An Excerpt from *The False Prophet Azazel* by John of the Gentiles

Charles Manson, whose nickname was ‘The Wizard,’ he being heavily into black magic and witchcraft, was himself a friend of Dennis Wilson, founding member and drummer for *The Beach Boys* with Wilson at one point even hosting members of the murderous Manson *Family* in his home. *Family*-member Susan Atkins has written in *Child of Satan, Child of God*: “…we spent a lot of time at Dennis’ house on Sunset Boulevard. Large numbers of us lived there for irregular, but sometimes lengthly, periods.” Tex Watson, Charles Manson’s ‘right hand man,’ in his biography, *Will You Die for Me?* describes the scene at the home of Dennis Wilson: “People came and went, a peculiar mix of young dropouts like me, drug dealers, and people in the entertainment business. It was a strange time in Hollywood. It had become chic to play the hippie game, and the children of the big stars partied with gurus like Dean (Moorehouse) and Charlie (Manson) and listened to them and bought drugs from them and took hippie kids to bed and let them drive their expensive cars and crash in their Bel Air mansions (to this list of movie star’s children must be added the daughter of *Rat Pack* member Dean Martin. As we learn from Ed Sanders in *The Process*: “Manson…once gave Dean Martin’s daughter a ring at Dennis Wilson’s beachhouse.”). Everyone felt aware and free…life was one big party. Rock musicians and hopeful singers like Charlie (Manson), actors and hopeful actors, girls who didn’t do anything, producers like Terry Melcher (*Doris Day’s son*), talent people, managers like Gregg Jakobson (Jakobson was a friend of Charles Manson), and stars’ children would all come over to the house and it would be a drug circus. Charlie (Manson) always managed to show up for the parties.” - *Will You Die for Me?* As Manson himself explains it: “We (Manson and his group of girls) were invited to private parties in Beverly Hills, Malibu and other exclusive areas. A lot of the movie people shot up heroine, smoked opium, free-based and snorted cocaine.” – p. 132 Manson in *His Own Words*. And Manson was one of their drug suppliers. It was in fact there at Dennis Wilson’s house where the Manson *Family*-member and convicted murderer Tex Watson first fatefully met Charles Manson. And it was Dennis Wilson’s house that allegedly actually witnessed the birth of the Manson *Family* itself. According to the *San Francisco Chronicle*’s Senior Pop Music Correspondent Joel Selvin, Dennis Wilson once told him his most deepest darkest secret, that in fact: “Me (Dennis Wilson) and Charlie (Manson)…we founded the Family” (See *Joel Selvin on Dennis Wilson, the Beach Boys’ Puck*, San Francisco Chronicle, October 15, 2010). OTO-member Gary Lachman in *Turn Off Your Mind* pp. 320-321 explains that the goings-on at Dennis’ house had been organized as a modern day Hell Fire Club (and quite likely it was a functioning OTO lodge) formed by Dennis Wilson. Terry Melcher and Gregg Jakobson: “With his friends, producer Terry Melcher and talent scout Gregg Jakobson, (Dennis) Wilson had formed an LA-style Hell Fire Club, called the Golden Penatrators…With the Manson girls, Wilson hit the jackpot. Manson organized his orgies like a Dionysian tableau vivant, choreographing the activities with meticulous precision. The Wizard (this was Manson’s nickname) would hand out drugs—acid (LSD), mushrooms, mescaline, whatever was on hand…It is unclear how many names on the LA music scene participated in Manson’s priapic (read: black magick sex-magic) rites—for a while both Wilson’s Brentwood mansion and the ghostly Spahn Ranch had a reputation as heavy raves. After the (Manson *Family*) killings, roadie Phil Kaufman (who got his start in the business working for *The Rolling Stones*), friend of the Flying Burritos Brothers and Rolling Stones (both of which bands performed at the Altamont Free Concert; *Flying Burritos Brothers* band-member Gram Parsons was a close friend of *Rolling Stones’* band members), ex-cell mate of Manson (Phil Kaufman and Charles Manson had
been cell-mates at the Federal Correctional Institution on Terminal Island) and later producer of his infamous Lie album (formally Lie: The Love and Terror Cult including Manson’s song ‘Cease to Exist’ which had been previously recorded by The Beach Boys under the name ‘Never Learn Not to Love’ released on The Beach Boys’ album 20/20), reckoned that he had slept with every one of the murderesses.” Included amongst this crowd was musician Neil Young (Neil Young was a friend of Dean Stockwell who had himself been a member of Jack Parsons’ OTO Lodge; Neil Young was also a friend of Dennis Hopper [these three would later team up to create the 1982 A.D. apocalyptic cult-classic comedy Human Highway. Dennis Hopper was also a friend of Jack Parson’s neighbor Kenneth Anger. I assume Stockwell, Hopper and Anger all frequented Dennis Wilson’s house as well]; Neil Young performed at the Altamont Free Concert with his band Crosby, Stills, Nash and Young): “Neil Young...recalled sharing a couch with (Manson Family ‘murderesses’) Linda Kasabian and Patricia Krenwinkel, singing a song, at Dennis’s (Dennis Wilson’s) house...as Young remarked, ‘A lot of pretty well-known musicians around LA knew him [Charlie] (Manson), though they’d probably deny it now’” (See Turn Off Your Mind p.323). The Wiccan witch Doreen Valiente described these goings-on in greater detail: “…(Charles Manson) presided over rites of orgiastic sex. The eye-witness descriptions given of these show that he did indeed have some knowledge of magical sex rituals. He was described as standing in the centre of a circle of men and girls. When he signaled the rite to commence, the girls would surround him, kissing his feet and treating him as an incarnate god (the typical role played by the high-priest in a witch’s coven). Meanwhile, the men sat back in meditation, while the drugs they were taking took effect. When Manson judged the time was right, all joined in communal (orgiastic) sexual acts, passing around the circle from one partner to another until they were too exhausted to continue. These practices were supposed to raise magical power...” – pp. 280-281 An ABC of Witchcraft Past and Present, 1973 A.D. Manson was essentially high-priest of his very own witch’s coven: “According to Linda Kasabian’s (courtroom) testimony, the men of Manson’s clan called themselves witches, and ‘Charlie called all the girls witches”’ (Ibid p. 281). It is also said Manson was a member of the Solar Lodge OTO in which Neil Young’s friend Dean Stockwell was a member—it would seem these rituals were part and parcel.

Charles Manson was also known to have hung out at the Whisky a Go-Go night-club with The Beach Boys’ Brian Wilson and Gregg Jakobson (See Turn Off Your Mind p. 324; The Whisky a Go-Go was where the Anton LaVey-associated Vito Paulekas, who danced on a raised platform near the main stage at the Altamont Free Concert, was also known to hang out. Jim Morrison of The Doors was a good friend of Whisky a Go-Go owner/Mafioso Elmer Valentine, and Neil Young’s band Buffalo Springfield played a seven week stint as house band at the Whisky a Go-Go from May 2 to June 18, 1966 A.D.). Terry Melcher in fact had been the previous renter of the house where the Manson Family’s Tate-murders had taken place. Melcher and Jakobson were also friends of Kenneth Anger’s live-in boyfriend and Manson Family member/convicted murderer Bobby Beausoleil who was known to have jammed with Dennis Wilson and who was also known to have frequented The Whisky a Go-Go. So you can begin to see how the Altamont Free Concert was organized, as we shall later discover, as a staged magico-ritual event by an OTO magic-practicing group operating out of Beach Boys-member Dennis Wilson’s house in order to commemorate the 60th anniversary of an Aleister Crowley magic-ritual—more on this subject later.
The film *Rosemarie’s Baby*, based on a novel by sci-fi writer Ira Levin, starring Mia Farrow, was a 1968 A.D. Hollywood occult-subject offering by Jewish director Roman Polanski (Polanski also had written and directed a film entitled *When Angels Fall* [1959 A.D.]). The year following the movie’s release, Polanski’s pregnant wife, a real life witch named Sharon Tate, was murdered by the *Church of Scientology/OTO*-associated mass-murderer Charles Manson and the infamous Manson *Family* (certain members of the Manson *Family* were in fact as we shall learn attendees of Anton LaVey’s *Church of Satan*). Curiously enough, Anton LaVey (who incidently enough also lived in San Francisco, CA establishing his *Church of Satan* there in 1966 A.D. which included a number of members of U.S. Army Intelligence) also played a character known as *His Satanic Majesty* (a common Freemasonic moniker for the devil) in the Aleister Crowley-infatuated underground-filmmaker and OTO member Kenneth Anger’s horrific 11 minute film entitled *Invocation of My Demon Brother* (1969 A.D.) featuring music specially composed by *Rolling Stones* band-member Mick Jagger (the *Rolling Stones* even issued an album entitled *Their Satanic Majesties Request* in 1967 A.D.). Kenneth Anger, a member of Anton LaVey’s original ‘Magic Circle,’ had also begun production of another film called *Lucifer Rising* in 1966 A.D. (complete with magic circle and the appearance of a disk/UFO/demon’s cherub at the end of invocation. Many of Anger’s films are basically real-time documentaries of the magic rituals he as an OTO member has performed [and like many ‘underground’ films of the day he often employs subliminal messaging techniques]. In fact, *Lucifer Rising* is considered to be as we learn from Bill Landis in his book *Anger* pp.234-235: “…a religious movie…The film vividly illustrates a secretive religion, Thelema. So precise is Anger’s imagery that he utilized the late Gerald York, one of Britain’s leading authorities on Crowley and an associate of Aleister himself, as Thelemic consultant.” As Anger explained in a *Soho Weekly News* interview concerning his film *Lucifer Rising*: “I’m a pagan and the film is a real invocation of Lucifer…The film contained real black magicians, a real ceremony, real altars, real human blood, and a real magic circle consecrated with blood and cum” [Ibid p.237]. Such is exemplary of OTO black magic sex-magic rituals. And the *Lucifer* he invokes is, as Anger has noted: “…the rebel angel behind what’s happening in the world today whose message is that the key of joy is disobedience…” with music composed by a young musician named Bobby Beausoleil who resided with Kenneth Anger for a time in his home in San Francisco (See p.49 *The Family*), Beausoleil being more famously known for the murder of Gary Hinman under the orders of Charles Manson in 1969 A.D. *Led Zeppelin* guitarist Jimmy Page makes a brief appearance in this film (Page owned Aleister Crowley’s home [Boleskine House on the shores of Loch Ness, in Scotland] and also owned the world’s largest collection of all things Crowley-ana. During the early 1970s Page even opened an occult bookshop and publishing house called *The Equinox Booksellers and Publishers* as a nod to Crowley’s magic journal *The Equinox* [Page’s ZoSo symbol as he explains in a Jan. 2008 Guitar World© interview was itself designed as a magick talisman, which sigil he adopted as found on p. 201 *Dictionary of Occult, Hermetic and Alchemical Sigils* by Fred Gettings which is the sigil of Saturn, a Roman god who represented the fallen angel Azazel]). On March 20, 2012 A.D., Jimmy Page released a limited edition vinyl album entitled *Lucifer Rising and Other Sound Tracks* containing the song he composed for Anger’s film to coincide with the onset of the Spring Equinox, a major pagan holy day.

Kenneth Anger first met *The Rolling Stones* band members Mick Jagger and Keith Richards (who were attendees of Roman Polanski’s and Sharon Tate’s wedding) and their girlfriends Marianne Faithfull (when Faithfull married artist John Dunbar in 1965 A.D., they spent their honeymoon in Paris with Beatnik poets Allen Ginsberg and Gregory Corso) and Anita
Pallenberg in London in 1967 A.D. (as Tony Sanchez, a close friend of the *Rolling Stones*’ band members, so elucidates in *Up And Down With The Rolling Stones*). Pallenberg was also “obsessed with black magic” which as you can see is a quite common thread. *The Rolling Stones* band members Keith Richards and Brian Jones were also witches along with Keith Richard’s girlfriend Anita Pallenberg.

Alex Sanders claims to have initiated American actress Sharon Tate into Witchcraft when Tate appeared in the *Eye of the Devil*, a British film filmed in London in 1966 A.D. for which Alex Sanders served as technical advisor [See p.81 *The Family* by Ed Sanders, 1971 A.D.]. Sharon Tate was a *witch* in the arcane occult sense of the word. As Maury Terry relates in *The Ultimate Evil*, the ‘British warlock’: “(Alex) Sanders, who said he studied under master black magician Aleister Crowley himself, was connected to OTO and other cult activity in Britain.” Sharon Tate at her initiation became an OTO witch in the Alexandrian Wicca tradition. At any rate: “Alexander Sanders himself is descended from a long line of Welsh witches and was initiated as a child [initiations involve sexual intercourse] by his grandmother [in 1933 A.D.]. In 1965 he was elected ‘King of the Witches’ of the 1,623 witches then attached to his coven, a title last held in the fifteenth century by Owain Glyndwr, the last independent Prince of Wales, [the Prince of Wales has traditionally under the *Order of the Garter* (organized as *Knights of the Garter*) been head of a witch’s coven since 1348 A.D. (See Appendix A)] from whom Sanders believes he is descended.” – p.8 *King of the Witches: The World of Alex Sanders* by June Johns, 1969 A.D. Sanders was the rich man’s witch, the darling of the ‘jet set’ including extravagantly rich British homosexuals involved in the occult; Sanders hobnobbed in an occult circle inhabited by viscounts, magistrates, doctors and lawyers, mafiosa, with actors and actresses, directors and producers and all sorts of entertainers as well [including the *Rolling Stones*], the highlight of whose parties was masochistic sex-magic and assorted drug-fuelled orgies. This was London in the Swinging ’60s. Sharon Tate and Co. would continue this tradition in occult L.A. with her British director husband Roman Polanski and friends.

Singer Don McLean alludes to the fact that the murder of an African-American named Meredith Hunter at the Altamont Free Concert by a member of the Hell’s Angels motorcycle club as the *Rolling Stone*’s wailed out *Sympathy for the Devil* (which song incorporates a Cuban Santerian voodoo magic beat [See p. 46 *Lucifer Rising* by Gavin Baddeley]) was part of some contrived Satanic “sacrificial rite” in his song *American Pie* circa 1971 A.D. (with the concert corresponding to the time of the Winter Solstice, Mick Jagger, a known practitioner of magic, even donned what has been described as a psychedelic sorcerer’s robe for his magical performance [Ibid p.50,51]). The date chosen for this magic concert ritual [December 6, 1969 A.D.] was set to coincide with the date Aleister Crowley and Victor Neuberg first established contact with the abysmal demon Choronzon [who is the fallen angel Azazel] during a homoerotic OTO sex-magic ritual in an arid North African desert on this date in 1909 A.D. The *Altamont Free Concert* magical musical event was staged to celebrate this ceremony’s 60th anniversary (Pertinent Quote: “…the O.T.O….specializes in sado-masochistic and sodomitic sex magic [including ritual flagellation and S&M practices], blood drinking and manifests a violent hatred of coloured people…” – p.119 *The Anatomy of Witchcraft* by Peter Haining. It is significant
that a black man was in fact the chosen human sacrifice). And as we learn from p.177 [Anger] by Bill Landis, the entire concert ritual event had in fact been inspired by OTO/Church of Satan-member Kenneth Anger himself: “The (Rolling) Stones were employing all (the knowledge of magic ritual) they had managed to learn from their association with (Kenneth) Anger.” As Landis therein explains, “massive amounts of cocaine” were employed as a sacrament during this ceremonial magic ritual in an effort “to fuel Jagger’s attempt at incarnating Lucifer...As is so often the case with black magic workings, Jagger had sought to covet the devil’s power and was used as a pawn to do his work.” And what with music and dancing being the staples they are of such arcane magic rituals, and seeing as though so many rock bands exhibit such a magical background, one cannot help but to believe as charged that perhaps such concerts are specifically designed as 20th Century versions of arcane magic rituals. Concerning this subject the Wiccan priestess Margot Adler enlightens her readers on p. 253 of Drawing Down the Moon that: “…some of the most powerful (magic) rituals in the United States” had been performed live on stage at the “rock concerts of the 1960’s.” Altamont Free Concert was certainly one of note, and Gimme Shelter in essence was a filmed magic-ritual in the grand tradition of ‘underground’ filmmaker Kenneth Anger himself.

As Lyndon LaRouche once wrote: “Rock [music] is essentially a revival of the ancient Dionysic, Bacchic rituals” to which might be added the words of Canadian psychologist Dr. Walter Wright: “Rock has an incessant throbbing beat, the same beat that people in primitive cultures use in their demonic rites and ceremonies.” According to the Sufi magic-adept G. I. Gurdjieff (an adept of the practices of Sufi trance-musicians [and Rolling Stones band-members had indeed studied with a group of Sufi trance-musicians known as the ‘Joujouka Pipers’]), music can even be made to hypnotize a person: “…an Eastern method of hypnotism…depended on the subject’s susceptibility to music, especially to different chords. At a certain climactic chord.” Gurdjieff explained, the subject “would go into a trance” (See p.403 The Occult by Colin Wilson). Of course in this hypnotic state the individual is psychologically open to any suggestion, and the desired message (in lyrical form of course) may be thereafter fed into the hypnotized psyche as the song thenceforth progresses.

As revealed in a William S. Burroughs’ Jimmy Page interview: “The Led Zeppelin show (in essence a rock concert magic ritual) depends heavily on volume, repetition and drums. It bears some resemblance to the trance music found in Morocco, which is magical in origin and purpose—that is, concerned with the evocation and control of spiritual forces (“Music, like all the arts, is magical and ceremonial in origin.”). In Morocco, musicians are also magicians. Gnaoua (Gnawa) music is used to drive out evil spirits (Gnawa music, which falls into the Sufi trance music category, is additionally employed in magic rituals to invoke the jinn who are in fact fallen angels. Such rituals are always accompanied by ritualized dancing). The music of Joujouka evokes the God Pan (who is Azazel), Pan God of Panic...It is to be remembered that the origin of all the arts—music, painting and writing—is magical and evocative (which is particularly true of the magic-practicing artists, writers, poets and musicians which appear in our story); and that magic is always used to obtain some definite result. In the Led Zeppelin concert, the result aimed at would seem to be the creation of energy in the performers and in the audience. For such magic to succeed, it must tap the sources of magical energy, and this can be dangerous (it at times will result in rioting)…We talked about trance music. He had heard the Brian Jones record (Brian Jones Presents the Pipes of Pan at Joujouka [1971 A.D.]) from recordings made at Joujouka. We discussed the possibility of synthesizing rock music with some of the older forms of trance music that have been developed over centuries to produce powerful, sometimes hypnotic effects on the
audience…” - *Rock Magic: Jimmy Page, Led Zeppelin, and a search for the elusive Stairway to Heaven* by William S. Burroughs, *Crawdaddy©* Magazine, June 1975 A.D. (a highly recommended article—Google it if you get the chance). During hallucinogenic drug use, *synesthesia* may be experienced, particularly with the aid of musical stimulation—for this reason many Shamanic magic rituals involve entheogens, drums and drum circles, often in evidence at rock concerts and music festivals. *Synesthetic* experiences can have measurable behavioral consequences. As the *Church of Satan* high-priest Anton LaVey himself concedes: “Music can inspire people to murder or violence.” It is this self-same concept that gave birth to the application of martial music in fight songs such as *Garryowen*.

**It was during this public prankish period** (specifically in the period after the founding of the *Church of Satan* in San Francisco, CA [Kenneth Anger was present at this inaugurating ceremony. When Anton LaVey shaved his head at this point it was in keeping with ancient Sufi Yezidi devil-worshipping traditions signifying his black magic adept-ship] which has been described as “the ‘religion du jour’ of the celebrity set in the ’60s,” and the first Satanic wedding ceremony performed by Anton LaVey in 1966 A.D.) **that Anton held his Topless Witches’ Review** (a recurring performance act he organized called the ‘Witches ’Sabbat’ featuring dancers provided by the *Gerard Theatrical Agency*, a talent agency located at 8949 Sunset Boulevard [as a point of reference the Whisky a Go-Go night club where Manson *Family*-member Tex Watson was a regular patrol was located on the very same side of the very same street at 8901 Sunset Boulevard] which specialized in supplying topless go-go dancers to and I quote “seedy clubs” [including one may assume the Whisky a Go-Go which in fact included go-go dancers as part of its featured entertainments] and with which Mansonite Bobby Beausoleil** at one time held a songwriting contract; it was Beausoleil’s job to drive the girls to the clubs; Beausoleil was a friend of *Church of Satan* member Kenneth Anger [at one time the two of them even lived together in San Francisco] who was a friend of *Church of Satan* founder Anton LaVey [even LaVey and Anger lived with each other for a time]. LaVey and Beausoleil also knew each other. A number of Manson *Family* members, including Susan Atkins, were employed by the *Gerard Theatrical Agency* as topless dancers [and, might I add, prostitutes. A number of them also appeared in underground pornographic films]. Of an interesting note, Susan Atkins lived for a time in an artist’s community in Mendocino, CA, being part of a Manson-affiliated group identified in civil court records as ‘The Witches of Mendocino,’ prosecuted for supplying LSD to a minor. Mendocino is a popular weekend getaway spot for San Francisco Bay Area residents. As Charles Manson notes: “Communes and occult groups were not uncommon in the surrounding hills and beaches [in Mendocino County, CA], but there were also those who camouflaged themselves as artists or religious searchers, using their secluded retreats to grow pot or manufacture hallucinogenic drugs.” - p.102 *Manson: In His Own Words* by Nuel Emmons, 1986 A.D. The artist’s community with which Atkin’s was associated was it would seem one which had been involved with the illicit manufacturing of hallucinogenic drugs for it was an incident involving the distribution of which had resulted in their civil court appearance) **at a San Francisco nightspot in North Beach** (North Beach was a low-rent Beatnik/Hippie haven. When rents began to rise, many, like *The Grateful Dead* band-members themselves relocated to Haight-Ashbury at a time when white flight to the suburbs became the order of the day. Among those at Haight-Ashbury was Mr. LSD himself, the Senator’s son and fortunate one Augustus Owsley Stanley III, a major illicit hallucinogenic drug manufacturer). **One of the girls he
(Anton LaVey) hired to emerge menacingly from her coffin as a vampire was Susan Atkins (Manson Family-member Susan Atkins had more than just a passing association with Anton LaVey. She had been to his house [the so-called Black House] which served as the Church of Satan no small number of times. Jack Gerard, owner of the Gerard Theatrical Agency and his employee Bobby Beausoleil, it must be noted, had both starred in the mondo horrible 1967 A.D. ‘exploitation’ movie-release entitled Mondo Hollywood [described by Vanity© Magazine as a “flippy, trippy psychedelic guide to Hollywood”] along with Manson Family murder victim Jay Sebring [who was also associated with if not a full-fledged member of Anton LaVey’s Church of Satan; Sammy Davis Jr., a client of Jay Sebring’s, described a ritualistic Satanic orgy led by Sebring which he had attended in a Vice© Magazine interview/article entitled: Sammy Devil, Jr.: The Candy Man Was A Satanist by Jake Austen). As we learn from Turn Off Your Mind p.256, had it not been for the fact Sammy Davis, Jr. had been out of town at the time of the Manson Family murders: “…he probably would have been at 10050 Cielo Drive, indulging in psychedelics with the rest. ‘Everyone there,’ he said, had at one time or another been into satanism…” Interestingly enough, the last film in which Sharon Tate was to appear before her untimely death at the hand’s of Manson Family-members was The Wrecking Crew (1969 A.D.) starring Sammy Davis, Jr.’s fellow Rat Pack-er Dean Martin (this movie also marked Chuck Norris’ film debut). And as Ed Sanders reveals in The Process: “(Charles) Manson…once gave Dean Martin’s daughter a ring at Dennis Wilson’s beachhouse.” They were in fact all one big happy Family] who was later murdered by the Manson Family of which Bobby Beausoleil and Susan Atkins were prominent members (as Anton LaVey himself explained during an interview, his: “…open seminars [held at the Black House which served as both his residence and the Church of Satan] facilitated the meeting of Bobby [Beausoleil] and Susan Atkins” [See p.66 Lucifer Rising by Gavin Baddeley]). Mondo Hollywood also featured an appearance by Dr. Richard Alpert directing one of his infamous psychedelic LSD ‘group therapy’ sessions and LaVey’s associate Vito Paulekas, a staple of the Whisky a Go-Go, also appears in this film). Atkins was not yet involved with Charles Manson and it would be two years until she committed the murders in Sharon Tate’s Benedict Canyon home (in 1969 A.D.), licking the blood from her fingers after the deed. But in her post-conversion expose, Child of Satan, Child of God, Atkins indicts LaVey as the catalyst for her downfall. Anton remembers her as just another Haight Street burnout, perhaps a bit more drug-befuddled than some. ‘She’d beg off rehearsals, saying she had a fever of 108°. But in the end she made a fine vampire.’” (LaVey refers of course not to Susan’s topless vampiric go-go dancing performance in one of his publicly staged witch’s sabbats with which she had been involved (See Child of Satan, Child of God p.66; Atkins met LaVey in 1967 A.D.), but to Susan Atkin’s confession of tasting Sharon Tate’s blood at the time of Sharon Tate’s murder. In black magic, it is believed that by drinking the blood of one’s victims one thereby receives one’s victims’ vitality; if said victim is a fellow practitioner of magic, one was in such a way it was said able to steal their magic powers. Sharon Tate, like Susan Atkins, was also an initiated witch, a fellow practitioner of magic. No doubt she had learned this fact from the lectures of Anton LaVey who often lectured on the subject of vampires and vampirism) – The Secret Life of a Satanist: The Authorized Biography of Anton LaVey (Anton LaVey’s family, like that of artist Andy Warhol’s, hailed in fact from the very vampiric and gypsy populated region known as Transylvania. As the old proverbial staff-rhyme reveals: “Wherever gypsies go, there the witches are, we know.” – p.2 Gypsy Sorcery and Fortune Telling by Charles G. Leland. In both cases this was in fact a truism) (**Pertinent Quote: “One Crowley devotee…was [Thelemite;
O.T.O. member; _Church of Satan_ attendee] Robert K. ‘Bobby’ Beausoleil, lead guitar and sitar player for the San Francisco rock band ‘Magic Powerhouse of Oz’...assembled by avant-garde filmmaker and fellow Crowleyite [Thelemite; O.T.O. member; _Church of Satan_ attendee] Kenneth Anger, to provide the soundtrack for Anger’s film project, ‘Lucifer Rising’ which involved Led Zeppelin guitarist Jimmy Page.” – _Blood on the Altar_ by Craig Heimbichner. In all probability, Charles Manson was such a Thelemite in his group as well. Significantly enough, Vito Paulekas’ five year old son Godot had been slated by Kenneth Anger to play the starring role of ‘Lucifer’ in his film _Lucifer Rising_ prior to Godot’s untimely death resulting from a fall through an open skylight [See p.140 _Anger_ by Bill Landis]).

Manson *Family*-member Bobby Beausoleil’s band _The Orkustra_ was known as “the Diggers’ band”; at one point _The Orkustra_ even shared the stage with _The Grateful Dead_ at one of the Diggers’ free concerts. Bobby Beausoleil was also a friend of Diggers founding-member Emmet Grogan. In fact, Bobby Beausoleil first met Kenneth Anger at a Diggers’ Bacchanalian concert event sponsored by the Berkeley-based _Sexual Freedom League_ at the Glide Memorial Church in the Haight (which festivities according to Bobby Beausoleil included “an arranged orgy.” See _Anger_ p.143 by Bill Landis). It was at this fateful meeting where Bobby Beausoleil received his fateful offer to star as ‘Lucifer’ in Kenneth Anger’s film _Lucifer Rising_ [See ‘Interviews with Bobby Beausoleil 1998-9’ by Michael Moynihan for _Seconds_ Magazine]

It was one of Ken Kesey’s LSD suppliers, Augustus Owsley Stanley III, who in his spare time from illicit LSD manufacturing started _The Grateful Dead_ musical group (See _The Electric Kool-Aid Acid Test_ p.339, 340), and hence was born ‘Acid Rock’ (Notable Quote Concerning Owsley: “Owsley cultivated an image as a wizard-ALCHEMYist whose intentions with LSD were priestly and magical.” – _Acid Dreams_. On a similar note, _The Grateful Dead_ band-member: “[Jerry] Garcia had first named his group _The Warlocks_, meaning sorcerers or wizards...” - _Ibid_ p.380).

“Donald Seaton Cammell (17 January 1934 – 24 April 1996) was a Scottish film director who enjoys a cult reputation thanks to his debut film _Performance_, which he co-directed with Nicolas Roeg (‘_Performance_ is a 1968 British crime drama film; the film was produced in 1968 but not released until 1970. Directed by Donald Cammell and Nicolas Roeg, _Performance_ stars James Fox and Mick Jagger of _The Rolling Stones_ in his film acting debut.”)...Cammell was born in the Camera Obscura (then known as _Outlook Tower_) on Castlehill, near the castle in Edinburgh, Scotland, the son of the poet and writer (and known British spy) Charles Richard Cammell. The older Cammell wrote a biography of Aleister Crowley (also a British spy) focusing principally on the occultist’s poetry. Crowley, who lived near the Cammells for a time, knew the young Donald (who was even said to have had sat on Aleister Crowley’s knee! As Donald Cammell would himself later recall: “My father filled the house with magicians, spiritualists and demons.”). A prodigy, he was a society portrait painter and thanks to family connections, a prominent fixture of the ‘swinging London’ social scene (partly centered on King’s Road which runs the length of Chelsea) of the 1960s, specifically of what became known as the ‘Chelsea Set’ (Chelsea was the wealthy district of London. Chelsea during the 1960s/1970s _Swinging London_ period was home to all of _The Beatles_ band members and _Rolling Stones_ members Brian Jones, Mick Jagger and Keith Richards who were all part of the aforementioned ‘Chelsea Set’ with
which Donald Cammell, a member of the Rolling Stones band members’ inner circle of friends, associated and with which Church of Satan/OTO-member Kenneth Anger was also connected. Chelsea had been the 1890’s home to the Hermetic Order of the Golden Dawn’s magick lodge at the time Aleister Crowley was a member—perhaps it was located there in the Cammell residence itself.” – Wikipedia: Donald Seaton Cammell. Basically, Performance was the film adaptation of what amounted to the lifestyle with which Donald Cammell had been involved, his life in a fictional setting portrayed on film. According to Cammell’s biography: “In writing the screenplay he drew on his familiarity with the London underworld of the 1960s and association with the pop musicians of the day.” One of the characters in the movie was based on the East End gangster/murderer Jimmy Evans whom Cammell had known personally and to whom it would seem he was evidently beholden. In fact, The Rolling Stones band members’ very good friend Tony Sanchez was a very high-placed member of the aforementioned Swinging London scene and associate to London gangsters who had had associations with all of the London-area gangsters of the day, many of them drug-related and involved in international drug dealing operations (Notable Tony Sanchez Quote: “…as a boy I worked in Soho, first as a nightclub bouncer, then as a croupier [by definition a casino worker; Sanchez admits these games were both illegal and rigged in the house’s favor], so I knew exactly where to go for anything from a lid of grass [marijuana] to a Thompson submachine gun [including obtaining supplies of heroin and cocaine for users including Rolling Stones band members]. Consequently people in the rock world had come to use me as a reluctant go-between in their flirtations with the London underworld.” - pp. 9-10 Up and Down with the Rolling Stones. Sanchez even: “…had a cousin who had gone way, way off the rails and who had become deeply immersed in organized crime…He told me stories about being chased by police cars, about the twins (the organized crime-linked brothers Ronald and Reginald Kray, nightclub owners who hobnobbed with British politicians as well as with actors and entertainers including the mob-connected Frank Sinatra) who were ruling the East End of London (it was the East End of London interestingly enough where the infamous ‘Jack the Ripper’ murders had taken place) with a panache Capone himself would have envied” (Ibid p. 37). It was this cousin who arranged for Sanchez to become a croupier: “…at a little Mayfair club he had an interest in called Le Chat Noire. The work was interesting, but by far the most exciting part of it, for me, was the extraordinary opportunity it afforded to meet the corpse d’ elite of London’s criminal fraternity. Albert Dimes, the steel-eyed Italian Godfather whose territory covered all of the West End had a nightclub in Soho, and he became a firm friend. I have heard that he was once one of the most feared men in England…Albert Dimes…ruled Soho with a rod of iron” (Ibid p.39).

“(Donald) Cammell’s life really got started in Paris in the early sixties (1960s); a student of the occult…meeting with Marlon Brando in the Parisian bohemian circles...” – p. 312 Turn Off Your Mind. Concerning the actor James Fox who appeared in Performance: “Cammell knew Fox from the Chelsea Set, the same King’s Road coterie (OTO/Church of Satan member Kenneth) Anger moved in (J. Paul Getty, Jr., the son of Kenneth Anger’s patron J. Paul Getty, was even Mick Jagger’s neighbor at one point in time). Cammell’s Paris apartment had become something of a watering hole for the (Rolling) Stones and friends on their frequent journey’s to Morocco to meet up with William (S.) Burroughs, Brion Gysin (Gysin was a ‘good friend’ of John Starr Cooke) and the Joujouka pipers (the Joujouka pipers are Sufi trance musicians called ‘The Master Musicians of Joujouka’; a Brian Jones Presents the Pipes of Pan at Joujouka record album was released by Rolling Stones Records© in 1971 A.D. It is said other disciples of this
It was Donald Cammell (Cammell it was said was Aleister Crowley’s ‘magickal child’), significantly enough, who played the god Osiris in Kenneth Anger’s Egyptian magic-ritual-on-film entitled Lucifer Rising (at the conclusion of this movie a ‘flying saucer’ is seen to slowly fly directly overhead, the end result of their magic invocation). Kenneth Anger personally knew Donald Cammell, the Rolling Stones band members as well as Anita Pallenberg who was the girlfriend at various times of band members Brian Jones and Keith Richards: “In (Kenneth) Anger, the Rolling Stones saw a short-cut to the spiritually-rebellious chic (Satanism) that was de rigeur in the late 1960s. ‘Kenneth Anger told me I was his right hand man,’ Keith Richards boasted to an interviewer. In the (Rolling) Stones, Anger saw attractively provocative heralds of his new aeon (the Aeon of Horus, who is Azazel). Speaking of Richards, founder member Brian Jones and Anita Pallenberg (a member of the Stone’s entourage who had been a lover of both Jones and Richards) (Pallenberg is herself surrounded by mystery. Of Anita Pallenberg Tony Sanchez cryptically notes: “…no one ever seemed to know quite where she came from or who she was” but soon after her timely appearance on the scene “she became the darling of aristocratic London…invited to society events by people like Lord Harlech and Guiness heir Tara Browne” [with whom they had repeatedly shared LSD experiences; it was about Tara Browne that The Beatles’ wrote their song ‘A Day in the Life’]), Anger said, ‘I believe that Anita is, for want of a better word, a witch … The Occult unit within the (Rolling) Stone’s was Keith (Richards) and Anita (Pallenberg) … and Brian (Jones). You see, Brian was a witch too, I’m convinced. He showed me his witch’s tit (his ‘Devil’s Mark,’ the means by which Inquisitors maintained, a witch’s familiar, often in the form of a cat, was nourished). He had a supernumerary tit in a very sexy place, on his inner thigh. He said, ‘In another time, they would have burned me (for being a witch).’” – Lucifer Rising by Gavin Baddeley (In the Underground witchcraft was popular amongst the politically influential London aristocratic scene. Gary Lachman describes the scene at Brian’s and Anita’s: “The atmosphere was one of splendor, sorcery and decay, a dizzying blend of drugs, magic and sexual excess.” According to Marianne Faithfull: “The place was a veritable witches coven of decadent illuminati, rock princlings and hip aristos.” - p.294 Turn Off Your Mind). Their connections though run much deeper than this. Kenneth Anger has been a long-time friend of the Rolling Stones’ band members. Mick Jagger’s girlfriend, Marianne Faithful, a member of The Process Church of the Final Judgment, appeared in the second version (he often continuously remade his films) of Kenneth Anger’s film Lucifer Rising. Cast members also included: Kenneth Anger (a member of the OTO in which both Crowley and Parsons were members; Anger was also a member of Anton LaVey’s Church of Satan), Donald Cammell (Cammell was one of Aleister Crowley’s old neighbors), Marianne Faithfull (witch), Myriam Gibril (presumably also a witch), (Charlie Manson Family-member
and Anton LaVey-associate) Bobby Beausoleil (Beausoleil [a witch in Manson’s coven of witches] and Anger often used to UFO-watch together), Chris Jagger (Rolling Stones' bandmember Mick Jagger’s younger brother) and (Led Zeppelin’s) Jimmy Page (Page was the owner of Aleister Crowley’s old house [Boleskine House] in Scotland and a close acquaintance of Kenneth Anger; Anger once lived with Page for a time there at Boleskine and Page had even provided music for Anger’s film Lucifer Rising). As an extra added bonus, the British Intelligence agent, Crowley-associate and OTO-member/Freemason Gerald Yorke, a friend of Kenneth Anger and an Aleister Crowley associate, is credited as ‘Thelemic consultant’ for this film.

As we learn from Satanism and Witchcraft: ‘Satanic cults are presently flourishing in possibly every major city in the United States and Europe...The United States probably harbors the fastest growing and most highly-organized body of Satanists in the world.” - Satanism and Witchcraft by Dr. John Ankerberg and Dr. John Weldon. Many are offshoots of Anton LaVey’s original Church of Satan. Temple of Set-founder and former Church of Satan member Michael A. Aquino in his book The Church of Satan cites the example of Tom Creech, a regular attendee of Church of Satan Black Masses presided over by high-priest Anton LaVey. Creech, a convicted murderer, claims he was ordered to kill as part of a Satanic sacrifice. This seems to have been the order of the day, and was likely also partly the case with Charlie Manson and Family, members of which were also Church of Satan attendees.

Excerpted from: The False Prophet Azazel by John of the Gentiles