

The Secret of **MINNIE'S MOUSSE**

Tracy R. Twyman



As I noted in 2015's *Baphomet: The Temple Mystery Unveiled* (co-written with Alexander Rivera), *The Oxford English Dictionary* says that the first appearance of the name "Baphomet" in English text was in the Classical Journal, Volume 5, published in 1812, in an article by Charles Villers called "*Some Account of the Researches of the German Literati on the Subject of Ancient Literature and History.*" There, in a footnote on page 88, a French scholar referred to only as "M. Lentz" is quoted, from an essay of his entitled "On the goddess of Paphos as represented on ancient monuments and on the Baphomet." This referred to a goddess worshipped in the coastal city of Paphos on the island of Cyprus, where the Templars were stationed. Idols of the goddess were used as land markers, just as statues of Hermes, the Greek wisdom god, were also used in ancient times. These images of the goddess had gradually combined with and then transmuted into images of Hermes himself. M. Lentz suggested that the name of these markers

—metae—got fused with that of Paphos to form “Paphometa,” and thus, Baphomet. Jules Michelet referred to Francois Just-Marie-Raynouard’s *The Templars: Tragedy in Five Acts* (1805) regarding the origin of the word:

M. Raynouard considers the word Baphomet in these two depositions, as an alteration of that of Mahomet, mentioned by the first [Templar] witness; and sees in it a desire on the part of the examiners to confirm the charges of a good understanding with the Saracens, so generally reported of the Templars. . . . [In their depositions] the Templars admit nothing more serious than that they have felt alarm, that they have fancied they saw a devil’s head, a mauffe’s head, that in these ceremonies they have seen the devil himself under the shape of a cat, or of a woman. . . .

The word mauffe appears to originate in French as a way of spelling this alleged alteration of Mahomet, the name of the Muslim prophet, more frequently spelled “Mohammed” or “Muhammad,” which supposedly morphed into the word Baphomet. Variations seen in print also include “Maufe,” Mauffez,” and “Maphumet” (according to the *Bulletin de la Societe Academique de Laon, Vol. 21, 1876*). In the book *The View of the State of Europe During the Middle Ages* by Henry Hallam, published in 1818, the author concurs that the word is “an early French corruption of ‘Mahomet.’” This goes along with the reports, mentioned by Raynouard and Michelet, that the Templars were suspected at the time of their trials of having been secret converts to Islam, and secret friends of their supposed enemies, the Saracens. In one knight’s confession he mentioned that he had been taught to exclaim the word Yallah during the blasphemous ceremonies, which he said was “a word of the Saracens.” Also, according to the *Online Etymology Dictionary*, “Mahomet” was used in the Middle Ages as a generic word for “idol.”

While editing the English translation of Joseph von Hammer-Purgstall’s *Mysterium Baphometis Revelatum*, I also found that he had mentioned a similar variation on

Baphomet's name, spelled here with an "s" instead of an "f" or "ph." He quoted the confession of Gaucerand de Montperats, which said:

Their superior showed him an idol bearded and made in the likeness of Basomet... It is a terrible figure, which resembles a Devil saying in French 'Mause.' ... An idol that was in the form of a human head with a big beard.

It occurred to me that this word is very similar to *maus*, the German word for "mouse." This made me think about the fact that Mickey Mouse is one of the most popular fictional characters in the world, and the silhouette of his head is among the most recognizable corporate logos ever designed. Although it is an extremely simple design, the Disney Corporation is very litigious towards anyone who attempts to utilize this symbol, which is why they sued electro musician Deadmau5 for also using a logo featuring the black head of a mouse with two large ears. It seems that, according to Disney, any unauthorized use of three circles combined is infringing on their copyright, if the circle on the bottom is larger than the others. They don't even have to be perfect circles.

Ever since I first saw it, the Deadmau5 logo has brought to mind the icon of the "death's head": a glyph featuring a human head, often with two thigh bones shown beneath. It was used by the Templars on their gravestones, most likely as a reference to the Baphomet, and later became incorporated into the "Jolly Roger" flag flown by pirates. It was also used in alchemy to symbolized the state of putrefaction, and by the Nazi S.S. to make them seem fearsome.

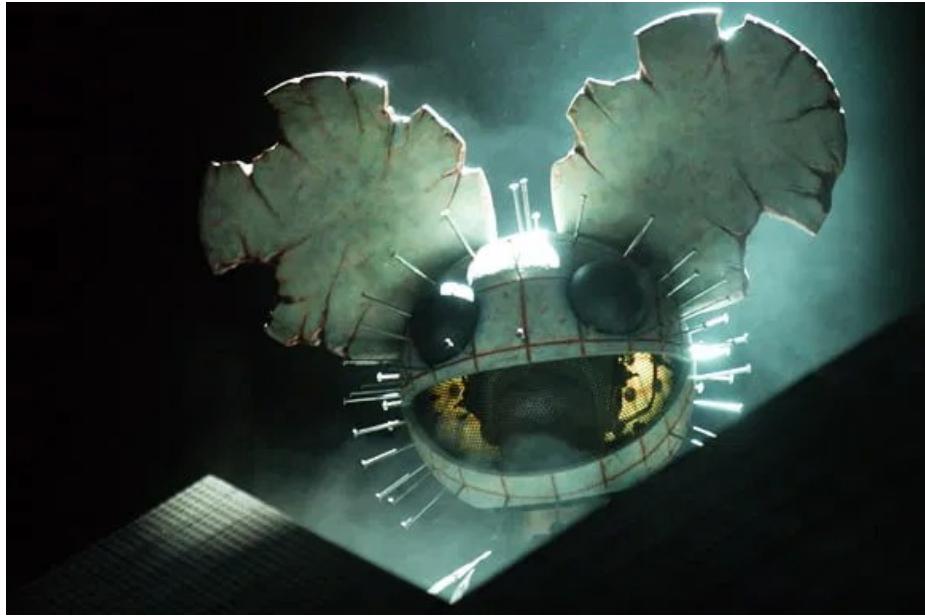


News

Disney Suing Deadmau5 Over Ears

Written by Blanket
September 5, 2014





Amazingly, in the German language, not only does *maus* mean “mouse,” but with an “e” added on the end, it can be either a verb for the act of catching a mouse, a verb meaning “to pinch,” or an adjective that means “stone dead.” When an “r” is added, it becomes the noun for “a pinch,” and also designates the point of a knife. This may be significant, for the Knights Templar took their initiation oaths with the point of a sword pointed at their breast, the tip touching the skin to make an impression. The purpose of this was to remind them of how they would be murdered if they revealed the order’s secrets to anybody. Those secrets included the kidnapping, drugging, torturing, and murdering of children for their rituals.

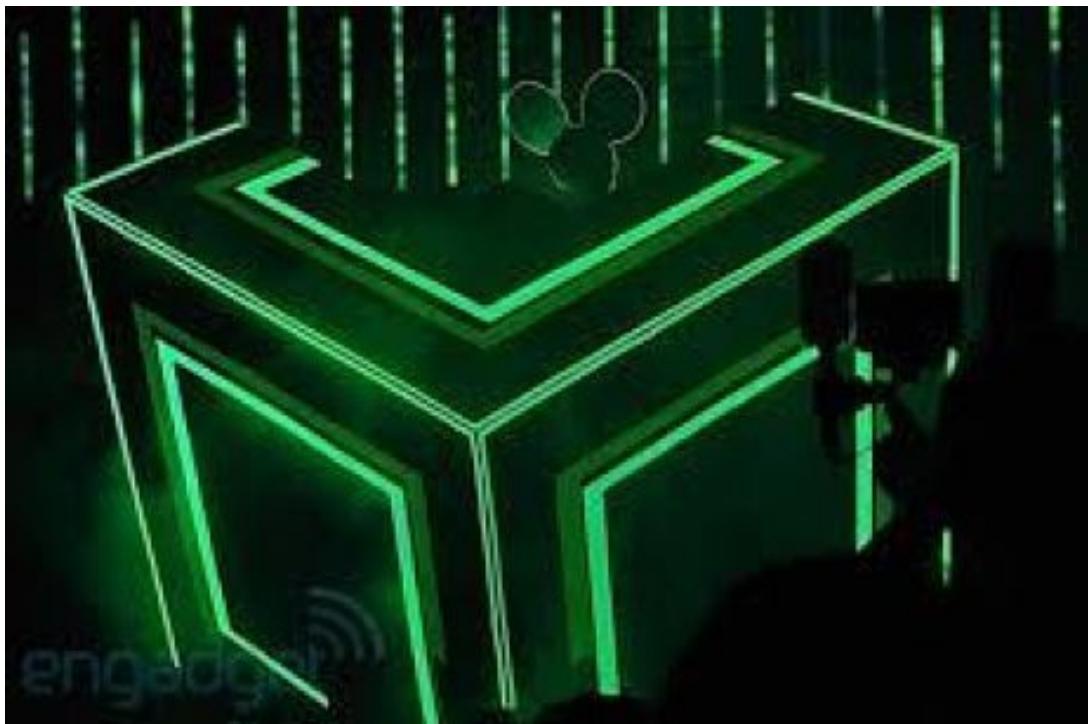
As it turns out, Deadmau5 may very well know about these implicit connections between the word “mouse,” the death’s head, and Baphomet, for he calls himself “Goat Lord” on Twitter, and has been photographed many times wearing a t-shirt emblazoned with a full figure of Baphomet based on the famous Eliphas Levi depiction. He performs on stage in a cube-shaped structure he calls “the mouse trap.”



Goat lord 

@deadmau5

relevant as fuck



Deadmau5 'mousetrap'

The mouse-Baphomet connection might have ended there for me had I not thought about the chocolate mousse in the film *Rosemary's Baby*, used by the Satanic cult in the film as a vector to surreptitiously intoxicate Rosemary with something to make her sleep while she is being raped by Satan in a ritual. The mousse is made by Rosemary's neighbor, Minnie Castevet, who, along with her husband Roman Castevet, acts on behalf of the cult as Rosemary's handler, initiating Rosemary's husband Guy into the cult and manipulating Rosemary into unwittingly being impregnated with the Anti-Christ. The mousse is delivered to Rosemary and Guy by Minnie as a gift while they are having a romantic dinner at home. Rosemary, who can taste the contaminant in the dessert, complains of an "undertaste," and sneakily dumps the remainder of her mousse in her napkin when Guy isn't looking.

The connection between this scene and not only the mouse/mouse/Baphomet symbolism, but specifically Mickey Mouse, is underscored by the fact that the character's name, Minnie, is the same as that of Mickey Mouse's wife, and that Minnie specifically pronounces the word "mousse" as "mouse." With her overly-rouged cheeks, occasionally sporting a black-and-white polka-dotted do-rag tied into a bow on the top of her head, Mrs. Castevet even resembles Minnie Mouse.

During the sex ritual, Guy expresses concern that Rosemary might be regaining consciousness, but Minnie assures him:

She can't see. As long as she ate the mouse, she can't see nor hear.

The "mouse," then, is an agent that causes comatose paralysis, rendering the victim blind and deaf, with short-term amnesia after the fact. Let us recall that the term "slipping a Mickey" is used to describe the poisoning of someone's drink in order to cause this effect, analogous to the more modern term "roofie." It originated with the famed use of chloral hydrate on unsuspecting customers by saloon owner

Mickey Finn, who was accused of robbing his comatose, poisoned patrons in Chicago in the 1890s.

The director of *Rosemary's Baby*, Roman Polanski, used the same tactic years later on the 13-year-old girl that he famously raped in a hot tub at a party, leading to his exile from the United States. Note that the leader of the Satanic cult portrayed in the film is also named Roman, and that Polanski's pregnant wife ended up being murdered by another Satanic cult, the Manson Family, while he was out of town. That gang also drugged victims to take advantage of them, and the leader of the group used drugs to control the minds of the members.

That the poisoned mousse in *Rosemary's Baby* is meant to connect symbolically with the image of an actual mouse is driven home with repeated mentions of a "mouse bite" during the feverish dream that Rosemary has that night while she is being raped. She sees a nurse who says to her, "I'm sorry you're not feeling well," to which Rosemary replies "It's just the mouse bite." The nurse then responds, "We'd better tie your legs down, in case of convulsions." Seconds later, someone dressed as the Pope says to Rosemary, "They tell me you've been bitten by a mouse," and she replies, "That's why I couldn't come to see you." This implies that the "mouse bite"—the mousse—somehow prevented her from connecting to God through the religion that she was raised in, resulting in the demon-induced trance state.

The hidden symbolism behind the words "mouse" and "mousse" fit oh-so-subtly with what is going on in the story. Mouse bites, of course, can not only be quite painful, but are prone to infection, and sometimes communicate potentially fatal diseases, such as hantavirus. Mousse is an Old French word meaning "froth" or "scum," and shares common roots with the English word "mushroom." Of course, intoxication is always toxic to some extent. Rosemary only ate a mouse-sized portion of her dessert, though, so it only partially affected her, leaving her

conscious through much of the ritual. At one point, she even screamed out loud, “This is no dream. This is really happening!” The next morning, she woke up and remembered a dream of being raped by “something inhuman.”

The creator of the Church of Satan, Anton LaVey, was employed as a consultant for the film by Polansky to make the scene as authentic as possible. In other words, the movie depicts things that a Satanic witch coven would actually do. Indeed, the tactic of using drugs, such as chloroform, to incapacitate and then kidnap a new recruit for the initiation ceremony is one said to be used by the Astrum Argentum occult order, and it is what the Skull and Bones fraternity at Yale was depicted as doing in the film *The Skulls*.

Historically, there are other instances in which mice have been used by Satanists as vectors to poison people. The process is described in J.-K. Huysmans’ novel *La Bas* when one of his characters, Carhaix, tells his friends about a Catholic priest who secretly worships the Devil:

Well, wherever he travels, Doacre takes along with him some white mice which he keeps in cages. He feeds them on consecrated hosts and on pastes impregnated with minute doses of poison. When these unfortunate rodents are saturated, he holds them over a chalice and, with a sharp instrument, pricks them here and there. The blood, which is collected in a vase, is employed by him... to strike down his enemies....

From time to time he employs a formula invented by a society of Satanists called the Re-Theurgistes-Optimates, of whom I have spoken before, and he prepares a mixture comprised of flour, meat, the wafer of the Eucharist, mercury, animal semen, human blood, acetate of morphine and aspic oil.

More recently, according to Gevingey, he has taken to producing an even more venomous concoction: fish are stuffed with communion wafers and carefully graded toxins; these toxins are selected from among those which induce madness or cause tetanus when absorbed through the pores of the skin. Then, when these fishes are thoroughly permeated with these sacrilegious substances, Docre removes them from the water, leaves them to rot and then distils them in such a manner that a single drop of essential oil he so extracts is enough to make a man go mad!

...

...A case of bewitchment by means of the veniniferous blood of mice occurred in Chalons-sur-Marne in 1879 and, true enough, a canon did belong to this Satanic cult....

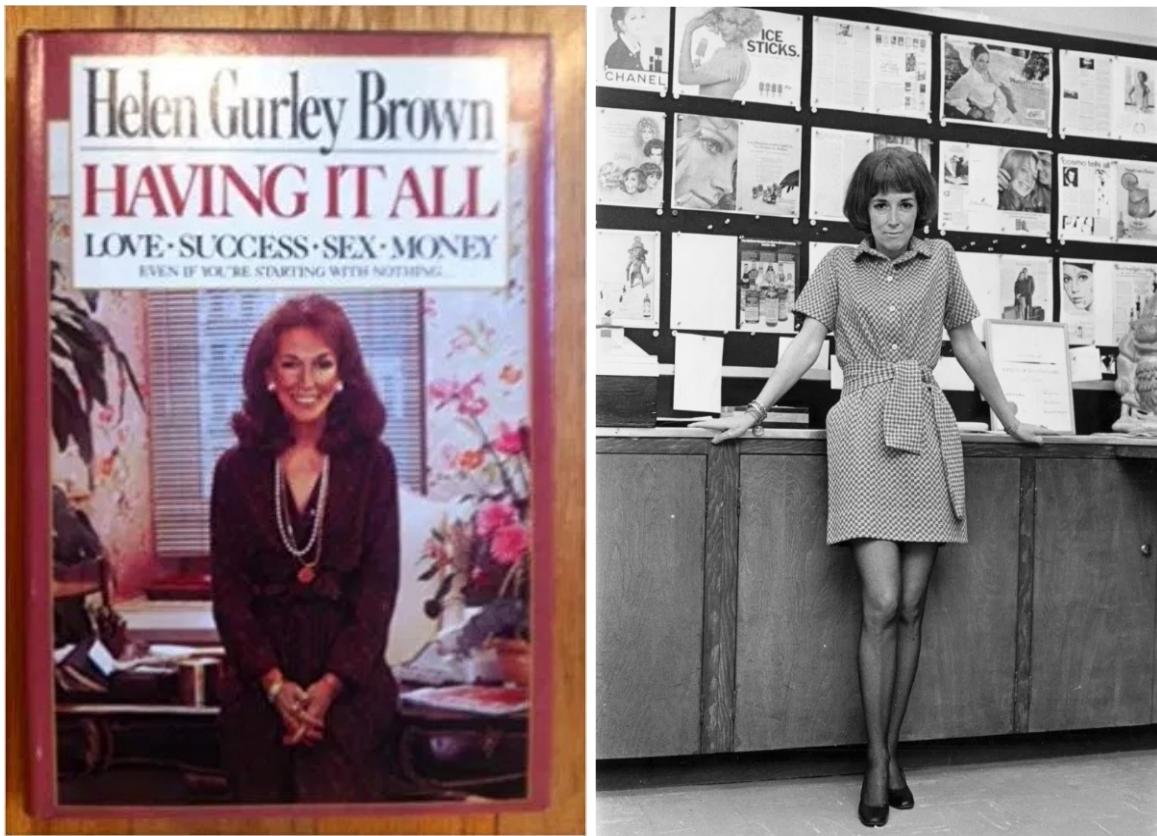
When asked to explain “how it is possible to poison a man... at a distance” this way, Carhaix reveals:

...[T]he magician employs a medium, a woman who is known in such circles as ‘a flying spirit’; these women are somnambulists who, when hypnotized, can transport themselves wherever you like. In this way you can use them to transmit the magic poisons to the designated person even if he is hundreds of miles away. Those who are stricken in such a manner have seen no one, and they go mad or die without suspecting the benefice.

Later, the main character in the story, Durtal, thinks to himself:

...Is the idea of a larva, some flying spirit, any less extraordinary than that of a microbe travelling immense distances in order to secretly poison you; why shouldn’t the earth’s atmosphere be chock-a-block with elemental spirits as well as bacteria?

So it seems to me we now have multiple reasons why giving someone “the mouse” could have developed into a secret code for poisoning someone, made use of with multiple variations by several secret societies and crime syndicates, most connected to Satanism. The term might apply to this act when performed for various reasons: either to murder or hex the victim, or to render them unconscious so that they can be victimized, or to kidnap them for initiation into a secret order which they may have (as in the case of Astrum Argentum) voluntarily agreed to join, perhaps without knowing that this would result in being kidnapped. “Mouse” could also be used to refer to substances given to lower the defenses of the initiate/victim, to make it easier to program his or her mind with hypnosis. Add in also the term “mouseburger,” introduced by Helen Gurley Brown, founder of *Cosmopolitan Magazine*, to refer to the use of subtle psychological manipulation to dominate people whilst appearing to play a subordinate role.



Helen Gurley Brown, 1965



HGB, mouseburger'd to the top!



You know you're top mouseburger when you have a long cigarette filter

The fact that *mause* also means “to pinch,” “a pinch,” “at knifepoint,” or “the point of a knife” may explain why we refer to a drink that has been surreptitiously contaminated with drugs as having been “spiked.” Also, another way of delivering the drug to the victim is with the use of a poisoned dart. Then consider the fact that Disney’s trademarked mouse logo of three black circles resembles the “club” symbol used on a deck of playing cards. These objects were initially called *basto* in Spanish, or *bastoni* in Italian, meaning a “cudgel.” Besides poison, another way to render a person incapacitated is to club him or her over the head. This is what happened to Hiram Abiff in the Masonic ritual. The blow supposedly kills him, but later in the rite he is “resurrected,” proving that it was non-lethal, just like a slipped Mickey.

Of course, now that I have mentioned this, you will immediately think of the Mickey Mouse Club, where the “magic words” used to perform tricks are always “Meeska Mouska Mickey Mouse!” As the Sorcerer’s Apprentice, and the figurehead of the Magic Kingdom, Mickey presumably knows a great deal about the practice of magic. The Mickey Mouse Club has been responsible for bringing us several of our culture’s popular music stars over the last several decades, from Annette Funacello to Christina Aguilera, Britney Spears and Justin Timberlake. These stars start out as actors on Disney’s TV shows, then later become pop music sirens, enticing the youth of the world towards the wide-open gates of Hell as they spin out their train wreck lives on the public stage for all to see, exhibiting all of the classic traits of sexual abuse and mind control victimhood along the way.

Some relevant information connecting Satanism and mind control to both Disney cartoon films and Mickey Mouse in particular were mentioned in my 2005 book *Mind-Controlled Sex Slaves and the CIA*. Summarizing my interview with professed government mind control victim Cathy O’Brien, I wrote:

According to Cathy, she was controlled with a form of Neuro-Linguistic

Programming used on many MONARCH [MK-ULTRA] slaves, which involved the use of themes from Wizard of Oz, and various Disney children's films. She was taught to go into another dimension "over the rainbow" whenever the pain of the abuse became too much to bear, and to identify with Cinderella when her father assigned her a strict daily regimen of household chores, which was part of her slave programming. The hallucinogenic and multi-dimensional themes of Alice in Wonderland were also quite extensively used. This was done, not just to Cathy, but to all her brothers and sisters as well, who were also being used in the program. As she writes in her book:

My brother, now 37, remains psychologically locked into those traumatic childhood years and is obsessed with Disney themes and productions to this day. His house is decorated in Disney memorabilia, he wears Disney clothes, listens to my father's instructions on a Disney telephone, and maintains "When You Wish Upon a Star" as his favorite song, which has locked his children into the same theme.

Interestingly, the Disney programming claim is one made by almost every “recovered” [MK-Ultra] MONARCH slave, although it’s difficult to determine whether these claims began to surface before or after the publication of Cathy’s book. For example, a number of them say that they were taken to Tinker Air Force Base in Oklahoma, where they were placed in electrified “Tinkerbell” cages, and tortured into creating child alters that would, like Peter Pan, never grow up.

Another direct connection between Mickey Mouse and the Satanic ritual abuse subject is Lt. Col. Michael Aquino, who I described in my book as:

...a former Green Beret and senior U.S. military intelligence officer once

involved in the study of “PSY-OPS,” or psychological warfare. He wrote an extensive essay with Colonel Paul E. Vallely (a Fox News Channel analyst) called “From PSY-OP to MindWar: The Psychology of Victory.” In this essay, the authors advocated the use of propaganda, subliminal messages, air ionization, and ELF waves to induce specific states of mind, both domestically and abroad, in order to manipulate public opinion. Another interesting fact about Micheal Aquino is that he just happens to be the leader and founder of the Temple of Set, a splinter group of the Church of Satan, in which Aquino was once a high-ranking member. The Temple of Set now has a number of chapters that operate on military bases. Interestingly, this group’s rituals often involve Nazi symbols and rhetoric. Aquino once even performed a Satanic “working” at Heinrich Himmler’s castle of Wewelsburg while in Germany on “official NATO business.”

Predictably, this has caused no shortage of controversy to surround Michael Aquino. In the late 1980s, a Satanic ritual abuse scandal broke out at a day care center on the Presidio military base in San Francisco, where Aquino was stationed. The children accused Aquino, as well as a Baptist Minister named Gary Hambright, who was indicted but not convicted. These kids claimed that the people who molested them were part of a “devil worship club,” and were able to describe the inside of Aquino’s house, where the abuse was said to have taken place. Other children identified Aquino by his nickname, “Mickey.” His one-time associate Anton LaVey claimed that Aquino’s nickname was actually “Mickey” because his peculiar haircut made him look like Mickey Mouse. Although Aquino was never indicted, and the charges against Hambright were dropped, several of the children contracted STDs, proving that someone had abused them. Later, after Hambright died of AIDS, the U.S. Army wrote to the children’s parents urging them to get their children tested for HIV....

While it is true that Aquino’s affected and embellished widow’s peak resembles the

shape of the black peak between Mickey's ears, this is to be expected from a publicly-known leader of a Satanist group, as this feature has long been associated with dark characters. From the demon Mephistopheles in Christopher Marlowe's *Doctor Faustus* (the name probably related to "mephitic," meaning "foul-smelling"—another possible connection with *mauffe*) to modern depictions of devils, vampires and warlocks, all have a widow's peak either formed with their hair, or with a black hood draped over the head. LaVey himself wore such a hood during rituals. But why does Mickey Mouse have a widow's peak?

Indeed, have you ever seen, in nature, a mouse with a face that was a totally different color from the rest of its body? I have seen mice with less fur around their noses, so that their skin was showing through more in that area, but certainly not around the eyes, like Mickey. I have never once seen a black mouse with a white or pink flesh-colored face. We assume that anthropomorphized cartoon animals are created with a great deal of artistic license when it comes to their anatomy. Nonetheless, the mind is always searching for meaning, for rhyme and reason, so when we wonder why Donald Duck wears a hat and shirt but no pants, or how Mickey can have Pluto as a pet but treat Goofy as a peer, we might also wonder about the intent behind the design of Mickey's face. To me, it looks like he's wearing a mask and a hood similar to those worn at Venetian balls, as featured in *Eyes Wide Shut*.

I'm certainly not the only one to think so. Walt Disney himself saw that Mickey's face lent itself to the look of a gas mask, designed for use during chemical attacks. So he personally designed a child-sized gas mask fitted with Mickey Mouse ears to make chemical attacks less frightening for kids. These masks were actually put into production by the US government, and can now be found in military museums. There may even be one at the Walt Disney Family Museum, which is located, oddly enough, at the Presidio army base in San Francisco where Satanist Lt. Col. Michael "Mickey Mouse" Aquino was accused of raping children in Satanic rituals.



Perhaps more than any other children's cartoon character, Mickey Mouse has been used for culture-jamming purposes, and just to be menacing, by altering his features into something scary. These representations are easy enough to find, and there are hundreds of variations. Marilyn Manson, a member of the Church of Satan who also has the initials "MM" in his stage name, and who named himself after the Satanist who had Roman Polanski's wife murdered, famously went on tour once wearing an evil Mickey Mouse costume. Recently, Satanist, rap artist and Marilyn Manson acolyte Lil Uzi Vert spent a fortune on a diamond-encrusted necklace featuring a representation of Marilyn Manson in this guise.

Regarding Mickey Mouse's widow's peak, I presume it is meant to imply the shape of the letter "M." But with the line formed by his snout and mandibles, when you look at him straight on, it also kind of looks like the capital letter "B" on its side. Is this B/M a hidden reference to Baphomet?

The "widow's peak" feature of some people's hair is supposedly so-named because it resembles what was once a common feature of the hat that would hold the veil of "widow's weeds": traditional mourning garments for widows. This connects it to the veil of Isis, the most famous widow of the Egyptian pantheon, for whom the Freemasons identify themselves as the "widow's sons." Isis is, in many ways, analogous to Cybele, whom Joseph von Hammer-Purgstall saw Baphomet as a representation of.

Isis, called Ishtar by the Babylonians, was also the Queen of Prostitutes. The tithes given to her temples gave her worshippers the rite to utilize the "sacred prostitutes" who were obliged to serve her in this manner. Amazingly, the terrorist group ISIS now controls thousands of women that they have kidnapped and forced into sexual slavery. As I have shown in the past, they now freely post videos on YouTube and Instagram selling people, as well as access to sites where, it is implied, patrons will find footage of men, women, and children being tortured, raped, and murdered.

Several of these YouTube advertisements make open reference to mind control techniques perfected by the CIA's MK-ULTRA experiments. These YouTube accounts often use as their insignia a cartoon face with a creepy smile and an injured eyeball poking through a leather bondage mask, taken from the anime show "Tokyo Ghoul." This show is all about a race of cannibalistic semi-human monsters hiding within the human population, preying on people in secret, while the government shields them from public awareness. Considering the well-documented connections between ISIS and the CIA, as well as the US military, the symbolism is apt.

Returning once more to the subject of the "mouse" and the possible connection with the use by Satanists of consecrated communion wafers, it is worth revisiting what I wrote in my book *Hocus Pocus: The Magical Power of Saint Peter*, regarding the Catholic mass:

The origin of the word "mass," like the ritual itself, can be found in the rites of the cult of Mithras. The Catholic Eucharist, in which bread and wine is ritually consumed, is done in commemoration of the last meal that was shared by Jesus and his disciples. Likewise, in the mystery religion of Mithraism, a ritual involving the consumption of bread and wine was celebrated in commemoration of the last meal that the legendary Mithras is said to have shared with the sun god Helios before ascending to the highest realm. The bread in the Mithraic ritual was called the mizd, a word reminiscent of the name of the Persian god Ahura-Mazda in the Zoroastrian religion, sometimes spelled Ormuzd or Ormus. The word mazd is the probable origin for the title of the Catholic ritual known as "mass," in which the Eucharist is consumed. The word is probably also related to the Jewish name for unleavened bread, matza, which Jews consume ritually every Passover. The Mithraic mizd was a small round cake embossed with an equilateral cross on top. It was identical in size, shape, and ornament to the Communion wafers now used in Catholic mass, which are small disks of

unleavened bread with a cross on top.

*At the Last Supper, Jesus told his disciples to drink wine and eat bread “in remembrance” of him. He also said that the bread was his flesh, and that the wine was his blood. So by consuming them, Catholics believe they are becoming one with Jesus, who is himself one with God the Father. Thus, the Eucharist is a sacrificial rite as well – a recreation of the ritual sacrifice of Jesus to God on the cross, laid upon the altar. It is also a way of internalizing the Holy Spirit. ... It is because the bread represents the body of the sacrifice that Catholics call it the “host,” which is derived from the Latin word *hostia*, meaning “sacrificial victim.” It also denotes someone who is being held prisoner, which is where we get the English word “hostage.” Before his execution, of course, Jesus was held captive. But there may be another hidden meaning as well.*

In the Judaic rites that were once performed in the Tabernacle by the ancient priesthood of Aaron, burnt offerings would be sacrificed to the Lord, whose spirit would come down as a tongue made of fire to consume them from the altar. This is why, during the Catholic rite of the Eucharist, the wine and bread are placed inside of a box or vessel on the altar that is called a “Tabernacle.” The priests of the Israelites were able to call the spirit of God from Heaven using his secret name, so that he personally would consume the sacrifice within the sacred space of the Tabernacle. Likewise, Catholics believe that a priest actually has the authority to call Jesus down from Heaven and, within that space, cause him to physically incarnate into the bread and wine. Then God—vicariously, through the priest and congregation—consumes the sacrifice of his son. Thus, they are essentially sharing a meal with Jesus and God, just as the disciples did at the Last Supper. As the priest and congregation consume the bread and wine, the Holy Spirit enters into them.

The idea that a priest or magician can cause a spirit to enter into a physical object is an ancient one. The simplest way to think of it is to think of the Arabic legends of the genie in the lamp. A spirit can be invoked into a vessel and then controlled by the owner of the vessel, who can demand that the spirit perform miracles. This notion that the spiritual vessel can be an item of food or drink, which then causes the spirit to incarnate in the person who consumes it, is also ancient. This occurs in The Gospel of John, Chapter 13: 26 – 27, where Jesus invokes Satan into a piece of bread and then gives it to Judas to eat. Judas then becomes possessed by Satan and proceeds to betray Jesus.

Invoking a spirit into a vessel and then forcing it to perform miracles is indeed one of the most basic practices of witchcraft. It is no surprise, then, that many Protestant churches and other non-Catholic Christian groups do not celebrate the Eucharist, as they believe it to be dangerously close to the practice of witchcraft, which is expressly forbidden in the Bible. In fact, the term “jack-in-the-box” was originally a derogatory term used by non-Catholics to refer to the host inside of the Tabernacle.

*“Jack” has for centuries been a slang term for a spirit or a demon. The term “jack-in-the-box” was used by those who believed that it was a demonic spirit, and not Jesus, that was being invoked into the Communion wafer. Likewise, the term “hocus pocus,” slang for magic and sorcery, is derived from the Latin words used by a priest to miraculously affect the Transubstantiation of the Host: *Hoc est corpus Jesu Christi* (“This is the body of Jesus Christ”). Then from “hocus pocus,” we also get “hokum,” “hokey,” and “hoax.”*

So what we have here is a confluence of imagery: mice, Disney, Baphomet, the Templars, the Catholic church, initiation into Satanism, drugging people without their knowledge, holding people against their will, slavery, prostitution, rape, murder, and mind control, all rolled up in the thwack of a cudgel, the prick of a poisoned dart, or the pinch of a spiked consumable, used as bait, just like cheese in a mousetrap. Don't you wonder if Kate Spade's husband Andy was aware of any of these connections when he stepped out of his house for the first time after his wife's suicide wearing a mask featuring the face of one of the mice from the Disney film *The Rescuers* (about saving a kidnapped child)? Did his brother David know about it when he dressed as a mouse eating a slice of pizza for Halloween in 2015?

As I pondered the mysteries of Mickey, I tried to think of what, if any, occult significance there might be to the three circles of the Mickey Mouse head Disney logo. I thought of all the typical things: the Trinity and such. I've already mentioned the club connection that I found. Then I thought about the three circles that are used to represent the three gold balls which are themselves the emblem of Saint Nicholas. They stand for the three bags of gold that, according to the hagiography of Nicholas, were used by the saint to ransom the lives of three children.

There are various versions of this myth. In one, the gold is given to the father of three girls to use for their dowries, so that he can marry them off, to save them from a life of prostitution. This explains why the emblem of the three circles, or three golden balls, is associated in some countries with the business of pawnbrokering.

In another version, the balls represent three boys who accidentally wandered away from their family and were lured into the shop of an evil cannibalistic butcher. The butcher killed the boys and submerged their bodies within three barrels filled with

brine, intending to sell their meat as pork. But Nicholas intuitively figured out what the butcher had done, opened the barrels, and somehow magically resurrected the boys, who then returned home. Thus, according to *The Birthday Book of Saints* by Sean Kelly and Rosemary Rogers, Nicholas became “a Patron of all children in a pickle ever since.” Meanwhile, according to tradition, the spirit of the evil butcher has been following Nicholas “in penance,” taking the form of a figure called by the French “Pere Fouettard.”

While the word *fouettard* defied Google’s auto-translator, and did not appear in my Langenscheidt French-English dictionary from 1968, the latter source did give me the definition of *fouet*, which is a whip or birch-rod. *Fouetter* is the verb for the act of flogging a child. This would go along with the imagery not only of Fouettard’s own penance (self-flagellation), but also the imagery of child discipline that accompanies Fouettard’s mythological counterparts in other countries. For he is certainly the same figure as “Zwarte Pieten,” or Black Pete, counterpart of “Sinterklaas,” as Saint Nicholas is called in Belgium, the Netherlands, and the Lower Rhine in Germany.

The job of Black Pete, who appears in blackface, is to flog and threaten children who have been bad, punishing them by with a lump of coal as their only Christmas gift, while his more positive counterpart gives away toys and candy to the nice kids. In some countries Pete is paired with, or replaced by, a child-eating satyr called Krampus, a monstrous creature with snarling fangs and huge goat horns. Krampus actually threatens to kidnap the bad children and take them to his “lair” to have his way with them.

Of course, we are talking about the character who inspired Santa Claus, or Father Christmas, whom I have exposed in previous writings as a personification of the child-eating Saturn or Chronos (“Father Time”) from Greco-Roman myths. While we in the USA recognize Santa Claus as part of the celebration of the birth of Jesus

Christ on December 25th (a day also said to have been celebrated in the Roman cult of Mithras), the actual feast of Saint Nicholas is generally celebrated on the fifth or sixth of December, and on the 19th in some places. The sixth is the date observed most commonly, but the fifth is his day in the Netherlands. Festivities usually occur on both days anyway, just as we also celebrate Christmas Eve. The traditional activities for the feast day of Saint Nicholas include the giving of small gifts to children by apparitions of the fabled saint. Gifts are placed inside of shoes or socks that have been put by the fire.

The red suit that Santa Claus wears purportedly derives from the bishop's robes worn by "Sinterklaas" in these older European traditions. In Germany and Poland, boys used to dress up as bishops on the saint's feast day and beg in the streets for alms for the poor. This is interesting in many ways because in my French dictionary, the word *fou* is defined as an adjective meaning, "mad, insane, crazy," or a noun for a "lunatic" or a "fool." It is also a word for the bishop figure in chess.

The first definitions would fit well with Pere Fouettard's image as a child-murderer. But as he is described as a butcher by trade, it's rather strange that he's addressed as *Pere*, meaning "Father," as though he's a priest, and his name appears to also connect with the imagery of a bishop via the game of chess. After all, it's Nicholas who is the bishop and Father Christmas, right? But then recall the traditions of Christmas. If you caught Santa Claus leaving you a present on Christmas morning, and you defrocked him, what would you find? Your own father, most likely, right? Nicholas is the "nice" father who gives you things. Fouettard, a.k.a. Krampus or Black Pete, is the mean father who punishes you for being bad, at best with a lump of coal instead of presents, or worse, by kidnapping, raping and killing you. Fouettard is merely the dark side of Nicholas.

Historically, Nicholas lived in the third century and was the bishop of the city of Myra, located in modern Turkey. There is a story about his work as a theologian

that is considered apocryphal by some, but may actually be true. It is said that he attended the First Council of Nicea, where he argued in favor of the doctrine of the Trinity. Purportedly he even got violent about it, punching the “heretic” Arias in the face himself. So the figure of Nicholas is historically fused with the concept that the Most High God has three personalities. Therefore, the idea of Nicholas having a child-murdering “alter” personality doesn’t seem far-fetched at all. Furthermore, it is interesting to consider the possibility that this may be connected to his symbol of three circles arranged in a triangle, which are even shown at the bottom of his stole in most depictions of him.

In Christianity, three such circles intertwined represent the Trinity. In occult parlance, three dots arranged in a triangle are used somewhat like an ellipsis is used in punctuation. They represent a word that has been omitted. Often, in the internal documents of secret societies, we see the name of the group, the titles of its officers, and the names of its members written with just the initials, each letter followed by the triangle of dots. So are the three dots associated with Nicholas also meant to represent the Trinity? It seems impossible to deny the implicit connection.

Now you may think that this is all very interesting, but still doubt that it has anything to do with Mickey Mouse or the Disney logo. Well, if so, prepare to be amazed. I was, and I still am. It would be impossible for me to have made this up if I had tried.

The connection between the mouse-head logo and St. Nicholas had occurred to me instinctively, as I had written about the symbols of Nicholas before. Following this instinct, I decided to look up Walt Disney’s birth date, wondering if by any chance it was on or near December 6, the feast day of St. Nicholas. Sure enough, he was born on December 5, 1901—the day on which the feast is celebrated in the Netherlands, which is the eve of the feast day in most other countries. This is the night when the saint and his dark partner are said to make their rounds, giving

away toys and kidnapping naughty children.

The odds of him having been born on the fifth or sixth of December are less than 1/183. Are you going to tell yourself that this is a coincidence? I don't know exactly what it means, but a random occurrence it surely is not. There's more, though.

Continuing to look into the traditions of Saint Nicholas, we find that in central Europe his name is pronounced with an "M" at the front rather than the letter "N." Thus, he is called *Miklavz* in Slovenia, *Mikulas* in Slovakia and the Czech Republic, *Mikolaj* in Poland, *Mykolay* in the Ukraine, *Miklos* in Hungary, and *Mos Nicolae* in Romania. Yes, of course I am thinking that there is a connection between Mickey Mouse and Saint "MEE-KAY." But there's more. Again, I am just shocked at how correct my instincts have turned out to be, and what was revealed when I decided to follow them.

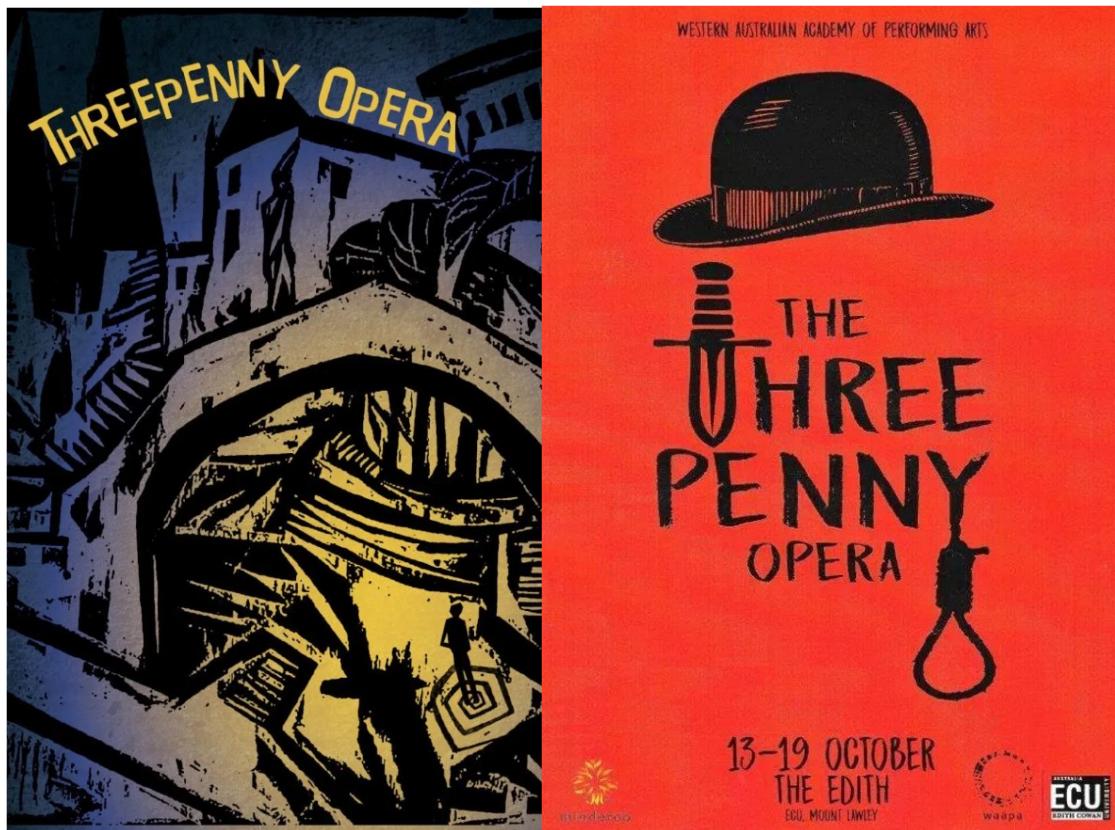
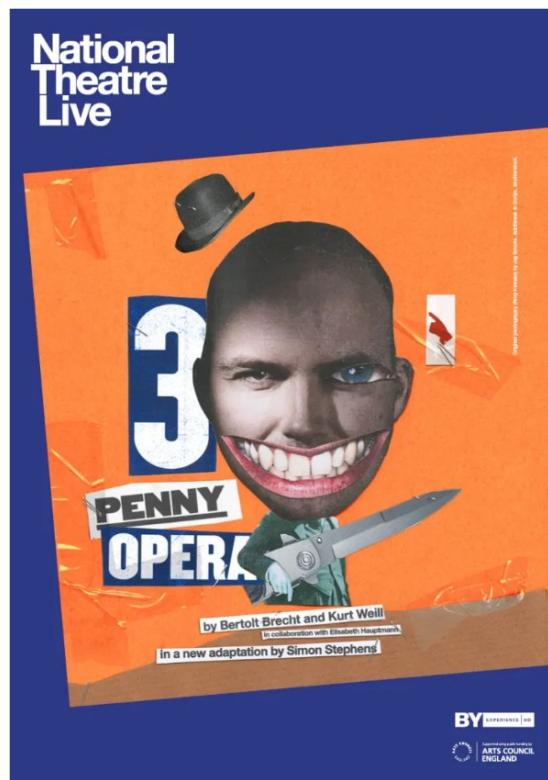
As I was preparing this presentation, I was looking through my music collection for something to listen to. My eyes came across the Bobby Darin recording of "Mack the Knife." Recalling that *maus* means "knife-point" in German, I decided to play it for the first time in many years. The lyrics intrigued me, for they seemed significantly relevant to the present inquiry. When I looked up the history of the song, I absolutely could not believe what I found. This is nothing less than the secret, dark, hidden origin of the name "Mickey Mouse," which his creators have kept quiet about, and lied to cover up for, since the late 1920s. Once you see what I am talking about, you will understand why I have no doubt about this.

The song is about a murderous, raping, thieving thug and his various exploits. The swing and jazz versions of it make it seem glamorous, but the original song, portrayed as being sung on the banks of the Thames for a street audience with an

organ grinder playing the tune, was much more dark, meant to be taken as an ominous warning about the impending threat of this murderer wandering loose in the streets of London. It comes from a stage play called *The Threepenny Opera* that ran in Berlin in 1928, the same year that Mickey Mouse was purportedly invented. The play was then produced as a film in 1931 by the Berlin branch of Warner Brothers Pictures. *Steamboat Willie*, the first theatrical short featuring Mickey Mouse, was released in November of that year as well. The name of the central character in *The Threepenny Opera* is Macheath, also called “Mackie Messer,” meaning, in German, “Mackie the Knife.”

If you are noticing that the name sounds a bit close to “Macbeth,” I think that is important. A central motif in that Shakespeare play is the metaphorical “bloodstain” on the hands of the murderer (Macbeth himself) that can’t be washed away. The central murder in that play was committed by a knife as well. Macbeth means “Son of the House,” like the *royal house*, and indeed, the play is all about seizing the royal crown. “Macheath,” means “son of the heath,” i.e., “son of the outlands,” or “son of the heathen,” but interestingly, in *The Threepenny Opera*, there is a royal connection as well, and at the end of the play the central figures get to join the Royal Order of the Garter.

The Threepenny Opera is based on 1728’s *The Beggar’s Opera* by John Gay, which was itself based upon what were then the recently-transpired true adventures of the outlaw Jack Sheppard, hanged in 1724. He was a thief, and married a notorious prostitute, who was arrested. He broke into the jail and stole her away. Later they were both arrested, but managed to escape by filing through their chains with a hidden knife, then making a rope-ladder of bedsheets to climb down. He continued his crime spree for a while, and escaped from jail two more times!







Eventually, though, he was taken down with the help of a rival criminal, a gang leader named Wild, who had tried unsuccessfully to get Sheppard to work underneath him. Miffed that his overture was rejected, Wild cooperated with authorities to bring Sheppard to “justice.” Sheppard was thereafter a folk hero, and there were several periods in British history in which it was illegal to publish a book or a play with his name in the title, for fear that youth would be influenced to emulate him.

This is why his name was changed in *The Beggar's Opera* of 1728 to “Macheath.” His character was also used in the sequel, *Polly*, which includes scenes of Macheath kidnapping a prostitute named *Polly* to sell her into “white slavery” via a madam named “Mrs. Trapes,” and an attempt to slip a mickey into *Polly*'s drink. The story appears, by the way, to be the inspiration for the Nirvana song *Polly*, which I recall Kurt Cobain saying was about “a kidnapped prostitute being held captive.”

The Beggar's Opera inspired the penny dreadful story *Captain Macheath* by Pierce Egan the Younger, published in serial form starting in 1841. Significantly, Egan also wrote another work of fiction romanticizing the life of an outlaw: *Robin Hood and Little John; or, the Merrie Men of Sherwood Forest*. The use of the name

“John” may connect with John “Jack” Sheppard here too, who was named after an older but deceased brother. The figure of Robin Hood is also based—loosely—on the folklore in the British Isles about “Robin Goodfellow,” “Jack-in-the-Green” or “Green Robin,” a forest pixie. In the writings of the Brothers Grimm, they said that “Robin Goodfellow is the same home-sprite whom we in Germany call Knecht Ruprecht and exhibit to children at Christmas.”

As a notable aside, I should point out that Pierce Egan the Younger, in addition to contributing to the lore of both Macheath and Robin Hood, also invented a pair of fictional, wayward young men, Tom and Jerry, whose names were later taken by the famous cartoon cat and mouse duo. Egan’s *Life in London* is where the two characters were first used, later adapted to the stage in William Moncrieff’s *Tom and Jerry, or Life in London* from 1821. Later still, in the 1930s, there was a cartoon series called “Tom and Jerry” about two wild and mischievous young men. The following decade, Joseph Barbera, who had worked on those cartoons as an animator, created his own version in the form of the cat and mouse.

The term “Tom and Jerry” is also still applied to a Christmas cocktail invented by Pierce Egan to promote his book. It’s just like eggnog, but with a half-ounce of brandy added to the rum and other ingredients. Thus we can look at this as a potent set of symbols. We have the mouse (Jerry), his predator (Tom), “lost” young men (like the boys who were captured by the evil butcher in the Saint Nicholas story), Christmastime traditions, and intoxicating fluids prepared so as to have the taste and texture of a dessert (like Minnie’s mousse in *Rosemary’s Baby*).

Returning to “Mack the Knife” again, we already noted that the name “Macheath” was introduced early on to avoid the ban on Jack Sheppard’s name. The ban was meant to prevent people from romanticizing him, but it had the exact opposite effect. With the fake name of “Macheath” introduced, writers felt free to expand upon his mythos, turning him into a heroic character. However, in *The Threepenny Opera*, Macheath’s crimes of murder and rape are magnified, and it is hard to understand how he could be viewed in a positive light. Nonetheless, in the jazzy-swing versions of “Mack the Knife” that American artists recorded years later, Mackie’s evil ways are celebrated, or so it seems.

In “The Ballad of Mack the Knife,” we hear about how he wears “fancy gloves” (specified as “white” in the Frank Sinatra version) so that “there’s never a trace of red” whenever he uses his knife to kill somebody and the “scarlet billows start to spread.” Mickey Mouse also wears white gloves, although this feature didn’t appear until 1929’s *The Opry House*. This cartoon features Mickey as the owner of his own small theater and star of his own live variety show. Was the title of this cartoon an homage to *The Threepenny Opera*, and were the gloves an homage to Macheath Messer?

The Opry House debuted on March 28 of that year. This just so happens to be the date that marked the end of “Holy Week” (also called “Hilarion”) in the liturgical calendar of the ancient Roman cult of Cybele. During Holy Week, new recruits into the cult’s priesthood would be castrated, or castrate themselves, using a ceremonial blade that represented the weapon that the goddess Cybele used to castrate her son Attis, according to the cult’s mythology. This seems to also be connected to the story of Chronos (Saturn/Mithras) castrating his father Ouranos. The day which preceded the final ceremonies, March 27, was called *Lavatio* (“Washing”), as it was the time at which they washed the blades they used for the week’s sacrifices and mutilations.

Is this why Mickey Mouse, from *The Opry House* onward, wore gloves, like Mackie Messer’s, meant to represent that his hands were always “clean,” no matter what they were used for? Notably, a Russian sect called the Skoptsi, which practiced full castration of the penis and testicles as a “rite of perfection,” called the three circular scars left over by the cleaving “the Golden Seal,” and it did in fact resemble the Mickey Mouse head silhouette.



Still from The Opry House (Image added by editor)

Mickey Mouse - The Opry House (HD) (<https://youtu.be/Xv9-KgHQOT0>)

Of course, Mickey Mouse has never been depicted by Disney doing the sorts of things that Mack the Knife did. But in the earliest cartoons, Mickey certainly was a more mischievous character. After all, he meets Minnie Mouse at a carnival where he runs a hot dog booth and she dances the “Hootchie Cootchie Dance” for an audience of horny, howling male animals. (In the cartoon, it is advertised that Minnie’s dance will “put you in a trance,” just like Minnie Castevet’s “mouse” in *Rosemary’s Baby*.) According to Wikipedia, by just 1934:

...story artists were finding it increasingly difficult to write material for Mickey. As he had developed into a role model for children, they were limited in the types of gags they could make. This led to Mickey taking more of a secondary role in some of his next films, allowing for more emphasis on other characters.

In other words, he's been keeping his hands clean, letting others do the dirty work for him, ever since. Walt Disney also separated, in his mind, his public own persona from his private deeds, once telling a friend:

I'm not Walt Disney. I do a lot of things Walt Disney wouldn't do. Walt Disney does not smoke. I smoke. Walt Disney does not drink. I drink.

Mickey's gloves were purportedly created "as a way of contrasting his naturally black hands against his black body," according to Wikipedia. This decision is said to have influenced the use of gloves for other cartoon characters produced by rival companies, including Bugs Bunny and Woody Woodpecker. The same source also states that "some of Mickey's early appearance, particularly the gloves, and facial characteristics, evolved from blackface caricatures used in minstrel shows." But just like Mackie Messer in *The Threepenny Opera*, Mickey's white gloves have three black lines on the back.

If you still doubt that Mickey Mouse was inspired by "Mack the Knife," just listen to the song as it was sung in the original film, and see how the character's name is pronounced. It sounds very much like the singer, German actress Lotte Lenya, is saying "Mickey Mouse."

Mack the Knife Sung by Lotte Lenya (<https://youtu.be/aPG9GcykPIY>)

What about the title of the film? Can the three pennies referenced in the title be an invocation of St. Nicholas and his emblem of the three circles, representing three coins or balls of gold, now used to represent a pawn shop? In both the German film and the original stage play, Mackie and his gang end up taking over a bank, becoming "respectable" crooks instead. There is social commentary here regarding the causes of the world financial crisis at that time: sovereign debt, the hyperinflation that had destroyed Germany, and all of the scams played by the international bankers.

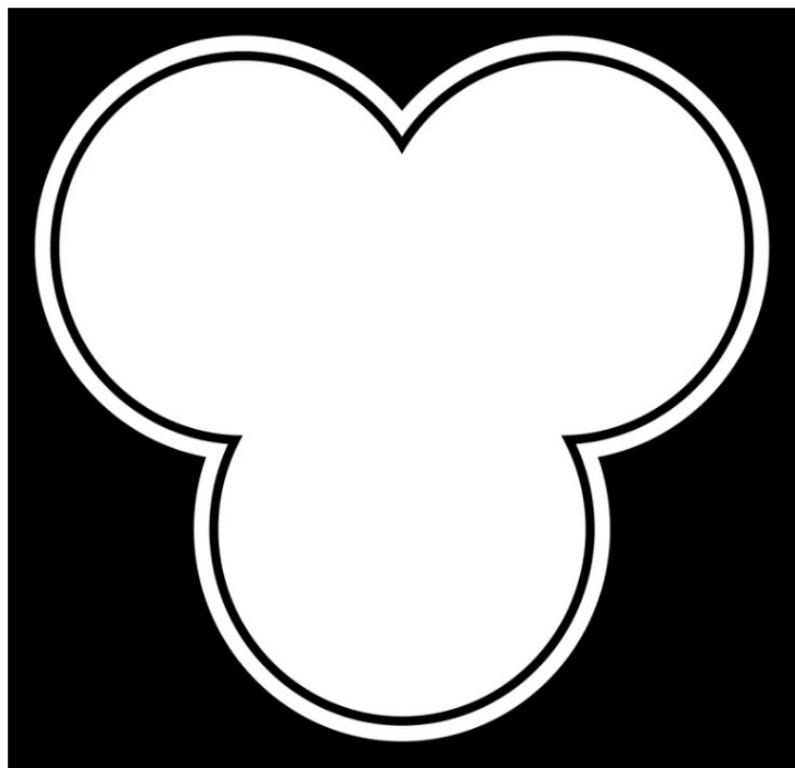
Notably, Mickey Mouse appeared in The Opry House barely two weeks after the stock market crash on Wall Street that would send the world into the deepest depression in history. If there was ever a time in which the world needed bags of gold to drop miraculously from the sky like in the stories of St. Nicholas, this was the time. In Washington D.C., that's essentially what they were plotting. Within a few years, the federal government of the United States would confiscate all of the gold held by individuals and give it to private banks in exchange for paper fiat money and a new line of credit. This would be used finance a host of new social programs, and the impending war, which would provide the impetus for the economic boom that followed.

The new currency that was rolled out—Federal Reserve Notes printed on green paper—was covered with magical talismans related to alchemy and Freemasonry. This was quite deliberate, for the men who had designed the new dollars, and the entire plan itself, were alchemical Freemasons, and the magic they were doing required the public to suspend disbelief in the supernatural. These men, which included President Franklin Roosevelt and his Secretary of the Treasury, Henry Morgenthau, were also inspired by a contemporary Russian mystic, Nicholas Roerich.

This was a man who believed that world peace would eventually be created somehow by using the powers of the “Great Stone” or “Grail stone.” This object he claimed to have actually discovered himself at a monetary in the Himalayas, and the way he described its dimensions, it would have fit inside of a shoe box. Some researchers think that the Grail stone is meant to be covertly represented by the capstone floating over the truncated pyramid on the Great Seal of the United States. Roosevelt and Morgenthau were both personally involved in the decision to have this emblem printed on the back of the new one-dollar bills.



Buddhist symbol of one circle and the three jewels of Buddhism, the Buddha, the Dharma and the Sangha, Seoul, South Korea, Asia



Symbol of the Christian Trinity

To represent this stone, and the world peace that he believed would come from it, Roerich designed an emblem identical to that of his saintly namesake: three red circles on a white field, surrounded by one larger red circular outline. He called it the “Banner of Peace,” and it was formally introduced along with the “Roerich Pact.” This was a “Treaty Between the United States of America and Other American Republics” regarding the “Protection of Artistic and Scientific Institutions and Historic Monuments.” It was approved on December 16, 1933 by all the representatives at the Seventh International Conference of American States, held in Montevideo, Uruguay. It was signed in Roosevelt’s presence in Washington D.C. on April 15, 1935, and presented by him in a public statement on May 20 of that year.

Within a few years, however, the US and its allies would be dropping bombs all over Europe’s major cities, history and art be damned. In 1941, the Walt Disney Training Films Unit was created to make industrial movies for the military, and Disney himself met with that other associate of Nicholas Roerich, Henry Morgenthau, to discuss a film in which Donald Duck promoted investment in war bonds. The Disney corporation has played a propagandizing role for the military-industrial complex ever since, albeit usually much more subtly. This seems natural, considering that Mickey Mouse had been a combat veteran since the 1929 cartoon *Barnyard Battle*, and, as I’ve already mentioned, his face was used for the military-issued gas masks.

Mickey Mouse - The Barnyard Battle 1929 HD (<https://youtu.be/isHDIoSSL-s>)

There are other things that seemingly connect Mickey Mouse with both Saint Nicholas and his dark counterpart Pere Fouttard/Black Pete/Krampus. In the first few Mickey Mouse shorts that were produced, his nemesis was also named Pete. Note too that just as Pere Fouttard or Black Pete is presented sometimes as a black-skinned Moor from Spain (in other words, a *Muslim*, in the minds of medieval Europeans), Mickey, Minnie and Pete of the Disney films are also black. In Europe, the part of Black Pete was traditionally played by white-skinned males wearing blackface make-up, and Mickey Mouse’s face is based on those of actors in minstrel shows wearing blackface make-up.

Meanwhile, the overt devil imagery of the goat-headed Krampus—or “Chort” (“Devil”), as he is called in the Ukraine—is held implicitly by his dog Pluto, named after the Roman god of Hell and Death. Just like St. Nicholas, Mickey brings the menacing presence of these demonic figures with him in the form of his companions and rivals, while still distancing himself from what they symbolize, maintaining a friendly veneer. But behind the warm smile of Father Christmas are the fangs of Krampus, and the bloodlust for babies of the butcher Fouttard, lurking just beneath the surface, like Mackie Messer’s hidden jack-knife. As the song goes:

*The shark has pretty teeth, dear
And it shows them pearly white
Just a jack-knife has Macheath, dear
And he keeps it out of sight.*

An alternate translation of that last line is “But not in such an obvious place.”

In German, “The Ballad of Mack the Knife” was called “Die Moritat von Mackie Messer.” *Moritat* means “ballad.” According to Wikipedia, Walt Disney had originally wanted to name his mouse character “Mortimer” before his wife Lillian persuaded him to change it to Mickey. I think it is highly likely that he was actually exposed to the German-language *Threepenny Opera* stage play, and that this is what really influenced the decision.

Supposedly, the Mickey Mouse character may have been inspired by, as Wikipedia puts it, “a pet mouse that Disney had adopted while working in his Laugh-O-Gram studio.” An article published by the UK’s *Express* newspaper in 2015, about the discovery of some doodles that Disney made while in the trenches in World War I, boasted that it revealed the origins of Mickey, because there were some drawings of rats included. But several of Walt Disney’s earliest, pre-Mickey cartoons featured mice that looked in most ways identical. In fact, it’s these pre-Mickey Disney mice that I think Marilyn Manson’s evil Mickey costume most closely resembles. More on this later.

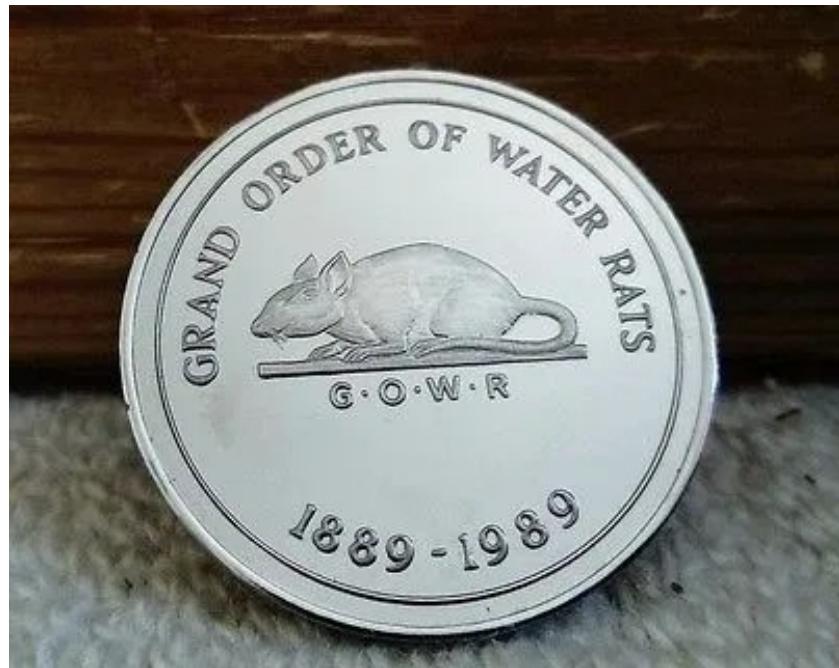
These pre-Mickey mice are also, like Mickey in his first few cartoons, capable of removing their “ears” as though they are hats, just like the Mickey Mouse “ears” hat. These features are shared by the other characters in these same early cartoons that Disney worked on, including Oswald the Lucky Rabbit and Felix the Cat. They too have the blackface makeup appearance and the widow’s peak, just like Mickey later would have.

Now let us consider who all has performed “Mack the Knife.” Included on this list are Frank Sinatra, Dean Martin, and Sammy Davis, Jr. The latter even played the role of the organ-grinding street musician in the 1960s film version. This film was made just a few years before Davis joined the Church of Satan, started by Anton LaVey, who had been a carnival organist earlier in life.

Die Morität von Mackie Messer / Mack the Knife ~ Davis Jr & Armstrong & Sting & Rammstein & Knef (https://youtu.be/EajT8_j1Rww)

three penny opera (1964) OST FULL ALBUM sammy davis jr
(https://youtu.be/Ien_lndoXnM)

Of course, all three of the singers mentioned above were part of a group of colleagues known as “the Rat Pack.” Mickey Rooney is also sometimes cited as a hanger-on of the group, and he famously attempted to claim that he had been the inspiration for the naming of Mickey Mouse. There are several stories about why they are called “the Rat Pack,” and they are probably all just as fictional as the tales of the provenance of the Order of Water Rats. This is an old fraternity for stage performers in London with Masonic associations, and according to their website, the name has something to do with the fact that “star” is “rats” spelled backward, while “vole” is an anagram of “love.”



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In Sinatra's version of "Mack the Knife," he seems to throw in a revealing twist to the lyrics, singing, "When I tell you, all about Mack the Knife babe, It's an offer you can never refuse." In *The Godfather*, Vito Corleone threatens a big band leader with murder unless he releases singer Jimmy Fontaine from his contract with the group. The threat was described using the term "an offer you can't refuse." As I shall explain, this scene is a fictionalized version of something that actually happened in the real life of Frank Sinatra. This phrase, "offer you can't refuse," is used repeatedly throughout the Godfather film series to indicate exactly the same thing. So here we have a clue that Mack's name can be thrown about as a way of covertly referencing the death threats that are used by crime cartels to control those in the entertainment industry.

It's important to remember that long before rappers were bragging about their gang activities and detailing their plots to murder each other in their dis tracks, Frank Sinatra set the example of how to be a crime boss with the front of a professional entertainer. According to Karen McNally (*When Frankie Went to Hollywood*, 2015), Sinatra once said that had he not gone into entertainment, he would "probably have ended in a life of crime." As far as I can tell, his success as an entertainer doesn't have seemed to have stopped him from doing exactly that anyway—it just helped him get away with it.

Sinatra's self-financed film *Ocean's 11* is the one that introduced the "Rat Pack," and typecast them all—Peter Lawford, Sammy Davis, Jr., Dean Martin, Joey Bishop, and the rest—as toadies in Sinatra's gang of sexy cool criminals willing to stick a gun in anyone's face for a dozenth of a whopping *one meelion dollars!* When Lawford first told Sinatra about the film's plot, which involved robbing casinos (and which director Gilbert Kay admits he stole from an anonymous gas station attendant before selling the rights to Peter Lawford), Sinatra is said to have replied "Forget the movie, let's pull the job!"

Sammy Davis Jr - Eee O Eleven (<https://youtu.be/ZZ1UQIdS50U>)

In this film, Sinatra and his friends pridefully display their obsessions with the perceived glamour of criminality, and with their own obnoxious, contrived, smug personalities. The actors here are “essentially playing themselves,” as the magazine *Variety* observed. This is what makes the film nauseatingly boring. Very little happens other than a bunch of guys who think they’re funny and cute showing off. Somewhat towards the end, they rob some casinos.

As Bosley Crowther of *The New York Times* wrote, “there is no built-in implication that the boys have done something wrong.” Many reviewers decried the nihilist plotline, using the words “ghoulish,” “sick,” and “completely amoral.” These same words could be used to describe Sinatra himself, in my opinion, and this mentality came to be associated with the Rat Pack in general, deservedly in most cases. Yet strangely, it was universally proclaimed by society to be “cool.” But most certainly, in Sinatra’s case, it was no act.

Sinatra came from a criminal family. His mother “Dolly,” who was born in 1896 on Childermas (the Feast of the Holy Innocents, December 26), ran an illegal tavern with Frank’s Sicilian-born father Marty during prohibition. This was where Frank would do his homework at night, where he first started singing for money, and where Dolly kept a small bat that she used to beat Frank with whenever he displeased her. According to Sinatra biographer James Kaplan (*Sinatra: The Voice*, 2011), she also ran a midwife service that delivered babies or, if desired, illegally aborted them, earning her the nickname “Hatpin Dolly.” This was the reason why a local church banned her son from singing there. Kaplan suggested that the illegal liquor sold by Sinatra’s parents was provided by the mob.

So think about that: Frank Sinatra’s mom and dad were simultaneously running an establishment that served illegal drugs (liquor), as well as providing under-the-table childbirth/abortion services. Dolly also became involved in fundraising for the local Democratic Party, and became very influential within this milieu. In Kaplan’s biography, he describes Dolly as having a “politician’s temperament—restless, energetic, unreflective.”



Comparison of Hatpin Dolly Sinatra and one of Rosemary's neighbors

Sinatra was terrified of his mother because of her beatings. Frank continued to fight with his mother “until the day she died,” according to his daughter Nancy. As for his father Marty O’Brien, while I haven’t heard about him hitting Frank yet, he did compete as a bantamweight boxer. So it’s safe to say that during his childhood, Frank Sinatra had been immersed in an atmosphere of physical fighting and threats of physical harm.

He was reportedly bullied by Irish street gangs, and slashed the face of one assailant with a broken bottle in self-defense. According to Darwin Porter’s 2011 Sinatra biography, at age 11, Frank walked into the office of the doctor who had delivered him at birth and scarred his body with the forceps. Eleven years later, the child Sinatra came to murder him in revenge. But the doctor was out, so Frank gave up.

Porter goes on to reveal that from the age of 13 onwards, Sinatra prostituted himself to grown women and did “floorshows” at school for money. He did this for \$5 a trick, supposedly. “I always demanded money up front like a true hustler,” Frank is quoted as saying. Later, he was expelled from high school for “general rowdiness.” The same biographer tells us that in 1934, when Sinatra was 19, he “acted” in a pornographic film called *The Masked Bandit*. This was revealed by

Sammy Davis, Jr. at a private party he held in 1972.

The purpose of Davis' gathering was to screen the film *Deep Throat* for his friends. Davis, who had surreptitiously obtained a copy of *The Masked Bandit*, spliced scenes of it into the main feature as a practical joke. Nobody but Sinatra recognized the man behind the mask in these scenes, but he was not amused, and handled it in his typical manner. He threatened to cut Davis out of his life (and, I would imagine, threatened to cut other things too), successfully persuading him to destroy his copy of the film.

The tendency for violent threats and retribution seems to have lasted throughout his life. Dolly Sinatra was quoted as saying, "My son is like me. You cross him, he never forgets." Take, for example, the situation that caused Sinatra to lose his favor for John Kennedy, Bobby Kennedy, their sister Patricia, *and* her husband, fellow Rat-Packer Peter Lawford, all at the same time. Following this incident, Sinatra also switched his political affiliation away from the Democratic Party, which his family had been in bed with since the previous generation.

In March of 1962, Sinatra was asked by Lawford to host their mutual friend, President Kennedy, at Sinatra's estate in Palm Springs while the President was visiting southern California. Sinatra jumped at the chance, and immediately began an expensive renovation to prepare, which included the installation of a helipad for the President's helicopter to land on.

But then Bobby Kennedy, the President's brother and Attorney General of the United States, talked his brother out of it. Bobby was leading a major investigation of the mafia at the time, and given Sinatra's associations, thought it would make the President look bad. In all likelihood, Bobby also had a hunch that John was being set up to be photographed cheating on his wife, or worse, and then blackmailed.

That is certainly what I would have thought if I were him, knowing what he must

have known about Sinatra, and how the criminal/intelligence underworld operates to control politicians. After all, Sinatra was subletting a one-bedroom guest house with a small pool in Chatsworth, CA that he had allowed President Kennedy to utilize for a tryst with Marilyn Monroe, whom Sinatra also “dated” in 1962. This swimming pool was the location of her last photo shoot, by the way, and it seems likely to me that Sinatra had other photos taken as well, perhaps secretly, for reasons I shall soon reveal.

At any rate, when Sinatra heard from Lawford that the President would not be visiting in Palm Springs, he became irate. He took a sledgehammer to the helipad, got Lawford fired from the joint film projects they were doing together, and never considered him a friend after that. He was angry that Lawford hadn’t used his influence to persuade the President to change his mind back. Some say they “never spoke again,” except for a phone call a few months later regarding the kidnapping of Frank Sinatra, Jr. (a story I will explore at length later in this piece). But, as I will show, there is reason to believe that Lawford and Sinatra did both cooperate in a joint “operation” later that year involving the Kennedys and Marilyn Monroe.

Generally, Sinatra’s retribution for perceived insults took the form of violence. In 1966, Frank Sinatra had to pull out from a series of gigs he was doing at the Sands casino because of a physical fight he got into with the new owner, Howard Hughes (who had produced the Sinatra film *Double Dynamite* in 1951). In 1970, he left Caesar’s Palace when executive Sanford Waterman pulled a gun on him, undoubtedly provoked by Sinatra. He eventually performed there again, though, and was doing so the day that his mother died.

As I indicated previously, the storyline with Johnny Fontaine in *The Godfather* is said to be a “thinly veiled” retelling of how Frank Sinatra used his mafia contacts to obtain release from his contract with the Tommy Dorsey Orchestra, and also to get his breaking role in the 1953 war flick *From Here to Eternity*. I am speaking of the part in *The Godfather* where we are told that Lucca Brasi, employee of Vito Corleone, held a gun to the head of a “band leader” to whom Fontaine was under contract, and forced him to sign a legal release. This appears to be an accurate retelling of what mafia boss Willie Moretti had done to Tommy Dorsey on behalf

of his godson Frank Sinatra. According to Kitty Kelley's 1986 biography, Dorsey said of Sinatra, "He's the most fascinating man in the world, but don't put your hand in the cage."

What cage? The rat cage?

But, you'll be relieved to know that according to daughter Nancy Sinatra's 1995 book *Frank Sinatra: An American Legend*, published by Reader's Digest, the story presented in The Godfather about the film producer's favorite horse being killed as a way to intimidate him into hiring Fontaine is "poetic license" that goes beyond what the mafia *actually* did to get "the Chairman of the Board" (the name of an actual rank within La Cosa Nostra) his big film break. Kitty Kelley claims that it was his then-wife Ava Gardner pulling strings for Sinatra that got him the role. Yet by the time he was finally chosen for it, he had already destroyed his marriage with her.

Gardner told friends that what pushed her to divorce Sinatra was his childish displays of jealousy about her success while he was hanging around the set of her latest film for months, waiting impatiently for word about whether or not he would get the part. Therefore, it seems unlikely to me that it would have been her recommendation that got him the part, considering that he was obviously not the first choice, and he was already wearing down Gardner's nerves. One gets the idea that, severed horse heads aside, some sort of violent coercion was applied.

So you see, Frank Sinatra's "mafia affiliations" were by no means casual. Indeed, he provided the headline entertainment for the 1946 Havana Conference of La Cosa Nostra crime bosses arranged by Lucky Luciano, which was acutally the "official" cover for the meeting. Supposedly, on the hotel's books, this was simply a conference for Frank Sinatra fanboys to hear their favorite singer. Sinatra flew there with two of Al Capone's cousins, Charlie Rocco and Joseph Fischetti, who were carrying a suitcase containing \$2 million in cash, a "racket" payment for Luciano.

Also present at the conference was Bugsy Siegel, whom Sinatra is quoted (by Kitty Kelley) as telling Jo-Carroll Silvers that he “adored” because of “how many people he had killed.” When newspapers in the USA published pictures of Sinatra with Lucky Luciano as part of scathing exposés, Sinatra’s response was to physically assault one of the journalists involved, Lee Mortimer. Then when Mortimer prepared to sue Sinatra for the beating, Sinatra’s mafia friends threatened to murder him, so he dropped the case.

In the 1954 film *Suddenly*, Sinatra played a sniper named John Baron, working with a group of killers hired to shoot the president from a window as his train is passing through a small town in California. Sinatra’s character is the leader of the group, and the one who plans to deliver the fatal shot. The other two henchmen are there to subdue the family that lives in the house which they’ve decided to use to shoot from. As the character John Baron, Sinatra repeatedly describes what it’s like to have no human emotions, and to take pleasure in hurting others. He particularly enjoys the God-like feeling acquired from murdering people, and the compliance received by threatening to murder them.

It seems to me that this is yet another film role in which Sinatra essentially played himself. There is an urban legend stating that Sinatra bought up and destroyed all copies of *Suddenly* after President Kennedy was killed, because he had heard that it was one of the last films that Lee Harvey Oswald had seen before shooting Kennedy. However, it appears that Sinatra never actually did this. He did, however, ask United Artists to withdraw it from circulation (which they did), and spent several days after the shooting locked in his room.



Sinatra played a Presidential Assassin working for the mob in Suddenly

Supposedly he was all broken up about the death of his “friend” Jack Kennedy, with whom he’d partied so many times in group orgies involving actresses and prostitutes. However, I think he may have been more upset for himself rather than Kennedy. He was probably worried that his own proximity to the perpetrators would become known, as I shall later explain.

Sinatra most likely has a lengthy list of unacknowledged victims, considering the violence and criminal activity of his that we *know* about. Yet he was just one part of an industry for which the devices of organized crime syndicates—their capital, their guns, their tough guys, their tactics of death threats and blackmail—are all built in as part of the machinery. Consider some of the stories that occur in the biographies of the Rat Pack members and their closest associates.

First, let’s talk about all of the stuff that happened to Sammy Davis, Jr. He had lost his eye in an automobile accident in 1954. It happened on the feast day of St. Nerses I, who was poisoned to death by the demon-possessed King Pap of Armenia in 373, having been deceptively invited to the royal house for dinner to work out a disagreement. Davis blamed his car crash on the fact that he forgotten to bring the mezuzah (a Jewish device for repelling demons) that his friend Eddie Cantor had given him, and which he usually wore around his neck. Davis later converted to Judaism, in 1961, and seems to have retained that identity despite also joining the Church of Satan around the year 1967 (a fact that goes unacknowledged in his Wikipedia biography). In interviews years later, though he stated that he was no longer a member, Davis said that he was still friends with several members of LaVey’s church.

But the car crash wasn’t the only dramatic incident to take place in Mr. Davis’ life. He also experienced first-hand, on numerous occasions, how brutally the entertainment industry punishes those who don’t “play ball” the way the bosses want them to. As reported by Ovid Demaris and Ed Reid in *The Green Felt Jungle* (1963), in 1957, Harry Cohn, the president of Columbia Pictures, called his friend John Roselli, whom Wikipedia describes as “an influential mobster for the Chicago Outfit who helped that organization control Hollywood and the Las Vegas Strip.” The same source also says that just a few years after this incident with Davis, “in

the early 1960s, Roselli was recruited by the Central Intelligence Agency (CIA) in a plot to assassinate Cuban leader Fidel Castro.”

In this instance, Roselli was hired by the president of Columbia Pictures to “discourage” Sammy Davis, Jr. from continuing to date the actress Kim Novak, who was white. Cohn was concerned that the relationship would hurt the company. So Roselli kidnapped Sammy Davis, Jr. for several hours, during which time he impressed upon him the requirement that the relationship should end. According to an article from *Smithsonian Magazine* in August 2017 (“Hollywood Loved Sammy Davis Jr. Until he Dated a White Movie Star”), Roselli threatened to put out Davis’ other eye, and break his leg, if he didn’t marry a black woman within the next two days.

This resulted in Davis, understandably shaken, paying black dancer Loray White \$10,000 to marry him the following year. It seems the mob gave him a bit of an extension beyond the two days, but it also seems like they probably continued to threaten him, or else, presumably, Davis would not have followed through on obeying their orders. On his wedding night, he got so drunk he had to be helped into bed by his friend Arthur Silber, who also found Davis with a gun to his own head a while later when he came to check on him. Despite all of this, the marriage was short-lived, and in 1960 Davis went on to marry another white actress, May Britt. This caused John F. Kennedy to revoke Davis’ invitation to the presidential inauguration.

Now let’s talk about the plane crashes on San Gorgonio Mountain in California. On January 6, 1977—the Feast Day of the Epiphany, called “the Twelfth Day of Christmas,” celebrating the Three Wise Men—Frank Sinatra’s mother Dolly died at the age of 80 when she was flying from Palm Springs Municipal Airport to Las Vegas to meet Sinatra. She purportedly enjoyed visiting him there because she loved playing the slot machines. Casinos in Vegas used to rig the machines she played so that she would win, because she reportedly “hated to lose.” But that day she never made it out of Southern California, as her private plane crashed into the mountains due to “crew error.” Her death caused Sinatra to convert to Catholicism, allegedly.

Ten years later, on March 21, 1987, on the feast day of mountaintop hermit St. Nicholas von Flue, Dean Martin's Son, Dean Paul Martin (once part of the music trio "Dino, Desi and Billy") flew an Air National Guard F-4 Phantom jet fighter from March Air Force Base straight into this very same San Gorgonio Mountain, dying at age 35.

The following year, Dean Martin, Frank Sinatra and Sammy Davis, Jr. went on a reunion tour, but Martin pulled out after five shows, claiming kidney problems. Later, according to *Deconstructing Sammy* by Matt Birkbeck, someone associated with Davis claimed that Frank Sinatra's associates were skimming extra profits for themselves, shoving cash into suitcases at the end of each night. The following year, Sammy Davis, Jr. was diagnosed with throat cancer, which he died from a year after that. Despite what had obviously turned into, at the very least, an awkward relationship, Davis was buried with a gold watch that Sinatra had given him at the end of the reunion tour.

I admit that I suspect Sinatra himself may have been involved in all or any of the stories related above, particularly the death of his mother, and the death of Dean Martin's son, although I have no proof of these things. Even if foul play were involved, it wouldn't necessarily have been Frank's influence that caused these incidents, and in the case of Dolly Sinatra, he may have been the target rather than the perpetrator. But, given what I have read about Frank and how he treated Marilyn Monroe, whom he dated for several months right before she died, I wouldn't put anything past him—anything. One source you can read about this in is *Sinister Forces: Volume III*, by Peter Levenda, where the authors relates:

Monroe's diary... was without a doubt political nitroglycerine. Referred to as her "book of secrets," it contained information on everything from the Mafia, Hoffa, the Bay of Pigs to the CIA assassination plots against Castro, all culled from conversations with Jack and Bobby Kennedy. Monroe kept all of this written down because, as revealed in her conversations with her ex-husband Robert Slatzer only weeks before her death, Bobby Kennedy would get mad at her for not remembering "anything he told me" concerning political issues....

The weekend of July 28-29 holds a key to what transpired only days later. Ms. Monroe spent the weekend at the Cal-Neva Lodge in Lake Tahoe, and the mystery that surrounds this weekend is impenetrable. That something loathsome did take place, and that it involved Marilyn Monroe, who was only now making an important comeback, is certain, if only because of the reticence of eyewitnesses to discuss it. [Donald H.] Wolfe (The Assassination of Marilyn Monroe, 1998) makes a good case that she was invited to Cal-Neva Lodge—in Lake Tahoe—Sinatra’s official headquarters—in order to be pressured into not going to the press with what she knew about the Kennedys and that those present on that weekend were Sinatra, Peter and Pat Lawford, her friend Gloria Romanoff—and [Chicago mobster] Sam Giancana. It was Giancana’s presence there that weekend that wound up costing Sinatra his gaming license, so we know that much is true....

Sinatra and the Rat Pack had been performing regularly in Las Vegas since 1951. It was part of his agreement with his La Cosa Nostra partners who had “arranged” for his release from the Tommy Dorsey contract, and for him to get the part in *From Here to Eternity*. Eventually, he bought 50% of the Cal-Neva Lodge and Casino in Lake Tahoe, as well as a share in The Sands in Las Vegas. But he was forced to give up these investments when the gangster Giancana was discovered to be his invited guest at Cal-Neva on this particular weekend in 1962, when the incident with Marilyn Monroe occurred.

Giancana was a member of the “Chicago Outfit,” suspected by police as the shooter in numerous murders, with a reputation for being vicious. It was him in particular that the CIA hired to personally arrange for over half a dozen attempts to poison Fidel Castro’s food (i.e., to “give him the mouse”). Giancana’s mafia team is also said to have worked to fix the presidential election of 1960 in favor of Kennedy.

It was Frank Sinatra who had introduced Giancana to a woman who would become his long-term mistress, Phyllis McGuire, who was also sleeping with President

Kennedy at the same time. Considering that Sinatra also provided a safe house for Kennedy and Monroe to have sex, and that Sinatra was sleeping with her as well, it almost seems like Sinatra was a pimp in a mafia operation providing women to powerful politicians—women they felt were under their control, and therefore could be trusted not to tell the media.

Frankly (no pun intended), Marilyn Monroe and Phyllis McGuire sound like they were both part of the “mind-controlled sex slave” CIA program that Cathy O’Brien claims to have been involved with. O’Brien has said that hypnotic mind control, of the sort used in *The Manchurian Candidate*, created a set of young men and women trained to serve powerful men sexually, to secretly record encounters if needed, and to deliver messages. These people could then, if necessary, be made to forget about their assignments until these memories were needed again.

We know that another woman who was sleeping with both Kennedy and Giancana concurrently—Judith Exner—reportedly passed messages between them regarding the plans the CIA was making with him and his mafia friends to assassinate Castro. We know Marilyn Monroe kept a detailed diary of everything she knew about these things, and that she did this, purportedly, because Bobby Kennedy was always telling her inside information, and would get angry at her if she forgot the details of his stories in-between their dates.

Monroe, who had begun life as an orphan bounced between foster homes, and who later had Mafiosos pressuring movie producers to hire her, emerges as someone who was treated by her “handlers” in the underworld as a prostitute, and as property. Indeed, she actually was, admittedly, a prostitute in her earlier career. This fact is acknowledged by the National Enquirer in their piece entitled “Marilyn Monroe’s childhood path to prostitution,” published in 2016. There it says that during her first marriage, to Jim Dougherty, at age 16, she began “to work as a teenage prostitute.” It continues:

Marilyn became a regular in Hollywood’s ritzy high-rent district, as the

bisexual beauty sold her favors at \$5 a session to both men and women. ‘She started working as a hooker in all the swankiest hotels and restaurants along Hollywood and Wilshire boulevards,’ said author Ted Jordan, 66, a veteran movie and TV actor who wrote the 1989 book Norma Jean: My Secret Life.

‘By the time she was 18, she’s had sex with dozens of Hollywood’s most powerful men. She vowed to sleep her way to fame and fortune as a movie star,’ added Jordan...

‘...If she wanted a new dress, she’s have sex for \$5....’

Now that’s “mouseburgering your way to the top!” But it didn’t last, perhaps because somebody slipped her a fatal mickey.

MARILYN MONROE

Jim Dougherty was 21 years along when he agreed to marry the 16-year-old. “I agreed to it because I was going into the service soon and I figured she’d have a home with my mother,” he later explained. In her autobiography “My Story,” Marilyn described it as a “friendship with sexual privilege” — with her husband’s absence freeing her to work as a teenage prostitute.

Her history of prostitution provides background for the rest of what happened that fateful weekend at Cal-Neva in 1962, as Levenda further explains:

Her ex-husband, Joe DiMaggio... arrived unexpectedly at the scene. No one knows how he knew his ex-wife would be there, but he showed up and was not allowed inside the complex of bungalows that had been reserved for Monroe, Sinatra, and Giancana, on orders from Sinatra. Instead, he had to take a room at a nearby motel. Marilyn Monroe herself was not actually registered at the Cal-Neva, a precaution that now seems much more sinister in retrospect; instead, she was put into the bungalow complex and kept watch over the entire time.

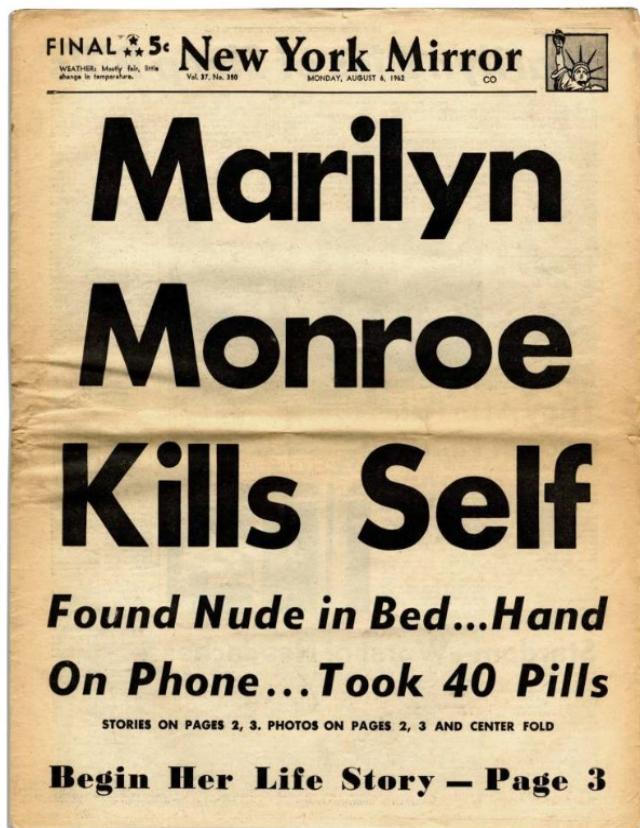
When DiMaggio returned from Lake Tahoe, he told his friend Harry Hall that he was furious with what had happened, that Sinatra had kept Monroe on drugs, and that they had “sex parties.” To clarify what was meant by that, photographer Billy Woodfield was quoted as saying that Sinatra gave him a roll of film from that weekend. When Woodfield developed the roll, he evidently found photos of Marilyn being sexually abused by, or at least in the presence of, Sam Giancana and Frank Sinatra.

In other words, Marilyn Monroe was likely drugged, raped, and photographed; the photos would be used as blackmail against her if she decided to come forward with what she knew about the Kennedys, the Mafia, and Castro.

A drugged Monroe was returned to Los Angeles late the night of July 29-30, in the company of Peter Lawford. Monroe was returned to her home in a limo, but Lawford rode with the flight crew to his beach home. Before arriving home, he asked the crew to stop for a moment so he could make a call from a pay phone (knowing his own home was bugged and his phones tapped). He made a mysterious phone call that lasted about 20 minutes before finally going home in the early hours of that morning.

That phone call was logged into the White House, a call that went directly to the President.

That Marilyn Monroe was murdered, and that this was likely related to the assassination of Kennedy the following year, both seem quite clear to me. What exactly that relationship was remains somewhat murky. But a vital piece of the puzzle, I believe, is mobster John Roselli, the one who kidnapped and threatened Sammy Davis, Jr. on behalf of Harry Cohn of Columbia Pictures in 1957, and who was later found murdered at the same time as Giancana. Cohn had obtained his position in Columbia with both financial capital and physical force provided by Roselli and his mafia associates. This was how the mafia forced Columbia to hire Marilyn Monroe, who seems to owe her early success to this same group of people.



Roselli not only worked within the film industry by threatening and extorting from people on behalf of the mob, but was also hired as a producer by Eagle Lion Studios to produce a number of gangster movies in the 1940s, glamorizing the criminal lifestyle, just like his good friend, Frank Sinatra, would do later with *Oceans 11*. It was Frank who sponsored Roselli for membership in the Friar's Club in 1963, just before the murder of JFK, for which Roselli has been listed numerous times as a suspect by various investigators.

According to *Bound By Honor*, a memoir from Bill Bonanno, son of La Cosa Nostra boss Joseph Bonanno, Roselli was one of the shooters, firing at the president from a storm drain. Others paint him as merely stuck in an uncomfortable situation between associates of his who were enemies of each other, like, perhaps, Sinatra himself may have been. Journalists Jack Anderson and Les Whitten wrote an article for *The Free Lance-Star* newspaper in which they asserted that Roselli had told people that those hitmen he had hired to kill Castro with poison on behalf of the CIA had instead been recruited by Castro to kill Kennedy. Either way, Roselli died like a mobster, found floating in a steel drum in a bay near Miami on August 9, 1976.

Pay attention to that date, for the day of August 9 will come up again later in this saga.



John Roselli

In *The Godfather*, when Johnny Fontaine is requesting help to get a part in a movie (representing 1953's *From Here to Eternity*), Vito Corleone asks him whether or not he spends time with his family. When Johnny sheepishly says "Yes," Corleone lectures him.

'Good. Because someone who doesn't spend time with his family cannot be a real man.'

If this is meant to represent a real conversation that took place between Sinatra and his godfather, then it's presentation here was meant to be ironic. Sinatra famously did no such thing. He was married to four different women in his life, and engaged to several more, but gave his attention and loyalty to none of them. He notoriously cheated on, fought with, and emotionally neglected every one. He wasted the youth of Nancy, the mother of his children, in a twelve-year marriage he trampled on continuously, until she finally capitulated to a divorce. He then married his mistress, Ava Gardner.

Once Gardner was his, he wasted no time wasting hers, and began pressuring her to quit her job. His only interest in the success of her career was in using it, and her, to promote himself. It was clear to all observers that, if he got the part in the movie he wanted, and became a big movie star like her, he would soon expect his wife to quit working, and to play merely a supporting role in his life from then on. But, as I mentioned previously, his bitter, jealous kvetching as he waited to be hired drove her over the edge, and she filed for divorce in 1954. (It took three years to finalize, however.)

His next wedding, which took place in 1966, with no wedding bands exchanged, was to 21-year-old actress Mia Farrow. Sinatra was 40. The relationship quickly settled into a similar pattern as with Ava Gardner. Sinatra neglected her and was gone most of the time, yet pressured her to quit working just to suit him. When that didn't work, he pressured her to act in the same films he was working on. He seemed to want to keep an eye on her.

But unlike Ava Gardner, she had no clout to vicariously spread over him through their association. In fact, it was the other way around. She got hired for a leading role in a big film, her major break, because her marriage to Sinatra had made her well-known, and the producers thought that this would bring good publicity. The film was based on the best-selling book that had just come out: *Rosemary's Baby*.

While most husbands would be happy and proud, Sinatra was, as with Gardner, jealous and controlling instead. He sought to sabotage the project. He insisted that Farrow play the part of his girlfriend in his latest movie, *The Detective*. She agreed. But when the filming of *Rosemary's Baby* went longer than expected, and she told Sinatra that she couldn't be there on the scheduled date to film her scenes with him, he became miffed. In a typical bratty act of Sinatra vengeance, he served her with divorce papers on the set of her movie, and had the producer hire someone else for *The Detective*. Amazingly, both films had the same producer, Robert Evans, an important player in our story for reasons I will explain later on.

Anyone who has seen both films would have to agree that Mia Farrow made the right decision. *Rosemary's Baby* is a masterpiece. *The Detective* is an entirely forgettable piece of clichéd garbage, with the main character clearly based on Sinatra himself—or rather, on the image of himself that he liked to project.

Had she played the role of the girlfriend in that film, Farrow's character would have done nothing but fawn over Sinatra's empty, superficial *Dragnet* cop persona while looking slutty and stupid. Sinatra would have used her as a prop to lecture at about the shortcomings of the hippie lifestyle and psychotherapy (the latter being one of Marilyn Monroe's obsessions, which Sinatra no doubt disapproved of). Whilst pontificating, the wise, prudent detective would be shown continuously smoking cigarettes and guzzling liquor, all without any hint of irony. One gets the idea, yet again, that this is what Sinatra was actually like in real life.

This was just one of several detective roles that Sinatra played in the 60s. The previous year, he had starred as a P.I. in *Tony Rome*. There, in both the opening and closing shots, Sinatra tastefully stares at a woman's ass, and then the camera zooms

in on it, while a song sung by his real-life daughter Nancy plays in the background, extolling the main character's sexiness. Again, however, Tony Rome was shown to be morally superior to those around him. When offered sex with an underage girl as payment for detective services, Rome states that, while he appreciates the offer, he needs the money more. What a guy!

Nancy Sinatra - Tony Rome ((MONO)) 1967 (<https://youtu.be/YIi5Wf-Et7s>)

It would seem on all counts that Mia Farrow ended up in the right film that year, and missed out on nothing by letting her marriage to a jealous jerk be cut short. But that's not the way she sees it. Farrow still expresses regret about the divorce, blaming herself for being selfish, and claims that Frank was the love of her life. She also says that they remained close friends, sometimes *with benefits*, for the rest of his life. Farrow has stated quite seriously in recent years that her son Ronan, born in 1987, for whom Woody Allen is listed as the biological father, might actually be Frank's. Nancy Sinatra lashed out against this claim numerous times to reporters who asked, but in a more recent interview, admitted that it could "possibly" be true.

All you have to do is take a photo of Frank and a photo of Mia, then superimpose one over the other in Photoshop. There really isn't any doubt, in my opinion. Considering Woody Allen's reputation as an accused molester of one of Ronan's many siblings, and the fact that Allen married one of his other siblings, you might think that Ronan would see potential paternity from Sinatra as a possible improvement.

If so, he doesn't show it. His comments on this issue indicate that, while he disapproves of Allen's actions, he still sees him as a father figure. However, he did leave the question of biological paternity open, as though accepting, though not exactly excited about, the fact that he might share genes with the Sinatras. As to the question of Allen's guilt regarding the alleged molestation of sister Dylan, Ronan seems to side with Dylan and his mother.

It was Ronan Farrow—child prodigy, graduate of Yale Law School, Rhodes Scholar, and former diplomat during the Obama administration—who wrote the articles in the *New Yorker*, first published on October 10, 2017, that brought down film producer Harvey Weinstein. His article accused the director of numerous sexual assaults, and revealed that he had hired a private security firm made up entirely of ex-Mossad agents to harass his victims into silence. Over the course of the following year, Ronan Farrow also took down New York State Attorney General Eric Schneiderman and CBS CEO Les Moonves with similar articles.

Ronan's adopted brother Moses has taken sides against his mother Mia by defending Woody Allen, claiming that instead it was Mia who coached her daughter Dylan into making the molestation charges. On May 23, 2018, he published a lengthy blog post in which he claimed a childhood of neglect in the Farrow household. That house was stuffed full with numerous biological and adopted children of various origins, several having been “adopted” by Mia and her “partner” Allen. I put “partner” in quotation marks only because Allen never married Mia, and never even moved in with his “family.” This was why Allen could claim that Soon-Yi, Mia’s adopted daughter from a defunct marriage to another man (Andre Previn), was only a minor acquaintance to him prior to their sexual relationship forming in her early adulthood.



Ronan Farrow

The detail of Dylan's story of molestation that Moses Farrow takes issue with the most is her claim that she played with a model train set while Allen abused her. Moses said that there was no model train in the upstairs area where the event supposedly took place. This is interesting to me because of the fact that model trains were an obsession of Frank Sinatra's, his only real hobby beyond broads and booze. It even seemed to be an affected interest, something he had picked up in the early days of his career when he still worked with, and greatly looked up to, Tommy Dorsey. Trains were Dorsey's hobby, and so, biographers have suggested, Sinatra picked it up in order to emulate his idol.

There was another figure in our study who also shared this hobby as a real obsession. That was Walt Disney, who not only built miniature models, but actually had a small, functioning train that ran through his estate. It was this train that allegedly inspired him with the idea of creating Disneyland as a theme park with several different zones connected by a railroad.

It is not unheard of for small children subjected to abuse to sometimes misremember who it was that abused them, particularly if it was an isolated incident, as Dylan's molestation purportedly was. Is it possible that she is remembering the wrong perpetrator? Is it possible that Frank Sinatra, model train enthusiast, whom her mother claims to have "never really broken up" with, is the real perpetrator?

I have nothing to base this on beyond what I've already told you. I have no information about Sinatra having any sexual interest in small girls. (There's an ambiguous "seduction" charge against him on the books in Hoboken, but it never went anywhere.) Also, I don't really feel that I have the right to question the memory of a victim I don't know personally. But in regards to Sinatra's propensities, we do have the accusations of his sexual abuse of Marilyn Monroe, his interest in model trains, and his probable access to the Farrow household.

As to why the memory would be incorrect, it does seem possible that Mia could have influenced her daughter's recollections. Mia may have been motivated to see

the guilty party as Allen because of what he'd done with her other daughter, Soon-Yi, and also because of her apparently love-distorted view of Frank Sinatra as a decent fellow. It seems plain to me that he was a self-absorbed bully, abuser of women, a likely rapist, and a likely murderer, who achieved every major career advancement by using threats to have people killed. But, I was never in love with him.

Sinatra's mother Dolly said that, like her, Sinatra never forgave anybody who "crossed" him, even the journalists who wrote about his mafia connections, who were just doing their jobs and telling the truth. We know he felt that violent retribution for a non-violent offence was justified, and used violence not only to influence people, but also to settle scores. We know that he thought it was both funny and impressive how many people his mafia friends were murdering. We know this is what he threatened to do to anyone who opposed his will.

On the official website of Jan Berry, one half of the surf music duo Jan and Dean, there is an article about the Frank Sinatra, Jr. kidnapping in October 1963, for which his partner Dean Torrence was deposed as a witness at the trial of the kidnappers. This article suggests that Sinatra paid to have Torrence murdered. Barry Keenan, on trial for having dreamed up the scheme, had his attorneys suggest that Dean Torrence had financed the scheme, and that Frank Sinatra, Jr. was in on the plot as well. At the time that Frank Sinatra, Jr. first disappeared, many journalists thought it was a publicity stunt, and Torrence's testimony implied that this might have been true.

Sinatra Kidnap Trial

Perjury Confessed By Rock 'n' Roll Singer

**Sinatra, Jr. released in L.A.
for \$240,000 ransom payment**

Sinatra Kidnap Trial

Perjury Confessed By Rock 'n' Roll Singer

**Singer Changes His
Tune During Trial**

UNIVERSAL-INTERNATIONAL NEWS

THE SINATRA STORY

**Kidnappers Caught,
Ransom Recovered**

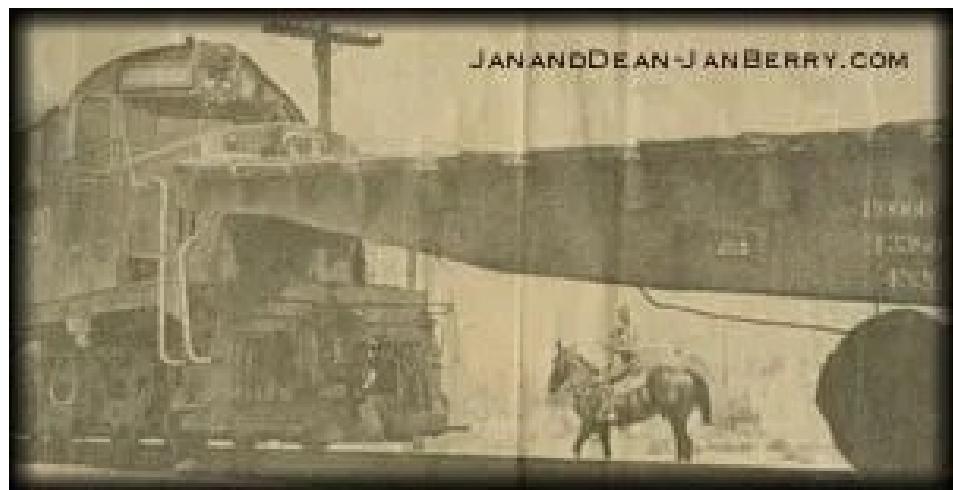
VOICE: ED HERLIHY



Frank Sinatra, Jr.

At the end of the trial, Frank Sinatra, Jr. was quick to push for the news media to drop the issue, and discouraged further inquiries. Afterwards, Jan and Dean found that they couldn't get their shows booked anywhere anymore. They learned that they had been blackballed due to the influence of Frank Sinatra, Sr. A journalist who made note of this in an article, Dorothy Kilgallen, was found dead from a drug overdose within the next two years. She had also been writing about the affair between President Kennedy and Marilyn Monroe, and at the time of her death, was about to reveal something she knew regarding the President's assassination.

In 1964, Jan and Dean again tried to revive their careers, this time planning to star in a movie called *Easy Come, Easy Go*. But on August 5, Jan Berry was injured in an unexplained accident with a train on the set. The film was then cancelled immediately, which also went unexplained.





STARTS

TONIGHT!

Box Office Opens

At 7:00

Show Starts At 8:00



FABIAN · SHELLEY FABARES · JUDY HUNTER · BARBARA EDEN · PETER BROWN · KATHRYN HAYES · SUEETH HABIT · JAMES MICHENER
Written & Produced by JUDY AND ART NAPOLEON · Directed by DON TAYLOR
A Jan and Dean Picture · A COLUMBIA PICTURES Release

PLUS! 2nd BIG HIT! 10:00
"THE Swingin' Maiden"

*Music—"Ride, Ride, Ride
The Wild Surf" sung
by Jan and Dean*

*Michael Craig - Anne Helm
in Color*

A year later, just as a new TV series featuring Jan and Dean was about to air, a wheel broke loose from his car, and a nearly-fatal accident occurred. Jan wasn't hurt that badly, but the next week, yet another accident occurred in which he mysteriously "lost control" of the vehicle. The result was a month-long coma, and he was never the same again.

Even though it was Jan Berry who felt the brunt of all of these negative experiences, the article on Berry's site suggests that this was all arranged by Frank Sinatra, Sr. as punishment for his colleague's testimony at the trial. Either Sinatra was mad that Torrence was complicit in the kidnapping, and his son was an innocent victim, which is what Sinatra, Jr.'s lawyers argued at trial, or he was mad that Torrence didn't take the fall by saying something to exonerate his son from suspicion of involvement in the plot. Whatever the case may be, as the author states twice in the article, "You don't fuck with Frank Sinatra."

Now let us think about how Frank Sinatra must have felt when Mia Farrow, a young and relatively unknown figure compared to him, *snubbed* his invitation to serve at his feet on the set of his detective movie, so that she could pretend to be raped in some Satanic cult movie directed by some weird Polish creep. We know that *Rosemary's Baby* was made immediately after the publication of the book by Ira Levin in 1967, and that the film followed the book closely in almost every detail, including the dialogue. Presumably, there wasn't much that Polanski did to change it. However, Sinatra, who was angry when his wife took the role in the first place, may have become increasingly incensed as the details of the project emerged. I can imagine Mia, her mousey little voice quivering over the phone line, as she told Frank about the story she was acting out, while he undoubtedly harrumphed and grimaced on the other end.

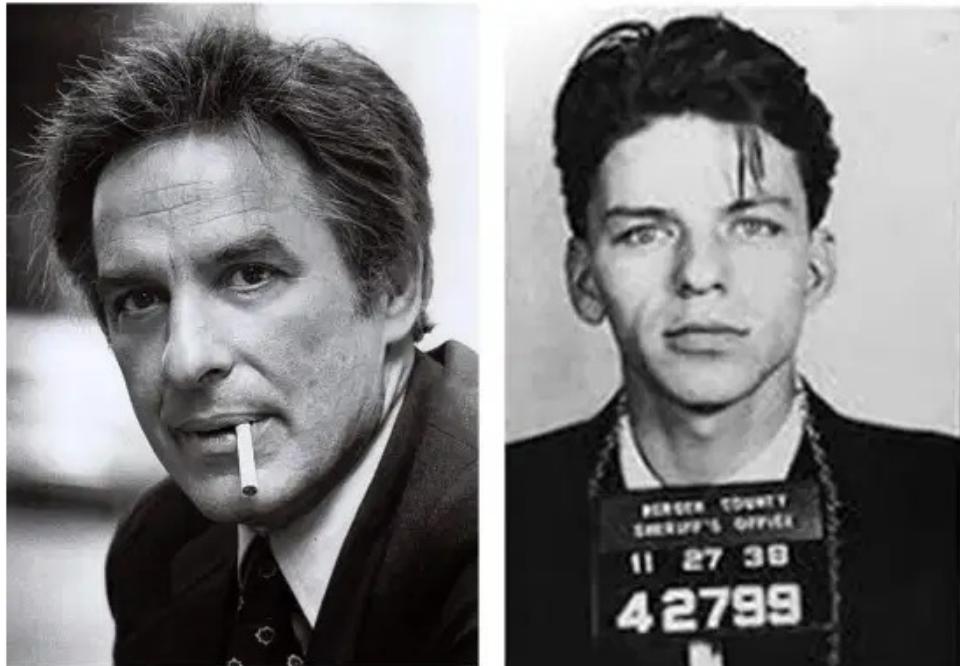
Think about it. First, think about the main subject matter: witchcraft. Since at least the time of Marilyn Monroe's husband Arthur Miller, witches, and the hunt for them, have served as metaphors for political intrigue. Besides *Rosemary's Baby*, and its sequel, which didn't come out until 1997, none of author Ira Levin's other novels were about that subject. However, Polanski had already shot two occult-themed films, and would go on to do others as well. The story and film stand on their own without any metaphors, political or otherwise, being read into them. However, Polanski is complex, and Levin was too. Complex artists often put many layers of meaning into their work.

So next, let's think about the characters and their situation. Rosemary Woodhouse is married to Guy Woodhouse, an aspiring actor who needs to land a big part in a

real movie in order to boost his career to the next level. This obsesses him, causing him to neglect his wife most of the time, and when they are together, he annoys her with constant whining about the subject. He is controlling, demanding, manipulative, and arrogant.

Ultimately, to feed his selfish need for fame, money, and adulation, he sells his family into bondage to an organized criminal conspiracy. He screws over his friends and colleagues too in the process. He conspires with others to cause physical harm to a fellow actor whose job he wants to take for himself. He participates in the drugging and gang-raping of a woman he supposedly loves—his wife—then uses the consequences of that rape—in this case, his wife's baby—in order to gain favor with the criminal group that he belongs to: the “witches.” Played by John Cassavetes, he is an attractive, well-dressed, and charming, if conceited, Italian male living in New York.

To me, this could be seen as a metaphor for the life of Frank Sinatra, and his involvement with the rape of Marilyn Monroe. Even though he was born into the mafia and received his godfather's help with his career early on, it was his choice to ask for Tommy Dorsey to be threatened, and all of the other crimes he committed against other members of the entertainment industry from that point onward. With each one, he was bringing his family further into bondage with the dark side.



Young Frank Sinatra compared with John Cassavetes as Guy Woodhouse in Rosemary's Baby

Next let's think about the fact that, in the scene in which Rosemary is having feverish dreams while being raped under the influence of "the mouse," someone who looks like either John or Bobby Kennedy is on board the ship in Rosemary's dream. He says to Rosemary, "Catholics only. I wish we weren't bound by these prejudices, but..."

What is the reason for this reference to the Kennedy boys, both of whom, like Sinatra, had their way with Marilyn Monroe? My guess is that it's most likely supposed to be John in the scene, but I can't be certain. Bobby, by the way, was shot by Sirhan Sirhan on June 6, 1968, six days before the premier of *Rosemary's Baby* on June 12 of that same year. There is evidence that the assassin had been the victim of mind control similar to that depicted in 1952's *The Manchurian Candidate*, which starred Frank Sinatra.

In *The Manchurian Candidate*, an American soldier is hypnotized by Chinese communists and programmed to kill an American politician, but to be unaware of this until his programming is triggered on the day of the crime. His fellow soldiers witness this programming, and several murders, during the initial tests they undergo, but being also hypnotized, they are programmed to forget this. Sinatra plays one of these hypnotized soldiers. He recovers his memories and then, as a military intelligence analyst, helps his employer foil the assassination plot.

Amazingly, according to Adam Gorightly's *The Shadow Over Santa Susana*, Roman Polanski and his wife Sharon were the coordinators of the Kennedy campaign for the Los Angeles area. Peter Levenda tells us that they both were present at a dinner party in Malibu where Bobby Kennedy was to be the guest of honor. This party was hosted by John Frankenheimer, the director of *The Manchurian Candidate*, as well as an incredibly relevant movie called *Seconds*. "It was to be [Bobby Kennedy's] Last Supper," Levenda reports.

The person suspected by many of having hypnotized and programmed Sirhan Sirhan to shoot Bobby Kennedy is William Joseph Bryan. He was a famous hypnotist known for extracting a confession under hypnosis from Albert DiSalvo, convicted of being the Boston Strangler. Amazingly, Bryan had once been the drummer for the Tommy Dorsey Band, and may have known Frank Sinatra through this connection.



Albert DiSalvo

The case linking Bryan to Sirhan is made in the book *The Assassination of Robert F. Kennedy*, by William Turner and John Christian. It is summarized by Peter Levenda in the first volume of *Sinister Forces*:

Before Sirhan's identity was made public, Bryan was on a radio show giving his opinion that the assassin had been hypnotically programmed. And one of Sirhan's notebooks contained serial killer DiSalvo's name repeated several times.

... The 'DiSalvo' reference in Sirhan's notebooks, however, suggests that the name of this alleged serial killer was brought up during Sirhan's programming, perhaps as a trigger word or, more likely, as a reference back to the original programmer. This would have been Bryan, since Bryan

famously worked on the DiSalvo case. Did Bryan plant the ‘DiSalvo’ reference as a kind of calling card? Or did Sirhan see the name of his programmer linked to DiSalvo in a newspaper or magazine article? There is no other connection between Sirhan and DiSalvo that anyone has been able to discover....

[The] ... CIA’s BLUEBIRD—and later ARTICHOKE and MK-ULTRA—program was aggressive in its use of hypnosis as a mechanism for mind control, and employed the services of several hypnotists... Dr. William Joseph Bryan claimed to have been one of them....Bryan made no secret of the fact that he had worked or was working for the CIA in some capacity.

At one point, and to select individuals, Bryan claimed to have hypnotized Sirhan. There is no evidence linking Sirhan to Bryan after the assassination, however.... Yet, Bryan claimed to have never hypnotized Sirhan when pressed by an independent researcher, and abruptly terminated the interview.

One of the interesting things I noticed while researching Bryan is that Google uses the same picture for him that they use for David Ferrie, a suspect in the John Kennedy assassination. It seems to me that it’s actually a picture of Ferrie, and that its use in the William Joseph Bryan entry is erroneous. The only connection between the two I see is that David Ferrie was also a hypnotist, albeit an amateur. Levenda also points out that David Ferrie used hypnotism to seduce young boys, and suggests that Bryan may have used it for the same purpose with women.



William Joseph Bryan Share
American physician

William Joseph Bryan, Jr. was an American physician and a pioneering hypnotist. He was one of the founders of the modern hypnotherapy and his work notably found use in psychological warfare during the Cold War. He was a great grandson of United States Secretary of State William Jennings Bryan. [Wikipedia](#)

Born: 1926
Died: 1978, Las Vegas Valley, NV

Google uses same photo for William Jennings Bryan that Wikipedia uses for David Ferrie. See below.



More images

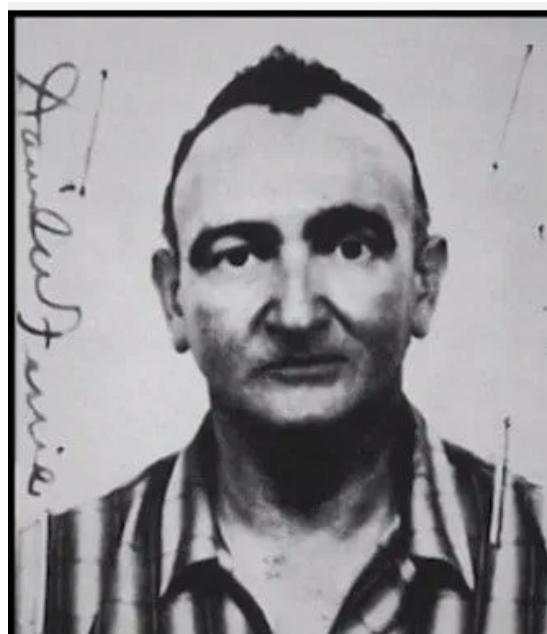
David Ferrie Share
American pilot

David William Ferrie was an American pilot who was alleged by New Orleans District Attorney Jim Garrison to have been involved in a conspiracy to assassinate President John F. Kennedy. Garrison also alleged that Ferrie knew Lee Harvey Oswald. Ferrie denied any involvement in a conspiracy and said he never knew Oswald. [Wikipedia](#)

Activate Windows
Go to PC settings to activate Windows.

Born: March 28, 1918, Cleveland, OH

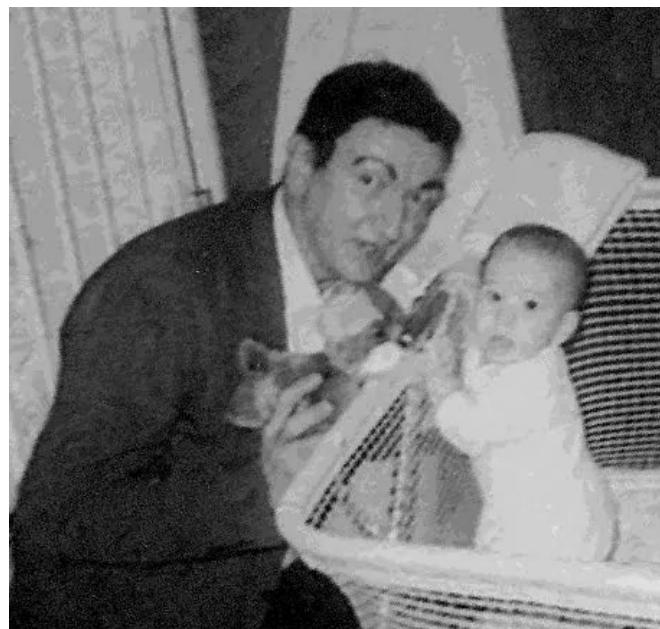
But I think it's worth comparing photos of Ferrie with photos of both Charles Manson and Lieutenant Colonel Michael Aquino when they were younger. Even more striking is the resemblance between Ferrie and another convicted child molester, Larry Melton (a.k.a. "White Rabbit," a former associate of the Manson Family). Melton also has a widow's peak haircut in some photos that is almost identical to that previously worn by Michael Aquino. I will tell you more about Melton shortly.



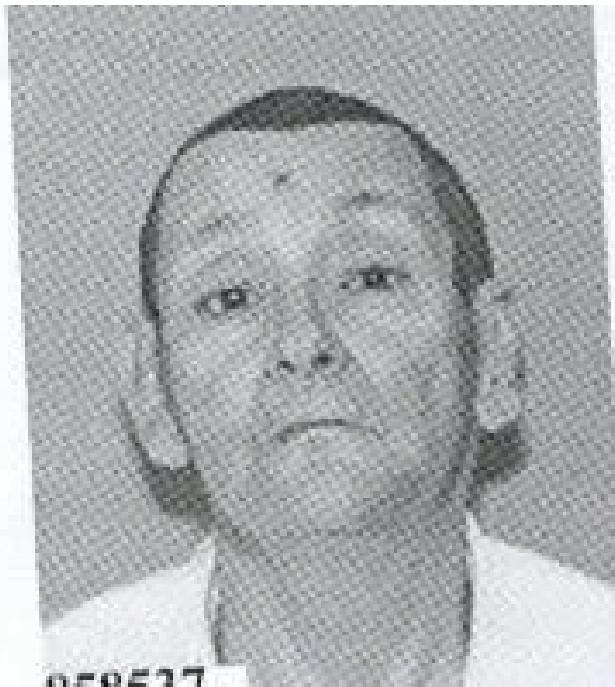
David Ferrie



David Ferrie



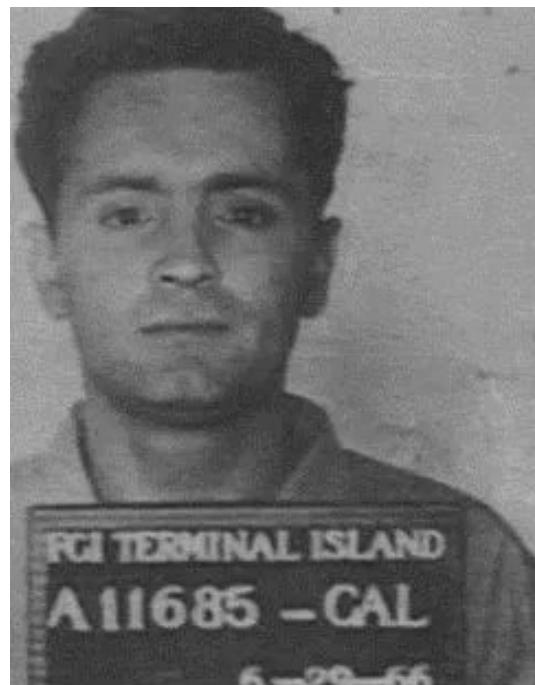
David Ferrie



Larry Melton



Larry Melton



A young Charles Manson



Michael Aquino



Michael Aquino

That mind control technology like that featured in *The Manchurian Candidate* was actually being utilized as the film was being made, and that it was quite likely used to kill Bobby Kennedy, an enemy of Sinatra's, six days before the premiere of the despised film that had (in Sinatra's mind) ruined his most recent marriage—these things are simply eerie. But Sinatra's proximity to both murdered Kennedys, as well as their friends, lovers, and mafia financiers, even the very mobsters suspected of murdering John Kennedy with their own hands, has always been rather striking. There is also another high-profile murder case that Sinatra seems to have been far too close to, as I will explain soon.

Another figure on board the boat in Rosemary's mouse-induced dream is her friend Hutch, who is kicked off the boat when the Kennedy man says that only Catholics are allowed. In his ship captain's outfit, Hutch looks to me, quite clearly, just like L. Ron Hubbard looked in many of his most broadly-utilized publicity photos taken aboard his yachts. Hubbard was, in his early years, a naval intelligence spy

who, on behalf of the government, infiltrated Aleister Crowley's OTO lodge there.

As *Rosemary's Baby* was being filmed, the influence of Hubbard's later creation, Scientology, was manifesting in Southern California. While in jail as a young man, Charles Manson was initiated into the principles of Scientology by a fellow inmate. Later in life, as his own cult was growing, Manson would also fraternize with, and write for the official publication of, a bizarre Satan-worshipping offshoot of Scientology called "the Process Church of the Final Judgement," a group that is central to the story here.

In the film, Guy Woodhouse likens himself to a rodent because of his fiendish envy of his colleague Donald, the rival actor whose role Guy took over after Guy's witch friends next door blinded Donald with a black magic spell. Guy tells Rosemary that he's been distracted lately because he's been "worried" that Donald "will regain his sight, rat that I am." The term "rat" is used by Italian mafia to refer to those who cooperate with police investigations.

But of course, Frank Sinatra himself was the leader of the rats. In *Oceans 11*, the quintessential Rat Pack film, the character Adele tells Sinatra (playing Danny Ocean) that he's a "rat." Later another character describes him as "a well-mannered shark," once again hinting at the symbolism of Mackheath Messer, his deadly knife, and his gloves (which are a motif emphasized throughout the movie).

The term "shark," by the way, is suspected by some etymologists of being coined as a term for a "swindler" or a "dishonest person who preys on others" *before* (but not long before) the term was ever used to identify an aquatic animal. Older words for these creatures in other languages refer either to the sharpness of their teeth (such as the Greek *karkharos*, meaning "sharp, jagged, biting"), or to how they bear these teeth in the effect of a grimace when they are about to strike at their prey. This includes the French *requin*, from the Old French word *reschingnier*, meaning "to bare the teeth, grimace," flashing the "pearly whites," just like in "Mack the Knife." Both sharks and psychopathic humans appear to smile at you right before they strike at you, which happens just when you realize that they are

not actually smiling at all.

Now check this out: in the *Rosemary's Baby* novel, the person who acts as the superintendent of the Bramford building and gives the Woodhouses a tour of the apartment they will soon rent is named "Mr. Micklaus." In the movie, his name has been changed to Mr. *Nicklaus*. You may recall me mentioning that in Poland (where Mr. Polanski comes from), Saint Nicholas is called *Mikolaj*. So it's safe to say he would have been aware of the symbolic implications of making this change, underscoring the hint that Saint Nicholas somehow represents both Santa Claus and whatever ancient *mythos* lies behind the character of "Mickey."

We have already established that this word has the exact same meaning in the criminal underworld as "the mouse" in *Rosemary's Baby*: the ruffed poison vector, in which the bite (the unexpected, incapacitating intoxication) is hidden in the bait (the free dessert offered by an enemy posing as a friend). In the novel, Rosemary even does some mousing of her own, slipping a mickey into the coffee of one of the cultists holding her hostage in an effort to escape the apartment.

Earlier in this essay, I made the case that the character of Mickey Mouse, invented by Walt Disney, is based on Macheath Messer of *The Threepenny Opera*, just like the song "Mack the Knife," which would later become intractably connected with Frank Sinatra and, indeed, the entire Rat Pack. I demonstrated that this song includes allusions to the same death threats that La Cosa Nostra uses—the "offer you can't refuse"—and that this aspect of the song was acknowledged, even magnified, with glee by Frank Sinatra whenever he sang it.

I have shown that Walt Disney's life, from his birthdate to the three circles in the logo of his company, was tied in with the symbolism of Saint Nicholas. This is a figure whose *mythos* includes child prostitution, human trafficking, kidnapping, cannibalism, and a villain who served the saint food containing a hidden forbidden substance. That substance was nothing less than the flesh of murdered young boys who had been stuffed into barrels, just like victims of a mafia hit. I didn't mention yet that I think Walt Disney looked quite a bit like the character Macheath Messer

in the 1930s German film version of *The Threepenny Opera*. Just have a look and judge for yourself.

Interestingly, in the *Rosemary's Baby* film, Minnie Castevet also makes a reference to the “offer you can’t refuse” when she first invites Rosemary and Guy over for dinner. She says to Rosemary, “You tell him I said I won’t take no for an answer.”

Polanski had originally wanted his then-girlfriend Sharon Tate to play Rosemary, it is said. She had been in his previous film, *The Fearless Vampire Killers*. But he was not in charge of casting, and remained silent about his preference. This worked out, it seemed, as Mia Farrow was the perfect choice, clearly bringing much more to the project than mere name recognition due to her relationship with Frank Sinatra (the main reason she was initially hired). In January 1968, just after finishing the film that had destroyed Farrow’s marriage to Sinatra, Polanski married Sharon.

Tate had been a frequent visitor to the set, and was friends with Farrow, as well as many of the other cast and crew, including Patty Duke, who had also had tried for the part of Rosemary in the film. Duke would eventually end up playing Rosemary in the made-for-TV sequel, unrelated to the novel, that aired in 1976, entitled *Look What Happened to Rosemary's Baby*. Duke also rented the Polanskis a house, where they moved in right after the premiere of *Rosemary's Baby*. The next place they moved to after that was a house owned by record producer Terry Melcher at 10050 Cielo Drive. It was there that Sharon Tate was murdered, along with her house guests, by the Charles Manson Family on August 8, 1969. She was eight and one-half months pregnant with Roman Polanski’s baby at the time.

The parallels between the events in the movie and the events in Polanski’s life seem shocking to me. Even more amazing is how much the milieus of the Manson clan and the Polanski clique were enmeshed prior to the murders. Manson’s hippie commune was not just a bunch of dirty homeless losers. They were the sons and daughters of rich families and famous celebrities—exactly the same kind of socialite “pigs” they were supposedly trying to lead an uprising against.

For example, counted among their ranks was DiDi Landbury, the daughter of actress Angela Lansbury. Her mother had played the main handler of the mind-controlled assassin (also her character's own son) in *The Manchurian Candidate*. DiDi joined the gang when she was just thirteen years old. She kept a note with her, written by her mother, stating that she had permission to be with them, and let Charlie use her mother's credit card. DiDi purportedly left the group in disgust after witnessing Charles Manson having sex with a very young little girl.

According to a letter Manson wrote to *The Hollywood Star* from prison, other people who hung out with the Manson set included Dennis Wilson from the Beach Boys, record producer Terry Melcher (the son of actress Doris Day), Neil Diamond, and Nancy Sinatra. Peter Levenda adds to the list Deana Martin (Dean Martin's daughter), Peter Falk, and Jane Fonda. Manson also told reporters that he and his peeps had the run of a segment of Universal Studios several times. They were there at the invitation of Gary Stromberg, as described in *Manson in His Own Words*.

Manson had been asked by Stromberg to record soundtrack music and work as a technical advisor for an unnamed film about the return of Jesus Christ. During this time, the girls were paid to sexually satisfy several well-known celebrities whom Manson refused to name. He says that he also turned a few tricks as well, he said, with a mysterious "Mr. B"—a "famous movie actor"—and Mr. B's wife, being paid \$500 each time. I suspect that this person is Marlon Brando. As Adam Gorightly explains:

*The Manson Family/Hollywood connections ran deep, and for many years Charlie was reticent to finger the rich and famous that had intersected his star-crossed path. ... For whatever reason, Manson... responded to a request from a gossip tabloid in the mid-70s, *The Hollywood Star*. ... When Frank Sinatra caught wind that the publisher of *The Hollywood Star*—Bill Dakota—was calling his daughter Nancy to pump her for info regarding alleged Manson sex orgies, the "Chairman of the Board" threatened to send out some of his boys to break Dakota's knee-caps if the publisher didn't cease*

and desist with his provocative inquiries.

Indeed, the Manson Family seems to have operated as a porn and prostitution ring. At the Spahn Ranch movie in California, where they lived, and in other locations, they all had sex with celebrities, often for money, and they often filmed it. They also kept meticulous logs whenever famous people came over for orgies. Gorightly tells us about a Charles Manson archivist, John Aes-Nihil, who is stationed in Canoga Park, CA, Gorightly stated:

*...One of the more obscure documents in Aes-Nihil's collection is *A Psycho-Sexual History of the Manson Family*. About a fourth of *Psychosexual History* is handwritten in red ink, and appears to have been authored by Susan Atkins, or someone claiming to be Atkins.*

A great deal of the manuscript is an endless account of orgies at the Spahn Ranch, with exhaustive lists of who did what to whom. There's even a chapter on George Harrison doing it with John Lennon, and strangely enough a friend of Aes-Nihil's claims to have a 16mm of this film, but has never let anyone see it.... The guy who sold it to him claimed to have had the document in his basement for about eight years, and that he got it at a yard sale in Chatsworth—found in the bottom of a trunk, no less.

If this is true, then the fact that Manson never mentioned meeting the Beatles is extremely significant. It means they had secret business together. This would explain Manson's belief that the Beatles were sending him coded messages through their music, particularly the *White Album*, recorded while Rosemary's Baby was being filmed, and released on the fifth anniversary of President Kennedy's murder.

Also, consider the fact that Mia Farrow's younger sister, Prudence, purportedly influenced the name of the song "Dear Prudence" on that album. Prudence, Mia, and their brother Patrick (later a convicted sex offender) had met the Beatles earlier that year in India, when they were all there to study meditations with the

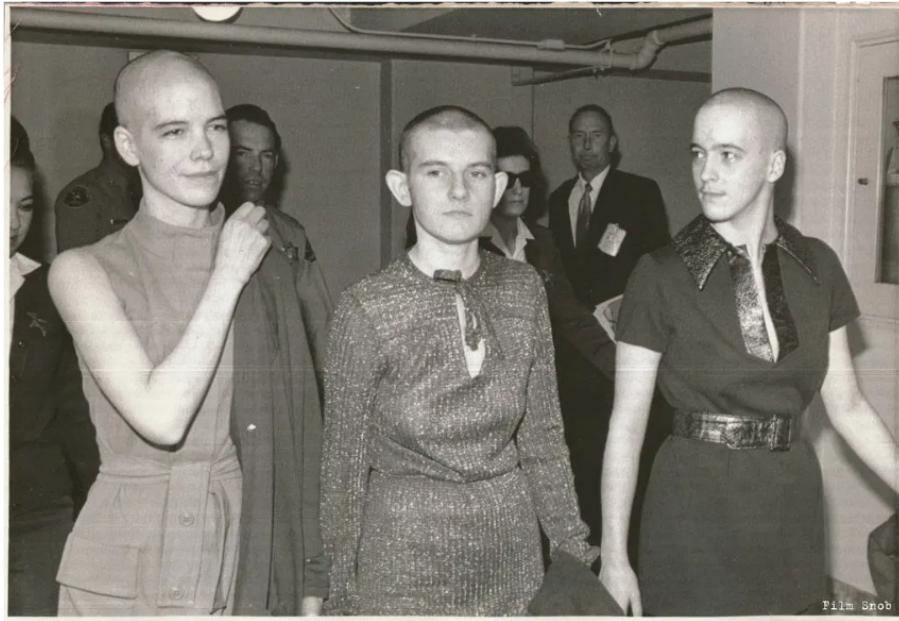
Maharishi, another accused sex offender. In fact, the song “Sexy Sadie” on that album was supposedly originally about the Maharishi’s fall from grace because of these accusations, which were aired immediately after their time there.

John says that he chose at the last minute to replace all mentions of “Maharishi” in the lyrics with the words “Sexy Sadie” instead. Now, Susan Atkins’ alias in the Manson Family was Sadie Mae Glutz, and her friends also called her “Sexy Sadie.” This nickname is always assumed to have been coined after the *White Album* came out.

But if the two knew each other intimately, it could quite possibly have been the other way around. Susan Atkins is always portrayed as a braggart who loved to run her mouth. Surely, most assume, she would have mentioned a sex orgy with the Beatles to someone, right?

But we can see that the Manson clan has been calculated about what information they have chosen to release, staying quite disciplined throughout the years. Those in the mainstream media have consistently underestimated the Manson Family’s importance within the entertainment industry, and in the criminal underworld. Perhaps they’ve also overlooked an important role that this group has played within the intelligence community. The Mansons, I think, really did know what they were doing the whole time, and it was all quite intentional.

Some time after the Manson murders, John Lennon actually bought the building in which *Rosemary’s Baby* is set: the Dakota. When he learned about the connection, after he’d bought it, Lennon reportedly wrote “Helter Skelter” on the wall in one of the rooms, then covered it up with a file cabinet. This is the very same building that Lennon would die in front of in 1980, brought down by an assassin’s bullet.



Manson Girls

Even if the claims of the archivist about the John/George gay porno film shot at Spahn Ranch aren't true, it is not far-fetched that they would have known each other, or that the Beatles would have known about the Manson troupe. After all, Manson didn't just have a casual acquaintance with Dennis Wilson of the Beach Boys. Rather, Manson and his girls were *living* with Wilson for months. At one point, Wilson was in awe of Manson, spoke of him like a guru, and aped his mannerisms. He set up several professional recording sessions for Manson, and hooked him up with music producers, including Terry Melcher, whose house Sharon Tate was renting when she and the other victims were murdered there. As Adam Gorightly explains:

Wilson was so in awe of Manson that he bragged about his friendship in an issue of the English rock magazine Rave. 'Fear is nothing but awareness,' spake Dennis in the interview, mimicking Manson's guru-driven mumbo-jumbo. 'I was only frightened as a child because I did not understand fear—the dark, being lost, what was under the bed! It came from within... Sometimes the Wizard frightens me—Charlie Manson, who says he is God and the Devil! He sings, plays, and writes poetry and may be another artist for Brother Records [the Beach Boys' record

label].

At least one of Manson's songs ended up on a Beach Boys album. "Never Learn Not to Love" is a track on their *20/20* record, a reworked version Manson's "Cease to Exist." They paid Manson, but didn't credit him, and never ended up putting out anything else for him. He didn't like the way they'd arranged it, nor did he appreciate Wilson crediting himself as the songwriter. His response was to hand Wilson a bullet and say "Every time you look at this, be glad your children are still alive." This was the end of their friendship and professional collaboration.

Another famous musician who knew Manson was John Philips of The Mamas and the Papas, whose song "Straight Shooter" was found on the turntable in the bedroom of the one guy staying on the grounds of the Tate house who survived the massacre. This was William Garrett, who was staying in the guesthouse, and playing The Mamas and the Papas too loud to hear the screams of the victims.

Ironically, John Philips was suspected by Roman Polanski of being the killer before the Manson Family was ever investigated. This was because Polanski had been sleeping with John's wife and fellow bandmate Michelle while he was filming *The Day of the Dolphin* in London. Polanski figured that John had found out about this and had done the killings as revenge. Indeed, it still hasn't been ruled out that he could have hired Manson to orchestrate the murders for this purpose. Both Manson and Mr. Philips can be connected to another murderous cult operating concurrently within the same milieu in southern California: the Process.

The Process Church of the Final Judgement came out of a Scientology center in London, started by two disgruntled Dianetics drop-outs who set out to make their own crazy cult with their own e-meters. But this one would be more hardcore, openly worshipping the Devil and reveling in the imagery of death. However, just like the Church of Scientology, the Process specifically targeted successful film stars and musicians for membership.

The two people in question were named Robert DeGrimston and MaryAnn MacLean. DeGrimston was born in Shanghai, China, the city that gave its name to the process of drugging and abducting people for the “white slave” trade. MaryAnn MacLean was born in Glasgow, like the fictional warlock Adrian Marcato, Roman Castevet’s father in *Rosemary’s Baby*. Significantly, MacLean was a prostitute in her early years, and according to Gorightly, “she became the kept woman of several influential men during the infamous John Profumo-Christine Keller prostitution scandal that rocked the British government.”



By early 1966, the Process Church had 25 members, who’d donated everything they had to the cause. This enabled them to move into a pricey mansion in London’s Mayfair district. They wore black capes with the Goat of Mendes symbol on the back. Before long, they had Marianne Faithful as a member, and John Philips was giving them money. They published a slick magazine featuring interviews with some of the hottest celebrities of the day: Mary Tyler Moore,

Warren Beatty, Jimmy Savile, and Mama Cass Elliot, the other member of The Mamas and the Papas (besides John and Michelle Philips). Indeed, I have to wonder if the name of that band is in any way related to the fact that the leaders of the Process Church were addressed as “Father” and “Mother.”

I also have to wonder how deeply Jimmy Savile might have been involved with them, considering what we now know about him. Now that we know about his numerous child rapes, some of them involving dead bodies in morgues, and several involving the trappings of Satanic ritual, one wonders why nobody else found it disturbing at the time when he gave an interview to a magazine published by an overtly Satanic organization in which he replied to the question “Are you moral?” with the following:

I would say that I am highly moral during the day, and even higherly moral during the evening, but of course we won't say anything about night-time, because that is when all the real wolves like myself rise from the darkness and leap about causing mayhem left and right.

When asked for his opinion of the institution of marriage, he told the Process interviewer, “...I couldn't think of inflicting myself on any poor young lady, 'cos what she would have to put up with would be too much for any human being....”



The Process Church was obsessed with the thought of causing the Apocalypse, and in pursuit of bringing it about, Adam Gorightly reports that:

...[T]he Process Church reversed the commandment of Moses: 'Thou shall kill.' DeGrimston went on to exhort his followers to 'release the Fiend that lies dormant in you, for the world can be yours, and the blood of men can be yours to spill as you please.'...

During the trial for the Tate-LaBianca murders, Process Magazine published an article by Charles Manson entitled "Pseudo-profoundity in Death" for their official "Death"-themed issue. To reporters, Charles Manson gladly boasted that his group had been working with the Process all along before the murders too. Then a couple of Process ambassadors came to visit him in prison. He stopped talking about it after that. But what Manson said about himself and the Process actually does add up. You see, as they grew in influence, the Process Church expanded their operations, first to New Orleans, then to Mexico, and finally to southern

California, where, as Adam Gorightly describes it:

Robert DeDrimston and other Process members descended upon Haight Ashbury during the Summer of Love, taking lease of a property located at 407 Cole Street. Meanwhile, Manson and his budding entourage lived at 636 Cole Street, a mere two blocks away.... [In] John Parker's Polanski [the author] claims that Manson was a regular visitor to the Process headquarters, 'reaching the fourth of the six levels of initiation, that of 'prophet.' At the end of 1968, he was established as a leader of a group which he called 'Satan's Slaves.' During their Haight period—Parker contends—The Process attempted to form a union with LaVey's church, who dismissed them as kooks.

When the Process arrived in Los Angeles in early '68, it was supposedly John Philips who put them in touch with a real estate agent named Artie Aarons. Once a week, the Processians would go around cleaning and repairing various properties owned by Aarons. In return for their services, Aarons let the Process use a large, two-story, twenty-room house in south central L.A. In the following weeks, the Process group—while working for Aarons—visited the old John Barrymore mansion at 1301 Summit Ridge Drive, which just happened to be located several blocks down the hill from where Roman Polanski was then renting a house at 1600 Summit Ridge. ... Manson and his minions lived for a while in a shack on Summit Drive.

...

In December '68, Manson sent Family member Bruce Davis on a pilgrimage to merry old England where he spent roughly five months, including a considerable amount of time at the London headquarters of the Process. While there, Davis was employed by the Church of Scientology for a short period, working in the mailroom, and studying courses in his spare time....

...researcher Bill Nelson claims that Davis was sent there by Manson to work out a difference between the Church of Scientology and the Process.

After the Process Church's "Father John" and "Brother Matthew" visited Manson in prison to shut him up, they claimed that their leader DeGrimston had never met Manson. John Philips has also tried to disavow his association with Manson, as well as with the Process. But the Process Church is known to have begun courting Terry Melcher, Dennis Wilson's record producer friend who was leasing the fateful house to Tate and Polanski, around the same time that Melcher first met Manson. The next thing to happen was that Melcher and Wilson began pressuring Philips to help Manson out with his "career." Phillips later tried to act like he had never shown any interest in these overtures, while Melcher tried to pretend that he never even liked Manson in the first place!

They were both covering up for something. When Bobby Kennedy was assassinated, a year before the Manson murders, the Process Church went underground.

Today, the Process has been associated with a number of high-profile murders, including those of serial killer David Berkowitz. David claimed to have been a member of the cult, and said that the group operated as an organized crime ring. He said they were committing murders for hire, sometimes giving the assassinations a ritual aspect which, while not inauthentic (as the perpetrators were indeed Satanists), often served to throw investigators off the trail of who might have paid for the murders in the first place. Others were made to seem random in order to give society the feeling that chaotic mayhem had been loosed upon the world. The ultimate purpose, purportedly, was to bring about the End Times by force.

Both Berkowitz and another person, convicted hit man Jason Turner, have done interviews stating that the Process Church syndicate was heavily involved in the illegal trafficking of children for prostitution and pornography production, including snuff films. Turner also said that his roommate, controversial photographer (and known Satanist) Robert Mapplethorpe, was a member of the Church and a participant in these activities. Berkowitz said that several of the killings for which he took credit as the "Son of Sam" were filmed for the Process, and that the recordings were sold to snuff collectors.

This would seem like a terribly dangerous “game” to play—making a record of high-profile capital crimes—unless you were fairly certain that your organization had complete control over all law enforcement agencies and all court systems that might pose a threat. In the case of the Process, it seems, this confidence has been well-placed. The main culprits responsible for the crimes attributed to Berkowitz, and all of the other crimes tied to the syndicate, will most likely never see justice.

If you read Maury Terry’s *The Ultimate Evil*, Peter Levenda’s *Sinister Forces*, or Adam Gorightly’s *The Shadow Over Santa Susana*, you will find much evidence to persuade you that Manson’s “Family” was an offshoot of the Process, or even a “cell” of that organization, tasked with performing certain functions. Getting famous people on camera doing compromising things might very well have been one of them.

Adam Gorightly in particular highlights several stories he has come across indicating that the Process and the Manson Family were two brother peas in the same Satanic Scientologist pod. The first one that I will mention is the “medieval trial”:

Sometime after Manson was taken in to custody for the Tate/LaBianca murders, an interesting article appeared in a Berkeley newspaper alleging he had been a member of a homosexual ‘death-cult’ which operated out of the notorious Waller Street house [“The Devil House”] in the Haight during the Summer/Fall of ’68. ...Manson claimed to have lived there for a brief period during the Summer of Love. The article in question described a ‘trial’ conducted by the Waller House cult, which was called the Final Church of Judgment, a name which strongly resembles the Process Church of the Final Judgment. Other former residents of the Waller Street abode were associated with the Process...

[Blaine, a friend of one of Manson’s male lovers in prison in the early sixties, says that] ‘The Final Church is the name Manson chose for the church he eventually founded....’ The cult was evidently led by one Father

P., and operated out of the ... Waller Street 'Devil House.'

According to Blaine's account, Manson supposedly showed up at a 'medieval trial' in late Summer of '68, where it was to be decided whether to put a former cult member to death. There a weird-ass scene unfolded, and though the former cult member who 'went wrong' was not ultimately put to death, he did get the livin' shit beat out of him with a 'broken' wooden crucifix, as Father P. shouted: 'I'm God! I'm Satan! I'm Jesus'" straight out of The Process/Manson canon. Blain alleged that Manson—in the company of sexy Sadie Mae Glutz—left the next day to drive back to Spahn Ranch, and that Father P. visited Manson soon after in Los Angeles.

This description of the Final Church's medieval trial reminds me very much of the Mouse's "long tale/tail" from Alice's Adventures in Wonderland:

"Fury said to
a mouse, That
he met in the
house, "Let
us both go
to law:
will prose-
cute you.—
Come, I'll
take no de-
nial: We
must have

the trial:

For really

This morn-

ing I've

nothing

to do."

Said the

mouse to

the cur,

"Such a

trial, dear

sir, With

no jury

or judge,

would

be wast-

ing our

breath."

"I'll be

judge,

I'll be

jury,"

Said

Cun-

*ning
old
Fury;
I'll try
the
whole
cause,
and
con-
demn
you to
death."*

The Mouse's Tale

by Lewis Carroll

"Mine is a long and a sad tale!" said the Mouse, turning to Alice, and sighing.

"It is a long tail, certainly," said Alice, looking down with wonder at the Mouse's tail; "but why do you call it sad?" And she kept on puzzling about it while the Mouse was speaking, so that her idea of the tale was something like this:—

"Fury said to
a mouse, That
he met
in the
house,
'Let us
both go
to law:
I will
prosecute
you.—
Come, I'll
take no
denial:
We must
have a
trial:
For
really
this
morning
I've
nothing
to do.'
Said the
mouse to
the cat,
'Such a
trial,
dear me,
With no
jury or
judge,
would be
wasting
our breath.'
'T'll be
judge,
I'll be
jury,
and
cross-examine
old Fury;
T'll try
the whole
cause
and
condemn
you
in
deem...'

Perhaps it was this experience with jurisprudence, along with all of his other experiences with state and federal courtrooms throughout his life, that made Manson feel comfortable representing himself for part of the Tate-LaBianca trial.

Later in his book, Gorightly tells us about a rash of crimes in the Santa Cruz, California area that local police blame on an alleged Process "splinter group" called "the Four P Movement." To this group were attributed the deaths of several animals, decapitated, skinned, and drained of blood. Informants reported to them witnessing the group perform "ritual executions," eating a human heart, and, as Gorightly puts it, "initiation rituals where neophytes were forced to eat the entrails of an animal while its heart was still beating."

Police first became alarmed when skinned and blood-drained dogs were found by the local animal shelter, and a man reported to police seeing “hippies” who were dancing around five skinned dead dogs on the hood of a car. Then a man who had himself been arrested on a murder charge came forward complaining of being addicted to cannibalism. He carried around a human finger bone that he kept in a leather pouch. He identified the Four P cult as his co-conspirators in murder, and said that they had a portable crematorium for disposing of the leftovers of their rituals.

The most interesting aspect of all this is that the leader of this group was referred to by a ritual title that Charles Manson is known to have used as well: “Grand Chingon.” In Mexico, *chignon* is a slang term for someone or something that is cool, deft, slick, etc. The Grand Chingon of Four P was said to be a “prosperous L.A. businessman,” Gorightly reports.

While this person was someone other than Manson, another seeming Process “splinter group” that could very well have been enmeshed with the Manson Family, so as to at one point have conceivably been the same thing, is the Kirke Order of Dog Blood. Gorightly says that their leader was a red-haired English woman whom they venerated as an incarnation of the goddess Circe (or Kirke). Gorightly. Remember, she’s the one who turned the crewmen of Odysseus’ ship into pigs with magic, after intoxicating them with sex and drugs, and then tried to kill them when they wanted to leave. Does this explain why the Manson Family’s victims were labeled “pigs”?

Adam Gorightly thinks that the woman known to the Dog Blood group as Circe might have been Mary Ann MacLean of the Process Church. He mentions a “retired captain Dale Griffis of the Tiffin, Ohio police department,” who concluded the same thing. In Los Angeles, and in Ventura County, the Dog Blood group were holding ceremonies every new and full moon where, Gorightly says, “black dogs, black cats, black roosters and goats” were sacrificed, and the blood was consumed. These rites were, according to researcher Ed Sanders, filmed. This may connect to the alleged Manson Family home movie of a dog sacrifice that former member “White Rabbit” claims to have “stolen” from his brethren.

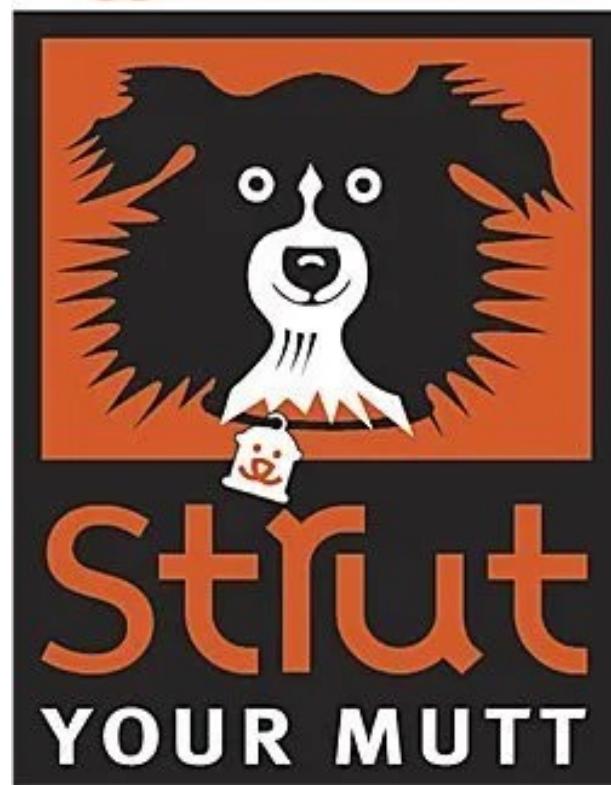
The Kirke Order of Dog Blood “went underground” in the early 1970s, but Circe is believed to have re-emerged mid-decade as the owner of an occult supply store in Toledo, Ohio. As Adam Gorightly describes it: This mysterious ‘Circe’ also bought property adjacent to a location reputed as being a site where Satanic rituals involving human sacrifice were performed. In 1985, law enforcement officials dug up the site, discovering ritualistic paraphernalia, although no evidence of murder was uncovered. Shortly before the police raid, the occult shop in Toledo closed and ‘Circe’ disappeared.

As for the actual Process Church, the leaders fell out with each other in 1974, after Robert DeGrimston himself was kicked out by the others. This would fit with the timeline, with Dog Blood going underground during the Process collapse, and MaryAnn/Circe then moving to Ohio in the mid-70s. MaryAnn attempted to reform the Process as the allegedly Christian “Foundation Church of the Millennium,” which was later still renamed again to “Foundation Faith of God.” The remnants of this group also began a—*gasp!*—*dog sanctuary* called “Best Friends,” now located in Utah. This organization is featured—with no reference to its dubious pedigree—on an Animal Planet series that has run into multiple seasons.

Chillingly, an anonymous internet forum poster has noted a remarkable similarity between the logo for “Best Friends” and the logo for an Adult Swim cartoon show called “Mr. Pickles.” (<https://archive.4plebs.org/x/thread/19937050/>) This program is about a pet dog who kills, tortures, and dismembers people and animals. He commits sex acts with people, and various animal species, or with their dead bodies, regularly. This is often done in an overtly Satanic ritual setting, and he frequently conjures demons from Hell into visible appearance. He has a hidden lair beneath his house where he keeps his victims, living and dead. But almost everyone who knows Mr. Pickles, including his own family, just thinks he’s a normal dog, except for one old man whom nobody else believes.



 Best Friends ANIMAL SOCIETY
PRESENTS



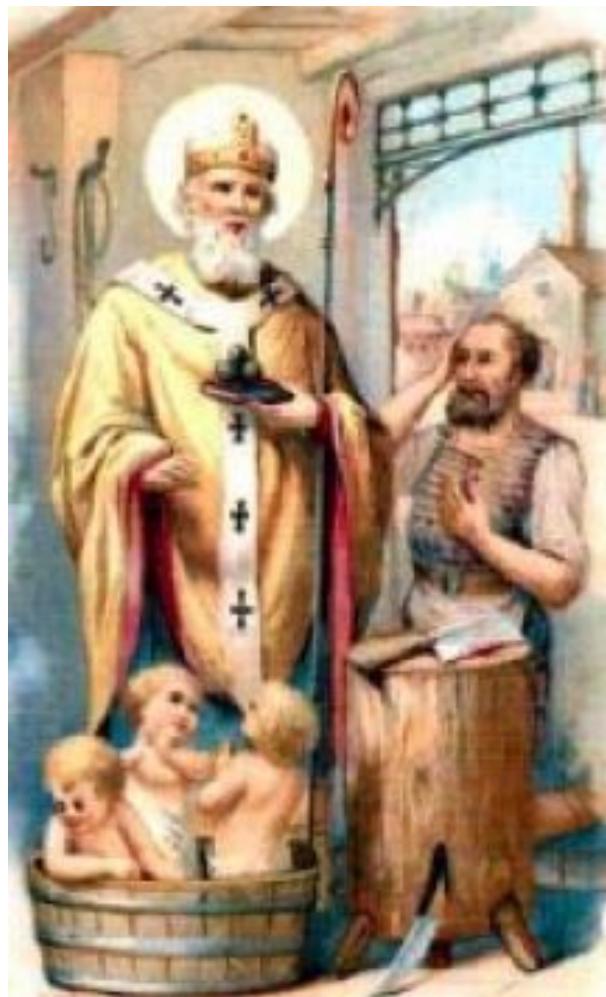




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<https://i1.wp.com/www.tracytwyman.com/plusultra/wp-content/uploads/2018/10/e90a8c458ed5a0a62394a17cc2fda930.gif>

I cannot help but think of those dead boys in the barrels at the Pere Fouttard's butcher shop, pickled in brine, waiting to be chopped up and served as pork to St. Nicholas.



St. Nicholas and the
Three Boys in the Barrel
of Brine

Finally, yet another California cult that seems to have been enmeshed with both the Manson Family and the Process Church is the “Solar Lodge of the O.T.O.,” which may have been, at that time, a “clandestine” or “irregular” lodge, i.e., not officially sanctioned by the main body of the O.T.O. As Adam Gorightly tells it:

The Solar Lodge of the O.T.O. was started in late 1966 by Mrs. Georgina ‘Jean’ Brayton, and operated right outside the gates of the USC campus via a network of cult-houses. Brayton—like Manson—used psychological pressure to wield control over her flock, which was known for its indulgence in sadomasochism, drug dealing, blood drinking and child abuse. Her husband, Richard Brayton—a philosophy instructor at USC—was also a member of the group.

One of the favorite activities of the Solar Lodge was to send ‘bad vibes’ into Watts in the hopes of erupting a race riot. Like Manson, the Solar Lodge believed that an apocalyptic race war was imminent, and made plans to escape the forthcoming Helter Skelter high weirdness by retreating into the desert. The Solar Lodge was fond of interpreting Beatles’ lyrics, in as much as they portended to the forthcoming race riots that would bring mankind to its collective knees and usher in the epoch of a New Aeon ala Manson.

Gorightly says that it was Brayton, most likely, who owned what was termed “the Spiral Staircase House,” where Manson met several “occult bigshots.” Brayton also owned another house in Los Angeles where Manson is said to have attended chicken sacrifice rituals. Gorightly states:

Because of her access to large quantities of drugs—and her willingness to dispense them willy-nilly—Brayton was able to attract young hippie types to her cult, then use the unwitting dope-heads in perverse sex rituals, while they lumbered in a confused and drugged-out state. Brayton used LSD to obtain highly personal information from her initiates, which she would employ later as a form of extortion. Paul Watkins claimed that Manson used acid in this same manner.

Like the Kirke Order of Dog Blood, the Solar Lodge was fond of killing and draining the blood from animals in rituals (dogs, cats, and chickens). The blood would be poured all over the congregants as they engaged in sex orgies beneath these crimson altars of pain. The Manson Family were said to utilize dog blood in exactly the same way. Susan Atkins said that they drank it as an aphrodisiac.

According to Adam Gorightly, author Ed Sanders confirmed from five different sources that Manson was directly involved with the Solar Lodge. But it appears that their black sun was setting just as the Manson Family experiment was coming to a climax. On July 26, 1969, the same day that Bobby Beausoleil and the Manson girls were murdering Gary Hinman for selling them “bad mescaline,” some ranchers who had come to buy a horse being sold at the Solar Lodge’s desert ranch noticed a six-year-old boy locked in a 6’ by 6’ crate, chained to the ground. Also in there was a tin can filled with feces, a dirty plate, a dirty wash tub, and a plastic jug of water. It was 110 degrees. He had been in there for 56 days.

The boy had been imprisoned, after having his fingers deliberately burnt with matches, as a punishment for having started a fire that burnt down their “temple.” Gorightly tells us, “Brayton [had] even proposed the idea of dosing the child with LSD, then setting the crate on fire with just enough chain on Anthony’s leash to allow him to crawl away from the fingers of licking flames.”

Amazingly, the boy’s father, cult member James Gibbons, was a county probation officer at the Gonzales Work Camp in Malibu. A dead body—expired from “an overdose of jimson weed”—was also found near the property. Jean Brayton and several other cult members went on trial in October, but Brayton fled to Argentina before she was convicted.

So is it possible that the “prominent L.A. businessman” who was the “Grand Chingon” of the “Four P Movement” was Leno LaBianca? Though at trial the Manson girls played it like the LaBianca murders were a random hit, Charles admits that he and Leno had business together. Leno’s ex-wife Alice LaBianca said

that they Manson and Leno had once had a fight over something, and when cleaning Leno's house after the murders, discovered a "little black book" that apparently belonged to Manson. As Gorightly tells us:

There has been much to-do made about a 'little black book' Manson allegedly asked Leno LaBianca to fork over... [which] many investigators to speculate about a mafia 'hit' contract taken out on LaBianca. (Manson confirmed that he had indeed asked LaBianca for this black book on an edition of the tabloid TV program Hard Copy.) When Realist editor Paul Krassner asked Manson about the little black book, Charlie wrote: 'The black book was what CIA and mob marker players had, Hollywood park (race track) and numbers rackets to move into the governor's office legally.'

...It is also known that at the time leading up to his death, Leno's phone was tapped.

...[LaBianca murder detectives... learned that he owned nine thoroughbred race horses, and was a chronic gambler, visiting race tracks nearly every day, and betting high stakes. According to a police report, Leno was a '... chronic gambler...' with a '...\$500.00 a day habit...' At the time of his death—it has been alleged—Leno was in debt to the tune of \$30,000 to Frankie Carbo's organization. (Incidentally, Manson had previously hung around with mobster Carbo in prison. As he later admitted to Geraldo Rivera: 'I knew Frankie Carbo. Frankie Carbo knew Leno LaBianca.')) Leno bet heavily in Las Vegas, as well, and apparently part of the debt he owed to the mob was from high stakes poker. Frankie Carbo was a known associate of ... Frank Costello....

As it turns out, Charles was, according to Adam Gorightly, "apprenticed" to Mafioso Frank Costello, boss of the Luciano crime family, when they were both staying in the same penitentiary in Chillicothe, Ohio in the 1950s. "Charlie's admiration for Costello was boundless," Gorightly states.



Frank Costello

At the time, Costello was a household name, having just testified before the US Senate, and it was said that “[n]obody in New York City can be made a judge without Costello’s consent.” Costello was the person upon whom the character and mannerisms of Vito Corleone in *The Godfather* were based. Ironically, this is the character played by Marlon Brando, who I suggested earlier might have hired Charles Manson as a prostitute.

So that is who young Manson was “apprenticed” to at the start of his criminal career! If Costello stayed in contact with him after prison, and Charlie was working for the mob, that would easily explain how he was able to build up such a massive criminal empire in California, servicing rich, famous, and powerful clientele. Costello is, besides Nancy Sinatra, yet another direct link between Charles Manson and Frank Sinatra. Costello was a cousin of Sinatra’s mafia

godfather Willie Moretti, and was said by an FBI informant to have been the man who “brought up” young Sinatra into the hierarchy of the organization. It seems, from that context of the conversation that this tidbit came from, safe to infer that Sinatra was “apprenticed” to Costello, just like Manson.

Now let us think about what Sinatra may have known about Roman Polanski and the people who surrounded him. One of the victims at the Tate house was Jay Sebring, Sharon’s former boyfriend, whom she’d dumped for Polanski but kept in the friendzone. Sebring was described by Vincent Bugliosi as the most important and successful hairdresser in the world. He had many Hollywood clients, and Frank Sinatra was among them, as was Peter Lawford, who assisted Frank, reportedly, in the rape of Monroe that fateful weekend (even though Frank already hated him). Tate had also acted in the film *The Wrecking Crew* with Dean Martin.

So Sinatra would have had several sources of information about Tate and, more importantly, about Polanski, the man who had filmed Frank’s wife naked and ruined his marriage. Therefore, Sinatra most likely knew that Polanski’s marriage to Tate was, on his end at least, entirely open. Polanski was cheating on his pregnant wife in London with Michelle Philips when his wife and unborn baby were at home being murdered. Today, in 2018, Polanski stands accused of at least four separate child rape incidents with different victims, one of which he admits to, and in which he utilized a ruffie, just like what happened to Rosemary in the movie.

Frank was no fool. It takes a scumbag to know a scumbag, and Frank knew exactly what Polanski was likely to do with his wife. There is undoubtedly so much more to the story that we’ve never heard.

Sebring, we know, was notoriously obsessed with filming young girls being whipped. He would have a different girl every night, and insist on doing the same thing with each of them. In the book *Helter Skelter*, Bugliosi portrays Sebring as the only one among the group with this proclivity, but that wasn’t the case at all. According to many witnesses (including Dennis Hopper, who mentioned it to the

press at the time of the murders), these whippings often took place in front of a large crowd, usually in the Tate residence, with others participating in the beatings and sex as well. The word on the street was that orgies featuring sadistic tortures occurred frequently at that house, fueled by massive amounts of drugs.

We have every reason to believe that the Manson Family members got a taste of what was going on there, though Adam Gorightly seems to think that the scene may have been too hardcore even for them. Perhaps he is suggesting that this may have been part of *what turned them so hardcore in the first place*. As he puts it:

Charlie and the girls ... found themselves invited to private parties in Beverly Hills, Malibu, and other exclusive areas. Admittedly, the Manson bunch had long before unshackled themselves of sexual inhibitions, but whips, chains, torture, and other assorted weirdness to which Charlie and his girls were exposed at these wild parties—via Hollywood's 'Beautiful People'—were far-removed from the 'innocent' sexual experimentation of which they'd become accustomed. The same can be said for the type of drugs being used at these parties, as a lot of the movie people they encountered were shooting up heroin, smoking opium, and snorting coke, which was vastly different from the pot and acid diet that'd been a mainstay in The Manson Family drug menu.

...It's interesting to note that whenever Charlie talks about this S&M scene, there is a certain amount of bitterness in his tone, indicating that something ugly might have gone down during this period; something, perhaps, that even embarrassed or humiliated Charlie, or one or more of his girls. It should also be noted that Jay Sebring was himself a prominent member of this kinky Hollywood whips and chains crowd, and from this we can only speculate that somewhere along the line he might have crossed paths with—and pissed off—Manson.

A theory often repeated about the Manson murders is that someone from the Manson crew sold someone at the Tate residence some bad drugs, and was

punished by being chosen as the victim for this abuse. After one of his agents was humiliated on camera this way, the hypothesis goes, Manson decided to get revenge. It fits in a way, because the Manson girls admit to being involved in another murder just a few days earlier, in which they killed a man, Gary Hinman, for selling them \$2000 of “bad mescaline.” Also, a drug dealer was beaten at the Tate house for selling Jay Sebring exactly \$2000 worth of “bad mescaline” just a few days before the murder.

So perhaps this “bad mescaline” was accidentally sold to Sebring by the Manson Family, resulting in the beating of the courier, thus motivating Manson to want to kill both the people who did the beating and the person who provided the bogus drugs that caused the problem in the first place. What this “bad mescaline” might have actually been is an interesting question in itself that I will explore later on in this essay. As Dennis Hopper told the *Los Angeles Times*:

They had fallen into sadism and masochism and bestiality – and they recorded it all on videotape, too. The LA police told me this. I know that three days before they were killed twenty-five people were invited to that house for a mass-whipping of a dealer from Sunset Strip who'd given them bad dope.

After the Tate murders, the participants of these orgies must have been anxious to secure all of these recordings before police found them. Reportedly, that is the case. As Adam Gorightly tells us:

During the Tate-LaBianca trial, defense lawyers were approached by the representative of a ‘rising movie actress’ who had apparently left a role of undeveloped film of herself in compromising positions at the Polanski residence, and was inquiring if Family members had the film in their possession. Many years after the Tate/LaBianca murders, Manson told an interviewer, ‘Don’t you think those people deserved to die? ... They were involved in kiddie porn.’

I am not sure what age Manson considered the cut-off for good taste, as he himself is said to have “penetrated” at least one “little girl” at a Family orgy (according to DiDi Landsbury). Also, he is known to have not spared children from his heinous murder plots. A man named Juan Flynn stated that in 1969, Manson tried numerous times to get him to, as Adam Gorightly describes it, “enter houses, tie up the occupants, force feed them acid, kill [the] children in front of [their] parents, and then kill the parents as they were freaking out.” So I am inclined to think that the motivation for the Tate murders was not moral outrage. According to Manson, as paraphrased by Peter Levenda, it couldn’t really be this simple. He writes:

Manson himself has said that the real motive behind the Tate killings would never be revealed (by him), but that it was so explosive it would rock the establishment. One tends to believe Manson in this instance, perhaps because of his personal code of honor which stipulates that one never rats or informs on another criminal. [Emphasis mine.]

Manson, then, remains a hero to the criminal element that he worked with, because he never spilled the beans. To this day, there is a little-known and loosely-woven circle of artists and musicians who produce material filled with insider references to specific symbols and terminology used by the Manson Family, the Process Church, the Solar Lodge, and the Kirke Order of Dog Blood. The bands in question each have members who can be directly tied to the original cast of characters in this story. These include Coil, Throbbing Gristle, Psychic TV, Current 93, Skinny Puppy, and many others.

Current 93 - Beausoleil (<https://youtu.be/1ltn-JpTrZY>)

The most successful artist that I would put on this list is Marilyn Manson. He belongs there because of his association with the Church of Satan, and with some of the groups I have just mentioned. Then, of course, there’s his stage name.

The Church of Satan is tied to the Manson milieu for several reasons. One is that

Manson Family member and murderer Susan Atkins was friends with Anton LaVey before she took up with Charlie. She acted for a role in a “Witch’s Sabbat” ritual play that he put on in San Francisco. Another Manson Family member and murderer who knew the same set of people was Bobby Beausoleil, who was also friends with Aleister Crowley acolyte and art film director Kenneth Anger.

Beausoleil used to play in the band that eventually got renamed Love. Beausoleil plays Cupid in the movie *Mondo Hollywood*, aka *Hippie Hollywood: The Acid-Blasting Freaks*. Sebring and his hair salon are featured in the film as well. Gary Hinman was also friends with Dennis Wilson, and Wilson was friends with Beausoleil. Beausoleil and Manson girl Gypsy were both in the movie *Ramrodder*, and Beausoleil was paid to build teepees for the set. He, like Manson, was friends with Dennis Wilson, who also knew Beausoleil’s eventual murder victim Gary Hinman pretty well.



Bobby Beausoleil

Kenneth Anger had originally wanted Beausoleil to be an actor in his movie *Lucifer Rising*, and had shot some film with him for this purpose. But due to Beausoleil being in prison for the murder of Hinman, those plans were canceled.

Anger still had Beausoleil do the soundtrack for the flick from his prison cell, which starred Marianne Faithful, and was eventually released in 1980.

Another film by Anger included Anton LaVey as himself, shown leading a Satanic rite that seems to have involved the sacrifice of a cat. It has a soundtrack by Mick Jagger, Marianne Faithful's boyfriend at the time. (Faithful, by the way, is a direct descendant of Leopold von Sacher-Masoch, the novelist that the term "masochism" refers to). Beausoleil knew LaVey also, but reportedly thought he was a "fucking asshole."



The Church of Satan is another group of people whose connections to the Rat Pack, and to the cults in California that we've covered here, need to be examined. Thanks to the tendency of Anton LaVey to inflate his own importance in all of his stories, the veracity of most of the rumors about him is suspect, although the

conspiracy research community is anxious to believe them. David Icke, for instance, wrote in his book *The Biggest Secret* that:

...LaVey... found Marilyn Monroe working in the strip clubs and used his contacts to make her a movie star. He has had connections with some of the biggest names in business, politics and entertainment, including President John F. Kennedy, Frank Sinatra, Sammy Davis, Jr., Peter Lawford, and Jayne Mansfield. Sammy Davis was an early member of LaVey's Church of Satan and Jayne Mansfield was a high priestess.

Much of this is correct, but not necessarily all of it. I don't think that Anton LaVey could be held responsible for the success of Marilyn Monroe in any way. But I can see how he and some others might have made that claim about another actress who is widely acknowledged to have been utilizing Monroe's iconic look: Jayne Mansfield. She was far more enmeshed in the LaVey circle, and he was far more well-positioned to have exerted influence for her at the time that he knew her, with his Church having been publicly established at that point, than he would have been at the time that Monroe was getting her start.

I wouldn't take LaVey's claims to have "helped" anyone's career seriously, but they definitely knew each other well, and I would even say that he held a significant influence over her. She was indeed a High Priestess in his church. Perhaps he liked to take credit for her success. He also liked to take credit for her death as the inevitable result of her having not taken his advice about who not to have sex with. The story behind it is amazingly relevant to our inquiry, as it involves New Orleans, the JFK assassination, black magic, Marilyn Monroe's grave, and yet another mind-controlled sex slave actress being drugged and raped on camera for blackmail purposes.

Mansfield was dating a lawyer from New Orleans named Sam Brody, whom Adam Gorightly says was, at the time, "working as an investigator for New Orleans District Attorney Jim Garrison's probe into the JFK assassination." Gorightly reports that Brody "was on his way to New Orleans to resume work with Garrison"

when he and Mansfield both died in a car crash. I'll quote Gorightly at length here:

As the story goes, bad blood between LaVey and Brody began boiling in '66, when Mansfield was initiated as a high priestess into the Church of Satan. It was at this time that LaVey escorted the blonde bombshell through his home, "the First Satanic Church of the Devil," showing her certain candles on a ceremonial altar which LaVey claimed contained the power of death, and would bring a curse upon anybody foolhardy enough to touch them. Sam Brody—not at all enamored with Jayne's fondness for the Black Pope—subsequently lit the forbidden candles. LaVey became enraged at this blatant indiscretion, proclaiming that Satan himself had cursed Brody, and that he would be dead within the course of a year. LaVey was deadly serious, but Brody just yukked it up, thinking the whole thing one great, big joke. LaVey called Mansfield into a back room and darkly prophesied that Brody would meet his death in [after] not one, but a succession of crashes[,] and that everyone else in his company would likewise perish. LaVey demanded that Mansfield rid herself of Brody immediately. Mansfield, however, could not easily separate herself from a man who allegedly exerted control over the comely actress by way of blackmail and physical abuse. At the same time, Mansfield began to publicly promote the Church of Satan.

Right on cue, the series of prophesied car crashes began, as Mansfield got caught up in a vicious triangle pitting the strong wills of Brody and LaVey against one another. Jayne desperately wanted out of her doomed relationship with Brody, but he maintained control through heavy-handed tactics, such as slipping Jayne a mickie (sic) and snapping nudie photos of her in compromising positions. Brody threatened to turn these photos over to the courts, as well as releasing them to the scandal sheets to prove Mansfield was an unfit mother. [Emphasis added.]

The final car crash took place on June 28, 1967. This time they both died, and Mansfield was actually decapitated. LaVey had a bit more spookiness to add to the story, and it involves Marilyn Monroe. Gorightly quotes LaVey describing thusly his actions the night before Mansfield's death:

I was in my den, clipping a picture out of the newspaper of myself placing flowers on the grave of Marilyn Monroe. And when I turned the page over, I saw there'd been a picture of Mansfield on the other side, and I... I'd cut straight across her neckline.

There are several stories in the Gorightly book that I suspect are tainted by LaVey's tendency to inflate his own importance. This is how I feel about the claim that Anton LaVey "played" the Devil in *Rosemary's Baby*. This role is credited to Clay Tanner on Wikipedia, and is uncredited at the end of the film itself. Whoever he is, he looks nothing like LaVey, nor is there anyone who looks like LaVey in the film. The Roman Castavet character sure looks a lot like Michael Aquino does now, and I suspect that's deliberate on Aquino's part. But what is quite interesting is that the date which Rosemary marks for her calendar as the expected delivery date for her baby is June 28, 1966. Therefore, Jayne Mansfield died on the one-year anniversary of this date.

Even though I don't necessarily believe the story, I will quote Gorightly's account of the filming of the rape scene in *Rosemary's Baby*:

...When she [was] ready, the husband [moved] away to allow the Devil—portrayed by lascivious LaVey—to come forward and violate her. While the coven of witches chanted from the sidelines, LaVey mounted Rosemary and started going to town.

...It was a difficult scene to shoot, in which Polanski had given Mia a detailed briefing. He wanted her every emotion to come through.... Throughout, Polanski and his crew squatted as close as they could to Mia without being shot, as she fought through the scene with LaVey on top of her. It required several takes before Polanski was satisfied with the final product. Once finished, LaVey got up and told Mia what a pleasure it had been working with her. Mia looked on in astonishment, and would recount the experience for some time afterward.

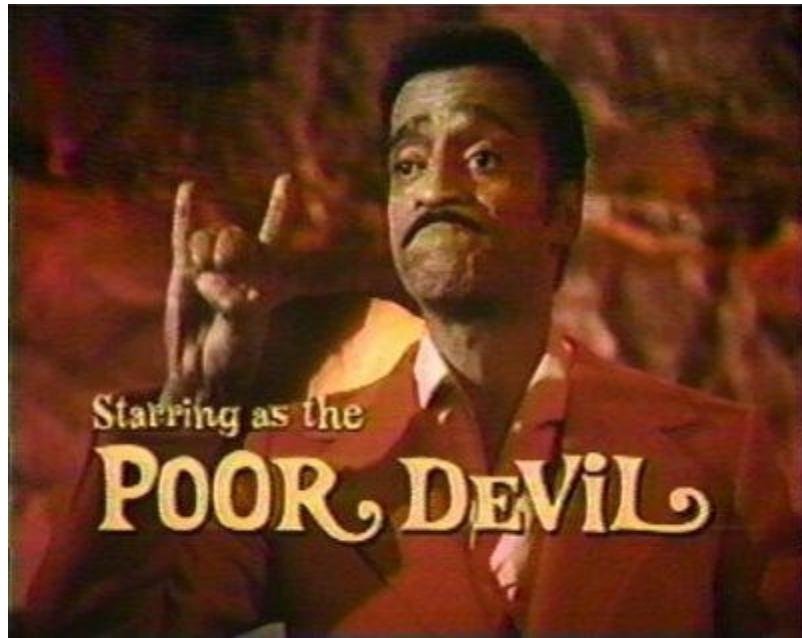
That's an extremely detailed account. Amazingly, it seems that the director now says LaVey was not even there, although I don't know if he has denied "consulting" with LaVey in some way. He certainly consulted "King of the Witches" Alex Sanders in England when he was shooting *Eye of the Devil* a few years earlier with Sharon Tate, and some say Sharon was formerly initiated into a Wiccan coven at that point. So, it doesn't sound impossible that LaVey was there on the set of Rosemary's Baby.

Gorightly makes another interesting observation about the aftermath of this film. Citing Doreen Valiente's *Witchcraft Past and Present*, he tells us:

Valiente claimed that the film had angered some Satanic groups for revealing occult secrets that they felt should have remained hidden from the mass of society and, because of this, Polanski received threats against himself and Sharon after the film's release....

After the Tate murders, stories began circulating that LaVey and Polanski—during the filming of Rosemary's Baby—had a falling-out over dinner one night, and that LaVey cast a curse on the young director. In response, Polanski supposedly laughed in the Black Pope's face. Looking for a suitable way to teach his little Polish adversary a lesson, rumor has it LaVey then retaliated in the form of the Manson Family murders, paying back Polanski several-fold for his transgression.

The connection between Sammy Davis, Jr. and the Church of Satan is legendary as well. He was most definitely a literal card-carrying member, and his enthusiasm for the hokey religion is reflected in the TV series he attempted to launch, "Poor Devil," for which he made a pilot. In this one and only episode, Davis plays a demon tasked with convincing a San Francisco office clerk to sell his soul to the Devil (played by Christopher Lee). The demon performs magic tricks using the "Satanic horns" hand signal, and the Church of Satan's headquarters in San Francisco is even mentioned in the dialogue.



Sammy Davis Jr. As the Poor Devil (Image added by editor)

Poor Devil (1973) (<https://youtu.be/Xw4okTJpE1k>)

In his autobiography, *Why Me?*, Davis recounted meeting Jay Sebring (who, he said, had always been “a little weird”) at an “orgy” led by a Satanic “coven.” During this event, there was a mock “virgin sacrifice.” At the end, Sebring tried to get Davis to visit a dungeon he had constructed in his basement that was full of “real antique” torture equipment, but Davis declined.

Davis met Anton LaVey shortly after this, and joined his church. He kept remained a member for many years, but broke up with the church after an unspeakably disturbing event occurred at a “coven” that “wasn’t quite fun and games.” He never did elaborate on what he meant by this.

Several decades ago, I was personally acquainted with quite a few people in what

remained of the Church of Satan milieu after Anton LaVey's death. This was mainly because of some musicians, magazine editors, and book publishers that I was friends with at the time. Most of them, like Anton himself, were very proud and rather obsessed with the Church of Satan's association with the Manson Family. Marilyn Manson, also a member of the Church who knew LaVey personally, clearly has his own preoccupation with the subject. I mentioned before that he has carved the word "WAR" into his stomach, just like the Manson girls did to one of their victims, Leno LaBianca, and that this carving was emulated by Lil Uzi Vert in tattoo form.

I also told you that he purchased a necklace featuring a figure of Marilyn Manson wearing his famous Mickey Mouse hat, for which he paid over \$200,000. The Mickey Mouse hat on the necklace is marked with the number 2. This is a little joke that only serious students of Charles Manson lore would recognize.

You see, "Manson II" was the nickname given to a certain hitman who also worked for the Process at the same time as Manson, and knew him personally. Another code name used to refer to this same person was "Mickey Mouse," as referenced in Maury Terry's *The Ultimate Evil*.

Amazingly, the house where the LaBiancas lived and were murdered by the Manson Family was once owned by Walt Disney personally. The very night that they were murdered, Disneyland launched a new ride called "The Haunted House."

Now remember, there was another former associate of the Church of Satan, Lieutenant Colonel Michael Aquino, who had that same nickname. However, I've never heard him referred to as a hitman before. He was working for Army Intelligence at the Presidio in San Francisco at the time of these murders. At the very same time, Sharon Tate's father, Colonel Paul Tate, was also working for Army Intelligence in San Francisco, at Fort Baker, which is considered a "subpost" of the Presidio. (It is also connected to nearby Fort Barry via a half-mile tunnel.)

The likelihood that Col. Tate and Lt. Col. Aquino knew each other seems high. If nothing else, even if they weren't often passing each other in the break room, Tate would have surely heard about the weird Satanist dude with the stupid haircut. You would think that after his daughter was murdered, he would have requested a file on the man. But as far as I know, the Army's internal review of Aquino's Temple of Set wasn't written until after Paul Vallely wrote *From Psy-Ops to MindWar* with him in 1980. It was Vallely himself who wrote the internal review, after sending in a spy into the Temple of Set to gain information. Vallely claims he was unaware of his writing partner's Satanic inclinations before this time. According to Michael Aquino, though, that wasn't true. As Constance Cumbey explains on a blog post written on 2015:

Very simply, on page 197 of his very newest book, *Extreme Prejudice*, a book that paints the Temple of Set and Church of Satan as very innocent entities up against obviously evil and prejudiced Christians, he claims that his Satanism was well known to all in the military from the very inception of his Commissioning in 1968, 18 years before I wrote my newsletter on him and General Vallely. That was also 12 years before General (then Colonel) Vallely commissioned the Psyop paper for "new and innovative ideas"—from what they had to know was a most unnerving source.

Regarding Col. Tate, though, he did, *after* his daughter's murder, don a "hippie disguise" and "infiltrate" hippie groups in Southern California for months, looking for clues about who might have done the murders. The likelihood that he would have encountered Aquino through this route seems high as well.



Col. Paul Tate

Few have mentioned yet that at the time of the murders, there was already a high-profile serial killer murdering people in the San Francisco area: the Zodiac. His murders spanned from 1968 through 1971. Notably, one of his victims was cab driver Paul Stine, shot to death in his car on Cherry Street in Presidio Heights on October 11, 1969: just a month before the Tate/LaBianca killings. Witnesses saw the killer “walking away towards the Presidio, one block to the north.” Zodiac has never been caught, and I don’t see any reason to presume that he isn’t part of the same team of Satanist hit men working for the Process, or one of its related entities.

It definitely seems like there is more going on here than what has ever been explained to the public. It’s the subject of rumor, innuendo, and inside jokes made by what remains of the social group that Manson was a part of. The most explosive secret that I think they all keep to this day is alluded to with the stage name “Marilyn Manson.” It forever links the Charles Manson murders with the earlier death of Marilyn Monroe. That is no accident, as we now know. It is a token of the artist’s inside knowledge about the link between the two events. That link, I believe, is Frank Sinatra.

The cut “mOBSCENE” from Marilyn Manson’s *Golden Age of Grotesque* is, I think, a reference to Frank Sinatra and Sam Giancana having themselves filmed raping Marilyn Monroe. Marilyn Manson also hints about it in his video for “Coma

White,” a song from 1999’s *Mechanical Animals*. The video clearly parodies the *JFK* assassination, while the song seems to reference Marilyn Monroe’s death. Marilyn Manson plays the president in the motorcade, with Rose McGowan, still his girlfriend at the time, by his side playing the role of Jackie Kennedy. In interviews, Marilyn Manson claimed that the lyrics were about her.



Still from “Coma White” (Image added by editor)

Marilyn Manson - mOBSCENE (Official Music Video)
(<https://youtu.be/mdwZV4Y95Nw>)

Marilyn Manson - Coma White (Official Music Video)
(<https://youtu.be/QQPJYnr48yU>)

But judge for yourself. It contains lines like “you were from a perfect world, A world that threw me away today.” Is this Marilyn Monroe, orphan and former child prostitute, speaking to John Kennedy, the spoiled rich kid, as she lay dying? Her drug addiction, “dumb blonde” reputation, and allegedly fatal overdose are also referenced. The chorus goes:

A pill to make you numb

A pill to make you dumb

A pill to make you anybody else

All the drugs in this world

Won't save her from herself

Amazingly, the premiere of the video had to be postponed a bit at the last minute because otherwise it would have coincided with the breaking news of the sudden, unexpected death of John Kennedy Jr. in a plane crash.

I could spend a lifetime analyzing the secrets of alchemy and other occult concepts that are woven into Marilyn Manson’s other works. But there is already a website dedicated to that called *Nachtkabaret* (<http://www.nachtkabarett.com/>), so I will leave this topic to the experts. But it will suffice to say that Marilyn Manson is entirely aware of the how the rape, torture and murder of children fits in to the secret process of alchemy, which I have written about at length in several books and articles already.

More broadly, the secret is expressed with the entire set of symbols discussed in this essay:

- 1 The “mouse” (alternatively, “rat”)
- 2 Mickey Mouse
- 3 Three circles
- 4 Saint Nicholas/Mikolaus
- 5 Macheath Messer
- 6 The knife
- 7 The club
- 8 The “smile” of the shark

We know now about what might have happened between Frank Sinatra and Marilyn Monroe, how fully responsible he may have been for her death, whether it was suicide or murder. Marilyn Manson has broadcasted his knowledge with his choice of stage name. Did Roman Polanski use *Rosemary’s Baby* to embed metaphorical allusions to Sinatra’s crimes? Was it the ultimate irony for him that Frank Sinatra’s new wife was hired to play the part of the victim?

Could the original Ira Levin novel have even contained such a layer of metaphor within its well-crafted plotline? One of Levin’s other novels was *The Stepford Wives*, which might belie inside knowledge about the elite’s creation of mind-controlled sex slaves to serve them. Two of the most obvious mind-controlled sex slaves that have worked in the entertainment industry are Marilyn Monroe and Nancy Sinatra.

Consider that in the film, Guy frequently calls Rosemary “Ro” for short. Not “Rose,” but “Ro.” Like *Monroe*, perhaps? Even the chief warlock’s name,

“Roman,” is strangely the same as the director’s name. Also, when Americans say the word “Roman,” they tend to say “Roh-Mun.” When they say “Monroe,” they usually pronounce it “Mun-Roe”: the same syllables, in a different order.

Consider, too, that one of the Manson Family’s victims in August 1969 was also named Rosemary: Mrs. LaBianca. It may or may not also be relevant that one of the Son of Sam victims was a young lady named Rosemary Keenan. The fact that “rose” is embedded in her name could even be a hint about John Roselli, a likely suspect for orchestrating Monroe’s murder, if that is indeed what happened.

Recall that Roselli was on the team hired by the CIA to slip Fidel Castro a fatal mickey. Could he have arranged for the same thing to happen to Monroe, who was privy to the secret knowledge about this very assassination plot? Recall that Roselli, whom Sinatra sponsored in the Friar’s Club, is suspected by many of direct involvement in John Kennedy’s death a short time later. He’s the man who kidnapped Sinatra’s “friend” Sammy Davis, Jr. in an effort to force him to stop dating white women. If Sinatra thought Polanski knew about Monroe’s murder, and was using *Rosemary’s Baby* to taunt him about it, Sinatra would have sought revenge for the insult the same way he always did: enlisting his thug friends to hurt his enemy, or at least to threaten him.

Sinatra himself was reportedly one of the next figures on the Manson Family’s hit list, something he seemed to know before it was announced. He reportedly went into hiding as soon as the news of the Tate murders hit. Mia Farrow also laid low, even refusing to come out for Sharon’s funeral because, as Vincent Bugliosi was told by a relative, “Mia is afraid she will be next.” Also, Jay Sebring’s client and friend Steve McQueen, according to Bugliosi, “kept a weapon under the front seat of his sports car” because he was afraid the killers might come for him. It was McQueen who, as soon as he heard news of Sebring’s death, verbally encouraged mutual friends to “clean-up” the drugs from Sebring’s apartment before the police could search it.

That November, before the Manson Family was even suspected in the Tate

murders, Susan Atkins reportedly bragged about what they had done to her cell mate, Virginia Graham, supposedly in jail on a prostitution charge. Coincidentally (if you believe in that), Graham, the accused cheap hooker, had met Jay Sebring through a mutual friend at his salon, though she didn't mention this to Atkins. Graham had also been to the Tate residence with another friend of hers, before Polanski and Tate had moved in, back when it was up for rent. She and her friend reportedly considered renting it, and stopped by to look inside the windows. She did mention this to Atkins, but the crazed murderer supposedly did not find this noteworthy, as she did not react in any way.



Perhaps she suspected, as I do, that she was talking to someone who had been planted there to gain her trust and pump her for information, rather than a cheap hooker who was somehow in the same housing market and social set as millionaire film directors and movie stars.

At any rate, Atkins decided to tell Graham all the juicy details about the Manson Family's future plans. These included gruesome murder hits on, as Bugliosi tells it,

“Elizabeth Taylor, Richard Burton, Tom Jones, Steve McQueen, and Frank Sinatra.” Graham later testified about the details at the Tate-LaBianca trial on October 9, 1970. She claimed that Atkins had said they were going to “castrate Richard Burton, boil Steve McQueen in oil, and remove Liz Taylor’s eyes and breasts, then mail them to her ex-husband.” As for Frank Sinatra, Bugliosi reports:

[Susan] had something choice for Frank Sinatra... She knew that Frank liked girls. She'd just walk up to his door and knock. Her friends, she said, would be waiting outside. Once inside, they'd hang Sinatra upside down, then, while his own music was playing, skin him alive. After which they'd make purses out of his skin and sell them to hippie shops, 'So everyone would have a little piece of Frank.'

The more you know about who Frank Sinatra truly was, the less you regret that none of these plans ever came to fruition.

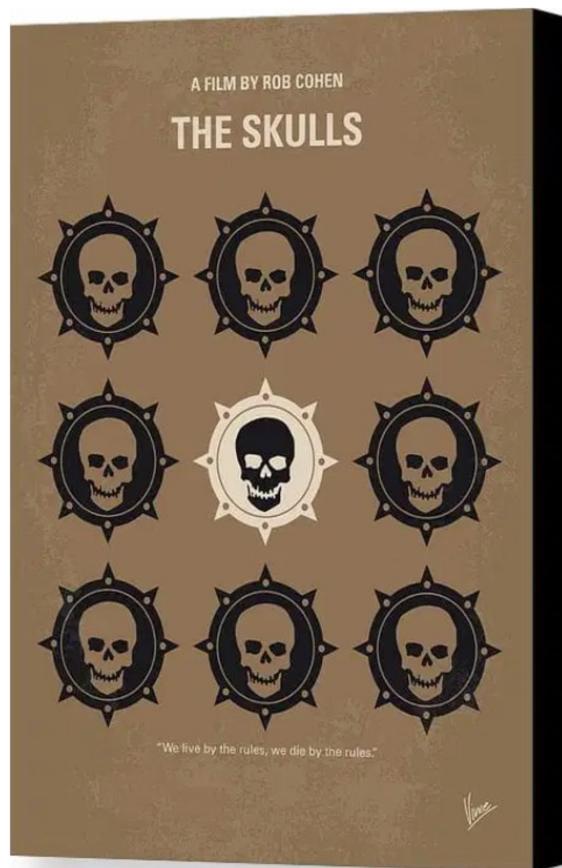
Maury Terry was told by “a member of the intelligence community” that Manson II was involved with the murder of Hollywood movie mogul and Mafioso Roy Radin in 1983. The man convicted of this murder is named Bill Metzner. Terry reported that Metzner had been spotted by witnesses out in public both with Charles Manson, and with Abigail Folger, who would later become one of the murder victims at the Tate house. Therefore, Terry and others have suggested that Metzner might be Manson II.

I think not, though. The Mickey Mouse symbolism means something specific in this context. I trust that Marilyn Manson and Lil Uzi Vert both know exactly what they’re hinting at with the Mickey Mouse-Manson murder symbolism, and it isn’t about a guy who’s already been caught.

To me, the “WAR” carving on LaBianca’s stomach is reminiscent of the word “WAR”—displayed on the wall of the ritual chamber in the Skull & Bones Society’s headquarters at Yale University (the school that Mia Farrow’s son Ronan

attended). In the film *The Skulls*, the fictionalized version of this fraternity is shown using a logo featuring a skull surrounded by spikes. The spikes there look identical to the ones seen on Uzi Vert's Manson II necklace. Also, as I mentioned, the society's initiates are shown being drugged and kidnapped as part of their initiation, with the words "Drink me" placed at the bottom of the poisoned cup, referencing how Alice was ruffed after falling down the rabbit hole. To me, none of this is a coincidence.





The Skull and Bones Society is also sometimes referred to as “the Brotherhood of Death.” The Process Church considered death, even murder, a sacrament, and aimed to ignite a global conflagration, a third world war to end human civilization. The Skull and Bones meeting house, called “the Tomb,” is where the CIA was created during an informal meeting of Bonesmen. The Process Church works with the CIA. The Skull and Bones Society sponsored both Presidents Bush, one of whom (George Herbert Walker Bush) was involved with John Kennedy’s death, and who later sat as director of the CIA. Both Bushes lead their country, and others, into major wars.

Strangely, a remnant of the Process Church, a publishing company called “Process Media,” hosted an art show recently that included a painting featuring both Aleister Crowley and Barbara Bush. This is a nod to a conspiracy theory which has been making the rounds for years, purporting that Barbara Bush was really the daughter of Aleister Crowley. The theory has merit, and is worth researching. What is so interesting is that this Process-connected company would sponsor such a work. Was this done for tongue-in-cheek ironic humor, or something more?

Perhaps more importantly, two members of the Bush family went far out of their respective ways, and both broke character severely, in order to protect the lives of a couple of convicted serial killers who had worked as hitmen for a vast and powerful Satanic cult. As Adam Gorightly explains:

Another possible thread in this tangled web is serial killer Henry Lee Lucas, who claimed membership in a nationwide Satanic cult known as the ‘Hand of Death.’ According to Lucas, both he and his partner, Ottis Toole, worked as contract killers for this shadowy group, which was involved in drug dealing, murder for hire, and the smuggling of children into Mexico.

Curiously enough, the only death sentence commuted during George W. Bush’s watch as Governor of Texas was in the case of Lucas. Why [he] spared the life of one of the most notorious serial killers in the history of the planet is still a matter of great conjecture, as before and after he used an iron hand enforcing the death penalty in his state. During [his] tenure, no less than one hundred and thirty death row inmates were executed there.

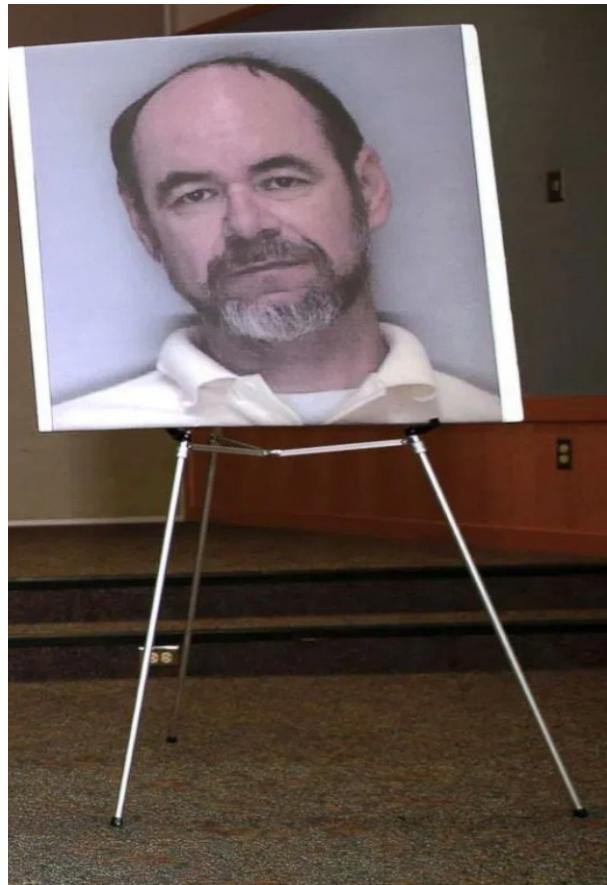
Oddly enough, Lucas' partner, Ottis Toole—who was convicted of murder in Florida—had his own death sentence commuted by none other than... Jeb [Bush]. ...Supposedly responsible for several hundred murders, this dynamic duo possessed a perverse penchant for rape, torture, necrophilia, and cannibalism. As part of his indoctrination into the 'Hand of Death' cult, Lucas alleged that he was trained in the finer aspects of abduction, arson and murder at some sort of paramilitary camp in the Florida Everglades....

According to Lucas, the murders he performed for the cult were more than just random snuffs, and included hits on politicians and foreign dignitaries. Stranger yet, Lucas claimed to be friends with Jim Jones of People's Temple fame, another probable MK-ULTRA player/patsy. In this regard, Lucas accepted sole responsibility for delivering the actual cyanide to Jones used in the notorious Guyana massacre.

To authorities, Lucas made reference to a certain cult-operated ranch in Juarez, Mexico, heavily involved in drugs, Satanism and assorted voodoo-hoodoo. This ranch was allegedly connected to a series of other ranches throughout Mexico involved in the same kind of Satanic shenanigans. It should be pointed out that these revelations—courtesy of Henry Lee Lucas—were made several years before the Matamoros atrocities became public record.... According to Lucas, the ... members ... included... several members of the Mexican Federales, in addition to one member in high standing with the Mexican branch of Interpol....

Another murder that Manson II was purportedly involved with was that of Arlis Perry. This happened at a church at Stanford University in 1972. The man who reported discovering her body—Stephen Crawford, the church's night watchman at the time—was issued an arrest warrant in June 2018, having been tied to the crime with a new DNA test. He chose to kill himself when police arrived at his door. But Maury Terry's informants, David Berkowitz and others, said that her killer did not act alone, and that Manson II was there.

Was Crawford Manson II? No biographical information about him has been published so far. What we do know is that for some reason, Mickey Mouse has been chosen by the cult to represent this particular person. Interestingly, when Spike Lee was hired to direct a film about the Son of Sam murders, the Disney corporation owned the production company. In the middle of the production, corporate heads intervened and attempted to get him to “tone it down” in some way. Were the Process links with these murders becoming too obvious?



Stephen Crawford

Murder at Stanford



SERVICES WERE HELD BEHIND STANFORD MEMORIAL CHURCH WITH PRAYERS FOR THE VICTIM
Inside, Santa Clara deputies investigated the murder of Arlis Perry, 19

TV's Ed Sullivan Dies

New York

Ed Sullivan, the long-time television personality and Broadway producer, died last night of cancer of the esophagus at the Lenox Hill Hospital in Manhattan. He was 75. Sullivan had been hospitalized since September 6.

A rock-faced Irishman with a hot temper, painful shyness and a disdain of pretense, Sullivan had been a successful and well-known part of the Broadway scene since the 1920s.

But writing a gossip column, appearing on the fringes of the entertainment world and being master of ceremonies for a succession of variety shows never gave him the wanted most out of life — national recognition.

He didn't achieve that until

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Woman's Body in Church --Stabbed and Strangled

By Stephen Vajna and Julie Smith



ARLIS PERRY
She went to pray

The half-nude body of the young bride of a Stanford University student was found in the Stanford Memorial Church early yesterday by authorities who say she was apparently sexually assaulted with altar candles.

Campus security guard Steven Crawford discovered the body of Arlis Perry, 19, in the dark, quiet prayer section of the chapel when he opened the church for Sunday morning services.

Arlis and Stanford University student Bruce Perry, 20, were married in Bismarck, N.D., less than two months ago.

Santa Clara sheriff's deputies say she was stabbed in the back of the head and strangled shortly after she went to the campus church by herself at 11:30 p.m. Saturday night.

It had been the long tradi-

tion of the chapel to re-

main open until midnight, and in past years, campus police said, there have been occasions when persons had overnight in the large stone structure.

The Rev. Robert G. Ham-

mon-Kelly, dean of the

chapel, said Mrs. Perry's

body was discovered lying

he said. "We're exploring all possibilities, including this."

Security guard Crawford said he locked both chapel doors at 11:45 p.m. Saturday night, and discovered them unlocked at 5:45 a.m. Sunday when he opened the chapel and found the body of Mrs. Perry.

Her husband, Bruce, said both he and his new wife often went to the campus church to pray together or together, and that there was nothing unusual about her going by herself late Saturday night.

He said his wife was wearing a tan, short-sleeved sweater, dark brown jacket, wedge-heeled sandals, and blue jeans when she left home. When the body was found, the blue jeans had been removed, but they were found at the scene, officers said.

There was no sign of a vi-

Rock Page Col. 8

Disney produced another film that I believe contains references to the murder of Roy Radin, to Macheath Messer of *The Threepenny Opera*, and to Frank Sinatra's self-identification with Macheath's knife. This is 1988's *Who Framed Roger Rabbit*. To briefly summarize, the Macheath character, I think, is the villain, Judge Doom, who is dressed just like Macheath was in the 1930s film. The Frank Sinatra reference comes towards the end, when a magical singing sword is unsheathed that begins singing Sinatra's song "Witchcraft." It's a recording of his voice singing it, and the sword has Sinatra's face.

There is more here that I could point out, but I will leave it for a future essay. The important thing to note now is that this is the film which Moses Farrow said everybody in his family was watching in the living room—Woody Allen included—on the very day on which, according to his sister Dylan, she was molested by Allen. But as you'll recall, I have suggested that this might have actually been a screen memory pasted over something she may have actually experienced at the hands of her mother's ex-husband, Frank Sinatra. (I base this solely on the circumstantial evidence I have already presented about Sinatra's character, and his enthusiasm for toy trains like the one Dylan Farrow says she was staring at when she was abused.)

Walt Disney himself is directly referenced in *Who Framed Roger Rabbit* also. At the Ink and Paint club, where Jessica Rabbit performs regularly, the password to get past the bouncer is “Walt sent me.” Notably, though they own the rights to *Roger Rabbit*, the Disney corporation has been sitting on a script for a sequel for years. Robert Zemeckis, who directed the first film, is quoted by DenofGeek.com as stating:

The current corporate Disney culture...has no interest in Roger, and they certainly don't like Jessica at all.

Richard Williams, who was the animation director for *Roger Rabbit*, studied his craft under the tutelage of Arthur Babbit, who used to work with Walt Disney. They had a falling out in the 1940s when Walt chose to ally himself with notorious mobster Willie Bioff in an effort to bust up an animators' union that was targeting his employees. Babbit lead a protest against Walt, shaming him publicly for associating with the mafia. Needless to say, Babbit remained on Walt's enemies list for life after that. Babbit's influence is said to be quite obvious in the *Roger Rabbit* film. This might explain why Disney bought the rights, but seemed to resist fully capitalizing on its merchandizing potential, and why they don't want a sequel.

Just like Sinatra, perhaps, if you cross Walt Disney, he and his homies will never forget.



NEW YORK POST, SATURDAY, MAY 21, 1982

FOUL PLAY FEARED AS SEX CASE PLAYBOY VANISHES

By JACK KERSEY/NEWSCOM
in Los Angeles
and MIKE HULWITZ
in New York

MISSING MILLIONAIRE Roy Radin has mysteriously disappeared on the West Coast, and no one may be "safe" have met with bad play.

The 39-year-old playboy producer claimed total certainty in April 1980 when he told actress Melanie Haller he planned she was headed and hoped during an orgy at his Southchampion mansion.

The 900-pound entrepreneur was last seen in Hollywood, according to Los Angeles police, and he was reportedly bringing Toni Filiel, his then-wife, and their friend friend who became alarmed when Radin failed to keep his date at a Beverly Hills restaurant.

Los Angeles police were helped by details of Radin's disappearance, and would like to know why they suspect violence.

Radin's producer Toni Filiel, 26, and Haller, 24, in the Haller case, said in New York yesterday, "I'm not answering any questions. I can't," and "I can't."

Their September 1981 wedding party, held at a private residence in a remote canyon front mansion, included an guest, including actress, next to her, Hurricane Eddie Fisher, Jan Murray, Milton Berle, Thyne, Provo, George Duffey, and Soupy Sales.

But the vines were removed and a shaggy guest told the couple she was attacked, according to Haller, in the basement's sauna on his wedding night.

Police believe Radin is a psychopath who may have drugged and raped his women.

When Ronald Neiman, a motorcycle enthusiast, purchased a 1970s-style, porcine drug dealer and producer, Haller, "an amateur," from a "feminist" resale on Halloween night

walked at 201 W 2nd St. In May 1980, Haller — described as Melrose Haller's personal photographer — was reportedly by her of attempting to force her to take drugs, although she was dropped when she refused to cooperate with assaulters police said.

Her assailant became Haller, "forcing her sexual" of Radin's man and, and, and, and gave her a tranquilizer in galore.

On April 13, 1980, Miss Haller had charged Radin and Miss Filiel forced her with a technique while she was at his home, and by them and two other guests at the mansion in April 1980.

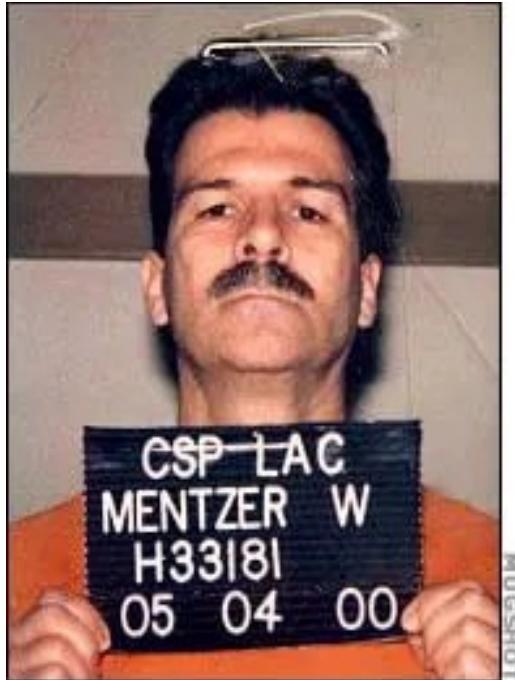
Police subsequently raided the mansion and confiscated a 30-carat diamond ring. A 40-year-old drug a robbery came out a costly brandy bottle, and Radin had segments of Miss Haller's hair.

Hougham said the man, who was a regular, had been the scene of rowdy wild parties, many involving the rich and famous.

TV ACTRESS IN WEEKEND OF TERROR

Missing millionaire entrepreneur Roy Radin, above, and his then-wife Toni Filiel smiled happily leaving court on day a model's sex charges were dropped. At right: how The Post broke the story of the scandal on April 14, 1980.

The headlines told of a mysterious disappearance in Los Angeles.



William Mentzer

Frank Sinatra and Walt Disney shared more than just an interest in model trains and, quite possibly, a love for the symbolism of “Mack the Knife.” Not only Frank Sinatra, but most of the Rat Pack members were part of the ceremonies when Disneyland opened. More importantly, for many years in the 1950s, Sinatra’s children grew up just a few houses down from the Disney residence.

This is discussed in Nancy Sinatra’s book *The Long Goodbye*. She describes how she and her brother Frankie would “bother” the adult neighbors every day after school in the otherwise childless neighborhood of Holmby Hills (next to Beverly Hills and Bel Air). Their favorite person to bother was Walt, because he would give them rides on the train that went around his residence.

But there were other pieces of real estate that Walt and Frank actually shared. In Mountain Center, California, Disney owned a ranch-style retreat where Sinatra would often go with Dean Martin and Sammy Davis, Jr. to party. We can only imagine what went on there.

So what is the significance of Sinatra being shown as an actual living weapon—a singing sword—in *Who Framed Roger Rabbit*? Sinatra is the blade, just like Mack is the knife. He is, by reputation alone, the living embodiment of a mortal threat to all who might oppose his will. Like the crucified serpent in alchemy, and the image of St. Michael subduing the serpent Satan at the point of his spear, it represents poison, but also its antidote, and the threat of total annihilation that keeps one's enemies in check.



Michael, by the way, is thought by many mythologists to be a Christianized version of Chronos (a.k.a. Saturn or Mithras). This is that primordial figure who cut himself out from the bisexual beast Ouroboros, severing them in twain to create the heavens (Ouranos) and the earth (Gaia). As I have established in past writings and videos, the myths seem to indicate that the “knife” involved here took the form of a tooth that the hero used to chew his way out of the beast’s body.

So you see, the original sacrificial knife used in the oldest myth ever was actually a tooth. The wielder of this weapon is remembered as a sea beast, for he sprang from the cosmic abyss represented by the womb of his primordial parent, which itself is represented as an even greater sea beast. Moreover, Chronos was later overcome by his own son, Zeus, using poison concealed in a beverage. Zeus slipped Chronos a mickey, disguising himself as his father’s royal cupbearer. I have even shown in past writings that this scenario is probably actually a metaphor for a homosexual, pedophilic, incestuous encounter between Chronos and Zeus, an act of “love” ending in the ultimate betrayal. Thus it is so very fitting for “Mack the Knife” to be compared with a shark bearing its teeth in a deceitful grin.

As I have previously mentioned in other articles and videos I’ve posted, threats of this sort are being made covertly nowadays through song lyrics, music videos, and other videos posted on YouTube. Many of them seem composed from a common lexicon of coded language, such as the “Tokyo Ghoul” image I talked about earlier.

This seems particularly connected to a figure in Japanese folklore called “Kuchisake,” meaning “the slit-mouthed woman,” who is said to cover her face with a red scarf or mask. When she selects a victim, she uncovers herself, and then attacks her victim with a pair of scissors. The article on Wikipedia about Kuchisake has a link at the bottom to the article about the “Glasgow grin.” This was a ceremonial injury to the corners of the mouth traditionally inflicted by organized crime syndicates on those they have targeted, often rejected members of their own group who have failed the leaders somehow.

Also, among the Manson Family victims, both Sharon Tate and Rosemary

LaBianca received this injury, and both on the left side. In the popular “Tokyo Ghoul” image that I keep mentioning, a figure is seen wearing a leather mask, torn open around the left side of the mouth to reveal a large set of long razor-sharp teeth. This image, or ones similar to it, are now, for some reason, a common feature in present-day music videos.

In *Rosemary’s Baby*, when Guy and Rosemary first move into their new apartment in the Bramford building, their friend “Hutch,” their former landlord, has them over for a goodbye dinner. There he tells them that the Bramford has had “a high incident of unpleasant happenings.” He then relates the stories of several murderers who had lived there “around the turn of the century.”

Hutch mentions “the Trench Sisters,” who “cooked and ate several young children.” He tells them about a man named Adrian Marcato, who “practiced witchcraft” and was believed to have “conjured the Devil” in the 1890s. Then he says that “in ’59, a dead infant was found wrapped in newspaper in the basement.” Guy remarks, “You’ve really roused my appetite,” and Hutch raises his glass of red wine, nodding approvingly. “Have some more wine,” he replies.

Hutch also alludes to some apparently scandalous “Keith Kennedy parties” that took place there, adding to the building’s notoriety. What happened at those parties is never explained, but Guy and Rosemary seem to know all about them, so we can assume that this was something that made the news in their fictional universe. This must certainly be connected to the presence of either John or Bobby Kennedy on the boat in the intoxicated dream that Rosemary has later.

Later in the film, it is revealed that Adrian Marcato was the father of Steven Marcato, who is really the same person as Roman Castevet. We also learn that Adrian was born in 1846 in Glasgow, Scotland, where the “Glasgow grin” originated, and where Mary Ann MacLean of the Process Church was from.

This image of the Glasgow grin, and that from “Tokyo Ghoul,” is all part of larger

motif. More generally, this motif includes any image of a mouth that, when it smiles, reveals itself to be abnormally wide. The prototype upon which these variations are based is most likely the Cheshire cat in *Alice's Adventures in Wonderland* by Lewis Carroll. We see this scary mouth often now, in horror movies, comic books, cartoons and video games.

Young people can sometimes even be seen on the streets or at parties and clubs wearing masks or bandannas over their faces with this type of “scary mouth” illustration painted on. Avicii made a video called “A Better Day” before he died, in which two people wearing such scarves over their faces execute people they know to be pedophiles. The video shows that these two vigilantes were victims of sex trafficking as children, but escaped their captors and went on to seek vengeance.



Still from “A Better Day” (Image added by editor)

Avicii - For A Better Day (<https://youtu.be/Xq-knHXSKEY>)

A much older pop culture phenomenon that incorporates the Glasgow grin is that of the villain called “the Joker” in the Batman franchise. In the backstory, we are

told that it was receiving this injury that turned the Joker into a psychopath. He then decided to accentuate his scars with clown make-up, so that he could smile at people in a menacing manner, just before attacking them.

Things brings us to a fascinating and terrifying subject that seems to be related: the “Smiley Face Murders.” This term refers to a string of murders that have occurred all over the United States, and indeed, all over the world, particularly Western Europe. The hallmarks involve a man in his late teens or early 20s disappearing from a bar, or just after leaving one, and turning up dead in a body of water some days later. Usually they are happy and successful young men, not the typical target of theft or kidnapping. More often than not, their deaths are ruled to be accidental drownings caused by inebriation from alcohol, though typically no investigation has taken place to determine this.



The Mau5 man miming suicide at last year's Ultra.

Photo by George Martinez

Ultra 2014: Deadmau5 Subs for Avicii, Plays "Levels," Pisses Off Tiesto for Being "Sarcastic"

When investigations do happen, autopsies often reveal the presence of chloral hydrate or other date rape drugs in the person's system. Evidence of torture has been found on some of these bodies. Also, they often show evidence of having

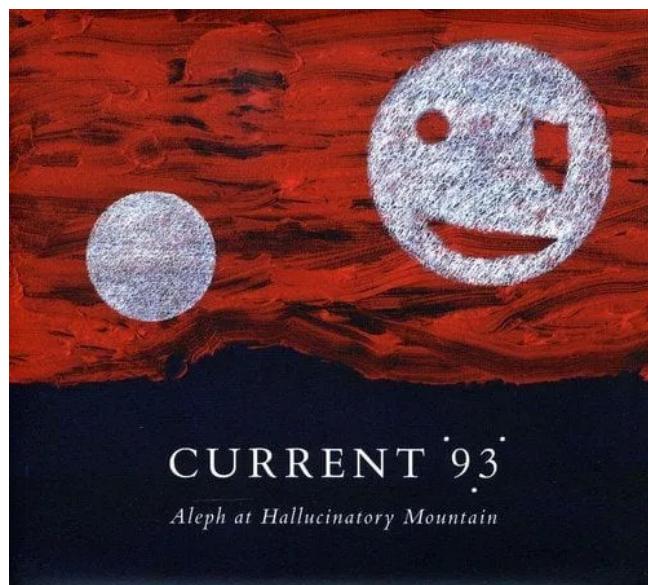
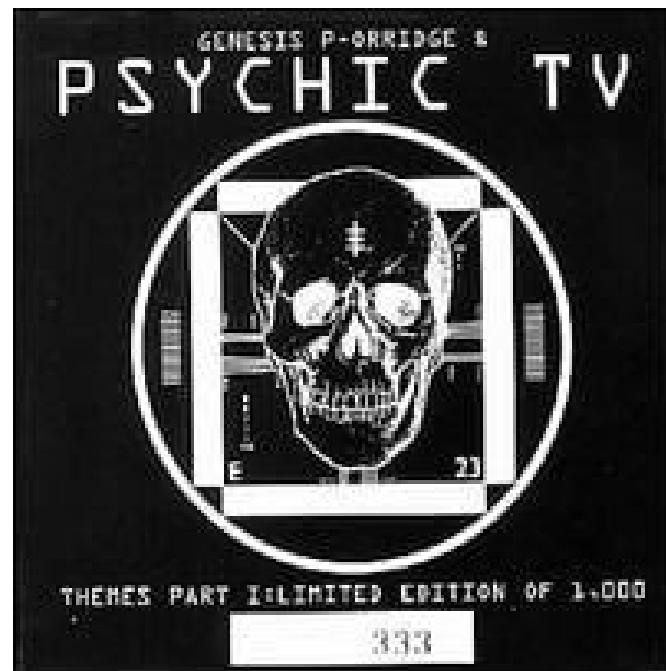
been in the water a much shorter amount of time than the amount of time that the person has been missing. This indicates that they've been kidnapped, held as prisoners somewhere, and most likely murdered elsewhere before being dumped dead in a river or lake. There is typically no evidence of who the suspects are or what their motives might be. The only indication left behind is, sometimes, a smiley face drawn on the walls or trees somewhere near where the bodies are found. There have been hundreds of these deaths over the last couple of decades.

For those interested in this subject, I would recommend the work of William Ramsey. You can find his three hour documentary, *The Smiley Face Murders*, on Vimeo, or on DVD at his website, <http://williamramseyinvestigates.com/>. Steer clear of the unrelated "mockumentary" made by another person, which won an award at Cannes, and which confusingly mixes the known facts on the subject with fictional material. Deaths of fake people are described, and an investigator who does not exist is accused of falsifying evidence to get attention for himself. It's posted for free on YouTube, but I recommend avoiding it completely.

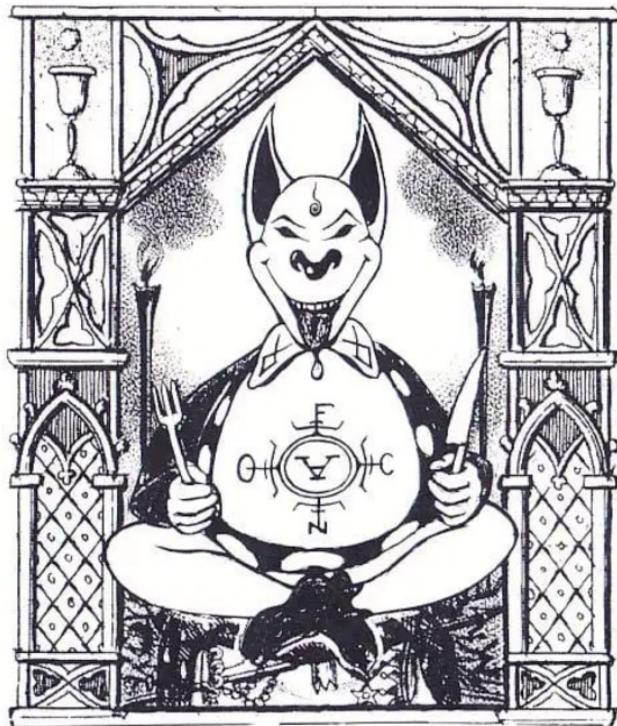
The comments show that the majority of viewers are not aware that it's fake. Those that do know this seem to be unaware that there is a real phenomenon of Smiley Face Murders that real people are investigating seriously. The effect of this mockumentary film is to discredit the whole subject, and I am highly suspicious about the motives of the people who created it.

Returning to William Ramsey's research on the subject, it is excellent. He presents evidence linking these murders to the Process Church of the Final Judgement, as well as other groups influenced by Aleister Crowley and Anton LaVey. He believes that there are communities of Satanists involved in "chaos magick," who are committing these murders as a way of spreading chaos in society. He even ties it to a video put out by Nine Inch Nails in the early 90s—*Pinion*—which shows a man being abducted and tortured. After some beating and dismemberment, he is covered head to toe in a rubber bondage outfit so that he cannot move. Thus, he is "pinioned." He is then drowned, just like all of the Smiley Face murder victims, and disposed of via the sewer system. The video was directed by Peter Christopherson, formerly of Psychic TV and Coil, two of the Process-connected

bands I mentioned before.







DOGS BLOOD RISING



DOGS BLOOD ORDER





Genesis P-Orridge

This connects with the “Operation Mayhem” hacking attacks that I’ve been describing over the last several months. These seem to be connected to the Cicada 3301 internet puzzle that references Aleister Crowley’s work, and which people have disappeared while trying to solve. Those behind both Mayhem and Cicada are, as I have shown, the same people blatantly kidnapping, raping, and torturing people, trading videos of this online, and trading the victims themselves. They have littered the internet with thousands of clues that most people assume are harmless, ironically surreal nonsensical memes. But they are usually really either created to advertise their heinous products and services, to threaten all witnesses into keeping quiet, to taunt the victims’ families, or to announce a new target to their fellow conspirators.

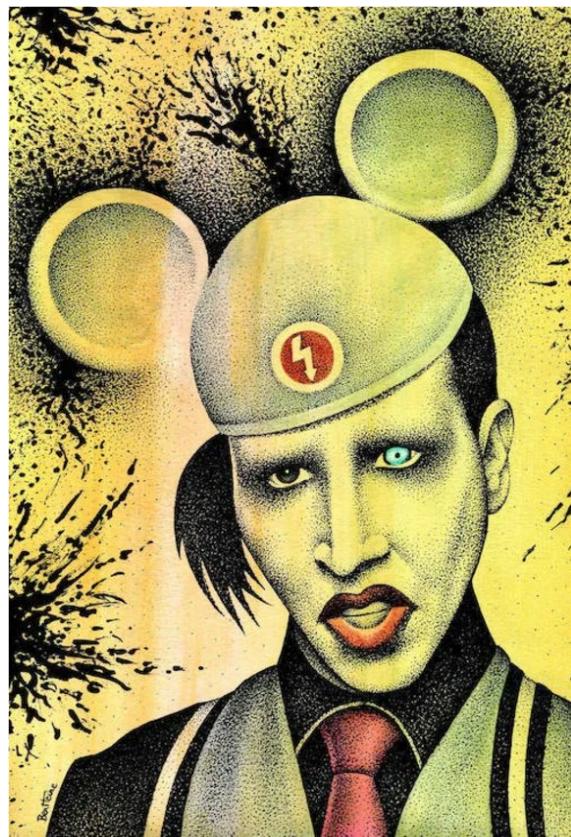
It’s all part of celebrating what the perpetrators see as “the Cosmic Joke,” which is the meaning behind the use of the smiley face symbol. It’s all connected with the image of the Cheshire cat smiling to reveal a wide mouth full of razor-sharp teeth. I believe that it expresses the same idea as the image from the song “Mack the Knife” of the shark smiling to reveal its teeth, likened to Macheath revealing his hidden jack-knife. As I noted, each smiley face murder is committed by first

incapacitating the target by slipping him a mickey, giving him “the mouse.”

All of these ideas—Mickey Mouse, Macheath Messer, the evil smiley face, and the shark’s teeth, are bound up in the symbolism of what we can now safely call Marilyn Manson’s “Manson II” disguise, featuring the Mickey Mouse ears. It was rolled out in 2003 for his album *The Golden Age of Grotesque*. There was an extensive photo shoot of Marilyn Manson in this disguise. Part of it includes him bearing his teeth, which are made to look they have all been replaced with sharp, metallic spikes. In one image, he’s also holding a cat that’s hissing and bearing its teeth. In still another, he is holding the skeleton of a human baby and dressed in a Nazi S.S. uniform. This must have been the reason why he spent his band’s money, to the dismay of his bandmates, on what was described in a subsequent lawsuit as “sick and disturbing purchases of Nazi memorabilia, and taxidermy, including the skeleton of a young Chinese girl.” According to Wikipedia:

The album’s lyrical content... was inspired by the swing, burlesque, cabaret and vaudeville movements of Germany’s Weimar Republic-era, specifically 1920s Berlin.

Nobody seems to have noticed that, with this album, Marilyn Manson was specifically conjuring up the era that gave birth to Macheath Messer and *The Threepenny Opera*. Also, 1930 was the year of the release of Luis Bunuel’s surreal and controversial film *L’Age D’Or* (“The Golden Age”), a tribute to the Marquis de Sade’s unfinished novel 120 Days of Sodom. It was sponsored financially by one of de Sade’s living ancestors, the Vicomtesse Marie-Laure de Noailles (or perhaps, rather, paid for by her husband Charles as a birthday gift to her). Scenes were conceived partially with the help of Salvador Dali.





120 Days of Sodom was about the abduction of sixteen young people, boys and girls, ages 12-14. They are systematically raped, tortured, dismembered while living, and eventually killed over the course of the next several months by four noblemen at a remote estate in France. In interviews, Marilyn Manson has said that among the influences for *The Golden Age of Grotesque* were “Surrealism” and “the life of the Marquis de Sade.” Clearly, Bunuel’s film was part of it. It is notable, too, that Bunuel employed Jose Bolanos as a screenwriter. Peter Levenda describes Bolanos as “an FBI informant and CIA informant,” as well as “the middle man between Marilyn Monroe and E. Howard Hunt.”

On *The Golden Age of Grotesque*, there’s a song just titled with the symbol of the black spade from a deck of cards. In it, Marilyn Manson sings:

The beauty spot was borrowed and

Now my sweet knife rusts tomorrow

I'm a confession that is waiting to be heard

It seems like he's talking about killing someone with a knife, and he wants us to take him seriously. But like the typical "serial killer" act, he won't tell us outright what he's done. He's anxiously waiting to be caught. He continues:

You drained my heart and made a spade

But there's still traces of me in your veins

And:

All my lilies' mouths are open

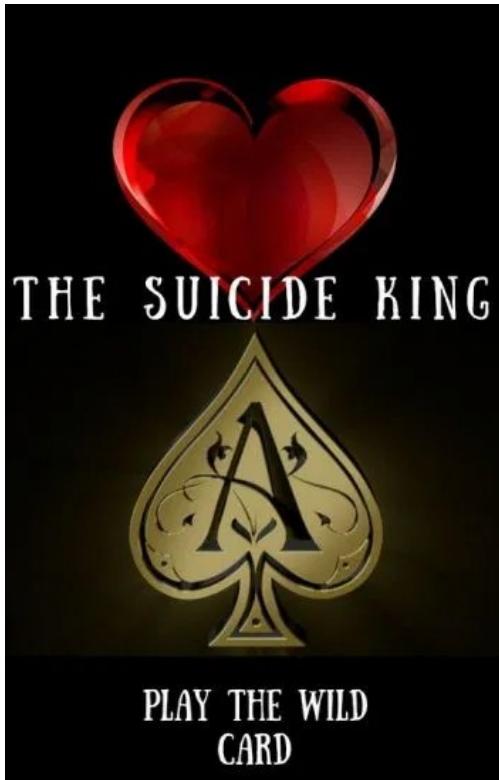
Like they're begging for dope

And hoping their bitter petal chant

"We can kick, you won't be back"

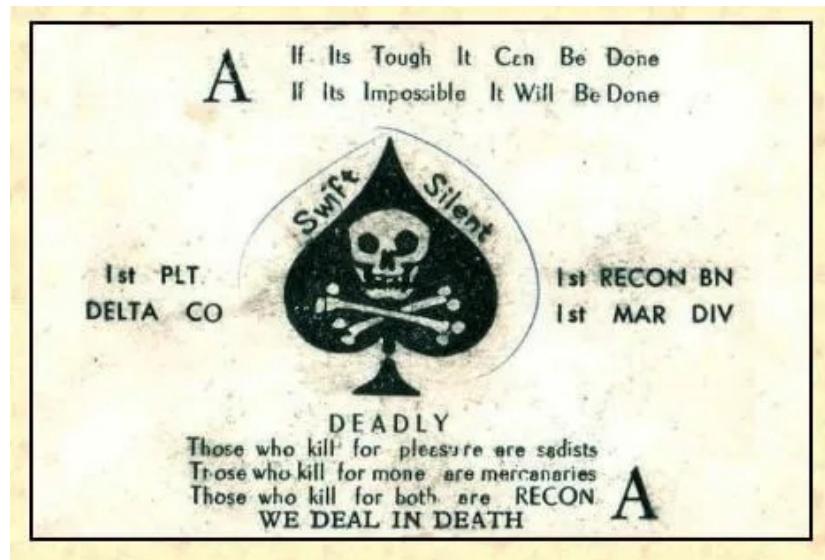
It seems he has noticed, as I have, that the black spade symbol looks pretty much like the heart symbol inverted, with the red color drained out of it. The spade suit

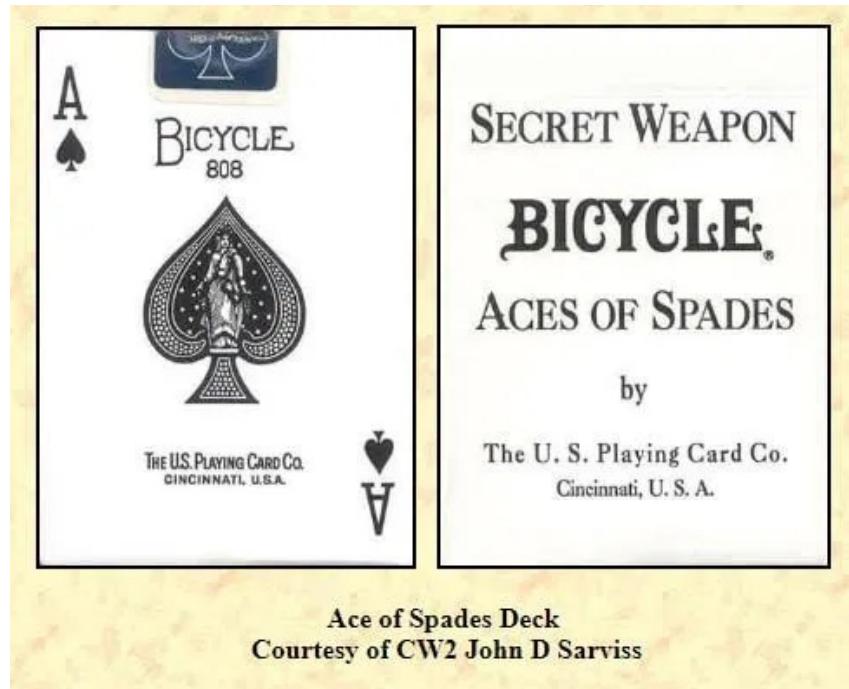
has also been called (and depicted overtly as) “pikes,” “leaves,” and “swords.” Generally, it’s taken to be some kind of cutting blade, and when playing cards morphed into tarot, they were called “swords” there as well. We know that the Ace of Spades is taken as a symbol of death, which is why they were used by the thousands in Vietnam, attached to uniforms, and dropped on the dead bodies of the conquered. Before this, in the 1930s the mafia syndicate “Murder, Inc.” used to leave the Ace of Spades on the bodies of those they snuffed. Also, when the 52-card deck is looked at as a calendar of 52 weeks (see my essay “Are Chess and Playing Cards Related” for more on that), the Ace of Spades corresponds to the first week of December, when the sun “dies” at the Winter Solstice.



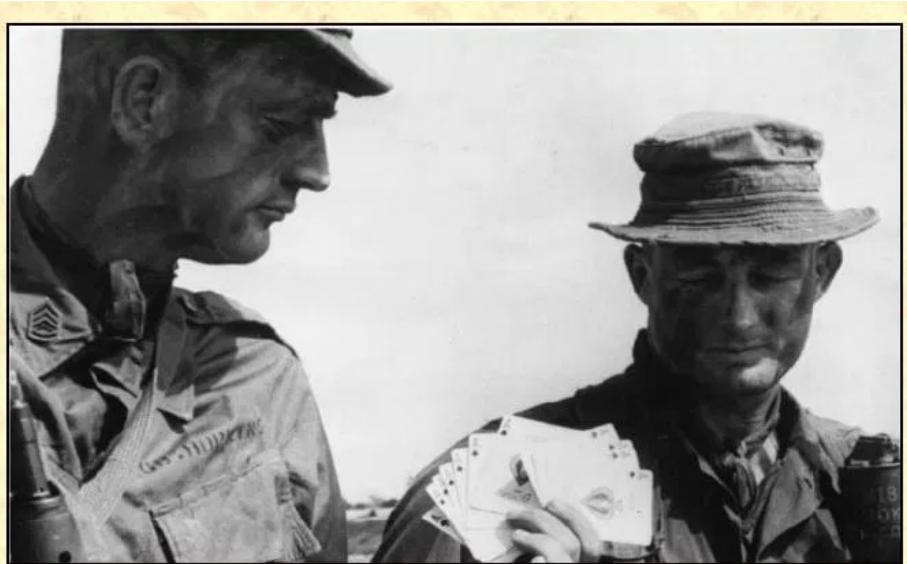
Strangely, an Ace of Spades was found tacked to the wall in one of the closets to the Tate residence, Vincent Bugliosi reported in his book that this was a *token of good luck* in witchcraft because the card was upside-down (with the big spade in the middle pointing downward). He cited this as evidence that Sharon Tate had a passing interest in occultism, though he doesn’t seem to have found this to be in

any way significant. I wonder who told him it was a good luck symbol instead of an obvious sign that a mafia assassination has taken place. Did he consider the face that it could have been left there by the killer?





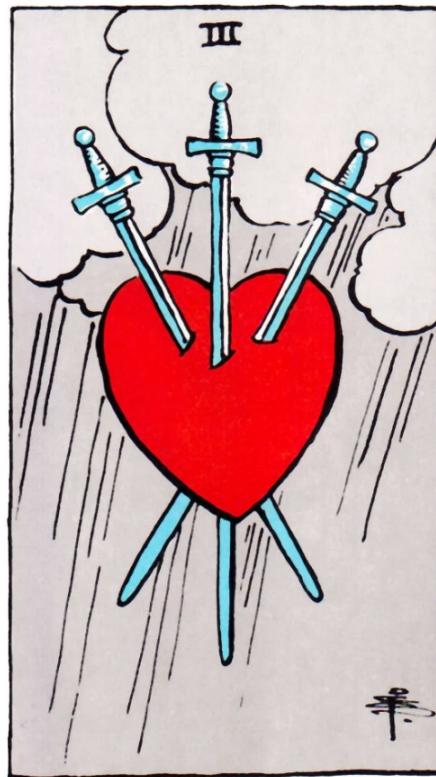
Ace of Spades Deck
Courtesy of CW2 John D Sarviss



Two marines in Vietnam examine a deck of Ace of Spade cards, 16 January 1967

In tarot decks, the designs on the sword cards generally depict something bad happening, about to happen, or having just happened. To take the popular Rider-Waite deck, for example, we see that the four of swords depicts a knight's coffin.

The five of swords shows devastated, crying people on a beach, fallen swords littering the ground. The six of swords shows a woman and child, crying, being rowed in a boat, as though they have been abducted after their village was attacked. The eight of swords shows a woman standing blindfolded with her arms bound behind her, surrounded by swords, as if she's being threatened with death. The nine of swords depicts a man in bed holding his head and crying, with nine swords floating behind his head, positioned so that it implied that they are piercing his skull. The ten of swords shows a man lying on the ground dead, impaled through the back with all ten swords. But the most tellings card is the three of swords, which shows three swords spearing a red heart while rain pours down from gray clouds in the background.



So here we have the combination of the sword and the heart, playing on the fact that the spade is the heart inverted. Marilyn Manson's description of a spade as a heart that's been drained, though, directly evokes the 5 of Cups card from Aleister

Crowley's *Thoth* tarot deck. This is the card labeled "Disappointment," and it depicts two black hearts covered with veins being drained through tubes into cups. In the central cup there are two lilted flowers, the "lilies" mentioned in the song.



In the video that comes with the album, a 25-minute piece called *Doppelherz* ("Double-heart"), Marilyn Manson is seen smearing himself with blackface make-up, a likely acknowledgement of Walt Disney's claim that the appearance of Mickey Mouse was partially inspired by vaudeville blackface actors. So too did the look of his precursor, Oswald the Lucky Rabbit (the Disney character who inspired Lee Harvey Oswald's nickname in the Marines, "Ozzie the Rabbit"). Indeed, in these photos, Marilyn Manson looks exactly like the mice in some of Walt Disney's earliest, pre-Mickey cartoons. This design was described by animator Ward Kimball as "rubberhose, round circle."

- Marilyn Manson - Doppelherz (Short Film) Part 1 of 3 in HD (<https://www.youtube.com/watch?v=pzzsIUQHYoc>)
- Marilyn Manson - Doppelherz (Short Film) Part 2 of 3 in HD (<https://www.youtube.com/watch?v=pzzsIUQHYoc>)
- Marilyn Manson - Doppelherz (Short Film) Part 3 of 3 in HD (<https://www.youtube.com/watch?v=rOnH2IPdwmU>)

[Links are an addition by the editor of this document as the original was unavailable]



Still from Doppelherz (Image added by editor)

Doppelherz, by the way, contains a diatribe by Marilyn Manson clearly aimed at an ex-girlfriend, and I'm going to guess that it was Rose McGowan. He seems to be threatening her, repeatedly stating that her "sell-by date has expired." He also says, numerous times, "I want downloadable suicide." All of this happens while the screen is flashing shots of two women bound in leather straps. We see repeated images of a woman's body dismembered like the Black Dahlia murder victim.

The *Doppelherz* video seems to have planted a bad seed. It was brought into evidence in the 2004 trial for Luke Mitchell in Scotland, who killed and dismembered his fourteen-year-old girlfriend, Jodi Jones. The killer had a copy of it in his bedroom, and it is suspected that it inspired his act.

It is worth noting, for reasons hopefully obvious, that surrealist artist Marcel Duchamp is actually a suspect in the still-unsolved Black Dahlia murder. Some of his art eerily reflects the way in which that killer displayed the dismembered parts of some of the victims, and there are those who believe that his biography puts him in the right place at the right time to have committed the crime. A few people have made a study of the connections between surrealist art from the 20th century and several of the more bizarre crimes committed by famous serial killers. On this topic, I recommend the website, *Surreal Appearance* (<http://www.surrealappearance.com/>), where aspects of the Black Dahlia and Zodiac murders are analyzed.

In the spoken word monologue that runs through *Doppelherz*, Marilyn Manson repeatedly complains about his target's compulsion to "save the world." Rose McGowan, of course, is the one who made the accusations about Harvey Weinstein that started a movement against the sexual abuse of people in show business. She broke off her engagement to Marilyn Manson because of "lifestyle differences. What exactly did she mean? Notably, as I have reported in another article in 2016 ("*Mad Love: Pedophile Hearts, Disposable Teens, and the Closing of the Doors of Mercy*"), Marilyn Manson has a long history of using pedophile symbolism in his work.

He repeatedly uses the insipiral heart, sometimes represented as a small heart within a larger one, and the rose-colored heart-shaped glasses associated with the novel *Lolita*. He actually did a song and music video specifically about this last one, called "Heart-Shaped Glasses." All of this pertains to the concept of "counter-love" (the inversion of love), as discussed in the aforementioned "Mad Love" article. The same symbolism is found in the work of the band Coil, previously discussed, and information about this can also be found in that article.

In it, I also mentioned the meaning of the cannibalistic meal depicted in the video for Marilyn Manson's song "Disposable Teens." The idea prevalent throughout all of these related works by Marilyn Manson and Coil mentioned above is that of sucking the life out of another much younger human being, perhaps even literally by drinking their blood, or by otherwise siphoning out certain fluids which create intoxication when consumed. Take, for example, "adrenochrome," taken from the adrenal gland of a living person when they are in a state of deliberately-induced terror.

It is theorized by some that it is the production of these fluids for human consumption that motivates many of the more sadistic crimes that occur. The more frightened and in pain the victim is before death, the more intoxicating fluids they will produce. This, then, might be a further layer of meaning behind the symbols of the black heart and the broken heart. I have discussed in some of my most recent work that these symbols seem to be used to covertly advertise rape and snuff movies being sold through YouTube and Instagram, as well as the sale of captive humans to be used for such purposes.

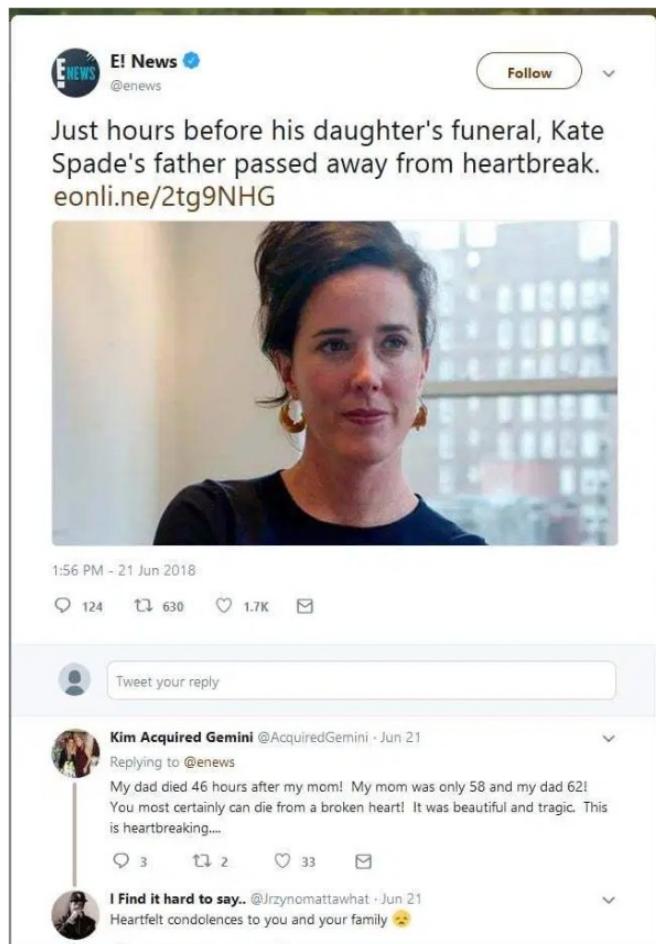
I stated that the people in these advertising videos appear to be extremely intoxicated, but not on anything I'm used to seeing. It could very well be that these symbols represent not only the emotional coldness of the perpetrators (the black heart), and the emotional pain to be inflicted on the victim (the broken heart), but also literally the piercing of the heart, and the draining of the blood, until the organ stops pumping.

The threat of doing this to someone, then, is likely what is implied by the symbols often seen on pirate flags of a spear piercing a heart, with drops of blood pouring out. These pirate symbols are largely derived from Templar traditions, so it makes sense that the similar Masonic symbol of the "naked heart" with a sword pointed at it is threatening the same thing as well.

Of course, I can't help thinking about what happened to poor Kate Spade this last summer, strangled with a red scarf tied to a doorknob. She used the black spade as

the insignia of her design company. Roman Castevet is seen with a similar red scarf in some of the scenes in *Rosemary's Baby*. Of course, as I mentioned earlier, the Kuchisake monster of Japanese folklore wears a red scarf. Considering that Kate Spade's husband made that bizarre public appearance in the mouse mask right after she died, I can't help but wonder if there's a connection.

When I first heard of Spade's death, I immediately went to her Twitter account. There I documented numerous people that I had already identified as connected to the specific cults mentioned in this essay, and all making bizarre comments about "BROKEN HEARTS," in capital letters, to make it obvious that they were leaving their mark on their hit. Then a few days later, Kate's father died, and it was announced that he had died "of a broken heart."



E! News [@enews](#) Follow

Just hours before his daughter's funeral, Kate Spade's father passed away from heartbreak. eonli.ne/2tg9NHG



1:56 PM - 21 Jun 2018

124 630 1.7K

[Tweet your reply](#)

Kim Acquired Gemini [@AcquiredGemini](#) · Jun 21
Replies to @enews
My dad died 46 hours after my mom! My mom was only 58 and my dad 62! You most certainly can die from a broken heart! It was beautiful and tragic. This is heartbreaking....

3 2 33

I Find it hard to say. [@Jrzynomattawhat](#) · Jun 21
Heartfelt condolences to you and your family 😢

I found the same calling cards on XXXTentacion’s Twitter account right before and after he was killed. The man who was arrested for shooting him was wearing a shirt with a broken heart on it when he was arrested as well. He was shot right after making a large withdrawal at an ATM (supposedly to buy a motorcycle). This may have been done to mimic the murder of “Louie Miller,” who, in the song “Mack the Knife,” was said to have been stabbed to death by Macheath Messer after “drawin’ out all his hard-earned cash.”

Remember when they kept calling Princess Diana the “Queen of Hearts,” particularly after she was killed? I wonder if we would find the same calling cards all over the obituaries published for Marilyn Monroe. Amazingly, just as I was completing this essay, I received in the mail a book about Monroe that I had ordered. As soon as I picked it up, it fell open to a page where I discovered that her nicknames during childhood were “Mouse” and “the Human Bean.”

I already had it on my list to explain the symbol of the “bean,” related to the “sabot” or “bullet.” It has to do with the Catholic ritual of the epiphany cake or “king cake.” This was a tradition observed originally in early January, though now, more often, king cakes are associated with Mardi Gras celebrations in late February or early March. Either way, the tradition is related to the story of the Three Wise Men being led by the Star of Bethlehem to the location where the prophesied messiah had been born.



Modern version of King Cake with tiny plastic baby

In the king cake ritual, a cake is made with a small representation of a baby will be placed somewhere inside. Sometimes it is a plastic or even edible baby. More commonly it is just an object that represents it—usually a bean, a coin, or even, sometimes, a bullet. In *The Mystery of the Cathedrals*, alchemist Fulcanelli talks about how it, like the Christ child, represents the alchemical gold, the end result of the alchemical process, which is consumed for longevity. “It is the gold in its bath, the bather,” he writes. “it is the *bean*, the sabot [meaning “bullet”]...”

With the original king cakes, the cake would be cut up, and whoever got the slice with the “baby” would be deemed “king for a day.” As Fulcanelli further explains:

The popular expression to take the cake means to be fortunate. The one who is fortunate enough to find the bean in the cake has no further need for anything; he will never lack money. He will be doubly king, by science and by fortune.

I demonstrated in past writings on this topic that this corresponds to more ancient

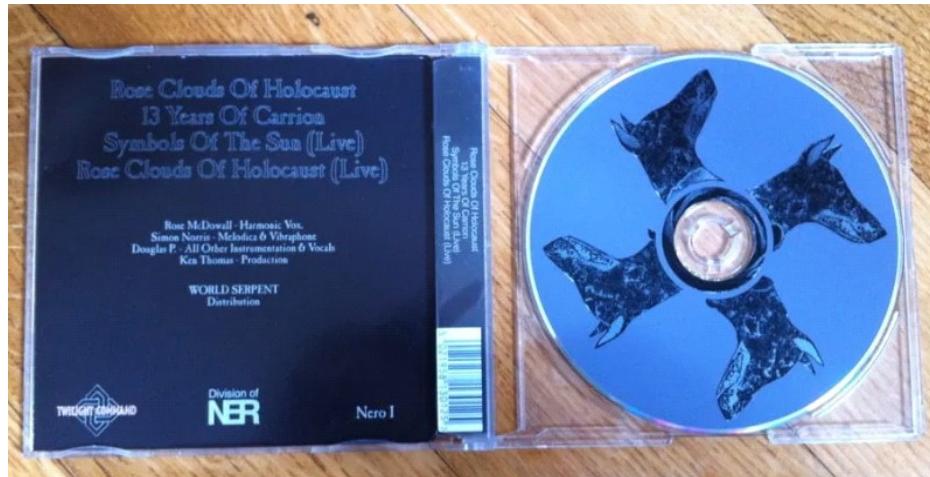
and bloody rites of king sacrifice in pre-Christian Europe. In these older pagan rites, a king would be sacrificed each year, and a new one chosen by lot using a ritual similar to that of the king cake. But the king's glory, like that of his predecessor, would only last one year. Thus the substitution of the "baby" with a "bullet" (called a sabot in French), a death threat is clearly being made, just like when Charles Manson gave Dennis Wilson a bullet and threatened to have his children killed. Reportedly, a similar message was sent to John Lennon via Kenneth Anger by Mark David Chapman (who was then unknown) while Anger was in Hawaii filming a scene for *Lucifer Rising*.

The man, purportedly a stranger to Anger, walked up to him on the set and handed him two bullets, stating, "Those are for John Lennon." It is possible that Chapman was a mind-controlled assassin sent in to make this threat to someone who had mutual links to Lennon through the Manson Family. But isn't it even likelier that all of them—Lennon, Anger, and Chapman—had been associated with the Process, and that this gift of a bullet is a known code within their milieu, letting the target know in advance that they have been marked for murder?

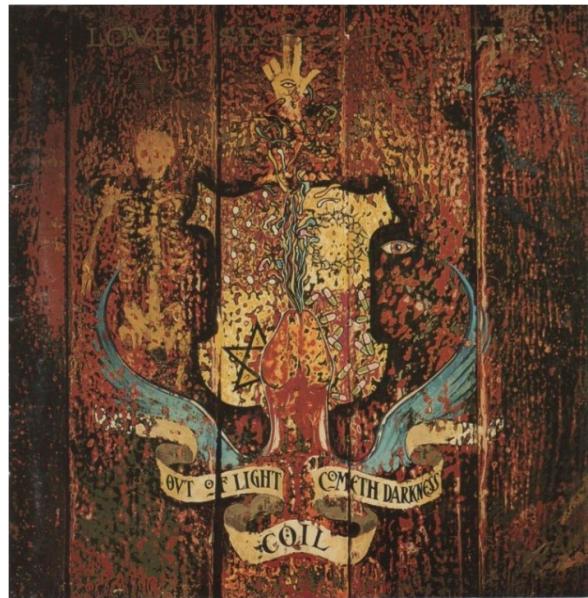
In another instance, Boyd Rice, a Church of Satan "High Priest" who was an associate of both Anton LaVey and Marilyn Manson, was purportedly on friendly terms with Charles Manson, and frequently visited him in jail. But one day Rice was arrested for trying to smuggle a bullet into the prison. He later claimed that the bullet just happened to be in his pocket for some unrelated reason, and he had forgotten it was there. My guess is that he had been sent in there to give the bullet to Manson as a warning, or even with the knowledge that he would get caught first, but that Manson would hear about it anyway, and get the message. Rice was a frequent collaborator with the neo-Nazi neo-Crowleyan homo-sado-masochist folk music band Death in June.

Rice, and everyone from Death in June, were also frequent collaborators at one point with Current 93, named after Aleister Crowley's term for the modern era of chaos that he predicted would usher in the Anti-Christ. In addition to overtly Satanic lyrics, Current 93 has a song entirely about Bobby Beausoleil, and a cover of Blue Oyster Cult's *Summer of Love*, a Process-inspired paean about the Manson

murders. Current 93 also has a song titled “The Final Church,” an album called *Dog’s Blood Rising*, and a project that they participated in called “Dog Blood Order.” Death in June has an E.P. called “Sun Dogs” that they released, featuring a swastika made of dog heads.



The band Coil put out a song called “Love’s Secret Domain.” I think that the cover art for this recording references the notorious child abuse incident I mentioned previously involving the Solar Lodge of the O.T.O. It is meant to evoke the memory of the wooden crate that six-year-old Anthony Gibbons was caged in for 56 days in the California desert. It features wooden boards, bloodstained, with magical sigils and threats etched on them in the form of human skeletons and dismembered body parts. These include a hand that has had the last two fingers severed, an injury consistent with the penalty for violating one’s oath in the O.T.O. Remember, Anthony’s fingers were burnt as a punishment before he was locked into the wooden crate. An even more direct reference to this situation might be Coil’s song “The Solar Lodge.” The cover art features a photo of a little boy on a swing who looks to be about six years old.



Coil "Love's Secret Domain" cover art (Image added by editor)



Coil "The Solar Lodge" cover art (Image added by editor)

Solar Lodge - Rehearsal For The Mourgue - A (<https://youtu.be/euvTG0IHP8A>)

Was this recording made just for insiders to celebrate the horror of what happened there in the California desert? Or is it specifically for Anthony Gibbons to find, reminding him and all of the other people who were involved to keep quiet about anything else that hasn't yet become public?

For an idea of how very real this possibility is, revisit what I wrote in the “Mad Love” article from 2016 about the “Love’s Secret Domain” song, and the music video that goes with it:

[This production features] a harem of young Asian boys in loincloths dancing lewdly with the performer and each other, pouring candle wax on their own chests while he fondles them and gnashes his teeth. I now realize that some of the lines overtly refer to violent sodomic child rape. I quote:

In little children’s heavy heads

My dreams erupt while in my bed

Innocence is dripping red

They also speak of sadistic torture for the “mystery” of evil:

Sweet tortures fly on mystery wings

Pure evil is when flowers sing

My heart

My heart is a rose

Finally, there are references to bondage (the “leash”) and giving in to madness:

Give sanity a longer leash, but

Some of us have sharper teeth

In love’s secret domain

In the video, as he sings about “days devoured by hungry nights,” he bares his teeth and pretends to eat his own fist. Then when he sings the line about “sharper teeth,” he bites in the direction of one of the dancing slave boys. This perhaps hints at sadistic “love bites,” or worse, the cannibalism that sometimes occurs after children have been raped and murdered.

The reference to the leash in the lyrics may very well be tied to the story of Anthony Gibbons, as he was chained to a metal place on the floor within the wooden crate. The line “my heart is a rose” seems to hearken to the William Blake poem “The Sick Rose,” which is referenced by other lines in the song as well. We can infer that it must have meant something very specific to the Solar Lodge of the O.T.O. Another recording made by a band or project called “The Solar Lodge,” put out a recording called The Heartbeat of the Roses in a limited edition of 100 copies, distributed from an office in Italy. Another recording put out under the same name, and by the same label, is subtitled “A Tribute to TOPY.” This stands for “Temple of Psychick Youth,” a religious mail order cult begun by Genesis P-Orridge. TOPY was associated with the Psychic TV band/video project/performance art phenomenon.

Solar Lodge - Heartbeat of the Roses (<https://youtu.be/OoYILm6wM1Y>)

Perhaps this “rose” with a “heartbeat” idea is connected to the famous Rosicrucian illustration from Robert Fludd’s *Summum Bonum* from 1629. This is a picture of a rose surrounded by bees, captioned with the Latin words *Dat Rose Mel Apibus* (“The rose gives honey to the bees.”) Well, we have plenty of clues telling us that the rose can be taken quite literally as a human heart. There are other, even more revolting meanings having to do with the physical effects of violent sodomy, but you can read about that in the “Mad Love” article. For our purposes here, we can assume that the “rose” is a “heart” that pumps out fluids which the “bees” consume.

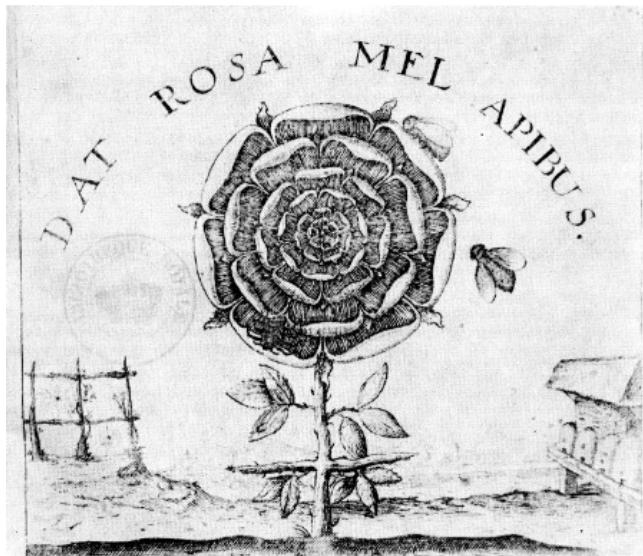


Illustration by Robert Fludd (image inserted by editor)

Nicholas de Vere, likened the practitioners of the “royal witchcraft” that he described in *The Dragon Legacy*, who consumed menstrual blood, to bees in a hive. Particularly when involved in a ritual, they become locked into a group energy that drives them towards that which they have all come to crave. The essences to be gleaned from these fluids, whether they be blood from the dying heart of a murder victim, or other fluids given willingly, can be symbolized as well with another symbol common in Rosicrucian and Freemasonic artwork: the “Blazing Star.” As Christopher Macintosh explained in his book *The Rosicrucians*:

This “fallen shooting star referred to the morning dew which was believed to come from the perspiration of the stars and was thought to contain the “vital fluid” which was also present in bodily secretions.

Coil’s one-time common associates, Psychic TV, put out a song in 1984 entitled Roman P, taunting Polanski about the murder of his wife, and about the child rape charges against him. I think it is likely that the emphasis on the letter “P” in the name of the band’s leader, Genesis P-Orridge, is a nod to the Process, as Genesis is quite open about his affiliation with that group. In fact, Genesis has gone so far as to declare that he restarted the Process Church as a functioning organization. This

is because the TOPY utilized some of their rituals, and its core membership included some actual former Process members.

In addition to Genesis P-Orridge emphasizing the letter “P” in his own stage name, I noticed that the band Death in June, once part of the same milieu, is lead by a man named Douglas Pearce, who often refers to himself as “Douglas P.” Therefore I think that the same emphasis in Psychic TV’s song “Roman P.” can hardly be a coincidence.

Psychic TV - Roman P. (https://youtu.be/mb_rYxfuJdU)

I think it implies that Roman was once a member who has fallen out of disfavor. Perhaps the unfortunate incidents of his life—his wife being murdered, and then being caught doing something he had probably gotten away with a million times before—are being claimed by the cabal as events that they have orchestrated, to get back at him for something. It seems like an oddly personal dis track if taken in any other context. In fact, I wouldn’t know how else to take it. Look at the lyrics. There have been several versions, so I will consolidate them all into one:

Are you free, are you really free?

Are you really, really, really, really, really free?

Is it you or is it me?

Or is it simply history?

Are you free, are you really free?

Are you really, really, really, really, really free?

Is it you or is it me?

Or is it simply jealousy?

Roman you are, Roman you be

Roman in your victory

Roman in your destiny

Sharon walks alone as your wife

Sharon gives her life for a knife

Sharon floating high up above

Sighing, crying, dying below

Life of money, life of sex

Life of money, life of hex

Pleasure for pleasure, insidious flesh

Little girls in their Hollywood dress

Pleasure build pleasure, insidious flesh

Little girls wearing their Hollywood dress

Little girls drinking and eating of cake

Little girls gorge you, your greatest mistake

Cake? I think the use of this term is supposed to evoke the image of the “baby” inside of the epiphany cake, and perhaps, also, the “Cakes of Light” served as communion wafers in the “Gnostic Mass” celebrated by Aleister Crowley’s OTO. These little round cakes are “spiked” with all sorts of secret ingredients from the witch’s cauldron, such as semen and blood from the group’s members. I can see them being spiked with drugs as well, or “hexed” ingredients meant to cast some sort of spell on the consumer, which is what it sounds like is being described in the Roman P. song, presumably alluding to how Roman Polanski drugged his child victim.

Cake And Sodomy - Marilyn Manson [Lyrics] (<https://youtu.be/wXyizmsYpag>)

Also, the image of a group of people, sometimes children, “gorging” on a human cadaver presented as a cake (or, alternatively, a cake presented as a human cadaver) is one that has popped up in a number of interesting contexts. Satanist and artist Marina Abramovich has held several “art happenings” where this occurs as a ritual. Also, I have seen drawings of Japanese children doing this to the corpse of a little girl presented as part of an advertisement for what I would call “sado-pedo-horror erotic snuff fiction” (or whatever stuff like that is officially called).







Another line from the lyrics to “Roman P.” that sticks out is “Sharon gives her life for a knife.” “For,” not “to.” It makes no sense grammatically, unless you consider the “knife” to be the individual or organization that caused the murders, on whose behalf they were done. Now, if I changed the line to “Sharon gives her life for Mack the Knife,” does that make more sense? Many people have sung “Mack the Knife,” and Bobby Darrin probably had the biggest radio hit using the song. But there is one singer who played it live more often than all the others, and only one who had a motive to want to hurt Polanski: Frank Sinatra.

Ironically, the life of Genesis P-Orridge later mimicked Polanski’s in a way. He chose to flee his country of residence in order to escape prosecution after he was accused of Satanic ritual abuse against his own children. This was based on footage viewable to all in his band’s own promotional videos, showing his children as part of the bizarre, indeed sexual, and indeed Satanic productions, though the extent to which they really constituted “abuse” would surely have been debatable. But, assuming that the jury would not be in his favor, P-Orridge moved his family from England to California. Shortly afterwards, he and his wife were divorced.

In 1995, oddly, the song “Roman P.” was used in a Volkswagen car commercial that played in the United States. This seemed very strange to me, and I wondered if there could be any occult significance to it. Then I remembered my shock when I recently found the Tate-LaBianca crime scene photos for the first time. The “W” in “WAR” on Leno LaBianca’s stomach is made to resemble the unicursal hexagram used by the O.T.O. This symbol has elements in common with (but is not identical to) the Volkswagen logo. Moreover, earlier version of the Volkswagen symbol have elements in common with the “Four-P” swastika cross used by the Process Church. Consider too that the Skull and Bones Society, which has the word “WAR” written in all capital letters on the wall of its ritual chamber at Yale University, and which seems to be invoked (via the movie *The Skulls*) in the spikes on Lil Uzi Vert’s Manson II necklace, is a continuation of an older order that can be traced back to Germany.

Fulcanelli’s description of the alchemical image called the “King of Terrors slaughtering the innocents” has bearing on our present inquiry. This image can be seen in the alchemical treatise translated by Nicolas Flamel, called *The Book of Abraham the Jew*. It can also be found on the grounds of Flamel’s former home in Paris, and in several cathedrals in France, such as the ones mentioned by Fulcanelli. His description of the one at Notre Dame de Paris goes as follows:

A field is depicted in which a crowned king, dressed in red in the Jewish fashion, holds a naked sword. Two soldiers are killing the children of two mothers, while the mothers, sitting on the ground, weep for their little ones. Two other soldiers pour blood into a large bowl, full of the said blood, while the sun and moon descend from the sky or the clouds to bathe in it. There are six soldiers clad in white armour, the king making the seventh, and there are also seven dead innocents and two mothers, one of whom, weeping and wiping her face with a handkerchief, is dressed in blue, while the other, also weeping, is dressed in red.

What Fulcanelli is describing here is the draining of blood from either pre-born or newborn babies. It is to be used in alchemical processes, to be consumed for longevity, and also to be used as a psychoactive drug. Notably, blood was drained

from such victims and drunk in the place of wine during the inverted Eucharist rites of the Satanic “Black Mass” that evil Catholic priests used to perform in old Europe.

This is exactly what Nicolas Flamel hinted that he and his wife Pernelle had done in his cryptic essay he wrote interpreting *The Book of Abraham the Jew*. I wrote about this in my book *Money Grows on the Tree of Knowledge* from 2010. There I noted that Flamel had said the secret to “fixing mercury” (making it solid, a key step in the alchemical process, symbolized by a speared dragon or crucified serpent) was “the purest blood of Young Infants.”

Flamel always stated that he needed his wife as a partner in his work. They never had children, but for some reason he spent a great deal of the wealth he gained through alchemy on the construction of a graveyard for children. He decorated the archway around the property with images from *The Book of Abraham the Jew*, including the one showing the babies being drained of blood. He dedicated the graveyard to “the Holy Innocents” on the “Feast of the Holy Innocents,” December 26. You’ll recall that Dolly Sinatra, Frank’s mother, the midwife and illegal abortionist, was born on that day.

As I mentioned, the name that alchemists use for this figure in armor who oversees the slaughter and exsanguinating of babes is the “King of Terrors.” We see the King of Terrors in the Rider-Waite tarot deck as well, on trump card number 13: the Death card. There he rides on a white horse, trampling men, women, and children, as someone dressed like the Pope begs him for mercy. He bears a black flag with a white rose on it, and the number XIII. The number 13 was also commonly added to pirate flags featuring the “Jolly Roger” death’s head symbol.

Most of the same chemicals gained from drinking the blood of babies could also be gained from drinking menstrual blood, which is what Nicholas de Vere’s book *The Dragon Legacy* is largely about. He claims that this is what witch covens do in secret, with blood from willing providers. He admits that some of the nastier groups do drain the blood from murder victims instead. However, he says that the

adrenaline in this product, while valued by some for the high it brings, is not as useful as menstrual blood, and he views it as a contaminant. He writes of the Death card that:

13 is the number of the Moon and specifically of the menstrual cycle....

The white rose, like the red rose, symbolizes love, but ... in this case ... philea rather than eros....

...

This again is the card of ‘the love that brings death’.... ...Death as Initiation—the white rose of the spirit and pure love, is identical with the red rose of Sharon....It represents the menses-smeared rose of the vagina’s foliate aperture, contact with which brings the spiritual purity symbolized by the pale flower of Death’s banner.

This passage is part of a whole chapter on the Rose of Sharon, which is worthy of quoting further, considering that this was the name of Polanski’s wife, 8 and 1/2 months pregnant when she died. Recall too that she was the one Polanski had in mind when he first envisioned the film version of *Rosemary’s Baby*. There is an alchemical operation called “the sacrifice of the vitriolated egg.” As depicted in the alchemical tract *Atalanta Fugiens* by Michael Maier (1617), this is symbolized by a man with a sword about to cut open a rather large oval-shaped egg, about the size of a human womb.

“Vitriolated” in this context means “fertilized.” In other words, it’s the cutting open of a pregnant human womb. This is exactly what Susan Atkins said she wanted to do to Sharon Tate, but apparently didn’t follow through on. Some of the other Manson Family members said that she did do this, from what they understood (likely hearsay). However, according to the autopsy report, this isn’t true. Don’t forget: in the film for *Rosemary’s Baby*, Rosemary’s child was born earlier than expected. The cult at first lied to her, telling her it had died at birth.

Considering this, it is interesting to quote what Nicholas de Vere has to say about the “Rose of Sharon” and how he thinks it symbolizes the consumption of menstrual blood as a drug. He also mentions other related plants used as drugs that create similar effects to the hormones found in menstrual blood (as well as unborn and newborn babies):

Sharon is a level fertile plain between Jaffa and Mount Carmel in Israel. In Hebrew the name derives from Sharai, a princess, from whence are derived Sarai and Sarah, which again were ritual offices in Judaism.

With regard to the word rose, some dispute exists over exactly what that means. Authorities on the subject describe it as i) a crocus. ii) a polyanthus. iii) a narcissus. Iv) a cistus. However, if you consult a gardening encyclopedia you will find that the rose of Sharon is described as the hypericum or St. John’s Wort which, interestingly enough, produces a red dye and is related to the cistus.

...

The cistus is white with deep, blood red blotches, like the dappling of menstrual blood. The cistus belongs to the family cistacea and is also known as the gum cistus, whose botanical genus is ladanifer from which is obtained laudanum....

Sheba, as the Lily of the (Nile) Valley, the nymphaea lotus and the rose of Sharon: the ladanifer, was likened to a living narcotic pharmacopoeia. As neither of these plants grow in Northern Europe, we have contented ourselves with the nearest familiar symbols, those being the virginal Fleur de Lys and the Plantagenet or English Rose.

The Rose represents therefore the magical menstrual flow of Solomon’s beloved, whilst the name Sharon or Sarah means princess. The Rose of Sharon is therefore the Royal Blood, the Sang Real; and the San Graal, the Holy Blood of the Holy Grail or rosi-crucis. As the Latin Ros-Sara or rosary

which is devoted to the Virgin Mary, the pure white Lily, is itself the ‘dew of the princess.’

Later in the book, Nicholas de Vere says something else about palm trees and nutmeg that are possibly significant. Describing the symbolism of the heraldry on the badge of Catherine of Aragon, and how it relates to a nursery rhyme about a “little nut tree” (bearing “Silver Nutmeg”), he says:

The nut or seed which falls from the tree is properly the release of the chemical melatonin by the pineal gland. It overrides oestrogen and causes the ‘seed’ to be discarded in the menstrual blood.

He then discusses the High Priestess card in the Rider-Waite tarot deck (Major Arcana number 2), where there can be seen:

...a veil symbolizing the virgin hymen. Printed on the veil are rows of pomegranates which in turn also symbolize the virgin vulva. ...

The palm fronds interspersing the pomegranates on the veil represent the palm trees that grow next to the pools in desert oases and equate with the nut tree in the story of the ‘Well of Nechtan.’ These palm trees lent their name to a species of Holy Virgin Princess who bestowed upon the King the right to rule. Their category was ‘Tamaris’ and Jesus’ daughter bore that name and title. ...

In the popular nursery song quoted, the nutmeg symbolizes the pineal gland whose colour silver equates with the Moon and Diana, representing the virgin huntress’ ‘moon’ or menstrual blood. ...

The nutmeg itself is known to be a powerful psychotropic drug. This has recently been synthesized as MDMA or Ecstasy. The story relates that the chemical discharged into the bloodstream by the pineal gland has psychotropic properties when processed via certain exercises relating to the Tree of Life.

The subject of MDMA is important. On the “Manson Family Blog” (<http://www.mansonblog.com/2013/12/more-on-missing-link.html>), which appears to be run by people trying to piece together what happened (for it seems that only Manson himself, at best, knew what was really going on), they mention the following:

Abigail and Voytek had MDA in their systems when they died, which was not a common drug back then. Patty [seemingly another writer on the blog] has been working backwards to try and figure out where the MDA came from.

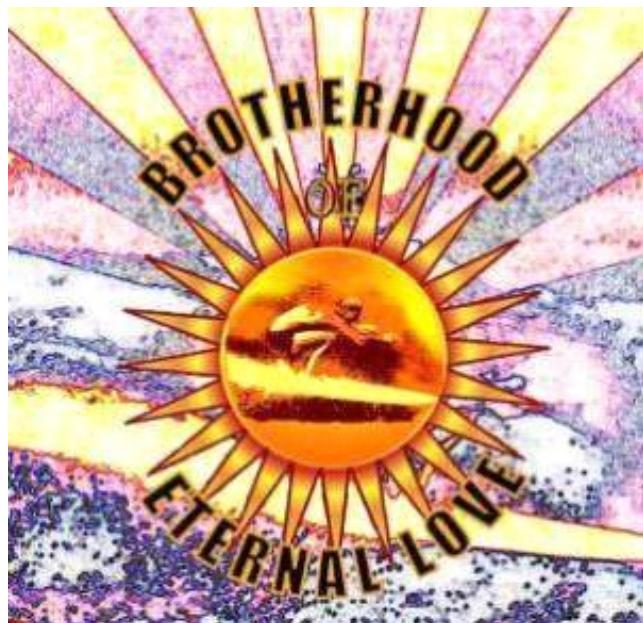
About MDA: it is the precursor for MDMA, aka ecstasy, aka ‘N-methylated MDA.’ It is closely related to STP (aka DOM), which freaked out the entire Haight Ashbury during the summer of love. Another variation is called PMA, which is just one molecule different from MDA, but can be fatal because it causes severe hypertension. All of these were referred to as ‘synthetic mescaline’ back then, and they all contain an amphetamine component which alone is known as methamphetamine (trade name methedrine). Patty is a bit stymied here because MDA is a common biological metabolite for the entire cluster, and therefore, it’s not very clear what the drug was when Gibby and Voytek ate it. What the coroner found was likely already metabolized.

So could this quite possibly be the “bad mescaline” that everyone in this sordid tale was fighting about when these deaths occurred? Significantly, as the author points out, “many of the drugs in question are confirmed MKULTRA test drugs.” There are many reasons to suspect that the Manson Family was an MK-ULTRA project. Perhaps they were distributing drugs that had not been fully tested at the time.

They were the guinea pigs themselves—they and the Tate household, among others. One of the suspicious contacts the Manson clan had was a local clinic that they visited freely. Of this, we read on the Manson Blog that Manson girl Ginny Good had:

...at one point a boyfriend named Hank Harrison, who was the original manager of The Dead when they were still called The Warlocks (he is also Courtney Love's father). He formed a group called 'LSD rescue' that he claims later became the Haight Ashbury Free Clinic. Bob Ackerley of the BEL claims that they helped found the Free Clinic, as do the Folgers. ... [T]he Mansons were regular fixtures at the clinic.

Indeed, this is the clinic that Dennis Wilson took the Manson girls to frequently for STD treatment. "BEL" is the "Brotherhood of Eternal Love," a mafia that controlled the hippy drug market on the West Coast and beyond during the 60s and early 70s. They seem to be all over the same locations—and I mean the same street addresses—that the Process Church affiliates were at in the United States. There are apparently still ongoing investigations about the crimes of this group.



The Manson Blog suggests that BEL might have helped Manson Family member Bruce Davis get a fake passport for the mission to London that Manson sent him on, since there is no official record of his travel there. Bruce also took LSD long before it was popular, which the Manson Blog suggests is because of his access to experimental drugs through his BEL connections. Who exactly was in charge of these “experiments”? The Manson Blog seems to imply that that MK-ULTRA connections via BEL and the clinic might point to the intelligence community. That seems to be what Adam Gorightly is getting at as well when he writes about another person connected to the clinic, Charles’ Manson’s parole officer, who ended up taking custody of Manson’s own biological son, “Pooh Bear”:

It was during this time that Pooh Bear was taken away from Mother Mary and placed in a foster home. Somehow, Roger Smith—Manson’s former federal parole officer—and his wife were appointed foster parents for the child. In January of ’68, Smith had left his job as a parole officer and established a drug counseling treatment program associated with the Haight Ashbury Free Clinic. Interestingly enough, several members of the clinic’s staff spent time observing the Manson group, including Al Rose, the administrative head of the clinic.... Charlie’s girls often visited the clinic to clear up venereal diseases and other health problems. Rose was so impressed with the Family that he later visited them at Spahn Ranch and—in conjunction with a Dr. David Smith—wrote a formal paper entitled ‘The Group Marriage Commune; A Case Study’ about the Family... which was later published in the November 1970 issue of the Journal of Psychedelic Drugs.

...

Another connection of note—linking the Manson Family and the Haight Ashbury Free Clinic—comes in the form of Inez Folger, mother of Abigail Folger, who worked as a volunteer at Roger Smith’s drug treatment program. Mrs. Folger helped the clinic receive a grant from the Bothin Foundation, and \$25,000 from the Merril Trust, as well as holding several fundraising events during the year she worked at the clinic. Abigail Folger—as well as Sharon Tate’s parents—attended one such benefit. It also appears that one or more Family members attended this same fundraising cocktail party.

What seems to be implied, when you put this all together, is that the very people who ended up getting murdered by the Manson Family were involved in funneling funds to the very institution that might have been surreptitiously providing them with new drugs that they didn't understand: the 'bad mescaline,' slipped in like a mickey. I am left thinking that the BEL was creating and distributing these mind-control drugs, and that the clinic was not only helping to distribute them, but was involved in a number of other activities meant to direct the behavior and thought of the Manson Family members.

It goes without saying that all of these people were wittingly involved in an organized criminal enterprise involving Satanic cults and ritual activity via the Process Church. They were helping to provide a "hippie veneer" to hide the continuation of the control of the CIA-Mafia axis on the illegal drug and prostitution market. But something went wrong in the end, and they turned on each other, quite possibly being played by puppet-masters behind the scenes using drugs and hypnosis to manipulate them all into playing out this bizarre public tragedy, for unknown ends.

There is another substance that has been compared to mescaline which I cannot pass without mentioning, and that is "adrenochrome," as described by Hunter S. Thompson. In the film based on his writings, *Fear and Loathing in Las Vegas*, there is a scene where the narrator, Raoul Duke (a fictionalized version of the author, Hunter S. Thompson) is given this substance by his lawyer and companion (nicknamed Dr. Gonzo). The lawyer says that he got it from a "Satanist" client who he was defending on a child molestation charge. Since the client couldn't afford his fee, he gave him a sample of the adrenochrome instead, which, As Raoul and Dr. Gonzo discuss, has been taken "directly from the adrenal gland" of a "live human."

As I mentioned before, according to what I have heard elsewhere, to harvest adrenochrome from a live human, it is best if the person in question is in a state of absolute terror and pain. They no doubt *would* be if you were collecting fluids from their adrenal glands without total anesthesia. It's implied that the adrenochrome consumed in this particular scene from *Fear and Loathing in Las Vegas* was collected by Dr. Gonzo's Satanist client during a live human sacrifice in which the

victim was tortured before they died.

In the film, Hunter S. Thompson eagerly enjoys some of the adrenochrome harvested by the child-molesting Satanist from one of his murder victims. It seems to have a psychedelic effect on him. Dr. Gonzo appears to transform into a giant Devil figure with multiple breasts and reptilian eyes. Dr. Gonzo says that he “accepted his client’s offer because “he might’ve picked up a letter opener and gone after my pineal gland, you know?” Dr. Gonzo also says that he asked his client for a “freshly cut adrenal gland to chew on.” Raoul responds, “We should get some of that … extract of pineal.” Dr. Gonzo replies, “Man, I’ll try just about anything, but I’ll never in Hell touch a pineal gland.”

While they are talking about this, there is a movie on the television in the hotel room showing a giant spider attacking people. This seems highly significant, as the Bohemian Club—a private men’s retreat in California, to which Hunter S. Thompson has been linked—has a menacing motto that references this creature: “Weaving spiders come not here.” The manner in which Mr. Thompson has been “associated” with the Bohemian Club is rather grim.

What happened was that a man came forward at one point claiming to have seen Hunter S. Thompson performing the role of the camera operator in the making of homosexual child snuff porn films at the club’s annual retreat. In early 2005, these claims became more broadly circulated because of an article that was published in a Utah newspaper that mentioned them. The article was about a little boy who disappeared in the 1980s, Johnny Gosch. Johnny’s mother Noreen said that her son visited her decades later, and revealed that he had been kidnapped by a child porn ring.

In January of 2005, a man calling himself “Jeff Gannon” made the news because of his presence in the White House press room, where he, and the website that he represented (Talon News) had never been seen before. Other journalists there suspected that he had been planted there by the George W. Bush administration, and began to look into his background. News stories were published revealing that

prior to working for Talon News, Gannon had been a male prostitute who advertised his military-themed services online. When a photo of Gannon hit the nightly news, Noreen Gosch immediately recognized him as the man who had visited her previously claiming to be her adult son.

This is what inspired the Utah newspaper to write the article, which included the detail about Hunter S. Thompson. The witness cited said that Johnny Gosch had been on a private jet leaving Bohemian Grove along with Hunter S. Thompson, right after a day of filming in which boys were raped, and some of them murdered on camera. Shortly after the story was published, two things happened:

1. The newspaper went out of business, and the entire staff was laid off. It resumed publication a short while later, with a whole new staff.
2. On February 20, Hunter S. Thompson shot himself to death in his office at home.

Johnny Depp, who had played the role of Raoul Duke in the *Fear and Loathing in Las Vegas* film, celebrated Thompson's death by visiting his estate (named "Owl Farm"), where he shot Thompson's remains out of a cannon.

It is quite interesting that Thompson's estate was called "Owl Farm." Though spiders are mentioned in the Bohemian Club's motto, they are most well-known for their gigantic owl totem, to which they offer mock baby sacrifices on the opening night of the club's annual exclusive retreat at Bohemian Grove in California. But according to many witnesses, other blood sacrifices, of babies and others, occur during the retreat that are very real. The ritual with the owl at the beginning of the event is called the "Cremation of Care," and it appears to be a rite meant to seal off the consciences of the participants from any guilt they might feel about what they will be doing.

In the *Fear and Loathing* film, the scene about the adrenochrome takes place right after Thompson and Dr. Gonzo have just gotten rid of a very young teenage girl that Dr. Gonzo had sex with after drugging her with mescaline and LSD. First they

dump her in a taxi, and direct it to another hotel. Then when she calls them at their own hotel room a few minutes later, they try to frighten her by telling her that they have been involved in several murders, and that people would be coming to get them back, thus inducing her to keep her distance. Prior to this, Raoul Duke had already suggested to Dr. Gonzo that they should pimp the girl, named Lucy, out to the police that were staying at the hotel for a convention, charging them to “gang-fuck her.”

There are many clues in the film that this is a Process production. The first scene is shot as they are driving through Death Valley, which Raoul Duke immediately notes is the “last known location of the Manson Family.” They pick up a hitchhiker who is wearing a t-shirt featuring a crazed, bloody, murderous Mickey Mouse. There is a scene where they play the song “White Rabbit” while the lawyer is trying to electrocute himself. Thompson first tries to save him, then begins to threaten him. All the while, they are gesticulating wildly and throwing the Goat of Mendes hand sign at each other repeatedly. Earlier, a Vegas version of “Sgt. Pepper” was played (the significance of which will be explained shortly). All of this develops a very particular meaning when viewed in the context I’m about to give you.

I believe the “Pepper” in the Beatles’ *Sgt. Pepper’s Lonely Heart’s Club Band* is a reference to a substance containing this “extract of pineal” that Raoul Duke referred to in *Fear and Loathing in Las Vegas*, in combination with adrenochrome, and/or other substances that mimic its effects, such as MDMA. I am aware of the official explanation that Paul McCartney has given for what inspired this title, and I think it’s bogus. I explore this topic in greater detail in a video series about the Sgt. Pepper album and the *Yellow Submarine* film that will be coming out shortly.

As for what I think it does *mean*, the clues that I see can be found in the symbolism of the Process Church, and in the works of Lewis Carroll referenced so frequently on the Beatles’ later albums. The Manson Family used Alice metaphors as well. One of their members was code-named “White Rabbit.” He is now a convicted child molester. Lewis Carroll was highly-suspected of being a child molester as well.

In *Alice's Adventures in Wonderland*, it is the White Rabbit who entices the child to follow him, leading to her falling down the “rabbit-hole.” This sounds like an old-fashioned pit trap for catching game. Once down there, where she gets lost, she finds a key, and then, behind a curtain, a tiny door leading to a garden. But she cannot get in because the passage is “not much larger than a rat hole.”

This is a clear allusion to the “narrow gate” that leads to Paradise, or Heaven, as portrayed in the preachings of Jesus. It’s also a bit like the secret passageways that those who keep human slaves in hidden dungeons sometimes have installed in their homes. In the story, the next thing that Alice finds is a bottle marked “Drink Me.” She reasons that because she doesn’t see anything marking it as “poison,” it is OK to drink it. Immediately she starts to become smaller. When she gets down to about 10 inches, she gets happy, because she realizes she might be able to go “into that lovely garden.” She’s happy that maybe she can go to Heaven after she dies, which, it appears, she expects to happen at any moment.

First, however, she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; ‘for it might end, you know,’ said Alice to herself, ‘in my going out altogether, like a candle. I wonder what I should be like then?’ And she tried to fancy what the flame of a candle looks like after the candle is blown out, for she could not remember ever having seen such a thing.

You’ve probably read this passage before, and you know where it’s from, so you’re not inclined to view it as sinister. But what if I told you that this was a story written by a man who had kidnapped ten young girls and kept them in his basement, murdering them when they became difficult to deal with? If you knew there was a human trafficking operation that involved child prostitution, child pornography, people smuggling, snuff production, contract killings, etc., and that this was the story they frequently read to their captive children—to indoctrinate them into the cult’s threats about what happens to those who don’t keep the group’s secrets—how *then* would you interpret the meaning of the passage? How do you suppose the child would interpret the fact that this story was being read to them?

I know I am not the only person reading these things into Lewis Carroll's fiction. Every year there is something called "Alice Day" (April 25), on which (according to a report in April 2018 from News 5 in Cleveland) pedophiles who like little girls trade tips on how to prey on them without getting caught.

When Alice tries to go into the little garden (i.e., tries to "get to Heaven"), she finds that she cannot reach the key on top of the table any more. This is a metaphor for the fact that she has had her soul destroyed by something she has been through, which started with her swallowing something sweet that she didn't *think* was poisonous. But it made her almost disappear, and now that she has no soul, she's afraid that once she dies there will be nothing left of her to get into Heaven.

She starts to cry, but then she scolds herself for crying. Alice has been trained to discipline herself. She then remembers an earlier time when she was :

...trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, for this curious child was very fond of pretending to be two people. 'But it's no use now,' thought poor Alice, 'to pretend to be two people! Why, there's hardly enough of me left to make one respectable person!'

She then finds a small cake in a box that says "eat me." This makes her grow too big. She cries again, and the White Rabbit shows up. But he runs away frightened of her, dropping his gloves in the process.

I think that this scene is being hinted at in *Rosemary's Baby* by the fact that the character "Hutch" loses a glove, which her neighbors obtain, and use effectively to strike Hutch dead with a hex. Consider that the name "Hutch" is the word used for the type of cage that domesticated rabbits are often kept in (outdoors, like Anthony Gibbons). In *Alice's Adventures in Wonderland*, there is a point at which Alice, having been drugged yet again and "grown large," is stuffed inside of a house in such a way that she looks like an animal that's been crammed into a cage too small for its body. On the next page in the book, there is a picture of the little White

Rabbit, cowering in a corner while Alice's enlarged arm feels around blindly for him. He looks like a bunny in a hutch being forcibly removed, and he looks terrified.

Right after the rabbit runs away, Alice takes the gloves, and begins to recite a poem about a "little golden crocodile" which she thinks she remembers being taught, but then she gets it all wrong. She says:

*How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in,
With gently smiling jaws!*

Once again, we have the image of the duplicitous smile that is really a predator opening his jaws, like the shark in Mack the Knife, and the razor-sharp teeth of the numerous Evil Mickeys.

Alice starts to cry again, and complains repeatedly that she doesn't know who she is. She's also lonely. She cries some more, and that causes her to shrink to an even smaller size than before. She then slips and falls into a sea of saltwater created by the tears she shed when she was giant.

'I wish I hadn't cried so much!' said Alice, as she swam about, trying to find her way out. 'I shall be punished for it now, I suppose, by being drowned in my own tears.

This is pretty clearly a child who has been severely traumatized to the point of being disassociated from her own identity. She has been threatened that she will be murdered if she cries too much, complains too much, or tells anybody else what's

happening. She has a habit of hitting herself as a form of self-discipline, a common outcome of abuse. But of course, her abusers, who take animal forms in her distorted memory, are constantly putting her in situations that are bound to make her cry, such as tricking her into falling down a hole, where she was then tricked into taking psychedelic drugs, and left alone as the effects took hold for a lengthy period of time.

Just as she is sure she'll be drowned as a punishment for crying, a "mouse" who'd "slipped" through the hole with her came along. The mouse then helps her to find the shore, and introduces her to its other animal friends. Then the mouse tells everyone the long tale/tail quoted earlier, about the mouse condemned to death in a trial by Fury.

I could go on and on about the child abuse and mind control metaphors that are found throughout Lewis Carroll's Alice stories, and some day I probably will. But for now, let's skip ahead to the chapter called "Pig and Pepper." After encountering a hookah-smoking caterpillar and acquiring some special mushrooms to nibble on, Alice arrives at the house of the "Duchess," and encounters a servant with the face of a frog "sitting on the ground near the door, staring stupidly at the sky." Inside can be heard loud howling, sneezing, and dishes being banged around.

There the Duchess is sitting on a three-legged stool nursing a baby, while the cook is stirring a "cauldron" full of "soup." Alice remarks, "There's certainly too much pepper in that soup!" and begins sneezing herself. "There was certainly too much of it in the air," reports the narrator. The Duchess is sneezing too, while the baby is alternating between sneezing and howling, continuously.

The only two creatures in the kitchen, that did not sneeze, were the cook, and a large cat, which was lying on the hearth and grinning ear to ear.

Of course, "ear to ear" is generally just an expression, an exaggeration, but we know from depictions of the Cheshire cat that it's literal in this instance, and quite

disconcerting. It's the deadly grin of the shark, just like the smiling crocodile mentioned earlier in the story. We know also that the Cheshire cat smile is connected iconographically with the "Glasgow grin" facial injury given by organized crime syndicates to those they choose to punish. We know that both Sharon Tate and Rosemary LaBianca had it too, both on the left side, like the picture from "Tokyo Ghoul." Is this why there's a stage full of dancing girls with this injury drawn on their faces in Marilyn Manson's video for his song mOBSCENE off of the *Golden Age of Grotesque* album?

As the scene with Alice continues, the cook begins throwing dishes around again, not caring where they land, and several of them hit the baby. A saucepan almost hits him squarely in the nose, and Alice protests. But the duchess tells her to mind her own business, then threatens to chop off her head.

And with that she began nursing her child again, singing a sort of lullaby to it as she did so, and giving it a violent shake at the end of every line:—

*Speak roughly to your little boy,
And beat him when he sneezes:
He only does it to annoy,
Because he knows it teases. ”*

While the Duchess sang the second verse of the song, she kept tossing the baby violently up and down, and the poor little thing howled so, that Alice could hardly hear the words:—

*I speak severely to my boy,
I beat him when he sneezes;
For he can thoroughly enjoy*

The pepper when he pleases!

The Duchess then tosses the baby through the air at Alice and invites her to “nurse it a bit.”

‘If I don’t take this child away with me,’ thought Alice, ‘they’re sure to kill it in a day or two. Wouldn’t it be murder to leave it behind?’

Alice walks away from the house with the baby, but the baby then begins grunting, and appears to literally become a pig in her arms. She says to the baby, “If you’re going to turn into a pig, my dear, I’ll have nothing more to do with you.” She then abandons it in the woods, she says to herself:

If it had grown up, it would have made a dreadfully ugly child: but it makes a rather handsome pig, I think.

She then encounters the Cheshire Cat again, smiling at her viciously from the top of a tree.

To translate, what we have here, again, is a story of a little girl being drugged and traumatized by being forced to witness the abuse of a baby. She is then encouraged to kidnap that baby herself, but then is allowed to abandon it when it becomes troublesome, having been induced to view it as a “pig” not worthy of being cared for. She takes it out into the woods, and the next thing she knows, the creature with the big teeth and claws comes out, representing the abusers, and the knives they use to murder children.

After that, Alice crashes a tea party with the Mad Hatter, the March Hare, and the Dormouse. The Mad Hatter tells Alice that Time is a person, and that if you stay on

“good terms with him, he’ll do almost anything you’d like with the clock. This is an explanation of how witches sacrifice children to Chronos/Saturn, the god of time, and consume the byproducts to maintain their youth, just like Chronos was said to have eaten his own children in order to retain the throne of the highest in heaven.

The fact that we are talking about drinking blood is hinted at by the Hatter when he says he was forced to sing at a concert given by the Queen of Hearts. The song he sang mentioned bats, which are associated with vampires. The flying bats, presumably full of the blood that they have drunk, are likened in the song to “a tea tray in the sky.” The “tea,” as I will demonstrate, is a witch’s brew made with human blood and similar types of ingredients.

At the Mad Hatter’s tea party, we are shown exactly how blood collected from human sacrifice victims is deliberately supercharged with adrenaline, released in the bloodstream due to the torture and pain experienced by the victim before he or she dies. The Dormouse is the victim at this party. He has been dosed by whatever was in his particular cup of “tea,” which seems to make him severely narcoleptic. Every time the others decide they want to wake him up, they do something to cause him acute pain, like pouring hot water on his nose, or pinching him. Now why would they need to make the Dormouse wake up? Why, merely so that he could entertain them by telling them stories!

For instance, the Dormouse tells them all a story about three sisters, Elsie, Lacie and Tillie, who lived at the bottom of a well. He reveals that it’s a well full of “treacle,” and that these girls are forced to live on “treacle” alone. This makes them “very ill—perpetually so. Still, presumably, they were interacting regularly with somebody else *outside* of the well, for while they were down there, they were “learning to draw,” and the thing they were “drawing” was “treacle”!

One can just imagine a sick serial killer standing over a deep pit, within which he has imprisoned three little girls, lowering a basket down into the hole with a rope and hollering “They place the ‘treacle’ in the basket!” to his sallow-faced,

emaciated captives.

So what is “treacle” in this instance? We can deduce that it is some sort of human body fluid, and it’s tempting to assume that when the Dormouse talks about “drawing” it, we’re talking about *draining blood* through a syringe, IV, or other, more archaic (or more brutal) tool for bloodletting. But the term “draw” here—while obviously a double-entendre meant to imply the siphoning of fluids, rather than drawing a picture—could be used in a number of other contexts.

Simply put, there are many human body fluids that can be siphoned out of somebody, in a number of different ways, depending on what exactly we are talking about. Some of them would *include* blood, or *involve* blood as a medium, and some would not. It’s not even clear from the context within the story that the Dormouse tells whether or not the girls were “drawing” the “treacle” from themselves, or from somebody else. But earlier in the scene, a great deal of fuss was made by the party-goers about what day of the month it was.

According to Nicholas de Vere, the best time to harvest intoxicating substances from menstrual blood is when the female “donor” is between twelve and seventeen years old.

The behavior of the Mad Hatter and others at the “tea party” certainly indicates that they are all on massive amounts of drugs, and they all present severe psychopathy that would be present even if they were sober. Alice is clearly tripping hard as well, which might explain why all of the characters take on the form of anthropomorphized animals, but behave like cruel, sadistic, and heavily intoxicated adults. Or, alternatively, it could represent a very literal memory that an unfortunate child might have of being at a masquerade party such as that depicted in the film *Eyes Wide Shut*.

Frankly, the behavior of those at the “tea party” reminds me of the group meals that take place in *120 Days of Sodom* by the Marquis de Sade. In this story, four crazy

rich men imprison several young boys and girls for months, torturing them, raping them, dismembering them bit by bit, and then eventually killing them. The men also employ four old female prostitutes, whose job is to tell the whole group stories about similar debaucheries that they've either witnessed or heard about. In this novel, meal times always descend into orgies of abuse. The men say and do nutty, nonsensical things while insulting the kids and knocking them about. It truly does, in many ways, parallel the treatment that Alice and the Dormouse receive at the hands of the Mad Hatter and the March Hare.

The line in the song from the story told by the Mad Hatter, likening the bat to a "tea tray in the sky," seems like it might be foreshadowing what happens just as Alice is leaving, when she sees the other two trying to shove the Dormouse into the teapot. This, by the way, is depicted in an illustration in the book, and it looks almost exactly like an image found on one of the alleged Knights Templar artifacts that Joseph von Hammer-Purgstall writes about in his work, and which I discovered in the back catalogue at the British Museum. On the side of one of those caskets, there is a relief depicting two men shoving another person head-first into a large cauldron. The positions of each figure in this image are almost identical to those of the Hatter and the Hare shoving the Dormouse into the teapot.

Moreover, in Lewis Carroll's other story about Alice, *Through the Looking-Glass*, when Alice goes to dine with the Red and White Queens, the first thing she hears from outside the door of the castle is the singing of a chorus. One of the lines in the song they sing is "Put cats in the coffee, and mice in the tea." Clearly, "mouse" is an ingredient in the "tea," and the "tea" is some sort of intoxicating brew made with human biological material. It seems to have the same effect on the royal household and guests as it did on those at the Mad Hatter's party. There the food talks, the pudding threatens to take a slice out of Alice, and then the White Queen strokes her cheek creepily while telling her a riddle full of ominous metaphors.

The White Queen's riddle is about "fish" that is easy to catch, costs only a penny to buy, and is already lying in the "dish," ready to eat. But it's hard to remove the "dish-cover" from the "dish" to get at the "fish" because the "fish...holds it like glue...while it lies in the middle." Alice is then invited to "un-dish-cover the

riddle.”

To me, what the White Queen, a psychopathic sadist, is saying to Alice, her captive, is that little girls like her are cheap and easy to obtain, there for the taking for rich and powerful people who are inclined to make use of them. The only part of the process that requires any effort whatsoever is separating the soul from the body—lifting the lid from the dish—because the soul of the victim clings to life. This must be connected to “The Walrus and the Carpenter,” a poem Alice heard from Tweedledum and Tweedledee earlier in the book. This poem told the story of some oysters that fell prey to their own curiosity, and were tricked into coming to dinner at the home of the Walrus, who proceeded to eat them. Later, when Alice is dining at the royal castle, she notes to the Red Queen that she’s heard a large “quantity of poetry” that day, and that “every poem was about fishes in some way.” Alice appears to remain oblivious to the fact that the “fishes” in these stories are people, and that those who sit at the table with her are “fishers of men,” in a very literal and diabolical sense.

What happens next is straight out of De Sade. The Red Queen tells Alice to “take a minute” to contemplate the meaning of the song about the dish that won’t open:

‘Meanwhile, we’ll drink your health—Queen Alice’s health!’ she screamed at the top of her voice, and all the guests began drinking it directly, and very queerly they managed it: some of them put their glasses upon their heads like extinguishers and drank all that trickled down their faces—others upset the decanters, and drank the wine as it ran off the edges of the table—and three of them (who looked like kangaroos) scrambled into the dish of roast mutton and began eagerly lapping up the gravy, ‘just like pigs in a trough,’ thought Alice.

Now just a few moments earlier, the Red Queen had *introduced* Alice to the “mutton.” When Alice had offered both of the queens “a slice,” with a knife and fork in her hands, the Red Queen had rebuked her, saying, “it isn’t etiquette to cut any one you’ve been introduced to.” Well, “mutton” is a word related to the Old French *muton*, meaning “food for lust, loose women, prostitutes,’ as well as to the Latin *muto* or *mutto*, an ancient Roman slang term for “penis.”

So what were they all drinking that was making them act this way? Earlier, the chorus in the castle sang about “coffee” containing “cats,” and “tea” containing “mice.” A few minutes later, they sang another song that included the following lines:

*...[F]ill up the glasses with treacle and ink
Or anything else that is pleasant to drink.*

Recall the story the Dormouse told about the three sisters living at the bottom of the “treacle” well, surviving solely on “treacle” that they “drew” themselves. The stuff running off the tables in this final scene with the Red and White Queens, which the guests are kneeling to drink as it trickles down their faces, is described as “wine,” while the stuff in the dish that the three people said to look “like kangaroos” jump into is termed “gravy.” At the Mad Hatter’s party, Alice is first offered “wine,” but when she notes that she doesn’t see any on the table, she’s told: “There isn’t any.” The Hatter and the Hare seem to be sharing a joke at her expense, where the unspoken punchline is that the “wine” is the “tea,” but it’s really neither wine nor tea.

I think we can assume that these are all either words for the same substance, or words for different preparations made from the same substance. They could be different substances, too, but they call come from the same type of “dish”—the same “container,” which is resistant to being opened because what is inside has instinct for self-preservation. The Red Queen tells Alice “we’ll drink your health”—*not* “we’ll drink to your health”—because that’s exactly what they are doing.

They are “drinking” her “health”: draining the life force out of her and sucking it up.

No wonder Alice instinctively fights back, grabbing the Red Queen and shaking her violently, only to then snap out of what must have been merely a terrifying flashback, realizing suddenly that she's actually been violently shaking her poor little pet kitten. Such is often the fate of pets trusted to children who have endured horrific abuse. The kids become abusive themselves, and lash out at anyone who is unlikely to fight back.

Lewis Carroll's Alice books are a combination of the dreams, fantasies, false memories, suppressed trauma, and hallucinations that would likely be streaming through the consciousness of a little girl subjected to severe maltreatment, a steady diet of psychedelic drugs begun at an early age, and threat-embedded hypnotic suggestions hidden in the form of nursery rhymes about children being killed, repeated on a daily basis. The Cheshire cat's proclamation that everybody in Wonderland is "mad," which he says to Alice as he grins maniacally at her from a treetop, is just the sort of thing that a child abuser at a snuff party would say to a victim. The message is: "Don't bother appealing to the reason or morals of the adults that you see here, and don't expect our behavior to make sense, or to be acceptable, because everyone here is crazy."

This terrifying image of a floating, talking cat head with a menacing smile, which is how the Cheshire Cat appears to Alice in the woods, is just like historical descriptions of the Devil worshipped by European witches hundreds of years ago, or the Baphomet idol worshipped by the Knights Templar in the Middle Ages, discussed previously. As I mentioned, the Templar idol was sometimes termed a "mauffe's head," or a "mause head." In the book *Masks of Misrule*, by Nigel Jackson, confessing warlock Roland de Vernois said at a witch trial in 1598 that, as Jackson put it, "hellish Scottish ceremonies evoked the feline demon or Master-cat called 'Big Ears.'" Jackson also mentions the Celtic "King Cairbre Cinn-cait, the divine ancestor of the Erainn [the Irish]," whose name meant "of the cat's head." But Jackson also talks about the traditions from the Isle of Man regarding the "Mauthe Doog," or "Black Dog," also called the "Church Grim." His presence was thought to be an omen of death. (Perhaps Robert DeGrimston of the Process Church, who supposedly chose his last name "for occult reasons," had the Church Grim in mind when he picked it.)

It does seem that, whether we're talking about ancient myths, or fairy tales, or classic novels, or films, or music, there are clues embedded into everything that we are surrounded with regarding nasty private parties held by the elite, where human fluids—sometimes even blood from still-living, tortured children—is consumed as a drug, and the pitiful cries of the victims are a form of amusement to the psychopath participants. For this intoxicating effect, it seems, even animal blood will do. As I mentioned, the Manson Family's "White Rabbit" says that he saw Family members "taking hits" of off jars of dog blood, and Susan Atkins said that they used is as an aphrodisiac.

Rolling around in it was apparently a common activity at their orgies, where the blood would be poured on people having sex from above, just like the guests at dinner at the royal castle with Alice, who were wallowing in the "wine" and "gravy." White Rabbit says that Charles Manson once, as Adam Gorightly describes it, "put on a devil's head mask and initiated two fifteen year old girls with his magical rod, as blood was poured over their quivering bodies...."

It could very well be that it is the hormonal content in these mysterious concoctions which constitutes the "pepper" spoken of so cryptically in the Alice stories. Certainly, consuming blood freshly from the body of someone who is dying in a terrifying, violent manner is going to increase adrenaline in the consumer, making that person even more aggressive. Adrenochrome levels are higher in schizophrenics than other people in society. Some doctors think that this might actually be what causes the schizophrenic thinking, as adrenochrome has a chemical structure similar to LSD and mescaline. In *Fear and Loathing in Las Vegas*, Hunter S. Thompson describes the effect of adrenochrome consumption as being "like a combination of mescaline and methadrine [methamphetamine]."

Returning to *Alice's Adventures in Wonderland*, when, towards the end of the book, Alice once more meets the Duchess (the woman with the peppery kitchen who abused the sneezing baby), it says:

Alice was very glad to find her in such a pleasant temper, and thought to

herself that perhaps it was only the pepper that had made her so savage when they met in the kitchen.

'When I'm a Duchess,' she said to herself (not in a very hopeful tone, though), 'I won't have any pepper in my kitchen at all. Soup does very well without—Maybe it's always pepper that makes people hot-tempered,' she went on....

But perhaps it is the consumption of “pepper”-rich “tea” and “wine” that also explains why the White Queen has managed to live to 101 years, five months and one day when Alice meets her, as reported in *Through the Looking Glass*. Schizophrenia, and thus, elevated adrenochrome levels, are correlated with a much lower incidence of cancer in humans.

The songs of John Lennon and Paul McCartney were very much influenced by the stories of Lewis Carroll. Thus, the same esoteric secrets embedded in Carroll’s work can be found throughout everything that the Beatles did. This holds true for the animated film *Yellow Submarine*, even though none of them were involved in writing the script, nor were they enthusiastic about doing the movie. Nonetheless, occult secrets about cannibalism, alchemy, and sex magic run through the whole film, which was made by people very clearly privy to the Beatles’ involvement with the Process Church. It tells, in allegory, all about a hugely ambitious ritual that the Beatles seem to have been used to act out.

In the movie, right after “Lucy in the Sky with Diamonds” is played, the Sergeant Pepper band (portrayed as the Beatles’ alter egos) are seen walking on panes of glass that seem to form a ceiling in the sky, surrounded by statues and busts. The busts all have silhouettes in their center formed into the shape of the outline of a human brain. These “cut-out” black areas act like screens onto which various scenes can be projected. The Sergeant Pepper band has been watching the Beatles playing on one of these screens, and when the song ends, one of them encourages the others to continue walking.

“Carry on, lads. Carry on,” he says.

Of course, that sounds just like “carrion,” a term for decaying flesh. Paul then says to a cluster of eight busts arranged in a circle, “Can you tell us the way to Pepperland?” The busts reply with a red arrow that runs through all of the brain screens in a circular course, as if to indicate that “Pepperland” is within the human brain: the hormones produced by the pineal gland.

They continue strolling, and walk out over what appears to be stars in space, as seen from above the panes of glass. Then they all bend down and begin picking up “dust” with their gloved hands.

“Gosh, look at all this dust,” one of them says. “Where did it come from?”

“A chemical error, I’m quite imprecise,” replies their know-it-all companion, Hillary J. Boob. “This is a condiment, a spice.”

“He’s right, you know. It’s a pepper,” says John, handing a sample to Paul, who repeats what he says incredulously. John repeats the word “pepper” a third time. Just then, Ringo sneezes, and George does too. Then all of the busts nearby sneeze as well, blowing the five of them down a hole into the ground, back into the “Sea of Holes” where they were before.

What is this “pepper”? It’s in the sky, and in the air, just like in the scene with Alice at the house of the Dutchess. It causes a histaminic reaction, including sneezing, just like the pepper in Wonderland. It causes hallucinations, like the pepper in Wonderland did to the frog-faced footman that Alice saw staring up at something in the sky. It causes brutish behavior, such as the way Alice witnessed the baby being treated. Then Alice herself, after inhaling the pepper, also abused

the baby, and called it a “pig,” exactly what the Manson Family called their victims. (Pork, by the way, is apparently quite similar in taste to human flesh, and smells very much the same when cooked.)

In *Yellow Submarine*, the members of Sergeant Pepper’s Lonely Hearts Club Band are very abusive to Hillary, a stowaway who travels along in their submarine. They call him names repeatedly, and curse him by pointing at him with the “devil horns” hand sign dozens of times throughout the movie. None of this is ever explained in the film, and nothing the Beatles have ever said about the meaning of these things has ever been adequate.

I am quite convinced at this point that the “pepper” is some extract of the human body, like adrenochrome, that can be rendered into a powder and also aerosolized. Snorting drugs is known to cause sneezing and nasal irritation, as do vaporized chemicals. Sneezing can, of course, also be caused by viruses.

At this present writing, there are many people suffering from chronic respiration problems that they believe are coming from chemicals being deliberately injected into the atmosphere by airplanes. Nobody knows exactly what these manufactured clouds and lines in the sky contain, but suspected fallout from them has been collected and tested repeatedly by people all over the world. What they find is that the material contains live viruses, bizarre unidentified parasites, and various other biological material gathered from both human and animal sources.

It seems like we are all being dosed with “pepper,” with the intention of making us all ill, both physically and mentally. Notably, these “chemtrails” are often found to be crafted in the shape of pentagrams, squares, circles, and other, more arcane sigils, as though whoever made them is literally attempting to cast a death curse on the populace. Remember the witches’ brew from *Macbeth*?

Round about the cauldron go

In the poisoned entrails throw

...

For a charm of powerful trouble

Like a hell-broth boil and bubble

Notably, the effects of these modern “chemtrails” include the distortion of the colors in the sky. In heavily chemtrailed cities, the skies are almost psychedelic-looking on many days: neon-pink in the middle of the day, and mis-matched patches of darker and lighter bits that begin and end abruptly, bright white sun, and clouds that sometimes have rainbows *within them*. All of this greatly resembles the look of Pepperland in *Yellow Submarine*.

It has been deduced by other writers that “Sergeant Pepper” is Aleister Crowley, for in the song they say “It was 20 years ago today, Sergeant Pepper taught the band to play.” Crowley had died 20 years earlier, and this has been taken by many as the event that this line must be referring to. It’s a reasonable guess, as the word “pepper” contains three letters “p.” When a “p,” particularly a lower-case one, is turned upside-down, it resembles the numeral 6.

Aleister Crowley called himself by the nickname “the Great Beast 666.” We know that each of the Beatles were studying Crowley’s magical system, as there are references to it all over their music, and Paul always wrote down his OTO appointments in his appointment book. Of the Hollywood stars and other assorted famous folks depicted on the cover of the *Sergeant Pepper* album, Crowley’s face is the second from the left on the top row. Marilyn Monroe is prominently positioned near the top row.



Without going into too much explanation, as I have a longer essay on this topic already in the works, here's how I take it. The "Lonely Hearts Club" consists of famous and influential people who have been enlisted into the same occult mafia cabal as the Beatles. The 3 ps represent Crowley, and also, most likely, the three paths of the Process Church's pantheon of Lucifer, Jehovah, Satan, and Christ (which they specifically defined as "Three Paths and a Quagmire," relegating the Christian path to that of the muddled "grey forces"). The way in which this cabal controls Hollywood and the music industry now has indeed been influenced by Aleister Crowley, for since he died, music and movie stars have been flashing specific OTO/AA penalty signs during their publicity photos, as they do today. The sex and sacrifice rites, as well as the consumption of drugs, and of human body fluids as drugs, are all integral to how the game is played, and "Sergeant Pepper" is credited with having taught them all about it.

The lay members of this "club" are described as "lonely hearts" because they are like Alice: sitting at the bottom of the "rabbit-hole," having been tricked into falling in, tripping on drugs she has no understanding of, uncertain of her own identity, terrified that she will be murdered, and sad that she won't go to Heaven because her soul has disappeared. A typical star spends a great deal of his or her time feeling that they are at "rock bottom," isolated and imprisoned, having drugs shoved at them, never knowing what's coming next, or if they will live through it.

They have all been told that they will never go to Heaven because they joined the club. This is the same symbolism now rampant in the “emo rap” music popular today: “sad boys” and “sad girls” with face tattoos of broken heart emojis, whining about loneliness and the loss of their eternal souls, boasting of sadism, masochism, misanthropy, suicidal tendencies, and addictions to substances that seem more like date rape drugs than party drugs: Xanax, fentanyl, “lean,” etc.

This is why the “Beatles” are replaced on the album cover by the “Sergeant Pepper” band. (In the film, they are actually replaced by cartoons and have actors playing their voices because the Beatles hated the film, and insisted on participating in its production as little as possible, only permitting it to be made because they were under a contract that required it. This, I think, is because they had already been put through many humiliating experiences, and felt that the movie was mocking them about it, with inside jokes about embarrassing things that had happened to them, or shameful things that they had done. I will only discuss some of the evidence I have for this here, and save the rest for a much longer essay in the future.

The way I see it, the “Sergeant Pepper” band are alters, secondary personalities created through the trauma experienced by the Beatles as they ascended the ladder of success. The waxwork figures of the Beatles wearing black suits on the cover of the album, standing right next to the “Sergeant Pepper band,” who are wearing colorful naval captain uniforms, represent the bodies that their souls used to inhabit, staring blankly ahead, colorless because they have been drained of all life.

The real Beatles have been beaten, sucked dry of their juice, turned from shimmering diamonds in the sky with their hearts on their sleeves into “dark suits”: clubs and spades, weapons of deception and destruction. Now under the command of the British military, or subversive elements within it, they act as psychedelic drug propagandists, tasked with getting all the other members of the “Lonely Hearts Club” into the same “boat.” Once their friends (other celebrities with cultural influence) were “all aboard,” the “band” would begin playing a different tune for everybody to dance to, and those in the “club” would spread the cultural virus to get us *all* into the Yellow Submarine together, sailing off into a new

universe that hasn't even been created yet. It was to be an experiment in manipulating time and space by manipulating the psyche of the masses. This movie was merely the announcement of it.

The Beatles' "climb to success" is represented in the Yellow Submarine film by the Aztec pyramid that the band has to climb up to get to the submarine, which takes off and flies as soon as they get in. They went there because they were being pursued by the "blue meanies" (blue, like police uniforms?). These villains are all wearing hats that look *exactly* like Mickey Mouse ears, except for one, who's wearing a hat with black rabbit ears instead (like Oswald the Lucky Rabbit?). Before fleeing to the pyramid, these guys witnessed the band members that preceded them being picked off by the Blue Meanies one by one.

Aztec pyramids were temples streaming with rivers of human blood at all times, where people were sacrificed to monstrous "gods" with the heart ripped out of the chest while it was still beating. An Aztec/Mayan temple is also featured in the Beatles cartoon that goes with their psychedelic song "Tomorrow Never Knows." This song is based on Timothy Leary's reinterpretation of *The Tibetan Book of the Dead*, a text meant to be read to dying Buddhists. (Leary and two colleagues rewrote it as a text to be read while one is tripping on acid).

In the "Tomorrow Never Knows" cartoon, John instructs a young "native" (who looks more like Pocahontas than an Aztec or Mayan girl) to "surrender to the void," and assures her "this is not dying," as she dances with eyes blazing in front of blood-splattered temple walls decorated with horrible monsters. An upright-walking creature with moose antlers and glowing red eyes commands worship and directs the ceremonies.



Stills from Tomorrow Never Knows (image added by editor)

Tomorrow Never Knows - (<https://vimeo.com/177755690>)

Interestingly, around the time that the Beatles were preparing to release this song on the Revolver album (August 1966), the Process Church was preparing to move their headquarters from London to the Yucatan. There, they made their temple in an abandoned salt factory in a town known for salt production. They named the temple “Xtul,” after a local Mayan ruin. They told some of their members that the word meant “the End,” as in the end of the world, their favorite subject. Of course, the Mayan calendar was thought to predict the end of the world as coming two days before Christmas in 2012, and New Age nuts were anticipating that for decades in advance.

But Xtul (pronounced “juh-tool,” I believe) actually translates to “rabbit.” Xtul was the Mayan name for the rabbit that both Mayans and Aztecs believed to inhabit the Moon. Since the Moon is white, that makes him “the White Rabbit,” which is the reason why Manson Family member Larry Melton called himself “White Rabbit,” reportedly. Izamal is the name of the ancient city where the ruin named “Xtul” exists. It has always been called “the Yellow City,” since the beginning, because the temples are painted yellow.

Now one of the “similarities” between the Process Church and the Manson Family that Adam Gorightly pointed out in his book is that “Manson spoke frequently of the bottomless pit,” while the Process taught about “the bottomless void.” So could this be the “void” that the Beatles were singing about surrendering to in *Tomorrow Never Knows*—their own “rabbit hole”? While they were singing “lay down all thoughts,” Manson was singing his song “Cease to Exist” to his cult members. Though they claim it’s about doing “ego death” during an acid trip, the real *Tibetan Book of the Dead* is meant to be read while someone is *actually* dying. The words “tomorrow never knows” implies that you will never know tomorrow, and, indeed, that tomorrow won’t even exist, like at the end of the world.

Note too that the Processians had to abandon their own Xtul temple when a hurricane threatened to submerge them in salty ocean water, just like the rabbit’s hole in Wonderland was submerged in an ocean of Alice’s salty tears. Paul McCartney claimed that the inspiration for the name “Sergeant Pepper” came from an accidental mishearing of someone saying “Salt and Pepper.” This story has several symbolic purposes, I think.

One purpose is to evoke the thought of the abandoned salt factory in the salt-mining town in the Yucatan where their friends in the Process Church fled salty waves that were sweeping over their “bottomless void,” the rabbit-hole of their Moon-rabbit temple, their “Yellow Submarine,” a.k.a. “Xtul.” (*Rabbit’s Moon*, by the way, was used as a title for a film about Moon magic rituals made by Kenneth Anger.) For the same reason, in the *Yellow Submarine* film, when Sergeant Pepper’s band lands back on the Aztec temple in “Pepperland” after escaping the Sea of Holes through the “Sea of Green” (also a reference to the green of “Hyperuranion,” the realm beyond the universe), one of them declares that it’s “a bit too salty around the edges for my taste.”

Lewis Carroll’s Wonderland is ruled by the King and Queen of Hearts, particularly the cruel queen, who is always threatening to decapitate everyone. In a TV miniseries produced by the Syfy channel several years ago, this figure was combined with the attributes of the Red Queen in *Through the Looking Glass* (as

she is in the Disney version as well.) Syfy's Queen of Hearts was portrayed as ruling over a casino that was also a prison. There she kept abductees in a continuous trance, thoughtlessly gambling nonstop for years at a time. A special mechanism was set up within the casino prison that allowed for the "feelings" of joy and disappointment felt by these hapless prisoners to be collected into bottles in the form of liquids. They were then consumed by the Queen, who got high off of them.

This is a very clever way of demonstrating, in a literal way, the vampirism and cannibalism that is being alluded to metaphorically in Lewis Carroll's tales of Alice—stuff that Satan-worshipping child-abusing cults actually do participate in literally. They are indeed feeding off the hormones produced by the fear and pain they inflict upon the people they abuse. The "Lonely Hearts Club" consists of just such victims, and Sergeant Pepper (Crowley) knew just how to "play" them to produce the "spices" that the leaders of the cult love to feed on.

Among other telling songs on the Beatles' Revolver, there is "Eleanor Rigby," which I believe is a veiled death threat to the real Queen of England. Her monogram "E II R" (Elizabeth II, Regina) is, as I see it, implied by the title. The Beatles once claimed that they made the name up. Then a grave in their old neighborhood was found bearing this name, and they said that they must have seen it at one point, but forgotten where the influence came from. I think that they remembered the name was there all along, but used it intentionally as a code for Queen Elizabeth.

The song describes her being buried "along with her name," at a funeral that nobody attends. It's telling us about the monarchy being destroyed, possibly through assassination. The "Father Mackensie" character described as "wiping the dirt from his hands as he walks from her grave" could very well be a Process hitman, since they called their leaders "Father" and "Mother." Also, this "Mickey/Mack" symbolism seems to be a thing with them and their affiliates, marking someone who is a hitman and a dispenser of drugs (for both fun, and for malicious intent).

The lyrics to the song also implore “ER” to “look at all the lonely people.” It’s as though the evil “Queen of Hearts” in Lewis Carroll’s Wonderland is being forced to confront all of the souls that have been lost through the machinations of the ruling elite, their occult societies, and their secret government black ops. “No one was saved,” the song says. No souls were saved, and no lives will be spared in the “Final Judgement” of which these prophets were singing. “Father Mackensie,” the hitman who killed the Queen, walks away remorseless, dusting the dirt from his hands in disgust and washing himself of any guilt for being the “final judge.”

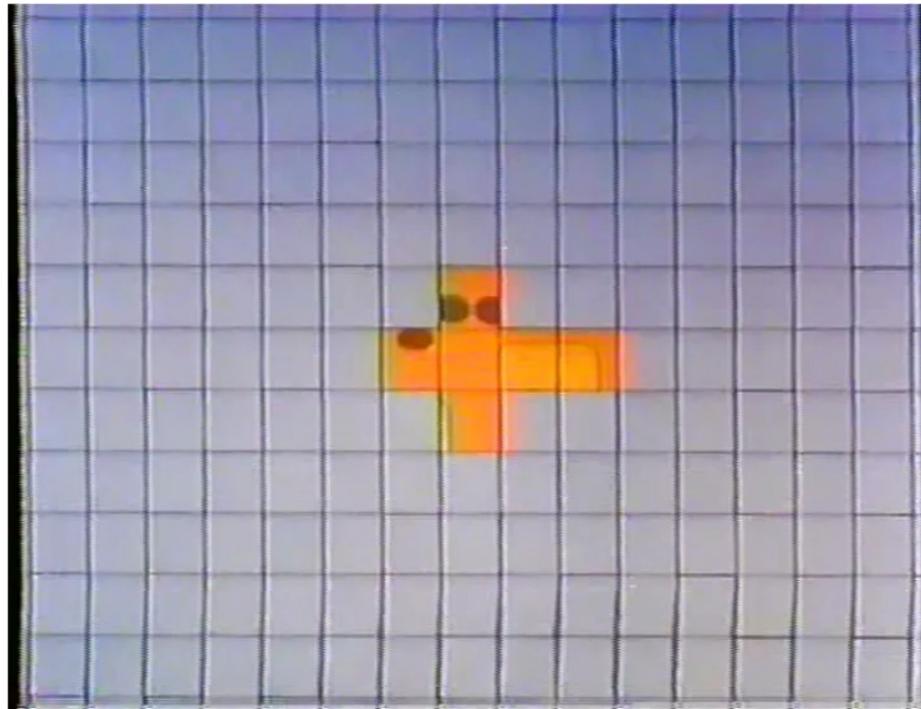
Why do I say this? At the time that the Beatles were recording this song, the Process Church was being pushed out of England, most likely because of some confrontation with the “Blue Meanies,” the cops. Another anti-authoritarian song on *Revolver* is “Taxman,” which may reflect problems that the Church was having at the time. Then there’s “Dr. Robert,” a song about a prolific dispenser of drugs that didn’t make it on the American pressing of the album.

They claimed, many years later, that it was about “some doctor in New York” they’d heard about who gave drugs to rich clients. But could it not have been Robert DeGrimston? In America, this song was put on *Yesterday and Today*, the album that features the Beatles on the cover wearing white coats like doctors, with raw meat and dismember baby dolls piled all over them, as if to indicate the real source of the drugs that “Doctor Robert” dispenses.

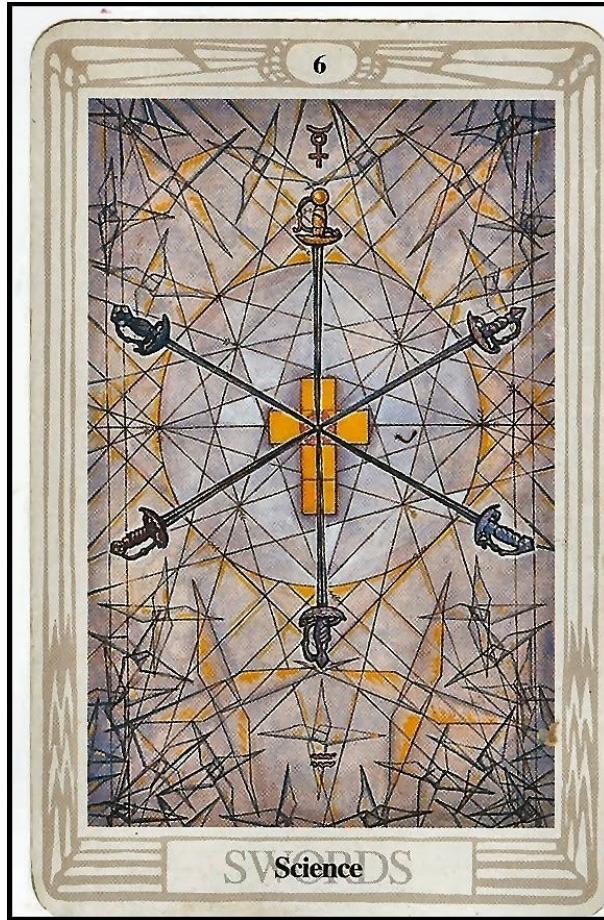
When, in the movie, the yellow submarine first begins to travel in time, it enters what the Sergeant says is the “Sea of Science.” We then see the Yellow Submarine from outside, swimming like a ghastly cowfish in the blue waters, and the scene becomes pixilated into a set of square tiles. The yellow tiles representing the submarine then transform, pausing for several seconds in the form of a yellow Christian cross before it becomes a single golden box.

The picture is not exactly identical, but it is close enough to be instantly recognizable to anybody who has ever looked at Aleister Crowley’s *Thoth* tarot deck before. It’s the image on the “Science” card, the Six of Swords, which also

has a yellow Christian cross made out of squares on it. It's an unfolded hypercube, a "tesseract." It's a multidimensional object. Its use in this movie is to represent how the yellow submarine can act as a time machine by traveling through hyperspace.



Yellow Submarine transforms in the Sea of Science



There are many layers of symbolism here, and I won't go through all of them here. But it's not a coincidence that Sergeant Pepper has the appearance of an officer in the British navy, and as "LSD" or "Landing Ship Dock" is the British Navy's term for a type of amphibious warfare ship, of which a submarine would be considered a subtype. Among these, any type that can contain a helipad is called an "LHD." These just happen to be the initials of the "Large Hadron Collider," the particle accelerator at CERN in Switzerland, purportedly capable of bending space and time.

1966—the year the "Yellow Submarine" song was released, and the year that the Process Church did their world-ending rituals at Xtul in Mexico—was declared by Anton LaVey to be "Year 1 Anno Satanis." He was starting the calendar over on the day that his church was founded, April 30, in order to upstage Jesus. This fact

seems to be acknowledged when Roman Castevet shouts “to Year One!” at the New Year’s Eve party in *Rosemary’s Baby*, which was set in 1965/1966.

I believe that this new aeon of time that people like Aleister Crowley and Anton LaVey were anticipating was a new order of hierarchy for the “planetary archons,” or gods. This concept is represented in the Astrum Argentum order’s ritual called “the Equinox of the Gods.” In this rite, the planetary archons play musical chairs, and Chronos/Saturn, who is equated in the ritual with Jesus Christ, is forced to move over a seat so that Horus can rule from the throne over the “New Aeon.” I think the same idea may be alluded to when, at the Mad Hatter’s tea party, instead of getting clean dishes from the cupboard, or washing the ones they have out, each individual at the table is made to move one seat down to the next place setting whenever somebody needs to use a clean cup.

But these “aeons” that we speak of are really the Greek Gnostic concept of them: as living gods that embody their own universes within them. Being so, they also contain within them their own epochs of time. Thus, each “planet,” in the ancient view, was a universe like our own, with its own timeline. Yet they interacted with each other on a larger, transcendental timeline, and they had a hierarchy of positions among them. So when they changed those positions, a new “aeon” or “age” would be ascendant, while the others became submerged beneath what was now the present reality in the cosmic ocean. This is how such things as “the Age of Atlantis” can be viewed as another universe that once existed, and still exists on some level, but can still be seen as part of an aeon that is no longer in the ruling position.

Is this what the Latin words on the Great Seal of the United States, featured on the left-side roundel on the back of the US one-dollar bill, are referring to? *Novus Ordo Seclorum* is most often translated as “a New Order of the Ages.” Is this the “revolution” the Beatles were singing about? Is this what the album title Revolver actually means: the circle of the Zodiac, symbolized by Ringo—Ouranos, the Ouroboros—“revolving” to a different position—not just the “Precession of the Equinoxes,” but something even more radical?

According to a website called The Open Scroll (<http://theopencscroll.blogspot.com/>), authored by Bob Schlenker, the Satanic elite practice sex rituals capable of bending space-time. The type of rite capable of doing this, the author there says, is a homosexual “daisy chain” rite with three or more men penetrating each other anally as if in a “conga line.” While this may seem utterly preposterous, there are men, such as Stewart Swerdlow, and the late Preston Nichols, who claim that when they were young they were used in government experiments in Montauk, New York that involved homosexual abuse. They say that while this was going on, their heads were strapped to a device that was somehow gathering energy from their brain waves. These self-professed victims claim that the purpose of these activities was to affect time, and that it was all somehow a continuation of the time/space-bending “Philadelphia Experiment,” allegedly conducted by the US military during World War II.

On the Open Scroll website, Bob Schlenker decodes a number of time travel films that he says contain secrets about how to bend time with a homosexual ritual. He shows that this sex orgy “conga line” was implied by the images on the posters for the *Back to the Future* films. He also shows that the same motif is featured in another, more modern comedy film that spoofs popular time travel films. Schlenker then decodes the film *Rocky Horror Picture Show*, including the scene where the vampires in the gothic castle do the “Time Warp” song and dance. The lyrics precisely describe, and the actors even then demonstrate, a group sado-masochistic (largely male homosexual) sex orgy involving a conga line dance.

Amazingly, one of the actors in this scene looks exactly like Hillary Clinton does now, if she were the size of a midget. Isn’t it interesting that Hillary Clinton’s team has been implicated in Aleister Crowley-related “spirit cooking” rituals involving cannibalism and sperm-drinking? Did Hillary Clinton do the “Time Warp” and project her spirit double backwards in time to star in this movie? Or did the movie warp the future to accurately predict exactly what Hillary Clinton would look like?

Consider too that I have explained, in a previous article about this theory of mine, that she might be the “Whore of Babalon” prophesied by Aleister Crowley acolyte Jack Parsons. Mr. Parsons was the rocket scientist who founded JPL (the Jet

Propulsion Laboratory) in California. As depicted in the recent CBS show “Strange Angel,” Parsons was involved with the Agape Lodge of the O.T.O. in Pasadena, California. He was personal friends (or so he thought) with L. Ron Hubbard, who, prior to founding Scientology, worked for Naval Intelligence, and had infiltrated the OTO as a spy on behalf of the government.

Parsons was influential within the order, and corresponded with Aleister Crowley personally. He wrote a channeled document called *The Book of the Antichrist* that is considered scripture by some Crowley followers. It was in this writing that he asserted “Hilarion” was a title for the “Whore of Babalon.” At a time that roughly lines up with Hillary Clinton’s alleged nativity, Parsons was said to have been involved in a sex magic/science project with the goal of creating a “moonchild”—a supernaturally-influenced homunculus—that would play the role of this Scarlet Lady, described by St. John the Divine as “drunken” with “blood,” holding “a golden cup in her hand full of abominations and filthiness of her fornication.”

In order to allow the proper spirit from Hell to take possession of his “moonchild,” Parsons is said to have done something to open up a rift in the universe, creating a portal through which it could travel. These kinds of portals are the same things called “holes” in the film *Yellow Submarine*, and there’s a whole sea of them! Yet, Ringo—a.k.a. Ouranos Ouroboros, the castrated “Perfect Man” of the Zodiac swallowing his own tail—is able to pick one up and put it in his “pocket.” Just what kind of a “hole” are we talking about?

Also, why, exactly, is the accursed character in the *Yellow Submarine* film called “Hillary J. Boob”? He seems to be playing the role of the Gnostic Demiurge, for the Sergeant Pepper band tasks him with the apparently *unwanted* job of *recreating the universe*, after they cause it to disappear into the “Sea of Nothing.” (They got there by going through one of those holes.) Hillary Boob is a writer by trade, and here acts as the creator of the Logos, the word that was spoken and written to form the heavens and the earth. It is his job to write the songs that will tell the story of the new universe that he and the band will create together.

But the bandmates constantly criticize Hillary for being too logical, too verbose, and for thinking he knows everything. This is exactly what the Gnostics criticized the Demiurge for. Throughout the film, they curse him with the Goat of Mendes hand sign, just like they do to the Blue Meanies constantly, and just as the Blue Meanies do to them constantly. But Hillary seems oblivious to it all.

Another thing I find strange about Hillary Boob is his face. It looks like he's wearing a mask. Frankly it looks like he's wearing the mask that would be used by the serial killer in the movie Saw many years later. What is really freaky is that there is a rumor that Hillary Clinton is herself a serial killer, with a long list of hits. Many of these alleged victims were her known enemies, who died in mysterious ways.

But among the more bizarre accusations are those stating that she personally attends child snuff parties with occult rituals where children are killed in gruesome ways. As the story goes, somebody took a film of Clinton and her companion Huma Abedin personally torturing and killing two little girls. It was supposedly found by the NYPD on the laptop of Abedin's then-husband Anthony Weiner. Among the tortures, Clinton is said to be seen on the video personally slicing off one girl's face. She then purportedly wears the flayed skin as a mask while she torments the other terrified girl.

The original video file was allegedly named "frazzledrip." Frazzle means "to fray," to scrape, to peal something from around the edges. "Fray" is also related to the world "afraid." I think we know what "drip" would mean in this context. The goal, after all, is to make the victim the secrete maximum adrenaline by causing them extreme fear and acute pain.

I wonder how long the "frazzledrip" ritual has been going on behind closed doors. Even if it isn't Hillary Clinton in the video, and even if the video is completely fake, I think it is highly likely to be based on something that somebody, somewhere, is actually doing. It has already been pointed out that this very scenario—a villain abducting two children and cutting the face off of one, then

wearing it as a mask to menace the other—plays out in a cartoon called “Unbelievable Tales,” featuring “Mr. Jellybean.” This character would later be included in an episode of “Rick and Morty” on Adult Swim, in which the same figure, now “King Jellybean,” is again depicted as a sadistic child rapist and murderer.



Still from Unbelievable Tales

The reason why it's called “Unbelievable Tales,” of course, is because the cartoon was created as a warning to people who have actually witnessed such atrocities telling them not to bother trying to tell anybody because they won't be believed. This is a classic line given to abuse victims to keep them quiet. One of the people who created this cartoon, Dan Harmon, has recently been exposed for having a history of making “comedy” films about raping babies, and making similar jokes on Twitter. He is part of a circle of friends in Hollywood who apparently share the same interests. Others have talked about this at length, so I won't bother. But nobody else has pointed out that the term “bean”—as in “Mr. Jellybean”—seems to have a particular meaning in the child snuff porn market.

Without naming names or going into detail, I discovered a number of accounts on YouTube, Soundcloud and Instagram, as well as some independent websites, where the word “bean” appeared to be used as a code. It appears to indicate something involving videos of children being hurt, and who are destined to be killed before long (as indicated by other codes that were also used in conjunction with “bean”). This seems to be the symbolism behind “beanwave,” which purports to be an ironically humorous meme-based “genre” of music.

One might assume that the whole “joke” about the songs labeled as “beanwave” on YouTube and Soundcloud is that the videos and thumbnail images used often involve Rowan Atkinson, a.k.a. “Mr. Bean.” But if you look at some of the comments on these videos, and note that one of the most popular “beanwave” songs is called “All these broken hearts,” you’ll understand that something else entirely is going on. Another clue I found was a “beanwave” account on Instagram containing subtle but unmistakable references to the Finders cult. This is a group investigated by police for abducting and selling children, having sex with them in rituals, and subjecting them to traumatizing Satanic rites involving a goat sacrifice.

Another video has been posted on YouTube recently that is embedded with clues referencing the Finders cult, but presented with the pretense that it is an entertaining cartoon aimed at young toddlers. This video introduces a color-coding system that the video’s description (quite overtly) says is meant to trigger different hypnotic reactions in a child victim who is being abused, including “forgetting the atrocities that you have seen.”

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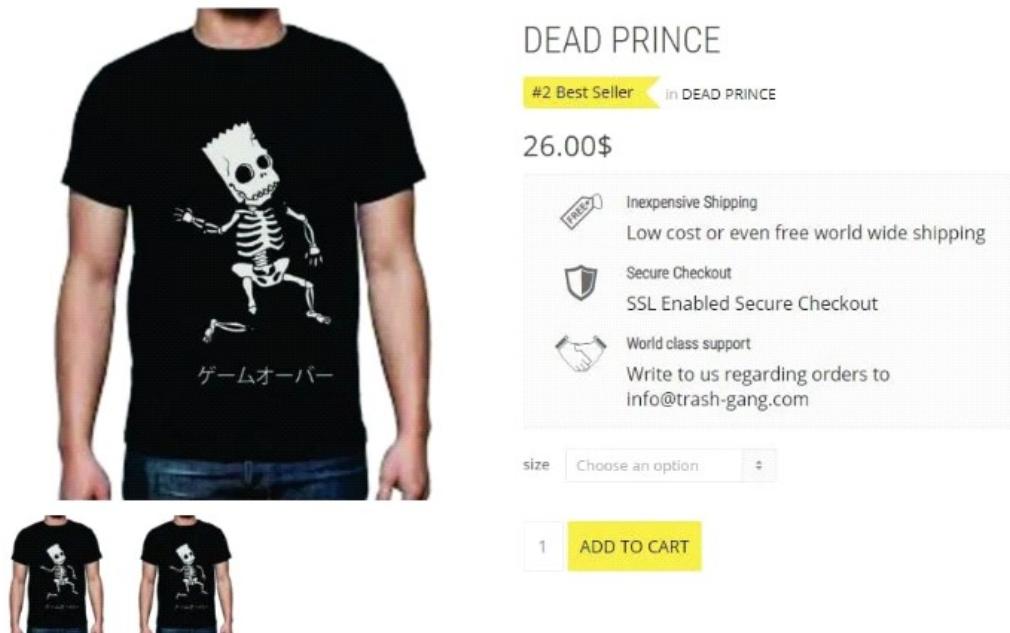
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Allthesebrokenhearts [Mr. bean WAVE] (<https://youtu.be/ygj7MYGgWKQ>)

So what is the meaning of the word “bean” in this context? Is this about the “bean,” “sabot,” or “bullet” hidden in the “cake” again? The bullet seems to indicate that he who finds it has been chosen for sacrifice. It’s a death threat warning, or maybe even just a gleeful proclamation of what is to come. One of the other terms I’ve seen “bean” coupled with on suspicious YouTube videos is “dead prince.” Now, I have seen “prince,” separately, used in the comments on other YouTube videos that I am quite certain were trafficking children for sex. “Prince” seems to imply a type of child, presumably a little boy. So what do you think “dead prince” means? An illustration I found on a clothing website, showing Bart Simpson lying dead on the ground, with one of his arms and one of his legs lying severed next to him, makes it rather clear. Remember that in the king cake rite, whoever finds the “bean” or “bullet” is declared the “king,” which really just means they have been picked to die.’

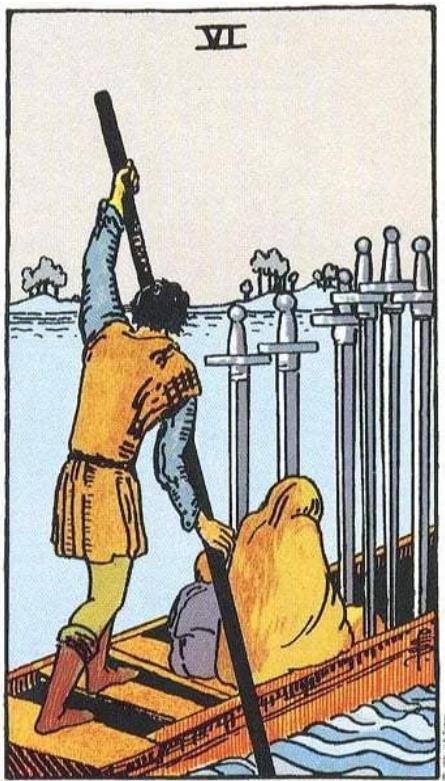


I think that on another level, the “bean” might also represent the “little nut” so treasured by brain fluid junkies: the pineal gland. Remember what Fulcanelli said about the person who finds the bean in the epiphany cake? As Fulcanelli further explains:

...he will never lack money. He will be doubly king, by science and by fortune.

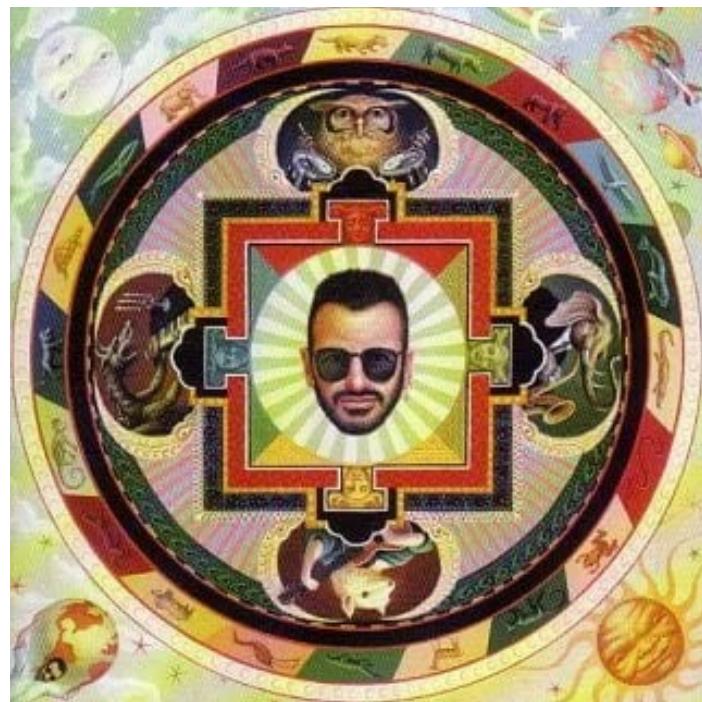
The science he was talking of is alchemy, which is the secret technology of how to recreate the universe by transmuting human body parts and secretions. It will also enable you to get rich, to get high, and to live for a really long time. One the “Science” card in Crowley’s tarot, six swords point at the “heart” of the cross, where the rose is placed. Recall the wounds inflicted on Christ, and that the final blow was delivered by a sword as he hung upon the cross. The fluids which poured forth from his heart—the sacred “blood and water”—were collected in a vessel called the “Holy Grail,” a term for a serving dish. The “Swords of Longinus” and “Holy Grail” were instruments used to collect adrenochrome from the traumatized body of Jesus, to be consumed by apostles later on, it seems.

The “Science” Six of Swords card is dedicated to Aquarius (the “water-carrier”), and the book that comes with the deck says that when it comes up in a tarot reading, it indicates a “journey by water.” This is exactly what is shown happening on the Six of Swords card in the more traditional Rider-Waite tarot deck. There, a child and a woman wearing a yellow cloak are huddling on a boat being rowed by a soldier. It appears they are being abducted. This “journey by water” and abduction connection explains why this card is used in the *Yellow Submarine* movie just as they start to really get lost.

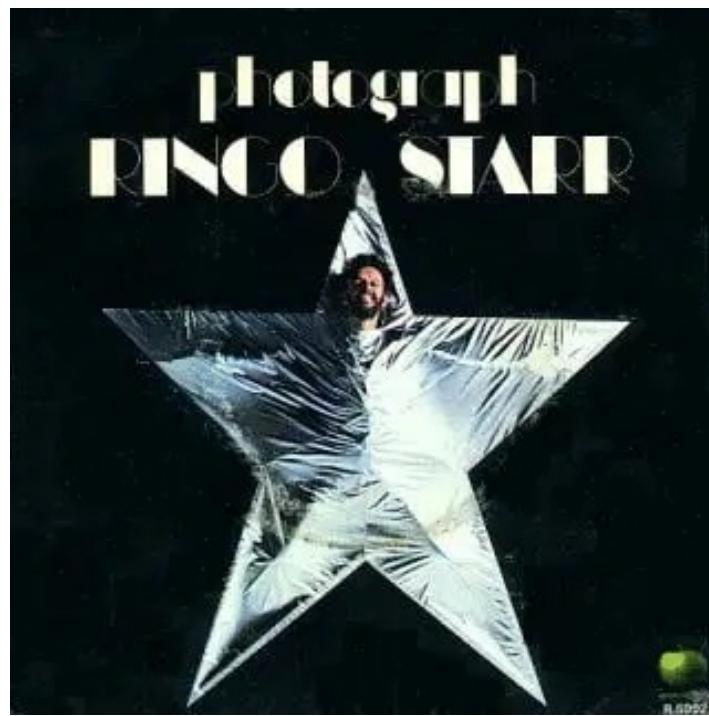


As for the homosexual conga line that somehow acts as a time machine: well, it's *all* over that movie. It's also all over the Beatles' albums, and even their individual solo albums after the break-up. The Beatles in fact *were* being used for a time-distortion ritual. The orchestrators believed that it would cause the universe to dissolve and then be reborn. They thought that it would be recreated by a new demiurge, who would be the homunculus that they would spawn, born rectally just as predicted by Aleister Crowley's alchemical sex magick formulas.

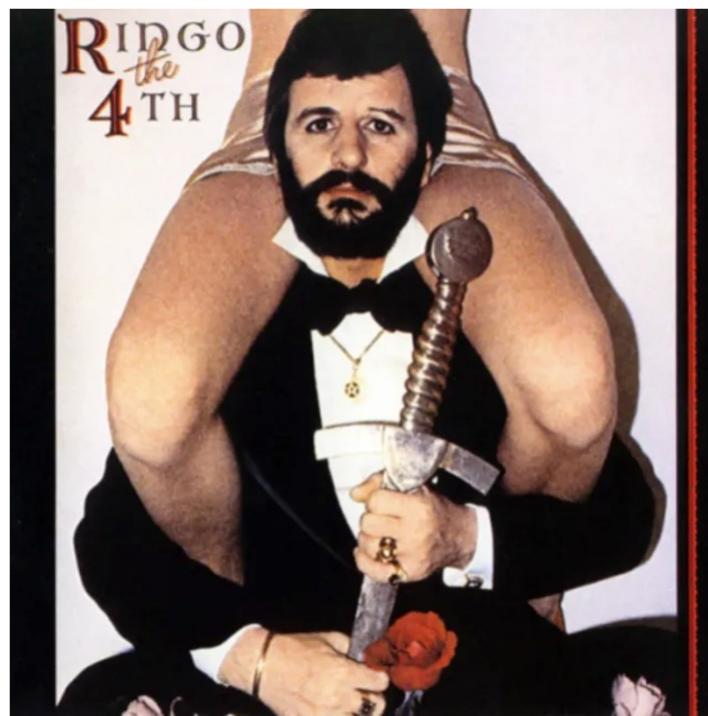
The "mother" of this monstrous "baby" is represented as Ringo, who, as the Ouroboros, is the pregnant cosmic beast that is to be ripped open by its own baby from the inside to begin the new universe. Its body will form the new heavens and the new earth. His identity with this character is confirmed by the "Ring" and "O" in his name, along with imagery used on some of his solo albums. In the *Yellow Submarine* film, Ringo repeatedly declares "I have a hole in me pocket" to signal that he is receptive to penetration.



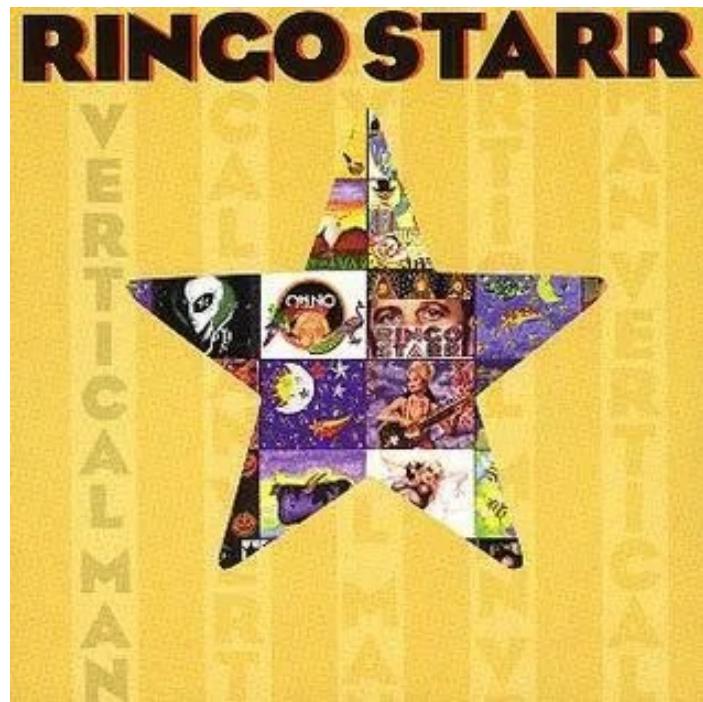
Ring-O the Zodiac. Note the mouse below.



Crowley's gay sex magick order is called Astrum Argentum, Latin for Silver Star.



Someone failed knife safety in Boy Scouts.



The ritual that the Beatles were involved in, which took place over the course of years and involved every single aspect of their public personas, is well-understood by some insiders in the entertainment industry. This entire thing is retold in metaphor in the *Back to the Future* film series, as I have discovered. Marty McFly represents Paul McCartney, and Dr. Emmett Brown represents Jimmy Savile, who, from what I've learned from research, appears to have been the group's "handler" for the cult orchestrating the ritual. Savile played a major role in their careers at certain key points, and his true function in the relationship can be gleaned from a careful examination of *Back to the Future*.





This will require its own essay to explain thoroughly. This is what I was working on a few months ago, in early May 2018, when I discovered people trading kiddie snuff porn on YouTube. Then I became sidetracked by numerous death threats and hack attacks from the perpetrators.

All I will say at this point about *Back to the Future* and the Beatles is that McCartney, like Dr. Brown in *Back to the Future*, has said he “gets his best ideas while sitting on the toilet.” Dr. Brown, you will recall, got the idea for the “flux capacitor,” which “makes time travel possible,” when he slipped while standing on a toilet seat and hit his head. McCartney has a preoccupation with toilets. He has been photographed sitting on or holding toilet seats numerous times. He also recently saw fit to tell the press about his “group orgies” and mutual jerk-off sessions with his fellow bandmates back in the day. He is probably just getting the public ready for the inevitable discovery of the Manson home movies.



Paul McCartney finds inspiration in the toilet when he's struggling to finish a song

The iconic Beatles legend has passed on his tips to writing a memorable tune

By Sherna Noah
14:27, 31 MAR 2015

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Spend a Penny Lane: Macca finishes his songs on the loo (Image: Getty)

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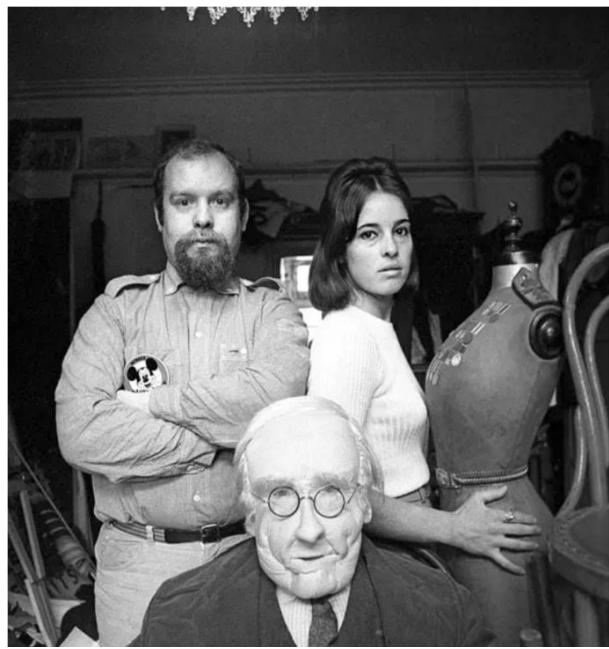
The Untold Stories of Paul McCartney

The living legend on the Beatles breakup, Kanye, orgies, forgetting his own songs, killing frogs, group masturbation, and (somehow) more.

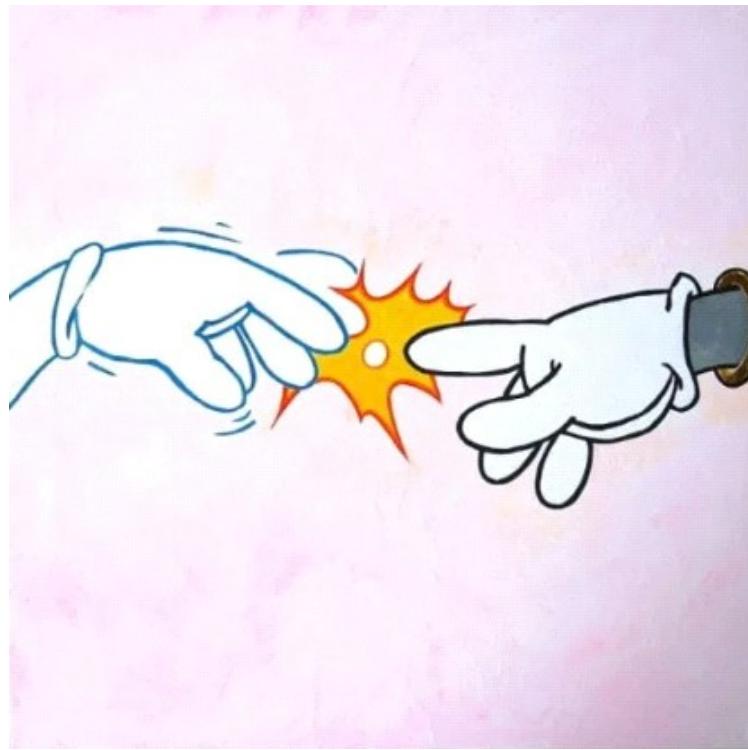
gq.com

By the way, the people who designed the cover of *Sergeant Pepper's Lonely Hearts Club Band*, Peter Blake and Jann Hanworth, are both obsessed with Mickey Mouse, as is Paul McCartney. Blake was wearing a Mickey Mouse Club pin on his shirt in the most famous picture ever taken of the two artists together. Jann Hanworth's most recent work from a few years ago *still* incorporates numerous pieces involving the Mickey Mouse ears. There are many pictures of Paul McCartney wearing the Mickey Mouse ears, and with his buck teeth, he really does look like a mouse, or a walrus, or something. He is known to be a member of the exclusive Club 33 on New Orleans Avenue at Disneyland, and to have even played the harpsichord there. (It should be noted that the number 3, on its side, could be said to resemble the mouse ears logo).





Peter Blake and Jann Haworth



Mickeyangelogenesis by Jann Haworth



Toon Scandal by Jann Haworth



More Jann Haworth Mickeyphilia

Returning to the subject of lonely hearts and murder, “lonely hearts killer” is the term for a serial killer who selects his victims by placing or responding to personal ads looking for romance, traditionally found in the “classifieds” sections of newspapers. One of the most famous lonely hearts killers was Henri Desire Landru, who lived in France around the turn of the century. He was nicknamed “Bluebeard,” adding his biography to a collective *mythos* that already existed, based on several different stories about murderers, both mythical and true. In the fairy tale Bluebeard, written by Charles Perrault in the late seventeenth century, the killer marries each successive victim, then murders her.

Strangely, a “wax figure” of Henri Landru has been mentioned in several works of fiction. In H.P. Lovecraft’s *The Horror in the Museum*, there is one placed at “Roger’s Museum.” Another such figure shows up in the 1953 film *House of Wax*, in which it is introduced as a statue of “Bluebeard.” In reality, the Museum of Death in Hollywood does have a head in a case presented as that of Henri Landru, along with displays of the Black Dahlia victim, the Manson Family victim, and JFK.

Another historical figure who is said to have contributed to the legend of Bluebeard is Gilles de Rais, a French nobleman who once fought alongside Joan of Arc. Later in life, he was executed after confessing to the murder and rape of hundreds of children. This included the attempted sacrifice of his own wife and unborn baby. He did all this because he believed that this was part of the method of making the alchemical “Philosopher’s Stone,” which he thought would bring him wealth. Eliphas Levi wrote about how the mass murderer thought this would work in his book *Magic: A History of Its Rites, Rituals and Mysteries*:

That which Gilles de Laval ... sought the Philosophical Stone in the blood of murdered children, and ... it was covetousness which drove him to this monstrous debauchery. On the faith of his necromancers he believed that the universal agent of life could be suddenly coagulated by the combined action and reaction of outrage on Nature and murder. He collected afterwards the iridescent film which forms on blood when it turns cold; he subjected it to various fermentations, digested the product in the philosophical egg of the

athanor; combining it with salt, sulphur and mercury. He had doubtless received this recipe from some of those old Hebrew Grimoires which, had they been known at the period, would have been sufficient to call down on Jewry at large the execration of the whole earth. Persuaded, as they were, that the act of human impregnation attracts and coagulates Astral Light in its reaction by sympathy on things subjected to the magnetism of man, the Israelitish sorcerers had plunged into those enormities of which Philo accuses them, as quoted by the astrologer Gaffarel. [Emphasis mine.]

What we have here then, I believe, is evidence that extracts of human hormones and ground organs are the source of the “fungus” called the “Devil’s Pepper” in one of the fake books about witchcraft featured in *Rosemary’s Baby*. This is the same thing referred to in the story as “tannis” root, a made-up word from the novel. But note that “tannis” is *almost* an anagram of “satin”—a sleek fabric, and the most common misspelling of “Satan” found on bathroom walls. Also, Frank Sinatra once considered using “Frankie Satin” as a stage name.

But maybe I am getting too far afield, as this essay has grown unwieldy. Perhaps it is more noteworthy to point out that Sinatra’s name was misspelled on his birth certificate as “Sinestro,” which would be an awesome name for a comic book super-villain of the sinister (left-hand) path. Comic books aside, that’s actually what I think Frank Sinatra was, and some day, I believe, it will be proven, when we discover where all the bodies are buried.



END

Original article posted by Tracy R. Twyman October 25, 2018 on her website tracytwyman.com. This article was accompanied by a 4 part video series:

- 1 [https://videos.files.wordpress.com/v1pnyD14/
minniesmouseversion8_x264_hd.mp4](https://videos.files.wordpress.com/v1pnyD14/minniesmouseversion8_x264_hd.mp4)
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In memory of Tracy R. Twyman