

Snatching A Peek-AtYou

What could be sinister about a cute animation which once sent hundreds of Japanese children into seizures with flashing lights, strobing from a character's eyes? It has been suggested that Pokémon may be a part of the quiet new frontier of electronic influence, the science of adjusting, or re-tuning, consciousness using light pulses and / or specific sound frequencies. If this is, in fact, a hidden truth of Pokémon, it only worsens the impact of the dirty little secret which rests within plain sight, a secret which anyone with a VCR can confirm. There is a pedophiliac undercurrent within the animated Pokémon series, and it all begins in each episode with a sneaky little Pikachu.

Where To Look & Still Frame With Your VCR

Within the middle of every episode's startup introduction, there is a sequence of character presentations which are not episode clippings. This particular sequence of the introduction begins with the main character, Ash Catchem, joined a second later by his companions Misty and Brock. Next comes the image of the antagonistic team Rocket, displaced immediately by their 3 Pokémon, centered upon the cat "Meowth." Then comes the image of Ash Catchem's arch-rival, Gary, followed by receding views of 3 different Pokémon in succession as the camera seems to pull backwards very rapidly.

Next, you see Ash standing in a road, bouncing a Poke'ball in his hand, while in the background, Pikachu is running towards the camera very fast. Ash quickly fades back and out of view. He is replaced by a young girl standing, feet spread, wearing leg warmers, an extremely short green skirt, an orange blouse, and a really huge red bow at her collar. (This girl has no role in the show.) Suddenly, Pikachu comes charging forward, running between her legs with its tail held high. Pikachu's tail lifts the little girl's skirt and displays her uncovered vaginal cleft for 3 brief frames. The remaining frames of the little girl show her looking downward, with her knees suddenly brought together and both hands holding down her skirt, all this while Pikachu completes a center screen leap.

This pubic "peek-atyou" portion is immediately followed by a brief scene showing the 4 main authority figures, standing together, giving a single, synchronized nod to the viewer, as if they are condoning what the subconscious just saw. The introduction then proceeds into more clippings from various episodes. *Gotta catch'em all! Gotta catch'em all! Who is really "them," fictional Pokémon, or the children watching?*

Once you clearly glimpse the intentional illustration of the little girl's vagina, Pikachu suddenly makes much more sense when you listen to the way the name sounds, which is "Peek-atyou." *Picachu...Peek-atyou... say it Out Loud several times until you hear the secret.*

As soon as I am able to purchase the necessary hardware or gain someone's assistance, I will post the "peek-atyou" video frames on this web site, but until then, you will have to rely upon a VCR and frame-by-frame advance, if it has that feature. If it does not, I suggest you record the introductory segment in SP (Slow Play) mode to maximize both image quality and frame count. You will then have to catch one of the frames I have described to you by using the "pause" button and a sense of timing.

Monster In My Pocket

"Pocket Monsters" began as a video game, and when it expanded into an animated series, the name was shortened to "Pokémon." Knowing this, set aside the Pokémon connection for a moment, and consider the impression made by someone saying that they have a monster in their pocket. There is culturally inherent sexual innuendo involved in the idea of having, or showing, a 'pocket monster.' It seems the sort of ploy depravity would use trying to seduce a child.

One could try to argue that there is no connection, but the very fact that there is connection enough to argue about should be connection enough to concern any parent or guardian of a young, impressionable mind. It is a curious thing that, within the world of Pokémon, one is either battling to become a "master" or aspiring to be a "breeder." To be a breeder is the noblest goal, according to the show. *Gotta catch'em all! Gotta catch'em all!*

PokéMONS

In Japan, Japanese animation is primarily adult oriented. It often contains violence, eroticism, and sexuality. Even so, why have such things being woven into what is unquestionably a children's animated series? Although I cannot provide an answer to this, I can provide more evidence of it.

The mons veneris, Latin for "hill of Venus" (Roman Goddess of love) is the pad of fatty tissue that covers the pubic bone below the abdomen but above the labia. The mons is sexually sensitive in some women and protects the pubic bone from the impact of sexual intercourse. Knowing this, consider what is implied to "pokie mons." Though "Pokémon" is less the 's,' I would argue that the monster is still there, subtly woven sexual innuendo within the show's infrastructure. Is this just another coincidental connection children will probably miss consciously, or another intended furrow in seed-rows of the subconscious? The mind subconscious doesn't miss a beat, but consciousness grabs maybe 1 beat out of 15 on a good day, where beats are bits of information.

[Got-TA catch'em, gotta catch'em all! Gotta catch'em all, Pokémon!] These are a few words from Pokémon's theme song, and as often as they are repeated, one is apt to remember or react to them. Gotta "catch'em." Gotta "catchem." Catchem seems the verb, the action; or, perhaps, an order to act. *Gotta catch'em all! Gotta catch'em all! You hear this over and over and over, in the opening, in the closing, and in the ads.* Once in awhile, "Catchem" gets stuck behind "Ash," and I cannot help wondering what, exactly, I am supposed to catch. It is a name with contextual bias; it seems slightly out of place. I have tried replacing "h" with "s" in "Ash" for insight into the murky motivations of this profitable, socially invasive programming, but I failed to reach a conclusion.

Where poke'balls fit into the analysis is not a topic I have invested energy into deciphering. Poke'balls are home to captive pocket monsters.

“The Kangaskhan Kid”

One of the more disturbing episodes in the Poke'mon series is called "The Kangaskhan

Kid." The story is set in a Poke'mon reserve, and it involves a young, boomerang wielding wild boy, Tomo, who has been adopted by a herd of Kangaskhan. As the show progresses, a man and his wife are introduced; the man, called "papa," is short, and wears a mustache which gives him an Adolph Hitler look. This couple explains that they have come searching for their son, Tommy. In a flashback sequence, we watch papa suspended a very young boy outside of his moving helicopter, to give the child a better view. We then watch papa drop Tommy, to his wife's dismay, then he blames her for not holding the child..

After some pleading, the main characters volunteer to help the couple search for Tommy, and in the next scene, the protagonists struggle and complain as they carry the couple upon a pole suspended platform. "Mama said, "I apologize for this. Papa doesn't get outdoors much, and he's not in the best of shape." Never does she offer to walk and lighten their load. Papa then pipes in with "I admit it!"

Tomo, or Tommy, soon finds the group as they try to help a young, injured Kangaskhan. Mistaking their intentions as being hurtful, Tomo throws his boomerang and strikes Ash in the head, only to be screamed at and berated by Misty for doing so. Mama begins trying to get Tomo to remember them, but without success. Papa suddenly bashes the boy on his head with a club, knocking him unconscious. Soon after Tomo regains consciousness, Mama again prompts him to remember them. Papa then begins undressing himself as he speaks to the boy saying "Tommy, remember Papa?" Misty quickly strikes Papa on the head with a club, and as she drags his body away, she says "One memory at a time!"

As the episode progresses, confrontations with the evil Team Rocket occur as the result of their latest plan to thieve and create mayhem with a huge, armed, metal replica of a Kangaskhan. Papa eventually saves the day by crashing his helicopter into the monster, then Tommy remembers them as he views the wreckage, believing they are dead. His parents were not killed, however, and Tommy then faces a dilemma of not wanting to leave his Kangaskhan family. The show ends with the entire family, dressed in animal skins like Tomo's, tucked within the pouch of a very large Kangaskhan.

This document may be seen on the internet at
<http://www.txdirect.net/~dwhodges/pokemon.html>
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contact the author at: dwhodges@txdirect.net
(type Pokémon in the subject line)