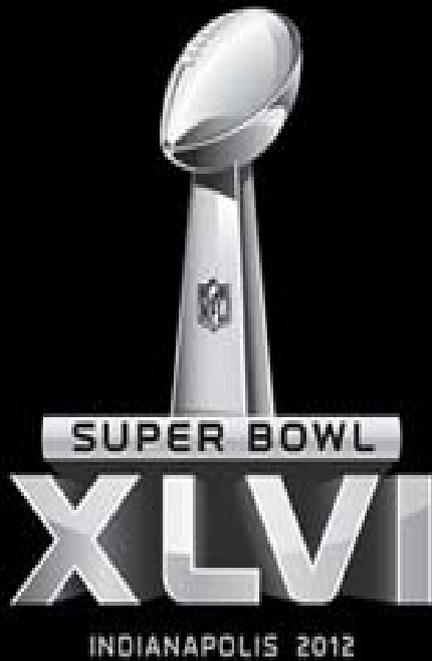


Global Watch Weekly Report

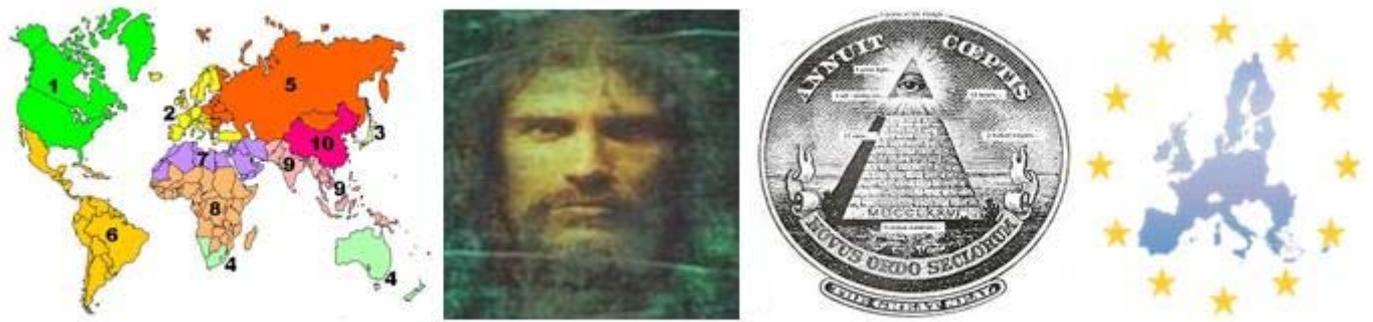
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Super Bowl XLVI & the 2012 Grammy Awards The Illuminati Window



Global Watch Weekly Report



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Global Watch Weekly Report

Welcome to the Global Watch Weekly Report

The death of Whitney Houston on February 11th, again threw the music industry into the spotlight regarding the influence of the Illuminati. Since the death of one of the greatest vocalist of all time the internet has been abound with rumours about the cause of her death. Like déjà vu it is becoming common practice that every time a musical performer of great influence dies, questions are raised about the motive. Even now questions still persists regarding the death of Tupac Shakur, Michael Jackson, Amy Winehouse amongst others.

This edition of the Global Watch Weekly report revisits the music and entertainment industry, notably the 2012 Super Bowl and the 2012 Grammy Awards in which we discover the proliferation of symbology and imagery which causes us to question whether there is some form of intelligent design (albeit evil and destructive) behind these events.

Madonna's half-time show at the 2012 Super Bowl had an audience of nearly 3 million more viewers than the game itself. The singer's halftime performance was seen by 114.0 million viewers, nearly 4 million more than last year's performance featuring the Black Eyed Peas. It was the most-watched Super Bowl halftime show featuring entertainment.

Music's biggest annual music the Grammy Awards on 13th February brought in 39 million viewers, making it the second most-watched Grammy Awards in history and managed to bring in a larger audience than the 2011 Academy Awards. The only Grammy Awards to outrank this year's broadcast was Michael Jackson's big year in 1984, which brought in 43.8 million viewers.

With a combined audience of over 150 million it is clear that the messages that conveyed during these moments have the ability to significantly shape culture as well as infiltrate the mind of the viewers with symbols and imagery with long lasting effects.

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MADONNA AND THE SPIRIT OF EGYPT



If you are a Super bowl fan I am sure when you learned that Madonna – aka the Grand Priestess of the music industry – would be performing at the Super bowl halftime show, you thought: “This should be interesting”. And it was. While most were amazed by a woman in her fifties dancing around and others annoyed at her lip-syncing, I was interested with something else: the flurry of symbolism flashed to billions of viewers worldwide.

While most considered Madonna’s performance as an entertaining interlude to the most important football game of the year, those blessed with symbol-literacy will probably agree with the following statement: *Madonna’s halftime show was a big celebration of the Illuminati industry and of its Grand Priestess, Madonna.*

A week before the Super bowl, Madonna described on Anderson Cooper the spiritual importance she attributed to her halftime show:

“The Super bowl is kind of like the Holy of Holies in America. I’ll come at halfway of the “church experience” and I’m gonna have to deliver a sermon. It’ll have to be very impactful.”

It is rather appropriate that this Kabbalah - initiate referred to the Super bowl as the “Holy of Holies” as this was the name of the most sacred place in

Solomon’s Temple. No one was ever permitted to enter the Holy of Holies but the High Priest.

This privilege was only granted on the Day of Atonement, to offer the blood of sacrifice and incense before the mercy seat. Madonna’s analogy



was therefore telling of the mind-set behind her performance. Let’s look at the main parts of her show.

Madonna’s entrance is an elaborate procession fit for a High Priestess or even a goddess. Ishtar was a powerful and assertive goddess whose areas of control and influence included warfare, love, sexuality, prosperity, fertility and prostitution. She sought the same existence as men, enjoying

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the glory of battle and seeking sexual experiences. Madonna's portrayal as Ishtar is therefore quite interesting as one can argue that the pop singer has embodied, throughout her career, the same assertive yet highly sexual qualities of Ishtar, even achieving a state of power in the music industry that is usually reserved to men. On an esoteric level, Ishtar is associated with the planet Venus, known as the Morning Star or the Evening Star.



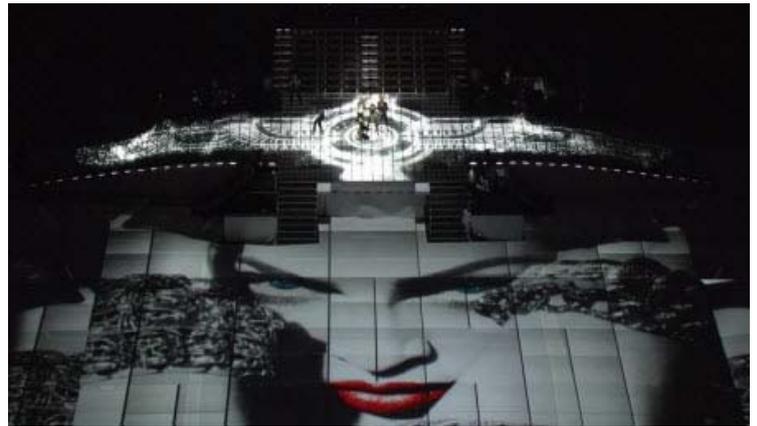
In the above image you can see Ishtar with her foot on a roaring lion and wearing a distinctive headdress resembling Madonna's horned crown. Ishtar is often depicted with wings, a feature that is recalled on Madonna's "carriage".

The decor of Madonna's first performance combines elements from ancient Egypt, Sumeria and Babylon. Madonna herself is dressed in a way that highly resembles the Ancient Sumerian/Babylonian goddess, Inanna-Ishtar.



So, in this mythologically-charged setting, Madonna performed Vogue. During the performance, covers of Vogue Magazine were displayed, a publication that is at the forefront of Illuminati symbolism in fashion.

Vogue ends with a symbol that is consistent with the Egyptian-Babylonian theme of the performance, one that is also of highest importance in occult Secret Societies such as Freemasons, the Rosicrucians and the Illuminati: the Winged Sun-Disk.



Egyptian mystics used the winged sun for ritualistic magic and invocations:

"Emblematic of the element of air, this consists of a circle or solar-type disk enclosed by a pair of wings. In ritual magic it is suspended over the altar in an easterly direction and used when invoking the protection and co-operation of the sylphs."

-Hope, Murry, "Practical Egyptian Magic"

The winged sun is still being used today by groups like the Freemasons, the Theosophists and the Rosicrucians.

"The Winged Globe is pre-eminently a Rosicrucian symbol, although the Illuminati may lay claim to it, and it may be admitted that it is of Egyptian origin. The Winged Globe is the symbol of the perfected soul making its flight back to the source of its creation in the Elysian fields beyond."

Swinburne, Clymer, "The Rosicrucians, Their Teachings"

The display of this symbol, although apparently trivial and aesthetic, emphasizes on the occult spiritual dimension underlying Madonna's entire performance.

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Later in the show, Madonna performed her new single “Give Me All Your Luvn’”. The song features two new industry favorites: Nikki Minaj and M.I.A.

In the song’s music video and during the Super bowl performance, these two female rappers are portrayed in a specific way: Instead of being presented as full-fledged artists contributing to Madonna’s song, they are portrayed as her “minions” who are cheering for the industry’s High Priestess.

This “relationship” where Madonna is in power – and therefore the handler – is drenched in Mind Control symbolism, specifically Beta Programming, also known as Sex Kitten Programming. Another symbol associated with Sex Kitten programming is feline prints clothing and textiles. The entire half-time show was an animal-print extravaganza.

Madonna closed the halftime show with one of her biggest hits: “Like a Prayer.” The video of this song was always controversial due to its mixing of religious themes with sexuality. As the song starts, the show takes on a very solemn and spiritual vibe as Madonna and Cee-Lo Green enter the stage to give the final sermon. Religious figures are usually dressed in white to represent purity and godliness. The two singers were dressed in black robes and black robes are usually used in...black masses.

As the song begins, a huge eye pupil is displayed before the stage, hinting to the Illuminati-influence of this spiritual performance.

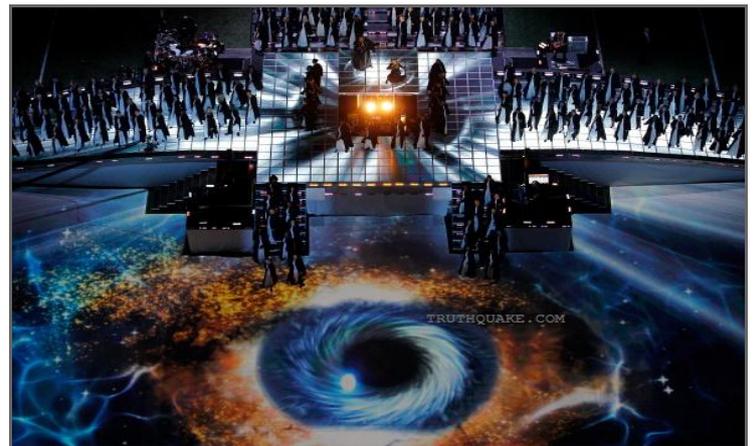
Madonna’s halftime show ends in a dramatic yet very significant matter:

As Madonna is swept in what appears to be the

“Underworld”, Madonna sings *“I hear you call my name, And it feels like home”*. This is another inversion of conventional religious symbolism as “home” should be in the heavens. In Madonna’s case, she obviously didn’t go in that direction.

When taken individually, the symbols described above can be simply considered as “cool-looking” and most Super bowl viewers did not give them much attention. The packing all of these signs and symbols in one comprehensive thirteen minute performance cannot however be dismissed as “random images”. Quite to the contrary, the combination of all of these symbols form a whole and define with great depth the underlying philosophy and Agenda of those in power – the Illuminati.

Madonna’s embrace of the Illuminati symbolism coincides with her signing with Interscope Records, one of the main purveyors of Illuminati symbolism in the music industry. Her halftime show performance can therefore be considered as the “launching” of her three-album (and 40 million dollars) relationship with the prominent label. Madonna’s Super bowl performance has shown that, despite the fact that she is an industry icon and that she pioneered most of the themes modern pop stars still exploit, she still needs to fit the mold and to embrace the same symbolism rookie pop stars.



Laced with profound imagery, Madonna’s halftime performance was a massive Illuminati ritual, one that was witnessed by billions of viewers. On this Super bowl “Day of Atonement”, Madonna, the High Priestess of the Illuminati industry, entered the Holy of Holies of America and delivered a thirteen minute sermon that was heard by all...but understood by few.

CLIVE DAVIS - THE ILLUMINATI GATEKEEPER?



The idea behind Illuminati involvement in the careers of popular music icons revolves around the central concept that as new artists, athletes, and personalities arrive on the scene, there is a system in place where certain people are handpicked to go on to a further calling. Pop icons are influential, especially on young people, and their everyday movements attract the attention of millions.

That's why the theory exists that the Illuminati embraces them, "enlightens" them, if you will, and then supports them, further adding to their success. In return, these people cooperate by showing their appreciation for how they got where they are through permeating their music, videos, interviews, books, and everyday actions with Illuminati-based symbolism, imagery, and terminology. It has nothing to do with their personality or overall message in their lyrics or performances.

What does matter is the realm of influence, the scope of who they affect and why. That is why it is so varied, theoretically. After all, Jay-Z and Kanye West influence certain minds, while Taylor Swift may influence others. These influences then overlap, and, of course, the media takes over, drilling us with their messages and symbolism thousands of times a day, while we're at the doctor's office, the supermarket, the mall, or even at a concert.

However, one question has always remained. Is there a magical grim reaper of the Illuminati that shows up in Taylor Swift's dressing room and lays it out for her? Is there a mystical vision that communes with Kanye West and imparts on him the knowledge he needs to spread the message to the masses? Hardly. In reality, if the Illuminati exists and uses the tactics described above, they do so through a system of gatekeepers.

Now, that sounds like some cryptic mumbo jumbo. The Gatekeepers. But in reality, they are just that. They hold prestigious positions themselves, albeit less public ones. They are the "brains" behind the scenes of these young people, selecting them, recognizing their talent and ability to grow, and eventually exposing them to the tenants of the Illuminati message. They cajole them into all of the crazy videos, imagery, and coach them on how to handle interviews. They meet people they never thought possible, they make seemingly infinite amounts of money, and they have success perpetually. All in return for submission and agreeing to spread a message, a message that they probably fully subscribe to. It worked out for them after all. It could work out for you, too.

There is no denying of the influence that Clive Davis holds on the world music scene yet he was recently criticized by Chaka Khan. Chaka Khan criticised Clive Davis on Piers Morgan shown and blamed him for Whitney Houston's death as she died in the building hosting his party. The 'I'm Every Woman' singer, whose song was actually covered by Houston in 1993, stated:

'I stand on, whoever flew her out to perform at that party, should have provided someone to be there. To somehow, keep the riff-raff out of the situation. To keep the dangerous people away. I mean, I've cried for her, a lot over the years, so many times. In a way I've mourned her, because I felt something was gonna happen because she was so close to the wire.' Khan herself has struggled with drug and alcohol addiction in the past."

CLIVE DAVIS - THE ILLUMINATI GATEKEEPER?



When talking about the pre-Grammy bash that Davis had in the same hotel that very same night, Khan said: 'I thought that was complete insanity. And knowing Whitney I don't think that she would've said, 'The show must go on,' she's the kind of woman who would've said, 'stop everything! I'm not going to be there.' I don't know what could motivate a person to have a party in the building where the person whose life he had influenced so enormously [had died]'.

Clive Davis is a legendary cultivator of talent. He has been involved in the dynamic careers of hundreds of prestigious musical artists, many of which any average person would recognize. His talent finds know no bounds...he has discovered future icons in every genre. Whether it's rap, R&B, hard rock, classical, jazz, or country, Clive Davis has handpicked musical talent from every walk of life and been the force behind them. And, yes, he was the mastermind behind Whitney Houston.

It is said that Clive knows a special talent when he sees one, but he also knows a person that will captivate minds, is willing to exploit themselves, and will be able to transcend their own music and become an icon in their field. This is what the Illuminati wants, and that is what Clive Davis delivers, over and over again. If there is an Illuminati force out there, permeating our lives through the talented people we worship and admire, then surely Clive Davis must be a Gatekeeper, holding the power to elevate young starlets at a whim.

Some of Clive Davis' more notable "finds" include Alicia Keys, Aerosmith, Billy Joel, Bruce Springsteen, Chicago, Ace of Base, Aretha Franklin, Earth, Wind and Fire, Janis Joplin, The Grateful Dead, Carly Simon, TLC, Usher, Outkast, Toni Braxton, Alan Jackson, Brad Paisley, Sean "P. Diddy" Combs, Kenny Loggins, Santana... the list goes on and on.

Steven Tyler, the lead singer of Aerosmith, paid tribute to Clive in one of his songs from 1979, "No Surprise."

"Old Clive Davis said he's surely gonna make you a star, just the way you are."

And that he did, but at what cost!

2012 GRAMMY'S - THE WHITNEY FACTOR



The 2012 Grammy Awards took place in a horrible context: the wake of the sudden, mysterious death of Whitney Houston. The show went on nevertheless ... but not without a great deal of strange symbols and events that made one thing very clear: There is a definite dark side to the entertainment business. We will look at the symbolic elements of the 2012 Grammy Awards (including Nikki Minaj's ritualistic performance) and see how the ceremony turned into another mega-ritual.

We will list several facts and events that took place before, during and after the Grammy Awards that have a symbolic significance in the grand scheme of things. While some of the facts mentioned here might have been the result of coincidence or poor timing, they still came together in one big, classic case of synchronicity. In other words, apparent coincidences sometimes reveal an underlying pattern behind events.



“Carl Jung described synchronicity as ” the experience of two or more events that are apparently causally unrelated or unlikely to occur together by chance and that are observed to occur together in a meaningful manner. Synchronistic events reveal an underlying pattern, a conceptual framework that encompasses, but is larger than, any of the systems that display the synchronicity. Concurrent events that first appear to be coincidental but later turn out to be causally related are termed incoincident.”



When we look at the facts and the occurrences surrounding Whitney Houston's death coupled with the symbolic elements of the 2012 Grammy awards, the entire “event” has the looks of an occult ritual, complete with a blood sacrifice, a celebration and even a “re-birth”. Some of the things described

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below were pre-planned, while others were possibly just odd coincidences. However, the overwhelming and almost palpable energy emanating from the 2012 Grammys definitely made some things align in a synchronistic fashion. Let's look at the most significant events that happened during that fateful weekend.



If you read other articles on this site, you probably noticed that everything surrounding Whitney Houston's is astonishingly on-par with other celebrity "sacrifices". Accounts of strange events before the death, bizarre behavior of the authorities when the death was discovered, conflicting reports, vagueness surrounding the cause of the death and, to top it off, a worrying "response" from the music industry through the Grammys. Her case followed the same pattern as several other celebrity deaths that were blamed on drugs despite many conflicting reports. As it was the case for these other celebrities, the media almost automatically launched a campaign depicting Whitney as a hopeless drug addict. Maybe she was a drug addict, but that might only be the tip of the iceberg ... a symptom of the true illness that killed Whitney: the music business.

As in the cases of Michael Jackson, Amy Winehouse, Heath Ledger, Brittany Murphy and many others, bizarre events preceded and followed the death of Whitney Houston. After reviewing all of those accounts, one cannot help but wonder: Was Whitney's death truly an accident or was it a deliberate sacrifice planned by "unseen forces"? While most media reports drum into people's heads that "Whitney Houston = Drugs", some sources reveal other details that might lead to other paths.

When dealing with occult rituals, numerology takes on a primordial importance. In the case of Whitney Houston, the number 11 is definitely a factor. In elite occult circles, the number 11 is a "master number" (it cannot be reduced) and, because it exceeds the number 10 (the number of perfection) by 1, it is usually associated with bad foreboding and black magic. Qabbalists associate the number 11 with transgression of the law, rebellion, war, sin, sorcery and martyrdom.

For this reason, the occult elite often associates mega-rituals involving sacrifice with the number 11. What was the massive mega-ritual of the modern times? September 11th – involving the Twin Towers. At what exact time do we "remember" WWI soldiers who sacrificed their lives for their rulers? At the eleventh hour of the eleventh day of the eleventh month – Veterans Day, aka Remembrance Day.

Going further than the date of her death, another link associates Whitney and her death with Lady Gaga and previous Grammy awards. As some know, Lady Gaga had close ties with fashion designer Alexander McQueen, who was no stranger to occult and mind control symbolism in his work. McQueen died on February 11th, 2010.

During the 2011 Grammy Awards, Gaga stated about her song "Born This Way":

"I need to thank Whitney Houston. I wanted to thank Whitney, because when I wrote 'Born this Way,' I imagined she was singing it – because I wasn't secure enough in myself to imagine I was a superstar. So, Whitney, I imagined you were singing 'Born This Way' when I wrote it."



2012 GRAMMY'S - THE WHITNEY FACTOR

"Born This Way" was released on February 11th, 2011. Exactly one year later, Whitney Houston dies on February 11th, 2012. Did Gaga (or her handlers) know something that the rest of us didn't? Her outfit evidently shows that death was on her mind.



Another little fact: Whitney's room number was 434 – which in Kabbalistic numerology equals 11 (4+3+4).

Who is better placed than artists who have worked in the music industry for years to provide insightful takes on the death of Whitney Houston? They obviously do not hold the ultimate truth and they might just be trying to make sense of things like the rest of us, but they have first -and experience when it comes to the workings of the music industry.

During an interview on Good Morning America, industry giant Celine Dion bluntly blamed the "bad influence" of show business for Whitney's death. She even stated that you "have to be afraid" of show business.

"It's just really unfortunate that drugs, bad people or bad influence took over. It took over her dreams. It took over her love and motherhood. When you think about Elvis Presley and Marilyn Monroe and Michael Jackson and Amy Winehouse, to get into drugs like that, for whatever reason. Is it because of the stress and bad influence? What happens when you have everything? What happens when you have love, support, the family, motherhood? You

have responsibilities of a mother and then something happens and it destroys everything. That's why I don't do parties and I don't hang out. That's why I'm not part of show business. We have to be afraid. I've always said you have to have fun and do music and you can never be part of show business because you don't what it's going to get yourself into. You have to do your work and get out of there." - Source: Vancouver Sun

Is Celine Dion's avoidance of show business the reason she manages to be relatively scandal-free?

Another legendary diva, Chaka Khan, was even more direct when explaining the true cause of Whitney's death. During an interview with Piers Morgan, she stated:



"I think we all, as artists, because we're highly sensitive people, and this machine around us, this so-called 'music industry,' is such a demonic thing. It's sacrifices people's lives and their essences at the drop of a dime ... I had a manager once say to me, ' You know you're worth more money dead than alive.'

I mean, I've cried for her, a lot over the years, so many times. In a way I've mourned her, because I felt something was gonna happen because she was so close to the wire." - Source: Eonline

Was Chaka Khan exaggerating when using the terms "demonic" and "sacrifice" when describing the music industry? Judging by the symbolism found at the Grammy awards, she was probably right on the dot.

2012 GRAMMY'S - THE WHITNEY FACTOR



A day before Whitney's death, Clive Davis told Piers Morgan that Jennifer Hudson was "the next Whitney". While Whitney was being reduced to the state of has-been, constantly humiliated by tabloid stories, Hudson was being groomed to become the next industry diva. After being discovered on American Idol, Hudson's career took off ... right after the violent murders of her mother and brother in 2008. Her first public appearance after the traumatic event was singing the Star-Spangled Banner during Super bowl XLIII.

At the 2012 Grammy Awards, who do you think was chosen to pay tribute to the fallen artist by singing her greatest hit I Will Always Love You?



In her tribute to Houston, Hudson was literally placed "in the spotlight" while a picture of Houston floated above her.

Another artist of Whitney's calibre re-emerged triumphant, almost like a re-birth after a period of silence: Adele. However, the symbolic ceremony of the 2012 Grammy Awards could not be completed without a true ritual dealing with the spiritual realm.

The Grammy Awards ceremony may have begun with a heart-felt prayer for Whitney Houston, but it ended with an all-out Satanic Black Mass. From her "red carpet" entrance to her musical performance, Nikki Minaj played the role of a woman possessed by a demon named "Roman Zolanski". The 2012 Grammy Awards were apparently chosen to "exorcise" this demon from Nikki and to present it to the world as her new alter-ego. In last year's Grammy Awards, Lady Gaga also presented a new persona for Born This Way: a Gaga with horns on her forehead.



In a music industry permeated with the concept of mind control, alter-personas that are completely separate from the artists are now the norm. As discussed in the article Origins and Techniques of Monarch Mind Control, the goal of Monarch programming is to create new personalities within a mind-control victim using violent trauma and frightening rituals. The personas that are created are fully programmable by their handlers and can even speak with a different accent, as is the case with Minaj's alter persona.

Mind-control slaves are highly medicated and have their clothes (outward style) and brain "altered" by their handlers. This is accomplished by forcing the victim to dissociate from reality through intense trauma and pain: "There is so much you can take" before the mind dissociates from reality or goes on a "Roman Holiday".

Minaj's alter-persona is named Roman Zolanski. He has his own strange accent and is evidently the product of evil rituals. The name of this alter is inspired by movie director Roman Polanski, who



2012 GRAMMY'S - THE WHITNEY FACTOR

produced Rosemary's Baby, a movie about the birth of the Anti-Christ. Polanski is even more famous for being charged with rape by use of drugs, perversion, sodomy, lewd and lascivious act upon a child under 14, and furnishing a controlled substance to a minor in 1977. Strange fellow to be inspired by. He is however an intricate piece in the history of the occult entertainment industry so this "tribute" to him by an industry pawn such as Minaj is not surprising.

Actual Monarch programming is accomplished using a strong undercurrent of Satanic imagery to disturb and traumatize the victim. In the case of Minaj's performance, her alter ego was exorcised in a Satanic Black Mass – which is, in essence, a mockery and a desecration of a conventional Christian mass.



Minaj begins her performance tied up in what appears to be Catholic church. The force that possesses her is apparently too strong to hold her down though, and as the church windows explode, she is unbound. Minaj then descends into a church gone wild, complete with strippers rubbing on young priests who are attempting to pray to God.

Then, as the choir make a mockery of the classic Christian hymn O Come All Ye Faithful, a pope figure enters and makes Minaj levitate.

In short, Minaj's performance presented the world her new alter-ego who will be rapping on her next album. Her performance made it clear that Roman Zolanski is nothing less than a demon that was created with Minaj and exorcised from her through a Black Mass ritual. If the performance alone was enough to trouble some viewers, when it is put in the context of Whitney Houston's death that happened about 24 hours beforehand (a singer that was never shy about her Christian faith), the whole



thing takes on an even more troubling dimension. Ancient magicians drew on the power of blood sacrifices to carry on Black Magic rituals. With Whitney's death still fresh in everyone's mind, the Black Mass that was proudly presented by the 2012 Grammy Awards had all the more potency on its worldwide viewers.

The Catholic League was not amused by her performance. Bill Donohue, the president of the Catholic League said after watching Minaj's performance:

"Perhaps the most vulgar was the sexual statement that showed a scantily clad female dancer stretching backwards while an altar boy knelt between her legs in prayer. None of this was by accident, and all of it was approved The Recording Academy, which puts on the Grammys. Whether Minaj is possessed is surely an open question, but what is not in doubt is the irresponsibility of The Recording Academy.. Never would they allow an artist to insult Judaism or Islam."

We have presented a great number of conjectures and symbols that point towards the conclusion that Whitney Houston's death may have been a blood sacrifice and that the 2012 Grammy Awards had occult ritualistic elements within it. Even if all of these events were not deliberately planned by industry handlers, they all contribute to a clear and disturbing picture of the music industry.

Whether the artists plays along with the system or rebel against it? They disappear from the spotlight, and sometimes they disappear from this earth in less than dignified circumstances. Because, as the mantra of the 2012 Grammy Awards indicates: *The elite take care of their own. And no one else.*

THE MUSIC INDUSTRY EXPOSED



After watching this “special feature” 2 hour online video documentary on the music industry you will have no doubt that the mention of an evil higher power controlling industry is not just the dream beat of conspiracy hunters, but is absolute fact.

This online video is presented under the fair use provision for educational purposes only and does not infringe on any copyrights.

Warning: Please note that due to the nature of the music industry this online video contains some strong language that may offend.



Click the link below to access the 2 hour online video documentary

<http://www.globalreport2010.com/musicexposed.htm>

If nothing happens when you click the link then simply type the URL into your web browser and then hit the return button to be taken to the site. Example as below.

