prosperity, security, and comfort.

But with it came a message of existential fear - a favorite tool of fascists:

In 1947, the public was introduced to The Doomsday Clock. "There is a day," the people were told, "that this prosperity could evaporate, that we will be annihilated by nuclear war and societal collapse."



"Tick tock," went The Doomsday Clock.

As they ravaged the counterculture movements with drugs, they formed and popularized bands of their own to quell dissent.

There was the Grateful Dead: As Jerry Garcia said, "We're not thinking about any kind of struggles. We're not thinking about revolution or war or any of that." Stop with all this radical thought and enjoy the ride, they insisted.²

There was The Doors: Jim Morrison's father was an admiral in the Gulf of Tonkin Incident that kicked off the Vietnam War, and now his son preached alienation and hopelessness with songs like, "People are Strange" and "The End."³

There were The Beatles, who scoffed at revolution, told us to fear the taxman, and that happiness is a warm gun.⁴

As the public cheered, they had no idea that the purpose of all this was not to entertain, but to slowly steer them away from hope and activism, and toward something much more sinister.

In the 1960s, the U.S. government faced its biggest threat in modern history as dissent grew among the public.

The atrocities of the Vietnam War were on full display, and millions questioned why we were sending our young men to kill and die in jungles on the other side of the world.

The Civil Rights movement clamored for radical change, as blacks and other minorities were excluded from the promise of the American Dream.

The hippie movement brought a rejection of modern American thought as leaders and musicians preached pacifism, activism, and revolution.

The government assassinated leaders, but they knew that wouldn't be enough. They couldn't just kill people; they needed to kill ideas.

To stop the threat of a united public, they turned to the fascist's greatest weapon: Propaganda.

Things escalated wildly in 1988, when former CIA Director George H.W. Bush became President.⁸

Now, the secret fascists had the keys to the kingdom, and we haven't had a fair presidential election since.

In the decades since, the angry partisanship between democrats and republicans was all a fascist charade to divide the public against itself while they all ramped up militarism, privatized industry, and gutted social safety nets. Bush, Clinton, Obama, Trump, Biden: These are characters playing pretend, just like professional wrestlers.⁹

Meanwhile, poisoned fascist messaging flooded all of media: Daytime talk shows tell us how rotten and morally decayed we've become. Local news and shows like Cops tell us criminals are lurking around every corner. "Reality" TV sells us hedonism, excess, and interpersonal strife. Shows like Ancient Aliens misguided us with nonsense conspiracies, intentionally dumbing down the public so we don't realize that financial criminals are steering the ship.⁹

Meanwhile, the U.S. government engaged in a brutal act of psychological terror: The Manson Family Murders.

The message to the public was loud and clear: "Lock your doors! The peace and love era is over! Hippies are deranged, murderous psychopaths!"

But the media never told the public that the Manson case was crawling with CIA operatives and cover-ups; that it was all their government's doing.⁵

Hollywood shared the same message in the film *Easy Rider*. The hopeless, rotten hippies have become morally bankrupt, the film declared. The era of the counterculture was over.

Unfortunately for the public, we believed them. The movements died because the government said they did, and the long era of hopelessness began.

When it comes to media designed not just to entertain, but to poison our culture and lead us astray, it doesn't mean that every writer, producer, and stagehand was in on it, so it's tough to ascribe individual blame.

Unless, like Stanley Kubrick, they admitted it.

In 1964, the acclaimed director made *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb*, a riotous comedy about nuclear annihilation in the Cold War.

Why did Kubrick make it? He told us right there: So we would learn to stop worrying and love the bomb.

In 1971, Kubrick made *A Clockwork Orange*, a film of gruesome ultraviolence filled with laughs and cheer. "If you're flooded with ultraviolent media, you will become a better person," the film lied as we stared at the screen.⁶