

A photograph of Michael Jackson in a courtroom. He is wearing a dark suit with a gold badge on the lapel and has his right hand raised in a gesture. He is surrounded by people in suits, some of whom are holding umbrellas over him. The background is slightly blurred, focusing attention on Jackson.

EPILOGUE  
PART 3

THE  
TRIALS  
OF  
MICHAEL  
JACKSON

LYNTON  
GUEST



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## INTRODUCTION

“Why was Propofol, a powerful anaesthetic, administered to Michael Jackson by Dr Murray? What is Philip Anschutz’s involvement in Jackson’s death? Was Michael Jackson worth more dead than alive?”

These questions are only a few raised by Lynton Guest in his hard hitting second edition in his quest to seek the truth in ***The Trials of Michael Jackson***.





## EPILOGUE CONTINUED

Dr Conrad Murray graduated from the Meharry Medical College School of Medicine in the top fifty percent of his class in 1989. Meharry is not a top-notch medical school but perhaps one in the second rank of such institutions in the USA. The specialities are internal medicine, cardiology and cardiovascular disease. He landed a fellowship at the University of Arizona in 1995 and was appointed to the Foundation for Cardiovascular Medicine in San Diego the following year. Given the knowledge of the heart and its processes he must have obtained through specialising in these areas, it is even more incredible that he administered Propofol to Michael Jackson. In the USA, medics are not licensed nationally as they are in most coun-

tries. There, doctors acquire their licenses from a particular state where they carry out their practice. In Dr Murray's case, he was licensed to practice in Texas, Nevada and California.

Jackson was not known for having any heart problems. So what was a cardiologist doing becoming his personal physician? It is thought that the singer might have been referred to Dr Murray for some sort of tests to be carried out, probably for insurance purposes relating to the comeback gigs at the 02. It was beginning to become apparent that certain facts did not add up. Why did a cardiologist leave his supposedly lucrative practices to become a personal doctor, subject to the whim of a star?

**“Why did a cardiologist leave his supposedly lucrative practices to become a personal doctor, subject to the whim of a star?”**

## EPILOGUE CONTINUED

And why did he administer to that star one of the most noxious drugs possible? To answer this, we must look at Dr Murray's paymasters.

Conrad Murray was engaged, not by Michael Jackson, but the company AEG Live, which was the organisation promoting the fifty comeback gigs at London's 02 - the *This Is It* tour. Contractually, it appears that the Jackson camp, which no longer included his ubiquitous spokesperson, Raymone Bain (she decided to sue Jackson for what she claimed was \$29 million in unpaid fees), but did see a return to the fold once again of Jackson's long-time lawyer and manager, John Branca, ceded a number of key appointments to AEG Live, including the crucial position of personal physician. Exactly what his brief was remains unclear. And by how far the brief extended to providing the star with dangerous substances for non-medical reasons is a matter of speculation. It would seem likely, though, the issue of Jackson's drug taking must have been addressed at some point if only to ensure compliance with any insurance terms. Michael Jackson did not have a history of not turning up for concerts: That only occurred on a very few occasions. He was, however, known to be in physical pain and mental turmoil. In that scenario, insurance would certainly be made available by Lloyds of London, although the presence of an approved doctor would be an essential condition of the policy. AEG Live, under the watchful eyes of its CEO, Randy Phillips, would have been tasked with with over-

seeing all of this. It should be noted here that AEG, in a subsequent law suit brought against the company by the Jackson family, argued that Dr. Murray was not employed by AEG but by Michael Jackson personally. The litigation went in AEG's favour but the fact remains that AEG would have had significant input into the doctor's activities with Michael.

AEG Live is a wholly-owned subsidiary of the Anschutz Entertainment Group (AEG) and is the second biggest concert and sports promoter in the world, after Live Nation. In recent times it has promoted tours by the likes of Justin Timberlake, Christina Aguilera, Bon Jovi, Usher and Prince, as well as various festivals across the USA.

AEG also owns a number of lucrative sports franchises, including the LA Galaxy soccer team. It was the company that underwrote the huge amount of money – in excess of \$100 million – it took to lure David Beckham from Real Madrid to Southern California.

AEG, however, is itself a wholly-owned subsidiary of the Anschutz Corporation, a US holding company formed in 1958 which now has interests in at least one hundred businesses. It is the private fiefdom of one man, the billionaire, Philip Anschutz.

## EPILOGUE CONTINUED

Anschutz hails from the west, where his father was a land speculator who moved into oil. When Anschutz inherited the old man's business, he turned it into a giant, and upon the sale of fifty percent of the oil interests to Mobil for \$500 million in 1982 Anschutz embarked on an ambitious expansion policy, taking in newspapers, movie theatres, railroads and telecommunications. All of this propelled him to become the thirty-first richest man in America, with an estimated fortune in 2008 of \$7.8 billion. While his career seemed to go from success to success he was accused of inflating the profits of one of the companies he founded – Qwest – then selling his own shares at a massive profit. Anschutz settled the case with some huge charitable donations. In 1999, Fortune magazine called him the country's "greediest executive".

There is another, altogether more sinister side to Anschutz's operations, however. It is a hidden agenda much like that of the Sony Corporation. Sony, remember, was always first and foremost a commercial enterprise, but behind it lay the almost mystical ideas of its founders to be a repository for the honour of Japan. This was the fervour that had previously been invested in the Emperor. Similarly Philip Anschutz has motives that go beyond mere commercial success. What both companies have in common is twin objectives. This creates a 'perfect storm' where making money and the hidden agendas can be realised in the same activity.

In Philip Anschutz's case, his corporation is dedicated to furthering the ideology of America's Christian conservatives. Anschutz was a huge supporter of the neocon project that was the driving force behind the Bush-Cheney regime. Just because Bush is no longer in power, it does not mean that the people associated with the project have gone away. On the contrary, despite being roundly beaten in the presidential election in 2008, they are turning their attentions to new strategies.

To those outside the USA, it is difficult to understand how important the recent 'culture wars' have been to the country. They have pitted social conservatives, including and often led by the protestant evangelical movement, against the more traditional values that held sway in the USA from The Democratic presidency of Franklin Roosevelt onward.

This evangelical movement, which is often at odds with more traditional forms of the religion, has had great influence on the modern



## EPILOGUE CONTINUED

Republican Party, at least from the era of Ronald Reagan. Philip Anschutz is a leading member of this constituency.

He has been in the forefront of campaigns against abortion and gay rights and has overseen a massive amount of political lobbying for his cause. Moreover, he created the Discovery Foundation which promotes the concept of 'intelligent design' (a euphemism for what was previously called creationism) and vigorously opposes Darwin's theory of evolution. The Discovery Foundation is in the vanguard of the movement to rid America of Darwinian science and replace it with a literal interpretation of the







**“It would just take one more coup to seal its growing status and allow AEG to really challenge Live Nation.”**

## EPILOGUE CONTINUED

Book of Genesis. It is the sacred duty of such zealots to cleanse the world of what they regard as sin and error. Anschutz has deployed both his money and his influence in his quest to further this doctrine.

The reader may be forgiven for thinking, at this point, that Philip Anschutz’s religious beliefs are of minor importance in the operation of his business activities. But to Christian fundamentalists nothing is more important than their religious convictions. And at the extreme edge of this belief-system is faith in the Book of Revelation. I can speak with some authority on these matters. I am an Associate of Kings College, which means I have studied these ideas to a high level under some of the world’s most eminent theologians. I can say

with certainty that those who are true believers will stop at nothing to ensure the day comes to pass when the prophecies are realised.

As far as Anschutz is concerned, if anyone doubts his commitment to the cause, consider the following comment, made by an anonymous colleague of his to Fortune magazine. “He (Anschutz) has a latent interest in doing something significant in American Christianity. He is working deliberately and diligently on it”

## EPILOGUE CONTINUED

On examination, it seems that the whole thrust of Anschutz's activities in recent years has been concerned, as he sees it, to bring America back to God.

Not in the meek and mild sense we associate with the Christian message these days but with a warlike and belligerent attitude that condemns unbelievers to the fires of hell.

It was these forces which drove Anschutz to move into the entertainment industry. As writer Justin Clark said in 2006, Anschutz is determined to "bring conservative Christianity to Hollywood".





## EPILOGUE CONTINUED

Anschutz's ventures in the movie business seem to confirm this. His company made *The Chronicles of Narnia* and *The Lion, The Witch and The Wardrobe*, both of which are allegories of the Christian story. He is also said to have personally intervened in the editing of the film *Ray*, the biopic of Ray Charles, to take out many of the references to Charles's drug taking and womanising and to play up the more Christian aspects of Charles's life such as his gospel connections.

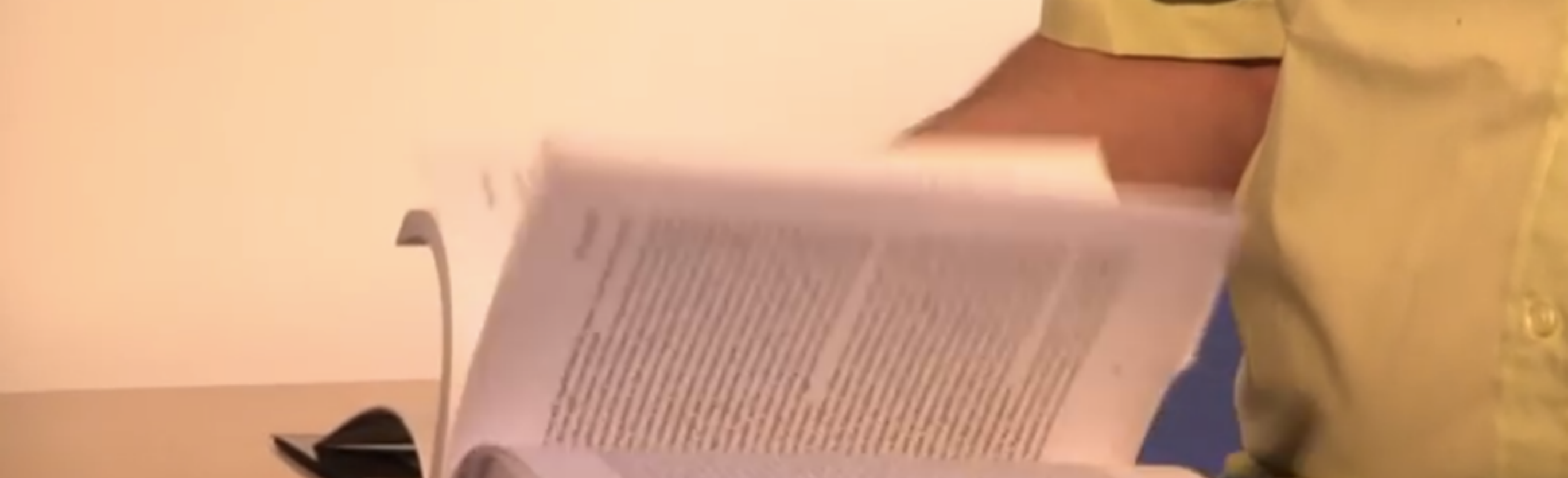
So what are we to make of Anschutz's dealings with Michael Jackson? After all, Jackson was a tainted brand, particularly in America after his trial. In all probability it started out as an exercise to promote the profile and profitability of one of Anschutz's flagship operations, the O2 arena in London and steal a march on the world's number one promoter, Live Nation. But it was not long before other issues surfaced that, to Anschutz, were more compelling.

It is often said in the media that the O2 is 'owned' by AEG Live. In fact it is owned by the British Government, having been built as part of the turn-of-the century celebrations and named the Millennium Dome. Constructed at a cost of \$1.3 billion it soon became a white

elephant and an embarrassment to the Government. Although it was originally meant to be a temporary structure, its very public failure ensured that the Government would look around for an alternative use. It was subsequently leased for 999 years to a consortium of two property companies, Quintain and Lend Lease. They in turn granted management rights to AEG Live. At the time of writing, discussions are taking place between Quintain and Trinity College, of the University of Cambridge, to buy the 999 year lease.

It thus fell to AEG Live's CEO, Randy Phillips, to turn it into a profitable venue. By the time Michael Jackson was recruited, AEG Live was certainly beginning to make a success of the rebranded O2. High profile sports events and concerts were giving it the reputation of one of the leading venues in the world. It would just take one more coup to seal its growing status and allow AEG to really challenge Live Nation. It was in this atmosphere that Randy Phillips turned to Michael Jackson.

The mere mention of Jackson set off waves of media coverage for both the O2 and AEG Live.



**“It would just take one more coup to seal its growing status and allow AEG to really challenge Live Nation.”**

## EPILOGUE CONTINUED

The man at the top, Philip Anschutz, stayed in the background but as we have seen, he was more than likely to be involved when necessary. At first, AEG told Jackson they wanted him to do ten concerts. That would have been a manageable number and would not cost too much if anything went wrong, as easily it might given Jackson's recent state of mind and body.

The ten shows sold out within minutes. As Jackson had not given a proper live performance in years, no-one could have known the massive impact his comeback would have. It was at this pivotal moment that the decision was taken to extend the number of shows to fifty. There is some dispute as to whether Jackson was made aware of

the increase. What is beyond dispute is that AEG Live had lost their heads in the incredible amount of publicity and ticket sales that ensued when Jackson announced these would be his last shows. Randy Phillips and his backers were carried away on a tide of Michael Jackson hype which was normal for the singer but a new experience for them, even though they had hosted huge artists at the O2, like Prince.

At first it did not look bad. On the contrary, everything was going from strength to strength. The fifty concerts sold out in an hour. Seven hundred and fifty thousand tickets were snapped up by



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people from all over the world. It looked like the coup AEG was looking for.

It did not take long, however, for Randy Phillips to become deeply concerned and it was his duty to pass on those concerns to his bosses at the parent company. Jackson's mental and physical condition was not good. If anything he was deteriorating. So along with the legions of dancers, musicians, sound and lighting operatives, choreographers and the small army of technicians required to stage full rehearsals, Dr Conrad Murray was added to the list. His job was twofold. To monitor Jackson's health and report to AEG, while at the same time administering whatever



## EPILOGUE CONTINUED

was necessary by way of drugs to keep the show on the road. Soon, the first few shows were postponed because of Jackson's health, and this was followed by a downturn in rehearsal hours. Now things did not look good at all. The rehearsals that did take place saw Jackson unable to make the complicated dance steps that were his trademark or to summon up the full potential of his magnificent voice.

It was time for a review of the options.

According to Ian Halperin, whose reports can generally be trusted as accurate, on the last night of Jackson's life, the star was "over the edge". He was "crying for his father, Joe", then began "reading the bible over and over again". Somewhat more sinisterly, Halperin claims that Jackson accused those charged with organising his comeback, none other than AEG, of "betrayal". He then called for Dr Murray to "put him out". This sounds like a full-blown psychotic episode to me, although Jackson now seemed to be harbouring genuine misgivings about AEG. The last thing a doctor should do in this situation is to administer Propofol.

Did Dr Murray refer Jackson's behaviour to his employers when he was called to give the star the 'oblivion drug' or ask for any guidance? If so, what would that guidance have been? Furthermore, was Dr Murray able to discern whether the singer's behaviour was a precursor to cancelling the concerts? If this is so, what would that have meant for AEG and Philip Anschutz? It's time to look at some kind of audit of AEG's association with the King of Pop.

The ticket sales brought in over \$100 million, with much more to follow from merchandising, recordings of the concerts and the video footage. A successful series of concerts would also invigorate Jackson's recordings career generally and should have led to a new record which could have sold tens of millions. However, if Jackson failed to appear to all, this income would be lost as most people would want their ticket money back, no merchandise would be sold and any thoughts of a revival in Jackson's career would be over. Insurance payments would cover some of this but the huge outlay that AEG Live had already spent, estimated at anything up to \$30 million, would be lost. This would not be good for AEG, desperate to catch



## EPILOGUE CONTINUED

up with the world's leading promoter, Live Nation. Its aspirations would be dashed right there and that in turn would reflect badly on Philip Anschutz and his Christian pretensions.

Perhaps the decision was taken at that point to look for a Plan B. If Jackson really was in terrible health then maybe that would minimise the losses and the bad publicity. Knowing Anschutz's anti-drug message, was it then that Dr Conrad Murray began to play fast and loose with the medications he was prescribing for and administering to, Michael Jackson? It was around this time that Jackson's demeanour began to go rapidly downhill and he appeared stoned or poisoned. It was only a short step from there to Dr Murray becoming embroiled in the mad world that had been created around Jackson and for the fatal overdose to be given.

The next question arising from all this is who else, apart from Sony, has benefited from the death of Michael Jackson? The most obvious beneficiary is actually AEG. With Jackson deceased, his 'brand' was transformed overnight. Suddenly, most of those who had bought tickets wanted to keep them as souvenirs and did not ask for their money back. And AEG put before the court which was deciding on issues to do with Jackson's estate, a massive merchandising plan. It involved the usual teddy bears, mugs and wallpaper, which were all there to create a more sanitised version of Jackson: more 'cuddly', more 'Christian', and stripped of all the adverse factors that had

been around for so long. Just as Philip Anschutz approached the movie of the dead Ray Charles's life, so would Jackson's merchandising follow the same template. In addition to the usual merchandise was a whole new raft of proposals for cashing in on the star's death, including ringtones, phone apps, screensavers and avatars for Second Life usage. Branding expert, Andy Milligan, put it best when he told the BBC, "When a brand survives a downturn, then makes a comeback, as has happened to Michael Jackson since his death, it comes back even stronger than before. Having seen off the negatives, there is not much more you can throw at it."

The other major beneficiary is, of course, our old friend, Sony. It is inconceivable to me that there would have been no contact between AEG and the Japanese when Jackson was hired for the 02 concerts. Sony, after all, owned all of Jackson's main recordings. However, that paled into insignificance compared to the hit Sony would take if the shows were so good that they revived Jackson's career - with another record company. That though, is an educated extrapolation. Could I actually find any solid connection between Sony and AEG? The answer to that question is an emphatic 'yes'.

After Jackson's death another request was made to the probate court. This time it was to ask the judge to approve a massive deal between AEG and Sony.



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With unseemly haste, while the Jackson family were dealing with the court over child-care arrangements and without having negotiated with any of the other major players, AEG agreed to sell to Sony's movie operation, Columbia, which had been acquired from the old CBS in 1990, all the film footage from Jackson's rehearsals. The number of hours of film contained in this deal was put at anything from 100 to 1200. It was to be edited down to produce a movie lasting about 150 minutes, directed by Kenny Ortega, who was responsible for *High School Musical*. Columbia was to pay AEG \$60 million for the privilege. So Sony now had not only a monopoly on the sales of Jackson's recordings, but also a sure fire movie hit that could not

**“So Sony now had not only a monopoly on the sales of Jackson’s recordings, but also a sure fire movie hit that could not have been made if the singer had still been alive.”**

have been made if the singer had still been alive. All courtesy of Philip Anschutz and his corporation, who would keep enough control to ensure the ‘Christianisation’ of the Jackson image.

It is true that in both the merchandising and film deals, AEG agreed to pay the lion's share of any profits to the Jackson estate, keeping a mere ten percent for itself. However, profits only start to accrue once all costs have been met. These costs could stretch into infinity, as they did when Sony spent so much to such little effect when they marketed *‘Invincible’*.



## EPILOGUE CONTINUED

The last question is this: why would Sony rush to help Philip Anschutz get out of the hole created by the Jackson deals? Hadn't the Japanese been desperate to offload Jackson after his acquittal in 2006? The answer to that lies in events that occurred in 2007, when Sony was about to release the film *The Da Vinci Code*.

The problem for Sony was that a huge amount of money, time and kudos had been invested in acquiring and producing *The Da Vinci Code*.



## EPILOGUE CONTINUED

But because the original book - which is one of the world's all-time bestsellers - relentlessly questioned established Christian theology, a backlash had developed among Christians, especially in the United States, who were lobbying to boycott the film. If the boycott had been successful, that would have been a disaster for Sony, which had much riding on the venture. They had every reason to believe they might be faced with such a problem. The response to the Mel Gibson film, *The Passion of the Christ*, was such that it showed the Christian lobby in full flow and what it could achieve. It was a group which, Sony thought, could make or break *The Da Vinci Code*. And such were Sony's worldwide losses since the massive investment in the new Playstation and the associated Blu-Ray system of high definition video, the company could not afford for *The Da Vinci Code* to fail.

So Sony decided on an unusual course of action. They mounted a charm offensive within the evangelical community. One of those they turned to was Philip Anschutz, who, as we have seen, has been a leading light in the movement for many years. Anschutz smoothed the path for Sony and *The Da Vinci Code*, possibly because its beef was more with the Roman Catholic Church, against which Protes-

tants have been at war for centuries. When it came to the crunch, Sony was ready to return the favour and resume its alliance with Anschutz, even to the extent of becoming involved once again with Michael Jackson, albeit a now dead and sainted Jackson.

Thus was Michael Jackson worth more dead than alive.

On 28 August 2009, the Los Angeles county coroner's report into Michael Jackson's death was made public. The star died from "acute Propofol intoxication". Also present were the drugs Valium and Lorazepam, along with the stimulant Ephedrine. The report meant that Jackson's death was now officially a homicide, because someone must have given him the drugs as Propofol at least is almost impossible to self-administer.

It is important to make clear that I am not accusing Dr Murray, Philip Anschutz or Sony with the murder of Michael Jackson, even if his death does have the ring, at least, of manslaughter about it. What I am saying is that I believe I have put forward enough evidence here to warrant a full-scale investigation of all those involved in the



“Only then will we be able to finally to deliver justice to Michael Jackson and his family.”

## EPILOGUE CONTINUED

singer's last days. It is vitally important that any investigation should not confine itself to the hapless doctors who, after all, were employed by others named in this book. The US authorities can call for documents, subpoena records and interview those concerned to ascertain how far up the food-chain responsibility lies. I urge the authorities to act on this information. Only then will we be able to finally to deliver justice to Michael Jackson and his family.



## ADDENDUM

The above epilogue was written soon after Michael Jackson died in 2009. Since then the only person to be held accountable for the singer's death has been Dr. Conrad Murray, who was sentenced to 4 years in prison for his actions in administering the lethal cocktail of drugs which killed the King of Pop. Sony and AEG continue to thrive, while Michael Jackson's talent and profile continue to be exploited, often if not always in the most appalling of ways.





## BIOGRAPHY OF LYNTON GUEST

Lynton Guest entered the music business in 1967 aged sixteen. As a member of the group, '[Love Affair](#)', he had a number one hit in fourteen countries with one of the most iconic pop records of the sixties, '[Everlasting Love](#)'. This was followed by several further hit records.

He has since become an Honours graduate of King's College, London in Ancient and Medieval History and a graduate in Classical and Medieval Latin at the University of California, Berkeley.

Today, Lynton is a widely published journalist and [author](#). His latest works include [First Among Unequals](#), the biography of Viv Anderson, who was the first black footballer to play for England.

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A woman in a brown graduation gown and cap is shown from the chest up, with her right hand raised. She is looking towards the camera with a slight smile. In the background, a large banner with the text "THE TRIALS OF MICHAEL JACKSON" is visible. The scene is lit with warm, golden light, suggesting an indoor setting like a stage or auditorium.

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# THE TRIALS OF MICHAEL JACKSON

## EPILOGUE

### PART 3

BY LYNTON GUEST



# THE TRIALS OF MICHAEL JACKSON EPILOGUE PART 3

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Front cover of this Epilogue: Michael Jackson outside the court, photographer unknown, credit given to them.

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