

# KILLING IN THE NAME

## *Rage Against the Machine*

Time	Audio	Video
0:00 – 0:02		<i>'Killing in the Name'</i> is the final chapter, which seems to be best utilized as another montage sequence, though not necessarily synced & aligned with the intentionally repeated lyrics, similar to Chapters 17, <i>Phantom Limb</i> , and 22, <i>Truth</i> .
0:02 – 0:04		
0:04 – 0:06		
0:06 – 0:08		
0:08 – 0:10		
0:10 – 0:13		<i>'Killing'</i> can open with a visual link of cyber-ware connecting between the United States and Russia, but the focus of the chapter should remain at home. For instance, maps of the U.S. and Russia could begin to adopt the same color, like a plague spreading amongst our infrastructure.
0:13 – 0:15		
0:15 – 0:17		
0:17 – 0:25		
0:25 – 0:32		
0:32 – 0:37		
0:37 – 0:40		Back at home, in the United States of America, a montage sequence begins, in a particular order:
0:40 – 0:41	<i>Killing in the name of...</i>	
0:41 – 0:44		
0:44 – 0:47		University, college, public & private school factories shape, mold and pump out financially indebted human robot slaves.
0:47 – 0:50		
0:50 – 0:53		
0:53 – 0:56	<i>Some of those that work forces, are the same that burn crosses</i>	Extremely uneven movements deviate stacks of cash between the 99% and the 1%, to illustrate wealth inequality.
0:56 – 0:59		
0:59 – 1:02	<i>Some of those that work forces, are the same that burn crosses</i>	
1:02 – 1:05		
1:05 – 1:08	<i>Some of those that work forces, are the same that burn crosses</i>	Back in the 1930s, 40s, and 50s, a young boy delivers newspapers on his bicycle, while a well-trained dog retrieves the clear-bagged paper for his owner.
1:08 – 1:11		
1:11 – 1:13	<i>Some of those that work forces, ARE THE SAME THAT BURN CROSSES!</i>	
1:13 – 1:16		
1:16 – 1:18	<i>UGH!</i>	The father figure shares information from the newspaper with his family, over breakfast, while preparing to leave for work. He takes apart the sections for his wife and kids to enjoy, but brings the rest for his commute. Nobody takes particular notice of the advertisements on the pages.
1:18 – 1:19		
1:19 – 1:21		
1:21 – 1:22	<i>Killing in the name of...</i>	
1:22 – 1:24		While at work, the wife leisurely scrolls through the sections left for her, and notices particularly heartwarming ads for dish soap and laundry detergent. On her next trip to the convenience store, she mindlessly picks up those specific brands of soap & detergent, and tosses them into her cart.
1:24 – 1:25		
1:25 – 1:27		
1:27 – 1:29	<i>Killing in the name of...</i>	
1:29 – 1:31	<i>And now you do what they told ya</i>	
1:31 – 1:32		
1:32 – 1:34	<i>And now you do what they told ya</i>	As technology advances, the newspaper route evolves into families hovered around their transistor radios. The families are now listening to stories, ballgames, news, and 'soap operas' on their radios, paying slightly more attention to the commercials between programming. Their children are now remembering, humming, and singing along to the radio advertisement jingles by default.
1:34 – 1:35		
1:35 – 1:36	<i>And now you do what they told ya</i>	
1:36 – 1:37		
1:37 – 1:39	<i>And now you do what they told ya</i>	
1:39 – 1:40		
1:40 – 1:42	<i>And now you do what they told ya!</i>	

1:42 – 1:44	<i>And now you do what they told ya!</i>	As we evolve into the 60s, and radios morph into televisions,
1:44 – 1:46	<i>And now you do what they told ya!</i>	we begin to incorporate more imagery of evil, and the
1:46 – 1:49	<i>And now you do what they told ya!</i>	harrowing Three Ominous Men in Suits overlooking the
1:49 – 1:52	<i>And now you do what they told ya!</i>	evolution of American citizens consuming all their
1:52 – 1:54	<i>And now you do what they told ya!</i>	information through television, radio, and news media.
1:54 – 1:57	<i>And now you do what they told ya!</i>	
1:57 – 2:00	<i>And now you do what they told ya!</i>	Another montage sequence begins, in no particular order:
2:00 – 2:02	<b>THOSE WHO DIED, ARE JUSTIFIED!</b>	Teenagers of every race, color, gender, religion & creed
2:02 – 2:05	<b>FOR WEARING THE BADGE, THEY'RE THE CHOSEN WHITES</b>	being fed through the education robot slave machine, all terminating with the same burdened, indebted fate.
2:05 – 2:08	<b>YOU JUSTIFY, THOSE THAT DIED!</b>	Repeat the wealth inequality visuals, over and over and over.
2:08 – 2:11	<b>BY WEARING THE BADGE, THEY'RE THE CHOSEN WHITES</b>	Bayer Corporation manufacturing heroin and prescription opiate painkillers, pumping them out into the streets, and watching over, counting the piles and piles of cash brought
2:11 – 2:13	<b>THOSE WHO DIED, ARE JUSTIFIED!</b>	in from street-level dealers.
2:13 – 2:16	<b>FOR WEARING THE BADGE, THEY'RE THE CHOSEN WHITES</b>	Television audiences clapping like mindless puppets for money game shows, and character celebrities.
2:16 – 2:19	<b>YOU JUSTIFY, THOSE WHO DIED!</b>	Military soldiers being carried back in coffins draped over with American flags, and families crying at their funerals.
2:19 – 2:21	<b>BY WEARING THE BADGE, THEY'RE THE CHOSEN WHITES</b>	A little boy, growing up dreaming of riches, develops into a young male dreaming of having a job, in a corner office.
2:21 – 2:24	<i>Some of those that work forces,</i>	
2:24 – 2:27	<i>are the same that burn crosses</i>	The same little boy grows up being teased & enthralled with
2:27 – 2:30	<i>Some of those that work forces,</i>	power, money, cars, women, and championships on TV.
2:30 – 2:33	<i>are the same that burn crosses</i>	
2:33 – 2:36	<i>Some of those that work forces,</i>	Young boys & girls watching TV, dreaming of becoming
2:36 – 2:39	<i>are the same that burn crosses</i>	pop stars, or rock gods, or champion athletes, or movie stars.
2:39 – 2:42	<i>Some of those that work forces,</i>	
2:42 – 2:45	<b>ARE THE SAME THAT BURN CROSSES!</b>	The evolution of the same little boy, growing up afraid of God, transitioning into a man afraid of being broke.
2:45 – 2:46	<b>UGH!</b>	
2:46 – 2:48		A middle-class man in a mediocre suit walks around, being
2:48 – 2:49		poked & bullied by anthropomorphic dollar bills in the form
2:49 – 2:51	<i>Killing in the name of...</i>	of a question mark.
2:51 – 2:52		
2:52 – 2:54		Magazine & newspaper ads transition to pop-ups & mobile.
2:54 – 2:55		
2:55 – 2:57	<i>Killing in the name of...</i>	Religion-repressed, power-starved individuals throw their
2:57 – 2:59	<i>And now you do what they told ya</i>	money away at power facades, like the Dallas Cowboys.
2:59 – 3:00		
3:00 – 3:02	<i>And now you do what they told ya</i>	Imagery of tension and anger builds on both sides, as we
3:02 – 3:03		we move towards implying a revolution is the only answer.

3:03 – 3:04	<i>And now you do what they told ya</i>	The Three Ominous Men move piles of cash around and cut
3:04 – 3:05		checks to specific political candidates, running commercials
3:05 – 3:07	<i>And now you do what they told ya</i>	in support of few, and several just ripping into many others.
3:07 – 3:08		
3:08 – 3:10	<i>(and now you do what they told ya)</i>	The Three Ominous Men again laugh maniacally, as they use their banks & media outlets to buy out the others,
3:10 – 3:12	<i>Now you're under control (and now you do what they told ya)</i>	stacking one on top of the other like paper cups, until we're left with the six remaining: Comcast NBC, CBS, News Corp., Viacom, Time Warner, and The Walt Disney Co.
3:12 – 3:15	<i>Now you're under control (and now you do what they told ya)</i>	Newspaper articles, magazine headlines, and online media all stack on top of each other, one after another citing actual
3:15 – 3:18	<i>Now you're under control (and now you do what they told ya)</i>	headlines on Richard Nixon's failed "War on Drugs," and consequently just how many minorities remain in in our prison systems for minor marijuana offenses.
3:18 – 3:20	<i>Now you're under control (and now you do what they told ya)</i>	Several headlines comparing the inmates in U.S. prisons to that of other major countries – comparing numbers, wealth,
3:20 – 3:23	<i>Now you're under control! (and now you do what they told ya!)</i>	minority rates, suicide rates, and specifically rates of actual rehabilitation amongst both singular & multiple offenders.
3:23 – 3:26	<i>Now you're under control! (and now you do what they told ya!)</i>	Colin Kaepernick silently kneels during the National Anthem in protest, though NFL Executives and The Three Ominous Men collude to take away his job, and his voice.
3:26 – 3:28	<b>NOW YOU'RE UNDER CONTRRROOOLLLLLLLLL!!!!</b> <i>(and now you do what they told ya!)</i>	The Three Ominous Men laugh harrowingly, overlooking a crowd enthralled by WWE WrestleMania, congratulating each other on a job well done.
3:28 – 3:31	<b>THOSE WHO DIED, ARE JUSTIFIED!</b>	The Three Ominous Men pour sacks and sacks of cash of
3:31 – 3:34	<b>FOR WEARING THE BADGE, THEY'RE THE CHOSEN WHITES</b>	refined tobacco into machines to box, pack, and sell billions of cigarettes, but again throw citizens into jails and rehab facilities for smoking marijuana to profit off the free labor,
3:34 – 3:36	<b>YOU JUSTIFY, THOSE THAT DIED!</b>	insurance, and pharmaceutical companies.
3:36 – 3:39	<b>BY WEARING THE BADGE, THEY'RE THE CHOSEN WHITES</b>	Similarly, the Three Ominous Men in Suits pour millions of pounds of sugar into refineries for sale in virtually all our foods, snacks, candies, beverages, and dental products.
3:39 – 3:42	<b>THOSE WHO DIED, ARE JUSTIFIED!</b>	The Three Ominous Men shove a socket into some part of
3:42 – 3:44	<b>FOR WEARING THE BADGE, THEY'RE THE CHOSEN WHITES</b>	the Middle East, obviously causing war, unrest, and climate change, as they run pumps to NASCAR, maniacally laughing as braindead fans mindlessly watch corporate
3:44 – 3:47	<b>YOU JUSTIFY, THOSE WHO DIED!</b>	branding-plagued vehicles drive in circles.
3:47 – 3:50	<b>BY WEARING THE BADGE, THEY'RE THE CHOSEN WHITES, COME ON!</b>	The revolution begins, as modern, everyday citizens come together to collectively decide, we've fucking had enough.  Lower-level employees like fast food operators, custodians,

3:50 – 3:52		and phone call center workers tear off their uniforms, and walk out on their jobs.
3:52 – 3:55		
3:55 – 3:58	<i>Ugh!</i>	
3:58 – 4:00		Cubicle slaves rip off their ties, give their bosses the finger, and walk out holding a filing box holding all their shit.
4:00 – 4:03		
4:03 – 4:06	<i>Come on!</i>	
4:06 – 4:09		In an angry domino effect, managers also give their executive overlords the finger, and walk out on their lifelong careers.
4:09 – 4:11		
4:11 – 4:14	<i>Fuck you, I won't do what you tell me</i>	
4:14 – 4:17	<i>Fuck you, I won't do what you tell me</i>	The executives begin trashing their offices, shattering computers & alcohol bottles against the walls. One exec. shoves his desk out the window, safely collapsing below.
4:17 – 4:20	<i>Fuck you, I won't do what you tell me</i>	
4:20 – 4:23	<i>Fuck you, I won't do what you tell me</i>	Police officers and commanders are obviously aware of the resistance, but in an effort of unity, they are all ordered to either stand down, or get involved.
4:23 – 4:26	<i>Fuck you, I won't do what you tell me</i>	
4:26 – 4:29	<i>Fuck you, I won't do what you tell me</i>	The officers disrobe, and morph into the crowds as everyday citizens, or stay in uniform to direct resistance traffic.
4:29 – 4:31	<i>Fuck you, I won't do what you tell me</i>	
4:31 – 4:34	<i>Fuck you, I won't do what you tell me</i>	For the first time throughout the film, the Three Ominous Men in Suits are pictured with fear in their eyes, as they recognize they've lost control, as millions flood city streets.
4:34 – 4:36	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	Police officers stay working with the revolution, directing traffic and escorting millions of protestors to Wall Street.
4:36 – 4:39	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	
4:39 – 4:42	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	Millionaires and billionaires hastily pack their bags to leave the country, but also cut huge checks and dole out briefcases of cash in the city ghettos to immigrants and minorities, so they can do the same, or return home to their families.
4:42 – 4:44	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	
4:44 – 4:47	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	The visuals expand to flash floods of millions of Americans working the resistance and revolution, while millions of others bombard and flood the airports, to get the fuck out.
4:47 – 4:50	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	
4:50 – 4:53	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	Similar to <i>Testify</i> , the screen splits in half, to encapsulate the two teams working together, all with the instinct in mind of a complete and total take-down of the United States Government, Judiciary, Media, and Financial System.
4:53 – 4:55	<b>FUCK YOU, I WON'T DO WHAT YOU TELL ME</b>	
4:55 – 4:57		
4:57 – 5:00	<b>MOTHERFUCKER!</b>	The film ends as the visual finds Layne deep in a New York City crowd, furiously throwing the first Molotov cocktail at the New York Stock Exchange building, in the collapsing Wall Street distance. The Three Ominous Men in Suits stand atop their penthouse, paralyzed in fear.
5:00 – 5:03	<b>UGH!</b>	
5:03 – 5:05		
5:05 – 5:08		
5:08 – 5:10		
5:10 – 5:14		