

## Dateline Mexico by Marivilia Carrasco

### Televisa: mass-marketing Satanism

*Taking a closer look at the narco-Satanic roots of Televisa's mass brainwashing programming.*

Ever since the soap opera *El Maleficio* (*The Spell*) was produced, directed, and starred in by Church of Satan actor and businessman Ernesto Alonso, it has become evident that the powerful Mexican television chain Televisa has been converted into a most efficient means of mass diffusion not only of the Satanic message, but of the Satanic practices into which millions of youth across the Ibero-American continent are now being initiated.

Televisa's programming is based upon the same precepts to which the "Black Pope" of the Church of Satan, Anton Szandor La Vey, adheres. La Vey is both disciple and inheritor of the Satanic school founded by Aleister Crowley and, according to his own claims, is a zealous student of the Satanic works of H.G. Wells, J.V. Widmann, George Orwell, and Aldous Huxley, among other "Age of Aquarius" conspirators.

La Vey asserts that the principle of Satanic action can be efficiently established through television or any other mass media: "The Satanic ritual is effective, as much in the camera as in the outside world."

He explains that "a ceremonial camera in essence provides a stage to whomever seeks the viewers' acceptance. In effect, the spectator becomes a part of the spectacle. In recent years, it has become very fashionable to incorporate the spectator into the theater production. This begins with the spectators' participation. The most select are called onto the stage to help the actor portray his part. Gradually this situation evolves such that it could well

happen that all the spectators end up mixing with the actors."

The television viewer's absorption into the Satanic ritual is the most coveted objective of the producers and actors who are involved in broadening their base of support. This is precisely the goal of the pro-Satanist soap operas, cartoons, and musical groups which seek to invade the real life of the hapless viewer—especially the child—who spends hour after hour in front of the "boob tube."

For the Satanic producers of Televisa, the success of their programs rests upon La Vey's perverse perception, "We are living in one of those exceptional periods of history in which the villain becomes the hero. Worship of the anti-hero means exalting the rebel and the evil-doer."

Thus, Ernesto Alonso, in his *El Maleficio*, plays a despicable criminal who is "protected" by his pact with Satan, and ends up being the main and adored hero of the soap opera. The same is true of *Cuna de Lobos*, where the equally malignant and corrupt woman "Catalina Creel" is the viewers' center of attention and point of cathexis. The objective is to accustom the viewer to the Manichean view that Evil exists on equal terms with the Good.

La Vey asserts that it is through the mass diffusion of his ideas that people will become accustomed to speaking of Satan and to worshipping him as an acceptable and benign figure. "It is incomprehensible," he says, "that logic does not rule, and that Satan is not accepted as a most sensitive-

ly defined term." La Vey wants people to accept Satan the way—he says—they have come to accept so-called "white witchcraft." *Wicca* (witch, in Old English), says La Vey, does not mean "bad woman," "poisoner," or "enchantress," but "wise woman."

Immediately, one thinks of the more popular of Ernesto Alonso's soap operas. For example, "The Strange Return of Diana Salazar," in which a witch burned in a previous century is reincarnated as a "good" and "ingenuous" woman, who nonetheless retains all the powers of the dead witch. The moral of the story? What was bad and condemnable in the past has now become good, respectable, even desirable.

Actress Lucía Méndez could not hide her complicity in the project, when she admitted that she herself was like the character she portrays, and that the soap opera seeks to introduce people to matters of "the occult."

Among the findings of the police investigating the Satanic narco-mafia of Matamoros was a list of Mexican television stars implicated in their network. At the Satanic center discovered in Atizapan, state of Mexico, a woman testified that the place was frequented by Irma Serrano and Alfredo Palacios, the latter the homosexual hair stylist who serviced dozens of Televisa stars.

The police have thoroughly documented Irma Serrano's links with the drug mafia since the time she was the lover of Sicilia Falcón, one of the most famous cocaine godfathers, jailed in Mexico since 1975. Further, Serrano does not hide her worship of Satan. She has often been heard discussing her love of the Devil and her participation in black masses. Serrano was most recently seen at the baptismal ceremony for Lucía Méndez's son. Rosemary's baby?