THE PANDEMIC FEAR FACTOR

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Two genres that have been significant in post-war Hollywood cinema are the conspiracy movie and the disaster film. With the end of World War II in the destruction of Hiroshima and Nagasaki and the nuclear arms race that followed, and the paranoia of the Cold War, it is conspiracy and disaster movies that have voiced America’s deepest fears about its relationship to the rest of the world on the one hand, and the struggle to define what is American and what is un-American at home.

From the point of view of someone interested in how cinema deals with these types of questions these genres are interesting because of the way they occur together and interact. Both genres deal with fundamentally the same problem: that our deepest fears may be realised – that the world could potentially come to an end. Both these genres deal with anxiety, the prolonged, persistent, irrational belief that something (although we may not know what) is going to happen.

Of recent times we have seen Hollywood receive films such as I am Legend, Outbreak, 2012, 28 Weeks Later, Children of Men, The Book of Eli, The Happening etc. However there is one movie which this weeks edition of the Global Watch Weekly focuses on because the script of the movie so blatantly falls in line with our worst fears about the real motive behind global pandemics.

Contagion is a 2011 medical thriller disaster film directed by Steven Soderbergh. The film has an ensemble cast that includes Marion Cotillard, Matt Damon, Laurence Fishburne, Jude Law, Gwyneth Paltrow, and Kate Winslet. The film documents the spread of a virus transmitted by fomites, attempts by medical researchers and public health officials to identify and contain the disease, the loss of social order in a pandemic, and finally the introduction of a vaccine to halt its spread. Contagion makes use of a “hyperlink narrative” style popularized in several of Soderbergh’s other films to follow several interacting plot lines.

The film had a production budget of $60 million, and filming took place in countries around the world. It premiered on September 3, 2011, at the 68th Venice Film Festival and was publicly released to critical acclaim on September 9, 2011, in the United States, Canada, Italy, Hong Kong, and four other territories. Contagion grossed an estimated $135 million worldwide. A number of scientists and science writers have praised the accurate depiction of medical and scientific practices in the film, which received cooperation from the U.S. Centers for Disease Control and Prevention.
Hollywood movies are usually presented as a form of entertainment, but their plots often conceal a specific agenda. “Disaster movies”, films about the end of the world through various mass crises, are particularly interesting as they all follow the same basic formula and glorify the same entities. In this edition, we’ll look at the disaster movie ‘Contagion’ and how it “teaches” its viewers who to trust and who not to trust during a crisis.

Most people watch movies to be entertained. Well, I for one can say that there was absolutely nothing entertaining about Contagion. In fact, the only difference between this movie and state-sponsored educational movies shown in schools is that with Contagion you actually have to pay to be indoctrinated. During the cold war, students were shown videos instructing them to “Duck and Cover” in case of a nuclear attack. Contagion conditions the masses to expect martial law and to throw themselves at the first available vaccine in case of a crisis.

Directed by Steven Soderbergh, Contagion was produced with the active cooperation of the CDC, the WHO and other governmental organizations and its function is clear: To present a hyper-realistic disaster scenario to justify the vaccination campaigns promoted by these agencies while discrediting those who criticize them.

Nothing in the movie hints that it is a work of fiction. Quite to the contrary, everything in Contagion is made to be as realistic as possible, using actual locations and governmental agencies, to make the story as plausible – and as frightening to the masses – as possible. As the slogan of the movie says: “Nothing spreads like fear” and, boy, does it try to spread fear. This movie’s message is: “Nothing was exaggerated, and next time there’s a virus outbreak, listen to us … or you’ll die”.

THE PURPOSE OF DISASTER MOVIES

Disaster movies are often action-packed thrill rides that venture in the sometimes fascinating “what if that happened” side of things. While some are very over-the-top and border on fantasy, others, like Contagion, emphasize realism and actual events. These movies tend to “hit home” with the viewers because they lead them to think “this could happen to me”.

Disaster movies exploit the latent fear that recent events caused on the psyche on the masses, tapping into the anxiety and trauma they cause in order to create tension and terror in the viewers.
Then, the “agenda” aspect of these movies kick in as they propose to the viewers the best (and only) way these issues can be resolved. Specific groups and agencies are cast as honourable, helpful and trustworthy during the time of crisis, while others are portrayed as hindrances and even traitors. The drama that follows becomes a case of predictive programming, as the steps taken in the movie to resolve the problem will thereafter appear normal to the masses if they ever occur in real life.

In his book Propagandes Silencieuses (Silent Propaganda), the journalist and writer Ignacio Ramonet describes the always present underlying message found in disaster movies:

“In all cases, the disaster causes a kind of ‘state of emergency’ that hands all powers and modes of transportation to state authorities: the police, the army or “the crew”. Portrayed as the ultimate recourse, these institutions are the only ones capable of facing the dangers, the disorder and the decay threatening society thanks to their structure and technical knowledge. (...) As if it was impossible to present to the general public a disaster that is not resolved by state authorities and governmental powers.” - Ignacio Ramonet, “Propagandes Silencieuses” (free translation)

These aspects, along with others, prove that disaster movies, beyond their entertaining value, also present a ‘political response’ to a crisis. Behind a naive mode of fantastic storytelling, a silent message is communicated to the public: the ruler’s profound desire to see entities such as the army, the police or ‘prominent men’ take charge of the restoration and the rebuilding of a society in crisis, even if this means partially sacrificing democracy.

Contagion follows Ramonet’s blueprint of disaster movies to a tee. Right from the start, specific organizations are identified as the go-to guys and are automatically given the power to act on a massive scale, namely FEMA, the WHO, the American Red Cross and the CDC.

So what solution does Contagion propose in case of the outbreak of deadly disease? Martial law and mass vaccinations. What will happen if ever an actual disease would break out? Martial law and mass vaccinations. Would the masses questions this type of drastic response to a crisis which might or might not be necessary? No, because hundreds of hours of media content have prepared the masses for this kind of situation. Let’s look at the main components and messages found in Contagion.

THE USE OF FEAR

Along with the all-importance of authorities, the masses are inevitably presented as a herd of idiots prone to panic that must be kept in the dark.

Another constant found in disaster movies is the infantilization of civilians. The full amplitude of the catastrophe and the danger the masses are facing is often hidden from them. They are kept out of any decision making process, with the exception of managers and technical specialists (engineers, architects, entrepreneurs) who are sometimes called to intervene in the crises, but always through state authorities.

The general public is often distracted with pointless entertainment and encouraged to obey without question to a ‘paternal and benevolent’ elite that is doing everything (to the point of self-sacrifice) to protect them.

The movie starts by showing how a few sick people, who go about their daily routine, can easily contaminate thousands of people. The point of the introduction is simple: A deadly virus can spread around the world in a matter of days. This realistic yet terrifying scenario is a very effective way to grip the audience and to cause a state of fear.
During these scenes, the camera focuses for a few extra seconds on common objects that can transmit germs such as drinking glasses, just long enough for the viewer to realize: “Hey, I sometimes touch these things! That could be me! Aaah!”

Or this sick guy could infect the entire bus. To add to the drama and scare factor, they name big cities and their population. Beware of glasses of water being handed to you...Not even a mother's hug is safe.

Most of those who are infected with the virus do not live long. In a series of heart breaking scenes, one of the main characters, Mitch Emhoff (played by Matt Damon), sees his wife and his son lose their lives to the virus. Viewers watching this tragedy play out are led to think “Hey, that’s the most terrible thing could happen to me.” Watching Beth Emhoff (played by Gwyneth Paltrow) die from the virus is quite disturbing and certainly helps create a climate of fear.

This movie was released only a two years after the outbreak of H1N1 and the media hype that surrounded it, so that fear is still latent in many people. These scenes from Contagion reactivates the “fear virus” that was planted in people ... and adds some. After a few minutes of panic-inducing scenes, most viewers will say “Oh my God, someone do something about this virus! This guy lost his wife and child, that’s awful! AArgh!”. Heroes do step up to the plate and take charge of things ... and it just so happens that they were involved in the making of the movie.

CENTRALIZATION OF CONTROL

In Contagion, as soon as the virus becomes a threat, the entire American government escapes to an “undisclosed location” and “looks for a way of working online”. Meanwhile, specific real-life non-government organizations (NGOs) are identified by the movie as the “heroes” and the go-to people to handle the crisis. These organizations are promoted to the viewers and are given automatic legitimacy and trustworthiness. However, those who are educated about the world elite’s agenda for a New World Order know that these organizations have been know to push that agenda and everything that goes with it. In short, the movie says: “If a crisis like this happens, the government will disappear, democracy will be suspended and NGOs will take over”.

The agencies identified by the movie are:

The CDC (Center for Disease Control), which has always heavily promoted vaccinations campaigns.

The World Health Organization (WHO) - which was accused, in the wake of the H1N1, of spreading "fear and confusion rather than immediate information". In the movie however, the WHO is an important factor in the resolution of the problem.

FEMA (Federal Emergency Management Agency) and the American Red Cross manage the civilians. Contagion, shows viewers how emergency situations could quickly lead to martial law, which would automatically lead to the creation of civilian camps ran by FEMA, who needed some good PR after Hurricane Katrina.

Of course, the U.S. army is all over the place since martial law is defined as the "imposition of military rule by military authorities over designated regions on an emergency basis".

So, in the wake of a “biological crisis”, the democratically elected American government basically dissolves and specific organizations (CDC,
WHO, FEMA, the U.S. Army) take charge of all aspects of society. And this “taking charge” proceeds in a very specific way: Martial law and civilian camps.

**MARTIAL LAW**

In Contagion, the deadly virus is called MEV-1 and the social result of the outbreak is portrayed in a specific way. First, the general population, always depicted as idiotic, cattle-like and prone to violence, spirals out of control. The masses are always shown panicking, yelling, stealing, fighting and looting. This leads to a general breakdown of social order and a state of lawlessness.

A bunch of rude people looting a pharmacy to obtain medication. Wherever regular people are put together, all sort of chaos ensues. This goes along with the concept of “infantilization” of the masses, who require to be taken charge by “fatherly” authorities.

The US Army imposes Martial Law and places the State of Minnesota in quarantine, blocking all traffic out of the state. Those who seek to leave the state are told to turn around and go back home. Citizens are then directed to FEMA camps.

Civilians (even healthy ones) have their rights revoked and are directed to FEMA camps where they are fed and lodged. In this scene, the lack of "individual meals" to feed all of the camp's population causes a small riot.

**WAR AGAINST CONSPIRACY THEORISTS**

If specific groups and organizations are identified by the movie as “competent” and “trustworthy”, other groups get a very different treatment, namely alternative media. Personified by a blogger named Alan Krumwiede (played by Jude Law), alternative media are presented as unreliable sources bent on sensationalism and profit. In other words, the movie implies that information that does not come from “official” sources is invalid and potentially dangerous. Not exactly a pro-free-speech message.

"Truth Serum", a blog run by Alan Krumwiede, resembles the many "alternative news" websites around the web. This type of information, which does not come from mass media or governmental sources, is definitely not portrayed in a positive light.

Right from the start, Alan Krumwiede is portrayed as a somewhat dodgy blogger with a questionable work ethic and who does not get much respect from the journalistic nor the scientific community.

When he tries to get one of his stories published in a newspaper called The Chronicle, he gets rejected due to lack of evidence behind his story. When he contacts a scientist regarding the virus, the scientist replies: “Blogging is not writing, it’s graffiti with punctuation”.

Despite this lack of respect from “competent” bodies, Alan Krumwiede has a wide audience and proudly boasts “millions of unique visitors per day” on his website. On it, he claims that a cure for the MEV-1 virus exists and is named Forsythia but it is repressed by the powers that be to sell vaccines. He also urges his readers not to take the vaccine that is given out by authorities.

The government apparently does not tolerate this kind of dissent. Krumwiede gets set up by an undercover agent to get him arrested. When he discovers the ploy against him the agent tells Krumwiede: “Alan, I didn’t have a choice, they’ve
seen your blog”. Government agents then appear out of nowhere and arrest Krumwiede for “security fraud, conspiracy and most likely man slaughter”.

Krumwiede is arrested due to the contents of his blog. Contagion sends out a powerful message against "alternative" information sources: Diverging from "official sources" is dangerous and against the law.

It is later learned that Forsythia was a lie and that Krumwiede made 4.5 million dollars by promoting it to his readers. The chief of Homeland Security wants to put him in jail for a “long, long time”. However, due to his popularity, Krumwiede makes bail because, as the chief of Homeland Security states: “Evidently, there are 12 million people as crazy as you are”.

The character of Alan Krumwiede and the way he is portrayed is interesting for several reasons. First, he reflects the growing influence of blogs and alternative websites on public opinion – a recent phenomena that does not sit well with the elite that seeks to have the monopoly of information. By depicting this character as dishonest, corrupt and even dangerous to the public, the movie justifies the shunning of such writers and even their arrest. Nobody in the movie seems to mind that all of this is in direct violation of the First Amendment.

Second, when the H1N1 vaccine was released in 2009 and mass vaccination campaigns were organized, many citizens and authoritative figures including public health officials, doctors and specialists spoke against it. They claimed that the vaccine was unnecessary, insufficiently tested and that it had negative side-effects. By associating the corrupt figure of Alan Krumwiede with the “anti-vaccine movement”, the movie discredit's all of those who question the necessity of mass vaccination campaigns. If another virus should strike, viewers of Contagion might be more prone to ignore these movements. In other words, the movie says: “Conspiracy theorists are corrupt liars that are dangerous to public safety and they should be arrested. Do not listen to them. They make money off phony cures. However, those who make even more money off phony vaccines are good. Listen to authorities and get the vaccine … or you’ll die.”

THE ULTIMATE SOLUTION

After months of horror and hundreds of millions of deaths, a final solution emerges and saves humanity: Mass vaccination.

The only solution to do virus problem? A mass vaccination campaign. Those who receive the vaccine get the privilege of wearing a scannable wristband. This allows them to go to public places such as shopping malls.

You get vaccinated, you get a barcode and go places. You don't get vaccinated, you stay at home ... and you die.

CONCLUSION

Contagion may be presented as a work of fiction, but it communicates several important messages that authorities need the public to accept. To do so, the movie defines a specific problem that has actually occurred in the past, it identifies the agencies that have the right to take charge of the situation and proposes the only solution required to fix the problem. That solution is not pretty: The dissolution of the government, the imposition of martial law, the creation of civilian camps, forced vaccination campaigns and the suppression of free speech. Democracy and civil rights are summarily suspended and we witness the establishment of a
highly controlled and monitored society (using barcodes).

Are disaster movies such as Contagion solely created for entertainment or are they also used to teach the public about what is acceptable and what is not when a disaster occurs? Would the World Health Organization participate in a movie simply to entertain people? Interesting fact: The movie was released on DVD at the same time the WHO got accused of exaggerating the death rate of the new H5N1 bird flu.

The WHO has also recently allowed the publication of controversial research describing the creation of a mutant and highly contagious version of the virus. Could a weaponized version of the virus be purposely released on the public to justify martial law? Wait, maybe I shouldn’t say things like that. I don’t want to get arrested for “security fraud, conspiracy and most likely man slaughter”.

There have been other movies in the past which have tried to replicate what we have seen in Contagion. Outbreak is a 1995 American disaster film starring Dustin Hoffman, Rene Russo, Morgan Freeman, and Donald Sutherland. The film was directed by Wolfgang Petersen. The film focuses on an outbreak of a fictional Ebola-like virus called Motaba in Zaire and later in a small town in the United States. Its primary settings are government disease control centers USAMRIID and the CDC, and the fictional town of Cedar Creek, California. Outbreak shows how far the military and civilian agencies might go to contain the spread of a deadly contagion.

The film was released on March 10, 1995 and proved a solid box office success. The film was nominated for various awards but failed to garner any major award nominations. It also raised various “what-if” scenarios: media outlets began to question what the government would really do in a similar situation and if the CDC has plans in case an outbreak ever does occur. A real-life outbreak of the Ebola virus occurred in Zaire only a few months after the film was released.
Were you one of the ones grabbing your face mask, stocking up on food and Tamiflu, locking your doors and keeping your TV tuned to the news to find out just how bad the "swine flu pandemic" really was going to get? While Americans are being scared to death, few are noticing how much of their tax money politicians are giving to drug companies and government health officials to grease the skids to create more experimental flu vaccines and drugs and more effective ways to quarantine or force their mass use whenever a "public health emergency" is declared in the future.

The international drama that played out right before our eyes was an example of how citizens around the world can be easily manipulated by doctors and politicians engaging in fear mongering in the name of disease control to forward agendas that have more to do with ideology, power and corporate profits than health.

When the U.S. Director of Homeland Security was the government official doing the talking rather than the U.S. Director of the Centers for Disease Control, put a copy of the U.S. Constitution in your pocket and take a look at federal and state legislation passed since September 11, 2001 to understand which civil rights you don't have anymore when government health officials declare a "public health emergency."

But before we take a look at the threat to civil liberties that pandemic fear mongering poses, let's take a look at how creation of a global human market for influenza vaccines works. It is a blueprint for Successful Marketing 101 (or perhaps it is all just a coincidence).

In 2006, the World Health Organization (WHO) issued an international call for all nations to do whatever it takes to increase public appetite and demand for annual influenza shots as the main strategy to prepare for an influenza pandemic. In April 2007, the WHO used money donated by the U.S. Department of Health and Human Services (DHHS) to fund the creation of influenza vaccine manufacturing plants in Mexico and other countries one week after the FDA gave Sanofi Pasteur a license to produce an experimental bird flu (H5N1) vaccine. Sanofi Pasteur is just one of many drug companies the U.S. government has given millions of dollars to for the creation of bird flu vaccines.
On February 19, 2009, the FDA’s Vaccines & Related Biological Products Advisory Committee (VRBPAC) discussed whether to give approval for the testing of experimental bird flu vaccine on American infants. VRBPAC consumer member, also NVIC’s Director of Patient Safety Vicky Debold, PhD, warned that testing of an experimental pandemic bird flu vaccine on infants in the absence of a real epidemic and without assurances that unapproved novel oil based (squalene) adjuvants (AS03, MF59) are safe, could pose unacceptable risks in terms of inducing severe immune dysfunction.

On February 27, 2009 it was confirmed that an influenza vaccine maker, Baxter International, had released a mixture of seasonal influenza viruses mixed with unlabeled live bird flu viruses to facilities in Czechoslovakia, Germany, and Slovenia. Baxter, which at the time was waiting for a license to manufacture bird flu vaccine, explained it was an "accident" and that no harm was done.

On April 23, 2009, the world heard the first news reports about a mysterious pig (H1N1) and bird (H5N1) and human hybrid influenza virus that was making people sick near a Mexican pig farm. By April 30, the WHO had issued a Phase 5 "Alert" warning that the world was facing an imminent pandemic influenza epidemic on the strength of several hundred cases of "swine" flu and less than 10 confirmed deaths.

The pandemic flu panic that had an especially strong grip on people living in Mexico and the U.S., thanks to the governments of both countries declaring a "public health emergency," has been a good thing for pharmaceutical companies in the pandemic flu business. Wall Street revealed that the pandemic scare sent stock prices soaring for drug companies making anti-viral drugs, rapid flu diagnosis tests and influenza vaccines. Sanofi Pasteur, GlaxoSmithKline, Novavax, Baxter, Johnson & Johnson, Roche, BioCryst, and Vical were among the drug companies that benefited from the world pandemic panic.

In all the chaos that has Americans running to drug stores to buy face masks, closing schools to wipe desks down with rubbing alcohol and avoiding public transportation, there is action being taken behind the scenes by politicians and government health officials to prepare the way for implementation of future quarantine and mass vaccination of citizens with experimental vaccines and drugs that have by-passed normal FDA regulations for demonstrating purity and potency of pharmaceutical products.

A "public health emergency" has become an excuse to grease the skids and rush to market experimental drugs and vaccines that are not subject to product liability in the civil courts. The creation of this pharmaceutical company stockholder dream scenario and simultaneous erosion of civil liberties in the name of disease control began in earnest in 21st century America after the tragic events on September 11, 2001. In a time defined by shock, fear, anger and deep sadness, Congress reacted quickly and passed the Homeland Security Act while CDC officials pulled out model state legislation (Model State Emergency Health Powers Act) that gave sweeping new powers to public health officials to use the militia, if necessary, to quarantine citizens and force them to use experimental drugs and vaccines after the U.S. Secretary of Health declares a "public health emergency."
The stampede in 2001/2002 to re-write long standing public health laws in this country was fueled by reports that terrorists were in possession of weaponized smallpox and anthrax, a fear that was fostered by U.S. government officials and New York Times journalists reporting Iraq had secret stockpiles of weaponized smallpox and anthrax. This myth played a role in public support for the U.S.– Iraq War and persuaded Congress to pass Bioshield and pandemic influenza vaccine legislation that gave billions of dollars to vaccine manufacturers, the Department of Defense (DOD) and the Department of Health and Human Services (DHHS) to create experimental bioterrorism and pandemic flu vaccines while protecting drug companies and doctors from liability for vaccine injuries and deaths that will occur.

The mandated, mass use of multiple vaccines has become big business in the last quarter century since the U.S. Congress passed a law in 1986 shielding vaccine makers and doctors from liability for vaccine injuries and deaths and the numbers of vaccines recommended by the federal health officials for American children multiplied from 23 doses of 7 vaccines to 48 doses of 14 vaccines from birth to age six. For older children and adults, there are several dozen more federally recommended or state mandated vaccinations.

All of this liability protection and government vaccine mandating has been a boon for vaccine profit making and public health agency empire building. In 1986, four drug companies made and sold vaccines in America and, by 2007, after corporate mergers and acquisitions there were six drug company giants making and selling vaccines in the U.S. Today, there are more drug companies seeking to enter the lucrative multi-billion dollar U.S. vaccine market as financial predictions for global profits from the worldwide vaccine business by 2010 had climbed to more than $20B.

A true global influenza pandemic that could take out projected millions of people is something all nations should prepare for using reasonable strategies to ensure the public health and safety. However, it is a matter of legitimate debate as to whether the primary strategy being urged by the WHO, pharmaceutical companies and government health agencies around the world, ramping up production and use of seasonal influenza vaccine and fast tracking the creation and human testing of influenza vaccines using novel but potentially risky adjuvants and cell substrates, is the way to effectively deal with public health or a future influenza pandemic.

Certainly, the loss of the human right to bodily integrity and informed consent to taking pharmaceutical drugs and vaccines that may pose serious health risks is not justified in the name of controlling pandemic influenza or any other infectious disease outbreak. Politicians should not bow to additional pressure from vaccine manufacturers and public health officials to by-pass normal FDA standards in proving safety and efficacy of pandemic flu vaccines and their components for the purpose of rushing them to market in response to the pandemic panic that has been created. The swine flu debacle of 1976 should have taught Congress that lesson.

A rational perspective that reduces pandemic fear and includes common sense advice for staying healthy in every season is being offered by holistic health doctors, such as Joseph Mercola, D.O. and physician Congressman Ron Paul, M.D. The next time you turn on the TV or the radio or search the internet for the latest news on the flu pandemic, take a deep breath and consider all the natural ways to stay healthy and resist influenza or any illness: washing your hands; eating nutritious food; drinking plenty of water; getting enough exercise, rest and sunshine, and lowering stress - which includes not walking around filled with fear, anxiety and dread.

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Dr. Andreas Moritz (born January 27, 1954) is an author, lecturer and practitioner in the field of Alternative and Integrative Medicine. Moritz has studied iridology under Dr. Harry Kirchofer, a German iridology physician and naturopath.

He is the author of over a dozen books on various subjects pertaining to holistic health and is most well-known for his books The Amazing Liver and Gallbladder Flush, Timeless Secrets of Health and Rejuvenation and Cancer is not a Disease. His ideas have appeared in USA Today.

From the age of six, Moritz experienced a number of severe illnesses such as juvenile arthritis, arrhythmia, anaemia, abnormally low blood pressure, frequent fainting and irritable bowel syndrome (IBS). Although his main fields of interest were architecture, music and athletics, most of his time was spent in trying to understand the causes of his own illnesses. As an adolescent, Moritz began studying diet, nutrition and various approaches to natural healing and well-being.

In 2011 he released his publication “Vaccine-nation”. The author’s main point is that vaccines can precipitate toxic overloads, inflammation and other unintended side effects which can be more dangerous than the disease to be prevented.

Vaccines are said to contain dangerous ingredients like formaldehyde, anti-freeze agents and antibodies. In addition, vaccines can cause genetic switches to go on or off, according to the author.

These findings beg for the need to consider replacing vaccine additives which are inorganically based with ones that derive from natural substances which are organically based.

The author points out that vaccinated children have more asthma, allergies, ear infections, apnea, tonsillitis and hyperactivity. Interestingly, aboriginals cut their skin and expose it to dirt to acquire a natural immunity against dangerous toxins.

And so, what does a parent do if a child isn't vaccinated?

There are important health tonics which benefit children like acidophilus which promotes good bacteria, Vitamin C, Quercitin and other antioxidants. These are potential alternatives to vaccination if parents don’t vaccinate their children due to the inorganic additives.

Moritz provides advice on what to take after utilizing antibiotic drugs. If you do choose to employ antibiotic drugs, bear in mind that they interfere with normal digestion by killing off beneficial colon bacteria. These are the very bacteria that make vitamin K, the B-vitamins cobalamin and biotin, help us digest many plant and dairy foods, strengthen the immune system, and repress the overgrowth of pathogenic microorganisms.

After antibiotic therapy, all persons should take yogurt and an acidophillus supplement for a month or two to help restore a normal, healthy bowel environment. “I have found shamefully few doctors who tell this to their patients, said the author.”

Moritz explains how large scale vaccinations in poorer countries have had the unintended effect of increased infertility. On the other hand, snake venom has been known to induce immunity against future rattlesnake bites. The immunity is caused by the body generating anti-serum to neutralize the toxic effects of the snake venum. The achieved cellular immunity protects the body against future exposure to the same toxin.

This is true unless the degree of exposure greatly exceeds the bodily detoxification and compensation ability. So, a carefully constructed vaccine can have a beneficial outcome as demonstrated by the snake venum application. Moritz does make it clear that the reader should understand that vaccine protocols aren’t universally bad.

Overall, the book mentions important implications for current and future vaccination programs. However there an emphasis on the need to search for alternatives to vaccines loaded with toxins and inorganic chemical combinations which could confound natural bodily processes.