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MUSIC AND REVOLUTION

Music is a curiously subtle art... it can be soothing or invigorating, ennobling or vulgarizing, philosophical or orgiastic. It has powers for evil as well as good.

American composer - Dr. Howard Hanson'

Music is a spiritual thing of its own. You can hypnotize people with music, and when you get them at their weakest point you can preach into their subconscious whatever you want to say.

Rock star - Jimi Hendrix²

Before and during the French Revolution, illuminated Freemasonry used anti-Christian music to spread revolution throughout Europe. One of Weishaupt's recruits, for example, a latecomer to Freemasonry, was the famous Swabian doctor Frederic Antoine Mesmer (1733-1815). Mesmer originated the "science" of Mesmerism - a forerunner to hypnotism. Nesta Webster describes how Mesmer used a form of music to mesmerize:

Mesmer himself - stirring the fluid in his magic bucket, around which his disciples wept, slept, fell into trances or convulsions, raved or prophesied.... Freemasonry, eager to discover the secret of the magic bucket, hastened to enroll him in their Order, and Mesmer was received into the Primitive Rite of Free and Accepted Masons in 1785.³

Mesmer's "magic bucket" was in fact a musical instrument. Pianist Leonard J. Seidel, in *Face the Music*, explains how Mesmer used music to alter the emotional and mental states of his patients: "Mesmer, a close friend of Mozart, treated several patients with music played on the piano or a glass harmonica fashioned of rotating glass cylinders which produced tones when rubbed by wet fingers. He related how a change of key or meter could cause spasms."⁴

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The same key or meter-induced spasms are generated with rock and roll music today and puts rock artists and their audience into what they call "the state." From the Doors biography *No One Here Gets Out Alive*, keyboardist Ray Manzarek explains:

When the Siberian shaman gets ready to go into his trance all the villagers get together and shake rattles and blow whistles and play whatever instruments they have to send him off. There is a constant pounding, pounding, pounding.... It was the same way with the Doors when we played in concert.

We knew the symptoms of the state, so that we could try to approximate it. It was like Jim was an electric shaman and we were the electric shaman's band pounding away behind him. Sometimes he wouldn't feel like getting into the state, but the band would keep on pounding and pounding, and little by little it would take him over. God, I could send an electric shock through him with the organ. John could do it with his drum beats. You could see every once in a while - twitch. I could hit a chord and make him twitch. And he'd be off again. Sometimes he was just incredible. Just amazing. And the audience felt it too!⁵

Mesmer, the Ray Manzarek of yesteryear, was encouraged by Freemason Wolfgang Amadeus Mozart to join Freemasonry. The Lodge that Mesmer joined was that of illuminated Egyptian Freemasonry founded by Sionist Cagliostro. Mozart is most likely the person who taught Mesmer how to use music to control people, since Mozart composed for the Masonic Lodge certain pieces designed to incite revolution in the hearts of the populace.⁶

Mackey's Encyclopedia of Freemasonry confirms that Mozart's "works are supposed to have been intended for Masonic use."⁷ For example, Mozart's famous opera, *The Magic Flute*, was a Masonic masterpiece. *The Magic Flute* was composed in the Perfect Union Masonic Lodge, a Viennese Lodge dedicated to the Masonic use of the arts. Mozart's mentor was the new Grand Master (GM) of the Priory of Sion, Maximilian of Lorraine (GM 1780 - 1801), the previous Grand Master's nephew. Maximilian's assignment appears to have been the development of liberal music to incite anti-Christian sentiment.

Masons and Masonry are essential to the creation of *The Magic Flute*. For instance, Grand Master of the Perfect Union, Ignaz von Born, "gave Mozart the material and the inspiration for his opera 'The Magic Flute.'"

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Schikaneder, who wrote the libretto for 'The Magic Flute' and Giesecke, his assistant, were Masons. The character, Sarastro, in the opera, was Born."⁸

Dr. Mackey summarizes the opera's content: "The plot of the *Magic Flute* is now generally believed to be a book published in 1731 by the Abbe Terrasson named *Sethos*, described as a history of life drawn from the monuments of ancient Egypt. It contains a description of the initiation of *Sethos*, an Egyptian priest, into the mysteries of Egypt. "⁹

Masonic sources confirm that *The Magic Flute* was designed to turn the populace away from the Catholic Church and toward occult mysticism, just as rock music is designed to do today. Thirty-third degree Mason Dr. Mackey gloated over the Perfect Union's success in using the arts for promoting spiritual rebellion. "It was the very success of this Lodge," writes Mackey, "that moved the Roman Church to launch its crusade against Austrian Masonry for reasons understandable enough to any man who knows how deadly free and genuine enlightenment is to the Vatican's program."¹⁰

The Physical Effects of Music

Before Freemasonry discovered that music could be used in revolution, others had long before proven its effect on the human body. Seidel writes:

A 16th century composer, Gioseffo Zarlino, experimented with what he called the four humors of the body and the four modes of music. Athanasius Kircher demonstrated in the 17th century how musical tones could move each of the four humors, building upon what Zarlino had discovered. Kircher used several glasses, each filled with a different liquid which corresponded to each of the four humors. As a moistened finger was rubbed around the rim of the glasses, producing a musical tone, each fluid was set in a different frequency of motion which resulted in each humor being moved by a particular tone.

In the 18th century, E. A. Nicolai described muscles, nerves, and arteries as fibers that were either dissonant or consonant. He demonstrated that music could alter the condition of those fibers. H. W. Albrecht, professor of anatomy at Gottingen wrote that the fibers [muscles], when they were too loose or tight, could be retuned by music.¹¹

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Less than a century after Freemasonry successfully used Mozart's music to incite revolution, music was scientifically proven to alter physiological states. Seidel writes:

The first accurate measurements of the physical effects of music were recorded in the 19th century by German scientist, Hermann von Helmholtz. In his work, *Die Lebre von den Tonempfindungen*, published in 1863, he described the components of a musical tone and the physical basis of our perception of consonance and dissonance. Many others built upon his findings, discovering that pulse, blood pressure, and breathing were measurably affected by the various musical elements of rhythm, dissonance and consonance, and pitch and loudness.¹²

As science has proven, music is not neutral. It can be used for good or evil. The shepherd boy, David, who later became king of Israel, played his harp to sooth the evil spirit in King Saul. According to Seidel, music is similarly used in mental institutions today for treatment of the mentally ill.¹³

As we all know and have experienced, music also brings out the emotions in people. Music can cause tears and joy. Military music incites vigor. Lullabies produce drowsiness. Love songs generate sensual feelings. Hollywood uses background mood music on a grand scale to create excitement, fear, suspense, etc.

Recent experiments in the subliminal use of music in retail stores have proven to cause customers to buy more. The Musak corporation has cashed in on this mind-influencing aspect of music. Now there is New Age music, which puts some people into a trance.

Sound alone, without music, will cause the same effect. An electronics and sound genius from Kansas City, who wishes to remain anonymous, explained it to the author. We will refer to him as Clark. Clark and the author were meeting to discuss their mutual interest in a security project in which they were planning to invest. Clark's discovery makes use of high frequency sound inaudible to the normal range of the human ear. He said

that success with inaudible subliminal mind control has been proven so effective that it was contested in 1983 and ruled illegal in the private sector.

Clark discovered that a certain frequency beyond the reach of the human ear stops shoplifting. The demonstration for the author occurred in a supermarket known for its shoplifting problem. Clark stood close to, yet obscured from the drug section, the most vulnerable

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area for theft. Soon a customer stuffed some health and beauty aids inside his jacket. Simultaneously Clark pressed a button on a small box he was holding, activating the inaudible sound. The shoplifter stopped dead in his tracks, reached inside his jacket, and after placing the item back on the shelf, bolted from the store!

Many tests were made in this supermarket - all with the same positive results.

As this anecdote shows, sound and music are not neutral! They do affect the mind, nervous system, and emotions. Music can be used for good, as many scientists realize. Others, however, are aware that it can be used for evil.¹⁴

Subversive Music

Helping to compose revolutionary music appears to have been the assignment of the Grand Master of the Priory of Sion, Maximilian de Lorraine (GM 1780-1801), favorite nephew of Charles de Lorraine. Maximilian was Maria Theresa's youngest son, keeping the steering committee of Sion in the imperial court at Vienna.

Maximilian's sister, Marie Antoinette, was queen of France. She had been given in marriage to the French King Louis XVI, to produce in one or two generations a Habsburg-Lorraine heir to the French throne. Although the impending French Revolution was a threat to her life, Maximilian dared not show anxiety. While feigning sympathy toward the original objectives of the Revolution (i.e., the deposition of the Bourbon dynasty), he provided a haven for aristocratic refugees. When the storm broke, Maximilian did not panic.¹⁵

Four years after Maximilian accepted his assignment as Grand Master, he "turned his energies to the Church, becoming, in 1784, bishop of Munster, as well as archbishop and imperial elector of Cologne."¹⁶ This move also appears to have been a clandestine effort to mask his Masonic activity. Maximilian, for example, was known to have consorted openly with Freemasons, although he declared he was not one himself. The authors of *Holy Blood, Holy Grail*, however, believe that he was. His denial is understandable, since, being a Freemason would jeopardize his position as archbishop, a position vital to his assignment. For, as a subversive inside the church, he could better measure the effect of his revolutionary music on Christians.

Maximilian became an assiduous patron of the arts. Not only was Mozart his protegee', so were Haydn and the young Beethoven. Haydn and Mozart were both members of the same Masonic Lodge. According to *Mackey's Encyclopedia of Freemasonry*, there are musicians' Masonic lodges in England today, identical to those on the

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Continent that were used by Mozart and others, where artists meet to discuss their mutual objectives.¹⁷

Mark Spaulding, former drummer for a rock and roll band, connects these English Masonic lodges with the modern outbreak of anti-Christian rock and roll. In his book, *The Heartbeat of the Dragon: The Occult Roots of Rock & Roll* (1992), Spaulding writes:

Through the late 1800's.. many British based, occult organizations were formed. The Theosophical Society, The Hermetic Order of The Golden Dawn, The Order of The Silver Star, Freemasonry, and Rosicrucianism were but a few of the many esoteric societies that found their homes in England.... The early 1960's witnessed England suddenly filled with people who were caught up in the occult; and British rock and roll was about to follow suit.¹⁸

Like the music of Mozart, Spaulding confirms that rock and roll "was specifically designed to instigate REBELLION in the listener.. as well as undermining their inborn God-ordained moral Code."¹⁹

Spaulding's book is the result of an extensive research on the occult origins and Satanic design of rock and roll. He said, "I have discovered evidence which clearly exposes an incredible interconnectedness between rock and roll, Hinduism, Shamanism, Satanism, and Voodoo.... On the surface, these ideologies may seem to be quite diverse but deep within their core they are unmistakably identical."²⁰

The fascination that rock and roll stars have for Freemasons and things that are Masonic is seen in their album jackets and heard in the lyrics to their songs. Following are a few examples:

1. Britisher Lord David Sutch, or Screaming Lord Sutch, as he was affectionately called by his band, the Savages, had a passion for shocking horror show theatrics. For example, in one concert he entered stage in a black coffin borne by hooded monks. He emerged from the coffin with three spine chilling screams - headless and bloody with grotesque hands. This is how Sutch introduced his album entitled *Hands of Jack the Ripper*. In chapter 20 we shall learn that the Ripper slayings were actually Masonic ritual murders.
2. On the front cover of The Beatles' album *Sgt. Pepper* is what appears to be a group portrait. Some are known Freemasons of yesteryear, including Aleister Crowley, a 33rd degree Grand Orient Mason and Grand Master of three degenerate British Masonic orders; Karl Marx, a 32nd degree Grand Orient

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Mason; Carl Jung a Rosicrucian Freemason; and H.G. Wells, an English Mason. When Ringo Starr was asked in an interview why they picked these people, he said, "We just thought we would like to put together a lot of people we like and admire."²¹

3. Ozzy Osbourne said that Freemason Crowley was "the phenomenon of his time."²² Osbourne wrote a song about this Satanist entitled "Mr. Crowley."
4. Sting spent many hours reading Crowley's and Jung's occult books.
5. Jim Morrison posed with a bust of Crowley for a band promo picture, which was used on the back of the *Doors 13* album cover.
6. Graham Bond claimed to be Crowley's son. When he formed his "Holy Magick" band dedicated to Crowley, he spelled "Magick" in the Crowley fashion.
7. In Led Zeppelin's song "Stairway to Heaven" are the words to the initiation ceremony of the Masonic Order of the Golden Dawn, an English Masonic order headed by Crowley.²³
8. In an early W.A.S.P. stage show, Blackie Lawless drank blood from a human skull,²⁴ which is part of the initiation ceremony in the 30th degree of Scottish Rite Freemasonry.²⁵
9. In the Rush album *Hemispheres*, Geddy Lee sings the "brotherhood" doctrine of Freemasonry. In Rush's "Witch Hunt," lyricist Neil Peart pens the Masonic terms "ignorance and prejudice" to reference Christianity.²⁶
10. In Venom's *At War With Satan* album, the lyrics define and praise the Masonic Russian Revolution of 1917 (see chapter 19):

Damnation has sunk its talons deep into the womb of utopia spilling forth great streams [of blood] of virginal purity and bliss. The golden throne of tetragrammaton [red star] is ablaze. His majesty [Satan] sits proud, the joyous drones of celebrations enact scenes of blasphemy, lust and destruction raping the Holy Trim ty.²⁷

11. Paul Kantner of Jefferson Airplane wrote lyrics like "Jesus had a son by Mary Magdalene."²⁸ As we know, this doctrine comes straight from the lore of the Priory of Sion, founder of English Freemasonry.

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12. Jimi Hendrix also sings of the Priory of Sion legend:

The story of Jesus so easy to explain
after they crucified him, a woman, she [Mary Magdalene] claimed his name
The story of Jesus the whole Bible knows
went all across the Desert
and in the middle, he found a rose [Rosicrucians]
There should be no questions
there should be no lies
He was married ever happily after
for all the Tears we cry. 29

Not only are Rock stars fascinated with Masonic symbols on their album covers, Masonic doctrine sung in their lyrics, and Masonic initiation ceremonies staged in their theatrics, many are themselves Freemasons. For example, Jimmy Page, lead guitarist for Led Zeppelin, in the early 1970s was initiated into the English Masonic order called the Hermetic Order of the Golden Dawn by Freemason Kenneth Anger. Anger was Aleister

Crowley's disciple. Crowley, until his death in 1947, was Grand Master of the Golden Dawn.³⁰

Page had become so enamored with the potential of mixing Crowley's magical powers with rock and roll that he purchased Crowley's old mansion, located on the shores of the famous Loch Ness. After the purchase he had a Satanist decorate the inside with occult symbols and then assumed occupancy.

On the *Led Zeppelin HI* album, scratched into the vinyl band just outside the record's center label, is the phrase, "DO WHAT THOU WILT."³¹ This phrase is the whole of the "Law" of the Ordo Templi Orientis (O.T.O.), the most degenerate Masonic Lodge founded by English Freemasonry - a lodge that performs human sacrifices to this day. (See chapter 15 and Appendix 6.) Its English chapter was headed by none other than Aleister Crowley.

On the inside cover of the *Led Zeppelin W* album is the figure of a hermit. The hermit symbolizes occult power and the light of truth. In the hermit's hand is a lantern. The light from within the lantern is in the shape of the six-pointed star (hexagram) of the Priory of Sion. The hexagram is also known as the Star of Lucifer. ³²

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Thro other famous English Masonic rock stars are Mick Jagger and Keith Richards of the Rolling Stones. Freemason Kenneth Anger initiated both men into Crowley's Order of the Golden Dawn.³³

After his heroin arrest Richards admitted, "There are black magicians who think we are acting as unknown agents of Lucifer.

The Rolling Stones' anthems to Satan, "Sympathy for the Devil" and "Dancing with Mr. D" (the Devil), bear out Richards' comment. And like Mozart's revolutionary propaganda in music two centuries ago, the Rolling Stones spread revolutionary propaganda today through their song "Street Fighting Man."³⁵

Lucifer - God of Evil Music

How did Freemasonry discover that music could be used to provoke revolution? From their god, of course! Scripture suggests that the Fallen Angel was created a musician. The prophet Ezekiel, in 28:13, says of Lucifer's musical personality: "Thou hast been in Eden the garden of God. ..the workmanship of thy tabrets [drums] and of thy pipes [flutes] was prepared in thee in the day that thou wast created."³⁶

Strong's Concordance defines pipes as a bezel for a gem;³⁷ and tabrets as a tambourine; from the primitive root to *drum, i.e. play (as:) on the tambourine: - taber, play with timbrels.*³⁸ The same Hebrew word is used in Genesis 31:27:1 Samuel 10:5; and Isaiah 24:8 in context with other musical instruments.

As we have seen, the name Lucifer means "morning star," apparently a titled position of the angelic hierarchy. In Job 35:4-7, "the morning stars sang together" when God "laid the foundation of the earth!"³⁹ - while all other creation shouted fonoy. Morning stars, or archangels, were apparently created with the ability to make music. When Lucifer became corrupt, so did his music! He has passed this corrupt knowledge of mind-altering music to the Masonic Hierarchy. Volume III of *Scarlet and the Beast* will expand on this fact - that rock music today is Masonically created and designed to (1) incite world revolution and (2) market illegal drugs for English Freemasonry.

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