



## Did the Mangione Killing Target President Elect Trump?

How dates, maps and a pop-culture playbook — and the Butler attack — turned a Midtown shooting into a coded message.

**Note:** *This article raises lines of inquiry and does not allege criminal conduct by any named individual.*

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## Executive Summary

The December 4, 2024, Midtown murder of Brian Thompson was not random. It was a **Proxy Strike aimed at President-Elect Donald J. Trump**, carried out on a stage built from Trump's own landmarks and amplified by a broadcast culture of threats.

### The WHERE

West 54th & Sixth Avenue — a corner where Trump Tower is invisible from street view but only a quarter-mile away. The killer's bag was dumped at **Wollman Rink**, a civic project Trump famously saved. The symbolism collapses casino, tower and rink into one footprint.

### The WHEN

The date, 12/4/24, landed four days before the 44th anniversary of John Lennon's murder outside the Dakota, exactly one mile north. Lennon's death was the archetype of the "proxy hit" — a celebrity sacrificed before an attack on a president. This time the "celebration" was 144 days after the Butler Bullseye on Trump — the very cadence that provides the **terrorism enhancement Bragg pretends does not exist**.

**We've been here before.** Mark David Chapman and John Hinckley Jr. were each presented as "lone nuts," reading from strange cartoonish scripts that never satisfied the public. Both looked like patsies — to use Lee Harvey Oswald's own word — in a play larger than themselves. *Taxi Driver*, starring Robert De Niro, helped set that template in 1976. If a film could pre-script an assassination climate once, why shouldn't we examine the murder allegedly committed by Mangione as part of the same playbook, aimed at Trump today?

### The WHAT

A ghost gun meant to vanish from records paired with a DNA-soaked bag guaranteed to leave a trail. **Monopoly money** inside it mocked Trump's Atlantic City casino empire at Park Place and Boardwalk — the same city where mob bosses once ran the numbers, before Trump turned it into regulated, legal gambling. These props are not mistakes; they are a calling card.

**Reported context:** A distant, by-marriage tie links Chris Christie (former N.J. Governor) to Genovese figure Tino Fiumara ("the brother of Christie's aunt's husband"). Separately, Newsweek noted that Luigi Mangione's grandfather, Nicholas Mangione Sr., was a friend of the Nancy Pelosi (D'Alesandro) family in Baltimore.

### The Broadcast Threats

This culture of assassination was not whispered. It was televised.

- **Robert De Niro on *Jimmy Kimmel Live*** slipped from “method acting” into mob menace — muttering he “worked for Trump in Atlantic City,” threatening to knock out a tooth or cut off fingers, sneering at Trump’s UFC White House fight plans. Whether he is a mob boss or only plays one on TV, the performance functioned as a signal. Two days later, in Dallas, a gunman shot up an ICE facility, killing and wounding prisoners, but specifically targeting ICE officers.
- **James Comey’s “8647 seashell” message** was a double death threat — anyone with a little patience can see it. His Instagram post, which translated to “Off Trump,” landed exactly **8,647 days after 9/11**. Apparently, the FBI had no patience to notice. This is the code the terrorism enhancement was written for: kill Trump, destroy America, or at least terrorize all his supporters.
- **And what about De Niro?** Two days before Comey’s seashell stunt, he launched his own tirade against Trump, from France — **8,645 days after 9/11**. Trump was also the 45th President. Was De Niro signaling “Off Trump #45”? Did De Niro and Comey together wage a coordinated double death threat against Trump and America?

## The Legal Pickle

Manhattan DA Alvin Bragg has already downgraded the Midtown killing to 2nd Degree Murder, while AG Letitia James built her career on prosecuting Trump. Do not expect either to welcome the claim that this was a Proxy Murder of Trump. But once terrorism is acknowledged, the case no longer belongs only to Bragg — it also belongs to the U.S. Attorney. That means a parallel federal case, with the power to seek the death penalty. If Bragg refuses to adjust while Washington moves ahead, the pickle is his: either admit he missed the terrorism element or explain why he ignored it. “I hate Trump!” is not a valid reason to ignore it.

## The Conclusion

This is not a lone-gunman tragedy. It is the **AutoKnife** — the bloody business end of the AutoPen — a mechanism where cultural scripts, mapped stages and symbolic timing turn a man with a gun into a proxy strike. From Lennon to Reagan to Butler to Midtown, the fingerprints are visible. The threats flowing from De Niro’s mouth on national television show that the gangster persona has crossed into reality. Whether they intended it or not, the stage is set; prosecutors must decide if they will keep playing along or finally treat the murder of Brian Thompson as the coordinated attack on a President-Elect that it was.

## From Script to Stage: When Evidence Becomes Theater

This wasn’t about the man in the street. At 6:44 a.m. on 12/4/24, Brian Thompson was killed at a corner that hides Trump Tower’s proximity. Someone — perhaps not Mangione — picked the means, the map, and the date. The rest was stagecraft. Cinema supplied the template; numbers wrote the punchline.

The culture of assassinations in America has already claimed Charlie Kirk, and — if unchecked — could push the nation closer to civil war. At the center of this unfolding story are new sworn complaints alleging a ‘proxy murder’ plot against Donald J. Trump that can finally identify how a suspected murder has been granted fame from the media.

Filed by Robert Antonellis, these complaints point to a chilling parallel: the December 1980 murder of John Lennon and the December 2024 murder of Brian Thompson. Both crimes, Antonellis alleges, carry the fingerprints of accomplices long overlooked — part of a hidden script of political violence.

**De Niro, Kimmel, and Comey — The 8647 Cipher**

The Thompson case now shifts from the **who** to the **where** and the **when**: West 54th and 6th Avenue, New York City, December 4th, 2024. That intersection — and that date — may prove central to unraveling whether Thompson’s killing was random, or whether it was staged as the next installment in America’s culture of assassinations.

For answers, we turn to current events. Robert De Niro — profanity-laced, openly hostile, delivering threats on national television. His appearance on *Jimmy Kimmel Live* left unanswered questions, dangling provocatively before millions. Behind him looms the ghost of *Taxi Driver* — De Niro’s method-acting role as Travis Bickle, a character whose alienation was echoed by John Hinckley Jr. in his attempted assassination of President Ronald Reagan. In this framing, Lennon’s murder in December 1980 becomes the “Proxy Murder of Ronald Reagan.”

Antonellis’ filings also name James Comey and highlight his public “8647” reference, posted on May 15, 2025 — a date that, not coincidentally, is precisely **8,647 days after September 11, 2001**. Comey described the number as a “random walk on the beach.” Yet the Kohberger Dossier, filed by Antonellis and submitted to Monroe County, the Manhattan DA, and others, argues that the arithmetic undercuts “random” as an explanation and instead anchors a coded message with a second, 9/11-linked meaning, and what may would say was the worst day in American history.

The filings further identify high-profile media events orbiting that anchor: De Niro’s profanity-laced tirade, catalogued in the complaint as a **Defendant action**, and Bruce Springsteen’s public remarks, noted as a **Potential Co-Conspirator event**.

Date	Event	Days Since 9/11/2001
5/13/2025	De Niro rails against Trump (France)	8645 (“Off Trump #45”)
5/14/2025	Springsteen rails against Trump (UK)	8646
5/15/2025	Comey “finds 8647 written in seashells”	8647 (“Off Trump #47”)

**Key Questions — From Numbers to Murders**

- Was De Niro’s rant in France, two days before Comey’s 8647’s, privately interpreted as “Off Trump #45”?
- Was Springsteen on board with this plan? Were both he and DeNiro hoping for the legal protections of being offshore?
- Was Comey’s seashell message mere coincidence, or a coded marker tied to 9/11?
- Was this emerging “*murder by digit*” mentality at the heart of the Lennon and Thompson murders? Of the attempts on Reagan and Trump? Was the Midtown strike a **Proxy Murder**, disguised as rage at health insurers but carried out with a weapon fetishized by the radical left — the ghost gun?

## De Niro on Kimmel — Method Acting Meets FCC Shock

Robert De Niro's late-night appearance with Jimmy Kimmel was no ordinary sketch. Known as the ultimate "method actor," De Niro first set the mold with *Taxi Driver* (1976), embodying Travis Bickle — the alienated assassin figure later echoed in John Hinckley's attempted assassination of President Reagan. On Kimmel, he reprised that archetype in a scripted role, as a NY Style gangster, dropping the F-bomb at least five times in violation of FCC broadcast rules.

Viewers also heard darker notes. De Niro reportedly turned his barbs toward Whoopi Goldberg, with what can only be described as a death threat, and invoking the antisemitic slur "Goldstein" — a line blurring comedy with menace. The performance also echoed Greenwich Village mob lore: both De Niro and Vincent "the Chin" Gigante were natives of the Village, one becoming Hollywood's most famous mob actor, the other the Genovese crime boss who roamed the streets in his bathrobe, while secretly running rackets, earning the nickname, "The Oddfather." For De Niro, the location is no coincidence: Greenwich Village was both Gigante's base, the home of Method Acting and the crucible of radical politics.

The trail runs back to the **Rand School of Social Science (1906)**, a Village institution where American socialists trained cadres in Bolshevik theory leading up to the 1917 Russian Revolution. The irony is thick: the very term *Bolshevik*, coined in London in 1903, from two Russian words, meant "member of the majority." Yet it was almost always a tiny minority imposing its will by claiming to speak for the masses — a formula replicated today by cultural elites wielding microphones to simulate majority consensus.

## The Proxy Murders of Lennon and Thompson

The culture of assassinations in America is not new. In December 1980, John Lennon was gunned down outside the Dakota Apartments in New York City. Four decades later, in December 2024, Brian Thompson was killed at West 54th Street and Sixth Avenue. In sworn complaints, Robert Antonellis alleges that both killings functioned as **proxy murders**—symbolic strikes staged to advance a hidden script of political violence.

### **Lennon as proxy (1980).**

Publicly framed as the act of a "lone obsessive," Lennon's murder is, in Antonellis' filings, recast as a deliberate stand-in—an iconic victim whose death helped script the climate for an attack aimed at political leadership soon after. In this reading, popular culture supplied the archetype (*Taxi Driver*), and the city supplied the stage.

### **Thompson as continuity (2024).**

On December 4, 2024, Thompson was shot at West 54th & Sixth in Midtown Manhattan. Trump Tower sits to the east at 725 Fifth Avenue (between 56th and 57th). From the sidewalk in front of the Hilton Midtown, surrounding towers obscure a street-level view of Trump Tower — it is completely hidden in the Midtown canyons. In Antonellis' filings, the WHERE and the WHEN — that intersection and that date — are therefore not incidental: they are presented as the deliberate placement of a modern proxy victim within the symbolic orbit of Trump's Manhattan footprint.

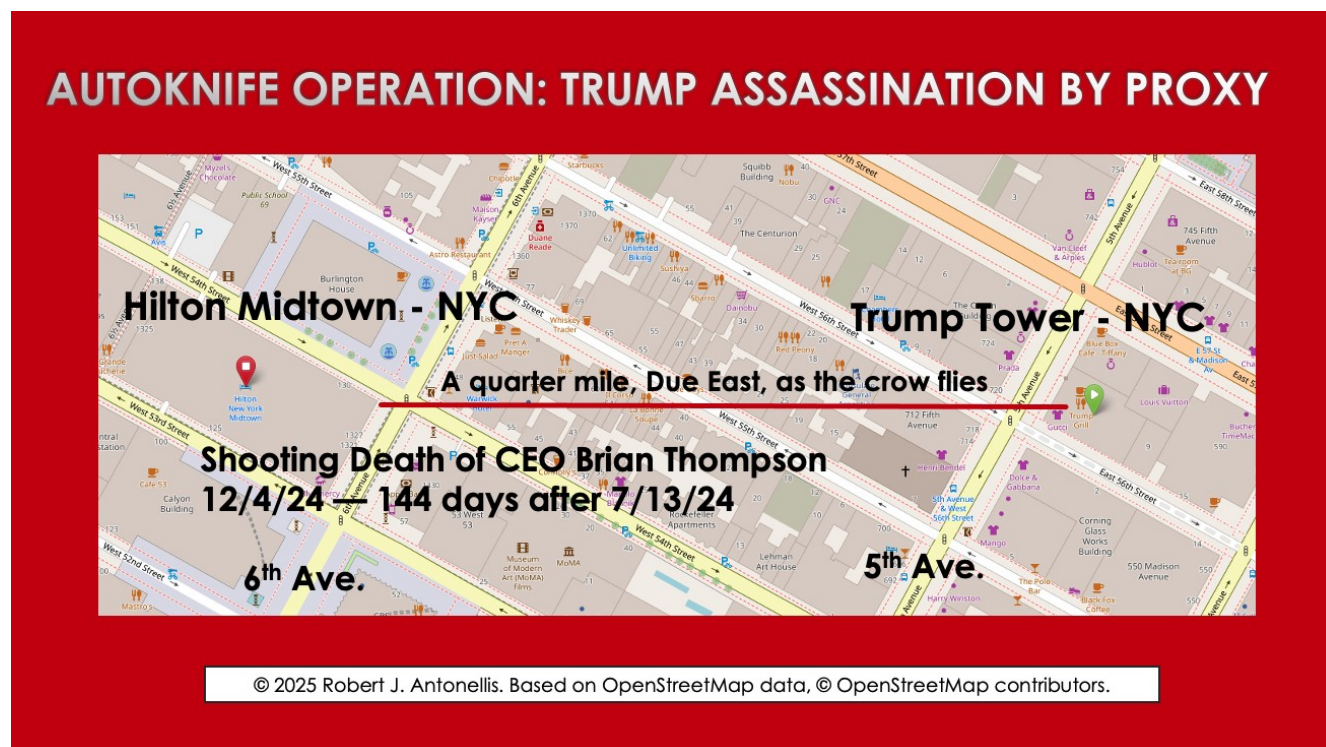


*See Exhibit A — Figure 1 for the sightline map (Hilton Midtown → Trump Tower).*

### **What ties them together.**

Both cases, as framed in the filings, rely on the same grammar: culture as script, geography as staging, dates as signatures. Lennon (1980) and Thompson (2024) bookend a through-line that brings the narrative to the present—where the target is no longer a stand-in, but Donald J. Trump himself.

## **Exhibit A: AutoKnife Operation: Trump Assassination by Proxy**



**Exhibit A: Figure 1.** Hilton Midtown and Trump Tower, separated by only a quarter mile. From the corner of 54th & 6th, Trump Tower is invisible, concealed behind Midtown’s walls of glass and steel.

## **THE WHERE — “The Stage at 54th & 6th”**

The choice of site is the first clue. Although Trump Tower sits only about a quarter mile to the east, it cannot be seen from where Brian Thompson was killed. To an ordinary passerby the tower is effectively invisible — swallowed by Midtown’s canyon of glass and steel. A stranger to the city, like Luigi Mangione, would have had no reason to know of its proximity unless he had mapped it in advance.

That detail suggests more than coincidence; it points to a guiding hand. My filings argue the shooting was staged as a proxy strike, timed at the very end of the Biden administration, intended to send a message toward Donald J. Trump. The victim was not the point; the signal was the timing and the geography, chosen to cloak Trump Tower while echoing John Lennon’s murder 44 years earlier (i.e., 44

years minus four days). It also forms a temporal link to the Butler shooting of Trump — described in the WHERE.

## THE WHO — “*The Scriptwriters in the Shadows*”

Luigi Mangione was allegedly the man with the gun — but the WHO was never the point. Reports show no record of animosity between Mangione and Donald Trump, Trump Tower or Brian Thompson. If this were truly about health-care grievances, why travel to New York City at all — and why on this symbolic date?

Mangione had reportedly been in Atlanta just before arriving in New York on November 24, 2024. Atlanta is home to CDC headquarters, Emory Healthcare, Jackson Healthcare, and Northside Hospital — massive organizations that would have been obvious, even logical, targets if his motive were insurance or medicine. Instead, he staged a killing in Midtown Manhattan, in the hidden shadow of Trump Tower, on a date freighted with meaning. That choice suggests orchestration beyond one man’s complaint.

### **Cultivating an Image**

The mystery deepens with the Monopoly money found in the backpack Mangione discarded in Central Park. Was this a personal flourish to paint himself as a trickster? Or was it a staged clue meant to enlarge his image, to make him appear larger-than-life — even “rock star” material?

In a disturbing twist, Mangione has developed something of a cult following, as though his act was meant as a dark mirror of John Lennon’s fame. Lennon was the world’s most famous rock star; Mangione, by killing on the *44-years-minus-4-days* anniversary of Lennon’s murder, appears to have been handled into a role where infamy itself becomes the prize. The resemblance to earlier psyops is unmistakable.

### **Pattern of Copycats**

There was at least one reported copycat killing in California, not far from UCLA, where Charles Manson once operated under allegations of brainwashing. The echo is chilling: just as Manson’s followers acted out a script written for them, Mangione may have been programmed into a part he did not author.

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## THE WHAT — “*Ghost Gun, Monopoly Money, and the DNA Paradox*”

This is not about whether Luigi Mangione *hated* Brian Thompson. The record shows little or no personal history connecting them. The more important question is: **who supplied the WHAT** — the weapon, the props, the inscriptions — and why was that particular what chosen to carry the message?

What investigators already know (for the record)

- At the scene, police recovered **three fired cartridge cases and three unfired cartridges**. The fired casings were later matched to the gun recovered on the suspect. The words “**delay**,” “**deny**,” and “**depose**” were written on the casings and cartridges — language investigators noted as echoing industry talk (“delay, deny, defend”).
- When Mangione was arrested in Pennsylvania, officers reported finding a **3D-printed firearm and a 3D-printed suppressor** in his bag; prosecutors say that weapon is consistent with evidence from the scene.
- Police and lab reports indicate **three rounds were fired** at Thompson and that the weapon did not suffer a catastrophic failure on the scene — it functioned for the shots discharged.

Why those three facts matter

1. **The inscriptions are symbolic, not practical.** Writing words on cartridge cases is an attention-seeking, message-shaping act. It converts ammunition into a placard. That impulse — to tag the material evidence with a slogan — is the behavior of someone staging a message, not merely committing an opportunistic homicide.
2. **A 3-D printed weapon that fires multiple shots reliably is not a trivial DIY novelty.** Early, all-plastic, single-shot designs (the “Liberator”) are famous for catastrophic failures; most repeatable, multi-shot “ghost” firearms used in serious crimes are hybrid builds that combine an unserialized lower with **commercial metal components** (barrel, slide, firing pins) manufactured to withstand repeated firing. In short: if a weapon fired three times without blowing up, it almost certainly had professional-grade metal parts or was tested and refined by someone who knew what they were doing.
3. **The method points to capacity — and possibly to a provider.** Someone who only knows the hobbyist-level 3-D printing playbook is unlikely to deliver a reliable, multi-shot weapon with clean evidence control and symbolic staging (inscribed casings, removed backpack, planted props). That suggests either:
  - the shooter had experience and technical competence beyond the casual hobbyist, **or**
  - the shooter was supplied or assisted by others who had tested hardware and planned the theatrics.

Is the “ghost gun” choice itself a fingerprint?

Public policy debates about so-called “ghost guns” give the choice of weapon an additional political resonance. Since 2022 the federal government and a number of states have moved to restrict unserialized home-built firearms; Pennsylvania lawmakers have advanced bills to criminalize parts and kits; prominent federal action on ghost guns has been publicly championed by the Biden administration. That the weapon in this case was an untraceable or partially untraceable firearm — and that the shooter accompanied the act with theatrical props and inscriptions — raises the question: **was the method chosen because it amplified the message the handlers wanted to send?** Or, more bluntly: did people who favor ghost-gun restrictions wind up creating the very conditions that normalized this tool as a means of anonymous symbolic violence?

### Historical echoes to frame the risk

Violent actors have historically used seemingly mundane weapons with symbolic choreography to amplify message—Mark David Chapman used a Charter Arms .38 revolver in the assassination of John



Lennon; John Hinckley used a small .22-caliber Röhm revolver in the Reagan attempt. Both cases show how weapon choice and cultural script can interact: cinema and cultural artifacts have long supplied justifications and role models for political violence. The technical detail — what gun, how it was built, whether it was tested — is a crucial forensic lead that helps distinguish a lone actor from a handled instrument.

#### **Lines of inquiry this section raises (immediate asks)**

- Trace the gun parts and materials: who sold the commercially made metal components (barrel, slide) that are consistent with a reliable, multi-shot hybrid ghost gun? (Kits and parts vendors leave purchase trails.)
- Forensic testing on inscriptions: ink, tool marks, and DNA/fingerprint lifts. Compare to other casings in regional files.
- Communications and travel: who booked travel, lodging, or mapping data for the shooter between Atlanta/PA and NYC (Nov 24–Dec 4)? (A mapped sightline to a hidden tower can't be accidental.)

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## **Taxi Driver, Reagan, and the Manufactured 88**

The plotline that undergirds the AutoKnife continuum is not purely numeric; it is cultural. Long before the Midtown proxy strike, American political violence was rehearsed on the stage of popular entertainment. *Taxi Driver* is the single most important artifact in that rehearsal. The film provided a script — a psychodrama — that a later would-be assassin turned into a manual: Hinckley's attempt on Ronald Reagan followed the film's archetype, and the film itself was conceptually shaped during a period when presidential vulnerability was front-and-center in Hollywood scripts.

Two points demand immediate scrutiny.

First: evidence we have assembled indicates *Taxi Driver* was not merely art imitating life — it was art that later actors used to imitate assassination. The movie's motifs, its isolated loner-hero, and the ready-made fantasy of political violence all reappear in the Hinckley script. That connection is a matter of record and forms the cultural precedent for using celebrity or spectacle as camouflage for political hits.

Second: the appearance of the repeating “88” pattern — Manson's 8/8, the Mar-a-Lago raid on 8/8, and Lennon's 12/8/80, and even the Premier of *Taxi Driver*, on 2/8/76 (2-8's make 88) — ceases to look random when paired with this cultural pathway. Numbers (the 8s and 44s) supply the ritual frame; cinema supplies the script. Put together, the pattern suggests not an isolated set of copycats but a deliberate use of otherwise anonymous cultural objects to create and justify political violence.

## **Greenwich Village, De Niro, and the Question of Origins**

Greenwich Village has always blurred art, crime, and politics. Vincent “the Chin” Gigante ran the Genovese crime family from the Triangle Social Club on Sullivan Street. By day he shuffled through the streets in a bathrobe, pretending madness. By night, he controlled narcotics, gambling, and murder. It

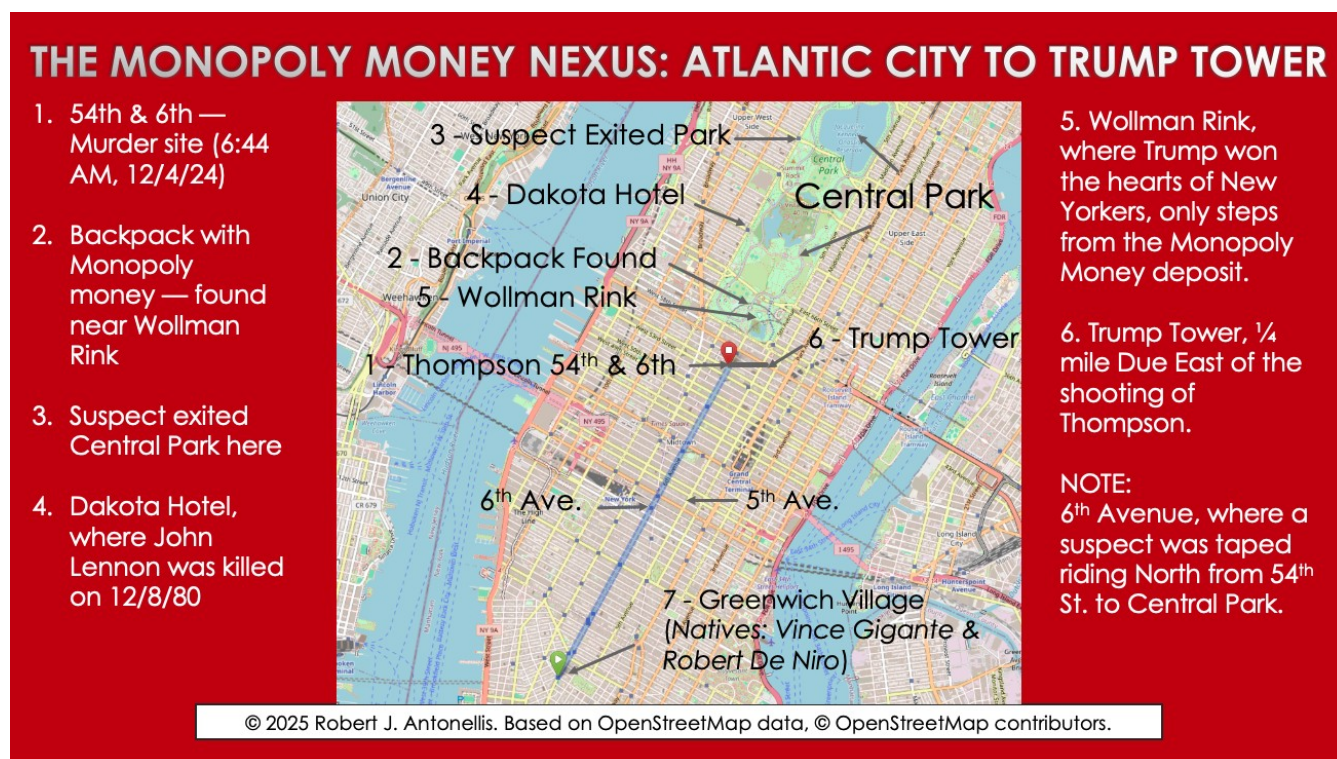
was the ultimate act — *method acting in the service of crime* — which earned him the name “The Oddfather.”

But the Village’s legacy of staging violence runs deeper. In the early 1900s, the Rand School trained Russian thugs into full-fledged Bolsheviks, teaching them how to cloak street crime in revolutionary rhetoric. It was a two-way training ground: criminals were politicized, and radicals were hardened into killers. The formula was simple and lethal — crime dressed as politics, politics delivered as violence.

This is the soil De Niro grew from. *Taxi Driver* was not just a movie; it was a script that John Hinckley Jr. used to justify nearly killing Ronald Reagan. De Niro today repeats the same act on live television — dropping mob threats, testing lines that sound less like comedy and more like instructions. Which way did the training flow? Did De Niro teach Gigante the tricks of Method Acting? Or did Gigante teach De Niro the dark art of getting away with murder?

If a man tells you he is a gangster, believe him. And if that man writes the script that inspires real assassins, ask yourself whether this is still art — or operational planning hiding in plain sight.

## **Exhibit B – Monopoly Money Nexus Map**



**Exhibit B — Figure 2. THE MONOPOLY MONEY NEXUS: ATLANTIC CITY TO TRUMP TOWER**

Axis from Greenwich Village → Wollman Rink → Trump Tower. This map helps visualize the cultural-to-physical pipeline: Village ideas → Midtown stage → Trump Tower symbol.

### Map annotations (numbers correspond to figure):

1. **54th & 6th — Murder site (6:44 AM, 12/4/24).**  
The precise time and corner anchor the dossier's claim that the act was staged for symbolic effect rather than occurring at random.
2. **Backpack with Monopoly money — found near Wollman Rink.**  
The planted prop ties the scene to Trump's Atlantic City casino history and to De Niro's Atlantic City remark; its presence reads as a deliberate signifier rather than a casual flourish.
3. **Suspect exited park here.**  
CCTV/witness paths place the suspect leaving Central Park at a deliberate point north of the deposit, consistent with a preplanned route rather than a panicked disposal.
4. **Dakota Hotel — Lennon assassination (12/8/80).**  
The Dakota marks the cultural template: Lennon's murder provides the historical proxy script this dossier traces forward into 2024.
5. **Wollman Rink — Trump's reconstruction.**  
The bag's proximity to Wollman — a Trump-restored civic landmark — converts a private prop into a public cipher that points at Trump's NYC legacy.
6. **Trump Tower — ~¼ mile due east (invisible from the corner).**  
Trump Tower is symbolically proximate but not sight-visible from the murder corner; that concealment suggests the placement was meant as an encoded signal, not a direct line-of-sight assassination attempt.
7. **Greenwich Village — cultural origin point (Vince Gigante; Robert De Niro).**  
The Village is invoked to show cultural and cinematic origins (Taxi Driver, method acting) that, as argued in this dossier, supplied scripts and templates later operationalized on the street — influence and opportunity, not a proved criminal link.

**Note:** This map is offered as a spotlight on patterning and symbolism. It does not, by itself, prove criminal coordination; it illustrates how geography, props, and cultural cues combine to raise lines of inquiry.

This map is not an argument of guilt; it is a spotlight. It shows how a cultural origin point (the Village) can radiate influence that is then focused on a specific urban theater. The map asks readers to consider whether the script (Taxi Driver, Village culture) and the stage (54th & 6th) are coincidental neighbors — or parts of a deliberately choreographed pipeline.

*See Exhibit B — Figure 2 (Axis from Greenwich Village → Trump Tower). For the sightline map from Hilton Midtown to Trump Tower, see Exhibit A — Figure 1.*

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## **THE WHEN — “144 Days, 44 Years, and the Manufactured 88”**

The timing was chosen down to the day.

• **December 4, 2024** — the morning Brian Thompson was shot outside the Hilton Midtown. The calendar placement matters because it sits **44 years** after John Lennon's murder on **December 8, 1980**

— technically **44 years minus four days**, close enough to be a deliberate echo rather than a coincidence.

- More explosively, **December 4, 2024 is exactly 144 days after the Butler shooting on July 13, 2024.** (7/13/24 → 12/4/24 = **144** days.)

Why that matters: the number **144** ends in **44**. Read interpretively, the day therefore encodes a second “44” alongside the 44-year anniversary to Lennon. Put bluntly: the date carries the Lennon echo (44 years) and, separately, the 1-44 interval — a second appearance of “44” bookended by a leading “1.” Read together, the signals double the 44-pattern: an anniversary echo and an immediate sequence that folds back into the same numeric family. For readers who read ritual coding into dates, that is the missing 44 — the mechanism that turns a single 44 into the ritual motif of double-44 / 88.

- **Sequence link:** the 144-day gap ties the Midtown strike into the immediate chronology of the Butler attack (7/13/24), making the event not merely a historic echo (Lennon) but part of a recent cadence of violence.

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## **THE WHY — When Death Becomes a Message**

The point of a proxy strike is not just to kill — it is to *send*. The murder of Brian Thompson was not an isolated crime; it was theater meant to speak. The location, the date, the numerology — all of it was the grammar of the message.

Who was the message for? Primarily, Donald J. Trump, then President-Elect. By striking just 144 days after the Butler shooting, and 44 years after Lennon’s death at the Dakota, the killers were saying: *you are next, and we are patient enough to wait decades if we have to.*

Who else was listening? The public. The media. The political class. Just as Chapman and Hinckley were handed cartoonish excuses that never convinced anyone, the public here was offered a backpack of Monopoly money and an implausible lone suspect. The hidden meaning was clear: dissent will be mocked, leaders can be erased, and America will accept the script because it has before.

And who delivered the message? Not just a man with a knife. It’s people like De Niro, with his gangster rants. It’s people who mock the murder of Charlie Kirk or twist it into lies, like Jimmy Kimmel, who claimed the killer was MAGA. It’s people like Comey, with his cryptic “8647” post — proving from the Left’s perspective that “words can kill,” and maybe digits can too. Together, they are not comedians or ex-officials speaking freely. They are amplifiers, reinforcing a script. When De Niro snarls, when Kimmel sneers, when Comey counts out his coded numbers — each becomes part of the *AutoKnife operation*, a broadcast designed to normalize the idea that Trump, or anyone who stands with him, can be erased.

**Death here was not an end. It was punctuation — an exclamation mark aimed at Trump, meant to chill his supporters, and to show the world that the script is still running.**

## THE FIST — Strikes Without Mercy

*Reported context:* a distant, **by-marriage** tie links **Chris Christie** to Genovese figure **Tino “Tito” Fiumara** (the brother of Christie’s aunt’s husband). This is context, not an allegation—evidence of how the NY–NJ corridor long blended politics, business, and enforcement.

Inside that world, **“the Fist”** wasn’t a slogan; it was a method: **disciplined, deniable force**. Fiumara’s crews were famed for counter-surveillance and compartmentalized comms; agents suspected him in multiple homicides and still struggled to pin him down. Precision, timing, silence—no signatures, only results.

The logic matches black-ops tradecraft. As programs like **the CIA’s MKUltra** demonstrated, behavior can be shaped and messages staged while the sender disappears. The mob’s Fist ran the same play: **influence a man, script the moment, erase the hand**.

**Two questions, no more — the case is solved.**

- **Whose Fist did Brian Thompson meet at 54th & 6th on 12/4/24?**
- **Did Robert De Niro carry that Fist onto Jimmy Kimmel’s stage?**

**Will that Fist ever lay a hand on Donald J. Trump?**

## CALL TO ACTION

This dossier is submitted with urgency and purpose. The evidence assembled here ties a staged, symbolic homicide to a series of public broadcasts and coded signals that followed — a pattern that, taken together, reads as far more than isolated speech or lone violence. I respectfully request that federal, state, and local prosecutorial offices treat these facts as the basis for immediate investigative action.

Specifically, I call on responsible authorities to:

- Review this dossier and Exhibits A–D to determine whether the facts meet the threshold for a terrorism enhancement or other federal offenses;
- Open a coordinated, prioritized inquiry (including the Joint Terrorism Task Force where appropriate) to examine links between the December 4, 2024 killing and subsequent broadcast signals and public posts;
- Issue targeted preservation requests and sealed subpoenas where probable cause exists; and
- Initiate interviews and subpoenas focused on production records, communications, travel and financial connections, and device metadata tied to the broadcast events and persons of interest.

This is not a public accusation of any individual. It is a request for lawful, thorough investigation into new leads that point to a coordinated pattern of symbolic violence and broadcast amplification. The script is still running — unless those sworn to enforce the law act now. Accountability rests with those who will choose to pursue the facts rather than dismiss them as entertainment.



## For Americans

- **Read it. Share it.** Send this dossier to **one prosecutor** and **one reporter** today.
  - **Point them to the exhibits:** maps, timelines, and PDFs are on the press page ([butlerbullseye.com/press](https://butlerbullseye.com/press)) and Substack ([butlerbullseye.substack.com](https://butlerbullseye.substack.com)).
  - **Have relevant info** (photos/video near 54th & 6th on 12/4/24, broadcast production details, or travel/financial links)? Send tips: [media@butlerbrief.com](mailto:media@butlerbrief.com) | (857) 248-1722.
  - **Subscribe** on Substack and follow [@butlerbullseye](https://twitter.com/butlerbullseye) so updates reach investigators and press quickly.
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## For Media

### Segment angles (pick any):

- **Proxy strike on a President-Elect** — why Midtown wasn't random.
- **The Lennon echo** — 12/4/24 placed four days before the 44-year mark, one mile south.
- **Taxi Driver as blueprint** — the film's origin story and the shelved plotline tied to the **Gerald R. Ford** era.
- **The Fist** — Tino "Tito" Fiumara's deniable method carried into modern staging.
- **Mapped Trump symbols** — 54th & 6th, **Wollman Rink**, and **Monopoly/Atlantic City** in one footprint.
- **Two questions crack the case** — *Whose Fist at 54th & 6th? Did that Fist walk onto late-night TV?*
- **Broadcast cues & coded signals** — how public rhetoric framed or amplified the message.
- **Jurisdiction** — how a **terrorism enhancement** moves the case federal.

**Assets available:** high-res maps & sightlines, timeline graphics, exhibit PDFs, executive summary pull-quotes.

**Booking / press:** [media@butlerbrief.com](mailto:media@butlerbrief.com) | (857) 248-1722 | [butlerbullseye.com/press](https://butlerbullseye.com/press)

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## For Prosecutors & Agents

### Requested actions (lawful inquiry, not a public accusation):

- **Evaluate** this dossier and Exhibits A–D for a **terrorism enhancement** and any related federal offenses.
- **Open a coordinated inquiry** (include the **Joint Terrorism Task Force** where appropriate) into links between the **12/4/24 Midtown homicide** and the broadcast signals described.
- **Issue preservation letters** and seek **sealed subpoenas** where probable cause exists.
- **Interview and subpoena** on: production records; communications; travel/financial connections; and device metadata tied to the broadcast events and persons of interest.
- **Assess federal jurisdiction** (threats against a President-Elect; terrorism statutes).



**Evidence index & exhibits available on request.**

Contact: [legal@butlerbrief.com](mailto:legal@butlerbrief.com) | (857) 248-1722 | [butlerbullseye.com/press](http://butlerbullseye.com/press)

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**Two questions, no more — the case is solved.**

**Whose Fist at 54th & 6th? Did that Fist walk onto late-night TV?**

**Will that Fist ever lay a hand on Donald J. Trump?**

Robert J. Antonellis — Butler Brief

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