

FILM REVIEW

Mel Gibson's "The Passion of the Christ"

LaRouche on Mel Gibson

In his keynote address to a town meeting in Los Angeles sponsored by his Presidential campaign, Lyndon LaRouche had the following remarks on Gibson's film, "The Passion of the Christ".

For example, just take the thing from a New Testament standpoint: What is the reality of the Crucifixion of Christ? The reality is, that Jesus Christ made a parade into the city of Jerusalem, like our youth group, going into the main part of Los Angeles, and fighting against the Schwarzenegger beast. And the people in the community cheered. They cheered for Christ coming through the streets of Jerusalem. The Roman Empire was not pleased.

Tiberius, a *real monster*, a real Satanic figure, was sitting in his villa beside the cliffs of the Isle of Capri. And his son-in-law, Pontius Pilate, whom he'd gotten out of the way for sexual reasons, and assigned him to become the Procurator of Judaea, acted in Roman style. Now, there's only one authority in occupied Judaea, who could order a crucifixion: the Roman Emperor. The Roman Emperor's representative Pontius Pilate. A crucifixion was done by *Rome, by imperial Rome*, not by the Jews! Who were the Jews? The Jews were nothing but the local quislings! They were the local neo-conservatives! They were *not* the typical Jews! The majority of the Jewish population of Judaea *wanted* to get rid of the Romans! And there were various kinds of Jewish groups, who were in a state of revolt, against the Roman occupation, which continued all the way through, until the mass killing of Jews by the Romans, at a later point.

Jesus Christ comes along, and to the Romans, being hailed by the people of Jerusalem, from the streets of Jerusalem, as the King of

the Jews—what does that say to the Roman Empire? *Kill him!* And kill him, in a way which is a lesson, to be taught to the rest of the population of this territory. "That's what we do to *all* of similar type." As Nero did to St. Peter. And was done to St. Paul, by the Roman Empire.

Now, if you want to portray the reality of the Passion and Crucifixion of Christ, you obviously start with *not less*, than Christ's entry into Jerusalem. You don't paste on the end, a little scene in Gethsemane, a fantastic scene of Christ's reappearance. You don't do that. Because, the essence of Christianity, as we know it historically, from the whole *history* of Christianity, especially from the Apostles, was the great transformation in European civilisation, which Christianity represented....

So, the lesson here, is a lesson of

to Jeanne d'Arc—a very comparable case, in terms of the principle of the thing—are they dead? No, they're not dead: What they have done, in their contribution to humanity, is immortal. And, when we reflect upon them, and what they gave us, with their sacrifice, with their courage, they are part of us.

They live within us. They are positive, they inspire us. They don't depress us. They don't frighten us. We say, "Yes, he died. Yes, he suffered. But, look at the gift he gave us, in the process of suffering. And the price he paid, for our benefit, is our cause of rejoicing: That he loved us enough, to do that for us. He lives forever."

So, what the film does, it turns—and this film is promoted by, guess who? That great, loving, mankind-lover: John Ashcroft, the racist. Ashcroft's crowd are the biggest pushers of this film. The group that

"This [film] ... threatens the greatest wave of anti-Semitism, and similar kinds of phenomena, that you can imagine at this time." — Lyndon LaRouche

optimism! Not pessimism. But optimism. This is not somebody being killed: This is Martin Luther King, being assassinated by the whim of J. Edgar Hoover. Is Martin Luther King dead? Not if I'm alive. [applause]

Is Jeanne d'Arc [Joan of Arc] dead? She made possible modern society. She made possible the establishment of the first modern nation-state, in the case of France. She was an integral part of the great Renaissance, under which the best features of modern European society occurred. Are those who have suffered and died for the cause of human freedom, in such a heroic manner as that, who've done it, as I have compared Martin Luther King

Mel Gibson is associated with, is a known fascist group, radical fascist group, of the Francisco Franco variety; of the Carlist variety. They're not Christians. They are, as Helga [Zepp-LaRouche] described the situation, the Grand Inquisitor, from *The Brothers Karamazov* of Dostoevsky: That's what they are.

They are the greatest danger to the United States, in this sense: This film, the way it's being promoted, among the *people* to whom it's being promoted, among crazy right-wing Catholics, and crazy right-wing Protestants of the worst type—this is the Ku Klux Klan type. This is the marching song, of the Ku Klux Klan! Threatens the



Mel Gibson, cultist. Photo:AP Photo/Ric Francis

greatest wave of anti-Semitism, and similar kinds of phenomena, that you can imagine at this time. And it's being done, as part of an election ploy, for the re-election of George Bush, although George Bush himself may not be part of it.

But, that faction that wants to control the United States, by controlling the re-election of George Bush, is the faction behind this, that has pushed this thing. And they pushed this thing *as a Satanic effort*, to brainwash the popula-

tion.

And when you look around you, and you see the people that are impressed by this propaganda, the people who admire and defend the film: Ah! You're getting a smell of the rot! You're getting a smell of the things that caused the crisis of Troy, as reported in the *Iliad*; the crisis of ancient Athens, as reflected in the Peloponnesian War; the crisis of civilisation under Rome; the crisis of Hitler and what he represented: It's the same thing, again.

Synarchist Murdoch Glorifies "The Passion of the Christ"

The entire front page of the February 24, 2004 Murdoch-owned *New York Post* was one giant promo for Mel Gibson's obscene movie, "The Passion of the Christ," replete with gushings from moviegoers, such as "I will never be the same again... Powerful, visceral experience... it was intense and emotional... profound, amazing"

The front-page splash was accompanied by three full pages of bloody scenes from the movie and reviews by reviewers Lou Lumenick and Jonathan Foreman, both of whom address the violence of the movie. Surprisingly, Foreman says something useful. He calls the film, "a product of a distinctly perverted sensibility.... Eventually,

'Passion' becomes a kind of pornographic catalog of Christ's suffering... it's initially powerful but eventually becomes numbing... lacking any sense of the meaning or reason for Christ's sacrifice."

The same issue of the *Post* plays up the new concert tour by Madonna, entitled, "The Whore of Babylon."

Mel's Dad: Like Father, Like Son?

Mel says he's "very tight" with his Dad. And his dad has been keeping some very bad company. Mel's dad, Hutton Gibson, spoke on the subject of "Traditional Catholicism" at the fourth international conference of *The Barnes Review* held June 21, 2003 in Washington, D.C.

The Barnes Review is the current publication of former Liberty Lobby leader and editor of *Spotlight*, Willis Carto. Carto promotes his new review as a journal of "revisionist" history, which features works glorifying holocaust denial, Senator Joe McCarthy, Rudolf Hess, American Nazi Party leader George Lincoln Rockwell, and "sound money", among other things. Speakers who appeared with Gibson included Fredrick Toeben on "Holocaust Revisionism". Toeben is the leading figure in Australia's pro-Nazi Adelaide Institute. The Institute's web-site features a tribute to Rudolf Hess, whom it identifies as "Germany's Freedom Fighter," as well as a spirited defence of Mel's movie, "The



Mel Gibson's dad, Hutton Gibson (l.) with Holocaust revisionist Fredrick Toeben of the Adelaide Institute. Hutton Gibson has said about the Holocaust, "It's all — maybe not all fiction — but most of it is."

Passion of the Christ".

The Adelaide Institute is sponsoring an International Revisionist Conference in Sacramento, California in April 2004. Other sponsors, at least some of which feature support for Mel's movie amongst their other pro-Nazi, anti-semitic

filth, include *The Stormfront: White Pride World Wide; Volkfront News; and Regmeister*, whose stated purpose is to make available Nazi works not legally available otherwise to Germans; and The Institute for Historical Review.

Mel Gibson: Sadist?

In an interview with the Italian newspaper *Corriere della Sera* on Feb. 26, 2004, movie director Franco Zeffirelli reported how he witnessed Gibson acting and directing Shakespeare's *Hamlet*, and how Gibson intervened on Ian Holm. Holm was playing Polonius at the moment Polonius dies, killed by Hamlet when stabbed behind a curtain.

"An animal stabbed to death," Gibson said, "does not keep his eyes staring, but rolls them, first together, then in opposite directions." "How do you know?" asked Polonius-Holm. "I have seen many of them dying." Zeffirelli intervened: "You did not answer Ian, how do you know that?" Gibson answered: "When I can, to relax, I go to my ranches and I kill many calves in the slaughter period."

"We were shocked", said Zeffirelli. Mel continued, perfectly at ease: "But with a gun, those beasts die too quick. You understand better what happens to the calves through their eyes, when we cut their throats."

Cardinal Mahony: Mel Gibson Not in Communion With Church

In an on-line chat of the Los Angeles Religious Educational Congress (www.RECongress.org) on February 20, 2004, when asked about Gibson's movie, "The Passion of the Christ," and the allegedly Catholic Church he belongs to in Malibu, California, Mahony said, "I know nothing about the Church in Malibu. It is certainly not in communion with the universal Catholic Church nor the Archdiocese of Los Angeles. I have never met Mr. Gibson, and he does not participate in any parish of this Archdiocese. He, apparently, has chosen to live apart from the communion of the Catholic Church. I pray for him."

Questioned further on Gibson's "traditionalist movement," Mahony said, "Actually, there is no such thing as the 'Catholic traditionalist, modernist, movement.' Either one is in full communion with the Catholic Church, in unity with the Successor of Peter, or not. One cannot pick and choose which Pope to follow, especially dead ones."

The Cardinal went on to criticise Gibson's treatment of the Gospel, saying, "Scripture is very clear that the people throughout the Gospels were supportive of, and responsive to, Jesus. It is the small group of leaders who are always jealous and seeking to silence him; eventually, to kill him.... I think it's always best to present the life of Jesus in the larger context of the entire Gospel — it's always more difficult to select one small slice of the Gospel and have it stand alone."

ADL: Gibson's "Passion" Provokes Anti-Semitism

The U.S. Anti-Defamation League is notoriously unreliable.

However, it sounds as if ADL director Abe Foxman were telling the truth to the March 17, 2004 *Washington Times*, when he reported that the ADL had received hun-

dreds and hundreds of hate-mail letters and e-mails, attacking the ADL for its campaign against Gibson's movie. "People sign their names, talk about their faith and love of Jesus, then ask whether Jews have learned anything from the Holocaust yet," Foxman said.