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# Kurt Cobain. . . well, you know the rest



*by Miles Mathis*

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As usual, this is just my opinion, being my personal reading of the story given to us by the mainstream.

I wasn't even going to do Cobain, despite many requests to do so: I just didn't think he was important enough. Then I tripped across a bit of evidence no one else seemed to be talking about, so I thought I would put in my two cents. I just took a quick look at the suicide note, and I noticed it had "CAPT Larry Khan" near the bottom, next to Cobain's little signature. I found that curious for many reasons, not the least of which that *CAPT* was obviously written by a different person than the person who had written *Larry Khan*. Why was it all caps, for one thing? Also curious was that those words weren't on the original note. They were apparently added later (or removed later). [CBS recently published photos](#) of the death scene, and those words cannot be seen on the original note.

I assume many have thought those were words added by the police, and that maybe this Capt. Larry Khan was an officer. However, it would be odd for the police to mark up a suicide note in that way, for obvious reasons. So that was not my assumption. My assumption was that someone was leaving us a clue here.

With that in mind, I googled on Larry Khan, and got a nibble. No, more than a nibble, a Jaws-size chomp. I was taken [to this bio of "Kramer"](#), which may have the distinction of being the most compact nest of red flags I have ever tripped over. Kramer is the pseudonym of Stephen Bonner, son of "renowned recording industry publicist" Joey Bonner and brother of Larry Khan, then Senior Vice President of Promotion at Jive Records (RCA) and now (since 2013) in the same position at Interscope Records. This is curious for many reasons, including 1) Kurt Cobain's label was DGC, which stands

for David Geffen Company. Interscope is also an imprint of Geffen. Geffen has come up over and over in my recent papers, perhaps most memorably in [my paper on John Lennon](#). 2) You will remember who was the parent company of RCA in the 1980's: General Electric. We are told GE sold RCA records to Bertelsmann, but that just means German Intelligence took it over from US Intelligence. Or that is my reading. You probably already know that GE has long been in bed with Intelligence—the link originally being defense contracts—and I think if you study Bertelsmann, you will find the same bed partners. To get you started, notice that Bertelsmann is run by the Mohn family. Reinhard Mohn started the current incarnation of Bertelsmann in what year? 1947, year one of the CIA. Besides owning BMG, he owns many US publishers, including Bantam, Random House, Doubleday, Knopf, Everyman's Library, Pantheon, Penguin, and Book-of-the-Month Club.\* 3) Interscope was the label of Tupac Shakur, Dr. Dre, Snoop Dogg, and the others of *Death Row*. It is also the label of Madonna, Eminem, and U2. All these “artists” were manufactured by Intelligence—in my opinion—and Tupac's death was faked just like Cobain's, and for the same reason: to cash out on these projects in the greatest way possible. It is known that deaths create the biggest scandals and biggest stories, which then sell the most products.

So, with all that in mind, you may ask yourself why Larry Khan's name is on Kurt Cobain's suicide note.

The long answer is more interesting than the short, so we will take the long way home. To do this, we just return to Kramer's bio. Kramer, born to a Jewish mother in New York, admits he got his start at the Creative Music Studio in Woodstock under Karl Berger. This studio was founded in 1971 by Berger, Ingrid Sertso and Ornette Coleman. From my limited research, a majority of its musicians appear to be Jewish. Not only is CMS mainly Jewish, the entire music scene in Woodstock has been founded and funded by Jews, and this [is admitted on Jewish websites](#). The Woodstock festival was held on the farm of Max Yasgur, who was Jewish. The greater area around Woodstock is called the Borscht Belt, due to Jewish settlement in Sullivan County back to 1900. Woodstock was the brainchild of promoters Joel Rosenman and John Roberts, both Jewish. Roberts was heir to the Block drug fortune. No one has tripped over that, it seems. Block was a large pharmaceutical company, and still is. It was bought by GlaxoSmithKline in 2001, but still exists in New York City as Block Drugs.



That picture is from 2012. So do you still think it is a coincidence these guys were pushing drugs on the hippies? No, they must have had their hand in that pie somehow, and Block Drugs gives us an indication of how.

Michael Lang, who had been the promoter of the Miami Pop Festival in 1968, was also involved, as was Artie Kornfeld, vice president at Capitol Records. They were also both Jewish. Kornfeld became VP at Capitol at age 24. Supposedly the son of a policeman, you might ask how he managed that. Obviously, there is something we aren't being told.

Anyway, back to the Creative Music Studio. Its advisory board included Buckminster Fuller, John Cage, George Russell, and Gunther Schuller. Red flags all over the place there. Let's start with Cage.

Cage's mom worked for the *Los Angeles Times*. His dad's bio is scrubbed, but he probably worked for the Navy. We are told he designed submarines, so who else would he be working for? Although now famous as an avant garde musician, Cage never seriously studied music in his youth. He went to Pomona College, where he studied writing and theology. He dropped out and dabbled in art and poetry, but was not enthusiastic even about writing until he read Whitman's *Leaves of Grass*. [We now know what to think of that](#). It is just another clue he had already been recruited by Intelligence.

We are told he returned to the US from Paris in 1931, where he began making his living lecturing on art in Santa Monica. The problem? He was only 18 years old. Who is going to pay to be lectured to by an 18-year-old kid? He allegedly “got to know various important figures in the California art world”, including arts patron Galka Scheyer. Yes, but why would they wish to know this 18-year-old kid who hadn't done anything important? As with all the rich kids of the [Lost](#) and [Beat Generations](#) we have looked at in previous papers, Cage is doing things he has no qualifications for, meeting people he has no logical connection to, and is being promoted for no apparent reason. See my analysis of Ezra Pound in that first link, for example. Pound's career had a similar incredible arc, and he somehow skated into the London literary scene in his early 20's with no qualifications and no obvious entree. He wasn't even good looking.

Galka Scheyer was a Jewish promoter of Modernism in America, especially Klee and Kandinsky. She was also a friend of Frank Lloyd Wright. As part of her promotion of the Blue Four, she lent the canvasses of Klee and Kandinsky to be props in Hollywood movies. So she has red flags all over her. But rather than pull her apart, we only need ask why she would be promoting this 18-year-old John Cage. Cage already looks like sons and daughters of the wealthy I have outed in previous papers. Only these scions of wealth are promoted in the arts like this at such an early age. In other words, Cage was connected, so he didn't need any talent in the arts.

On the advice of Scheyer and Henry Cowell, Cage moved back to New York in 1933 (note the date) and enrolled at The New School. We already know about The New School as well, since it was an offshoot of Columbia University funded by the Rockefeller Foundation. It was also funded by Hiram Halle, part owner of Gulf Oil. This is interesting because it ties into [my recent paper on the Occult](#), where—among many other things—I looked at the genealogy and business connectons of the Rockefellers. It is interesting because on Halle's Wikipedia page, the third sentence tells us Halle “was dedicated to Jewish causes”. So we once again see the Rockefeller Foundation sharing prominent funding of prominent institutions with billionaire Jewish financiers. The New School appears to have been funded by Jewish financiers, and many of the people coming up in my research connected with the current project are also Jewish. Make of it what you will. For myself, I am getting tired of apologizing for these people, so I won't.



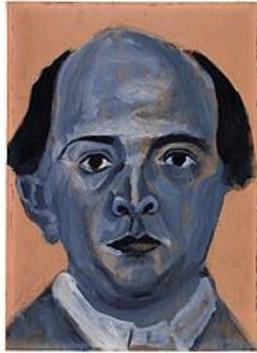
Cage returned to California—again—to study with composer Arnold Schoenberg (above). Schoenberg had been thrown out of Germany by the Nazis for being a degenerate artist (and a Jew), and honestly that “degenerate” tag is pretty hard to argue with. Especially in the current context. Since his student Cage got famous for four and a half minutes of sitting on a piano and passing gas, it is pretty difficult to argue Schoenberg was responsible for a Renaissance in music.

Wikipedia tells us Schoenberg's music was dismissed as degenerate *because he was a Jew*. But that isn't my argument, and I don't really think it has been anyone else's argument. We don't even need the words “degenerate” or “Jew”. I would say Schoenberg's music was *ugly noise* because it sounded like *ugly noise*. I always thought that, before I knew he was Jewish and before I knew he was involved in all these Intelligence projects. That's right: like the rest of Modernism, Schoenberg's and Cage's music wasn't just accidentally bad. It was promoted *because it was bad*, knowing it was bad, as part of a planned project to destroy the arts. Is that degenerate? Not really, since degeneration implies a natural degeneration, caused by bad genetics or bad racial politics or bad historical currents or something, I don't know. But in my opinion it *doesn't* imply the purposeful destruction of entire fields of enterprise, simply to turn them into propaganda. That goes beyond “degeneration” and is actually far worse. All the arts haven't degenerated, they have been decimated, with malice aforethought. So the term “degenerate” is imprecise. It is also more misdirection. It leads you into the whole Nazi-eugenics things, when the real question has nothing to do with any of that. The fascists want you to use the term “degenerate” so they can then lump you in with the Nazis. But I refuse to fall for it. Schoenberg and Modernism in general weren't degenerate. It was a planned destruction.

Rather than enter into any extended analysis of Schoenberg's “music”, I will content myself with analyzing this single sentence from Wikipedia, concerning Schoenberg's painting:

Schoenberg was a painter of considerable ability, whose pictures were considered good enough to exhibit alongside those of [Franz Marc](#) and [Wassily Kandinsky](#) ([Stuckenschmidt 1977](#), 142) as fellow members of the [expressionist Blue Rider](#) group.

In support of that claim, we are offered this self portrait:



I agree that his painting is just as good as his music. Those who have promoted his music and those who have promoted his painting deserve one another.

Cage admits that Schoenberg told his students that “he was trying to make it impossible for them to write music”. There's a music teacher for you. Cage said that he revolted against Schoenberg and “he determined then and there, more than ever before, to write music”. Which is why Cage got famous for *not* writing music.

And then,

Although Schoenberg was not impressed with Cage's compositional abilities during these two years, in a later interview, where he initially said that none of his American pupils were interesting, he further stated in reference to Cage: "There was one...of course he's not a composer, but he's an inventor—of genius.

Do I really have to interpret that? Schoenberg not only gives Cage away there, he gives himself away. This is clearly an agent congratulating another agent for a job well done.

But enough of Cage. What about Buckminster Fuller? Did you know he was the grand-nephew of Margaret Fuller, an early transcendentalist? Did you know she wrote for the *New York Tribune* under Horace Greeley in the 1840's? Did you know she was a correspondent for that paper of the revolutions in Italy in 1848? Did you know she allegedly died at age 40 in a shipwreck off Fire Island, and that her body was never found? Why is that important? Well, you have to read my recent papers, where I tie US Intelligence to the *New York Tribune*. Not only were [they publishing Karl Marx in those years](#), they were publishing [Henry Olcott, the founder of Theosophy](#). The editor was Charles Dana, and both Dana and Olcott were later on the three-man commission to investigate [the assassination of Lincoln](#). Read those three linked papers and you will understand why Margaret Fuller is a huge flapping red flag. You also have to read Margaret Fuller's bio to understand why I suspect her of being an agent. I don't think she was in Italy to support the revolution. More likely she was there to make sure it did *not* succeed. The wealthy families of Europe and the US were not in favor of these Republican revolutions, for fairly obvious reasons. They had to do similar things in the 1960s in Italy, when Republican sentiment again swelled. See Operation Gladio.

Buckminster's father-in-law James Hewlett was an architect who built the Brooklyn Masonic Temple, the Civil War Memorial in Philadelphia, and the Soldiers and Sailors Monument in Albany. He also built the Clark Mansion in Manhattan for William Clark. This mansion is still considered to be the most expensive private home ever built in NYC, trumping even Frick's mansion. Clark was a premier Montana banker and was one of the three Copper Kings. He was also a US Senator. Mark Twain—in

the *Gilded Age*—said that Clark was a shame to the American nation. And if you think Hewlett's building the Masonic Temple in Brooklyn is meaningless, you may wish to consider that Clark was also [the Grand Master Mason of Montana](#). So as usual, we have both Jewish and Masonic red flags popping up.

Buckminster went to Milton Academy in Massachusetts, and other alumni include the Kennedys, Douglas MacArthur, T. S. Eliot, Austan Goolsbee, J. B. Pritzker, Eliot Richardson, James Taylor, and so on. It is basically another spook-feeder school for Harvard, like several others I have outed. Fuller then went to Harvard, but was expelled. During the first World War, he joined the Navy, becoming a commander. You may wish to compare this to the bio of L. Ron Hubbard, who was also a Navy commander.

In 1927, Fuller tells us God spoke to him directly, sort of like Moses in the burning bush:

He felt as though he was suspended several feet above the ground enclosed in a white sphere of light. A voice spoke directly to Fuller, and declared:

From now on you need never await temporal attestation to your thought. You think the truth. You do not have the right to eliminate yourself. You do not belong to you. You belong to Universe. Your significance will remain forever obscure to you, but you may assume that you are fulfilling your role if you apply yourself to converting your experiences to the highest advantage of others.<sup>[9]</sup>

I find that interesting, since we have seen my detractors on my science site accuse me of ego. But of course I have never said anything approaching what Fuller and the other manufactured mainstream geniuses say of themselves. I don't believe my every utterance is the consecrated truth. The created heroes of the mainstream can be caught saying anything about themselves, but those of us in the margins are not allowed to believe in ourselves at all. We are not even allowed to quote others saying nice things about us.

Fuller's first famous design was [the Dymaxion House](#), an absurd aluminum structure that looks like a small precursor of a Gehry Museum. It is now called the first autonomous structure and is linked to newer Earthships, but in reality it is a completely meritless design, and no one—excepting maybe a robot or the tin man—would wish to live there.



After that there is an almost 20 year gap in Fuller's bio, from 1929 to 1948. Wikipedia has nothing, and [even extended bios](#) do little but blow smoke about those decades. At that link, the section is called 1927-1947: Inspiration and Inventions Abound. But all we get is multiple mentions of the Dymaxion House and Car, both of which he had already designed by 1929. After 1930, not only do Inventions *not* Abound, it is hard to find even one.

Here is about the only substantive thing we get for the war and pre-war period:

Bucky also served as the Chief Engineer for the Board of Economic Warfare during WWII, an amazing achievement for a man with no formal engineering training.

Amazing achievement? Not really, since we have seen John Cage, Joseph Campbell, and many others hired for positions they had no qualifications for. Supposing the BEW really had a Chief Engineer—which is doubtful—Fuller's appointment would be par for the course. I say I doubt the BEW had a Chief Engineer, since [the Board was not a scientific](#) or engineering board. Its main function was the procurement of resources, so they needed to hire contract negotiators, not engineers. The BEW only existed for 1.5 years, from late 1941 to mid 1943, and Fuller is not mentioned on its pages. It is also curious that this bio states Fuller's position but gives us no idea what he did or where he did it. We aren't told anything he accomplished during this time.

Suddenly Fuller re-surfaces in about 1947-48, which is a red flag because that is year one of the CIA. In that year we find Fuller teaching at the Black Mountain College in North Carolina. But like Joseph Campbell and John Cage, he somehow got the job without any normal qualifications, including a degree. We are told he didn't graduate from Harvard, being expelled for “spending all his money partying with a vaudeville troupe”. Has no one before me tripped over that? A vaudeville troupe is composed of *actors*. More than anything, Fuller became an actor.

Black Mountain College was founded in 1933 (note the date). John Dewey's name is linked to the college, which is a red flag. The College closed after only 24 years. But not before John Cage staged his first “happening” there. Merce Cunningham also staged his first dance there. All of which tells us Black Mountain was an experimental spook college. The page on Black Mountain is nice enough to tell us other colleges to suspect: Bennington, Naropa, Hampshire, Prescott, Evergreen State, Marlboro, Warren Wilson, and UC Santa Cruz. Make a note of that last one, since it is about to come up again.

Fuller was later promoted by Stewart Brand, [whom we have outed as a probable agent](#). Fuller was also tied to Alfred Korzybski and his General Semantics. This project was launched in 1933 (note the date). Although it was sold as a streamlining of language and thought, it was just the opposite. It was total misdirection, as usual. The idea was that human nature could be changed by language, which has turned out to be true. The new language has been used to confuse the general populace into a widespread helplessness. We don't even have to look to Korzybski for proof of this: we can get it straight from Fuller, who used terms like omniwell-informed, intertransformative, omni-interaccommodative, omniself-regenerative, tensegrity, and—my favorite—livingry. I ask you, how can a vocabulary like that contribute to sanity of any kind? Of course it can't: *it wasn't meant to*.

It is admitted that “he [Fuller] had trouble with [geometry](#), being unable to understand the abstraction necessary to imagine that a chalk dot on the blackboard represented a mathematical [point](#), or that an imperfectly drawn line with an arrow on the end was meant to stretch off to [infinity](#).”

Is that the sort of person you wish to learn about the universe from? He also claimed that the words *up* and *down* “referred to a planar concept of direction inconsistent with human experience”. He recommended we substitute the words *in* and *out*. I encourage you to study that claim in light of what we are learning. Do you really think Fuller believed that, or that he believed that idea would help the human race progress? Don't you think it is possible Fuller was being paid to create confusion?

They admit the term Dymaxion was invented by two admen at Marshall Fields in Chicago. It was supposed to be a crunch of dynamic-maximum-tension. I suggest to you that Fuller also acted as an adman. He was an adman for the Intelligence project [I have dubbed Operation Rolling Stone](#): accelerated change of any kind, the more unsettling the better.

Fuller was the second president of Mensa, which should give us the clue about that organization. It was founded in 1946, when Western Intelligence was expanding voraciously with a smorgasbord of new projects.

And now for the clincher. Fuller's greatest invention, the geodesic dome, wasn't invented by him. It was designed by Waiter Bauersfeld, chief engineer of the Carl Zeiss company. We may assume Bauersfeld had actually studied engineering. It was designed and patented in 1925, almost 30 years before Fuller is said to have re-patented it in 1954. We are told he was given a patent for “writing the mathematics” of the dome, but that is not really believable, either. The basic math for such things has been known since the time of Archimedes, and Fuller wasn't known for his math skills anyway. Remember above, where it was admitted Fuller couldn't follow basic geometry?

That takes us back to the Creative Music Studio in Woodstock, NY, where Kramer—the brother of Larry Khan, remember?—was studying with Karl Berger. We have seen much evidence the CMS was another spook project, and so let us continue to study the bio of Kramer for more evidence of that.

It comes fast, because Kramer met Ed Sanders at CMS in the late 1970's. Sanders was a founder of the Fugs, but he is known to my readers as the author of the second most important book on the Manson murders, called *The Family* (1971). Vincent Bugliosi's 1974 *Helter Skelter* is more famous, and the spooks probably now wish they had never allowed Sander's book to hit the shelves. I used his first edition to gather some of the evidence that [allowed me to figure out the whole event was manufactured](#). I say that, but Sanders shouldn't be too worried, since it was photographic evidence of Sharon Tate and others that sealed that deal, not his book.

If we go to Ed Sanders' Wikipedia page, we find this amusing sentence at the end of the first short section:

Sanders is considered to have been active and "present at the [counterculture's](#) creation”.

So the counterculture was *created*? Of course it was. It was manufactured by Intelligence, like everything else.

By 1984, Kramer was playing with the Butthole Surfers. This is also a red flag. Most people don't know that Gibby Haynes and Paul Leary were business wonks, Haynes being an accountant working for Peat Marwick and Leary having an MBA. They went to Trinity College in San Antonio, which is not only near Fort Sam Houston but which has close ties to it, graduating many future generals. Fort Sam Houston also houses a military intelligence brigade, which may be pertinent to our current

investigation. Haynes was captain of the basketball team at Trinity, which reminds us of Charles “Tex” Watson of the Manson saga, who had a similar early bio at a Texas college. I have shown that Watson was probably recruited by Intelligence out of North Texas State, where he was business major, track star, and fraternity boy.

Curiously, Haynes and Leary went to “Southern California” not long before forming the Surfers, where they sold Lee Harvey Oswald T-shirts. We get two red flags in one sentence there. Why not tell us *where* in Southern California? Could it have been San Pedro? Or maybe. . .Laurel Canyon? And why Lee Harvey Oswald T-shirts? Could they give us a bigger clue? The only way we could get a bigger clue is if they were selling Charles Manson T-shirts and leather thongs.

They were discovered in San Francisco by Dead Kennedys frontman Jello Biafra. Of course they were. Hoo-boy, could this be any easier? Do you think that “Dead Kennedys” reference just happens to tie into [my recent paper on the Kennedys](#)? Nope. The Dead Kennedys didn't just happen to call themselves that, anymore than Kramer just happened to call one of his songs “The Karen Silkwood Cantata”. These are spooks referencing their own previous projects, as usual. This is what they do. It is also no coincidence to find our Kramer hooking up with the Butthole Surfers and Dead Kennedys. All these spook bands lend one another mutual support, as you would expect. They are all subsidiaries of The Company.

On Jello Biafra's page it says,

Biafra is known to use absurdist media tactics, in the leftist tradition of the [Yippies](#), to highlight issues of [civil rights](#) and [social justice](#).

Yes, and like the yippies, Biafra looks like a plant. The primo yippie was of course Abbie Hoffman, and I have already shown you many red flags on Hoffman. [Hoffman was a probable spook](#) and the Chicago 8 trials look to me like a hoax. So it is no surprise to see Biafra referencing the yippies. And also like them, he is misdirecting the left on purpose. We are told he likes to use pranksterism to advance political causes. But can pranksterism promote political causes, or is it more likely to *stall* political causes by linking them to jerks like Hoffman and Biafra? In this way, Biafra is also linked to Paul Krassner and *The Realist* magazine, which I have analyzed briefly [in an earlier paper](#). Krassner made leftists in the 1960's look like sex and potty obsessed adolescents, and I assume Biafra's assignment is similar.

Where did Biafra go to college? UC Santa Cruz. But, wait, didn't that college already come up in my research above? It did. Along with Buckminster Fuller's Black Mountain College, it was on a list of avant garde colleges. [They admit](#) that UC Santa Cruz wasn't founded until 1965, that its curriculum was based on a World Civilization course by William R. Hitchcock, and that

William Hitchcock, a Yale-educated historian who served with Naval Intelligence during World War II, was to teach the course, which would end with a single, six-hour exam.

Naval Intelligence. If that doesn't open your eyes wide, you are not awake. We are told that Hitchcock was both a specialist in Medieval History and a Japanese language expert, which is a curious combination.

But back to Biafra. Although the Dead Kennedys and Biafra are sold as progressive, their songs have been anything but. Their first hit was called California Uber Alles, and it spoofed governor Jerry

Brown. But wait. Brown succeeded Ronald Reagan, and was far more progressive than Reagan. California politics had just made a hard turn *left*. So why was “progressive” Biafra spoofing Brown? Doesn't that fly in the face of his posted bio? Couldn't he find any politicians a bit more like Hitler to spoof with that song title? I recommend you study the lyrics. The song is explicitly anti-hippie, and the hippies were anti-war leftists. So although the song is sold as punk, it actually reads fascist. I am sure it gave Reagan and his cronies a good chuckle, but I doubt any real progressives found it poignant.

The same can be said of the Dead Kennedys' other biggest hit, *Holiday in Cambodia*. It skewers privileged college students, whom Biafra depicts as moralizing civil rights crybabies who deserve to be drafted and killed in Cambodia. This reminds me of Tom Wolfe's 1970 *Radical Chic and Mau-Mauing the Flak Catchers*, where he accuses white civil rights activists of being phonies who don't really care about blacks. I have analyzed Wolfe in full [here](#). This was the standard fascist response to any concern for the lower classes throughout the 1970's, and it is still a standard response today. This very year the fascists came up with the idea of the Social Justice Warrior (SJW), by which they can link any true concern for Social Justice to shallow kneejerk political correctness, flushing them both at the same time. In this way, any white person who has more than 100 dollars in the bank can be dismissed as a hypocrite when he defends the poor or otherwise dispossessed here or in any foreign country. I suppose the desired response to this program is to go, “Oh, yes, you are right! All concern is just a pose, so I might as well admit I don't give a shit about anyone but myself, join the Republicrat Party, embrace the MATRIX, salute the banks and the military, and sell out as quickly and fully as possible.” *Holiday in Cambodia* was selling this same kool-aid in 1980 disguised as punk. See the lyric

Braggin' that you know  
How the niggers feel cold  
And the slums got so much soul

If Biafra is really progressive, shouldn't he be attacking the rich college kids who don't even *pretend* to care about the poor? Given the choice of attacking those who aren't doing enough and those who aren't doing squat, why attack the former? If Biafra is really damning rich kids to Cambodia, why not damn the latter the first? Why would a punk be attacking progressives? I suggest it is because he is following the [Karl Marx handbook](#): infiltrate the left as a fake leftist and sow dissension. Interestingly, some of the punks figured this out by 1994, when they began calling Biafra a sell-out and beat him badly in a club in Berkeley. This reminds me of the beating [given to “artist” Shepard Fairey](#) in Copenhagen in 2011, when several Danes called him an Obama Illuminati and said “go home, Yankee hipster”. In both Biafra's and Fairey's cases, they might just as well have said, “go home spook-baby”.

But let's return once again to the Mother Lode: Kramer's internet bio. In 1985 Kramer hooked up with Penn and Teller, two more spook-babies. See [my paper on the film Tim's Vermeer](#) for more on Penn Jillette. In short, Jillette is admitted to be tied to the Koch brothers, through the Cato Institute. So his fascist ties are not really in doubt.

At the same time, Kramer began working with Ann Magnuson. Magnuson ran Club 57 in New York in the early 80's when it was a big hot-spot for spook artists like Keith Haring, Madonna, Kenny Scharf, and so on. It operated out of the basement of the Polish National Church on St. Mark's. This reminds us of the nearby St. Mark's Church, which we have seen [in my recent paper on Duncan](#) and Blake was also taken over by Intelligence. Have all the old churches in Manhattan been taken over and turned into fronts for Intelligence? Possibly. Although I won't be able to pursue it here, it is a question worth asking.

In 1986 Magnuson and Kramer formed the band Bongwater. Bongwater's biggest hit was the Power of Pussy, financed by the Playboy Channel. So that is how progressive and punk that band was.

In the 1990's, Kramer teamed up with Penn Jillette to form the band Captain Howdy, named after the demon that possessed Linda Blair in *The Exorcist*. This is a red flag because the author of *The Exorcist*, William Peter Blatty, was head of the Policy Branch of the USAF Psychological Warfare Division after WW2. Since the PWD was staffed from the OSS, and since the OSS was the precursor to the CIA, we have our CIA link here. Also in the 1950's Blatty worked for the US Information Agency, which specialized in foreign propaganda. With the writing of *The Exorcist*, he was transferred to domestic propaganda. So you see that with the band Captain Howdy, we once again have agents referencing each other.

It is also curious to find Blatty as not only the screenwriter for *The Exorcist*, but also as producer. It is pretty much unheard of for the author of a book to become the producer of the film based on the book. You will say the book sold so well Blatty had the bags of cash a producer needs, but the book didn't sell well until *after* the film came out. To me this indicates Blatty was a very well placed spook.

But what does this have to do with Larry Khan or Kurt Cobain? Well, we are getting there. Remember, someone wrote Larry Khan's name on Cobain's suicide note. Apparently they wrote it there some years later, since the original note didn't have his name on it. Who might have done that? Well, Courtney Love was in possession, so the best guess is she did it. And if we study the writing, we get confirmation of that, since the words Larry Khan are written in a girl's handwriting. The handwriting is little and curly, which normally indicates a younger female wrote it. Someone else then added the CAPT, since it is in a different hand. Whoever wrote I LOVE YOU I LOVE YOU also wrote the CAPT. This part of my analysis has been (partially) confirmed previously by handwriting experts, who have alleged the entire bottom part of the note was forged later. None of the words at the bottom match the printing in the bulk of the note. But what no one else has noticed is the writing at the bottom doesn't even match itself. As I have said, the handwriting style of "Larry Khan" matches nothing else on the page.



I suggest Love added Khan's name sometime later, after mainstream stories began appearing accusing her of killing Cobain for various reasons. My reading is that the controllers of the event wished to provide the public with a variant fake story, to appease those who weren't buying the original one. So, as usual, they offered us the murder story as well as the suicide story. But again as usual, the correct answer was behind door number three: the event was faked to provide Cobain an exit and maximize final sales of all products. Even though Love of course knew the event was faked, she got spooked by the stories accusing her of murder. So she added Larry Khan's name to the suicide note as a little insurance, just in case things began to turn against her. She did that, I assume, because Khan had been the one behind the whole event. He was probably the one assigned the task of faking the evidence and paying the coroner and so on. It wouldn't have taken much.

After she did that, someone had to come back in and add the CAPT to Larry Khan, to provide a little cover. Without that, someone might google on Larry Khan and find what I did. But with the CAPT in front of it, most people would just assume it was the title of the police officer who found the note.

There is one other possibility, and that is that the CAPT ties in somehow to Captain Howdy from *The Exorcist*. I couldn't find any confirmation of that, but it is possible someone in the event thought that Larry Khan looked or acted like Pazuzu.



Maybe Khan went to a Halloween party as Pazuzu, or owns a sculpture that looks like Pazuzu, or does a demon impression, or something like that. I looked pretty hard for some ties between Khan and the film, but couldn't find any. Maybe you will have more luck. What was not hard to discover is how small a footprint Larry Khan has on the internet. For someone with his resume, he has precious little presence on the web. It looks to me like his bio and most of his pics and press releases have been scrubbed, which is a red flag in itself. He seems to be in hiding, and he may be in hiding due to his name on the suicide note.

Before we move on to other things, there is another major anomaly to do with the suicide note. The red-ink original note which we can see in the recent CBS link (above) doesn't match the newer black-ink copies as posted at Wikipedia. As I have shown you, it isn't just the ink color that is different: the original doesn't have the CAPT Larry Khan line at the bottom. Another problem is the pen hole. The copies don't show a hole there. They show the greater paper folds, but don't show any evidence of the hole. Even worse, the text seems to mysteriously work itself around where the hole should be. See line 11, "The fact is I can't fool you." The hole should be between "is" and "I". Instead we find a space

there. This is impossible, since Cobain would have written the note *and then* punched the pen through it. So he could not have known where to work the text around the hole before he made the hole. This fact alone is enough to blow the entire story, and Arthur Conan Doyle could have built an episode around this clue.

I will now point out some other things being overlooked in the Cobain story. There is a lot of late misdirection on the event, which is a red flag. For instance, we have recently seen several new stories pop up as misdirection, including the idea Weezer frontman Rivers Cuomo is Cobain, “hiding in plain sight”. He isn't. We have also have had a guy claim to be Cobain, but not to have aged since 1994. Since his nose is about twice the size of Cobain's nose, we can be pretty sure his claim is false. These projects and others like them are more evidence the suicide was faked, since there would be no need to create such absurd misdirection around a real event, 20 years after the fact. The new fake stories are meant to preempt any paper like this, and surround it with noise. The mainstream has to create a constant confusion to protect all its lies, and it has to keep doing this decade by decade, just in case any real analysis rears its head.

It is also curious that if you do a websearch on “Cobain faked his death”, you get nothing but these planted soundbites, short and obviously false. You would think that after 20 years, someone would have done some substantive research, but if it is out there, it is downlisted into oblivion.

I have noticed the same curious thing about all these events I have researched: until I came along, it appears no one had ever gotten to the bottom of any of them. How likely is that? How likely is it that I am the only one to ever discover these things I am discovering, although I find them in easy websearches at places like Wikipedia. You would expect Wikipedia to be scrubbed and whitewashed, but all this information is just waiting for me there. To me, this is an even bigger mystery than the mysteries themselves.

I have already told a few of my friends that my research indicates Cobain faked his death, and they always ask the same question. Not, “What is your evidence?” but “Where is he now and what is he doing?” Of course I don't know that, but I would suggest that either Intelligence found another project for him or he simply retired to pursue his own projects. Although I doubt he was as wealthy from Nirvana as we are told (since the dollar amounts of these projects are faked like everything else), I suspect he was from wealth to start with. Almost all these famous kids are from hidden wealth—that is why they were chosen in the first place. They were rich kids who wanted to be rock stars or artists for a few years, then got bored with it and went back to the Bahamas or Seychelles or wherever these people hang out. I mean, study this photo:



Not only was the band Nirvana a project, the marriage was as well. Who looks like the girl in that photo? Like most Hollywood marriages, this one looks arranged to me. Cobain was probably gay, Love was his beard, and the child was a prop. Or, it may have been Love's child, but it is doubtful it was Cobain's. Which would give us another clue as to why Cobain was in a hurry to end the project and return to his former lifestyle. He looks very uncomfortable pretending to be married to this girl, and he is very bad at it. Onstage he was passable as a grunge rocker, but offstage he reverted into this twink. He looks like Niles Crane in disguise there.



That photo pretty much speaks for itself, except that there are also messages embedded as well. They are in front of a Hostess Cake factory, confirming my “twink” claim above, and Republican Street tells us they are not liberal or progressive, just pretending to be so. Fronts for the Republican party.

This answers the question everyone always asks about events like this: “But he wouldn't leave his daughter, would he?” He would if he were gay and the child wasn't really his.

[The page at the New York Post where I borrowed that photo](#) gives us even more clues. Wendy O'Connor is supposed to be Cobain's mother, and she is still high-profile in the event as of 2015. There is a new film about Cobain premiering this year called *Kurt Cobain: Montage of Heck*. Curiously, the documentary doesn't just interview O'Connor. No, **she actually wrote the thing**. It premiered at the Tribeca Film Festival and appeared on HBO, which means it was seriously promoted by someone. My reading is that Intelligence is still misdirecting furiously on the event and that Wendy O'Connor is also an asset (or actor). For some reason it is very important to someone to keep selling Cobain as a tragic figure, and my assumption is that reason is financial. I suppose Nirvana music and memorabilia still sell, and the tragedy is what sells it.

But let me back up and unwind that film title—*Kurt Cobain: Montage of Heck*. What kind of title is that? Montage of *Heck*? What is a montage of heck? Is that like a censored montage of hell? Since when has the word “hell” needed to be censored or watered down? This isn't 1950. Just think about it for a bit and get back to me.

OK, you are back. Did you figure it out? No? It's an anagram. To get the message you have to unscramble the letters. If we just unscramble the last part, we get something like THE MONGO FAKE C. But if we include *Kurt Cobain* in the scramble, we get something like GO RUN BACK INTO THE FAKE COM or GO BACK ONCE INTO THE UK FARM or something like that. Without knowing more about the situation, it is difficult for an outsider to unscramble this, since it could be translated several ways, and I don't really feel like spending a lot of time on it. But I intuit it is some sort of message for an AWOL Cobain to return to the fold for a new project.

I am going to finish by quickly analyzing [the mainstream story as told by Select in 1994](#) and as told at Wikipedia. The first thing we are told at *Select* is that the song “Smells Like Teen Spirit” was the anthem of a post-Reagan generation of directionless teens. But was it? I encourage you to study the lyrics, which are the anthem of nothing and no-one. I could find no storable idea in the lyrics at all, other than the first line “load up on guns”. I find that suspicious now, given what I have discovered about the trillionaire investment groups' takeover of the gun companies. It also looks much more suspicious in hindsight, given the gigantic gun sales of the past two decades, sales that went into overdrive after Sandy Hook in 2012. The hoaxes and projects have become more transparent in the past few years, that is, but they have been prominent all along for those with eyes to see. The Nirvana project, like the punk projects before it, was sold as progressive—or as a reaction to conservative politics like that of Reagan—but on closer analysis they all betray a variant set of fascist authors, selling the same products but with a different pattern. You are being sold fear and confusion from all sides, from both the right and the faux-left.

We are then told that after Cobain's near-fatal overdose in Rome in March, Eddie Vedder of Pearl Jam wrote a song for Cobain, asking him to “Please don't go out on me now!” The song came out April 4, the day before Cobain died, and we are supposed to see that as a coincidence. It wasn't a coincidence. Nor was it a coincidence that Cobain's death had been “mistakenly” reported in the mainstream press before it happened. In these faked events, the script is written and even released beforehand, and some outlets simply publish the fiction before it is meant to go live. We have seen it happen over and over. We saw it most recently with the death of Robin Williams—which was reported before it happened—and we saw it perhaps most famously in the 911 event, when the BBC reported the fall of WTC7 while

it was still standing in-shot behind the announcer.

We are then told that Dylan Carlson bought the shotgun Cobain used to kill himself. But the story makes no sense. According to the mainstream story published in many places, police had removed guns from Cobain's house twice in the previous year, the second time two weeks before the alleged suicide, on March 18, when Courtney had called them to report Cobain was in the bathroom with a gun and might kill himself. This would indicate Cobain should have been on a no-buy list, which is probably why we are told Carlson is buying the shotgun instead of Cobain. But why would Carlson buy a shotgun for a friend strung out on drugs and suicidal? If the mainstream story were true—which I doubt—Carlson should have been arrested as an accessory to the suicide. That's right: it is *against the law* to buy guns for someone on a no-buy list—and if they then use them to commit suicide you can be charged with a felony. Since the mainstream admits Carlson bought the gun and admits he wasn't charged with anything, we have evidence of a false story.

Then we are told that after Cobain left the rehab center, Love and Geffen hired investigators to find him. Since they had more than a week to find him, and since he was found dead in his own Seattle home, it is curious they didn't think to look there. Geffen had also previously hired “a guy” to keep an eye on Cobain after the Rome incident. We are told this guy also couldn't find Cobain at his own home. Right.

Next we are told the curious story about Courtney telling a group of mourners that Cobain was an asshole. This was just a couple of days after the death. “He’s such an asshole! I want you all to say asshole really loud”. She also called his suicide note “a fucking letter to the editor”. Does that sound like a normal reaction to the loss of your husband? You will tell me Courtney was never normal, but to my ear it sounds like she is venting frustration that Cobain has just ditched her in their project. Since she knows he isn't dead, she is having trouble faking the required emotion. Her real emotion is anger that Cobain gave up his part so soon and left the project.

[**Added September 29, 2020:** Speaking of Love, she is Jewish, the granddaughter in the maternal line of author Paula **Fox**—who is also a **Hervey**. These are peerage names, telling us where Love came from. Cobain didn't just run across her by accident: he was paired with her by their handlers. Love may also be related to the Adlers through Fox, who lived with them. Fox was also Jewish in her maternal line, being a Carvajal. Love is also Jewish in the paternal Harrison line, being a Lohr, a **Gibson**, a Weiss, a Meyer, and a Motz. In the Harrison line, she may be related to George Harrison, since her great-grandfather was George Harrison from Wales. This may explain why George Harrison died in a house that had recently been owned by. . . Courtney Love. As for Cobain, his mother was a Fradenburg (Fredenburgh), and her mother was an Irving. So. . . Jewish again. Cobain was also a Diamond, so he may be related to Neil Diamond, who is admitted to be Jewish. The Fredenburghs were originally van Vredenburghs, barons who were with the Dutch East India Company that founded New Amsterdam (New York). They were also van Walenburghs and Barents from Rotterdam. The Barents link them to the Cohens. On the paternal side, [Cobain is a Gibson](#), linking him to Courtney Love, who is also a Gibson. So, just as I expected, they are cousins. One more step back from Gibson and Cobain is a Ford, a Moore, a Northrup, a Shaw, an Armstrong, a Gunn, a Baldwin, a Roberts, a Dunlop, a Ten Eyck, a van Alstyne, a **Schuyler**, a van Valkenburgh, a Ver Planck, a Jacobs, a Douw (Dow), a Schermerhorn, and a Lewis. Love and Cobain are cousins through these Dutch founders of New Amsterdam as well. The name Schuyler means Cobain comes from the wealthiest people in the colonies at the time, and links him to all the Presidents of the US. Cobain is a direct descendant of Peter Tjerck Schuyler. And we know these are THE Fords, since Tim Dowling admits he is a cousin of these Fords, linking them to the royal Stewarts. The further back we go, the closer Dowling is related to

them. This appears to be because the Northrups link us to the Nortons, who link us to the Houghtons. The Nortons are 4<sup>th</sup> cousins to Dowling. This indicates to me that Dowling at Geneanet is related to Erica the Disconnectrix Howton at Geni. Houghton=Howton. The Nortons take us to the Cholmeleys, originally Cholmondeleys, who married the Cliffords, and this is how we get to the Stuarts. Dowling is 1<sup>st</sup> cousin to the Cliffords, and they also link us to the St. Johns and the Bowes. Dowling is also related to the Ver Plancks, since he is in the Cuvellier line. This is because the Cuvelliers were originally Normans, related to William the Conqueror. The Stuarts came from the same line, so it is the same people all over again. Just so you are following me, Cobain is also related to all these same people. These names are all in his direct paternal line.]

Now let us switch to the Wikipedia report. We are told Cobain was found with the shotgun across his body. That's a little too neat, in my opinion. Normally, to shoot yourself in the mouth or chin with a shotgun you would be standing up. The gun is too long to do it seated, and Cobain wasn't in a chair anyway. After the blast, you would either fall forward or backward, but in neither case would the gun end by resting across your body. Plus, if you are going to shoot yourself like that, you do it with a pistol, not a shotgun. The shotgun is just going to create an unnecessary mess.

Which brings us to the next problem. There was no mess. Such a suicide should have created a horrible splatter, but none of the photos or testimonies indicate a mess like that. As is usual in these fakes, the body was cremated. This prevents any later analysis of the corpse.

We are told that Beverly Cobain, Kurt's cousin and a nurse, has stated that the family had a history of suicide. But we are not told *who* in the family committed suicide. I suppose we aren't given any names since it would be fairly easy to check. In a linked story, Beverly says "her father's brothers" both committed suicide with guns, but gives us no names. Let's see if you can follow me on this: if Beverly is a cousin with the same last name as Kurt, then her father's brother should be *Kurt's father*. Since if Kurt's father had committed suicide with a gun we would have certainly be told that, we may assume it isn't true. So the only way this could work out is if Beverly's father had more than two brothers. Possible, but unlikely, since again, if two of Kurt's uncles had killed themselves with guns, we would have been told that directly, using the word "uncles". Having a cousin tell us that "her father's brothers" committed suicide looks to me like a run-around.

We are then told that no usable prints were lifted from the shotgun. Unless Cobain were wearing gloves or this were a plastic shotgun, that is pretty much impossible. Normally, shotguns are very easy to lift prints from. Cobain was not wearing gloves. Tom Grant has used this evidence as indication of murder, but all of the evidence Grant points to can also be used as evidence of a fake. This is why I think that the theories of Grant and others are more misdirection. Not once do they admit that the anomalies they have found could be indication of a fake. The idea is never put on the table.

It is worth asking, "Who is Tom Grant?" We are told he is a private investigator hired by Courtney Love, but he worked for the LA County Sheriff's department for many years, which means he isn't an independent source here. He is a G-man. He may be a *local* government man, but he is still a G-man. And, as you know from my Tate/Manson paper, local law enforcement in Los Angeles has been under the thumb of the various federal agencies for decades. So I don't see Tom Grant as a trustworthy source at all. In fact, he looks to me like another plant. He has kept everyone's eyes on the question of whether Kurt could have pulled the trigger after injecting so much heroin, but that is clear misdirection. We have no good indication Kurt had taken *any* heroin, or even that the body was Kurt. The autopsy has not been made public 20 years later, and even if it had, we know these things are often faked. We have found them to be faked in many high-profile murders and suicides. Like the old photos, the

recently released photos of the scene don't show Cobain's face, so there is no way to identify him. What we are seeing could have been staged using any body, and I assume that *is* what we are seeing. The only indication the body is Cobain is the K tattoo, but that would be fabulously easy to draw on any arm. The medical bracelet is used as more indication, but I actually see it as counter-indication. You can cut one of those things off in a second, so why would Cobain still be wearing it days after he left rehab? He wouldn't want the reminder of rehab, else why would he have left the hospital? And the bracelet would a dead giveaway to authorities. He was supposed to be in hiding, so why would he leave it on? It would be like a runaway slave leaving leg-irons on, despite having the key in his pocket.

The same analysis I made on Grant can be made for Ian Halperin, who looks like another planted source of misdirection. He and Max Wallace have promoted a Cobain-was-murdered theory in their book *Who Killed Kurt Cobain?* Halperin worked for CourtTV, and I have outed CourtTV in [my paper on O. J. Simpson](#). In short, CourtTV was created by Intelligence to promote the Menendez and Simpson trials, which were both fake. Halperin has also published prominent misdirection on the Michael Jackson faked death in his book *Unmasked: the Final Years of Michael Jackson*. Like Vincent Bugliosi, Robert Graysmith ([Zodiac](#), Anthrax, Jack the Ripper), and many others, Halperin is hired to blow smoke and keep you off beating the bushes. They all create sexy stories which later turn out to be wrong, which drives people back to the mainstream story. It is classic response manipulation.

Now let's return to the new pictures. Seattle police supposedly waited 20 years to develop film taken of the scene. They claim to have found four rolls of undeveloped film in their files in 2014. That is simply beyond belief. In a high-profile case like this, you don't just misplace rolls of film. If they get lost, they get lost on purpose; and if they get found, they get found on purpose.



Here is one of the most curious things on that film, though no one has commented on it. We are told that is the only furniture found in the room. You may think at first it is a broken stool, but look again. It appears to have six and a half legs. I really can't figure out what is going on there. It looks like an M. C. Escher stool. I suspect it is a clue. I don't think that stool was actually there, or that it even exists. I think someone created that image in photoshop to see if anyone was paying attention. Notice that it isn't casting a sensible shadow. It is also ridiculously short, only coming up to the officer's knee. Also, why bother photographing this stool over and over? It is in at least three of the new pictures, as if it is an important part of the scene. I think we are being told the entire event is like this stool: a manufactured absurdity.

Another manufactured absurdity is the alleged death of Eldon Hoke, AKA El Duce, frontman for the Mentors. In many interviews, he said Courtney Love had asked him to kill Kurt. Two days after the

last interview, he was hit by a train in the middle of the night. This is supposed to scare us and make us think Hoke was offed for getting too close to the truth. When the likely truth is just the opposite: Hoke was hired to say this and then his death was faked. Remember, Hoke's death was confirmed by the LA County Coroner. The LA County Coroner's word is worth diddly. The position has been filled since the 1960's by a series of federal plants, hired to fake reports and lie to the press. See Thomas Noguchi in my Tate/Manson paper and Christopher Rogers from [my River Phoenix paper](#). Noguchi faked the autopsies of Robert Kennedy, Sharon Tate, John Belushi, Natalie Wood, and many others. Rogers faked the autopsies of River Phoenix, Michael Jackson, Whitney Houston, and so on. Given the track record of the LA County Coroner's Office, you should trust nothing they say.

Besides, Hoke's entire career looks like another Intel project. The Mentors were the worst of the hardcore bands out of Seattle, and as we saw with the Dead Kennedys above and as we have seen in [previous papers with the Sex Pistols](#), these bands are manufactured from the ground up to create chaos. As it turns out, almost *all* bands are, from [the Beatles](#) and [Rolling Stones and Bob Dylan](#) up to the present moment. This includes Punk, Grunge, Rap, Metal, Hardcore, Hip-hop, Alternative, and everything else except maybe Classical. I assume Mozart wasn't created by German Intelligence.

Although. . .he did die young under mysterious circumstances. But at least he didn't die at age 27. He died at age 35. Which. . .adds to 8. And he was a Mason. I may have to take another look at Mozart. Anything is possible, you know.

**Addendum, October 20, 2015.** A reader did some interesting research on Dave Grohl and other things, which I got permission from him to share with you. Here is his email, trimmed to the best information.

It wasn't until Dave Grohl joined the band as the drummer that the band signed to a major label and they became an overnight, international sensation. So... who is Dave Grohl? Born in Ohio, as a child his family moved to Springfield, Virginia. Guess what facility is in Springfield, Virginia? [https://en.wikipedia.org/wiki/National\\_Geospatial-Intelligence\\_Agency](https://en.wikipedia.org/wiki/National_Geospatial-Intelligence_Agency) Just a major intelligence facility, with a classified budget.

Grohl attended several schools in the DC area, including Annandale High School, which has an interesting list of notable alumni.

[https://en.wikipedia.org/wiki/Annandale\\_High\\_School#Notable\\_alumni](https://en.wikipedia.org/wiki/Annandale_High_School#Notable_alumni)

What about Grohl's father? Dave's wiki page lists his father as James Harper Grohl, a news writer. However, it turns out that James' resume is a bit more illustrious than all that. From his obit:

*Jim was an Award Winning Journalist who worked for various newspapers, including the Youngstown Vindicator and Columbus Citizens Journal. He then served as Capitol Reporter in Washington DC for the Scripps-Howard News Network. This tenure was interrupted by his service in the United States Army in 1961-1964, where he edited the Stars and Stripes Army newspaper in Stuttgart, Germany during the sixties. He served as the Special Assistant to Senator Robert A. Taft of Ohio. He finished his career as Senior Vice President of the U.S. Savings and Loan League and as a Political Consultant in Washington, DC.*

Although he was born in Ohio and died in California, and requested that there be no funeral...

there was a memorial service in Washington DC!

<http://www.foletonyuhasz.com/obituaries/James-Grohl/#!/Obituary>

Another interesting and suspicious character that became involved with the band right as they gained success was Jason Everman. Get a load of this first paragraph of his wiki page:

**Jason Mark Everman** (born October 16, 1967) is an American musician, who played with [Nirvana](#) and [Soundgarden](#). He later served in the [US Army](#) as an [Army Ranger](#) and [Green Beret](#).

Of course he did! Seems right in line with what Nirvana and Soundgarden were all about!

Everman actually funded the recording of Nirvana's first album, *Bleach*, for a supposed \$606. Oh, and 17 cents. He is credited with playing guitar on the album... though he didn't actually do that, we are told. However, he did tour with the band as a second guitarist, in support of *Bleach*. He was then "kicked out" of the band, or left on his own, depending on who you ask. Unfortunately for him, right before international success. In another unfortunate coincidence, he immediately joined Soundgarden and recorded a song with them. But he left the band, right before they exploded as well. Maybe if he'd had an extra \$606 in his pocket, he could have paid for their next album.

In an inevitable turn of events, after barely missing out on international fame with two different bands, in 1994 Everman decided to leave the music business all together. Why? From Wiki:

In September 1994, influenced by [Renaissance](#) icon [Benvenuto Cellini](#) (who stated that a well-rounded man is an artist, warrior and philosopher), he left Mind Funk to join the [Army's 2nd Ranger Battalion](#) and later the [Special Forces](#), serving tours in [Afghanistan](#) and [Iraq](#).

Hmmm... well, that seems about right. Anything else of interest in his bio?

After receiving an [honorable discharge](#) in 2006, Everman went on to earn a Bachelor of Arts in philosophy from [Columbia University School of General Studies](#) on May 20, 2013.<sup>[4]</sup> General [Stanley A. McChrystal](#) wrote a letter of recommendation for his application.

Is that four-star general McChrystal who was the head of Joint Special Operations Command from 2003-2008, which was assigned the task of identifying and eliminating (fake) terror cells worldwide? Yep.

It also states that Everman "still goes overseas regularly, working as a consultant for the military."<sup>[5]</sup> Ah...how nice that the military allows him to do that after being honorably discharged. I'm sure that's a common occurrence.

So, what happened next for Nirvana? How did they go from *Bleach* to *Nevermind*? From Wiki:

Disenchanted with Sub Pop and with the Smart Studios sessions generating interest, Nirvana decided to look for a deal with a major record label since no indie label could buy the group out of its contract.<sup>[33]</sup> Following repeated recommendations by Sonic Youth's [Kim Gordon](#), Nirvana signed to [DGC Records](#) in 1990.

Man, what a great idea! I wonder who came up with the "let's look for a deal with a major

label" plan? Maybe it was newly appointed drummer Dave Grohl? Thankfully Kim Gordon had their back and recommended DGC to the boys. Gee, I wonder how many major label offers they had to choose from? And all this based on one album and some demos? Ah... the good old days, when you could have a bidding competition between major labels over a handful of demos that "word gets out on."

Initially, DGC Records was hoping to sell 250,000 copies of *Nevermind*, which was the same level they had achieved with Sonic Youth's *Goa*.<sup>[38]</sup> However, the album's first single "[Smells Like Teen Spirit](#)" quickly gained momentum, thanks in part to significant airplay of the song's music video on [MTV](#).

Supposedly "Smells Like Teen Spirit" was never intended to be a hit, even though a video was shot with a budget of \$50,000 and it played on MTV immediately and incessantly. That all sounds pretty organic, doesn't it?

Tobi Vail was in the band Bikini Kill (riot grrrl), and she was supposed to be dating Kurt when he lived in Olympia. Tobi is a rabid feminist and is considered to be a lesbian by locals, so I find it difficult to believe that she was actually dating Kurt. Your guess about Kurt's sexuality isn't the first time I've heard about Kurt being gay, either... so it seems that the whole story about the origins of "Smells..." is just fabricated. Who knows. Toby was working at *Kill Rock Stars* record label when I knew of her, and she was extremely cold and anti-social when I would interact with her. It was very weird, and kind of creepy, in a way. Though she seems to distrust men, so perhaps it was nothing more than that. She has a very interesting bio herself, and she could very well be a pawn or agent of some sort. Many insiders find it odd that her story was tied into Kurt's as it was.

\*I have wondered why, or *how*, the bookstores have been emptied of all real books, and here is my answer.