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In Matters Opera Australia



AUSTRALIAN OPERA COMPANIES SUBJECT OF 'NATIONAL REVIEW'

BY DAILY REVIEW

Arts Minister George Brandis today announced a review into opera in Australia, looking into Australia's four major opera companies, which together receive more than \$32 million annually in government funding. His full media release is reproduced below.

For the first time the Australian Government will conduct a national review of opera in Australia.

This is a timely opportunity to take a comprehensive look at this important art form in Australia.

I have asked Dr Helen Nugent AO, who chaired the 1999 Major Performing Arts Inquiry, to chair the

National Opera Review. Moffatt Oxenbould AM, who is well-known to opera lovers as an artistic director, and Andrew McKinnon, impresario, will also bring a wealth of experience to the panel which will meet for the first time today.

The review will examine the artistic vibrancy, engagement with audiences and financial positions of Opera Australia, State Opera of South Australia, West Australian Opera and Opera Queensland. These organisations are funded by the Australian Government through the Australia Council as major performing arts companies.

The purpose of the enquiry is to ensure that Australian audiences continue to enjoy opera of the highest quality and that the opera companies can operate in a financially sustainable way.

Public consultation will be a key part of the review and I encourage those in the arts sector and anyone who enjoys opera to make a submission.

I have written to state arts ministers, whose governments also invest in these companies, to seek their comments on the terms of reference for the review.

Once finalised, the terms of reference will be available from the Ministry for the Arts. Details on the public consultation component of the review will also be available in due course.

The panel will provide recommendations for my consideration in early 2015.

<http://dailyreview.crikey.com.au/australian-opera-companies-subject-of-national-review/>



**Cheryl Barker in Opera Australia's Helpmann Award-winning production of *Salome*.
Photo by Jeff Busby.**

BRING ON BRANDIS' NATIONAL OPERA REVIEW

BY [RAYMOND GILL](#), JUL 31, 2014

You might think the Coalition must be really serious about arts funding cuts when it zeroes in on four of the country's opera companies with [today's](#) formally announced inquiry into their combined \$32 million a year taxpayer paid funding.

The accepted wisdom is that opera is an art form for silvertails; people who can afford to drop \$200 or more for a good seat at the Sydney Opera House to see an Opera Australia production sung in a language that isn't theirs while wearing bad wigs.

So why is Attorney-General Senator George Brandis targeting an art form patronised by so many of his fellow travellers *and* enjoyed by Alan Jones?

Remember that the Howard Government loved the so-called "heritage arts" so much so that in 2004 it gave \$7.2 million to a very small, but blue-blood connected outfit to produce classical music recordings.

The then arts minister Senator Richard Alston approved the funding to the Melba Foundation (and later joined its board). Furious Australia Council staff only learned of the hand-out after the deal was done. The Labor government finally [cut](#) Melba's funding in 2012.

But no-one should be too surprised by the National Opera Review which promises to take a good look at Opera Australia, Opera Queensland, State Opera of South Australia and West Australian Opera.

Governments want to know their money is well spent, and the conservatives have shown that they are not afraid to be radical in their approach to arts funding – and opera in particular.

Victorian Premier Jeff Kennett was one of the masterminds behind folding the Victoria State Opera into the Australian Opera to become Opera Australia in 1996. Even now there are resentful mumblings among VSO faithful who include many of Melbourne's moneyed.

And it was the Howard Government in 1999 that commissioned banker Helen Nugent to come up with a business plan to save the country's 31 major arts organisations from increased costs and dwindling income. Her landmark "[Securing the Future](#)" report saw an extra \$70 million given to the arts, but it made the companies more self-sufficient in the long run.

This National Opera Review is pretty light-on in detail other than to say it will examine the four companies' artistic vibrancy, audience engagement and financials. But under Helen Nugent's guidance this review has potential to be similarly disruptive – and again, in a good way.

There are many in the arts who resent the large slice of the funding pie the opera companies get when they attract such small audiences. The Live Performance

Australia [2012 report](#) into ticket attendance and revenue nationwide showed that in that year (all) opera had 2.6% share of the industry compared to theatre's 9.8 % and contemporary music's 33.7 %.

The report also showed that in 2004 there were 630,000 opera attendances, but by 2012 this had declined to just 430,000 attendances (with more than 50 % of those in NSW).

If you went by the numbers alone then opera would be kaput. How to justify such a spend for such a small return? But then again, maybe that small return has something to do with the fact that opera prices are routinely much, much higher than for most other art forms.

And maybe, despite the best recent efforts of Opera Australia, those who work in these companies are not doing the best job they could in communicating the excitement that opera genuinely offers punters in its melding of music, voice, dance, art, design and poetry. Kids flocking to laneway dives to see indie-queer theatre collectives' cross-gender, all male versions of *Whatever Happened to Baby Jane?* or *Wuthering Heights 0.2: On Ice* might be surprised by the similarities such shows have to some mainstream opera productions.

Opera, believe it or not, is one of the most adventurous and resilient of art forms which is why it has endured

for 400 years and why it is continually re-invented by ground-breaking musicians, designers, performers and directors.

The review panel (which includes esteemed former artistic director of the Australian Opera, Moffatt Oxenbould) one assumes, will be looking at how to get the most out of the resources these four companies are working with, and how they can best conceive, commission, create and stage work that will engage more artists and more audiences.

That's why George Brandis' review — whether you love opera or think you loathe it — is a good idea.

ABOUT THE AUTHOR: [RAYMOND GILL](#)



Raymond Gill is the editor of Daily Review. He previously worked for Fairfax Media's The Age where he was its arts editor, a senior writer and "Culture Vulture" columnist for many years.

<http://dailyreview.crikey.com.au/bring-on-brandis-national-opera-review/>

OA BOSS LYNDON TERRACINI CALLS BRANDIS' OPERA REVIEW 'TIMELY'

BY [BEN NEUTZE](#)

As Opera Australia launches its 2015 season this week, the Australian opera community's attention is still turned to Arts Minister George Brandis' recently announced [national opera review](#).



Artistic directors around the country would surely be feeling the pressure, but Lyndon Terracini, the artistic director of Australia's national opera company, welcomes the review, describing it as "timely".

"It's no surprise to me," he told *Daily Review*. "Every government should investigate how tax payers' money is being spent. Obviously opera is an expensive form, given that there are companies funded all around the

country. I think it's perfectly reasonable to review that situation and see if there's a better way for that funding to be spent at a national level."

Terracini's only disappointment with the review is that it doesn't include a number of smaller opera companies, even though they don't receive federal funding.

"It would be worth talking to them in terms of the role that they play in the context of the national operatic community," he says.

The review will be headed by Dr Helen Nugent AO, who has a long history in reforming arts policy and shaking up and focusing funding, along with Moffatt Oxenbould AM, who was artistic director of Opera Australia from 1984 until his retirement in 1999, and impresario Andrew McKinnon. The three are to "examine the artistic vibrancy, engagement with audiences and financial positions of Opera Australia, State Opera of South Australia, West Australian Opera and Opera Queensland."

Terracini says he isn't concerned that Opera Australia will lose money in the review, and believes the company will stand up to scrutiny.

"You can interpret 'artistic vibrancy' any way you like, but I think a part of that is maintaining the highest standards of excellence — nationally and internationally — and I'm confident that the level of performance you'll see at Opera Australia now on any average night is as good as you'll see anywhere in the world," he says.

When it comes to engagement with audiences, Terracini points to the company's rising audience numbers and box office income. The company has, for the last two

years, taken more than \$50 million annually at the box office, with 544,000 attending in 2012 and 460,000 in 2013. Opera Australia consistently attracts criticism for its ticket prices, which are often said to be inaccessible, but it's gaining new audiences, thanks to ventures like Handa Opera on Sydney Harbour. The company says that approximately half the people who bought tickets to last year's production of *Madama Butterfly* had never attended an Opera Australia event before.

"These are massive numbers and people here work very hard to achieve those," Terracini says. "The value for money we're delivering to the tax payer is extraordinary. Do we honestly believe that we're spending the money allocated us in the best possible way? I believe we are."

When it comes to its financial position, Opera Australia has posted a profit every year since 2011, and is less reliant on government grants than it has been in the past. Currently, the company receives approximately 25% of its income from grants. In 2009, that figure was at 35%.

Terracini says that he'd like the company to receive more money to develop new work so that it can grow the repertoire, rather than just celebrating the work of the "great masters". Opera Australia's last new work was Brett Dean and Amanda Holden's *Bliss* in 2010, but there's a new Australian opera programmed for the 2015 season. This is in contrast to smaller companies like Victorian Opera, which commission new work on a regular basis.

"The bottom line is that everybody would like to see tax payers' money spent as efficiently as possible for the best possible result — which is a result for audiences and the development of the form," Terracini says.

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Full details of Opera Australia's 2015 season will be published on *Daily Review* tomorrow.

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ABOUT THE AUTHOR: [BEN NEUTZE](#)



Ben Neutze is a journalist and critic for *Daily Review*. He has previously written for *Time Out Sydney*, *The Guardian Australia* and *Limelight Magazine*.

<http://dailyreview.crikey.com.au/oa-boss-lyndon-terracini-calls-brandis-opera-review-timely/>

COMMENTS



FREDRICK TOBEN [Aug 12, 2014 at 5:12 pm](#)

It is no secret that Australia's opera lovers are in for a hard time, i.e. if you compare our operatic scene with that of Germany, for example.

The popularity of *The X-Factor* and *The Voice* has produced the instant success celebrity, which has also captured the imagination of countless individuals who tune into these shows, thereby feeding the consumer-driven "freedom and democracy" society that we have become.

Andrew Lloyd Webber, sorry, Baron Lloyd-Webber, Kt, has won the competition hands down against those who actually learn how to sing opera – which takes decades, nay, even perhaps a lifetime of devotion. There is no quickly to be had in the serious world of opera! And let me recall that pandering to a youth culture is an injustice done to those who can fondly reflect on that three-score-and-ten, and who yearn to face their twilight years with renewed questings into all those questions that, for example, Richard Wagner raised in his works.

Thrice we have had Wagner's Ring performed in recent times, twice in Adelaide – 1998 and 2004, and last November-December in Melbourne. And these performances were credible productions – some claim even better than what is currently escaping from the Valhalla universe in Bayreuth.

So, why do serious singers fear for the future and are making plans to leave Australia for Germany where the operatic climate will warmly embrace them?

Will Senator George Brandis, who attended the Melbourne Ring, give generously or will he as part of the current government's policy require private enterprise to foot the bill, as the Wheeler's did by making the Melbourne Ring possible?

All I can do is hope and pray that Senator George Brandis will not further dumb down our cultural heritage by significantly cutting the funding to our world of opera.

<http://dailyreview.crikey.com.au/oa-boss-lyndon-terracini-calls-brandis-opera-review-timely/#comment-43126>

The Myth of the Innocent Civilian:



<http://www.nolanchart.com/article674-the-myth-of-the-innocent-civilian.html>

Unislamic State (US): Satanic 'caliphate'

By Kevin Barrett, Tue Aug 12, 2014 7:31AM GMT



Wreckage left behind by ISIL terrorists in an Iraqi city file photo



'ISIL Takfiris creation of US, Israel'

They call themselves Islamic State (IS). They pretend to be a new caliphate.

But their behavior is radically un-Islamic... even satanic. And their so-called caliphate is actually a false-flag operation against Islam.

A better acronym would be US (Unislamic State). The initials are apt, since Unislamic State is the creation of the US and its regional allies. Their mission is to smear Islam, spread sectarian strife, destabilize the Middle East, and provide an excuse for endless US intervention in the Islamic world.

Former al-Qaeda commander Nabil Na'eem has exposed Unislamic State as a creation of the US and its Persian Gulf puppets. The intellectual authors of this Fourth Generation Warfare operation are neoconservative Zionists and New World Order satanists. The victims are the people of the Middle East... and the American people, who have been bled dry by the 9/11 wars.

Na'eem has explained that the camps in Jordan where Unislamic State was created, armed, and trained were "supervised by US Marines." He adds that the group's funding is "all-American" and that more than one thousand of its terrorists are being treated in hospitals in Tel Aviv.

Unislamic State sponsors sham marriages to disguise liaisons with prostitutes. They rape and murder people purely on the basis of religious belief. They are committing genocide against religious minorities in Iraq and Syria, just as the Zionists are committing genocide in Palestine. They are doing everything possible to make Islam look bad.

This has nothing to do with Islam. It has everything to do with the false-flag-based, 9/11-triggered New World Order war on Islam.

The grotesquely un-Islamic nature of Unislamic State is on display for all the world to see. These people post "selfie" videos cannibalizing the inner organs of battlefield corpses. This is the tradition of Hind – one of the worst-ever enemies of Islam – not the tradition of Islam, which insists on chivalrous battlefield behavior more fervently than any other group in history ever has. (The whole conception of chivalry, or futuwwa, is an Islamic invention that came to the West through al-Andalus, otherwise known as Islamic Spain.)

The terrorists' most recent youtube outrage: A video showing Unislamic State terrorists slaughtering Kurdish members of the Yazidi faith. The helpless Yazidi civilians are tied up, blindfolded, forced to kneel... and then their throats are cut as the satanic terrorists chant "Allah, accept our (human) sacrifice."

This behavior is not just un-Islamic. It is satanic.

The word for sacrificial animal in Islam is qurban. Every year during Eid al-Adha, the biggest Islamic holiday, Muslims sacrifice a sheep to commemorate God's staying the hand of Abraham, who had prepared to sacrifice his son. The Eid holiday celebrates this event, which decisively put an end to human sacrifice for the whole monotheistic tradition of Judaism, Christianity, and Islam.

Calling a human being a qurban, and then cutting his throat, is the most insanely sacrilegious practice anyone could imagine. Any Muslim with a first-grade religious education knows that a person who does such a thing must be a satanist, not a Muslim.

The chief hallmark of satanism is its refusal of monotheism's decisive rejection of human sacrifice. Whereas the biggest holiday for Christians is Christmas, which celebrates the end of human sacrifice through the birth of the Messiah – and the biggest holiday for Muslims is Eid, which celebrates the abolition of human sacrifice through the story of Abraham and his son – satanists use an assortment of pagan holidays as excuses to sacrifice innocent people, mostly children, at their blood-soaked altars.

When someone claiming to be Muslim conducts a ritual sacrifice of a human qurban, as the Unislamic State terrorists do, they are performing a satanic parody of the Muslim Eid ritual. Such parodies are another hallmark of satanism. Throughout the history of Christendom, satanists have held "black masses" in which the Catholic mass is parodied and victims are sacrificed... just as the Muslim Eid sacrifice is parodied by the Unislamic State terrorists' slaughter of innocents.

How did this group of satanists posing as "radical Muslims" appear on the scene? Understanding the background of Unislamic State requires a background briefing on the Fourth Generation Warfare techniques of the satanic New World Order elite.

The Western ruling elite is infested with satanists, who are a prime force behind the "war on terror," which is actually a war on Islam and a war on God. Whistleblower Kay Griggs, the former wife of a US military officer, has documented the satanists' penetration of the highest levels of the US military. Griggs says her husband forced her to participate in the most disgusting satanic rituals imaginable. She explains that these satanic practices are commonplace among top US military commanders.

One of the main strategists of the Fourth Generation Warfare operation known as the "War on Terror" is Col. Michael Aquino, the former head of all US military psychological warfare operations. Before being promoted to the post of Psy-Ops Chief, Aquino was expelled from the Church of Satan for being too evil, and then implicated in one of the most horrific child abuse scandals in American history.

It's amazing what you have to do to get promoted in the US military.

Many of America's top satanists are members of Skull and Bones, a group whose initiation ritual is too disgusting to be described here. The whole Bush family is Skull and Bones. This group dominates the drug-dealing wing of the CIA, and is reputed to engage in larcenies that occasionally total in the trillions of dollars. Examples include the theft of Japanese gold after World War II, and the looting of Leo Wanta's 27.5-trillion-dollar haul from the CIA demolition of the USSR's currency during the final decade of the Cold War.

The satanists' New World Order project took a quantum leap forward in 2001. Their War on God was product-launched by

the 9/11 public relations stunt, a satanic ritual mass human sacrifice that doubled as a global mind-control operation. For the gory details proving 9/11 was a satanic ritual, read S.K. Bain's *The Most Dangerous Book in the World*, William Ramsey's *Prophet of Evil: Aleister Crowley, 9/11 and the New World Order*, and Mujahid Kamran's *9/11 and the New World Order...* and listen to my Truth Jihad Radio interview with scholar Tom Breidenbach entitled "Was 9/11 a Human Sacrifice?"

One of the ways the satanists wage their War on Islam is by staging grotesque parodies of Islamic rituals and practices. For example, the World Trade Center – which was built by the Rockefellers expressly for destruction in the 9/11 satanic sacrifice – included a sphere "designed by trade center architect Minoru Yamasaki to mimic the Grand Mosque of Mecca, Masjid al-Haram, in which The Sphere stood at the place of the Kaaba" (Wikipedia). That sphere, representing the parodied kaaba – the cube in Mecca toward which all Muslims pray – was destroyed in the immolation of the Twin Towers and their inhabitants.

The satanists also parodied Islam by having the patsies hired to play the role of "9/11 hijackers" engage in ludicrously un-Islamic behavior. The Mossad impersonator playing the role of Mohamed Atta relished pork chops, strip clubs, hard liquor, drugs, and gambling excursions. The other "radical Muslim hijackers" led similar lifestyles. The night before 9/11, they got drunk in a bar and left an alcohol-soaked Qur'an on their table.

The day after 9/11, the authorities claimed they had solved the case by recovering Mohamed Atta's supposed last will and testament from a suitcase that miraculously was left off the supposed Flight 11, which allegedly hit the North Tower. Atta's alleged will begins: "In the name of God, myself, and my family..." This absurd opening is a satanic parody of the Islamic bismillah: "In the name of God, the merciful the compassionate."

No Muslim would ever write the blasphemous phrase Atta supposedly wrote. And no hijacker planning to crash a plane into a building would put his will in his suitcase that was supposed to be aboard the plane.

And no Muslim would even dream of asking God to accept their sacrifice... and then sacrifice a human being. Such a thing is unimaginable.

The New World Order satanists are laughing at us. Their laughter is truly diabolical.

And the Unislamic State's pseudo-caliphate – a psychological warfare operation designed to impede the very "Islamic unity" project that the notion of the caliphate symbolizes – is one of their sickest jokes.

KB/HJL



Dr. Kevin Barrett

Columnist

Bio

Dr. Kevin Barrett, a Ph.D. Arabist-Islamologist, is one of America's best-known critics of the War on Terror. Dr. Barrett has appeared many times on Fox, CNN, PBS and other broadcast outlets, and has inspired feature stories and op-eds in the New York Times, the Christian Science Monitor, the Chicago Tribune, and other leading publications. Dr. Barrett has taught at colleges and universities in San Francisco, Paris, and Wisconsin, where he ran for Congress in 2008. He is the co-founder of the Muslim-Christian-Jewish Alliance, and author of the books *Truth Jihad: My Epic Struggle Against the 9/11 Big Lie (2007)* and *Questioning the War on Terror: A Primer for Obama Voters (2009)*. His website is www.truthjihad.com

[More articles by Dr. Barrett](http://www.truthjihad.com)

<http://www.presstv.ir/detail/2014/08/12/374993/unislamic-state-us-satanic-caliphate/>

From: Brandon Martinez martinezperspective@hotmail.com

Sent: Tuesday, 12 August 2014 6:09 PM

Subject: My latest interviews

Here are links to my latest interviews with Press TV and Fars News Agency

<https://www.youtube.com/watch?v=OIljB7Krh-c>

<https://www.youtube.com/watch?v=Vq7FLnxBhRw>

<https://www.youtube.com/watch?v=aixH2d3Dt94>

<http://english.farsnews.com/newstext.aspx?nn=13930515000176>

Non-Aligned Media is my new media project co-founded with Joshua Blakeney

<http://nonalignedmedia.com>

I got a proper domain for my personal blog:

<http://martinezperspective.com>

**Best regards,
Brandon**

Brandon Martinez:

ISIL Is Being Aided and Abetted by Israel

Interview by Kouros Ziabari, Saturday, August 09, 2014 9:9



Brandon Martinez

TEHRAN (FNA)- Brandon Martinez, a Canadian journalist and freelance writer, believes that the so-called Islamic State of Iraq and the Levant (ISIL or ISIS) is the co-product of the Israeli regime and the United States who are supporting it financially and militarily.

According to Brandon Martinez, ISIL is pursuing a Zionist agenda that was set out in 1980s by a fanatic Israeli strategist Oded Yinon who had envisaged the balkanization of the Middle East nations that are not supportive of Israel's expansionistic, imperial agenda.

"Recently we saw Israel bomb several Syrian military sites to aid the ISIL insurgency in the south of the country, which illustrates quite clearly that ISIL is being aided and abetted by Tel Aviv as part of a broader Zionist destabilization plot in Syria," said Brandon Martinez in an interview with Fars News Agency.

"Israel's ultimate agenda, as outlined in the [Oded] Yinon document and other Israeli geopolitical manifestos, is to have Muslims and Arabs fighting and squabbling amongst

themselves so that nobody can challenge its hegemony and also so that it can get away with the ongoing ethnic cleansing of Palestine with little protest from the outside world," he added.

As said by Mr. Martinez, it's in the best interests of Israel to ignite infighting and dispute among the Muslims and Arab nations, while in effect the different Muslim denominations, including the Shiites and Sunnis, are not at odds and always lived in peaceful coexistence as long as the foreign powers don't pit them against each other.

Brandon Martinez is a journalist and freelance writer with a special focus on the foreign policy issues and Middle East current affairs. A critic of the "farical War on Terror", he has long blogged on Zionism, Israel-Palestine, American and Canadian foreign policy, war, terrorism and deception in media and politics. Martinez is a frequent contributor to Press TV.

What follows is the text of FNA's interview with Mr. Brandon Martinez on the recent rise of the ISIL in Iraq and Syria and their relationship with the world powers.

Q: Brandon; what do you think are the ultimate objectives of the so-called Islamic State of Iraq and the Levant? Why have they embarked on a project of rabblousing and igniting sectarian conflict in the region?

A: I believe the stated goal of ISIL to create an "Islamic caliphate" in the Middle East is just a cover story for a more sinister agenda. In my opinion, the real objective of ISIL is to deliberately blacken the name of Islam as well as to purposefully cause sectarian strife across the Muslim world. As we have seen, ISIL militants have engaged in medieval savagery and have often videotaped their brutalities for the world to see. They commit these heinous inhuman acts, such as beheadings, mass shootings, etc., in the name of Islam by flying Islamic banners and symbols. But the fact is that most of those targeted and victimized by the group are Muslims.

ISIL is not waging a "jihad" against the bandit state of Israel, which kills and injures thousands of Arabs and Muslims each year; nor is the group acting against the corrupt dictatorships plaguing the Persian Gulf (Saudi Arabia, Qatar, Bahrain, etc.) Yet ISIL radicals have a menacing presence in Syria and Iraq, two Arab, Muslim countries neighboring Israel that the Zionists have long sought to weaken and subjugate for the sake of "Greater Israel." This is hardly a coincidence. In my honest opinion, ISIL is nothing more than a conglomeration of hardened criminals, psychopaths and murder-for-hire thugs in the employ of the Americans, the Israelis and the Saudis.

Q: Can we consider the threat of the disintegration and balkanization of Iraq serious? Is the ISIL capable of realizing its plans for dominating Iraq and Syria and destroying their sovereign governments?

A: ISIL is certainly a formidable threat to the sovereignty and well-being of Iraq, Syria and other Middle Eastern countries. As we have seen over the past few years, the ISIL, Al-Nusra insurgency in Syria has thrown the entire country into chaos and devastation. The terror group is relatively well-armed, well-trained and well-organized and its fighters are ruthless fanatics consumed by a violent ideology. The current Iraqi government under Maliki is weak and fragile, as it has to deal with so many other problems plaguing the country. Now faced with ISIL incursions into major Iraqi cities, the Maliki regime may well collapse under the pressure. No matter how many setbacks ISIL suffers, they always seem to recuperate and launch more attacks. ISIL's Israeli, American, Saudi backers seem willing to throw infinite amounts of money and resources at the group. If that support continues indefinitely, the governments of Iraq and Syria may not be able to withstand the ISIL onslaught. Let's hope that is not the case.

Q: In one of your recent articles, you noted that fragmenting and weakening the Middle East has been part and parcel of the Israeli regime's plans for the Middle East. You cited the Zionist strategist Oded Yinon as writing in 1982 that "[e]very kind of inter-Arab confrontation" will assist Israel in the short run and "will shorten the way to the more important aim of

breaking up Iraq into denominations as in Syria and in Lebanon." So can we conclude that the ISIL and the Al-Nusra Front are being funded and equipped in part by the Israeli regime, while it apparently sounds like they are Muslim fighters trying to establish an Islamic caliphate in the Middle East?

A: Yes, I have drawn that conclusion indeed. Recently we saw Israel bomb several Syrian military sites to aid the ISIL insurgency in the south of the country, which illustrates quite clearly that ISIL is being aided and abetted by Tel Aviv as part of a broader Zionist destabilization plot in Syria. Israel's ultimate agenda, as outlined in the Yinon document and other Israeli geopolitical manifestos, is to have Muslims and Arabs fighting and squabbling amongst themselves so that nobody can challenge its hegemony and also so that it can get away with the ongoing ethnic cleansing of Palestine with little protest from the outside world. With international attention focused on the turmoil happening in Syria and Iraq, Israel escapes the gaze of the international community and can move forward with its imperialist objectives relatively unnoticed. Israeli PM Netanyahu for instance has pointed to the atrocities occurring in Syria and Iraq as "proof" that the Arab, Muslim world is inherently backwards and uncivilized and that Israel is the only civilized, rational actor in the region. What Netanyahu failed to mention is that he and his gang in Tel Aviv are the hidden hand behind much of the unrest in the Middle East.

Q: Do you consider the current crisis in Iraq and Syria the result of a division between the Shiites and the Sunnis? Iran's Supreme Leader Ayatollah Khamenei has said that the different Islamic denominations, including the Shiites and Sunnis, don't have any conflict or dispute with each other, and what is burning the region in unrest is foreign intervention combined with the greediness of the extremist, fundamentalist sects for furthering their territorial ambitions. What's your take on that?

A: I believe the Sunni-Shia divide is largely a manufactured one. This type of sectarian rivalry was relatively benign until the US invaded Iraq on false pretenses in 2003 on behalf of the Israeli regime. Israeli geopolitical thinkers like Oded Yinon talked about pitting different Middle Eastern ethnic and religious factions against one another as a strategy of tension. This is exactly what we see unfolding today in Syria, Iraq and other states in the region. There may well be some fanatics in both the Sunni and Shia camps who are promoting division and distrust, but such people are little more than useful idiots for the imperial powers who are bent on subjugating the various peoples of the Middle East. The US and Israel are covertly supporting the fundamentalist, sectarian groups as proxies to accomplish their goals. The only beneficiary of such a conflict between the Sunni and the Shia is Israel and the US. The Zionists have made it an art form to trick others into confrontations that ultimately benefit Israel. Muslims must wake up and realize who the real enemy of their religion is - and it is not other members of their religion.

Q: It's reported that around 3,000 of the ISIL fighters in Syria and Iraq are foreigners. Aren't the United States and the European countries afraid of the returning of these terrorists to their countries? How do they justify the presence of their citizens in the ranks of terrorists fighting in a distant country thousands of miles away?

A: It is very hard to believe that these militants emanating from Western countries aren't known to the intelligence agencies; the very same spy agencies that have the capability to tap everybody's phone, as former NSA contractor Edward Snowden revealed. These people presumably pass through security check-ins at airports and border crossings, yet Western governments have routinely failed to detain any of them before they reach their destination or upon their return back home. This isn't believable. In my opinion, the US and other Western countries are covertly allowing these malcontents to make their way to Syria and Iraq; perhaps even aiding and abetting their travels. To comprehend this you

must understand that these Western countries are not acting in the interests of their own respective nations, but have prioritized the interests of a foreign state above their own; that state is Israel.

Q: Some military analysts have said that ISIL possesses remarkable and advanced armament and military equipment, and since its manpower is made of foreign fighters and prisoner escapees, it can carry out its operations and hit the targets without difficulty. Who is equipping ISIL and providing it with the state-of-the-art armament it currently possesses? Is it really possible for a fundamentalist cult to conquer and gain control over so many cities and provinces without the support and sponsorship of foreign powers?

A: ISIL is a Frankenstein monster manufactured in the laboratories of the CIA and Mossad. ISIL is undoubtedly receiving military armaments from abroad. It has been demonstrated that ISIL's advanced weaponry, including chemical weapons, originates from the US, Saudi Arabia and other places. ISIL most likely attains weapons from the black market as well; the black market weapons trade is dominated by the American and Israeli secret services. The group's meteoric rise is not simply owed to the fanaticism of its members. Nobody would even have heard of this group if not for the financial and military backing of its American, Israeli and Saudi benefactors. The crisis in Syria is not the result of indigenous discontent with the government of Bashar al-Assad. Most members of ISIL and al-Nusra Front are not even Syrians. The chaos reigning down upon that Arab country was scripted in Washington and Tel Aviv a long time ago.

Q: The U.S. Department of State and the European powers as well as international organizations such as the UN Security Council have so far refused to brand ISIL a terrorist organization, and the Western security experts mostly talk of it as a "militant organization" rather than a terrorist group; this is while they claim that they have no interest in the empowerment and rise of the ISIL. How do you explain this? How can we interpret the U.S. approach to the current turmoil in the region? Is it really the case that the U.S. officials prefer to stay away from the developments and let the ISIL

move forward with its devilish plans for the balkanization of Iraq and Syria?

A: It is very interesting indeed that the US and Europe refuse to brand ISIL a terrorist organization, despite the group's crystal clear track-record of blood-curdling atrocities against civilians, including women, children and elderly. At the same time many Western governments, under Israeli pressure, have designated Hamas and Hezbollah, two clear enemies of Israel, as "terrorist groups." The reality is that ISIL is not a clear enemy of Israel and is in fact a geopolitical tool of the Zionists. As such the US and Europe are not eager to put the terrorist label on ISIL and thereby undermine the group's support networks. If the US and EU were to slap the "terrorist" distinction on ISIL it would be illegal to provide that group with money or weaponry under international and even national laws. Since the US and many European powers are overtly and covertly supporting the ISIL terrorists, these governments will likely never label it a terrorist organization.

The US policy has been one of extreme partisanship in favour of the "rebels" in Syria. It has contributed in no small way to the havoc and mayhem plaguing that nation, and deliberately so. Now that the world has seen what these "rebels" are truly all about, mass murder and carnage, Washington is, on the surface, distancing itself from them, but only on the surface. The covert support for ISIL and al-Nusra Front will continue on through the CIA's back-channels.

US foreign policy in the Middle East has, for many decades, been guided by Israel's imperial desires. America's current policies vis-à-vis Syria, Libya, Iraq, Afghanistan and other Arab-Muslim countries clearly underscore that reality. Destabilization is a Zionist stratagem to divide and conquer Israel's Middle Eastern adversaries and competitors. It doesn't serve any true US national interest to pursue this bull-headed approach to the Muslim world, but it does advance Israel's regional goals as well as the broader Zionist-Neocon pursuit of a "clash of civilizations" between the West and the Islamic world.

In this respect, we must view Washington's destructive and scandalous actions in the Middle East and North Africa as an extension of Tel Aviv's pernicious agenda.

<http://english.farsnews.com/newstext.aspx?nn=13930515000176>

<http://nonalignedmedia.com/>



Rebuttal of anti-Iranian propaganda: Hasbara defeated

Today, a Zionist troll made this comment on my YouTube channel, and I thought it deserved a reasoned response. The Hasbara mouthpiece opined that Iran is "one of the most repressive regimes on earth, a theocratic nightmare that regular punishes and kills journalists, conducts mass hangings for people convicted of ... <http://nonalignedmedia.com/2014/08/rebuttal-of-anti-iranian-propaganda/>