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Proof that John Lennon Faked his Death

Mark Staycer or John Lennon?

by Miles Mathis

This has been a theory from the very beginning, as most people know, but all the proof I have seen up to now isn't completely convincing. What we normally see is a lot of speculation about the alleged shooting in December of 1980. Many discrepancies have indeed been found, but I will not repeat them (except for a couple in my endnotes). I find more recent photographic evidence to be far easier and quicker to compile—and more convincing at a glance, as it were—so that is what I will show you here. All this evidence is based on research I did myself. I am not repeating the work of anyone else and I take full responsibility for everything here. If it appeals to you, great. If not, feel free to dismiss it. That is completely up to you, and if you don't agree, fine. When I say "proof" in my title, I mean it is proof enough for me. I no longer have a reasonable doubt.

This paper wouldn't have been possible if John had stayed well hidden, but as it turns out he still likes to play in public. Being a bit of an actor, and always being confident is his ability to manipulate the public, John decided to just do what he wanted to do, covering it just enough to fool most people. This he has done, but he hasn't fooled me.

The biggest clues come from a little indie film from Toronto about Lennon called *Let Him Be*,* released in 2009, with clips still up on youtube as of 2014. It is chock full of big red flags. The first red flag is the title, which is a prominent part of the psychological operation (psy-op). The film is a pretend hunt for a living John Lennon, but the message is there in the title: let him be! "He *isn't* still alive; but even if he is, let him be!" In the film, they tell you they have found a guy who looks exactly like Lennon would look at this age. And in the interviews for the film, they tell you they have found a Lennon impersonator who looks exactly like Lennon would look at this age, to play the part in the film. So they have an actor named Mark Staycer playing a character named Noel Snow who other characters think may be John Lennon. So we have a bluff inside a bluff inside a bluff. Inside a bluff. The film is basically a psy-op that backfired and had to be suppressed. They produce these things to take you close

to the truth and then ricochet you off on some tangent. But they took you so close to the truth the ricochet didn't work. That's why the movie is now being buried.*

Mark Staycer as John Lennon, or John Lennon as Mark Staycer?

[Another film from 2009 is meeting the same fate. Anthony DiMaria produced a 2009 film called *Sebring*, about Jay Sebring of Manson murders fame. Although it starred Dennis Hopper, it was either never released or was quickly pulled from the shelves—as we are seeing with *Let Him Be*.]

A similar psy-op is the title of one of the songs he sings in the film: *I Was There* (the lyrics of which we will analyze in detail below). That song title works as both an inside joke and a psy-op. It is a joke because John is a joker. He likes to fuck with you. He is telling you "I was there" right to your face, singing it over and over, and daring you to understand what it means. But it is a psy-op because he knows most people *won't* dare. Most people won't see what is right in front of them and he knows it. So it makes him feel powerful. Is that Mark Staycer singing "I was there" or is it John Lennon singing "I was there"? Well, who *was* there? Not Mark Staycer. We will come back to this clue a bit later, after we look at some others.

We will start with the smaller ones and work our way up. The director and writer of the film is supposed to be a guy named Peter McNamee, but he has no presence on IMDB except for this one film. According to the web, he was born, made this one film, and then disappeared from the face of the earth. That is peculiar, to say the least. All people in film are dependent on media, and that includes new actors and directors. A person in film with no web presence makes no sense. At lethimbe.com, it says McNamee produced some of the biggest names in the British and European music industry before 1987, but I found not one word to confirm that (see below for more). At LinkedIn, McNamee says he is the CEO of Abracadabra films, but a websearch only turns up companies by that name in Chile, Montpellier and Melbourne, not Toronto. However, the name Abracadabra may be a joke left as a clue, since as you will see we are in the presence of some magic here.

There is an interview with McNamee online, so you can see for yourself how suspicious the whole film

is from the first. McNamee says he is from Blackburn, Lancashire (which is of course mentioned in the Beatles' song *A Day in the Life*). **I read the news today oboy/about a lucky man who made the grade/and though the news was rather sad/well, I just had to laugh/I saw the photograph**. Blackburn is about 30 miles north of Liverpool. So we are supposed to accept that it is just another coincidence that McNamee, from Blackburn, happened to get involved in this film project in Toronto? Unfortunately, McNamee appears in the "making of" documentary that comes with the film, and although he has a faded English accent, it isn't Liverpool or Blackburn. It is London or Cambridge.

Another peculiar thing happens early in the interview, when McNamee is asked how he came up with the idea for the movie. Answer: "Well it started with the music. When I played the songs for a band member friend of mine, Michael, he said, 'where'd you get the Lennon demos? I've never heard them before!' That's when I knew I wasn't imagining things." What? We are supposed to believe McNamee wrote the "Lennon" songs in the movie? Even if we decide to accept that, it still doesn't explain why his friend thought they were Lennon demos. Who was singing in the original demos? McNamee? Does McNamee also do a perfect Lennon impersonation? What I think is implied here is that the demos were done by the Lennon impersonator Mark Staycer, in which case it wouldn't be accurate to say that the idea for the film came from McNamee's songs. It came from the spot-on impersonation in the singing. But of course that means Staycer had to be involved in the project from the start. And, as we will soon see, neither explanation pans out. The Lennon "demos" pre-existed any of this, and weren't written by McNamee. They *were* written by Staycer. . . kind of. *Both* McNamee and Staycer are just names, acting as fronts for Lennon. Remember, it was Lennon who produced major musical acts before 1987 (or 1980, according to mainstream history), since he worked on the albums of his friends.

The same mystery applies to producer Carol Wright, who also has just this one film to her credit. Like Sean Clement below, her bio at the *New York Times* has been scrubbed. Although she is an advertising executive at NBCUniversal, and has also worked for ClearChannel and CBS radio, this is her only foray into film. Why? Why is NBC involved in this project? At the time of the film, NBC was owned by GE and Vivendi. It has since been bought by Comcast. Despite having Wright involved, this movie went nowhere, and it now looks like it was suppressed. Although it came out in 2009, it didn't go to DVD until 2011, and now it is unavailable at Amazon. There is one copy at ebay, labeled "rare" and going for $118. It is not available at Netflix. The only place you can see it right now is at sockshare.com, and I expect that link will soon be taken down.**

The young female lead in the film is Kathleen Munroe, the only actor in the film with a real web presence. But we get more strange coincidences if we look her up at IMDB. Right after the film, Kathleen was pretty busy, both in film and TV. If we go just by number of listings at IMDB, 2009 was her busiest year. She must have made some good contacts in 2008, while filming this no-budget indie movie in Toronto. And check out these titles: In 2009, she did a film entitled *Survival of the Dead*. Hmmm. Survival of the dead. She also did a TV series called *Without a Trace*. Hmmm. Without a trace. In 2010, Munroe was hired to appear in the TV series *Haven*. What is that about? It is about FBI special agents sent to Maine to investigate strange happenings. Maine is just across the border from Canada, you know. Munroe plays an FBI agent. That's curious, since in the film *Let Him Be*, we find John Lennon singing "are you listening FBI?" [see lyrics below]. In 2010, Munroe appeared in *Stargate Universe* as a computer ghost. Since 2011, Munroe has specialized in appearing in TV series that deal with secret agents or the supernatural. Spooks or spooks, in other words. She appeared in *Nikita*, which is about rogue agents of a rogue division of Intelligence. She appeared in *Supernatural* and will be appearing in *Resurrection*. She appeared in *Alphas*, which concerns Department of Defense spooks. What could it all mean?

You will say it just means most new shows are about spooks or spooks: what choice does a young actress have? But even if that were the reason Munroe is in all these shows (it isn't), it still begs the question: *why* are most new shows about spooks or spooks? That wasn't true in previous decades. Why are things so weird now on TV and in film? You should ask yourself that. I will look more closely at that in upcoming papers, but for now we will leave it as an open question. I won't have time to get into it here.

In the film, Kathleen Munroe's character begins spending time with the Lennon character in the second half of the script. She takes walks through fields with him, discussing literature and music and so on. He then gives her a couple of books, which they show her reading in bed.

The scene passes quickly, and the script doesn't focus on the book. Neither does the camera, and you have to go back and pause the film on just the right frame to read the title. The book is Cheiro's book of numbers, which is very curious. I will be told they included this book as another nod to authenticity, purposely trying to make the character seem like Lennon. But if they were going to do that, they should have focused on the book. As it is, the clue would only be found by a researcher such as myself, someone who was *looking* for it. For those who don't know what I am talking about, Cheiro's book is a famous book of numerology supposed to have been written by "Cheiro" in 1879 at the age of 13. Of course he was a complete fraud‡, but what is important in this context is that John Lennon is known to have considered this book to be "his Bible." So for many reasons it is odd to find it placed in the film in this way. Taken with all the evidence we will see below, it doesn't read as normal background. But I will let you come to that conclusion yourself. I just give you the clue.

The next clue comes quickly, since the next book he gives her is *Through the Looking Glass*. Again, a casual watcher of the film would not catch that, since it passes very quickly, and you only see the letters

UGH THE
GLASS

See the photo below, where most of the title is cut off by the bottom edge of the film. Even paused on a single frame, it is hard to tell if the last word is Class or Glass. I had to think about it for a while to get

the title. This is important for several reasons. If the title had been obvious to the audience, we could dismiss it as a subtle leitmotif of the film. The entire film is a journey through the looking glass. But taken in context, the hidden clue is far darker. To see what I mean, you will have to do quite a bit more reading, starting with Robert Littell's 2003 novel *The Company*. In that novel, we discover that *Through the Looking Glass* is one of the CIA's favorite books, both for its implications and for its uses in brainwashing. Moving beyond that book, we find that declassified documents from the CIA's Monarch program indicate that popular books and films were used in various brainwashing techniques, including the Alice in Wonderland series and the Wizard of Oz series. In this film, the book title is either working subliminally, or it is simply a CIA marker—a sort of "we were here" signal.

Notice that the actress looks right at the camera as she is supposed to be reading that book. Why is she doing that? This is just one of many unintended spooky moments in the film.

The young lead actor in the film, Sean Clement, has a similar problem as his director and producer. Although he has appeared in a few films, he has no bio up on IMDB or anywhere else. No photo up at IMDB. Zero web presence. No bio at Rotten Tomatoes, FringeWiki, TVGuide; and the *New York Times* listing is empty, as if it has been cleansed. No personal website. Only one headshot on the web. While Kathleen Munroe has 42 official photos, 43 videos and 117 news articles posted at IMDB, Sean Clement has zero, zero, and none. While Kathleen Munroe has contact links for an agent and manager, Sean Clement has bupkiss. Like Monroe, Clement specializes in spooks and spooks. He played an agent in *Fringe*. And in 2012 he appeared in the film *Black Coat Mob*. What is that about? It asks the question: "What if Columbine happened again?" Curious, since Columbine *did* just happen again in December of 2013 [see Arapahoe High School shooting, also in a suburb of Denver, like Columbine]. But Sean Clement has an even bigger red flag, one I would guess almost everyone but me has missed. He looks very much like John Lennon.

That first pic is a screen capture from an interview for the movie. Please study that nose, for a start. That is the Lennon nose. It is the same length, and also has the same ending, with the same nostrils. But Sean Clement also has the same shaped face as Lennon, as well as very similar eyes, mouth and ears. You have to watch the movie to see the ears, but it is a close match. Overall, it is a *very* strong family resemblance. Also remember that John and Sean are basically the same names, just in different dialects. And that John has another son named Sean, of course. I would suggest that this is probably a later son of John, born after 1980. That is why he is used in this movie. And of course his real name isn't Sean Clement. We can tell his mother isn't Yoko, and I have no idea who is real mother is (yet). They were so brazen in this film, I wouldn't be surprised if the "actress" who played John's girlfriend really is his girlfriend. She may be Sean's mother as well.

Sean Clement

Lennon

But those are still small red flags compared to the ones coming up. John Lennon is played in the film by Mark Staycer, who—we are told—is a well-known Lennon impersonator. Not only can Staycer sing exactly like Lennon, mimicking the Liverpudlian accent even while singing, but he also happens to look *exactly* like him. Before we discuss the "exactly" there, let us pause for just a moment to consider only what we have so far. Good impersonators aren't that rare, but good impersonators who look exactly like who they are impersonating even when out of costume must be very rare. Just consider it for a moment. We have all seen some really good impersonators, but the impersonation is usually in the voice and mannerisms. Most impersonators don't look anything like who they are impersonating, and if they try for a resemblance, it is achieved with costume and make-up. So the odds that a guy who looks exactly like John Lennon can also sing exactly like him are very, very low. But Staycer can also play all John's songs, on *both* guitar *and* keyboards, singing and playing at the same time. So run the odds again on that. Lennon would have been 67 in 2007, and Staycer with no make-up looks about 65 to 70. The character in the film is said to be 65. They are the same height. Run the odds again. Staycer also uses authentic guitars of the same type used by Lennon. He "has compiled one of the largest collections of rare 60's memorabilia, audio & video in the midwest." Hmm. Lennon could probably say the same thing, don't you think? Run the odds again.

In this article from 2004, we are told the full extent of Staycer's collection of Lennon and Beatles memorabilia: he says, "You name it, I have it." He showed only a small fraction of that collection in his hometown of Traverse City, Michigan, and yet it was still called by the newspaper one of the largest outside the Smithsonian. Problem is, the story doesn't make any sense. For instance, it says this:

Now in his 40s, the Detroit area native remembers attending live concerts by the Beatles in 1964 and 1965.

OK, so let's do the math. The article was published in 2004, so 1964 was 40 years before that. What was Staycer then, 7 years old?

"It was like a precursor to a modern-day mosh pit," he said, referring to the thousands of screaming fans hurling objects at the stage.

No it wasn't. It may have been noisy, what with all the screaming girls, but moshpits weren't around in 1964. And if they had been, it doesn't sound like a good place for a 7-year-old.

Staycer started collecting Beatles memorabilia in the early 1970s, when the group was at a low ebb in pop culture. Then, people were giving away Beatles albums, he said. And kids were using bubble gum cards featuring the Liverpool Lads as noisemakers for their bicycle spokes. "They'd already broken up, and those of us who'd grown up with them were finding other interests," he added.

So the Beatles were at a low ebb in pop culture in the early 70's? I don't think so. The only ebb the Beatles have ever had was in 1966, and that was a small ebb that was countered very effectively by *Sgt. Pepper's*. Where did young Staycer get the money for Beatles memorabilia, at age 14? Don't tell me, a paper route? We are told one piece of memorabilia Staycer found or bought is a letter written by Lennon from the Dakota apartments, "creatively laced with profanity." Sure. Staycer no doubt picked that up in the late 1980's, when Lennon memorabilia could be gotten for a song, due to another popularity ebb.

Now get this, Staycer's collection includes a NYC restaurant menu signed by all four Beatles during their first US tour, framed autographs with original line drawings, and Gold Records. Go read the article. It really says that: GOLD RECORDS. Staycer has Gold Records by the Beatles.

But back to the movie *Let Him Be*. They tell you in the interviews (see Munroe's interview, for instance) that Staycer needed make-up to look like Lennon. But if you watch the film, the interviews, and study the photos, you see the opposite is true. He actually needs makeup, a wig, a hat, or dark glasses *not* to look like Lennon. It is when Staycer is playing himself that he is in the heaviest disguise:

That's Mark Staycer playing Mark Staycer. He is in Toronto for the premiere of the film. If he doesn't look so much like Lennon in real life, why not prove it? Why would an unknown actor in his first film need to come to the premiere in disguise? Most people see what I see, but they don't ask the right questions.

I would say he looks about 68 there, but some will say Staycer looks too young to be Lennon. I

encourage you to study pictures of Paul McCartney from 2007-2009, as a comparison.

These famous people have ways of looking ten years younger, including hair coloring, wigs, surgery, and make-up. Just because they don't look like your 68 year-old granddad means nothing.

And for those of you who say Lennon wouldn't or couldn't play Staycer, I give you this 2012 *Huffington Post* article, which admits that McCartney did a similar thing in 1984, busking in front of Leicester Square Station as a disheveled musician. See the video, which is from his film *Give my Regards to Broad Street.* **No one recognized him**, although he looks and sounds just like himself to me. Dark glasses were enough to fool everyone.

Staycer's website links to Yoko's ImaginePeace.com website. I can see why Lennon would do that, but why would Mark Staycer do that? Staycer's facebook page is down, so he may be feeling some heat, even without me following his clues.

Director Peter NcNamee said in his interview: "So I found him on the internet, and he even lives locally so I didn't even have to pay for his travel (laughs)." But wait, I thought Staycer lived in Traverse City, MI, which is about 350 miles from Toronto. That's what it says on his website. Six hours by car isn't that far in the US/Canada, but it isn't "locally." McNamee also says to find Staycer he looked up "English John Lennon impersonators." But Staycer isn't English. He is supposed to have been born in Michigan, and Michigan isn't in England, last time I checked.

In a 2009 interview for a Michigan paper, Staycer admits "I was their first and only choice for the role." Really? That's curious. They didn't even audition anyone else? I wonder why?

But we are just getting started. It is quite easy to do a people search on the web now, as I showed in a recent paper on Sandy Hook—where I showed you how to search for Adam Lanza. All you have to do is type in Mark Staycer, and he tells you where he is on his own website: Traverse City, Michigan (north of Detroit). According to CheckMate, there is no Mark Staycer in the entire US. This is curious, because if you use Intelius, you are told there *is* a Mark Staycer there, age 60, related to Jan Staycer. Now, if you take that information back to CheckMate, you find that Mark and Jan Staycer are really Mark and Jan Stytzer, with an *alias* of Staycer. But Mark Stytzer is only 58, which would have made him 52 in 2007 (when the movie was shot). The guy in the film is definitely older than 52 (see pics below). If we do a white pages search, we find no Mark Staycer in the entire US. But again, there is a Mark Stytzer, kin to Jan, age 58. Why the name change for the movie, website, and so on? *Because it*

isn't him. The guy in the 2009 film isn't 52, so he can't be Mark Styzter. There is no Mark Staycer. It is an *alias* even for Mark Stytzer. A fake name. The name is made up. It looks like an anagram to me. My guess is it is a slant anagram for Stanley, which is John's mother's maiden name: Julia Stanley. Just rearrange the last four letters: Stanley, Staycer. Five letters are the same, and in handwriting an "n" looks like an "r" and an "l" looks like a "c."

We find another problem when we watch the "making of" documentary. They are doing Lennon's make-up, to make him look less like himself, and McNamee is there. He says that they are making Staycer "look 25 years older." But wait, that doesn't even match their own fake numbers. Staycer is supposed to be 13 years younger than Lennon, not 25 years younger. They can't even stick to their own script.

But back to the name Stanley: we find another joke in the film. John aka Noel Snow is living with his cousin, and his cousin is named Stanley Fields. That's just a combination of Julia Stanley and Strawberry Fields. Stanley Fields. The guy they hired to play Stanley is also a clue, since he is supposed to be a Liverpool native living in Toronto. But like Peter McNamee, his accent is wrong. It is a British Isles accent, but it isn't Liverpool or surrounding area.

Noel Snow is also an anagram for something. Noel is a name often used in anagrams. Notice that the name NOELSNOW contains the letters LENONO. That is the Lennon/Ono record label: see back of the album *Double Fantasy*. We are also being told this whole thing is a snow job, and that Mark Staycer is sort of like Santa Claus: Happy Noël!

You should also remember how close Detroit and Toronto are. Detroit is right on the Canadian border, and John may go back and forth down that highway, being seen in both cities. For instance, here is a peculiar photo.

That is supposed to be Staycer in front of Stephen Bulger Gallery in Toronto. Guess what Bulger Gallery specializes in: Lennon memorabilia, especially old photos. Who do you think supplies them with those photos? Probably the guy above, who happens to have a lot of those photos. Why else would he be there?

Here are some photos Staycer has posted on his personal website or on the web:


Now I ask you this: are those the kind of photos you would put on your personal website? Who has themselves photographed from the hairline down? "Yeah, you with the camera, shoot me from directly above, so all you can see is my dandruff. Great! And now let's go shoot some of me onstage, but only get the back of my coat." Of course these photos prevent any facial analysis.

But I have saved the best for last. We have three more very important bits, and the first bit is his interview for the film, in which Mark Staycer is speaking with an American accent. In the film, he is doing John, so he speaks and sings Liverpool; but in the interview, he tries to do an American accent "as himself". If Staycer was born in Michigan and still lives there, why is his American accent suspect? It is pretty good, but not perfect. It is about as good as your British accent probably is, if you have some talent for that sort of thing. I encourage you to listen closely. It is definitely not a native accent of any kind, which throws up a huge red flag. John clearly thought he could pull off a perfect American accent, but he doesn't. Even with the hat and glasses, you can tell it is John playing American.

You find even stranger things if you watch the "making of" documentary for *Let Him Be*. "Staycer" does another interview for that documentary, and his accent isn't the same as in the after-film interview. This is easy to hear, since the special-edition disk-two has both, and you can listen to them back-to-back. John apparently can do several versions of an American accent, and he forgets to match them in the interviews. In one, the accent is pretty flat mid-Western. But in the other he has a strange drawl. The pitch doesn't even match. When he does the slight drawl, he goes a note lower in pitch. If Staycer were really Staycer, we would expect his natural voice to be consistent.

I recommend you go here to hear for yourself that Staycer's Liverpudlian accent is actually more convincing than his various Detroit accents. It isn't just the accent in the songs, it is the accent in the patter between songs, which is extensive. He just submerges completely into John, talking fast and telling jokes and mentioning things from the past that only John would know about. For instance, in that linked video, he says:

During the 1964 tour, in the back of a limousine, and a grease pencil on top of a fold-down table, that's where the initial lyrics [for "Norwegian Wood"] came from. And whoever has that table has a real [knick?] man, I'd like to have it back for meself and frame it.

I will be told it is just something he memorized for the show. It might seem so, but I would say that goes a little beyond an impersonation in any case. It also isn't the standard story for the song's creation, which is that "Norwegian Wood" was composed in the Swiss Alps on vacation in January 1965. How

is it that Staycer thinks he is qualified to retell history? Obviously, he hasn't memorized the story, since *that isn't the accepted story*. He appears to be *remembering* something!

Even George Harrison's sister Louise apparently agrees with me—about Staycer's Liverpool accent at least—because she is quoted on Staycer's site saying, "I thought they were playing John's records when I heard him." She would know a Liverpool accent. You might also consider asking yourself this: "When and where and *why* is George Harrison's sister Louise listening to Staycer?" Do you really think Louise is going to pay to go to a Mark Staycer concert? When you go to that youtube video, also notice all the guitars and guitar cases behind Staycer. How many impersonators do you know that own a dozen expensive guitars and take them all to a little one-man acoustic show? It looks a bit odd to me, along with everything else.

Corroborating this line of analysis, we find other odd things if we study backgrounds in the film *Let*

Him Be. Again, we find lots of expensive guitars. The Lennon character Noel Snow is playing a hollow-body natural-finish Epiphone Casino, just like Lennon. His bandmate is playing a Gibson ES330. "So what?" you say. "The Casino isn't a very expensive guitar: anyone can buy one. Those are probably Staycer's guitars." Maybe, but is the vintage hardwood grand piano also Staycer's? How about the vintage AKAI GX-635D reel to reel with six VU's, *which they are actually using*? How about the vintage Crumar RoadrunnerII keyboard his bandmember is playing? That dates from about 1980 and is extremely rare. How about the vintage analog mixing consoles, one above the other, the large top one with 10 VU's? Are those also Staycer's? Why would a Lennon impersonator need large old analog mixers?

This is also interesting. As you see, in Lennon's private studio, he had a large mixer, with 8+1 VU's. [The VU's are the little sound level meters up high.] In the photo from the film above, we see the large mixer is either an 8+1 or 8+2.

I will be told they bought all this stuff to make the film seem authentic. But McNamee said in the interview the movie was near zero-budget. He couldn't even pay for Staycer's travel expenses. If they couldn't afford to pay for Staycer to travel, do you think they could afford $60,000 worth of old equipment for a background set? If it was just background, why was it running? I will be told the equipment belongs to McNamee, who used to be a music producer: they shot the band scenes in his studio. Possibly. But again, I found no confirmation of his time as a music producer. He doesn't mention it on his profile at LinkedIn, where it says this:

I am a seasoned, independent, writer, producer, director, of television commercials, promotional campaigns, and corporate communications.

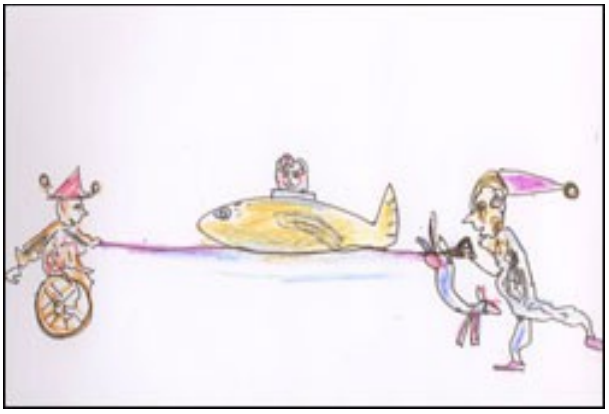
Nothing about being a music producer or ex-producer, either in his "overview" or "experience" sections. If you had worked as a producer with "some of the biggest names in the music industry" in the 70's and 80's, don't you think you would include it on your professional profile? That being the case, we should consider the possibility this studio equipment belongs to. . . John Lennon. It is exactly the equipment we would expect to see in Lennon's studio. Who else would still be *using* old analog recording and mixing equipment? As confirmation of that, we also find a Japanese print on the wall (look above the mixers). If you still want to argue that this analog studio belongs to McNamee, are you also going to tell us that McNamee just happen to love Japanese art? Is McNamee also secretly still married to Yoko Ono?

Curiously, we also see an old grandfather clock behind the band (above the mixing console). This is curious because Lennon loved clocks. When George Smith—Lennon's uncle and legal guardian—died,

John specifically requested the family clock that had been in the living room at Mendips.

That picture is from Lennon's New York apartment, and depicts Lennon's housekeeper Rosaura with Julian and Kyoko (I guess). Notice the old clock on the wall. It doesn't match the rest of the décor, but it proves John liked old clocks.

We also see a poster of a whale in the studio background of *Let Him Be*. And just before the four-song concert, the Lennon character is talking to his roommate, the character Stanley Fields, who is supposed to be his cousin. Stanley is asking Noel Snow about a book on whales. Why do whales come up twice in the film? Because, as with clocks, John has a connection to whales. All you have to do is search on "John Lennon whale" to get lots of strange things. The first is from the BBC, dated 2006. In it, a childhood drawing of Lennon has been found. It is of a stranded whale:



It was supposed to have been done when Lennon was 13, in 1953. Another website even has a photo of the actual whale, beached near the Mersey ship canal.

In addition, John and Ringo were both very interested in John Tavener's *The Whale*, a dramatic cantata written in 1966 based on Jonah and the Whale. They attended the opening and arranged for it to be recorded and released on their own Apple records label.

Moreover, Yoko Ono is well-known for her work in saving the whales. Even Julian Lennon is involved with whales, having produced a 2007 film called *Whale Dreamers*.

Of course we could just assume that Peter McNamee knew all this and wished to reference it in his film. So he went out and bought a poster of a whale fluke to put on the wall of the studio, etc. But I think that is giving him credit for attention to detail he does not have. I don't think anyone would call *Let Him Be* a meticulously crafted film. The better reading of these clues I am giving you is that they are filming in Lennon's actual studio. That explains the things we are seeing without any need invent wild stories. We don't need to postulate that McNamee just happens to like everything Lennon likes, or that McNamee is spending countless hours packing his film with obscure references, or that McNamee is spending countless hours decorating the studio as if it is Lennon's—down to the smallest background detail invisible to any normal viewer. We simply realize we are in Lennon's real studio.

[**Addendum March 29, 2018**: I tripped across another McNamee today, and it looks like he ties in here. See Roger McNamee, who has been in the news this week criticizing Facebook. Turns out he is a major venture capitalist, the co-founder of Silver Lake Partners and Elevation Partners. Silver Lake is one of the largest tech investors in the world. It was founded by the four amigos, and one of them besides McNamee is Glenn Hutchins, who was previously with Blackstone. You will see why that is important below, where I have an extended section on Blackstone/Blackrock. Hutchins is also on the board of the Federal Reserve Bank of New York, is Vice Chairman of the Brookings Institute, and is a member of the CFR. McNamee is on the advisory board of Wikimedia and is a major funder of Wikipedia. His wife is Anne Kosakowski. Elevation Partners includes Bono. In 2006 it bought more than 40% of *Forbes*. In 2007 it bought SDI Media Group. It also owns part of Facebook. McNamee has been called a mentor of Zuckerberg—though I would say "handler" is a more descriptive term. But what is most interesting here is that Roger McNamee, like Peter McNamee, is also a musician. He is a founding member of the Flying Other Brothers, which includes his brother Giles as well as **Bill Bennett**. They played in New England, sometimes backing The Grateful Dead. Why did I bold the name Bennett? Well, the Executive Producer of *Let him Be* is Sharon Bennett. One of the actresses in the film is Sarah Bennett-Kneebone. After Brian Epstein died, Peter Bennett became the promotional manager of the Beatles in 1967. So with only a cursory glance, we have a spate of linkages between Peter McNamee and Roger McNamee, indicating they are related somehow. Neither has any bio

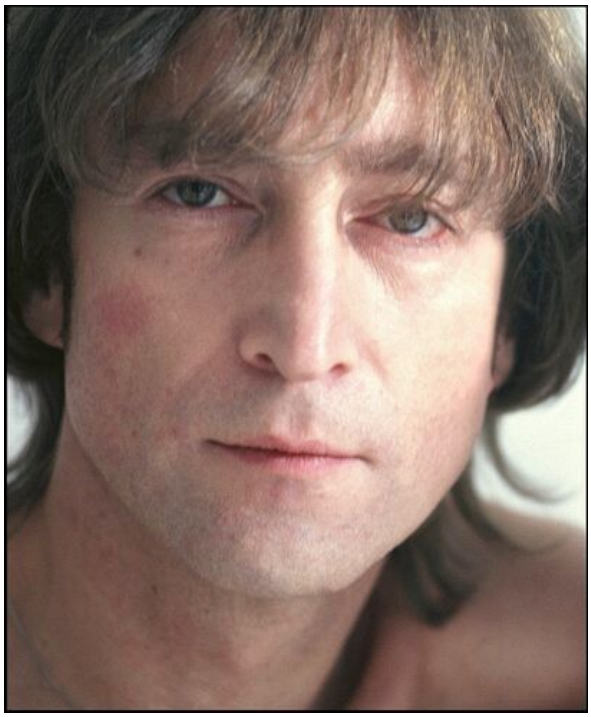
online, so it almost impossible to confirm. For all we know, they may be the same person.]

If that still doesn't do it for you, I will hit you with the two things that did it for me. The first and best is that nose. It looks like John has had some surgery over the years, including removing that mole middle of his forehead and some work on his teeth. But he left that glorious nose alone. Now, that nose isn't only long and crooked (curving slightly to your left), but it has some extremely rare bumps above the nostrils, as you see. I beg you to notice those strange bumps above his nostrils. In some pictures they don't seem as prominent, and I don't know if that is because they come and go or if it is because they were retouched out of some photos. You can find them in many pictures of him, although the first one above is by far the worst. Well, our friend Mark Staycer also has them:

In that photo you can see the long nose, the curve to your left, and the bumps above the nostrils. The

bump on your right is really noticeable in this light. [If you can't see it, increase the size on your pdf: the photo has enough resolution to allow for enlargement.] That's John's pretty little mouth, too, hard to miss. So, run the odds on that. But there's even more.

That's supposed to be Mark Staycer from 2004, at his show of memorabilia in Michigan.



That's John, circa 1978. I'll let you see if you can spot the match, before I tell you. . . .

The mole under the right eye (to your left). An exact match. We have a second confirmation of that mole on Staycer:

That's a super close-up of Staycer in concert at Abbey Road on the River in Kentucky, 2005. I screen captured it from a youtube video, shot from Staycer's shoetops, apparently. You can even see that the mole is slightly raised, so you can't argue that Staycer penciled it in to look more like Lennon. In this video, you can see that John and Mark have the same thumb position on the guitar, wrapping for the bass string or hanging in that position. Trained guitarists don't do that—since it is frowned upon—but it is commonly done by rock guitarists, especially men with big hands. It frees up the other four fingers and allows you more chord possibilities and that nice accompanying bass when needed.

That's a screenshot from the film *Let Him Be*. Staycer is supposed to be playing Lennon. We learn a lot from this one photo. First of all, we can see how old Staycer/Lennon really is. You can see why

Staycer was wearing the black cap in the other photo ops: he needs to cover his forehead, which gives away his age. As I said above, he clearly isn't in his early 50's, so he can't be the Mark Staycer listed in the people searches—who is supposed to be 53 in that photo. This guy is late 60's, which matches Lennon, not Staycer. We get the same information from his neck, which is very wrinkled. I have also drawn two arrows for you. The lower arrow confirms that mole once again. The upper arrow points to the scar where the larger mole was removed. That one was far too obvious, and when Lennon went into hiding it had to be removed. You can remove a mole, but you can't remove a scar. In this sort of hot, raking light, it will show up. I would also point out that Lennon is wearing a wig here. I don't know why. Possibly he is either more bald or more gray than he wants to be on camera here, and this wig is used to cover. Since it is a wig for an older look, it isn't too obvious unless you go to a close-up like this. But here you can see the paste lines along the upper forehead. This one photo is a PR disaster, and it may be the reason they had to bury this film after it was released. They should have never let the cameraman zoom in. It is at minute 1:01:45 in the film.

We find more anomalies if we watch the "making of" documentary. We find out that in these close-ups, they have put a false nose and chin on Lennon. They tell you it is to make Staycer look more like Lennon, but it is actually to make Lennon look *less* like Lennon. I noticed that the first time I studied these stills. I couldn't figure out what was going on until I watched the documentary. This is the only time they go in close, so they have actually widened Lennon's bridge to hide his distinctive nose somewhat (and probably to hide those telltale bumps). Although the chin is mostly hidden by the microphone in the shots, it too looks strange. I suppose they were trying to fool people like me. They thought we would see "Staycer" with these prosthetics on, and assume he needed them to look like Lennon. But the reverse is true: Lennon is just trying to hide himself from facial analysis in these close-ups. We now know that, since we have seen "Staycer" without the prosthetics. He looks more like Lennon without them than with them, so they must have used them as misdirection. The whole scene in the documentary about applying the prosthetics was part of the double bluff.

But let's return to that first mole photo. There is something else there I didn't see the first time:

There seems to be a scar on his neck. Is that important? Possibly. If we go to John's bio, we find this:

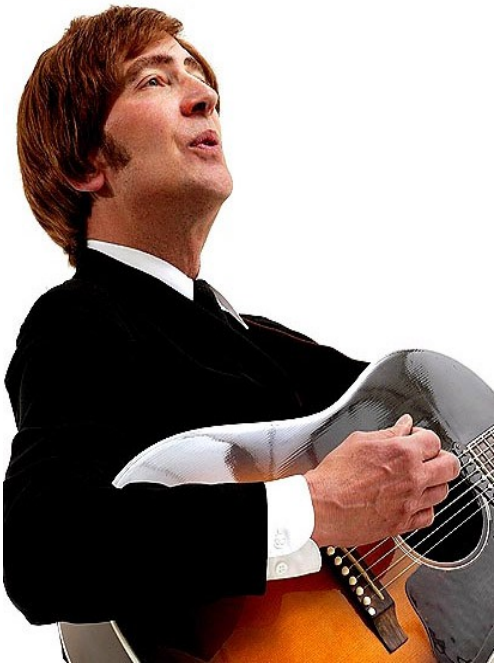
I remember the feel of the stubble on his chin very clearly, and wondering about the scar I could see

underneath it. I remember him telling me he got that scar through a car accident with my sister Kyoko.

That is from "Sean Remembers," the postscript to *John Lennon: the Life*, by Philip Norman [p. 811].

I encourage you to study "Staycer's" neck in the interviews. The entire area of his Adam's apple looks scarred, and it appears John actually had major surgery after that car accident. Of course it looks much worse now that he is around 70. Are we supposed to believe Staycer also just happened to have a car accident and an injury in the same place?

I think that is enough to go on, but I will give you a bit more:



The first pic is Lennon, the second Staycer. Check out the back of the hand. The pattern of the veins matches.

We don't have a photo of Staycer's open left hand, so we can't read the lines, but we still get a strong clue here. Go to the index finger. We have a match. You will say everyone's index finger is the same, but that's not even close to being true. I didn't lead with this clue because, yes, it isn't as strong as some of the others. But it is still strong. The odds are extremely low that two guys' fingers would look this much alike. When we add it to all the other evidence, it acts as powerful supporting data. And, although the thumbs are not in the same position in the two photos, they appear to match as well. The joints are the same length, the thumbnail is the same length, and the knuckles have the same conformation.

Here's one last thing that is very strange. I said that Staycer has had his teeth fixed, and you can see that in the interviews and in the shorts from the film. His front teeth are very even, and they look fixed. That was 2009. But a few years earlier in around 2004, Staycer still had his old front teeth. Here's a screen capture from that earlier youtube video I linked to:

Staycer's right front tooth is funky—forward of the others, if nothing else. Well, John's right front tooth was also funky. It looks like John may have chipped his right front tooth as a teenager, but only on the

inside, toward the middle. It was filed straight across the bottom, but was lower on the outside—as you see in this picture from his 20's. But that sharp point probably broke off sometime in the 1980's (or later). Sharp points like that often chip. Many people's canines break off or wear down over the years, as mine have. Mine wore down from biting fishing lines when I was a kid. And any dentist will tell you a sharp point like John has on his front incisor is also likely to either chip or wear down over a lifetime—same as a pointy canine or cuspid will. Since John as Staycer would have been in his 60's in the video capture above, it is likely he lost that point. If that point gets chipped, the dentist may file it straight across again, or it will eventually wear straight across, due to contact with the lower teeth. In which case it looks like Staycer's tooth in the video. So we have another possible match there. But we have a definite match in the relative position of the first and second teeth. We can see that Staycer's first incisor is forward of his second. Lennon's is also.

As corroborating dental evidence, we may study this photo from the late 60's:

It is easy to see that Lennon is missing his first molar on his right side. The biscuspids over there don't look too good either, being both brown and long (meaning the gums have receded). Not a good sign for someone who isn't quite thirty. What about Staycer?

He's missing his first bicuspid on the same side. We have even better evidence here:

For this concert, Staycer put in his partial denture, but he doesn't appear to be too careful in cleaning it. It is dingier than his real teeth. It is hard to tell what is going on back of that: he may have kept his second biscuspid, but we can't see the molars. So we have a possible match with Lennon here. They both show trouble on the upper right side. They also show white teeth back to the cuspid. That is, both Lennon and Staycer look pretty good on their six front teeth and then sort of crater after that.

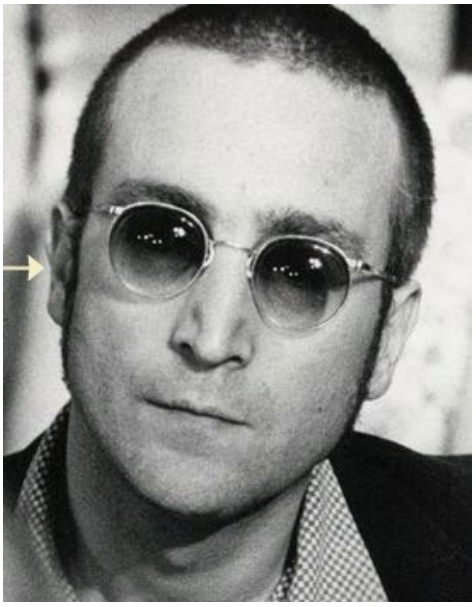
But we have another match if we study the conformation of those first six teeth. Notice that both Lennon and Staycer have front teeth that are forward, second teeth that are back, and third teeth that are again forward.

In other words, the right lateral incisor (second tooth on that side) has been pushed slightly behind the first incisor. The size, shape, and position of all those teeth match, as you see. The only thing we are missing is the outside point on the first incisor, but I have already discussed that.

The photo of Lennon here gives us another clue. His first left incisor on the *bottom* is forward of the rest. What about Staycer?

Another probable match.

In all my research, I found nothing that *didn't* match, which is also a huge clue. When you have two separate people, you should be able to prove one is not the other very quickly. You only have to find *one* definite difference—one that can't be explained away easily. But every feature of Staycer is close enough to cause alarm, and many features are spooky exact matches. I expect that later researchers will give the ears as proof against, so I will head that off, too. The ears *do* match, except for the lobes. Staycer's lobes hang a bit while Lennon's don't. But since Staycer is actually Lennon at 63-73, we would *expect* the lobes to be hanging a bit. It is known that ears grow in length (but not width) as we age, and the earlobes of men grow by as much as .22mm per year. That is a fact, not some wild theory I came up with on a lark. Just as women's breasts sag, men's earlobes sag. Older men are even starting to get earlobe surgery, to reduce saggy lobes. Lennon is 73 in that second photo below, and is hanging just a bit. This actually is confirmation, since only a guy with no hang in his 20's would have that little hang in his 70's. Most men in their 70's have more hang than that.



As you see, the ears match from both angles. Or, they have spooky similarities from both angles, at the very least. The general shape, size, and position of the ear matches from the side as well as from the front. From the front, look how the right ear (your left) goes in in the middle. You will say that all ears do that, but they don't. Even Lennon's other ear doesn't. Only his right. Same with Staycer.

I will be told that ears can't change from attached to unattached. Lennon had attached ears as a young man, or so it seems from that one photo. But his ears were always only semi-attached, as we see more clearly from this photo:

As you see, there is definitely a curve and a hang there, one that could become more pronounced with age.

So run the final odds. You don't have to be a mathematician to have figured out by now what is going

on here. It's called the old double bluff. It's fairly brilliant, I have to admit: posing as your own impersonator. Then, you can even make a film about John Lennon still being alive, put your own music in the film, appear as yourself in the film, but then say "just kidding" at the end. If it is done right, the film can act as the perfect misdirection, seeming to open up the question to investigation, getting every one interested, but then selling the wrong conclusion. I assume this is what they hoped to do. John wanted desperately to appear on film again, and this seemed the perfect way to do it. If you watch the film, you find they debut four new Lennon songs in a short low-budget documentary, playing three of them back-to-back almost in full. The last three are filmed "in concert", with the camera directly on John. And although John is 68 in the film, he gets the 28 year old girl in the end. That was probably part of the deal, too. He could do all that, appear with his son, have a grand ole time, and then turn the screw at the end, telling the audience it was just a fantasy.

No, John, it was a double fantasy. A double bluff.

I guess the only question is, when will Staycer and McCartney get together for a reunion tour? Here's a great pic of Staycer with McCartney in 1966.

For a final laugh, we find that Mark Staycer entered the *Next Best Thing* look-alike contest on ABC in 2007, playing John Lennon. He got second. I guess the judges wanted the young John Lennon, not the old John Lennon. John Lennon impersonating himself got second to Trent Carlini as Elvis:

Trent Carlini

Elvis

That's what a real impersonator looks like. At least 30 years too young, wig, massive facial surgery plus make-up. And still not one facial characteristic matches Elvis. Not the eyes, not the nose, not the mouth, not the face shape, not the ears, nothing.

Those are some other Lennon impersonators. How long does it take you to tell they aren't really Lennon? A couple of them are pretty good, since we at least get a long nose, but there is no question of them really being Lennon. With them, we never have the weird feeling we get when looking at Staycer, or listening to him.

In 2010, the FBI seized a set of John's fingerprints that had been put up for auction. As you will see if you take that link, they then censored the report of the seizure, as it appeared at Today.com. What is more, they also censored it at the Wayback Machine, which has failed to crawl that page once in over three years. Why would they do that? Well, what if Mark Staycer's fingerprints were taken, found, or bought? There would be a problem, no? They allow all this other evidence to stay on the web, but they draw the line at real fingerprint cards. I am not sure why. If they can blackwash all this evidence I have compiled, they could just as easily blackwash any claim of a fingerprint match. All they have to do is deny it. Since the evidence will never make it to court (since they own the courts), it doesn't really matter how much evidence there is, or how strong it is. Just look at Obama's records, as an example. All the birth certificates are obvious forgeries, but since no one can get the evidence in front of a court, it doesn't matter. They have just denied standing to anyone who brought the evidence to court, and they can do the same thing with Lennon. Therefore, seizing this fingerprint card was hardly necessary.

Also curious that Liam Gallagher of Oasis seems to think Lennon is still alive. See this interview of Sacha Baron Cohen with Conan O'Brien. Cohen tries to cover by having Gallagher claim he is Lennon in the story, but he has already said too much by that point. It is clear that Gallagher believes Lennon is alive, and I assume he believes that because he has met him. He just isn't smart enough to keep his mouth shut.

OK, now we have some bonus material. I said I would go back to that song John sings in the new movie, called *I Was There*. Here are the lyrics:

Hey there's talk about Misha's eyes
and the secrets that lie within.

Check the stories from the boys in blue:
it's a must that you meet them.
Let's have the truth and lose the lies;
are you listening FBI?
It won't be long, I can't say when:
I may go, but I'm not gone.

If I were you and you were me
like Catcher in the Rye.
You took a thief without a life
you can run but I can't hide.
Yah, there's talk about all my life,
that night the Apple took a bite.
I was there. I was there. I was there.

"I may go but I'm not gone." Pretty straightforward. In another song from the movie, the John character sings

I am who I was once
I am as you see
You make it make sense now

Again, pretty straightforward. John seems to be begging to you to "make sense" of it. He is what you see: John Lennon.

But back to the first song. John enunciates those first lines very clearly, to be sure you can understand him. Why? Who is Misha? Misha was one of John's famous cats, one of three Persians he had with Yoko back in the 70's. So John is telling you to research "cat's eyes." The lines in the song after that give you the clue of what to look for. There are "secrets that lie within." To find them, you should "check the stories from the boys in blue." That would be the police, of course. Taken together, a simple websearch will take you to a British TV series from 1984 called *C.A.T.S. Eyes*. It ran for three years and was about the Home Office. It was sort of a British *Charlie's Angels*. The Home Office is like the British FBI (MI5). C.A.T.S. stands for *Covert Activities Thames Section.* I would suggest John is telling you to watch those old shows for further information, but they have made that very hard to do. Although the show was very popular, it was mysteriously canceled after only 2½ years and has never been released on tape or DVD. One site says that Netflix has 24 shows, but my guess is the important show or shows is among the 6 not offered (the show had 30 total episodes). It is also curious the show aired only 7 episodes of the 3rd season (rather than 12). That indicates we are on the right track. Even so, I would guess the episodes aren't worth looking up, because the reference is probably to John faking his death, and we already know that now. You didn't need to give us cryptic messages in the song, John: we can see your nose. It's as clear as the knows on your face.

Since we are talking about the Home Office, you may also wish to revisit the cover of *Sgt. Peppers* again. You may start by asking why Robert Peel's picture is included. He is the key to unlocking the entire cover. Peel was British Home Secretary from 1822 to 1830. The Home Secretary is of course in charge of the Home Office. Although the Home Office was formed in 1782, it wasn't until the arrival of Peel in the 1820's that the police services (and especially the secret police) were brought into it. This was Peel's specialty. He is sort of the father of the British Secret Service. He didn't invent it, he just coordinated it and expanded it. Just above Peel on the cover of *Sgt. Pepper's*, you find Aleister

Crowley, who was recruited by the Home Office from Cambridge in the 1890's. Just as the Beatles promoted yogis and Cheiro, they also promoted Aleister Crowley. Why would they do that? The common interpretation is that the Beatles found him fascinating as a tarot-reading mystic, in the same vein as their yogis. Or that they dabbled in Satanism like many other 60's bands, mainly for the purpose of looking cool or avant garde. But that isn't the right answer. The right answer is just below.

Also above Peel on the cover is Sri Yukteswar Giri, whose ideas were imported from India into the US with others like Vivekananda and Krishnamurti in the 1890's and afterwards. I have shown in a recent paper that this importation of mixed Eastern ideas at that time was a longterm operation by Western Secret Services, initiated in the 1870's by the Theosophical Society. After reading that paper, you can uncloak Sri Mahavatar Babaji, Sri Paramahansa Yogananda, Sri Lahiri Mahasaya, Terry Southern, and William Burroughs; and from reading subsequent papers in that series, you can unveil Wallace Berman, Larry Bell, Richard Lindner, H. C. Westermann, and Karlheinz Stockhausen. In this way, you will finally understand the link between *all* the people pictured on that cover. You will also be able to pull in Peter Blake and Robert Fraser, who designed and directed the cover of Sgt. Peppers, respectively. **The album cover is linking them all to *various secret services*, in the US, England, and English controlled India.**

For more indication of that, all we have to do is look at the name of the album: *Sgt. Pepper's*. Who is Sgt. Pepper? Well, just listen to the first line of the lyrics of the first song: *It was twenty years ago today, Sgt. Pepper taught the band to play.* The album came out in 1967, so twenty years ago it was 1947. First year of the CIA, which leads us in. Of course, the Beatles weren't American, they were British, so we should look at what the *British* Secret Service was up to in 1947. The research isn't difficult, which makes it all the more surprising no one has done it. Google on "Pepper MI6" and you find a Major John Pepper who was head of BSC in 1947. What is BSC? According to Wikipedia and Google Books, BSC is "the SIS cover organization in the United States."[2] SIS is just another name for MI6, the British equivalent of CIA. Pepper succeeded William Stephenson as chair of BSC. The BSC is the British Security Coordination, which even Wikipedia now admits was a covert organization set up in New York City in 1940 upon the authorization of Winston Churchill "to mobilize pro-British opinion in the US." This "massive propaganda campaign" was mobilized from Rockefeller Center. It was supported by the OSS, the precursor of the CIA. The front for the BSC was the British Passport Control Office. Notable employees of BSC include Roald Dahl—who wrote *Charlie and the Chocolate Factory* (Willie Wonka), Ian Fleming (James Bond), the screenwriter Eric Maschwitz (later BBC and ITV head and creator of *Doctor Who*), Dorothy Maclean (Findhorn Foundation), and David Ogilvy (the father of advertising). As you can see from this list, the propaganda campaign extended into the arts, including literature and—as we now see—popular music. The Beatles themselves are telling you that the BSC "taught the band to play." Which means EMI and George Martin were involved. Although I found no confirmation of it online, we must assume Martin was another employee of BSC, "mobilizing pro-British opinion in the US." What other group mobilized pro-British opinion in the US more than the Beatles?

What most people forget is that the Beatles were in the toilet in 1966. Their US tour had been a flop, playing to half-empty venues. The masters of propaganda behind them had made a big mistake with the "we're more popular than Jesus now" quote. That line had been no accident. Lennon didn't just say it as a joke, off-the-cuff. It was an important part of the storyline, since part of the propaganda was the destruction of Christianity. Intelligence had been trying to destroy Christianity since at least 1875, when Theosophy was created to help do just that. But they played their hand too far and encountered serious backlash in the US in 1966. Rather than quit, Intelligence decided to re-invent the Beatles, creating a brand new PR push and a total repackaging. To counter Christianity, they used the slightly

more subtle approach of pushing Buddhism—as with Theosophy. The Beatles suddenly became Buddhists and Eastern mystics and all that. At the same time, Intelligence imported the manufactured drug culture into the Beatles' regimen, including pushing LSD and other drugs. The Beatles denied that *Lucy in the Sky with Diamonds* was written to push LSD, but that denial falls flat. Do you really think it is just an accident the song title includes the initials LSD? No. Many of the 60's bands were turned into drug pushers on purpose. These drugs were one of the top weapons of Intelligence against the hippies and the anti-war movement.

I'm not saying these bands, including the Beatles, weren't talented. Lyndon Larouche has dismissed those bands as posers. They weren't. Many great songs were written, though it is often hard to say who wrote them. A large number of people either in the bands or behind them were very talented at creating catchy tunes, preparing instrumentals, and producing a nice finished product. And even if the people in the bands weren't writing the songs, some of them could play their instruments quite well and many were accomplished singers and performers. If you wish to critique pop music, you have to do so rationally. No one who has grown up on the music can deny its beauty and power. That said, we cannot refuse to follow evidence when we find it, and there is plenty of evidence popular music has been controlled from the beginning.

This Intelligence reading of *Sgt. Pepper's* also explains Brian Wilson's reaction to the release of the album in 1967. As we are told, Wilson went into a funk. Why? Because British Intelligence had just beaten American Intelligence at the propaganda game. *Pet Sounds* was the US entry in the competition for greatest album manufactured by Intelligence, and it was pretty successful. But compared to *Sgt. Pepper's*, it was seen as a dud. Wilson realized he couldn't compete with the combined forces of George Martin, the BSC, and MI6. *Sgt. Pepper's* had a whole team of invisible songwriters, musicians, photographers, set designers, and promoters, and at the time the US team simply couldn't match them. Yes, both the Beatles and The Beach Boys were on the EMI label, but the US EMI team simply couldn't match the British EMI team.

Although John Pepper was head of the entire British spy organization in the US from the late 1940's, his presence has been pretty well scrubbed from the literature. While the first head of BSC, William Stephenson, has a long page at Wikipedia, Pepper has nothing. They can now admit Stephenson was a master spy, the inspiration for James Bond, but Pepper is still in the shadows. Why? Because his name was used by the Beatles for an album. They foolishly used his real name and told you to look twenty years before. The album actually lacks any subtlety, and as you have seen, they give you a list of agents on the cover, providing you with their pictures in case you don't know their names. *Sgt. Pepper's* blows the cover of almost 100 agents, so its success as propaganda relies on the assumption of an incredible ignorance and laziness by the audience—which assumption turned out to be true. An intelligent audience would have taken the hint and marked all these people as “compromised”, never believing them again; but the audience did just the opposite. Without exception, everyone who appeared on the cover of *Sgt. Pepper's* added greatly to his or her fame, and the album was voted the greatest album of all time by *Rolling Stone* in 2003. Which means we can add *Rolling Stone* to the “compromised” list. It is yet another creation of Intelligence.

We find other things on *Sgt. Pepper's* that have been misinterpreted even by the conspiracy theorists, although they aren't well hidden. For one, we can study “A Day in the Life,” the last song on the album. The first part is said to be about Tara Browne, allegedly killed in 1966 in a car crash. Browne was known to be a friend of McCartney, the Stones, and many other people we now know were working for MI6 in one capacity or another. So was Browne also an agent? Consider the lines,

And although the news was rather sad
I just had to laugh

McCartney wouldn't be laughing if Browne were really a friend, or were really dead. So why is he laughing? Consider the line:

I read the news today oboy about a lucky man who'd made the grade

What do they mean by "made the grade"? Remember that agents are "graded," meaning they are given a classification depending on how high they are in the hierarchy. Do we have any evidence that Tara was an agent? We do. Although he was a young millionaire set to inherit many more millions, he had *two jobs* at the time of his death. Millionaire playboys don't normally have even one job. One was working for Len Street Engineering, a Lotus dealership; the other was working at Dandie Fashions on Kings Road. He co-owned Dandie Fashions, so it is unlikely he spent much time behind the counter selling clothes, but the point is either one or both of these places could have been and probably were fronts.

After Browne's "death", Dandie Fashions was turned into Apple Tailoring by the Beatles.

That's curious in itself. It leads us—via meandering channels—to the very pertinent question how Apple Computers was able to use the Apple name and trademark after Apple Corp had already been using both for years. The Beatles' company was established in 1968, while Steve Jobs' company didn't arrive until 1976. In the real business world, Apple Corp would have won the first lawsuit in a slamdunk, with Apple Computers having to change their name. Since that didn't happen, and since later lawsuits also didn't make any sense, we must assume *both* companies are fronts for Intelligence. Intelligence wants them both to keep the name, so they do. It's that simple. Almost everything is a front for the MATRIX, and this is just one more example.

This means that the trademark *Apple* isn't the trademark of a record company or computer company, it is the trademark of Western Intelligence. It is easy to see why Intelligence chose the apple as its trademark. Just ask yourself what the apple refers to in historical literature. In Genesis, the apple is on the tree of knowledge, right? It therefore signifies forbidden or secret knowledge. Knowledge≡

Intelligence.

But back to Tara Browne. Just following the pretty clear wording of the lyrics printed on the cover of the album, we can conclude Browne made the grade, was inducted into MI6 as an undercover agent, and was given an assignment that required he change identities completely. McCartney saw Browne as a "lucky man," because he had impressed his masters enough to be given a top assignment. Browne was no longer just going to jack around as the co-owner of a Bayswater car shop or a King's Road clothing front, he was now on the path to becoming a top agent in the secret hierarchy. The Beatles were laughing because 1) they knew the death was fake, 2) they knew their friend was now on the fast track. While Browne had "made the grade," Lennon, McCartney and the rest were just hired musicians, ones who would likely never rise above their current role.

Also interesting is that the History Channel felt compelled to make and air a new documentary called *The Day John Lennon Died* in 2010. Again, that was a *new* documentary, bringing in all the old witnesses to tell their stories again. What you should ask is, "why 2010", and "why the History Channel?" The answer is that they needed to hammer home all the old nails one more time, to be sure they continued to hold. The History Channel is a favorite bullhorn of propaganda for the Intelligence agencies, and it was created just for that purpose. Personally, I call it the Newspeak Channel, since it doesn't report history, it reports rewrites of history. But the date is the big clue. It looks like the film *Let Him Be* backfired as propaganda, so job one was to suppress it, removing it from all the shelves. Job two was to quickly make a new documentary and air it, as damage control. Again, *Let Him Be* came out in 2009. *The Day John Lennon Died* came out in 2010. Not a coincidence. Other partners in this documentary are ITV and Finestripe Productions. Finestripe specializes in propaganda as well. One of its other recent documentaries is *The Day Kennedy Died,* which also simply repeats the mainstream story. Another is called *HeadCase: treat yourself to better mental health*, which sells mainstream pharmaceuticals for anxiety, depression and bipolar disorder. That is more propaganda. And although ITV is sold to us as an "independent" channel, that independence is now completely meaningless. In reality, ITV is owned by the same consortium of billionaire spooks that own American TV, including Rupert Murdoch. Around 90% of what you see on these channels is propaganda, the rest being sports.

As a tie-in to this particular propaganda, I recommend you watch closely the documentary *The Day John Lennon Died*, where at minute 38:00, we hear his "teenage girlfriend Thelma" tell us she now works at the news-desk of Granada TV. This is Thelma Pickles. Granada bought ITV in 2004, so Thelma is admitting she works for the company producing the documentary she is appearing in. Curious. Since there exist no pictures of Thelma and John together, you may wish to consider the possibility her relationship with John was completely fabricated, expressly so she could act as an in-house witness to this event (and others previous to it). But at any rate, I think you will admit it is convenient that the documentarians just happened to have John's first girlfriend working for them across the hall. She may not have even had to leave the Granada/ITV building, since Granada TV *is* ITV.

To read more about anomalies in John's bio, you can now go here.

Some will tell me that I should just let John be. That's why the film was made: Let Him Be! Doesn't he deserve his privacy? Privacy, yes. Ignoring obvious clues, no. If John and those around him wish to give me clues, I will do them the honor of looking at them and compiling them. I am not snooping

around in John's garden here or digging through his trash cans. I am just listening to his own words and looking at pictures he put up on the internet. I *am* letting him be. But while I am letting him be, I am following the clues he is giving me. More on this below.

Since I say this was a psy-op, what was the point of it? In the film, they make no effort to prove that Noel Snow is *not* John Lennon, so it doesn't seem to make sense. Why would Lennon out himself? I would suggest his cover had already been blown, and this film was made as damage control. This is a film made for his fans, telling them to Let Him Be. He is saying, "Yes, some of you have figured it out, but if you care for me, let me be!" To convince them to do that, the idea is planted that Lennon really was shot in 1980. "Chapman didn't shoot him, but even more dangerous guys did, probably the scary old FBI." In the film, we are supposed to believe that Noel Snow has bullet holes in his back. Therefore, any talk about Lennon still being alive is just *endangering* him. So the film is for his fans, telling them yes, he is alive, but let him be for his own safety.

But I don't believe that Lennon is in danger for a minute. If that were the case, he would never *ever* appear on camera, much less give any clues about his whereabouts—not even fake clues. Fans can be fooled and misdirected pretty easily, but fooling the CIA or FBI is not so easy. Supposing he fooled them once, he would never *ever* think he could fool them with a film like this. Even if Lennon pointed to Canada and then immediately relocated to South America or something, this film would still expose dozens of actors and crew. All the CIA has to do is get to one of them and twist his arm.

The whole idea of John being in danger from Intelligence was always absurd, anyway, since he had been working with them from the beginning. *He pulled this off with their help*. Who do you think gets Mark David Chapman on TV with Larry King? The CIA (or Home Office). If Chapman were really who we are told he is, that wouldn't be allowed.† Level one prisoners like Chapman aren't allowed TV interviews and never have been. Chapman is a CIA actor brought in every few years for a photo-op or interview. If they can fake Lennon's death, they can fake Chapman's prison term even more easily.

It doesn't really matter, since the media is now so controlled there is no way to blow the whistle on something like this. This paper won't get any traction, since most people prefer to believe what they are told by the mainstream. Most people won't read this, and even if they do they won't be convinced because they don't want to be. Most people are very uncomfortable being in a minority, and the minority capable of following my argument here is very small—something under 5%. Those running the world don't concern themselves anymore with the small percentages, since they have found they can be ignored. If a few smart people see through the scams, so what. The rest won't follow them. Most people follow the mainstream propaganda because it is louder, and for no other reason. And that will not change. That's a sad fact of government, and doesn't give us much hope for democracy; but at least it allows people like me to write what we want. It also means John isn't in any danger. Since he is 73 and his voice is not what it once was, he isn't worth any company forcing him to perform. If anything, both British Intelligence and US Intelligence are protecting him for past work well done.

But why did John fake his death? Was it only to avoid a pushy public? He was ready to retire and this was his out? That was part of it, but it doesn't explain the whole story. To really understand what happened, we would benefit from linking Lennon to Michael Jackson, who—if you will remember—owned a large part of the publishing rights to the Beatles' songs. The problem with both John and Michael is that they were taking huge profits from big companies like Warner Bros and Sony. Billions, literally. Paul McCartney was smart enough not to get involved in that, or perhaps he had been warned. You should find it curious that the Beatles long ago sold the rights to their own songs for far less than they were worth. Lennon/McCartney originally owned 40% of the publishing rights, but that was

shaved down to 30% by going public, and then they sold the rest in 1969 for about 1/5th its value. The deal in October 1969 for 5.7 million was for rights *worth* about 25 million. Even the opposition admitted they were worth at least 15 million, since that had been the offer in April. So why did Lennon/McCartney turn down 15 million in April and then accept 5.7 million in October? Ask yourself that, because it is a big part of the answer to this whole question. Some will say the Beatles were young and naïve, but even if the Beatles had been naïve in 1963, they should have figured out how to take care of themselves by 1969. Even with these previous bad deals, they were millionaires and could hire people to take care of their money. No one taking care of the Beatles' money in 1969—not their accountants, their attorneys, or even their family—would recommend they sell publishing rights for ¼ of their *current* value.

George Martin also refused publishing shares in 1963, and we are told it was because he was avoiding a conflict of interest with EMI. That is not believable on any level, since Northern Lights publishing was not competing with EMI records. Or, that is to say, the Beatles were not competing with the Beatles. Whatever was good for Northern Lights was good for EMI, and the reverse. It is like saying your wife's bank account is in conflict of interest with your own, although you are linked by community property. The more likely reading is that Martin was warned to stay out, or knew to stay out because of the people involved. Same reason Lennon/McCartney/Ono didn't bid on those same rights later.

Michael Jackson *did* get involved, and it was that involvement which finally forced him to relocate. Remember, Jackson had been in a public war with Sony back to at least 2002, when he was taped saying Sony was evil and their US head Tommy Mottola was the the devil. Jackson won that early battle, since Mottola was fired in 2003 and never hit that high again. But Sony soon struck back, since 2003 was also the year of Jackson's second molestation arrest. Like the first, this one appears to have been trumped up to apply some kind of pressure to Jackson. Since Jackson was acquitted of all charges, that didn't work and they had to go to plan B: plant false information in the press about Jackson's debts. We know this information was false because, among others things, it is admitted that Jackson (with Sony) bought Famous Music LLC in 2007 for $270 million, supposedly in the midst of these financial troubles. Where did Jackson get the $135 million for his half of that purchase if he was broke? He had supposedly defaulted on a $270 million loan from Bank of America in 2006. Also ask yourself this: why was someone worth several billion and making over $100 million a year taking out a bank loan? It doesn't add up.

Another thing that doesn't add up is the $300 million loan from Barclays bank. You will say the loan from Barclays is how he paid for Famous Music LLC, but do you think Barclays would have loaned Jackson $300 million at a time when he was supposedly in default for $270 million to Bank of America? Again, it doesn't add up. In fact, if you do a websearch on that, you find two major reports from the same day (June 21) in 2010. First of all, that is the summer solstice, which is curious. I am not into numerology, but all these people are. But what is perhaps stranger is that the two reports contradict one another. *The New York Post* and the *Wall Street Journal* reported together that the Jackson estate had made $200 million in the one year since his death in June 2009, allowing it to pay off part of the $500 million owed. But still outstanding was the $300 million owed to Barclays. This report is contradicted by a report from *Rolling Stone* and *Billboard* that the Jackson estate had made over **one billion** since his death. Those numbers aren't even close. You should ask yourself how the *Wall Street Journal* could be wrong on a financial matter like this by 500%.

And that was just in June 2010. In November 2010, Sony extended its contract on the Michael Jackson material, paying a $250 million lump sum to the Jackson estate. The Estate also got royalties on the

new album *Michael*. By 2014, Sony/ATV had made at least 5 billion from the Michael Jackson catalog alone.

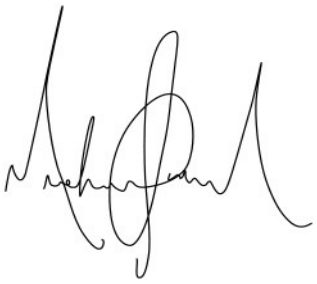
I suggest to you that in his little war with Sony, Jackson ended up getting caught up in a much larger war between major investment groups. Since these investment groups own the major news outlets (and everything else), they can easily plant whatever stories they like. One group plants one story and another plants a different one. You really have to study the overall scenario to figure out which story is true (if either one is). It turns out that Sony is an "advisory client" of the Blackstone Group, which gets us into this mess. For instance, Blackstone also "advises" Comcast, Microsoft, and Verizon, so you can already see their tentacles into the media. Nor is Blackstone just an advisor, as the name suggests. No, Blackstone is actually a *financial partner* with Sony, being called in many places a "member of the Sony consortium along with Michael Jackson Estate and Mubadala." *A member of the consortium* implies more than *advisor*. It implies a financial stake. How much, we aren't told.

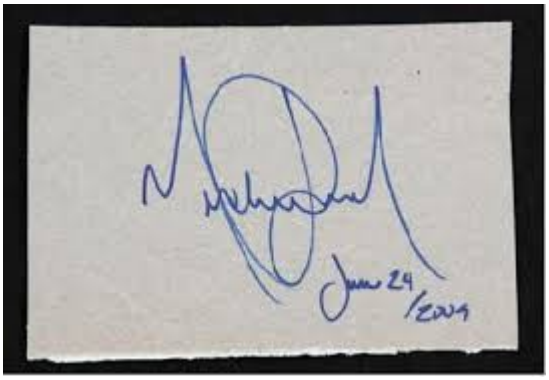
But it does bring up a very interesting question: how in the world did Blackstone and Mubadala work their way into this consortium? Remember, the Beatles publishing had been owned by Sony/ATV for years, and only Sony and MJ were listed as owners. Sony had been wanting to buy out MJ for a decade, so that they could control the entire catalog. So why would Sony allow two *new* partners to come in and buy a share? Any other partner would drop Sony below 50% ownership. It doesn't add up. Sony is one of the richest corporations in the world. Why would it need to sell any part of Sony/ATV to Blackstone or Mubadala? Some sort of leverage must have been applied by Blackstone against Sony in order to facilitate this wedge.

This Mubadala Corp. is also curious, since it is said to be an investment vehicle of the government of Abu Dhabi, formed in 2002. Both the timing and the location are curious, since this is beginning of the Jackson/Sony war, and since Jackson had ties to Abu Dhabi. Most know that Jackson fled to Bahrain in 2003 after the trial, but he also had close ties to the United Arab Emirates. He was a personal friend of Sheikh Hamad Al Nahyan of the ruling family. Beyond that,

In September 2005, Mohammed Bin Sulayem, the United Arab Emirates' champion rally driver, took Jackson on sightseeing and real estate tours of the Emirates, with Abdullah Hamad Al Khalifa in the backseat.

My guess this is where Jackson retired after his faked death. The company Mubadala is probably a front for Jackson. We are told Mubadala translates from Arabic as "exchange", but it doesn't. So where does it come from? Check out MJ's signature:





Mubadal? See, it's a joke, based on his terrible handwriting. To the Arabs, his signature looked like Mubadal.

But let's move on. On the other side from Sony, we find the French conglomerate Vivendi, which now owns Universal Music Group. In 2011, the Beatles' original label EMI broke up. Its labels were sold to Universal Music, but its publishing was sold to Sony. In this way, Sony was able to fill in its missing Beatles' publishing. So it looks like UMG and Sony are major competitors. But to discover the even bigger players here, we have to look at who is behind Vivendi. You might want to sit down.

The largest investment group in the world is Blackrock. Not Blackstone, but Blackrock. Blackrock is now admitted to own at least 5% of Vivendi. Vivendi is also "advised" by Goldman Sachs and Barclays. Remember what we learned from above: "advised" may mean "owned." Beyond that, Barclays and Blackrock are probably tied, since Barclays sold its investment wing to Blackrock a few years ago. One may just be a subsidiary or front for the other.

Blackrock, Blackstone. What does it all mean? We have seen an extraordinary amount of very large mergers and acquisitions in the past decade, many of them takeovers and many of them hostile. That much is admitted. But what is not normally admitted is the degree of incest we see in these hostile takeovers. What I mean is, most of the large companies are related, and as we whittle down to fewer and fewer companies, those remaining are related even more. We are moving very quickly to a world owned by just a few families. Companies don't actually do anything in this world; people do. The companies are just fronts for real people. As we increase the buyouts, we decrease the number of real people involved at the top. The billionaires that are bought out are still billionaires, but they no longer own any companies. They are just sitting on a pile of money, but they have no real power.

The deregulation since the 1990's has not led to more competition, it has led to to more incest and more collusion. We see billionaires joining together to oust other billionaires and steal their companies. That is not competition, that is predation. And that is precisely what we are seeing here.

Which turns the common interpretation upside down. Most people who are prone to conspiracy theories think Sony got Michael somehow. But we now see it was just the opposite. Michael was used by these top investment groups to get to Sony. It was only through the clever use of the Michael Jackson event that Blackstone was able to become "part of the Sony consortium."

Here is how it probably worked: Blackstone faked the death of MJ and then framed Sony for the murder. Blackstone went to Sony and said, "Hey, we control the press and police and courts in LA. We have planted all sorts of fake evidence you were involved in the fake murder. Since you don't control any of the press in the US, you will have no way to respond. It is going to look very bad for you, *unless you agree to bring us into the consortium*." I can see no other circumstances in which Sony would allow new partners into Sony/ATV. This brings a whole new meaning to "leveraged buyouts," doesn't it?

Since Sony agreed to play ball, Blackstone didn't need to tie Sony to the fake murder. This is why you only see a few hints of that early on, and then see them buried. Only one person took the fall for Jackson's death, and we look at him in a moment.

As we have seen, these giant investment groups have created wedges into *both* Sony and Universal Music in the past five years, and I predict that in another ten years or less, they will own all of both music empires, and all the others as well. They will then devour one another until we have one company owning everything in the world.

I think it is probable we are already a lot closer to that scenario than you think. I would say it is probable these investment groups are not separate, and that most of them are run by the same people. Blackstone and Blackrock may only seem to be separate entities, for example (see below for more on that).

For more indication I am on the right track, we can look at Philip Anschutz and his company AEG. Anschutz is estimated to be worth about $10 billion, which makes him one of the richest men in the world. Well, Anschutz was a target in this Michael Jackson death hoax, along with Sony and Vivendi. AEG was to be hosting and promoting MJ's 2009 world tour. They had already spent millions in promotion and had sold millions of tickets. When the tour was canceled, they lost many millions. Furthermore, the Jackson estate attacked AEG afterwards, claiming it was somehow responsible for Jackson's death. As you can see, this staged death was also being used as a wedge to buy out AEG, the most profitable sports and entertainment company in the world. Philip Anschutz was able to weather that storm, so they tried another wedge in 2012. It was in the summer of that year that Anschutz was tied to the Aurora "Batman" shooting, which took place in one of Anschutz-owned Cinemark theaters. The shooter James Holmes was also said to be a psychiatric patient at Anschutz's Student Mental Health Services. After being dragged through the mud in this manufactured tragedy, Anschutz nearly cracked. It was reported he planned to sell AEG in late 2012, and guess who he hired to "advise" him in this sale? Blackstone. However, Anschutz counter-attacked through his *Examiner* newspapers and online site in 2013 and took AEG off the market. He fired Blackstone and his own CEO Tim Leiweke. He even expanded in 2013, taking over Wembley Arena in London. Anschutz is worth more now than he was in 2009.

For more weirdness, where do you think Tim Leiweke went when he left Anschutz? He went to Maple Leaf Communications in Toronto, which is majority-owned by Bell Canada. And who is behind Bell Canada? . . . wait for it. . . Blackrock.

Blackrock Communication is a global technology and telecommunications consulting firm representing over 100 telecom carriers, equipment providers, data center and cloud services providers worldwide. At Blackrock we work closely with your business to find the right solutions for your IT and telecommunications infrastructure.

Wow.

Before we return to John Lennon, let's look at Jackson's doctor, Conrad Murray. How did he end up taking the fall for this? He ended up being given a very short sentence (two years) for involuntary manslaughter, but that isn't because he did anything wrong. Since the death was faked, he couldn't possibly be guilty. So why was he prosecuted? He was prosecuted because he refused to give false testimony against Philip Anschutz. Remember, Anschutz was a major target of this false flag as well, and Jackson's mother Katherine sued AEG for wrongful death. That lawsuit failed, and it failed because Murray refused to testify against Anschutz. We can read one of two things from that: 1) although agreeing to be part of the scheme early on, Murray decided something had gone too far and he balked; 2) Anschutz got to Murray and paid him a large sum not to testify. I lean toward #2.

We have one more turn of the screw before we get back to Lennon. If you are already sitting down, you may want to lie down for this one. When Blackstone faked the death of Jackson, they didn't really fake Jackson's death. They faked the death of Jackson's body double. The real Michael Jackson has been living in Abu Dhabi for many years. The guy in the news during the past decade is Jackson's body double, who took over all public appearances after about 2001. The guy with the tiny sharp nose: that isn't even Jackson. It is the body double who was scheduled to go on world tour and whose death

was faked. It was the body double they had to whisk away in the fake ambulance and the body double they had to relocate. The real Michael Jackson had relocated long ago.

Addendum October 27, 2015. Confirming my reading above, we have now have news from *Forbes* magazine that Michael Jackson's estate is trying to buy out Sony. Yes, Sony is trying to sell its half of Sony/ATV. Why would it be doing that? Just a decade ago, Sony wanted the whole enterprise, and now it wants out? And how is Jackson's estate supposed to pay for this? Weren't we told Jackson was in huge debt at the time of his death? *Forbes* tells us they have made a billion dollars since then, but that still isn't enough to pay all Jackson's alleged debts and buy out Sony. Buying out Sony would cost more than two billion by itself. Forbes tries to make you think Sony/ATV is only worth two billion total, but that is contradicted by other mainstream figures. For instance, Wikipedia tells us Sony/ATV bought EMI publishing in 2012 for 2.2 billion. So the merged publishing empire cannot now be worth less than EMI was worth by itself just three years ago, right?

Not to mention that we are supposed to believe a dead person's estate is able to outbid a company the size of Sony? We are now supposed to believe Sony is trying to raise cash and Jackson's estate is flush. That not only contradicts the story from just a couple of years ago, it is falsified by other things we know, such as the profitability of Sony/ATV. That is also the label of Taylor Swift and Eminem, among others. We are told Swift is hugely profitable, so why would Sony need to be raising cash? I suggest again that these senseless stories are indication of a hostile takeover by an unnamed third party —a party I have now named. Blackstone/Blackrock. The Rockefeller Empire is taking over Sony/ATV, and I showed you above how they managed that. The Jackson Estate is just a front.

More evidence of this is Sony/ATV's CEO Martin Bandier, an American Jewish businessman. Wouldn't you expect the CEO of Sony/ATV to be a Japanese businessman? After all, Sony is allegedly a Japanese company. The Michael Jackson Estate wouldn't be in a position to manage Sony/ATV, much less hire a CEO. It seems that would have fallen to Sony, which is already in the record business. So why would Sony hire Martin Bandier? I suggest to you they didn't. I suggest Bandier was inserted into Sony by Blackstone. It was his job to move the business away from Sony and into the hands of Rockefeller-owned investment groups, without admitting that was happening. Since I have recently outed the Rockefellers as Jewish or Crypto-Jewish, Bandier's being Jewish is not just an accident. It is another important clue.

With all that in mind, let us return to Lennon. I would guess a similar thing happened to John, on a smaller scale. We should look at his faked death as part of a greater war between Geffen/WarnerBros. Records and Columbia Records. Remember, Warner had taken several top acts from Columbia in 1980, including Paul Simon and Chicago. Geffen Records—which was the label for John Lennon at the time of his death—would be bought by Universal Music and Columbia would be bought by Sony. So we have the same battle lines here in 1980 as with Michael Jackson 29 years later.

Curiously, the album *Double Fantasy* was bought by EMI *before* Geffen Records was bought by Universal Music. That is a major clue, and I will tell you why in just a moment. EMI bought *Double Fantasy* in 1989, but Geffen Records didn't go to Universal until 1990. Actually, Geffen was bought by MCA in 1990 and MCA was bought by Matsushita in 1991. In 1995 MCA was sold to Seagram's, and in 1996 the name was changed to Universal. Vivendi then bought Universal, EMI went to Universal, and now both Vivendi and Sony are being attacked by the big investment groups.

But to unwind the Lennon scenario, we need to return to 1980, when Lennon decided to go with the newly created Geffen Records. Why would he do that? Well, you have to remember that both Geffen and Lennon were Intelligence darlings. Geffen wasn't just involved in the music industry, which had Intelligence ties like everything else. He was involved in Hollywood, which is a CIA subsidiary. Geffen was also involved in the promotion of Modern Art, and if you have read my other recent papers, you know that Modern Art was another creation of Intelligence, going back to at least 1913. No doubt Intelligence brought Lennon and Geffen together for a purpose. You can be sure it isn't because Geffen was willing to take the album unheard (as we are told) or because he kissed up to Yoko.

Intelligence was involved because Intelligence had been involved with the Beatles from the beginning. When Lennon told them he wanted out, Intelligence was there to facilitate the exit. Everyone else then went to work to figure out how to best profit from the exit. Intelligence could see it was a great way to help their man Geffen, positioning him for a big move up in both industries—music and film. Lennon's death was guaranteed to boost the sales of *Double Fantasy*, and the profits from that would guarantee the success of Geffen Records for several years. Beyond that, the death would allow for an entire new industry of Beatles and Lennon memorabilia, memorials, shows, exhibits, books, and tributes. In fact, is the Lennon event that allowed for the "golden decade" for Warner in the 1980's. It was Warner's most successful decade ever, and the company was on top of the world until it was eventually destroyed by buy-outs and buy-ins in the 1990's.

Let's tie up a couple of loose ends before we conclude. If you will remember from above, EMI bought the rights to the album *Double Fantasy* even before Geffen was sold to MCA. Why would they do that? Why would a big label like EMI want just one album, leaving the rest of Geffen label to MCA? This was done to cover someone's tracks. You see, Geffen didn't really own *Double Fantasy*, so neither he nor Warner could sell it to MCA. So as soon as MCA made an offer that included Geffen Records, Geffen had to fake a sale of Double Fantasy to EMI. EMI had long been the label controlled by British Intelligence, so it was linked to Lennon from the beginning. So you see, EMI only *pretended* to buy *Double Fantasy*, but Lenono owned *Double Fantasy*. I assume Lenono *still* owns *Double Fantasy*. Or, if *Double Fantasy* was sold at some point, Lenono was the seller. Clearly, Lennon didn't want to sell *Double Fantasy* to MCA.

So that peculiar sale of *Double Fantasy* in 1989 to EMI is another signal Lennon was alive then. We see another signal of the false flag even before his alleged death when Lennon and Ono were interviewed by Andy Peebles of the BBC on December 6, 1980, two days before the event. Just about the only awkward moment in a 2-hour interview is when Peebles asks him about selling his 25% share of Apple records. Peebles seems to assume it is already a done deal, but John says, "No, not yet." That "yet" is also a slip, and Yoko breaks in to say, "No, no!" She tells us there is no deal and then quickly changes the subject. But you should ask yourself where Peebles got his information from in the first place, and why there is no current information on it.

Also curious is what we learned later from *Double Fantasy* producer Jack Douglas in a Goldmine interview:

Jack Douglas: There's audio of everything, every breath that existed from day one to the last day.

Goldmine: Ono has it?
JD: No, the [tape of the] last day got tossed. I tossed the last day. Doesn't exist.

GM: What happened during the "Walking On Thin Ice" session, the night Lennon was killed?
JD: It was the end of "Walking On Thin Ice." It was the last day of mixing, but there were things, there were some strange things said in the control room.

GM: Like what?
JD: I don't want to talk about it. I erased the tape.

GM: Things said by Lennon?
JD: Yeah. So I erased that tape because it was a real painful tape.

The admission of a cover-up, by Lennon's own producer. [see endnotes for more on this]

So, did Lenono sell their 25% share? Some sources imply they didn't, some imply they did. It's all been very hush-hush even up to the present moment. The best evidence we get is from the Apple Corp v. EMI lawsuit from 1987. EMI had licensed the song "Revolution" to NIKE, and the surviving Beatles sued, claiming they had not been represented in the deal. EMI's response was that Yoko Ono had given them verbal permission. The attorney for Apple responded (somewhat cryptically) that his side could "not take action unless all four shares are in agreement." Whoops. I bet they wish he hadn't said *that*. What this must mean is that since Yoko Ono had publicly stated she was *not* in agreement, she must *not* be one of the four shares represented in court. The attorney couldn't just say that right out, but that is what his words mean. Well, if Ono wasn't the fourth share, *who was*? Of course this is indication Lennon was still alive in 1987, and was still the fourth share.

The suit was settled out of court to prevent the owners and the outcome from being published. All terms were confidential. The same thing happened in at least two other suits of Apple against EMI. In a suit about royalties in 2005, the parties again settled outside of court with a stipulation being that all terms were confidential—including parties to the suit. This protected the identity of the fourth share.

Now for a second loose end. The producer of the film *Let Him Be* was Caroline Wright. As you saw above, she is an executive at NBC Universal. NBC Universal was owned by Vivendi in 2009 and is owned by Comcast now. We have seen both those entities come up later in the paper, haven't we? Do you remember who is an advisor to Comcast? **Blackstone**.

So who *is* Blackstone? It is Peter Peterson and Stephen Schwarzman. Peterson was Secretary of Commerce under Nixon and Chairman of the CFR from 1985 to 2007. He was also chair of the Federal Reserve Bank of New York. He was Chairman and CEO of Lehman Brothers from 1973 to 1984. He has worked closely with the Rockefellers, and is a trustee of MOMA. Schwarzman was the managing director of Lehman Brothers, and the director of mergers and acquisitions there. In short, Blackstone is mainly a creation of Peterson, and Peterson is mainly a creation of. . . Rockefeller.

Who is Blackrock? While Blackstone was founded in 1985, Blackrock was founded in 1988. Initially, Blackrock was part of the Blackstone Group, so there you have it. It simply changed its name in 1992. We are told Blackrock is now independent, but we have no real indication of that, except for the different names and different buildings.

For more weirdness, we can tie Blackstone/Blackrock to Paul McCartney as well. Remember above, where we saw McCartney busking in his 1984 film *Give My Regards to Broad Street*? You may

wonder why he called the film that. Broad Street was a rail station in North London, closed down in 1986 and replaced by the huge Broadgate office complex. They tell you Broad Street station naturally lost passengers and had to be closed, but that looks to be another lie. Research shows it was allowed to run down by government on purpose. Of course it is far more profitable now, being the second largest office complex in London. But since I have shown ties between the Beatles and British Intelligence, the title of McCartney's film is probably an even bigger clue. I would suggest Broadgate houses part of British Intelligence, perhaps in sublevels. Another pointer to that possibility is the fact that Broadgate was owned by Blackstone for several years. This would indicate to me that British Land, said to be the current owner, is probably another front for British Intelligence.

If you haven't figured out by now who is behind Blackrock and Blackstone, let me just say this: if you believe *Forbes* and Wikipedia, that David Rockefeller is worth only $2.8 billion, you need serious help from Mars. If you think Bill Gates or Warren Buffett is the richest man in America, you need serious help from Pluto. Hint: multiply that last number by 10,000. The Rockefellers are around 500 times as wealthy as the Gates. In today's dollars, Rockefeller's granddad was already worth almost a trillion dollars in 1937, and they had just got into banking at the time. That first trillion came from oil, not banking. If you think the Rockefeller's own bank (Chase Bank) wasn't able to earn interest on that first trillion over the past eight decades, well, you need serious help from somewhere.

So, Blackrock, Blackstone. If you ask where the name came from, places like Wikipedia tell you it came from combining the names of Schwarzman and Peterson. Schwartz means black and Peter means stone. Sounds plausible until you discover ROCKefeller is behind both groups. I will leave it up to you to decide what “black” then signifies.

In conclusion, we see that—like many other people—Lennon faked his death. It has been done many times in history, including recent history, and isn't that hard to accomplish. Lennon had the resources and connections to do it, and the motive. He also left many hints on *Double Fantasy*, and I encourage you to re-listen to that album with your new knowledge in mind. That said, I would warn you off bothering Lennon, his family or the press with any of this. Don't get any ideas from the film and decide to go off on some Lennon chase. The press won't listen to you, so you are wasting your time. The press isn't interested in breaking real stories; it is too busy reporting what it is paid to report by the government. No one in the mainstream will ever confirm it beyond the obvious hints they have already given you, so I predict this is as far as it is going to go. They can't really complain that I have compiled information they themselves have given us. They made the movie, after all. But if you start making real trouble for anyone, I predict they may get nasty. This is Intelligence you are dealing with, and although they seem to like to play games, they don't want to be seriously inconvenienced. It appears they want you to know Lennon is alive, or don't care if you know it. We appear to be free to “talk amongst ourselves,” as I am doing here. If this were really an important secret, they wouldn't have left so many easy clues lying around in the open. But if you see the movie and think it may be a great idea to travel to Toronto and start snooping around, I think you may find it otherwise. In this way, I would confirm the *Let Him Be* title. Let Him Be not because he has bullet holes in his back, but because he is pretty obviously protected by Intelligence. Be content in your knowledge. If Lennon wants to perform as Mark Staycer, let him. Go see him in concert and just drink it all in, knowing you are watching John Lennon. Don't bug him or he will quit performing and you will be out the experience as much as him.

In fact, I would like to see the audience reverse the joke. I think it would be an amusing turn of events

if the audiences at Staycer concerts suddenly swelled to about 10,000. Even if no one ever said anything to him about being John, it would be pretty obvious why they were there. I suspect this is what John wants, and why the film was made. Why else would the clues be laid out in plain view? Why else would the CIA or Home Office have allowed the film to be made? What was important in 1980 is no longer important, it would appear, and as long as the situation remains submerged and controlled, no harm done. They are testing the waters, you see, to discover what the market can bear. Can John coax in larger audiences without blowing his cover? Since the mainstream media is so controlled, I would assume the answer is yes.

Another prediction. Due to copyright law, Paul McCartney is due to get his publishing rights back in 2018, without paying a penny for them. I don't see that happening. I predict Paul will "die" before then. His family will then mysteriously sell the rights back to Sony for far less than they are worth. Lie and let die. Oh, I mean live. If Yoko is still alive then, she will also dump the publishing rights like a hot potato.

One final prediction. I predict this paper will be dismissed by some by comparing it to facial comparison theories promoted at Wellaware1.com and other websites. So I will tell you what is going on there. Wellaware1.com is an Intelligence website created as misdirection. In previous papers on Sandy Hook, we saw websites like Wellaware1.com and others purposely muddying the stream by posting pictures of Jewish families in Florida and claiming they were players in the Sandy Hook hoax. These websites published side by side photos and claimed the people in the photos were the same, based on general facial similarities. Problem is, just about anyone can tell those people *don't* match. So why would these "researchers" claim they do? They do it to make you think the researchers on Sandy Hook are either very poor researchers or mad as hatters. Once you have dismissed them, you are more likely to dismiss all other evidence of a hoax as poor or nutty. Also, when debunkers come along and try to debunk the Sandy Hook hoax, they can point to this planted research. Those just getting to the question will be fooled, because they will start by comparing those photos, see immediately they don't match, and dismiss the whole Sandy Hook hoax based on that. This is exactly what happened with Alex Seitz-Wald at *Salon*, who led his debunking with those photos. He led with those photos despite the fact that *no one* pointing to a hoax at Sandy Hook is republishing those photos. Real Sandy Hook researchers have had nothing to do with those planted photos, because they can see that they are planted.

The same thing is happening here. Wellaware1.com is posting tons of ridiculously bad facial matches to muddy the waters (including, for example, the claim that JFK and Jimmy Carter are the same person). If you see enough ridiculous claims of a match, you are more likely to dismiss even the strong claims of a match. It is the old "crying wolf" gambit. If you post enough bad evidence, people miss the good evidence. True face matches get buried in a slag heap of false matches. You see, there *are* deaths being faked and there are actors being used in fake news stories, and so those faking the deaths and using the actors know that some people are going to catch on. They see papers like mine coming. Cleverly, they create confusion before the paper is even published. They go, "Someone is going to write a really strong paper blowing our cover. The best thing we can do is write that paper first, but do it really poorly. Then, when the strong paper comes out, we will link that strong paper to our weak paper, painting them with the same brush. Most people won't be able to sort through the confusion and will dismiss them both." They have been doing that with the JFK assassination theories from the beginning. To muddy the waters, they plant a lot of bad information, trying to sell it as an "alternative theory". Readers then study that planted information, realize it is bad, and either go back to the mainstream theory or just give up. There is so much planted bad information that almost no one can sort through it all.

I suspect Wellaware1.com is connected to one of the programs leaked by Edward Snowden and Glenn Greenwald, having to do with the NSA and GCHQ's efforts to disrupt the honest flow of information on the internet. Among the leaked goals of these government organizations are their self-identified plans "(1) to inject all sorts of false material onto the internet in order to destroy the reputation of its targets; and (2) to use social sciences and other techniques to manipulate online discourse and activism to generate outcomes it considers desirable." For more information on these leaked documents, I recommend you take the link above.

I also encourage you not to fall for government disinformation. Learn to recognize it. Re-read this paper a couple of times and notice how it feels different from Wellaware1.com or other similar websites. I don't just give you one facial "coincidence" or similarity and try to build a theory from that, do I? No, I have given you dozens of pieces of evidence, pulling them all together into one logical history. I have linked you to many other websites, including mainstream ones like Wikipedia, the *New York Times*, IMDB, the *Examiner*, and the *Daily Mail*, where you can do your own research. I have compiled 40 pages of evidence here, with full arguments. Wellaware1 gives you less than one page on each theory, and what he gives you is false at a glance. I have tried to foresee questions and answer them clearly. And I have written with a sense of humor. Neither crazy people nor agents commonly have a sense of humor. Also notice that there is no mystery about who I am. I do not publish under a pseudonym and a websearch on me turns up probably more information than you want. You are free to disagree with me, but it is very difficult to dismiss me as a troll, a nut, or as someone who can't see clues. It will also be very difficult to dismiss me as someone who can't see facial characteristics, since I am a top professional portrait painter. You might as well try to argue that Tiger Woods doesn't know anything about reading greens.

Finally, I suggest that the author of Wellaware1.com is undercutting himself on purpose. It looks like he was assigned to run this sort of interference or misdirection, but it appears he doesn't really like the assignment. He can't even take it seriously. So he puts a lot of man-hours into the assignment, to fool his bosses, but—knowing they probably won't check his work too closely—he nonetheless plants a lot of really bad analysis. It is *so* bad it doesn't even do its job of undercutting someone like me. What his bosses wanted was analysis that was just bad enough it made a reader go, "This guy must be crazy. I guess all people who do facial analysis like this must be crazy, too." But the author at Wellaware1.com has overplayed his hand to such an extent that most readers will just take a look and go, "No one is blind or crazy enough to put this on the web. This must be some sort of CIA effort to create confusion." Which is exactly what it is.

[Be sure to read the endnotes. More photographic evidence there you won't want to miss.]

[You may now go to newer papers that extend the research I did here. I have done the genealogies of both Lennon and McCartney, showing they are both probably from the peerage. Meaning they are nobles. I have also published a paper on the Paul/Faul mystery, taking that into new territory that no-one else saw. The research on Lennon is inside a longer paper on many topics, so don't give up. Lennon is from the Stanleys, Earls of Derby, who go back to the 1400s and before. The were the Kings of Mann and put several Kings of England on the throne. McCartney is from the Baronets and Earls Macartney, from Scotland and Ireland. Both the Macartneys and Stanleys were and are closely related to the other top "noble" families of the UK, including the Spencer-Churchills, the Stuarts, the Kennedys, the Montagues, the Bennetts, the Webbs, the Fitzgeralds, the Greys, the Riches, the Foxes, the Nevilles, the Pagets, the Hicks (Ickes), the Leveson-Gowers, and on and on. It is likely that both John and Paul have titles. And I don't just mean the title "Sir". I mean they outrank knights by many

steps. The Stanleys have always outranked everyone, including Dukes, Princes, and Kings.]

Addendum, December 2015: I just got an interesting note from a reader I thought I would share with you. Response to this paper is running at least 19 to 1 in favor. Most people love it, although I do get some negatives. I have to say the negatives appear to be coming from trolls, for the most part, since they are nothing but attempted spin. Anyway, here is the email, printed verbatim and in-full (minus the signature).

First let me say thanks for keeping up your website with all your thoughts and images. Your papers are the seeds for me to go off and investigate many events that have slipped down my memory hole and also to open my eyes to events that I hadn't even heard about.

So your John Lennon paper really sent me into a bit of an obsession with *Let Him Be* and the whole Mark Staycer cover. I loved the paper and sent off for the movie to confirm your observations. It's a very hard movie to watch partly because the lead actor is so godawful, but also because I kept looking for clues rather than watching the move for its own merits. I watched it on a couple of occasions with my wife and daughter to gauge their opinions and to see if my Lennon Love (my daughter is a psychology major and thinks I can't shake an inner love for John) was blinding me to facts.

That shot of Mark Staycer mostly bald prior to the make-up artist is priceless. What a Photoshop hack job. Staycer's site has some radio interviews and as you pointed out. . . different accent yet again. He also makes a claim in one interview that he does the John accent so much that when he's out in public he just keeps doing that accent instead of his own voice. Right! Staycer also uses much British colloquialism when in his 'Amerkin' accent. My daughter helped me spot some of those as her mother/my ex-wife is British.

Anyway, I concur with your observations. I would like to add a perspective that. . . I think the movie was campy soap opera, with musical gems buried in there, on purpose. I think they are trying to show that 'life is all a put on. . . but listen to the music and hear it's message'. I am a huge Lennon fan and found the most compelling aspect of this all is the music. These songs trigger a memory deep within me. The chord progressions, the inflections in his voice, it was almost frightening at times. I did however find that the internet intentionally puts out bad versions of these musical clips whether "by Staycer" or from the album. So I ordered the album to give it a real listen as the producer would have intended. It's fricken awesome. If this is John's last hurrah. . . well done John! Every song can be analysed just as you had done for "I was there." There is no way in hell that British plonker and those men that said they never even owned a Beatles album pulled this off. Unfortunately the album doesn't come with lyrics so I will have to transcribe them all to further investigate.

Keep up the great work.

Addendum, October 18, 2016. I got another email from a reader named Kyle today, supplying me with more very good evidence the film was made by Lennon and his people. He did some great research and I add it here for your enjoyment.

Hello, Miles.
I don't usually do this, but I feel I have some helpful information to contribute. Let me begin by saying that at this point I have read most of the papers you have written regarding falsified histories and manufactured events. I have enjoyed all that I've seen of your work, and

appreciate the time and effort you've contributed to each piece. While some have certainly proven to be thought provoking and even eye opening, others stand out in that they are truly and utterly mind blowing. I found your entry on John Lennon and his faked death to be of this particular nature.

After reading your paper I promptly ordered a copy of Let Him Be. Just so that I could be sure. Just so I could see for myself. I was pleased – though, somewhat surprised – to confirm that the film, the interviews, the actors, the music, the subtle details and the glaring red flags were all exactly as you had described them. It's funny: I don't know why, but even after all that I've learned concerning mainstream deception, and after all the disinformation I have uncovered through countless hours of research and reasoning, sometimes I am still shocked by it. Anyway, what I want to write to you about are some of the things I noticed while watching the film that I believe bolster your arguments and lend strong credence to the conclusions you've drawn. Anecdotally supporting this notion is a scene in the movie where the character Tim is trying to convince his girlfriend that they are indeed on the right track and shouldn't give up their search for the truth. Pleading with her, he exclaims, "There are so many clues here!" At one point later he says, "Deep down he [Lennon] is probably begging for it [exposure] to happen". That doesn't fit into the script very well. Neither does what Tim says next: "He could change the course of history". That's overselling Lennon just a tad. Then he says, "He needs to be found". You can almost see Lennon writing this stuff. In reality, the actor transcends the fourth wall and directly informs the viewer that there are indeed many clues to be found scattered throughout the film. I list several of them below in no particular order:

- In the opening scene where we see inside Tim and Kathleen's apartment there is a checkerboard pattern on the floor around the fireplace. This is a trademark symbol of the Freemasons.
- At the outset of their search for Lennon, while interviewing a man on a sidewalk outside of some stores, there is an A-frame sign standing in the foreground that reads "Apple."
- The address visible on the door behind the Apple sign reads "305 Lakeshore Rd East L5G 1H3." This is in the Port Credit neighborhood of Mississauga, Ontario. Searching this address on Google Maps reveals that immediately next door, just off camera from the ongoing interview, is a business called "The Monarch Florists" featuring a very large and prominent monarch butterfly on its storefront window. Monarch is of course the code name for an occultic mind control technique which is meant to result in the creation of an alter ego. Interesting.
- Upon breaking into the home of Noel Snow, Tim's camera pans across a bookshelf and briefly captures a conspicuous white rabbit on the binding of one of the books. In the bonus disc DVD this specific scene is shown again, just in case we missed it the first time.

At this point we have already been shown the Checkerboard, the Apple, the Monarch Butterfly, and the White Rabbit. So, yes, Intelligence does indeed have its hands all over this project. But are there in fact other indicators we can find to really drive that point home:

- In the bonus disc DVD we see Lennon, as his alter ego Mark Staycer, being fitted for a fake nose and chin. The makeup artist performing this task is credited as "Sean Sansom." A Wikipedia search of the surname Sansom reveals that almost every notable person with that name is either a writer, actor, artist, poet, playwright, or of some similar profession. In other words, the type of people known to use pseudonyms. Curiously absent from this list, however,

is Odette – the most famous of any Sansom, and an admitted British Intelligence asset. On her Wikipedia page, the very name “Sansom” is used interchangeably with “Samson,” which seems peculiar. It is doubtful that this is merely an oversight, given this person’s connections to Intelligence. Rather, it is perhaps a clue that the letters can be (or should be) rearranged. This information then offers a possible explanation as to why this name is being commonly used as a pseudonym: “Sansom” is simply an anagram for “Masons.”

- Incidentally, Sansom/Samson is also derived from the Hebrew word for “sun”. The sun is arguably the preeminent symbol of the devious powers-that-be behind Western Intelligence. Interestingly (and incredibly) the Bible warns in Ezekiel 8:16 of the existence of a governing class of Jewish elites who secretly participate in a covert sun worship cult. Sounds about right.

So we can add the sun symbol to the list of Intelligence identifiers present in this production. We can also verify with certainty that the Masons have left their fingerprints upon it. But so far this all only goes to show that the film is a controlled project, not that Lennon himself was really involved with it. As evidence to that effect, several other clues are given:

- In the same scene where Sansom is crafting Staycer’s prosthetic molds, there is seen atop a desk in the background a shallow red box. The label on the cover is hard to make out but it reads “Spielesammlung.” This is a collection of authentic German board games, and from the looks of the packaging appears to be aged by a generation or two. Needless to say, since you have probably never heard of it, this game is scarcely seen outside of Germany. Realistically, there is no reason for Staycer, McNamee, Sansom, or anyone else to have this item just laying around on set. But I can think of one person who *would* reasonably be in possession of such a thing. Remember, Lennon and the rest of the (original) Beatles spent several years in Hamburg in the early 1960s honing their sound and stage presence. In fact, John claimed that Hamburg, not Liverpool, was where he “grew up,” so to speak. Board games would seem likely candidates to occupy the leisure time of five broke youths cramped together in the tiny flat of a foreign city. John saved this game as a memento of a simpler time which he remembered fondly. What we are seeing here is a collection of personal possessions that Lennon kept around to decorate his studio.
- Back to the movie. In the town they are investigating, they stop into a music store that is shown to be called “Hessy’s.” This is the name of the famous music shop in Liverpool that the Beatles were known to frequent in their youth, with Lennon even buying his first guitar there in 1957. At first I thought this might just be a cute little Easter egg thrown in by the director, but upon further reflection it doesn’t add up. The film is sold as a found-footage type documentary about a real life man secluding himself in a remote real life town. Is it at all believable for the two main characters to accept that either John Lennon or his lookalike would just so happen to have settled in what is probably the only town in the world outside of Liverpool with a Hessy’s music store? No. Not at all. This was inserted intentionally to signal the viewer.
- Sticking with this line of thought, Hessy’s of Liverpool was physically located on Stanley Street in the Stanley Street Quarter district of the city. Noel Snow’s roommate in the film is named “Stanley Fields.” Seeing as Lennon’s mother was also a Stanley, it is likely that this family had deep social and financial ties to the fabric of this society. Thus begins a string of oddities surrounding the actors’ and characters’ names.
- Adjacent to real life Stanley Street is Davies Street, corresponding to fictional music store owner and Snow’s band member “Chuck Davies.” (This could also be a reference to Hunter Davies, the Beatles’ lone authorized biographer.)
- Nearby is Parker Street, which of course links back to the film as we see the owner of the

local convenience store listed as “Doroth Parker.” This name should obviously strike you as highly suspicious, seeing as Dorothy Rothschild Parker has been covered in several previous papers.

- The lead actor is billed as “Sean Clement.” Clemency is synonymous with mercy, which could be a clever play on Mersey, the river that runs through Liverpool.
- Clement’s character is “Tim Bennett.” It’s a little strange that within such a small cast (of only ten people) there is also an actress named “Sarah Bennett-Kneebone.” These Bennetts are probably named after and/or related to Peter Bennett, who became promotional manager of the Beatles and the entire Apple Corps conglomerate after Brian Epstein died in 1967. He also managed Lennon individually once the Beatles broke up.

So on top of the obvious ties to Intelligence scattered throughout this production, we also see a plethora of hints suggesting Lennon’s personal participation. As Sean Clement's character mentioned previously, there really are so many clues here! From the inclusion of objects that only Lennon himself would have owned, to references specific to his private relationships, it does appear likely that this is indeed the real deal. It turns out John Lennon stars as a John Lennon impersonator in film as well as in real life. Unbelievable. It brings to mind lyrics he once penned in the other half of Stanley Fields’ namesake: “Living is easy with eyes closed, misunderstanding all you see … Strawberry Fields. Nothing is real.”

Miles here again: Kyle's comments led me to rewatch the film. Also notice the name Bennett, which features prominently in my recent papers on George Washington and Thomas Pynchon. I have outed the Bennett family in several subsequent papers as prominent in these hoaxes, and they descend from the English peerage. They are related to the Stanleys, also high-ranking in the peerage. One of the executive producers of *Let Him Be* is Sharon Bennett, and another is Jordan Jacobs. A third is Natalie Osborne. The fourth is Simon Marwood. Sharon Bennett is also credited under “legal”. Do you think the executive producer is also the lawyer for the film? These four names taken together are very curious. The Osbornes and Jacobs are related to the Bennetts. See my paper on the fake Salem Witch Trial, where I link many of these families. Jacobs and Osbornes were directly involved in Salem, and Elizabeth Hubbard married John Bennett after the trial. There was an Elizabeth Bennett accused before Salem, in 1665. The Bennett family also plays a lead role in the current *Vampire Diaries*, now in its 8th season on the CW network. The Reverend John Marwood was a preacher in a small town very near Salem at the time of the trials, famous for his denunciations of witches. An Alex Marwood recently wrote a novel of the Salem Witch Trials called *Wicked Girls*. William Marwood was the hangman in London in the 1800s, said to have hanged many women. Curiously, almost all his victims have names from the crypto-Jewish peerage: Churchill, Stewart, Taylor. This indicates another series of fakes. John Cleese's middle name is Marwood. This is curious since one of the bandmembers of Lennon in the film *Let Him Be* is the banker John Hanton play by John Cheesman. John Cleese changed his name from John Cheese.

Also notice the keyboardist in the film, whose character is named Dave Garry, said to be played by a Michael Blazer. He looks horribly miscast, since although he is supposed to be country veterinarian, he is very obviously a city Jew, uncomfortable in his fake overalls. He looks like Ben Stein trying to play Mr. Greenjeans. This clue is again his nose, which indicates he is related to the other people here, including Lennon and his son.

Let Him Be was underwritten by Telefilm Canada. This government entity was founded in 1967 by Michael Spencer, first Executive Director. That name is another red flag, since it links us again to the Churchills and the English peerage. Telefilm Canada is overseen by the Canadian Minister of

Communications, who in the 1980s was Francis Fox. That name is another red flag, linked to these families again. See the Quaker founder George Fox. Francis Fox was also Secretary of State and Solicitor General of Canada. He was first appointed by Pierre Trudeau, who I also linked to these families. See my paper on C. S. Lewis, where I link them both to the lines in the English peerage.

Francis Fox's first wife was Joan Pennefather, and she is from the same lines in the peerage, being descended from Sir John Pennefather, 1st Baronet, a very wealthy cotton merchant. This Pennefather was married to a Stewart from the peerage, and he allegedly died in 1933. Before that, the Pennefathers hail back to Ireland, where one of them was Lord Chief Justice in 1841. That Pennefather was from Cashel and his mother was a Moore, probably linking him to C. S. Lewis. He married a Vaughan. His brother was a Baron of the Court of Exchequer, and he married. . .wait for it. . .Jane Bennett. This Pennefather presided over the faked Doneraile Trials.

*The link to Lethimbe.com was broken while I was working on this paper, giving me a bit of a fright. One day the site was there, the next day [December 7, 2013] it was replaced by a redirect to a virus page. And I don't mean a virus warning from Google or some other entity. I mean the site had been hacked and I was redirected to a strange site trying to download a virus onto my computer. I did a search on lethimbe.com and found all the pages but one had been hacked in the same way, and the description for those pages was filled with gibberish code. Later it was up, later it was down again, so be careful. [Added June, 2015: the URL has apparently been changed to lethimbethemovie.com. At this site you can currently buy the DVD and also a CD of songs from the movie. If I were you, I would hurry, because I doubt this site will last very long. I have no reports of it being hacked.]

**If you go to sockshare, stream only, and not on a PC. Downloading is illegal, so again, use caution and sense.

[2] Nigel West, *The A to Z of Sexpionage,* p. 211.

‡ An arrest warrant [*The Day*, January 8] was issued in Paris in 1909 for John Warner, alias Cheiro, for misappropriating stocks and bonds in the value of half a million pounds sterling. His current biography—found at places like Wikipedia--is truncated and whitewashed, including no pertinent facts and instead simply repeating claims Cheiro himself made in his books. This indicates to me that Cheiro, like many others including Aleister Crowley, was himself an agent. Why else would the mainstream still be running interference for him a century later?

† I said I wouldn't go into the "murder" evidence, but since my specialty is photo analysis, I will put one thing in front of your eyes that I haven't seen anyone mention. A guy named Paul Goresh is supposed to have taken a picture of Chapman with Lennon just hours before the murder. You have probably seen it.

John is supposed to be signing an album for Chapman. But as I hope you can see now that I point it out, that photo is a terrible fake. Just look at Chapman. He looks like he was drawn in there by someone with a pencil. Where is the top of his head? Where is his left eye (to your right)? If you study the picture closely, you see his right eye between the top of the glasses and his eyebrow. You can see his upper eyelashes at least. But the left eye isn't there at all. The left eyebrow is much fainter than the right, for no reason; and the right eye is completely gone. Erased. Forgot to draw it.

And why is he so blurry? To get that much blur from camera focus, he would have to be at least 10 feet away. He is standing about 2 feet away. They have obviously wiped the negative to try to hide the bad painting job they did here, which is why you see the streaks. In other words, if they wipe the negative, they can create these slightly damaged areas which they can then pass off as due to an old negative. They then try to pass off all the other anomalies as due to an old negative.

The DailyMail in London re-published that photo last in December, 2010, so it isn't a rare or suppressed image, as far as I know. But it is possible the press has been instructed to publish the colorized version and that the DailyMail either accidentally published the original B&W or published it on purpose, to give the clue.

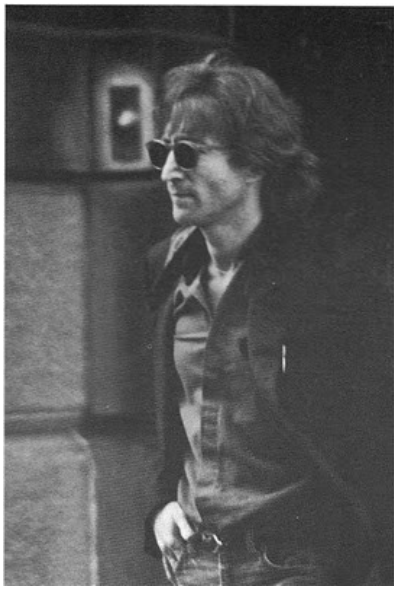
Because that photo is such an awful fake, they later colorized it, cropped it, and corrected it, to give you this more familiar image:

That's what they have up at Wikipedia and most other mainstream sources. Curiously, the colorized photo comes in several versions, and you can sort of pick your colors. If you don't like that cool toned image, you can get a warmer one (also at the DailyMail):

That is for those that prefer a more sepia-toned, nostalgic view of the fake murder.

Unfortunately, those corrections are also a dead giveaway, since they forgot to match the original. As the easiest example, study Chapman's white undershirt. Its position doesn't match the B&W image. The gap under his chin is different! The bridge of the glasses also doesn't match. It has magically gotten thicker in the color version. And they solve the left eye problem by just cropping it out. Brilliant! This is like one of those IQ tests they give children, to spot the things that don't match. There are several other easy ones, but I will let you play the game yourself.

Besides, it is known that Goresh was shooting in black and white that week and that day:



Which proves the color image has been manipulated later. You cannot pull a color photo from a B&W negative. And you certainly cannot change the lines in the photo by colorizing it. This means the photo is fake. Which means the whole thing was faked. Chapman was just an actor. He played the part of the crazy murderer. Goresh is the planted CIA photographer. That is him with Lennon in the last photo. But if Goresh was just a fan, as we are told, why would Lennon stop to put his arm around him for a picture? Ask yourself this: do you think Lennon stopped to hug every fat loser sitting on his doorstep begging for autographs he could sell later? No. In the real world, celebrities instruct doormen to run off people like that. *That is what doormen are for!* It is not up to celebrities to supply everyone with free memorabilia. They simply haven't got time for it. They will sign a few autographs on tour, sure, but they don't appreciate fans camping out at their homes or apartments. Would you?

These photos also allow us to bring Jack Douglas back into the mix here. Remember, Douglas was the producer of *Double Fantasy*. He claimed to have erased studio tapes of Lennon talking the day of the alleged murder, because they were "strange". Well, he also claimed that Lennon showed him copies of these Goresh photos—including the one with Chapman—on December 8. To insert confusion here, some try to argue that Douglas made both of these stories up. Here is what I found on one forum, for instance:

While we are talking about these photos, it is worth mentioning that Jack Douglas, the producer of *Double Fantasy*, claimed Lennon showed him pictures of himself and Mark David Chapman the night of Dec 8.

I don't believe there was one-hour photo then and these Goresh photos were not Instamatic-Polaroids.

Lennon was pictured getting into his Limo right after the photo was taken by Goresh.

You do the math.

What this forum-guy is insinuating is that Douglas makes up stories, and therefore we can dismiss both stories. But using what we now know, we can explain this discrepancy in another way, without calling Douglas a liar on these points. Yes, it was too fast for Lennon to have those photos, *assuming they were just taken*. But why assume that? For that, we only have the word of Goresh, and we know his stories don't add up. He allowed one of "his" photos to be faked, adding in Chapman. So we should assume he is lying about all the rest as well. A better assumption is that these photos were *not* taken that day. They were just part of the plan, part of the script. And this also explains why Douglas needed to erase the studio tapes of December 8. If John was passing around photos of himself and Chapman, he was probably also joking about the script. On the tapes were an admission of the plan. So of course Douglas would call them "strange." Of course he would have to dispose of them and keep mum.

Also curious is that Douglas went on the Tom Snyder show *the day after* the alleged murder, December 9, to do an interview. These people are shameless. They are so impatient to get the manufactured story out there that they don't take into account how odd it looks to be doing interviews about dead people less than 24 hours after the fact. Supposing Lennon had really been murdered, the body wouldn't even have time to get out of *rigor mortis* by the time of this interview—Lennon would hardly be cold by that time, much less buried. Anyone really close to Lennon should have still been in shock at that time, as were most of his poor fans. They couldn't have pulled themselves together for a TV interview if they wanted to. And if they *could* have pulled themselves together for it, someone with taste close to them should have pulled them aside and reminded them how flagrantly disrespectful and dishonorable and downright *gauche* it is to giving interviews about the dead that soon. If you watch the interview, you find it is just used as another opportunity to unload a further pile of transparent propaganda on the TV audience, telling them how to feel about the event. Douglas and Snyder actually have the gall to use the interview to propagandize against marijuana, although I don't know what Lennon's alleged murder had to do with that. They also use the interview to advertise *Double Fantasy*, which of course had just come out about two weeks earlier. As I said, shameless. I'm just surprised they didn't have Douglas in a *Double Fantasy* sandwich board and gimme cap.

And for the cherry on top, notice the guy in the background of the last photo. That is the Dakota doorman, laughing his ass off. Why does he think this is so funny? Because he is also CIA. Don't believe me? They admit it! Go to Wikipedia, where they admit that Jose Perdomo was the doorman at the Dakota the night of the shooting, and that he was an "ex-CIA agent." Since Wikipedia is a whitewashed mainstream source, we must suppose the mainstream has decided to admit Perdomo was CIA, but they still try to convince you he was retired or something. Look at him. Does he look old enough to retire? Do agents retire at 38? As they say, once CIA, always CIA.

[That guy in the picture may or may not be Perdomo. Since this picture was not taken the night of the shooting, this may be another doorman or another CIA agent. He does look too young to be Perdomo, but he is in the distance and is blurry. It is also possible they pasted another head on that body. The line at his chin doesn't look convincing to me, and is suspicious. Rather than get into that, we will analyze Perdomo. Since the mainstream admits he was working as the doorman, I don't have to prove it. We will just take it as given, and see where it leads us.]

With more research, I discovered *why* the mainstream had to admit Perdomo was CIA: they had already admitted it in 1987, in *People* magazine. Go to the March 2 issue, p. 64.

Jose was an anti-Castro Cuban, and they talked that night of the Bay of Pigs and the assassination of John F. Kennedy.

You will say that *People* doesn't admit Jose was CIA, but wait. If we search on anti-Castro Cubans named Jose Sanjenis Perdomo, we find a Jose Joaquin Sanjenis Perdomo who was a member of Brigade 2506 during the Bay of Pigs invasion. We also find that they have tried to bury that information in that document, by listing Perdomo under S for Sanjenis instead of under P for Perdomo—although they admit on the document that his last name was Perdomo. That improper listing is, by itself, a big red flag.

You will say that although the Bay of Pigs invasion was CIA-sponsored, that doesn't make Perdomo CIA. Maybe he was just regular military. But wait. In the 1981 book *The Fish is Red: the story of the secret war against Castro*, we find authors Hinckle and Turner admitting this:

When he [Sanjenis] met [Frank] Sturgis he was filling a bucket of rotten eggs which would become Operation 40–the secret police of the Cuban invasion force. . . . Sanjenis got Sturgis a CIA mail drop and gave him the right phone numbers, and Sturgis agreed to coordinate his own operations with Sanjenis and work on a contract basis on special agency assignments. This working relationship extended for better than the next decade, until Sturgis and several other longtime Sanjenis operatives were caught in Watergate. . . . Frank Sturgis became one of many commuters to the Secret War. When his unlisted number rang, it was Joaquin Sanjenis, the Operation 40 commander, on the other end with an "If you choose not to accept this mission"-type assignment. Sturgis was being used in an intelligence phase of Operation Mongoose [CIA operation to overthrow Castro] referred to as study flights [p. 52].

You may recognize Sturgis as one of the Watergate burglars who was convicted in 1974. Sturgis was CIA. I think that—along with what we have learned about Sturgis since 1974—pretty much ties Perdomo to the CIA. Which brings up the final question: Do you really think a guy like that just *happened* to have a job as doorman at the Dakota in December of 1980? They will tell you it is a coincidence, but we now know better. Many conspiracy websites now admit Perdomo was CIA and then try to convince you that is evidence the CIA was involved in the Lennon murder. But as you now see, Perdomo wasn't there to murder Lennon. He was there to control the event, making sure it didn't spin out in any way. Which means these conspiracy websites are also CIA fronts, leading you to any and all theories, provided they aren't the correct ones.