

# Who are the video game brainwashers?

by Anton Chaitkin

Eric Harris, who died on Hitler's birthday (April 20) in the Littleton, Colorado school massacre which he had planned, was addicted to a Satanic computer video game called "Doom." This is a product used by millions of children and adolescents. It is so popular that Dade County, Florida schools reportedly allow students to accept copies of the game from its promoters and to play it on school computers. Teachers unions reportedly have their pension funds invested in the companies which make and sell "Doom"—thus unwittingly financing those who spur child murder.

The 17-year-old Harris utilized the user-programmable feature to insert the Columbine High School floor plans into his copy of "Doom"; he spent countless hours in a "God" mode of the game, mulling over his invincibility as a mass killer.

The game "Doom," its predecessor "Wolfenstein 3-D," and Doom's successor, "Quake"—the favorites of Harris and of several other recent youthful mass murderers—were created in the 1990s by an overtly satanic faction of designers, financiers, and strategic planners, rooted in the British establishment. The games' horrific style combines terrifying three-dimensional realism, point-and-shoot first-person identity for the player, and a deliberately anti-human story line.

These new games plunge the child into a hypnotic fantasy world, graphically powered by the most advanced computer technology. The player must apparently save his life by aiming at and shooting Nazis, demons from Hell, supernatural aliens, police officers, politicians, gangsters—or, alternatively, the player will himself play these roles, to shoot their enemies. The concept of "human being" is brutally erased from the child's mind.

*EIR's* findings of the origin of these games was first published in the May 14 issue, with an interview with Lt. Col. David Grossman, a veteran Army psychologist and teacher. Colonel Grossman described the recent change imposed on the training of soldiers: using realistic targets and psychological conditioning to dissolve the human inhibition against killing other people. This new military training technology was then used by commercial video game designers, so that children are now being trained as mass killers.

## Who is doing this?

Someone is waging war against our civilization, subjecting us to a new phase of terrorism against the United States,

in particular. We must now begin to answer the question: Who is doing this? The problem cannot be seriously addressed until the identity of the perpetrators is known.

For many years, *EIR* has pioneered the study of the military-strategic *faction* involved—Britain's Tavistock Psychiatric Institute; the Artificial Intelligence purveyors and psychological warfare boys in the British services, and their American factional allies within the U.S. military and security apparatus; the "Utopian" game theorists at RAND Corp. and the kook elements in and around the U.S. Air Force.

This report will confine itself to the history of the brainwashing video game genre in which recent child-murderers have been immersed, a sub-feature of the broader enemy initiative.

The 1989-90 collapse of the Soviet bloc panicked the British-American-Commonwealth faction, with the prospect that a reunified Germany and new Russian and eastern European nations might help forge a U.S.-European cooperation, transforming power relationships and potentially reversing the New Age, post-industrial paradigm. The British launched a fierce propaganda campaign warning that Germany was inherently Nazi, lying about "the danger of a Fourth Reich." One product of this propaganda was the video game "Wolfenstein 3-D," created in 1992. According to *The Official Hint Manual* for "Wolfenstein," "The Fourth Reich" was originally considered for the game's title. Players storm a German barracks, and fight for their lives against Nazi troops. Nazi symbols decorate the game's scenery, in a perverse celebration of evil. The effect on youth is powerfully ambiguous, as children such as Eric Harris pick up pro-Nazi sentiments. The game's ultimate "jock" fighter is a super-Hitler character. The game is banned in Germany, but promoters have coached German children to defy the authorities by using special codewords such as "Hundefelsen 4C," a play on the title.

Although the background of video game design is shrouded in secrecy as an occult and outrightly satanic milieu, with many overlaps into classified military simulation technology, a tentative outline of the recent games' history can be established at present.

John Romero was the principal designer of "Wolfenstein 3-D," and of "Doom." Romero, stepson of a high-security U.S. Air Force officer involved with spy planes, moved with his stepfather to an air base in England. An early adept at

computer game programming, the young Romero went to work with the Royal Air Force, programming their war-game simulators. He later claimed that this British experience “changed his life.” (Interestingly, video game addict Eric Harris was the son of an Air Force officer involved in computer simulations.) Later, back in the United States, Romero designed the startling “Wolfenstein” and its satanic sequels.

For these products, Romero worked at Id Software of Mesquite, Texas, with co-sponsorship by Apogee Software Ltd. of Garland, Texas. Romero has now formed a new company, Ion Storm of Dallas, and he is currently backed by a wealthy London video game company called Eidos. The co-designers of “Wolfenstein” and “Doom” have formed a new organization calling itself “G.O.D.,” to sponsor satanic video games.

### A tour through Hell: murderous video game companies

To observe what is being done to our children, let us survey some of the most successful video game producers.

The following are excerpts from the companies’ promotional literature, taken from their Internet Web sites and magazine advertisements.

**Outrage Entertainment, and Tantrum** (a division of Interplay Productions), are holding a Deathmatch contest, awarding a \$50,000 prize, with the slogan: “So what if you kill your friends; with \$50,000, you can buy some new ones.”

**GT Interactive Software**, distributor and financier of “Wolfenstein” and “Doom,” presents this advertising message: “Power is not given. It is taken. You want power? Wrest it from the stiff, dead hands of those who held it before. Seize it without mercy. Use it without conscience. . . . *The Kingdom. The Power. The Glory.*”

**Id Software**, designers of “Wolfenstein” and “Doom,” offers a new game called “Quake III Arena,” with these promotional words: “*The best kills are not always Online. . . . QIII delivers the intensity of a live Deathmatch.*”

“*Get ready to rearrange your life. Quit your job, sell all non-computer-related possessions. Say goodbye to your loved ones and give away your pets. Quake III: Arena . . . relying on your old tricks will get you fragged. QIII’s organic, intensely realistic graphics will make you look great as a shower of gibs if you enter unprepared. Welcome to your new life.*”

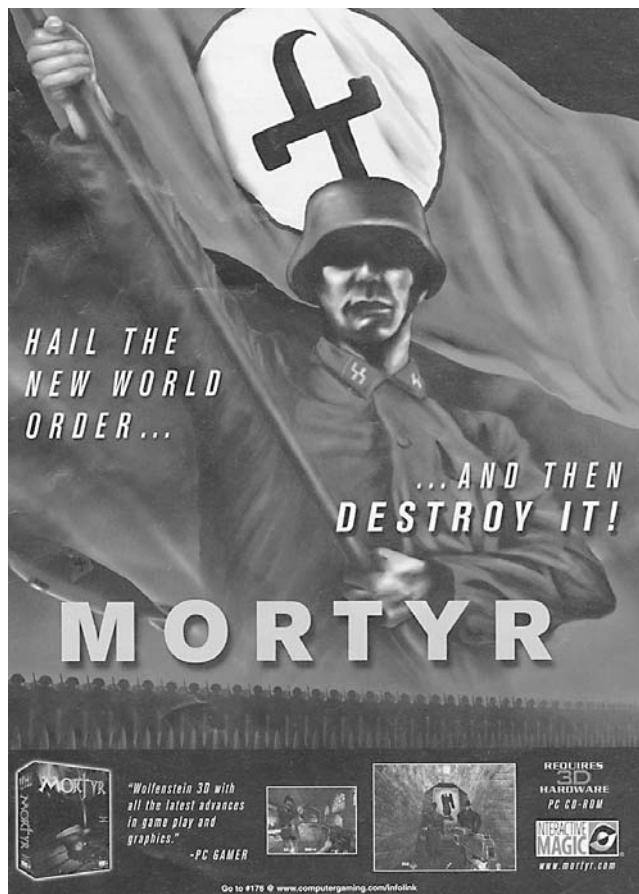
(“Frag” is Vietnam War slang for “assassinate your officers.” “Gibs” is short for “giblets,” referring to the body parts which are blown off and spattered around the excited killer.)

An ad for **3DO company**, features a full-page photograph of an American flag rolled up on a *toilet paper holder*. Kids read:

“Hasn’t Iraq made a mockery of us long enough?”

“Finish It. Once And For All. *Gulf War: Operation Desert Hammer.*”

**DMA Design** offers “Grand Theft Auto 2” with “com-



A promotional for “Wolfenstein 3-D,” a video game for children, which is one of the favorites of the recent schoolyard murderers. These were created in the 1990s by an overtly Satanic faction of designers, financiers, and strategic planners, rooted in the British establishment.

plete driving freedom and more innovative controversial gameplay to create havoc through the cities. Expect law-breaking tendencies like car-theft and hit and runs, faster police chases, more SWAT teams, and complete urban chaos.”

**Novaworld** offers the game “F-22 Lightning 3,” featuring tactical nuclear weapons, with “cool” graphics of nuclear explosions which players have unleashed.

**Frog City** company offers the game “Imperialism II,” in which “advanced artificial intelligence considers nation-specific personalities, strategies and diplomatic agendas.”

The ad for “Kingpin: Life Of Crime,” by **Interplay**, depicts a mass murder with blood spurting everywhere. Kids are told: “If You Survive, You’ll Like It. Target specific body parts and actually see the damage done—including exit wounds. Steal a bike or hop a train to get around town. Even the odds by recruiting the gang members you want on your side.”

**D-Link** boasts that “Gratuitous violence is 200 times faster with a D-Link Network than with online games.”

A game by **Sierra On-Line**, "Gabriel Knight 3," based on themes found in the book *Holy Blood, Holy Grail*, has vampire lore, pre-Christian paganism, and the story of a Jesus from whom the present European nobility are supposed to have descended. This "game" mixes "conspiracy, heresy, treasure and crime."

### **Video game satanists call themselves 'G.O.D.'**

The powerful Dallas video game designers' cartel, called Gathering of Developers, is known by its acronym, "G.O.D." The founders of the company are pictured in a popular

magazine wearing white monks' robes, posing in front of the converted church which houses their corporation.

"G.O.D." is largely a spinoff from the group which designed "Wolfenstein" and "Doom."

The company is heavily targetting Asia, Ibero-America, and Europe.

The following are among their new kiddy games.

"Max Payne" takes the shooter-player into "a mission to revenge [the hero's] slaughtered family, taking him on a bridge-burning, rock n' rolling rampage through the criminal underworld of New York City." In this role, the child kills

## **Families of victims sue video producers**

Parents and others representing the estates of three girls shot by fellow student Michael Carneal in Paducah, Kentucky, have filed suit against 24 companies whose violent and pornographic products warped Carneal's mind. The \$130 million suit specifies:

"On . . . December 1, 1997, Michael Carneal, then fourteen years of age, took six guns . . . to the Heath High School. . . .

"Carneal waited for a daily voluntary student prayer session to end. He then shot Jessica James, Kayce Steger, and Nicole Marie Hadley, all three of whom were members of the prayer group, to death. He wounded five others. . . .

"[Later] the police seized Michael Carneal's computer. Carneal was an avid computer user who logged into the Internet to consume material that was obscene, obscene for minors, pornographic, sexually violent, and/or violent in content.

"Law enforcement officers also learned that Carneal was a consumer of violent computer and video games . . . [and of] movies containing obscenity . . . sexual violence, and/or violence. One such movie that Carneal consumed was *The Basketball Diaries*. In this movie a student portrayed by Leonardo DiCaprio graphically massacres his classmates with a shotgun.

"Michael Carneal's family hired Dr. Diane Schetky . . . a Yale medical professor [with] a worldwide reputation as an adolescent psychiatrist. . . . She concluded that Carneal was profoundly influenced by his exposure to the above violent/pornographic media."

The Federal lawsuit, filed by attorneys Jack Thompson and Mike Breen, notes that the movie *Basketball Diaries*, "designed and marketed to young audiences, is a nihilistic

glamorization of irresponsible sex, senseless and gratuitous violence, hatred of religion, disregard of authority, castigation of family, drug use, and other self-destructive behaviors." The suit points out that "the book upon which the movie is based . . . has no such shooting episode. Instead, the *Diaries* Defendants specifically decided . . . to make, market, and distribute a movie in which they fabricated a gratuitous and graphic murder spree for the sole purpose of hyping the movie and increasing its appeal to young audiences. This had the effect of harmfully influencing impressionable minors such as Michael Carneal and causing the shootings."

The lawsuit in no way exaggerates these points; the film is patently Satanic, an overt incitement to a war against humanity.

"The *Diaries* Defendants . . . knew or should have known that copycat violence would be caused by *The Basketball Diaries*."

The parents zero in on the video game defendants, who "manufactured and/or supplied to Michael Carneal violent video games which made the violence pleasurable and attractive, and disconnected the violence from the natural consequences thereof, thereby causing Michael Carneal to act out the violence.

". . . [The] games trained Carneal how to point and shoot a gun in a fashion making him an extraordinarily effective killer without teaching him any of the constraints or responsibilities needed to inhibit such a killing capacity."

The defendants are Id Software, GT Interactive Software, Apogee Software, Midway Home Entertainment, Atari Corp., Interplay Productions, Nintendo of America, Activision, Capcom Entertainment, Sony Computer Entertainment d/b/a Sony Interactive Studios America, Eidos Interactive, and seven other companies. The movie companies are Time Warner, Polygram Film Entertainment, Island Pictures, Palm Pictures, and New Line Cinema. Two Internet pornography purveyors are also sued.

“mobsters, drug-enhanced killers, bad cops, professional assassins, corrupt politicians.”

In the game “F.A.K.K. 2”: “combat should be more grisly and realistic than in previous games. The game’s Quake III engine allows body parts to be swapped or removed instantly, enabling such effects as blown-off limbs, gaping holes, severed parts that still move, and more.”

“KISS Psycho Circus: The Nightmare Child” is an offshoot of the KISS satanic rock performers. For the kids, it’s “a demonic world of mystery and horror where the player must battle hideous freaks-of-nature spawned by the conception of an unborn evil, the Nightmare Child, whose arrival has perverted the fabric of reality. The player begins as a mere mortal and progressively acquires the powers of The Elder, a supernatural being. The Elder, embodied by alter egos—the Demon, the Starbearer, the Beast King, and the Celestial (based on the KISS characters). . . . The game is an intense first-person shooter.”

A reviewer says, “Remember those cool KISS films when you were a kid? I mean, even without the music, it was just great watching a group of four heroes wander around a city blowing the crap out of everything that got in their way with their individual powers. Now developer Third Law Interactive is attempting to bring that raw mix of ’70’s mysticism and rock together again in KISS Psycho Circus: The Nightmare Child.”

### **British game firm leads way to Hell**

Eidos Interactive, a London corporation with subsidiaries in the United States, is currently a sponsoring partner for the work of John Romero.

Eidos (the company name is a perversion of the Platonic Greek word for idea) now offers the following wares:

In the game, “Legacy of Kain: Soul Reaver,” kids enter a future world, according to British design, in which:

“The destruction of the major human Kingdoms was inevitable. Within a hundred years, humanity had been thoroughly domesticated. To be sure, there remained some feral humans scattered across the hinterlands, clinging to their hopeless holy war. . . . They were tolerated. . . . After the taming of the humans, our real work began. . . . Slaves constructed about the Pillars, a shrine worthy of our new age, worthy of our dark renaissance. . . . However, we grew bored. As faction fell against faction we betted upon the outcome. We helped and foiled plots at our whim.

“.. It is the body that demands the blood sacrifice; our souls gain their advantage from the powers of the underworld. As we mature, our earthly bodies evolved into a higher form. We assumed the powers and nobility of the Dark Gods. . . . And for my impertinence I was damned. . . . My punishment was to be cast into the bottomless vortex. . . . Now, I serve a new master. A demanding master. A master that must be fed, with souls.”

For those nostalgic for the good old days, Eidos offers “Cutthroats: Terror on the High Seas.” Kids can learn to:

“Raid. Pillage. Plunder.

“Loot and exploit your way to infamy in the seedy world of the 17th-century Caribbean. Strike terror in the hearts of your victims: board ships, ransom hostages and sack towns. The only rules are the ones you make. . . . Seek a Letter of Marquee [sic] and fight for King and country as a privateer, or become a ruthless pirate. Either way, remember to ply your crew with rum and treasure or face a mutiny.”

Another “cool” teen game is called “Gangsters.” The company says it “gives you the opportunity to be a gangster in a Chicago-style city of the 1920s. Controlling an underground organisation dealing in extortion, illegal liquor, prostitution, violence, intimidation, gambling, gang warfare, bribery of officials, permanent elimination of individuals and a host of money-making activities. This is made doubly challenging by need to simultaneously maintain a descent [sic] and honest reputation on the surface by supporting good causes, helping the police and running legitimate businesses. . . . The aim of the game is to build your gang and business empire to rule the city. To do this you will have to beat three other gangs operating in the city, and avoid arrest by the authorities.”

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