

HELTER SKELTER

THE BEATLES

When I get to the bottom I go back to the
top of the slide
Where I stop and I turn and I go for a ride
Till I get to the bottom and I see you again!
Yeah, yeah, yeah!

Do you, don't you want me to love you?
I'm coming down fast, but I'm miles above
you
Tell me, tell me, tell me, come on, tell me
the answer
Well, you may be a lover, but you ain't no
dancer

Go, Helter skelter
Helter skelter
Helter skelter
Yeah
Woo!

Oh, will you, won't you want me to make
you?
I'm coming down fast, but don't let me break
you
Tell me, tell me, tell me the answer!
You may be a lover but you ain't no dancer

Look out!
Helter skelter
Helter skelter
Helter skelter
Ooh!

Look out!
'Cause here she comes

When I get to the bottom I go back to the
top of the slide
And I stop and I turn and I go for a ride
And I get to the bottom and I see you again!
Yeah, yeah, yeah!

Well, do you, don't you want me to make
you?
I'm coming down fast but don't let me break
you

Tell me, tell me, tell me your answer!
You may be a lover but you ain't no dancer

Look out!
Helter skelter
Helter skelter
Helter skelter

Look out! Helter skelter!
She's coming down fast!
Yes, she is!
Yes, she is
Coming down fast
Can you hear me speaking?

I got blisters on my fingers!

Комментарии НГ:

1. В фильме "Матрица" показан подземный город **Зион**, на который нападают роботы.
2. Одно из популярных хобби в Калифорнии, это **гонки на sand dune buggy** в пустыне. В основном, им занимаются крепкие белые мужчины среднего достатка (?)
3. **Be prepared** - это популярный логический конструкт белого движения ультра-правых, на сайтах вроде **4chan**.
4. Гипотеза: **ЦРУ** преследовали **The Beatles** за разжигание межрасовой войны.
5. Гипотеза: **Брейвик** был последователем **Мэнсона**, и совершил свои убийства под теми же мотивами, что и Семья.

Helter Skelter (scenario)

The **Helter Skelter scenario** is a theory put forth by Vincent Bugliosi, lead prosecutor in the Tate–LaBianca murder trial, to explain the series of murders committed by the Manson Family. Bugliosi described his theory at trial and in his book *Helter Skelter: The True Story of the Manson Murders*. Charles Manson often spoke to the members of his "family" about "Helter Skelter" in the months leading up to the murders of Sharon Tate and Leno and Rosemary LaBianca in August 1969, an apocalyptic war arising from racial tensions between blacks and whites.^{[1]:311–2} This "chimerical vision"^[2] involved reference to music of the Beatles, particularly songs from their 1968 double album *The Beatles* (commonly known as "the White Album"), and to the New Testament's Book of Revelation.^{[1]:238–44} Manson and his followers were convicted of the murders based on the prosecution's theory that they were part of a plan to trigger the Helter Skelter scenario.

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Background

Charles Manson had been predicting racial war from some time before he used the term *Helter Skelter*.^[3] His first use of the term was at a gathering of the Family on New Year's Eve 1968 at Myers Ranch near California's Death Valley.^{[3][4]} The scenario had Manson as the war's ultimate beneficiary and its musical cause. He and the Family would create an album with songs whose messages would be as subtle as those he had heard in songs of the Beatles.^{[5][6]} This would not merely foretell the conflict but would trigger it by instructing "the young love",^[7] meaning white American youth, to join the Family, and it would draw the young, white female hippies out of San Francisco's Haight-Ashbury.^{[8][9][10]}

Black men would thus be deprived of the white women whom the political changes of the 1960s had made sexually available to them and would lash out in violent crimes against whites.^{[10][11]} Frightened whites would retaliate with a murderous rampage, and militant blacks would exploit it to provoke a war of near-extirmination between racist whites and non-racist whites over the

treatment of blacks. Then the militant blacks would arise to finish off the few whites who survived; in fact, they would kill off all non-blacks.^{[12][13][14]}

In this holocaust, the members of the enlarged Family would have little to fear; they would wait out the war in a secret city that was underneath Death Valley which they would reach through a hole in the ground. They would be the only remaining whites upon the race war's conclusion, and they would emerge from underground to rule the blacks who, as the vision went, would be incapable of running the world. At that point, Manson "would scratch [the black man's] fuzzy head and kick him in the butt and tell him to go pick the cotton and go be a good nigger".^{[13][15]}

The term "Helter Skelter" was from the Beatles song of the same name, which referred to the British amusement park ride "Helter Skelter", but Manson interpreted it as concerned with the war.^[5] The song was on the Beatles' White Album which Manson heard within a month or so of its November 1968 release.^[16] Former Manson follower Catherine Share claimed:

When the Beatles' White Album came out, Charlie listened to it over and over and over and over again. He was quite certain that the Beatles had tapped in to his spirit, the truth—that everything was gonna come down and the black man was going to rise. It wasn't that Charlie listened to the White Album and started following what he thought the Beatles were saying. It was the other way around. He thought that the Beatles were talking about what he had been expounding for years. Every single song on the White Album, he felt that they were singing about us. The song 'Helter Skelter'—he was interpreting that to mean the blacks were gonna go up and the whites were gonna go down.^[17]

The BEATLES

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Manson listened to the Beatles' White Album, which includes a track "Helter Skelter"

Fulfillment

Manson and his followers began preparing for Helter Skelter in the months before they committed the murders. They worked on songs for the hoped-for album which they anticipated would set off everything, and they prepared vehicles and other items for their escape from the Los Angeles area (their home territory) to Death Valley when the days of violence arrived. They pored over maps to plot a route that would bypass highways and get them to the desert safely. Manson was convinced that the song "Helter Skelter" contained a coded statement of the route that they should follow.^{[1]:244–5[18]}

Manson had said that the war would start in the summer of 1969.^[11] He told a male Family member in late June of that year, months after he had been frustrated in his efforts to get the album made,^[18] that Helter Skelter was "ready to happen".^[19] "Blackie never did anything without whitey showin' him how," he said. "It looks like we're gonna have to show blackie how to do it."^[19] Manson instructed his followers to carry out the first set of murders on August 8, 1969: "Now is the time for Helter Skelter."^[20] They committed the second set of murders the following night (August 9–10), and one of the killers wrote "Helter Skelter" on the refrigerator in blood, along with other references to Beatles songs, particularly "Piggies".^{[21][22]}

References to the Beatles and the Book of Revelation

The Beatles first came to the United States in February 1964 when Manson was an inmate in the United States Penitentiary at McNeil Island in Puget Sound. He was serving a sentence for attempting to cash a forged U.S. Treasury check;^{[1]:142–3} he was 29 years old.^{[1]:136} His fellow inmates found his interest in the Beatles "almost an obsession". Inmate Alvin Karpis taught him to play the steel guitar, and Manson told many people that "given the chance, he could be much bigger than the Beatles."^{[1]:145[23]}

Manson later described the Beatles as "the soul" and "part of 'the hole in the infinite'".^[8] He delivered the Helter Skelter prophecy around a campfire at Myers Ranch, and the Family members believed it:

At that point Charlie's credibility seemed indisputable. For weeks he had been talking of revolution, prophesying it. We had listened to him rap; we were geared for it—making music to program the young love. Then, from across the Atlantic, the hottest music group in the world substantiates Charlie with an album which is almost blood-curdling in its depiction of violence. It was uncanny.^[8]

In *My Life with Charles Manson*, Paul Watkins wrote that Manson "spent hours quoting and interpreting *Revelation* to the Family, particularly verses from chapter 9".^[18] Tex Watson wrote that the Bible had "absolutely no meaning in our life in the Family" apart from *Revelation* chapter 9.^[5] (Even so, Watson stated that "we... knew that Charlie was Jesus Christ.")^[5]

Manson lived with an aunt and uncle for a period in his childhood when his mother was in prison. He later told a counselor that the aunt and uncle had "some marital difficulty until they became interested in religion and became very extreme".^{[1]:137}

Beatles lyrics, as interpreted by Manson

■ "I Will"

Lyric: And when at last I find you/ Your song will fill the air/ Sing it loud so I can hear you/ Make it easy to be near you

Meaning: The Beatles are looking for Jesus Christ.^[24]

■ "Honey Pie"

Lyric: Oh, honey pie, my position is tragic/ Come and show me the magic/ Of your Hollywood song

Meaning: The Beatles know Jesus Christ has returned to Earth and is in Los Angeles.^[24] They want Manson to create his "song", that is, his album that will set off Helter Skelter.^[5]

Lyric: Oh, honey pie, you are driving me frantic/ Sail across the Atlantic/ To be where you belong

Meaning: The Beatles want Jesus Christ to come to England.^[24]

Consequence: In early 1969, Manson and his female followers attempt to contact the Beatles by letter, telegram, and telephone; they are struggling to make clear to the Beatles that it is they, the Beatles, who are to come across the Atlantic, to join the family in Death Valley.^[24]

Lyric: I'm in love, but I'm lazy

Meaning: The Beatles love Jesus Christ but are too lazy to go looking for him.^[24] They've worn themselves out in a trip to India to visit the Maharishi Mahesh Yogi, whom they now regard as a false prophet.^{[5][24]}

■ "Don't Pass Me By"

Lyric: I Listen for your footsteps coming up the drive/ Listen for your footsteps, but they don't arrive/ Waiting for your knock dear on my old front door/ I don't hear it; does it mean you don't love me any more?/ I hear the clock a-ticking on the mantel shelf/ See the hands a-moving, but I'm by myself/ I wonder where you are tonight and why I'm by myself/ I don't see you; does it mean you don't love me any more?

Meaning: The Beatles are calling for Jesus Christ.^[24]

■ "Yer Blues"

Lyric: Yes, I'm lonely; wanna die/ Yes, I'm lonely; wanna die/ If I ain't dead already/ Girl, you know the reason why^[24]

Meaning: The Beatles are calling for Jesus Christ.

- "Blue Jay Way"

Lyric: There's a fog upon L.A./ And my friends have lost their way/ They'll be over soon they said/ Now they've lost themselves instead/ Please don't be long/ Please don't you be very long/ Or I may be asleep.

Meaning: The Beatles are calling for Jesus Christ.^[24]

This connects the Helter Skelter prophecy with a song from outside *The Beatles*. "Blue Jay Way" appeared on *Magical Mystery Tour*, the 1967 album that preceded *The Beatles* and that had, itself, influenced Manson. The Family had come to call its roundabout journey from its place of origin, San Francisco, to its place of settlement, the Los Angeles area, the "Magical Mystery Tour".^[25]

The primary sources of information on Helter Skelter do not detail Manson's interpretation of the lyrics of this song. If the "friends" are imagined to be the Beatles, looking for Manson in Los Angeles, the lyrics retain their ordinary sense, in which someone is trying to get to a place *in* L.A., not out of it. If, on the other hand, the "friends" are the Family, who, because of the "fog upon L.A.", have "lost their way" to the Beatles in England, the interpretation would seem to be consistent with Manson's view that the lyrics are a call to him ("Please don't you be very long") and that the Beatles want him to "sail across the Atlantic". (See "Honey Pie", above.)

"Blue Jay Way" is the name of an actual Los Angeles street; the primary sources of information about Helter Skelter do not indicate whether Manson knew that. George Harrison was staying at a house on that street when he wrote the song.^[26]

- "Sexy Sadie"

Significance: Manson had renamed Family member Susan Atkins "Sadie Mae Glutz" long before the release of *The Beatles*. This served to reinforce the mental connection Manson felt he had with the Beatles.^[6]

In San Francisco, where she met Manson, Atkins had been a topless dancer.^{[1]:80} Paul Watkins wrote that Atkins "thrived on sex", and he even seemed to suggest she had the nickname Sexy Sadie before the Family heard the song.^[27] Similarly, Tex Watson wrote that the words of "Sexy Sadie" fit Atkins so well "that it made us all sure [the Beatles] had to be singing directly to us." Watson specifically noted that the song's title character "came along to turn on everyone", "broke the rules", and "laid it down for all to see". Atkins, he said, "had broken all the rules, sexually, and liked to talk about her experience and lack of inhibitions".^[28]

- "Rocky Raccoon"

Significance: Rocky Raccoon means "coon", a vulgar term for a black man.^[6]

Of all the Beatles songs known to have been connected with Helter Skelter, this is the only one that mentions the Bible. (It is possibly the only Beatles song at all that mentions the Bible.) A play on the Gideons International practice of leaving Bibles in hotel rooms, the references are to a Bible left in the room of the title character by a "Gideon":

So one day [Rocky Raccoon] walked into town/ Booked himself a room in the local saloon/ Rocky Raccoon/ Checked into his room/ Only to find Gideon's Bible... Now Rocky Raccoon/ He fell back in his room/ Only to find Gideon's Bible/ Gideon checked out/ And he left it no doubt/ To help with good Rocky's revival.

Manson made the connection. In the period before his trial, he was visited at the Los Angeles County Jail by David Dalton and David Felton, who were preparing a *Rolling Stone* story, about him, that appeared in the magazine in June 1970. In an article in the October 1998 issue of the periodical *Gadfly*, Dalton, recounting the visit to Manson, relayed the remarks Manson made to Felton and him about "Rocky Raccoon":

"Coon," said Charlie. "You know that's a word they use for black people. You know the line, 'Gideon checked out / And left no doubt / To help good Rocky's revival.' Rocky's revival—re-vival. It means coming back to life. The black man is going to come into power again. 'Gideon checks out' means that it's all written out there in the New Testament, in the Book of Revelations [sic]."^[29]

- "Happiness Is a Warm Gun"

Significance: The Beatles are telling blacks to get guns and fight whites.

Sample lyric: When I hold you in my arms/ And I feel my finger on your trigger/ I know no one can do me no harm/ Because happiness is a warm gun/ (Bang bang, shoot shoot)^[6]

While in the Death Valley area after the New Year's Eve gathering at which Manson announced Helter Skelter, the Family played over and over the White Album's five following songs:^[8]

- "Blackbird"

Lyric: Blackbird singing in the dead of night/ Take these broken wings and learn to fly/ All your life/ You were only waiting for this moment to arise.

Meaning: The black man is going to arise and overthrow the white man. The Beatles are programming blacks to rise.^[6]

In detailing Helter Skelter in his autobiography, Tex Watson invoked this lyric obliquely:

[The white establishment] would slaughter thousands of blacks, but actually only manage to eliminate all the Uncle Toms, since the "true black race" (sometimes Charlie thought they were the Black Muslims, sometimes the Panthers) would have hidden, waiting for their moment.^[5]
(Emphasis added)

- "Helter Skelter"

Lyric: When I get to the bottom I go back to the top of the slide/ Where I stop and I turn and I go for a ride

Significance: A reference to the Family's emergence from "the Bottomless Pit", the underground Death Valley hideaway where the group will escape the violence of Helter Skelter.^[30]
In British English, although *helter-skelter* has the meaning of "confused" or "confusedly", it is more commonly the name of an amusement park slide,^[31] which this portion of the lyrics suggests is one of the term's surface denotations in the song. There is nothing to indicate Manson was aware of this meaning.

Lyric: Look out... Helter Skelter... She's coming down fast... Yes she is.

Meaning: The upcoming explosion of race-based violence is imminent. These are the "last few months, weeks, perhaps days, of the old order".^[5]
Even to someone unaware that *helter-skelter* is the name of a slide, the song's mention of a slide might have indicated that the "she" in this part of the lyrics is someone who, literally or otherwise, is riding on a slide and "coming down fast" (i.e., "helter-skelter", or "out of control"). In *My Life with Charles Manson*, Paul Watkins makes clear that Manson construed "she" as a reference to the words "helter skelter" themselves. It is *Helter Skelter*—which, in America, at least, can be the noun "confusion"^[32]—that is coming down fast, i.e., is imminent.^[33]
In trial testimony, Gregg Jakobson, who first met Manson at the home of Beach Boy Dennis Wilson in May or early summer of 1968, described a mural he had eventually seen at the Spahn Ranch, where Manson and most of the Family were residing at the time of the murders:

Jakobson: There was a room called—it was an old saloon in one of the [ranch's] old [movie] sets.

Prosecutor Vincent Bugliosi: Among the front buildings at the ranch?

Jakobson: Right.

Bugliosi: Right off Santa Susana Road there?

Jakobson: Yes. And there was a big mural in day-glo colors. It glowed with blue light. It depicted Helter Skelter, and it was written.

Bugliosi: The words [Helter Skelter] were written?

Jakobson: Yes. And there was a picture of the mountains and the desert and Goler Wash, and so on, and Helter Skelter coming down out of the sky.

Bugliosi: Something like a map?

Jakobson: It was more like a mural that covered the whole wall. It was rather impressive.

Manson also hears the Beatles whispering to him to call them in London.^[34] (See "Honey Pie", above.)

- "Piggies"

Lyric: What they need's a damn good whacking

Significance: Blacks are going to give "the piggies"—i.e., the establishment—a damned good whacking.^[30] This phrase Manson particularly liked.^[5]

Lyric: Everywhere there's lots of piggies/ Living piggy lives/ You can see them out for dinner/ With their piggy wives/ Clutching forks and knives/ To eat their bacon.

In *Helter Skelter: The True Story of the Manson Murders*, which he wrote with Curt Gentry, Vincent Bugliosi, who prosecuted Manson and the others accused of the Tate-LaBianca murders, draws attention to this. He notes that Leno LaBianca was left with a knife in his throat and a fork in his stomach. (Bugliosi has to make the point somewhat indirectly in the text because George Harrison, who wrote the song, refused the book's authors permission to quote the lyrics.)^[30]

■ "Revolution 1"

Lyric: You say you want a revolution/ Well you know/ We all want to change the world.../ But when you talk about destruction/ Don't you know that you can count me out (in)

Significance: The singing of "in" after the word "out", even though "in" does not appear in the lyrics as they were presented on the printed sheet enclosed with the album, indicates that the Beatles had been undecided but now favor revolution.^{[1]:242–3} Though they are no longer on a "peace-and-love trip", they cannot admit as much to the establishment.^[5]

Lyric: You say you got a real solution/ Well you know/ We'd all love to see the plan

Meaning: The Beatles want Manson to tell them **how to escape the horrors of Helter Skelter**.^[35] They are ready for the violence; they want Manson to create his album that will tell them what to do. Its songs will be "the plan" whose subtle messages will be aimed at the various parts of society that will be involved in Helter Skelter.^{[5][6]}

■ "Revolution 9"

This is the White Album piece Manson spoke about the most,^[35] the one he deemed most significant.^[5] An audio collage more than eight minutes long, it has no lyrics.

Significance: **Manson hears machine-gun fire, the oinking of pigs, and the word "Rise"**. The piece is audio representation of the coming conflict; the repeated utterance "Number 9" is reference to Chapter 9 of the Book of Revelation. Revolution 9 is prophecy, paralleling Revelation 9.^[35] "Revolution 9" = Revelation 9.^[13]

"Rise" is "one of [Manson's] big words"; the **black man is going to "rise" up against the white man**.^{[1]:241–2} While playing "Revolution 9", Manson screams "Rise! Rise! Rise!"^[34] (From 2:33 to 2:50 of the recording, a voice that could be that of John Lennon does, in fact, repeat what is possibly the word "Right", not "Rise".^[36] About twenty-five seconds before that word is first heard, a voice says something that seems to include the words "lots of stab wounds";^[35] but Bugliosi and Gentry, who mention this in *Helter Skelter*, do not indicate whether Manson or any of the Family members heard it.)

Manson also hears the Beatles whispering: "Charlie, Charlie, send us a telegram."^[34] (See "Honey Pie", above.) At approximately 3:45 of the recording, a voice that could be that of George Harrison does, in fact, seem to be saying something about a telegram.^[36]

In his autobiography, Tex Watson tied the prophecy to one more White Album song, "Everybody's Got Something to Hide Except Me and My Monkey", though he changed *monkey* to *monkeys*, plural. While on LSD at a party in late March 1969, Watson explained, he and two Manson girls realized they themselves were "the monkeys... just bright-eyed, free little animals, totally uninhibited". As they started "bouncing around the apartment, throwing food against the walls, and laughing hysterically", they were, in their own view (if not that of the others in attendance), "all love—spontaneous, childlike love". It would seem Watson took the song's "me and my monkey[s]" to signify Manson and the Family, though he does not say it that way; he fails to indicate whether the interpretation was brought to Manson's attention.^[37]

Manson himself invoked **"Yellow Submarine"**, a Beatles song that was released in 1966 and that inspired an animated movie of the same title. The movie was released in the United States in November 1968, within a week or so of the White Album. In the first months of 1969, after he had delivered the Helter Skelter prophecy around the New Year's Eve campfire near Death Valley, Manson **applied the name "Yellow Submarine"** to a **canary-yellow, Canoga Park house** to which the **Family repaired** at his instruction. There, as they **would prepare for Helter Skelter**, they would be **"submerged beneath the awareness of the outside world"**.^[8]

Book of Revelation, as interpreted by Manson

CHAPTER 7^[38]

Verse 4: And I heard the number of them which were sealed: and there were sealed one hundred and forty and four thousand of all the tribes of the children of Israel.

One hundred forty-four thousand would be the membership of the Family when, in Helter Skelter's aftermath, it would emerge from "the bottomless pit" to rule.^{[1]:246[39]} "It would be our world then. There would be no one else, except for us and the black servants."^[40]

It is difficult to determine how the Family's number was to grow to one hundred forty-four thousand. In his autobiography, Charles Watson seems to think, with incredulity, that the growth was somehow simply to be a result of procreation;^[5] the trial testimony of Paul Watkins, on the other hand, seems to indicate the increase was to result from the release of the Family's album, which would draw "the young love" to the group.^[13] The Family would also acquire (rescue) babies made homeless in Helter Skelter.^[8] Several decades were to pass before the Family would at last depart the Bottomless Pit; the group would live there in miniaturized form.^[41]

CHAPTER 9:^[42]

Verses 2–3: And he opened the bottomless pit.... And there came out of the smoke locusts upon the earth; and unto them was given power, as the scorpions of the earth have power.

locusts = Beatles^[43]

as the scorpions of the earth have power = the power of scorpion, that is, Manson, a Scorpio, will prevail^[18]

bottomless pit = as noted above, the underground city in which the Family will ride out the ravages of Helter Skelter. The Family would be lowered into this by means of a gold rope;^[44] accordingly, Manson bought expensive gold rope at a Santa Monica sporting-goods store.^[45]

Verses 7–8: ... [A]nd [the locusts'] faces were as the faces of men. And they had hair as the hair of women....

the Beatles are men with long hair^[43]

Verse 17: And thus I saw the horses in the vision, and them that sat on them, having breastplates of fire, and of jacinth, and brimstone: and the heads of the horses were as the heads of lions; and out of their mouths issued fire and smoke and brimstone.

breastplates of fire = the Beatles' electric guitars

fire and smoke and brimstone out of their mouths = the Beatles' powerful lyrics,^[43] the power of their music to ignite Helter Skelter^[5]

Verse 7: And the shapes of the locusts were like unto horses prepared unto battle

things that are shaped like unto horses prepared unto battle = the dune buggies the Family will be riding during Helter Skelter^[43]

In Manson's view, dune buggies were the ideal vehicles of the apocalypse; they would enable the Family to outrun police in the Bottomless Pit and were light enough that a few of the girls could carry them. During the war, the Family would be making forays from the Bottomless Pit. Accordingly, the dune buggies the Family

acquired, licitly and otherwise, were fitted, on Manson's inspiration, with machine gun mounts; while the men would drive, the girls would operate the guns.^{[8][46]} Fitted next to the steering wheel of Manson's personal buggy was a metal scabbard. It held a sword with which, in July 1969, Manson slashed the ear of Family acquaintance Gary Hinman.^{[1]:102[47]} On the buggy's front was a winch that Manson envisioned using to evade police, apparently in Helter Skelter. He would fling the winch's rope up into a tree and then winch himself up out of sight as pursuing officers would drive haplessly by.^[48] In an article published in *Los Angeles* magazine in July 2009, as the fortieth anniversary of the Tate-LaBianca murders approached, former Manson associate Catherine Share was quoted as follows:

"Charlie talked about Helter Skelter every night. ... [W]e'd learn to live off the land. **We'd live in the desert and come in on dune buggies** and rescue the orphaned white babies. We'd be the saviors."^[49]

Verse 15: And the four angels were loosed, which were prepared for an hour, and a day, and a month, and a year, for to slay the third part of men

the **four angels = the Beatles**,^[43] prophets who are **preparing the way for Jesus Christ**, Manson, to lead the chosen people away to safety^[5]
slay the third part of men = **destroy the white race**, that is (it would seem), **one of the three races**^[43]

Verse 16: And the number of the **army of the horsemen** were two hundred thousand thousand: and I heard the number of them.

two hundred thousand thousand horsemen = **motorcycle gang-members** Manson is attempting to recruit into the Family, in advance of Helter Skelter^{[5][43]}
The motorcyclists, whose attention Manson began cultivating when the Family moved to the Yellow Submarine, were to be the Family's "**needed military wing**".^[50] They and the Family would cruise through Helter Skelter in the manner of a flock of birds, all turning in one direction or another without even a sound from their leader.^[18] If the cyclists were to be worthy of surviving Helter Skelter alongside the Family, it was, of course, necessary they attain the **Family's level of hippie enlightenment**. Toward this end, Manson unleashed his girls as seductresses, to wean the gang members from predisposition to marriage as well as materialism and concern with time of day (the latter horrors jointly embodied in the wearing of wristwatches); with a passing exception or two, the cyclists remained bourgeois.^{[1]:101[51]}

Verse 4: And it was commanded [that the locusts] should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads.

not hurt the grass of the earth, neither any green thing, neither any tree = **only humans, not nature**, will be destroyed in **Helter Skelter**^[18]
seal of God in their foreheads = **a mark** that would indicate whether someone was on Manson's side or not;^[43] in Helter Skelter, those without it would perish.^[5] (Manson never described **the mark**, but he left no doubt he would be able to recognize it.)^{[5][43]}

Verse 20: And the rest of the men which were not killed by these plagues yet repented not of the works of their hands, that they should not worship devils, and idols of gold, and silver, and brass, and stone, and of wood: which neither can see, nor hear, nor walk....

worship of idols of gold and silver and brass = the establishment's worship of automobiles, houses, and money^[43]

Verse 1: And the fifth angel sounded, and I saw a star fall from heaven unto the earth: and to him was given the key of the bottomless pit.

the fifth angel =

according to Gregg Jakobson, who arranged a recording session for Manson: Stu Sutcliffe, one of the original five, not four, Beatles according to Family members such as Tex Watson and Paul Watkins: Manson^{[5][18][43]}

CHAPTER 10:^[52]

Verses 1 and 2: And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire: And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth...

For about two weeks after their departure from the "Yellow Submarine", Family members moved into—or broke into—an unoccupied mansion that had recently been vacated by the rock group Iron Butterfly. Overlooking the sea from the Mulholland Hills, the house met Manson's demand that "[the Family] have access to the sea and to the desert and that the two roads be joined."^[53]

With the help of three hundred dollars' worth of topographic maps, the Family laid out a complete and continuous Helter Skelter escape route that ran from Malibu beach (near this Iron Butterfly mansion), past the Family's headquarters at Spahn Ranch, and to Golar Wash, site of the Family's desert ranches near Death Valley. From Spahn, Manson, peering toward the heart of Los Angeles, really could have his right foot upon (toward) the sea and his left foot upon the earth. It was even rumored that Manson or a Family member stole and maybe ruined a half-track supposedly used to clear a Spahn-area portion of the route.^{[18][54]}

The escape route was marked with locations for supply-caches, command posts, campsites. The Family's topographic maps were found buried in Death Valley.^{[18][54]}

CHAPTER 16:^[55]

Verses 14 and 16: For they are the spirits of devils, working miracles, which go forth unto the kings of the earth and of the whole world, to gather them to the battle of that great day of God Almighty... And he gathered them together into a place called in the Hebrew tongue Armageddon.

In his autobiography, Watson seems to indicate that Manson spoke of Helter Skelter as Armageddon, a term that has come to stand for apocalyptic war.^{[5][56]} In *Helter Skelter: The True Story of the Manson Murders*, Bugliosi seems to confirm this.^[35]

CHAPTER 21:^[57]

Verses 10 and 18: And [an angel] carried me away in the spirit to a great and high mountain, and showed me that great city, the holy Jerusalem, descending out of heaven from God... and the city was pure gold, like unto clear glass.

Verse 21: And the twelve gates were twelve pearls; every several gate was of one pearl: and the street of the city was pure gold, as it were transparent glass.

Verse 23: And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.

The Family's Helter Skelter sanctuary **under Death Valley** would be a **city** of gold where there would be no sun and no moon.^[13]

CHAPTER 22:^[58]

Verse 2: In the midst of the street of it, and on either side of the river, was there the **tree of life**, which bare twelve manner of fruits, and yielded her fruit every month...

The city underneath Death Valley would have a **tree that would bear twelve different kinds** of fruit, a different kind each month.^[13] (The city was also expected to have chocolate fountains; but in that detail, it seems to have departed from the Biblical scheme.)^[59]

Synthesis

To Manson, the synthesis of Beatles and Bible was hardly to be questioned:

Look at [the Beatles'] songs: songs sung all over the world by the young love; it ain't nothin' new.... It's written in... Revelation, all about the **four angels programming the holocaust**...the four angels looking for the fifth angel to lead the people into the pit of fire...right out to Death Valley. ... It's all in black and white, in *The White Album* —white, so there ain't no mistakin' the color...^[18]

Abbey Road epilogue

Abbey Road was released in the United Kingdom in late September 1969^{[60][61][62]} after the murders. By that time, most of the Family was at the group's camp in the Death Valley area searching for the Bottomless Pit.^{[1]:233} Three Family members arrived at the camp around October 1 with an advance copy of the album, which the group played on a battery-operated machine.^[63]

Law officers raided the desert redoubts in the second week of October and found the Family with stolen vehicles, and they arrested Manson and several others.^{[1]:126–8} By mid-November, Manson had become a suspect in the Tate-LaBianca murders, but Family members made their way back to Spahn Ranch after being released from jail.^[64] The LAPD confiscated a door on November 25, 1969 on which someone had written "Helter Scelter [sic] is coming down fast."^{[1]:294} A photograph shows that the confiscated door was also inscribed with "1, 2, 3, 4, 5, 6, 7 — ALL GOOD CHILDREN (Go to Heaven?)" [sic].^[65] This children's rhyme is heard in "You Never Give Me Your Money" on *Abbey Road*. In October 1970, the prosecution offered testimony about the door during Manson's trial for the Tate-LaBianca murders, but only the "Helter Skelter" inscription seems to have been noted.^{[1]:376}

Tex Watson had left the desert camp and gone on to separate himself from the Family, but he bought a cassette recording of *Abbey Road* and played it continuously while walking for miles across the desert to rejoin the Family; he was hoping to see what The Beatles might have to tell him. He turned back at the last moment, and an old prospector informed him that the arrests had taken place. Watson returned to Texas where he was arrested for the Tate-LaBianca murders a month later.^[66]

Three people were attacked on the beach near Santa Barbara, California in late July 1970 while Manson was on trial, two of them fatally. One of the Manson girls spoke of this incident as "**Maxwell's Silver Hammer**", an *Abbey Road* song that plainly is about homicidal madness.^[67]

Timeline

1967

- March 21: Charles Manson, aged 32, is released from Terminal Island, San Pedro, California, after seven years' imprisonment for attempting to cash a forged government check. He is granted permission to move to San Francisco.^{[1]:146}
- Summer: Manson and the first members of what will come to be known as his Family **leave the San Francisco area in an old school bus they modified in hippie style.**^[68] In an alternate account, some months of Manson travels and acquisition of Family members precede the group's departure from San Francisco in the school bus, around November 10.^[69]
- November 27: The Beatles' album *Magical Mystery Tour* is released in the United States.^[70] The Family will come to call its geographical and psychological movement in the school bus "the Magical Mystery Tour".^[25]

1968

- April 4: **Martin Luther King, Jr., is assassinated** in Memphis, Tennessee.
- Late spring: Having ended up in the Los Angeles area after months of roaming through the West Coast and the Southwest,^{[1]:174} Manson and the Family become associated with **The Beach Boys'** Dennis Wilson after Wilson picks up two female Family members hitchhiking in Malibu. Several Family members begin living in Wilson's **Pacific Palisades** home while, by midsummer,^[71] others will be living at the **Spahn Ranch** in (or near) Chatsworth.^{[1]:250} During the spring/summer of 1968, Dennis Wilson also introduces Manson to his friend Terry Melcher, a record producer who has worked not only with the Beach Boys, but also with The Byrds, Paul Revere & the Raiders, The Mamas & the Papas, and many other L.A.-based musical acts.
- August 9: Gregg Jakobson, another music industry friend of Dennis Wilson, pays for studio time to record songs written and performed by Manson.^{[1]:214}
- August: Three weeks before the lease on his house is to run out, Dennis Wilson has his manager evict the Family members from it.^{[1]:251}
- October 31: Having been consolidated at the Spahn Ranch since the eviction from Dennis Wilson's house, the Family members set out in a **new school bus** (purchased September 1)^[72] toward Death Valley to set up an alternate base.^[73]
- November 1: The Family members arrive at the Death Valley area's Golar Wash, maybe 120 miles (190 km) north of Los Angeles and 90 miles (140 km) west of Las Vegas. They load themselves into the unused **Myers Ranch**, which is owned by the grandmother of a new Family member.^[73]
- November 3: When Manson and Family member Paul Watkins take a short trip from Golar Wash to visit "Ma Barker", owner of another unused (or little-used) ranch,^[74] not far from Myers, Manson presents himself and Watkins to her as musicians in need of a residence congenial to their work. When she agrees to let them stay at the ranch if they'll fix what needs fixing, Manson honors her with one of The Beach Boys' gold records, several of which he'd been given by Dennis Wilson. On the way back to **Golar Wash**, Watkins, who has seen a newspaper while they've been on their trek, mentions a police shooting of a young black in San Francisco; Manson replies that a black revolt has been building up for years. He says the killing of Martin Luther King, Jr., is a "heavy number."^[73]
- November 13: **Animated movie *Yellow Submarine***, based on the song of the same name by The Beatles, is released in the United States.^[75]
- November 25: Release of the Beatles' self-titled album (the "White Album") in the United States.^[76] (Release in the United Kingdom was November 22.)^{[76][77][78]}
- Mid-December: Family member Paul Watkins and two female Family members go to Los Angeles for a few days. While they're there, they see *Yellow Submarine*.^[8]
- Before the end of December: While back at Spahn Ranch, Manson and Charles "Tex" Watson visit an acquaintance in nearby Topanga Canyon. When, in response to a question from the acquaintance, they tell him they haven't heard the new Beatles album, he plays it for them.^[79]
- New Year's Eve: Around a campfire on a bitter cold night at the Myers Ranch, the **Family members listen as Manson lays out the prophecy of Helter Skelter.**^[80]

1969

- ~January 10: Word comes from Manson, who is in Los Angeles, that the Family is to move from the desert to a house he's found in Canoga Park. Because the **canary-yellow house** is a place where the Family, preparing for Helter Skelter, will be **"submerged beneath the awareness of the outside world,"** Manson dubs it the Yellow Submarine.^[8]
- Mid-February: While riding in a car with Paul Watkins, Manson sees a white woman and a black man holding hands on the street. He explains to Watkins that that's **why black men have not yet risen up in rebellion against whites: they're pacified by access to white women.**^{[8][10]}
- Before mid-March: In preparation for a visit they are for some reason expecting from Dennis Wilson's friend Terry Melcher, owner of a record company, Family members clean the Canoga Park house, set up their instruments, and prepare vegetables, lasagna, salad, French bread, freshly baked cookies, and marijuana. They are hoping Melcher will agree to record the music they've been preparing to trigger Helter Skelter; Melcher doesn't arrive.^{[5][18]}
- March 23: Entering uninvited upon 10050 Cielo Drive, which he has known as the residence of Terry Melcher, Manson gets a cool reception from a male friend of Sharon Tate, who, with her husband, Roman Polanski, is the new lessee; Tate looks on. Manson, who possibly knows Melcher no longer lives at the place, has come calling for someone and is told to check the guest house; after briefly going back to the guest house, he leaves. In the evening, when he enters the property again, Manson is received with an equal lack of enthusiasm, at the guest house, by landlord Rudi Altobelli, an entertainment-industry figure who had met him the previous summer through Dennis Wilson. Though Manson asks for Melcher, he prolongs the conversation with Altobelli and attempts to establish a connection with him. Altobelli, who will be going to Europe the next day, lies that he will be out of the United States for a year; he gives Manson incomplete information about Melcher's new location. In learning that Manson had been directed to the guest house by persons at the main house, Altobelli expresses his wish that Manson not disturb his tenants. Manson leaves; Tate later asks Altobelli whether "that creepy-looking guy" showed up at the guest house.^{[1]:226, 228–31}
- ~April 1: The Family starts settling back into the Spahn Ranch, which they had quit after owner George Spahn, under pressure from police, had shut down an unlicensed nightclub they'd set up at the ranch to raise money for their preparations for Helter Skelter. They will not concern themselves with Spahn's objections; during Helter Skelter, they must be at Spahn, from which they'll have a "clear escape route to the desert."^{[37][53]}
- Mid-June: While Manson and Family member Paul Watkins are discussing Helter Skelter, Manson tells Watkins "it looks like we're gonna have to show blackie how to do it."^[19]
- July 27: In a dispute over money, Family member Bobby Beausoleil acts on Manson's instruction to murder Family acquaintance Gary Hinman. After stabbing Hinman to death, Beausoleil writes "Political piggy" on a wall in Hinman's blood.^{[1]:33, 102–3}
- August 6: Beausoleil is arrested after he is caught driving Hinman's car; the knife he used to stab Hinman is found in the car's tire well.^{[1]:33}
- August 8: In the afternoon, Manson tells the Family members, "Now is the time for Helter Skelter."^[81]
- August 9: After midnight, acting on Manson's instruction, three Family members including Tex Watson murder Sharon Tate and four other persons on the premises of 10050 Cielo Drive. Susan Atkins, one of the killers, writes "Pig" on the house's front door, in Sharon Tate's blood. When the killers and a fourth Family member, who accompanied them, return to Spahn Ranch, Watson assures Manson it was Helter Skelter.^[82]
- August 10: After midnight, three Family members acting on Manson's instruction murder Leno and Rosemary LaBianca at their Los Feliz home, next door to a house at which Manson and Family members had attended a party the previous year.^{[1]:182, 207} Using LaBianca blood, one of the killers writes "Rise" and "Death to Pigs" on the living room walls. She writes "Healter [sic] Skelter" on the refrigerator.^{[1]:39[83]}

Impact

Manson entranced youths of the 1960s, and he and his Family initially represented a peaceful, harmonious, and loving revolution to strive for a better world. Manson had exactly the type of love that Tex Watson needed,^[84] and Manson was able to create murderers through his loving façade in his plan to start a race war.^[84]

Watson was with Manson when he first heard the White Album, and he took part in the Tate murders and the LaBianca murders. He is the only killer to participate directly in every one of the seven homicides, and he was the sole killer of at least three of the victims.^{[82][83]} He told other Family members, "It seemed like I had to do everything."^[85] He separated himself from the Family when he and Manson first heard the White Album,^[74] and he did not rejoin until the following March 1969. By that time, Manson's prophecy had captured the group's imagination, but Watson took a while to grasp its details.

Although I got it in bits and pieces, some from the women and some from Manson himself, it turned out to be a remarkably complicated yet consistent thing that he [Manson] had discovered and developed in the three months we'd been apart. ... It was exciting, amazing stuff Charlie was teaching, and we'd sit around him for hours as he told us about the land of milk and honey we'd find underneath the desert and enjoy while the world above us was soaked in blood.^[5]

Manson's testimony

Manson was permitted to testify at his 1970 trial for the Tate-LaBianca murders, after the defendants' attorneys had attempted to rest their cases, without calling a single witness. The jury was removed from the courtroom lest he violate the California Supreme Court's decision in *People v. Aranda* by implicating his co-defendants.^{[1]:388} He spoke for over an hour.^{[1]:388} As for Helter Skelter, he said the following:

It means confusion, literally. It doesn't mean any war with anyone. It doesn't mean that some people are going to kill other people.... Helter Skelter is confusion. Confusion is coming down around you fast. If you can't see the confusion coming down around you fast, you can call it what you wish.^{[1]:390–1}

Manson has dismissed the Helter Skelter conspiracy as an invention by the trial prosecutor to tie him to the murders.

Is it a conspiracy that the music is telling the youth to rise up against the establishment because the establishment is rapidly destroying things? Is that a conspiracy? The music speaks to you every day, but you are too deaf, dumb, and blind to even listen to the music.... It is not my conspiracy. It is not my music. I hear what it relates. It says "Rise," it says "Kill." Why blame it on me? I didn't write the music.^{[1]:391} ... As far as lining up someone for some kind of helter skelter trip, you know, that's the District Attorney's motive. That's the only thing he could find for a motive to throw up on top of all that confusion he had. There was no such thing in my mind as helter skelter.^[86]

Primary sources

More detail about Helter Skelter is found in the following: testimony of Paul Watkins (<https://web.archive.org/web/20070320085827/http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansontestimony-w.html>).

- *Helter Skelter: The True Story of the Manson Murders* by Vincent Bugliosi with Curt Gentry
- *Will You Die for Me?* by Charles Watson as told to Ray Hoekstra
- *My Life with Charles Manson* by Paul Watkins and Guillermo Soledad

As has been noted, Bugliosi led the prosecution in the Tate-LaBianca trials; at the time of the trials, he was a Los Angeles Deputy District Attorney.^{[1]:xiv, 117} Charles Watson is the above-mentioned Family member who took part in the murders. Watkins was an above-mentioned Family member who was not involved in the murders.

See also the trial testimony of Gregg Jakobson, who met Manson at the home of Beach Boy Dennis Wilson in May or early summer of 1968 and who arranged a recording session for Manson in August of that year.^{[1]:155, 214} Jakobson indicated that Manson and he had talked about Manson's "philosophy on life" in various settings "innumerable times" – "Maybe 100."^{[1]:223[87]}

Footnotes

1. Bugliosi, Vincent; Gentry, Curt (1994). *Helter Skelter (a Manson Scenario): The True Story of the Manson Murders* (https://archive.org/details/helterskeltertru00bugl_0) (25th Anniversary ed.). W.W. Norton & Company.

2. Decision in appeal by Charles Manson and others from conviction for Tate-LaBianca murders (<http://online.ceb.com/calcases/CA3/61CA3d102.htm>), *People v. Manson*, 61 Cal. App. 3d 102 (California Court of Appeal, Second District, Division One, August 13, 1976). Retrieved June 19, 2007. The court's characterization of Helter Skelter as a "chimerical vision" appears in the third paragraph from the end of the decision's section headed "The Conspiratorial Relationship".
3. Bugliosi 1994, 244.
4. Watkins, Paul, and Soledad, Guillermo, *My Life with Charles Manson*, Chapter 12.
5. Watson, Charles as told to Hoekstra, Ray, *Will You Die for Me?*, Chapter 11 (<http://www.aboundinglove.org/sensational/wydfm/wydfm-011.php>) Archived (<https://web.archive.org/web/20101119075303/http://aboundinglove.org/sensational/wydfm/wydfm-011.php>) 2010-11-19 at the Wayback Machine Watson website. Retrieved 28 April 2007.
6. Bugliosi 1994, 241.
7. Watkins, Ch. 11
8. Watkins, Ch. 12
9. Prosecution's closing argument, *The State of California v. Charles Manson* by Vincent Bugliosi; Los Angeles, California, January 15, 1971 Transcript
10. Bugliosi 1994, 247.
11. Prosecution's closing argument *The State of California v. Charles Manson* by Vincent Bugliosi; Los Angeles, California, January 15, 1971 Transcript,
12. *The State of California v. Charles Manson* by Vincent Bugliosi; Los Angeles, California, January 15, 1971
13. Testimony of Paul Watkins in the Charles Manson Trial (<http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansontestimony-w.html>) Archived (<https://web.archive.org/web/20070320085827/http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansontestimony-w.html>) 2007-03-20 at the Wayback Machine University of Missouri-Kansas City School of Law. Retrieved 28 April 2007.
14. In trial testimony (<http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansontestimony-w.html>) Archived (<https://web.archive.org/web/20070320085827/http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansontestimony-w.html>) 2007-03-20 at the Wayback Machine, Manson associate Paul Watkins indicated that the militants would be "the Black Muslims". In his autobiography, Manson associate Tex Watson said that Manson sometimes referred to the Black Muslims, other times the Black Panthers. On page 246 of the 1994 edition of Bugliosi and Gentry's *Helter Skelter* is a similar statement, apparently based on statements made to Bugliosi by Paul Watkins. In Chapter 10 of the Watkins autobiography *My Life with Charles Manson*, Manson is quoted as follows: "The heavy dudes, though, are the [Black] Muslims. I've seen those cats in jail. They sit back real stoic like and watch and stay cool, you know. But they'll be the ones who bring the shit down. Yeah, it's gonna come down hard... a full-on war." The statement predates Manson's formulation of Helter Skelter.
15. Witness Paul Watkins, quoted in prosecution's closing argument]
16. Family member Tex Watson has said that he and Manson first heard the White Album on December 1, 1968; but this does not appear to match recollections in Watson's autobiography, in which Watson seems to indicate that he and Manson first heard the album on a Saturday (which December 1 was not). "Archived copy" (<https://web.archive.org/web/20070405004745/http://aboundinglove.org/sensational/wydfm/wydfm-009.php>). Archived from the original (<http://www.aboundinglove.org/sensational/wydfm/wydfm-009.php>) on 2007-04-05. Retrieved 2007-05-03. Family member Paul Watkins thought that Manson first heard the album near December's end. This is not the only chronological discrepancy between the recollections of Watkins and Watson.
17. *Manson* (<http://www.cineflixproductions.com/shows/47-Manson>) 2009 documentary by Cineflix Productions et al.
18. Watkins, Ch. 13
19. Watkins, Ch. 15
20. Watson, Ch. 13 (<http://www.aboundinglove.org/sensational/wydfm/wydfm-013.php>) Archived (<https://web.archive.org/web/20101119075249/http://aboundinglove.org/sensational/wydfm/wydfm-013.php>) 2010-11-19 at the Wayback Machine Retrieved 28 April 2007.

21. Watson, Ch. 15 (<http://www.aboundinglove.org/sensational/wydfm/wydfm-015.php>) Archived (<https://web.archive.org/web/20101119080010/http://aboundinglove.org/sensational/wydfm/wydfm-015.php>) 2010-11-19 at the Wayback Machine Retrieve 28 April 2007.
22. Susan Atkins' Story of 2 Nights of Murder (<http://www.mansonfamilytoday.info/Atkins-2-nights-of-murder.htm>) *Los Angeles Times*, Sunday, December 14, 1969. mansonfamilytoday.info. Retrieved April 14, 2008.
23. Sanders, Ed (2002). *The Family* (<https://archive.org/details/family00sand>). New York: Thunder's Mouth Press. p. 11. ISBN 1-56025-396-7.
24. Bugliosi 1994, 240.
25. Sanders 2002, 27.
26. "Blue Jay Way" review and information (<https://www.allmusic.com/song/t995686>) allmusic.com. Retrieved June 3, 2007.
27. Watson, Ch. 6
28. Watson, Ch. 7 (<http://www.aboundinglove.org/sensational/wydfm/wydfm-007.php>) Archived (<https://web.archive.org/web/20101119080347/http://aboundinglove.org/sensational/wydfm/wydfm-007.php>) 2010-11-19 at the Wayback Machine Oddly, the song seemed to *continue* to be about Atkins, even after the murders. When David Dalton and David Felton, in their 1970 *Rolling Stone* story (<https://www.rollingstone.com/culture/news/charles-manson-the-incredible-story-of-the-most-dangerous-man-alive-19700625>) about Manson, wrote that "Sexy Sadie laid it down for all to see", they were referring not to Atkins's sexual frankness but to her crime account as published within a week of the Tate-LaBianca indictments. Running to nearly three pages when it appeared in the *Los Angeles Times* on Sunday, December 14, 1969, the said account was based mainly on a tape-recorded interview of Atkins by her attorney at his office on December 1; it detailed the "2 Nights of Murder" of the Tate-LaBianca crimes. (See Bugliosi 1994, pages 160 and 193.)
29. "If Christ Came Back as a Con Man" (<http://www.gadflyonline.com/archive/October98/archive-manson.html>) by David Dalton, *Gadfly*, October 1998. gadflyonline.com. Retrieved 17 September 2007.
30. Bugliosi 1994, 242.
31. *helter skelter*, defined in Compact Oxford English Dictionary (<http://www.askoxford.com/results/?view=dict&freesearch=helter+skelter&branch=13842570&textsearchtype=exact>) Retrieved June 19, 2007.
32. *helter-skelter*, defined in the American Heritage Dictionary of the English Language: Fourth Edition. 2000. (<http://www.bartleby.com/61/91/H0139100.html>) Retrieved June 19, 2007.
33. Watkins, Ch. 12. As Watkins tells it, Manson said, "Are you hep to what the Beatles are saying?... Dig it, they're telling it like it is. They know what's happening in the city; blackie is getting ready. They put the revolution to music... it's 'Helter-Skelter.' Helter-Skelter is coming down."
34. Sanders 2002, 106.
35. Bugliosi 1994, 243.
36. Revolution 9: Minute by Minute (<http://www.hornswaggled.com/2009/08/20/090909-beatles-number-9-summary/>) David J. Coyle. Retrieved 30 August 2009.
37. "Watson, Ch. 12" (<https://web.archive.org/web/20130818080042/http://www.aboundinglove.org/sensational/wydfm/wydfm-012.php>). Archived from the original (<http://www.aboundinglove.org/sensational/wydfm/wydfm-012.php>) on August 18, 2013.
38. CHAPTER 7: (<http://etext.lib.virginia.edu/etcbn/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=7&division=div1>)
39. Prosecution's closing argument. The State of California v. Charles Manson by Vincent Bugliosi; Los Angeles, California, January 15, 1971 Transcript.
40. Paul Watkins (relating Manson's vision), quoted in Bugliosi 1994, page 246.
41. "1992 parole hearing" (<https://web.archive.org/web/20020804023947/http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansonparole.html>). Archived from the original (<http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansonparole.html>) on 2002-08-04. Retrieved 2007-05-24.
42. CHAPTER 9: (<http://etext.lib.virginia.edu/etcbn/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=9&division=div1>)
43. Bugliosi 1994, 239.

44. Sanders 2002, 114.
45. Transcript of Charles Manson's 1992 parole hearing (<http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansonparole.html>) Archived (<https://web.archive.org/web/20020804023947/http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansonparole.html>) 2002-08-04 at the Wayback Machine University of Missouri-Kansas City School of Law. Retrieved May 24, 2007.
46. Sanders 2002, 109–10.
47. Sanders 2002, 127.
48. Sanders 2002, 138.
49. Oral history of the Manson murders (http://3.bp.blogspot.com/_3xqpWB4yAIU/SkLOQYtt8MI/AAAAAAAAArY/_zB3i9IWIM4/s1600-h/LAManson017.jpg), Steve Oney, *Los Angeles* magazine, July 2009, page 152.
50. Sanders 2002, 107.
51. Sanders 2002, 107-8.
52. CHAPTER 10: (<http://etext.lib.virginia.edu/etcbin/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=10&division=div1>)
53. Watkins, Ch. 14
54. Sanders 2002, 111.
55. CHAPTER 16: (<http://etext.lib.virginia.edu/etcbin/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=16&division=div1>)
56. Book of Revelation, Chapter 16, King James Version (<http://etext.lib.virginia.edu/etcbin/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=16&division=div1>) Electronic Text Center, University of Virginia Library. Retrieved May 1, 2007.
57. CHAPTER 21: (<http://etext.lib.virginia.edu/etcbin/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=21&division=div1>)
58. CHAPTER 22: (<http://etext.lib.virginia.edu/etcbin/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=22&division=div1>)
59. Sanders 2002, 87.
60. *Abbey Road* review and information (<https://www.allmusic.com/album/r1525>) allmusic.com. Retrieved June 3, 2007.
61. Lewisohn, Mark (1990). *The Beatles Day by Day: A Chronology 1962–1969*. New York: Harmony Books. p. 123. ISBN 0-517-57750-X.
62. Schultheiss, Tom, ed. (1980). *A Day in the Life, The Beatles Day-by-Day 1960–1970*. Ann Arbor, Michigan: Pierian Press. p. 266. ISBN 0-87650-120-X.
63. Sanders 2002, 288.
64. Watkins, Ch. 23
65. Photograph of Spahn Ranch door (<http://www.law.umkc.edu/faculty/projects/ftrials/manson/ranchdoor.jpg>) University of Missouri-Kansas City School of Law. Retrieved April 29, 2007.
66. "Watson, Ch. 16" (<http://www.aboundinglove.org/sensational/wydfm/wydfm-016.php>).
67. Sanders 2002, 93, 393.
68. Bugliosi, 164 and 174.
69. Sanders 2002, 13–20.
70. *Magical Mystery Tour* review and information (<https://www.allmusic.com/album/r1522>) allmusic.com. Retrieved June 3, 2007.
71. Prosecution's closing argument, *The State of California v. Charles Manson* by Vincent Bugliosi; Los Angeles, California, January 15, 1971 Transcript.
72. Watkins, Ch. 8
73. Watkins, Ch. 10

74. "Watson, Ch. 9" (<https://web.archive.org/web/20070405004745/http://aboundinglove.org/sensational/wydfm/wydfm-009.php>). Archived from the original (<http://www.aboundinglove.org/sensational/wydfm/wydfm-009.php>) on April 5, 2007.
75. *The Yellow Submarine* (<https://www.imdb.com/title/tt0063823/>) on IMDb
76. Schultheiss, 226.
77. *White Album* review and information (<https://www.allmusic.com/album/r1523>) allmusic.com. Retrieved June 3, 2007.
78. Lewisohn, 110.
79. In an interview, Tex Watson has indicated he and Manson first heard the album on December 1, 1968;^[1] (<http://www.aboundinglove.org/sensational/mrhms0/mrhms0-002.php>) Archived (<https://web.archive.org/web/20071011190804/http://www.aboundinglove.org/sensational/mrhms0/mrhms0-002.php>) 2007-10-11 at the Wayback Machine but this does not appear to match recollections in Watson's autobiography, in which, among other things, Watson seems to indicate he and Manson first heard the album on a Saturday (which December 1 was not). "Archived copy" (<https://web.archive.org/web/20070405004745/http://aboundinglove.org/sensational/wydfm/wydfm-009.php>). Archived from the original (<http://www.aboundinglove.org/sensational/wydfm/wydfm-009.php>) on 2007-04-05. Retrieved 2007-05-03. In an autobiography of his own, Family member Paul Watkins seemed to think Manson first heard the album near December's end. This is not the only chronological mismatch between the recollections of Watkins and Watson.
80. Watson, Ch. 12
81. "Watson, Ch. 13" (<https://web.archive.org/web/20101119075249/http://aboundinglove.org/sensational/wydfm/wydfm-013.php>). Archived from the original (<http://www.aboundinglove.org/sensational/wydfm/wydfm-013.php>) on November 19, 2010.
82. "Watson, Ch. 14" (<https://web.archive.org/web/20101119075221/http://aboundinglove.org/sensational/wydfm/wydfm-014.php>). Archived from the original (<http://www.aboundinglove.org/sensational/wydfm/wydfm-014.php>) on November 19, 2010.
83. "Watson, Ch. 15" (<https://web.archive.org/web/20101119080010/http://aboundinglove.org/sensational/wydfm/wydfm-015.php>). Archived from the original (<http://www.aboundinglove.org/sensational/wydfm/wydfm-015.php>) on November 19, 2010.
84. Atchison, Andrew J.; Heide, Kathleen M. (June 7, 2010). "Charles Manson and the Family: The Application of Sociological Theories to Multiple Murder" (<https://journals.sagepub.com/doi/pdf/10.1177/0306624x10371794>). *International Journal of Offender Therapy and Comparative Criminology*. doi:10.1177/0306624X10371794 (<https://doi.org/10.1177/0306624X10371794>) – via journals.sagepub.com.
85. Watkins, Ch. 25
86. Transcript of Charles Manson's 1992 parole hearing (<http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansonparole.html>) Archived (<https://web.archive.org/web/20020804023947/http://www.law.umkc.edu/faculty/projects/ftrials/manson/mansonparole.html>) 2002-08-04 at the Wayback Machine Retrieved 2 February 2012.
87. Also Jakobson's trial testimony.

External links

- Book of Revelation, Chapter 9, King James Version (<http://etext.lib.virginia.edu/etcbin/toccer-new2?id=KjvReve.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=9&division=div1>) Electronic Text Center, University of Virginia Library. Retrieved April 30, 2007.
- Charles Manson and the Family: The Application of Sociological Theories to Multiple Murder (<http://ijo.sagepub.com/content/55/5/771.full.pdf+html>) Retrieved October 13, 2014.

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