

A black silhouette of a person playing an electric guitar, positioned on the left side of the cover. The figure is surrounded by black ink splatters and a white audio waveform that extends across the width of the page.

Rock
& Roll's

WAR

against

GOD

David W. Cloud

Rock & Roll's War Against God
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“To the children of the Spiritual Sixties nothing was more singularly important than addiction to music” (David Di Sabatino, *The Jesus People Movement*).

“Rock and Roll has long been an adversary to many of the basic tenets of Christianity” (Michael Moynihan, *Lord’s of Chaos*, p. x).

“I’m dragging the audience to hell with me” (Jerry Lee Lewis, cited by Nick Tosches, *Hellfire*, p. x).

“Rock has always been the devil’s music, you can’t convince me that it isn’t. I honestly believe everything I’ve said—I believe rock and roll is dangerous. ... I feel that we’re only heralding something even darker than ourselves” (Rock star David Bowie, *Rolling Stone*, February 12, 1976, p. 83).

“My true belief about Rock ‘n’ Roll is this: I believe this kind of music is demonic. ... I believe that kind of music is driving people from Christ. It is contagious” (Little Richard, quoted by Charles White, *The Life and Times of Little Richard*, p. 197).

“Atmospheres are going to come through music, because the music is a spiritual thing of its own. ... You hypnotize people to where they go right back to their natural state, which is pure positive—like childhood when you got natural highs. And when you get people at weakest point, you can preach into the subconscious what we want to say” (Jimi Hendrix, interview with Robin Richman “An Infinity of Jimis,” *Life* magazine, Oct. 3, 1969).

“I really wish I knew why I’ve done some of the things I’ve done over the years. I don’t know if I’m a medium for some outside source. Whatever it is, frankly, I hope it’s not what I think it is—Satan” (Ozzy Osbourne, *Hit Parader*, February 1978, p. 24).

“And that ye may put difference between holy and unholy, and between unclean and clean” (Leviticus 10:10).

“The fear of the LORD is to hate evil: pride, and arrogancy, and the evil way, and the froward mouth, do I hate” (Proverbs 8:13).

“And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect, will of God” (Romans 12:2).

“Abhor that which is evil; cleave to that which is good” (Romans 12:9).

“And have no fellowship with the unfruitful works of darkness, but rather reprove them” (Ephesians 5:11).

“Ye adulterers and adulteresses, know ye not that the friendship of the world is enmity with God? whosoever therefore will be a friend of the world is the enemy of God” (James 4:4).

“Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever” (1 John 2:15-17).

Introduction

I wrote my first book on rock music* in 1974, less than a year after I was saved. The title was *Mom and Dad Sleep While the Children Rock in Satan's Cradle*. It went through three or four editions, but it is long out of print.

Much has changed since then. Rock has grown more wicked, and Western culture has become permeated with the spirit of heathenism, demonism, and moral debauchery. The foundations of biblical Christianity within Western society have been washed away within the last few decades; and rock music has been both a reflection of this change and an instigator of it.

Rock music has doubtless been a major influence in the dramatic increase in violence, free sex, no fault divorce, unisexuality, homosexuality, abortion, drug abuse, Satanism, idolatry, and socialism.

In its "Christian" incarnation, rock plays a major role in the building of the one-world "church."

The hour is late and dark. Many Bible prophecies are being fulfilled before our eyes.

Yet the chorus of voices once lifted against rock has faded dramatically; only a few isolated voices remain and not many are listening.

What is wrong with Bible-believing Christians today? How can this evil be allowed to dwell so comfortably within our ranks? This book is an effort to awaken those who are slumbering and to help homes and churches have victory against a powerful enemy.

Rock music cannot be sanctified for the Lord's use because it is fleshly and cannot therefore minister to the spirit. I am not speaking merely of the words. Rock music fits the bar, the dance hall, the night club, the gambling den, the house of prostitution. Rock music fits the devil's house, but it does not

fit the Lord's house. It was created by rebels who brazenly love the things that God's Word says are evil.

The Bible says God is holy, and He requires separation from that which is unholy:

“And that ye may put difference between holy and unholy, and between unclean and clean” (Leviticus 10:10).

“Sanctify yourselves therefore, and be ye holy: for I am the LORD your God” (Lev. 20:7).

“The fear of the LORD is to hate evil: pride, and arrogancy, and the evil way, and the froward mouth, do I hate” (Proverbs 8:13).

“Enter not into the path of the wicked, and go not in the way of evil *men*. Avoid it, pass not by it, turn from it, and pass away” (Proverbs 4:14-15).

“And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect, will of God” (Romans 12:2).

“Abhor that which is evil; cleave to that which is good” (Romans 12:9).

“And have no fellowship with the unfruitful works of darkness, but rather reprove them” (Ephesians 5:11).

“Pure religion and undefiled before God and the Father is this, To visit the fatherless and widows in their affliction, *and* to keep himself unspotted from the world” (James 1:27).

“Ye adulterers and adulteresses, know ye not that the friendship of the world is enmity with God? whosoever therefore will be a friend of the world is the enemy of God” (James 4:4).

“But as he which hath called you is holy, so be ye holy in all manner of conversation; because it is written, Be ye holy; for I am holy” (1 Peter 1:15-16).

“Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever” (1 John 2:15-17).

I realize that the world has been taken over by rock music and that most people accept it unquestioningly, but the standard for Christian living is not that which pleases men but that which pleases God.

The Bible warns that “that which is highly esteemed among men is abomination in the sight of God” (Luke 16:15).

Society changes, but God’s call to separation from unholiness and the sensual spirit of the world does not change. The Bible says that God’s people are different from the world.

“And we know that we are of God, and the whole world lieth in wickedness” (1 John 5:19).

If something is popular and acceptable in this present age, it is probable that it does not please God.

“For all that *is* in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world” (1 John 2:16).

In this book we dare again to measure rock music by the standard of God’s holy Word, just as we did 40 years ago when we first began seeking God’s holy will.

Our warning about rock is as fervent as it was then, though the content is updated for a new generation, because the power of rock to produce rebels and to build the one-world church has not lessened.

Homes and churches that don’t give clear and persistent warnings about rock music in all of its forms should not be

surprised if their young people are worldly and tend toward New Evangelical and emerging church thinking.

(* When we speak of rock music we are speaking of heavily syncopated modern music in general in all of its constantly-changing varieties: blues, rhythm & blues, folk rock, country rock, pop, jazz, metal, punk, grunge, thrash, indie, techno, ska, reggae, rave, rap, etc.)

What Christians Should Know about Rock Music

By way of summarizing the information in this book, we want to begin by listing nine things that Christians should know about rock music. Only by such education can we make an informed decision about our relationship to it.

1. It is a moral revolution.
2. It preaches a philosophy of narcissism and licentiousness.
3. It is permeated with blasphemy.
4. It is the music of false christ.
5. It is condemned by the Bible.
6. It is a fulfillment of Bible prophecy.
7. It is at the heart of the one-world church.
8. It is addictive.
9. The only sure protection is to avoid it.

The Music of Revolution

The first thing every Christian should know about rock music is that it is not just music and entertainment; it is a moral revolution. It changed the world, and it created an ungodly global pop culture.

We live in a society created by rock & roll. You can see the effect everywhere: in attitude, in fashion, in the generation gap, in the glorification of sex, in the idolization of pop stars.

Above all, you can see the effect in the “judge not” philosophy that has become a cultural law. You are not supposed to say that anything is absolutely wrong. All is relative.

Most of the following statements about rock being a revolution are from the rock musicians themselves and from secular historians.

“In a sense all rock is **REVOLUTIONARY**” (*Time* magazine, Jan. 3, 1969).

“**We did SHAKE UP THE WORLD**” (Graham Nash, *The Sixties: The British Invasion*, video documentary, Fremantle Media, 2014).

“... rock ‘n’ roll is more than just music--**it is the energy center of A NEW CULTURE AND YOUTH REVOLUTION**” (advertisement for *Rolling Stone* magazine).

“There’s no way to grasp **the SUBVERSIVE FORCE** of this now-innocent-sounding music unless you can feel a little of what it meant to be a kid hearing it as it was played for the first time. ... **IT WAS TABOO-SHATTERING MUSIC**” (Michael Ventura, cited by Richard Powers, *The Life of a 1950s Teenager*).

“A new music emerged, again completely nonintellectual, with a thumping rhythm and shouting voices, **each line and EACH BEAT FULL OF THE ANGRY INSULT TO ALL WESTERN [CHRISTIAN] VALUES ... their protest is in their music itself as well as in the words**, for anyone who thinks that this is all cheap and no more than entertainment has never used his ears” (H.R. Rookmaaker, *Modern Art and the Death of a Culture*, pp. 188, 189, 190; Rookmaaker was a musicologist).

“**Rock music has always held SEEDS OF THE FORBIDDEN. ... Rock and Roll has long been an adversary to many of the basic tenets of Christianity**” (Michael Moynihan, rock historian, *Lords of Chaos*, p. x).

“**Rock ‘n’ roll marked the beginning of THE REVOLUTION. ... We’ve combined youth, music, sex, drugs, and rebellion with treason**, and that’s a combination hard to beat” (Jerry Rubin, *Do It!*, 1970, pp. 19, 249).

“The great strength of rock ‘n’ roll lies in its beat ... **it is a music which is basically sexual, un-Puritan ... and A THREAT TO ESTABLISHED PATTERNS AND VALUES**” (Irwin Silber, Marxist, *Sing Out*, May 1965, p. 63).

“... **fifties rock was REVOLUTIONARY. It urged people to do whatever they wanted to do, even if it meant breaking the rules.** ... From Buddy [Holly] the burgeoning youth culture received rock’s message of freedom, which presaged the dawn of a decade of seismic change and liberation. ... Buddy Holly left the United States for the first time in 1958, carrying rock ‘n’ roll--the music as well as **ITS HIGHLY SUBVERSIVE MESSAGE OF FREEDOM**--to the world at large. ... laying the groundwork for the social and political upheavals rock ‘n’ roll was instrumental in fomenting in the following decade” (Ellis Amburn, *Buddy Holly*, pp. 4, 6, 131).

“**Elvis changed our hairstyles, dress styles, our attitudes toward sex, all the musical taste**” (David Brinkley, NBC News, cited by Larry Nager, *Memphis Beat*, p. 216).

Little Richard “**freed people from their inhibitions, unleashing their spirit, ENABLING THEM TO DO EXACTLY WHAT THEY FELT LIKE DOING**” (*Life & Times of Little Richard*, p. 66).

Rock music is the heart and soul of an ungodly global pop culture. It is the soundtrack of the modern youth culture. Originating in America and England, it spread throughout the world. In most nations today, young people share the same philosophy, have the same values, wear the same fashions, love the same techno gadgets, have the same heroes, display the same attitude.

Rock music has played a huge part in this global cultural transformation.

The Music of Narcissism and Licentiousness

The second thing every Christian should know about rock music is that it preaches a philosophy of narcissism and licentiousness.

The rock culture is not morally neutral. Rebellion against God's holy laws is not a sideline of rock & roll; it is its heart and soul.

From its inception in the 1950s and 1960s, rock has preached moral license. The rock philosophy is the philosophy of "do your own thing; don't let anyone tell you what to do." It's the philosophy that lies at the heart of the self-esteem culture.

Rock preaches the ancient lie that the devil delivered to Eve: "God's laws are restrictive; He is keeping you from enjoying life to the fullest; throw off His yoke and live as you please; be your own god."

The rock philosophy is capsulized in many popular rock songs:

"I'm free to do what I want any old time" (Rolling Stones, 1965).

"It's my life and I'll do what I want/ It's my mind, and I'll think what I want" (The Animals, 1965).

"You got to go where you want to go/ do what you want to do" (Mamas and Papas, 1966).

"It's your thing/ do what you want to do" (Isley Brothers, 1969).

"We don't need no thought control" (Pink Floyd, "Another Brick in the Wall," 1979).

"I'm gonna do it my way. ... I want to make my own decision ... I want to be the one in control..." (Janet Jackson, "Control," 1986).

"Nothing's forbidden and nothing's taboo when two are in love" (Prince, "When Two Are in Love," 1988).

“... the only rules you should live by [are] rules made up by you” (Pennywise, “Rules,” 1991).

“So what we get drunk/ So what we smoke weed ... **Living young and wild and free**” (“Young, Wild and Free,” Snoop Dog and Wiz Khalifa, 2011).

“We can do what we want; we can live as we choose” (Paul McCartney, “New,” 2013).

“The whole Beatles idea was to **do what you want**” (John Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61).

At the heart of rock music is sexual liberty, which is brazen rebellion against God’s holy law of marriage. Again we quote the rock and rollers themselves as evidence for this:

“Rock and roll is the darkness that enshrouds secret desires unfulfilled, and the appetite that shoves you forward to disrobe them” (Timothy White, *Rock Lives*, p. xvi).

“Everyone takes it for granted that rock and roll is synonymous with sex” (Chris Stein, Blondie, *People*, May 21, 1979).

“Rock music is sex. The big beat matches the body’s rhythms” (Frank Zappa of the Mothers of Invention, *Life*, June 28, 1968).

“The sex is definitely in the music, and sex is in all aspects of the music” (Luke Campbell of 2 Live Crew).

“Rock ’n’ roll is synonymous with sex and you can’t take that away from it. It just doesn’t work” (Steven Tyler of Aerosmith, *Entertainment Tonight*, ABC, Dec. 10, 1987).

“Rock ‘n’ roll is 99% sex” (John Oates of Hall & Oates, *Circus*, Jan. 31, 1976).

“Pop music revolves around sexuality. I believe that if there is anarchy, let’s make it sexual anarchy rather than political” (Adam Ant, *From Rock to Rock*, p. 93).

“**Perhaps my music is sexy** ... but what music with a big beat isn’t?” (Jimi Hendrix, Henderson, cited from his biography *‘Scuse Me While I Kiss the Sky*, p. 117).

“... **rock music has one appeal only, a barbaric appeal to sexual desire**” (Allan Bloom, *The Closing of the American Mind*, p. 73).

“**Rock ‘n’ roll is sex.** Real rock ‘n’ roll isn’t based on cerebral thoughts. It’s based on one’s lower nature” (Paul Stanley of KISS, cited from *The Role of Rock*, p. 44).

“**That’s what rock is all about—sex with a 100 megaton bomb, THE BEAT!**” (Gene Simmons of Kiss, *Entertainment Tonight*, ABC, Dec. 10, 1987).

“**Rock ‘n’ roll is all sex. One hundred percent sex**” (Debbie Harry of Blondie, cited by Carl Belz, “Television Shows and Rock Music,” *The Age of Communication*, Goodyear Publishing Company, 1974, p. 398).

“We respond to the materiality of rock’s sounds, and **the rock experience is essentially erotic**” (Simon Frith, *Sound Effects*, New York: Pantheon Books, 1981, p. 164).

The rock world is a sleazy, filthy world. From the 1950s until today, rock music has been filled with immorality. It is impossible for a Bible-believing Christian to watch the Grammys or to read *Rolling Stone* and other rock magazines or even to browse the Walmart pop music department or the pop music section of the Apple iTunes store without seeing the continual flaunting of nakedness and fornication.

The lives of popular rock musicians have been filled with profanity, fornication, adultery, multiple marriages, homosexuality, lesbianism, alcohol abuse, drug abuse, tumult, covetousness, theft, and suicide.

The rock & roll lifestyle has resulted in countless untimely deaths. We have documented the early deaths of 1,625 rock musicians.

This doesn't include the countless lives of ordinary rock lovers that have been snuffed out because of the rock & roll lifestyle: drunkenness, drug abuse, reckless driving, homicide, suicide, etc. The rock lifestyle snuffed out the lives of many who graduated from my high school class of 1967.

Many more rockers would have died untimely deaths except they left the rock & roll lifestyle before it killed them.

The message of "do your own thing" is why rock music creates rebels. It resonates with man's fallen nature. It captivated my heart when I was a teenager and led me into a destructive lifestyle.

Show me a young person in a Bible-believing church who is listening to rock, and there is a 99% chance that I can show you a young person who is on a self-centered path to rebellion.

The Music of Blasphemy

The third thing every Christian should know about rock music is that it is permeated with blasphemy against God and the mocking of Christianity.

The blasphemy is not something that is done only by the most extreme, fringe group of rockers. It is something that is mainstream. It can be seen from the Beatles to Lady Gaga to Jay-Z.

The following bands and musicians are praised throughout the rock world. They are acclaimed by *Rolling Stone* magazine and lionized at the Grammy awards. They are praised by people on the left and right of the political spectrum, by MSNBC and by FOX News. They are loved by contemporary Christian musicians.

The Beatles press officer, Derek Taylor, said: "They're completely anti-Christ. I mean, I am anti-Christ as well, but they're so anti-Christ they shock me which isn't an easy thing" (*Saturday Evening Post*, August 8-15, 1964, p. 25).

By age 11, John Lennon was permanently barred from Sunday services in his aunt's Anglican church because he "repeatedly improvised obscene and impious lyrics to the hymns" (Timothy White, *Rock Lives: Profiles and Interviews*, p. 114). He did things even cruder and viler than that, such as urinate on members of the "clergy" from second floor windows and display homemade dolls of Christ in lewd poses.

In his 1965 book *A Spaniard in the Works*, published by Simon and Schuster, Lennon portrayed Jesus Christ as Jesus El Pifico, a "garlic eating, stinking little yellow, greasy fascist ----- Catholic Spaniard." In this wicked book, Lennon blasphemed the Father, Son, and Holy Spirit by calling them "Fahter, Sock, and Mickey Most."

In his hugely popular song "Imagine" (1971) Lennon mused: "Imagine there's no heaven ... No hell below us, above us only sky. ... no religion too." That is a blasphemous denial of Almighty God and His Holy Word.

In his song "I Found Out," Lennon exclaimed: "There ain't no Jesus gonna come from the sky."

In the 1970 song "God" from his *Plastic Ono Band* album, Lennon stated that he did not believe in God, the Bible, or Jesus Christ. "I just believe in me/ Yoko and me/ And that's reality."

The blasphemous rock opera *Tommy* featured rock & roll's most famous guitarist, Eric Clapton, plus The Who and Elton John. Other rockers who have performed in it are Phil Collins, Patti LaBelle, Steve Winwood, Billy Idol, and Tina Turner.

Movie reviewer Anthony Hilder called the opera "the most blatantly anti-Christian movie malignancy ever made, at any time, anywhere, by any one. ... Everything is done to desecrate Christianity" (Hilder, cited by David Noebel, *The Legacy of John Lennon*, p. 45). *Tommy* depicts the worship of licentious movie star Marilyn Monroe.

Yet *Tommy* has been very popular and continues to be performed in many parts of the world to wide acclaim. The chief curator of the Rock & Roll Hall of Fame Museum called *Tommy* “one of The Who’s greatest works” (“Tommy: The Amazing Journey,” Rock and Roll Hall of Fame, Mar. 12, 2006). It has been made into a movie, a Broadway musical, an opera, a ballet, and a television special. The album has sold 20 million copies.

For *The Rolling Stones’ Rock ‘n’ Roll Circus* tour, Mick Jagger dressed as the devil, and the band sang “Sympathy for the Devil.” In many other ways, the Rolling Stones have mocked God and exalted Lucifer, yet they are one of the most popular and acclaimed rock bands of all time. “Symphony for the Devil” was ranked No. 32 in the *Rolling Stone* magazine’s “500 Greatest Songs of All Time.” The Rolling Stones have sold 250 million albums.

Black Sabbath spewed forth a constant stream of abuse and hatred toward Christ. Their 1989 album was called the *Headless Cross*, a blasphemy against Jesus Christ. They placed inverted crosses on the platform during concerts and called for the worship of Lucifer. Their song “N.I.B. (Nativity in Black)” was a love song from Satan, inviting the listener to “take my hand.” *Circus* magazine described their music as “a fascination with evil and the devil.”

Yet Black Sabbath has won two Grammys and sold more than 70 million records. They have been ranked by MTV as “the greatest metal band” and by VH1 as No. 2 in its “100 Greatest Artists of Hard Rock” list. In recent years, Black Sabbath leader Ozzy Osbourne has enjoyed mainstream acceptance. His reality television show was the most popular program on MTV in the early 2000s. He was lauded by President George W. Bush at the 2002 White House Correspondents Dinner. He has appeared on Jay Leno’s *The Tonight Show*.

The Jefferson Airplane song “The Son of Jesus” from the *Long John Silver* album was filled with blasphemy. The song

claims that Christ's miracles "go only so far," that he learned his "secret" wisdom in Egypt, that he had sexual relations with Mary Magdalene, and that God the Father was sexually attracted to Jesus' daughter. Yet the *Long John Silver* album was the 20th most popular album at the time.

AC/DC's song "Hell's Bells" says: "if God's on the left, then I'm stickin' to the right! ... If you're into evil, you're a friend of mine." The album *Back in Black*, on which "Hell's Bells" appeared, has sold 50 million copies and is the bestselling hard rock album of all time. The song "Hell's Bells" is ranked at No. 190 on Rolling Stones' "500 Greatest Songs of All Time" and No. 2 on VH1's "Greatest Hard Rock Songs." The San Diego Padres baseball team used this vile song as the theme song for their pitcher Trevor Hoffman.

Madonna blames religion for making her feel guilty about nakedness and fornication and has dedicated her work to the eradication of shame. Her hit song "Like a Prayer" combined prayer and praise of God with fornication. In the video, Madonna appeared half-naked with a crucifix around her neck, a burning cross in the background, accompanied by immoral dancers, while singing about prayer and God. Advertisements for the *Like a Prayer* album featured the mocking words "Lead us into Temptation."

This video depicts the worship of sex. It would be right at home in an ancient Babylonian goddess orgy.

Yet the song has sold five million copies, and the video ranks at No. 2 on VH1's "100 Greatest Videos." It has been widely acclaimed by rock critics, and the Pepsi company used the song for a commercial.

Bruce Springsteen blasphemously presents rock & roll as salvation. He has opened concerts with the words, "Welcome to the first church of the rock, brothers and sisters." He has mocked the Christian testimony by telling stories of how he was going to become a baseball star "until rock and roll saved him" (*People*, Sept. 3, 1984, p. 70, cited by *The Rock Report*, p. 82). Springsteen's 1999 tour was characterized by this type of

blasphemy. “Typical of the pacing was the roof-raising ‘Light of Day,’ which saw the Rev. Springsteen roaringly promise his flock ‘the power, the majesty and the ministry of rock ‘n’ roll...’” (*USA Today*, July 19, 1999, p. 9D).

Yet Springsteen is one of rock’s most popular and best-selling singers. He has won 20 Grammy awards and sold more than 120 million records.

In the song “(Don’t Need) Religion,” Motorhead sings: “I don’t need no blind belief/ I don’t need no comic relief/ I don’t need to see those scars/ I don’t need Jesus Christ superstar/ Don’t need Sunday television/ You bet your life I don’t need religion.” The video for Motorhead’s song “Killed by Death” blasphemously depicted a band member hanging on a cross with the other band members standing by, dressed as Roman soldiers.

Yet Motorhead has sold more than 30 million records.

Kurt Cobain, lead singer of Nirvana, spray-painted his neighborhood with the words “Abort Christ” and “God is Gay” (“Inside the Heart and Mind of Nirvana,” *Rolling Stone*, Apr. 16, 1992). He was obsessed with Satanists William Burroughs and Anton LaVey.

Yet Cobain is widely acclaimed as a great rock “artist.” Nirvana has sold 75 million albums and has been called “one of the most influential and important rock bands.”

In the song “Judas,” Lady Gaga plays Mary Magdalene and pretends that she is in a love triangle with Jesus Christ and Judas and ultimately chooses Judas. The filthy video depicts Mary, Judas, and Jesus together in a hot tub.

Lady Gaga is not only blasphemous, she is one of the filthiest rockers.

Yet she has sold more than 150 million albums and singles and has won five Grammys and 13 MTV Video Music Awards. In 2010, *Time* magazine named her one of the world’s most influential people.

Marilyn Manson rips up Bibles, burns Bibles, and spits on pictures of Jesus. He has worn a bracelet with the letters WWJD, saying that it stands for “We Want Jesus Dead.” He says, “For me, the idea of Antichrist is an unspoken knowledge that every person has, and it’s just the denial of God and the acceptance of yourself as a powerful entity that can make their own decisions” (cited from Kurt Reighley, *Marilyn Manson*, p. 138).

Yet Marilyn Manson was named “Artist of the Year” by *Rolling Stone* magazine in 1999.

Many of the popular rockers have expressed love for Satanist Aleister Crowley, who said, “That religion they call Christianity; the devil they honor they call God ... I hate and will destroy” (Crowley, *The World’s Tragedy*). His philosophy was “do what thou wilt shall be the whole of the law.” The Beatles put Crowley’s photo on their *Sargent Pepper* album, saying that the photos represented their heroes. Ozzy Osbourne glorified the Satanist in the song “Mr. Crowley.” The Doors posed with a bust of Crowley on their album *The Doors 13*. Led Zeppelin’s famous guitarist Jimmy Page was a follower of Crowley, purchasing Crowley’s estate on Loch Ness and collecting Crowley’s writings. David Bowie referred to Crowley in his song “Quicksand.” Michael Jackson’s *Dangerous* album featured Crowley on the front cover. Rappers Jay-Z and Tyler the Creator have worn Crowley t-shirts. Paradise Lost has used Crowley’s own readings in its songs.

Black Metal rock is filled with blasphemy. Following are a few examples:

“The Nazarene will fester in hell!” (“Fight With the Beast,” Onslaught).

“I deny Jesus Christ, the deceiver” (“The Oath,” Mercyful Fate).

“Cursed Nazarene! Do nothing king” (“Cursed Nazarene,” Acheron).

“There is no truth to the Holy Cross” (“No Believers,” Sacred Reich).

“The Father, the Son, and Holy Ghost is just somebody’s unholy hoax” (“Dear God,” XTC).

“God is love and his love is dead” (“I Feel Nothing,” Immolation).

“Deny resurrection, behead the Nazarene son” (“Behead the Prophet,” Deicide).

“Only in the darkness of Christ have I realized God hates us all” (“Darkness of Christ,” Slayer).

Many of the blasphemies are so sick and filthy that they cannot be repeated.

Yet black metal rock songs receive Grammy awards and are lauded by rock magazines. For example, Slayer’s vile album *God Hates Us All* sold 300,000 copies and was nominated for a Grammy award.

Rap music is also filled with blasphemy, but it is couched in such filthy language that most of it can’t be repeated.

Kanye West appeared as a thorn-crowned Jesus on the cover of *Rolling Stone* in 2006. His 2013 album was titled *Yeezus*, which is a play on West’s nickname *Yeezy* and the name *Jesus*. The cover art depicts West being crowned king by angels. In the song “I Am a God,” he raps, “I just talked to Jesus, and he said, ‘What up, Yeezus?’”

Jay-Z mocks Jehovah God as “Hova” and calls himself “Jay-Hova.”

In his song “Amen,” Meek Mills mockingly thanks God for all sorts of immoral things and likens fornication to church.

Lil B has an alter ego called “Based God.” In “I’m the Devil,” he sings, “I’m Satan, I make deals and death wishes/ I hate Based God, want to put him on the guest list.” Lil B is depicted crucified on a cross on the cover of his *Angels Exodus* album.

In “Sandwiches,” Tyler the Creator (real name Tyler Okonma) curses the church and sings, “You told me God has the answer/ When I ask him for ----, I get no answer, so God is the cancer.” In another song, he says that the devil is his father.

On “Live at the Barbeque,” Main Source sings, “When I was twelve/ I went to hell for snuffing Jesus.”

On “Deadly Combination (Remix),” Tupac Shakur (2Pac) and Notorious B.I.G. cursed Jehovah and sang about raping and killing Mary. Tupac also appeared on a cross on the cover of his *Makaveli* album.

Tupac was shot to death in 1996 at age 25, and Notorious B.I.G. was shot to death in 1997 at age 24.

The blasphemous rap song “Deadly Combination” appeared on Big L’s album *The Big Picture*. Big L sang about raping Christ in “Danger Zone.” Another Big L album was titled *Return of the Devil’s Son*. Big L was shot to death in 1999 at age 23.

On “Pearly Gates,” 50 Cent sang about going to the pearly gates and having “a beef” with the “Boss Man” and beating “his only Son.”

In spite of their blasphemy, these rappers have been highly acclaimed and their records have sold by the millions.

These are only a very few examples of how that blasphemy has played an integral part of rock & roll. Prominent rockers are angry at the holy Creator God, and it comes out in their lives and their music.

The Music of False Christs

The fourth thing every Christian should know about rock music is that it is the music of false christs and antichrist.

Even when rockers talk positively about Christ, it is not the Christ of the Bible.

The Bible warns about false christs. Even in the first century, the churches were in danger of being seduced by false christs and antichrists.

“But I fear, lest by any means, as the serpent beguiled Eve through his subtilty, so your minds should be corrupted from the simplicity that is in Christ. For if he that cometh preacheth another Jesus, whom we have not preached, or *if* ye receive another spirit, which ye have not received, or another gospel, which ye have not accepted, ye might well bear with *him*” (2 Corinthians 11:3-4).

“Little children, it is the last time: and as ye have heard that antichrist shall come, even now are there many antichrists; whereby we know that it is the last time” (1 John 2:18).

“Beloved, believe not every spirit, but try the spirits whether they are of God: because many false prophets are gone out into the world” (1 John 4:1).

Rock’s christ is the Hindu christ that George Harrison sang about in “My Sweet Lord.” Many of the popular rockers have been influenced by Hinduism as we have documented in *Rock Music against God*.

Rock’s christ is the sinning christ of the rock opera *Jesus Christ Superstar*, who is a confused, doubting, fearful man, a man who dies for his own sin and does not rise from the dead. *Jesus Christ Superstar* has been widely acclaimed in the pop society. It has been shown in more than 30 countries and continues to be performed decade after decade. The album topped the U.S. pop charts in 1971 and has sold millions of copies. When the movie was released in 1973, it was the eighth highest grossing movie of the year.

Rock’s christ is the New Age christ of Dolly Parton. “To me, God is that greater, higher energy ... It’s that thing in all of us that we have to draw from. I’ve always trusted God and trusted myself, which to me are intertwined” (“The Gospel

according to Dolly Parton,” interview with Rick Clark, Mixonline.com, Aug. 2, 2002).

Rock’s christ is the non-judgmental christ of *The Shack*. Rock & rollers love the novel *The Shack*. It has sold more than 18 million copies and has been translated into 30 languages. It is supposedly about the triune God, yet the God-Christ in *The Shack* did not die for man’s sin, is neither male nor female, does not require repentance, and will not send anyone to hell. He/she puts “no obligations” on anyone. He/she is cool and loves rock & roll.

Rock’s christ is a pop psychology, positive-thinking christ. If you listen to the testimony of popular rockers who claim to “believe in Christ,” you will often hear them describe their faith in terms of positive thinking. Their faith is an eclectic thing composed of various elements borrowed from the Bible, New Age, and pop psychology. This is true of Johnny Cash, Kris Kristofferson, Carl Perkins, Roy Orbison, Elvis Presley, and countless others. Orbison turned to Peale’s *The Power of Positive Thinking* and similar books to overcome his alcohol addiction and to find healing for cancer (Alan Clayson, *Only the Lonely*). Elvis constructed “a personalised religion out of what he’d read of Hinduism, Judaism, numerology, theosophy, mind control, positive thinking and Christianity” (*Hungry for Heaven*, p. 143).

God’s people are exhorted to walk in wisdom and not to be gullible and easily deceived. Just because someone talks about loving Jesus does not mean that they love the Jesus of Scripture.

“Beloved, believe not every spirit, but try the spirits whether they are of God: because many false prophets are gone out into the world” (1 John 4:1).

Music Condemned by the Bible

The fifth thing every Christian should know about rock music is that it is condemned by the Bible.

We have examined the character of rock music briefly. We have seen that it is permeated with rebellion and lasciviousness. It is the music of do whatever you please. It is the music of blasphemy. Indeed, it is the music of “sex, drugs, and rock and roll.” As former Christian rocker Dan Lucarini says:

“Rock and roll is a musical style that was created for immoral purposes by immoral men, and has always been used by the world to express its immoral attitudes in song” (*Why I Left the Contemporary Christian Music Movement*, p. 68).

That being the case, the Bible has a lot to say about rock music!

The following are some of the Scriptures that God used to show me when I was a young Christian that rock is not His will. I am more convinced of that today than ever:

“And that ye may put difference between holy and unholy, and between unclean and clean” (Leviticus 10:10).

“Blessed *is* the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful” (Psalm 1:1).

“I have not sat with vain persons, neither will I go in with dissemblers. I have hated the congregation of evil doers; and will not sit with the wicked. I will wash mine hands in innocency: so will I compass thine altar, O LORD” (Psalm 26:4-6).

“I will set no wicked thing before mine eyes: I hate the work of them that turn aside; *it* shall not cleave to me” (Psalm 101:3).

“Therefore I esteem all *thy* precepts *concerning* all *things* to be right; *and* I hate every false way” (Psalm 119:128).

“Enter not into the path of the wicked, and go not in the way of evil *men*. Avoid it, pass not by it, turn from it, and pass away” (Proverbs 4:14-15).

“Keep thy heart with all diligence; for out of it *are* the issues of life. Put away from thee a froward mouth, and perverse lips put far from thee. Let thine eyes look right on, and let thine eyelids look straight before thee. Ponder the path of thy feet, and let all thy ways be established. Turn not to the right hand nor to the left: remove thy foot from evil” (Proverbs 4:23-27).

“The fear of the LORD *is* to hate evil: pride, and arrogancy, and the evil way, and the froward mouth, do I hate” (Proverbs 8:13).

“Forsake the foolish, and live; and go in the way of understanding” (Proverbs 9:6).

“He that walketh with wise *men* shall be wise: but a companion of fools shall be destroyed” (Proverbs 13:20).

“Depart ye, depart ye, go ye out from thence, touch no unclean *thing*; go ye out of the midst of her; be ye clean, that bear the vessels of the LORD” (Isaiah 52:11).

“And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what *is* that good, and acceptable, and perfect, will of God” (Romans 12:2).

“*Let* love be without dissimulation. Abhor that which is evil; cleave to that which is good” (Romans 12:9).

“Now these things were our examples, to the intent we should not lust after evil things, as they also lusted” (1 Corinthians 10:6).

“Wherefore, my dearly beloved, flee from idolatry” (1 Corinthians 10:14).

“Ye cannot drink the cup of the Lord, and the cup of devils: ye cannot be partakers of the Lord's table, and of the table of devils” (1 Corinthians 10:21).

“Be not deceived: evil communications corrupt good manners” (1 Corinthians 15:33).

“Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? And what concord hath Christ with Belial? or what part hath he that believeth with an infidel? And what agreement hath the temple of God with idols? for ye are the temple of the living God; as God hath said, I will dwell in them, and walk in *them*; and I will be their God, and they shall be my people. Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean *thing*; and I will receive you, And will be a Father unto you, and ye shall be my sons and daughters, saith the Lord Almighty” (2 Corinthians 6:14-18).

“Having therefore these promises, dearly beloved, let us cleanse ourselves from all filthiness of the flesh and spirit, perfecting holiness in the fear of God” (2 Corinthians 7:1).

“This I say therefore, and testify in the Lord, that ye henceforth walk not as other Gentiles walk, in the vanity of their mind, Having the understanding darkened, being alienated from the life of God through the ignorance that is in them, because of the blindness of their heart: Who being past feeling have given themselves over unto lasciviousness, to work all uncleanness with greediness. But ye have not so learned Christ; if so be that ye have heard him, and have been taught by him, as the truth is in Jesus: That ye put off concerning the former conversation the old man, which is corrupt according to the deceitful lusts; and be renewed in the spirit of your mind; and that ye put on the new man, which after God is created in righteousness and true holiness” (Ephesians 4:17-24).

“And have no fellowship with the unfruitful works of darkness, but rather reprove *them*” (Ephesians 5:11).

“Abstain from all appearance of evil” (1 Thessalonians 5:22).

“For the grace of God that bringeth salvation hath appeared to all men, teaching us that, denying ungodliness and worldly lusts, we should live soberly, righteously, and godly, in this present world” (Titus 2:11-12).

“Pure religion and undefiled before God and the Father is this, To visit the fatherless and widows in their affliction, *and* to keep himself unspotted from the world” (James 1:27).

“Ye adulterers and adulteresses, know ye not that the friendship of the world is enmity with God? whosoever therefore will be a friend of the world is the enemy of God” (James 4:4).

“Dearly beloved, I beseech *you* as strangers and pilgrims, abstain from fleshly lusts, which war against the soul” (1 Peter 2:11).

“For the time past of our life may suffice us to have wrought the will of the Gentiles, when we walked in lasciviousness, lusts, excess of wine, revellings, banquetings, and abominable idolatries: Wherein they think it strange that ye run not with them to the same excess of riot, speaking evil of you: Who shall give account to him that is ready to judge the quick and the dead. For for this cause was the gospel preached also to them that are dead, that they might be judged according to men in the flesh, but live according to God in the spirit. But the end of all things is at hand: be ye therefore sober, and watch unto prayer” (1 Peter 4:3-7).

“Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth

away, and the lust thereof: but he that doeth the will of God abideth for ever” (1 John 2:15-17).

“Little children, keep yourselves from idols” (1 John 5:21).

The Bible unequivocally requires that God’s people separate from the present evil world system that was created by rebels after the fall and that is energized by the “god of this world.”

The world system is characterized by “the lust of the flesh, and the lust of the eyes, and the pride of life,” and a better description of the world of rock & roll has never been penned!

We have seen that the rock world is filled with idolatry, blasphemy, lasciviousness, and rebellion. There is nothing godly about it. Rock has been an instrument of the devil since its inception.

I am convinced that if God’s people should not separate from rock & roll, they should not separate from anything.

It is instructive that when professing Christians stop separating from rock, they tend to stop the practice of separation altogether.

Believers are to love the people of the world, as God does, and to seek to lead them to Christ, but they are not to love *any* of the evil things of the world. They are not to love the proud attitude of the world, the humanistic thinking of the world, the unholy ways of the world.

This is how Christ lived. He was a friend of sinners, but at the same time He was always “separate from sinners” in that He was ever holy and undefiled (Hebrews 7:26). Christ loved sinners and came to save sinners, but He never sinned with sinners. He wasn’t a “party Christ.” He preached the gospel, called for repentance, and warned about hell, which would put an end to any worldly party!

A Fulfillment of Bible Prophecy

The sixth thing every Christian should know about rock music is that it is a fulfillment of Bible prophecy.

It is a fulfillment of Psalm 2.

“Why do the heathen rage, and the people imagine a vain thing? The kings of the earth set themselves, and the rulers take counsel together, against the LORD, and against his anointed, *saying*, Let us break their bands asunder, and cast away their cords from us” (Psalm 2:1-3).

This prophecy says that the world will unite in rebellion against God and Christ. The Hebrew word translated “anointed” in Psalm 2:2 is translated *Messiah* in Daniel 9:25, which is *Christ* in Greek.

The world will call for the throwing off of God’s “bands” and “cords,” which refers to His holy laws. That describes the attitude of 99% of popular rockers.

Rock is also a fulfillment of 2 Timothy 3:1-5.

“This know also, that in the last days perilous times shall come. For men shall be lovers of their own selves, covetous, boasters, proud, blasphemers, disobedient to parents, unthankful, unholy, without natural affection, trucebreakers, false accusers, incontinent, fierce, despisers of those that are good, traitors, heady, highminded, lovers of pleasures more than lovers of God; Having a form of godliness, but denying the power thereof: from such turn away.”

This passage is a perfect description of the modern rock culture.

It is a society in love with itself -- “*men shall be lovers of their own selves.*” Self-love and self-esteem is the heart and soul of the global pop culture. Kim Kardashian’s new book, titled *Selfish*, features 2,000 selfies!

It is a covetous society. Pursuing wealth and spending money and obtaining possessions is one of the cardinal passions of the global rock culture.

It is a society that is proud and arrogant. This is emphasized three times in the prophecy -- “... *proud ... heady, highminded.*” The arrogance of the rock culture is evident in its attitude, its thinking, and its ways. It is a strutting, prancing, pruning culture.

It is a society that is disobedient to parents. From its inception, rock music has called on young people to rebel against their parents.

It is a society that is unthankful. Never have people had more to be thankful for, and never have they been more unthankful!

It is an unholy society that is filled with every evil thing. “... *unholy ... truce breakers, false accusers ... fierce ... traitors.*” The rock culture sings about love and peace and justice, but the reality is unholiness, lying, covenant breaking, anger, violence. Most of the prominent rockers can’t even keep their marital vows or have peace in their own homes.

It is an incontinent society. The modern pop culture has no self-control. It is a drunken, drug-drenched, debt-laden society. In 2014, the World Health Organization reported that 3.3 million people die each year because of alcohol consumption. Among people between the ages of 15-59, alcohol misuse is the leading factor for premature death and disability. In America, 40% of college students engage in binge drinking; there are 1.4 million drunk-driving arrests; 13,000 people are killed by drunk drivers; and four million people are treated for substance abuse. Between 2002 and 2009, more than 92,000 young people under 18 were admitted to British hospitals for alcohol-related conditions. An estimated 60% of Australian youth aged 12-17 drink alcohol, and 3.7 million Australians drink excessively. And we haven’t even mentioned rampant drug abuse!

It is a society without natural affection. The evidence of this is on every hand. It is a society that mocks its fathers and kills its unborn children.

It is a society that despises those who are good. Rockers sing about God and religion, but they despise those who live and preach absolute truth and holiness.

It is a society that loves pleasure more than God. The modern pop culture is drunk on pleasure. It spends billions of dollars on entertainment. Sports stars and entertainment figures are the modern gods. They become filthy rich and are idolized by society. In October 2014, Courtney Plunk of the PoliTech organization took an interview survey called “Politically Challenged” among students at Texas Tech University. Many of them did not know who won the American Civil War or from whom America gained her independence and when or who the current vice president is, but all of them knew the names of movie star Brad Pitt’s wives.

In all of these ways, rock music and the pop culture it has helped to create are a fulfillment of Bible prophecy. God’s Word has nothing good to say about it.

The Heart of the Apostasy

The seventh thing every Christian should know about rock music is that it is at the heart and soul of end-time apostasy and the one-world church.

Rock music was baptized by the 1960s “Jesus People.” It is called Christian rock and contemporary Christian music, and it is the heart of the end-time, one-world “church.” Everyone uses the same music, from Baptists to Catholics.

The one-world church is described in Revelation 17.

“And there came one of the seven angels which had the seven vials, and talked with me, saying unto me, Come hither; I will shew unto thee the judgment of the great whore that sitteth upon many waters: With whom the kings of the

earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication. So he carried me away in the spirit into the wilderness: and I saw a woman sit upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns. And the woman was arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls, having a golden cup in her hand full of abominations and filthiness of her fornication: And upon her forehead was a name written, MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH. And I saw the woman drunken with the blood of the saints, and with the blood of the martyrs of Jesus: and when I saw her, I wondered with great admiration. ... And he saith unto me, The waters which thou sawest, where the whore sitteth, are peoples, and multitudes, and nations, and tongues” (Rev. 17:1-6, 15).

This religious harlot will come into full existence during the Tribulation, when she will align with the beast, the antichrist, but she is taking shape today, and we can see some of her chief characteristics in this passage.

The one-world church is immoral (“fornication,” v. 2). We have documented the immorality that permeates Contemporary Christian Music. It is evident in the sexuality of its music, in the immodesty of its dress, in rampant broken marriages, in the “don’t tell me how to live” attitude.

Consider the fact that divorce is rampant. Just a few of the divorced and/or adulterous CCM musicians are Steve Camp, Bob Carlisle, Ralph Carmichael, Eddie Degarmo, Michael English, Amy Grant, Stacy Jones, Ray Boltz, Dana Key, Mylon LaFevre, Sandi Patty, Kevin Prosch, Randy Thomas, John Michael Talbot, Greg Volz, Sheila Walsh, Jaci Velasquez, Wayne Watson, Larry Norman, Randy Stonehill, and Deniece Williams.

Consider the rapidly growing acceptance of homosexuality. In 1998, CCM star Kirk Franklin said that “homosexuality ...

is a problem today in gospel music--a MAJOR CONCERN--and everybody knows it" (*Church Boy*, pp. 49, 50). Marsha Stevens, author of the popular song "For Those Tears I Died (Come to the Water)" and co-founder of Children of the Day, one of the first Contemporary Christian Music groups, left her husband in 1979 because she had "fallen in love with a woman." She started her own label called BALM (Born Again Lesbian Music) and performs between 150 and 200 concerts a year. She has a program called "upBeat" through which she produces a praise and worship album annually with a variety of singers and songwriters. Stevens' lesbian praise music ministry is recommended by Mark Allen Powell, Professor of New Testament at Trinity Lutheran Seminary and the author of *An Encyclopedia of Contemporary Christian Music*.

In 2002, Marsha Stevens attended a Bill Gaither Homecoming concert with her lesbian lover, and Gaither made a point of telling the crowd that she was there and singing her song "Come to the Water." After the concert, Gaither and Mark Lowry had their photo taken with Marsha and her lesbian lover. Lowry told Stevens that he was proud of her and that he wished "the fundamentalist would find Jesus. They're going to have a lot to answer for, leaving out people that Jesus died for" (Marsha Stevens, "New Years Eve 2002 with Bill Gaither," www.christiangays.com). Thus it appears that Lowry's christ is a non-judgmental christ who does not require repentance from sin.

Other CCM artists who have come out as homosexual include Ray Boltz, Anthony Williams, Kirk Talley, Clay Aiken, Doug Pinnock, Amy Ray and Emily Saliers of Indigo Girls, Vicky Beeching, and Jennifer Knapp. In June 2013, Sandi Patty performed with the homosexual Turtle Creek Chorale. In April 2014, Dan Haseltine of the popular CCM band Jars of Clay announced his support for "gay marriage." In an interview in October 2014, Brian Houston, pastor of Hillsong Church in Sydney, Australia, which birthed Hillsong worship music, refused to give a definitive answer when

asked to clarify his stand on “same sex marriage” (Jonathan Merritt, “Hillsong’s Brian Houston says church won’t take a public position,” Religion News Service, Oct. 16, 2014). Carl Lentz, pastor of Hillsong New York City, told CNN that Hillsong has “a lot of gay men and women in our church and I pray we always do.” In the same interview, Hillsong New York’s co-pastor, Laura Lentz, told CNN, “It’s not our place to tell anyone how they should live.”

So the first prominent characteristic of the one-world church is its worldly sensuality.

Another major characteristic is its alliance with Rome. ***At the heart of the one-world church is the Roman Catholic Church*** (“sitteth upon many waters ... arrayed in purple and scarlet ... having a golden cup ... drunken with the blood of the saints,” vv. 1, 4, 6). The one-world church is also composed of the daughters of Rome, as she is “the mother of harlots” (v. 5). These are the denominations and professing Christians that associate with Rome and are of the same apostate spirit as Rome.

We see the alliance with Rome everywhere today. It is seen in ecumenical endeavors such as the World Council of Churches, the National Council of Churches, and local clergy associations. It is seen in the United Bible Societies. It is seen in the ecumenical evangelism which was pioneered by Billy Graham. It is seen in the Evangelical-Catholics Together program.

And it is seen in the intimate connection between Contemporary Christian Music and Rome.

The popular song “We Are One in the Spirit” was written by Catholic priest Peter Scholtes.

Michael W. Smith performed at the Catholic World Youth Day in 1993.

Darlene Zschech and Hillsong have sung in Catholic forums.

John Michael Talbot's albums were the first by a Catholic artist to be accepted by both Protestant and Catholic listeners. In 1988, *Billboard* magazine reported that Talbot out-ranked all other male Christian artists in total career albums sold.

In 1984, Talbot said: "I am also feeling the presence of Mary becoming important in my life. ... I feel that she really does love me and intercedes to God on my behalf" (*Contemporary Christian Music Magazine*, November 1984, p. 47).

The "evangelical" Michael Card and the Roman Catholic Talbot perform concerts and publish albums together. Card said, "The denominational lines have become really meaningless to me, and to John, too" (*CCM Magazine*, 1996).

Kathy Troccoli is a Roman Catholic CCM artist who builds ecumenical bridges. Forty prominent CCM musicians of all denominations sang on her 1997 ecumenical album.

Mat Maher is another Roman Catholic CCM bridge builder. He calls himself a "musical missionary" to unite Protestants and Catholics" (*Christianity Today*, Oct. 27, 2009). He prays to Mary, accepts her as the Queen of Heaven, and believes that she aids in salvation. Maher's wife is Methodist, and they are raising their son in both churches "so he can experience both traditions" (RNS, May 17, 2013).

In July 2012, the "conservative" Keith and Kristyn Getty joined Roman Catholic Maher on NewSongCafe to promote ecumenical unity.

This is the one-world church!

It is taking shape today in preparation for the scenes described in Revelation 6-19.

The end-time apostasy is also prophesied in 2 Timothy 4:3-4. This passage describes the preparation for the one-world church of Revelation 17, and the preparation is happening today.

“For the time will come when they will not endure sound doctrine; but after their own lusts shall they heap to themselves teachers, having itching ears; and they shall turn away *their* ears from the truth, and shall be turned unto fables” (2 Timothy 4:3-4).

This is a Christianity that turns away its ears from the old Bible paths.

It is a Christianity that loves fables (such as Mary veneration, the mass, charismatic gibberish tongues, and “music is amoral”).

It is a Christianity that lives according to its own lusts.

It is a Christianity that itches for new things.

This is the Christianity we see everywhere today!

Those who use CCM, build bridges to this world of end-time apostasy, and nothing could be more dangerous for a Bible-believing individual, home, or church.

Music That Is Addictive

The eighth thing every Christian should know about rock music is that it is addictive and creates sensual appetites.

Rock music, even soft rock, creates a taste for sensual music and acts like a musical drug. This is why it inevitably brings changes.

Consider the testimony of rock & rollers themselves:

“Rock ’n’ roll is like a drug” (Neil Young, cited by Mickey Hart, *Spirit into Sound*).

“Rock music is the strongest drug in the world” (Steven Tyler of the group Aerosmith, *Rock Beat*, Spring 1987, p. 23).

“I’ve been STONED ON THE MUSIC many times” (Timothy Leary, *Politics of Ecstasy*, 1968).

Describing how she felt when attending her first big rock concert, Janis Joplin said: “I couldn’t believe it, all

that rhythm and power. I got stoned just feeling it, like **IT WAS THE BEST DOPE IN THE WORLD. It was SO SENSUAL...**" (Joel Dreyfuss, "Janis Joplin Followed the Script," *Wichita Eagle*, Oct. 6, 1970, p. 7A).

"Modern music is as dangerous as cocaine" (Pietro Mascagni, Italian composer, (Slonimsky's *Book of Musical Anecdotes*).

"To the children of the Spiritual Sixties nothing was more singularly important than **addiction to music**" (David Di Sabatino, *The Jesus People Movement*).

Rock is made up of many types of syncopation, but they all have the same effect on the body.

The sensual dance rhythm of rock music has addictive power. It matters not whether it is soft or hard, quiet or loud. It matters not if it is played on an acoustic guitar, a piano, or an electric bass.

Dan Lucarini, a former contemporary worship leader, led churches from using traditional hymns to a contemporary worship program, and in the book *Why I Left the Contemporary Christian Music Movement*, he describes how he did it.

The key was starting out with soft rock, which acts as an addictive, transformative influence on the congregation.

"In reality, what happens over time is a steady slide down the slippery slope, away from all traditional music into the latest, 'edgiest' contemporary styles. ... Contemporary always prevailed over Traditional, because it fed the sinful desire of our flesh" (Lucarini, pp. 119, 122).

Graham West, who was associated with the pop music industry before he was a pastor, issued the same warning:

"Once you begin listening to soft rock, you begin sliding down that slippery slope to the more aggressive forms of rock. **SOFT ROCK BEGINS TO ORIENT THE WHOLE WAY OF PERCEIVING MUSIC AROUND**

RHYTHM and away from melody. Your musical interest will change. Hymns will seem dull in comparison to your newly acquired tastes. It's a progression I've seen over and over again in the lives of Christians. **IT'S A DOWNWARD SPIRAL.** It happens in the lives of individuals; it happens in the lives of families; it happens in the lives of churches.

“There is a **GRAY AREA OF IGNORANCE ABOUT THE POWER OF POP SYNCOPATION.** And the devil, taking advantage of this, being not only the master musician but also the master of subtlety, comes along to a strong fundamental church or a Bible college and he offers his wares of CCM rock ballads. It sounds great. There's no drums, no wild electric guitars, no obvious back beat, just the piano or guitar and the singer. And it's almost the same as the songs that they used to sing, except the rhythm kind of trips a little bit. But that's O.K. because it's exciting, and the young people love it. The problem is that when the rhythm does that little trip it means that the music contains a basic, distinctive rhythmic feature of all rock & roll since its inception in the 1950s. In this way, before you've even known it, you've been deceived by the subtle strategy of Satan. This is the blind spot that Satan is using to his advantage. He knows that once a church accepts rock ballads, complete capitulation is almost inevitable.

“In the case of vigilant, serious-minded Christians, he has to start them up at the very top of the slope with very gentle rock so that the conscience doesn't scream out, ‘This music is wrong!’ Just as long as he can get you started, he has won, because **JUST LIKE A DRUG PUSHER HE KNOWS THAT HIS USERS WILL WANT MORE AND MORE OF THAT SENSUAL RHYTHM**” (Graham West, *The Rhythm of Rock*).

Many churches that are adapting CCM think they are removing the “rock” from Christian rock, but they are

actually just toning it down to “soft rock.” They are unwittingly addicting their people to the rock sound, and this addiction is insatiable.

Separation is the Protection

The eighth thing every Christian should know about rock music is that the only sure protection is to avoid it.

The danger here is addiction and incrementalism. Rock music, both secular and “Christian,” is a slippery slope. It is a bridge to dangerous things.

Like alcohol, the only safe position is abstinence.

Abstinence is the only safe position with “secular” rock. There are fairly innocent soft rock songs, such as some of the songs by Peter, Paul, and Mary, but there is danger in messing with any of it. Wise churches and parents will do everything possible to keep their young people away from every form of rock. Parents and church leaders must show the way in their own lives.

Abstinence is also the only safe position with “Christian” rock. The safe and wise line to draw with Christian music is to avoid any hint of CCM. If you don’t take the first drink, you will never be a drunkard. Likewise, if you don’t use any kind of CCM, you will never be sucked into its influence. You will never be drawn to dangerous things. If there is a slippery slope, the only sure protection is not to get on it.

There is a dangerous “gold nugget in a manure pile” philosophy.

A church music leader wrote to me and said:

“I hold out hope that even a pony can find a gold nugget in a pile of manure. If a contemporary artist writes a song that has theologically solid lyrics and a timeless melody and that song is rearranged appropriately to remove any hint of pop/rock beats and stylings, I am not 100% opposed to its use.”

In reply, we say, first, that ***the nuggets aren't real gold***. Even the most conservative contemporary song is tainted with the worldliness and the ecumenicism of its associations.

Second, ***the manure is very dirty***. The world of contemporary Christian music is the world of the one-world church, of worldliness, of non-judgmentalism, of charismatic heresies, of affiliation with Rome, of homosexual Christianity. We have documented this in *The Foreign Spirit of Contemporary Worship Music*, available as a free eVideo at www.wayoflife.org.

Third, ***the manure is sticky!*** Most people who mess around with CCM will be influenced by it, especially young people. Pastors and music people are responsible for their young people, and must protect them.

What is the motive for trying to find gold in a manure pile? There are countless songs and hymns that have no spiritual danger associated with them. *The Living Hymns* songbook has about 900 spiritual songs and hymns, and that is only one hymnal. The field of unquestionably sacred songs and hymns is vast.

WAKE UP PASTORS! Have you educated yourself about contemporary music? Do you have an ongoing plan to educate your people in this important matter? Are you careful about all of the music that is used in your church? Are you providing leadership and a good example?

WAKE UP PARENTS! Have you educated yourself about contemporary music? Have you educated your children? Are you careful about all of the music that is used in your home? Do you know what your children listen to? Are you providing leadership and a good example?

What Rock Did For Me

Before conversion, I was very much a child of my times. I was born in 1949 and graduated from high school in 1967.

As I entered adulthood, the Beatles were at the height of their power; America's military involvement in Southeast Asia was at its peak. Eastern religions were becoming popular. Long-haired hippies became almost as common in small towns as in the cities, and communes covered the land. Bob Dylan was singing, "The times, they are a changing"; and since I did not know the Lord Jesus Christ as personal Lord and Saviour and was not a Bible believer, I had nothing to anchor me spiritually and philosophically.

I was adrift in those dangerous, changing times.

In 1969, I was drafted into the Army. Wanting to have some control over the type of duty I would have, I signed up for an extra year. Since I was a good typist, they made me a clerk. While stationed at the Army Record Center in St. Louis, I was the general's driver. When my orders came for Vietnam, the general got me a job as company clerk for a military police unit based in Tan Son Nhut air base near Saigon. By 1970, I was flying across the Pacific on my way to what would be a year and a half of duty in Vietnam, and it was there that I become involved with drugs.

Upon discharge from the Army, I carried my addiction to drugs home with me. I learned that a great many of my high school friends were also involved with drugs to various degrees, and I was quickly immersed in the pervasive hippie culture. I began to "get high with the help of my friends," as the old rock song put it.

Many new experiences awaited. I learned that the marijuana available in the States was weak compared to the Southeast Asian variety. And in the ever-increasing search for the better high, inhibitions dissolved and I began taking practically everything I could get my foolish hands on.

Looking back, I am amazed at how quickly natural inhibitions fell away after the decision was made to try marijuana. Before Vietnam, I had many opportunities to use drugs, but as freewheeling and foolish as I was, I was afraid of drugs.

How disastrous, then, was that first curious step, when, after only a few weeks in Vietnam, I agreed to try a “joint” of marijuana that was offered to me by a military policeman in our unit. Within a year and a half of that fateful mistake, my inhibitions were so dulled that I would try practically anything.

The Intimate Connection between Rock, Drugs, and Rebellion

What do drugs have to do with rock and roll? Much! During the entire drug experience, I ate, slept, and breathed rock and roll. While in Vietnam, like many GIs, I purchased expensive stereo equipment and recorded hundreds of rock albums. The barracks, bars, and clubs were equipped with rock and roll. The soundtrack for the American war in Vietnam was rock music.

It was the same back in the States. The stereo equipment purchased by the tons in Southeast Asia found its way into hippie apartments in every nook and cranny of America. And in those cozy dens, with the atmosphere controlled by our filthy rock and roll kings, thousands upon thousands of young people destroyed their minds and lives with drugs. Drugs and rock; rock and drugs. The two are as intimately connected as Siamese twins, and through these mediums, demonic powers enter into and destroy lives.

Rock music began breaking down moral and psychological inhibitions as soon as I began listening to it in the early '60s in junior high school. And when I finally did enter the drug world, I was amazed at how rock literally came alive! Why? Because rock is created by drug users for drug users.

“Rock musicians use drugs frequently and openly, and their compositions are riddled with references to drugs, from the Beatles’ ‘I Get High With a Little Help From My Friends’ to the Jefferson Airplane’s ‘White Rabbit’ ... Grace Slick of the Jefferson Airplane told *Cavalier* in June of 1968, ‘We all use drugs and condone the judicious use of drugs by everyone. Kids are going to blow their minds somehow, and this is a better way to do it than racking up their car against the wall. Let them groove, do their own thing.’ Frank Zappa of the Mothers of Invention told *Life* that society’s major hangups could be cured by a drug and sexual openness” (David A. Noebel, *The Marxist Minstrels*, p. 72).

This was written many years ago but the statements are even truer today. A major milestone was passed in the November 2012 election, when Colorado and Washington became the first states in America to legalize the possession and sale of marijuana. In conjunction with that election, a *USA Today* poll found that 70% of Americans age 30 and older oppose enforcement of existing federal laws against marijuana use.

There can be no doubt that rock & roll has played a major role in this social development.

The following report describes the prevalence of marijuana use in public schools in California:

“Here in California, marijuana is now treated as a minimal vice, with legalization inevitable and decriminalization for possession amounting to a tap on the hand. Medical marijuana cards are so easy to obtain, they’re the butts of endless popular jokes. On the famed Venice Beach boardwalk, booths tout on-the-spot ‘evaluations’ and customers walk out the door with newly minted photo ID cards in under an hour. High schools across the country celebrate April 20th as ‘420 Day,’ a fact I know because my daughter’s high school, San Rafael High, is nationally famous (or infamous, depending on your perspective) as the birthplace of the

term 420. (Coined, supposedly, because 4:20 pm was the time at which kids would meet after school to light up.)” (“Science Suggests Smoking Pot,” Melanie Haiken, *Forbes*, Sept. 10, 2012).

The drug epidemic is increasing with frightful speed, and rock music is even more popular, more vile, than ever. The two worlds are one: The rock world is the drug world; the drug world is the rock world.

In my personal life, rock helped break down inhibitions and led me to drugs (and rebellion and immorality), and drugs led me to rock. The fact that there are people who enjoy rock music and do not use drugs does not disprove the natural and intimate connection between the two.

As time passed, I became depressed, defeated, lonely, and empty. Ambitions disappeared. When I was discharged from the military, even though I had used drugs steadily for a year and a half, I still had some goals and clear plans. I got a job at a children’s psychiatric hospital in southern Florida and made plans to continue my education at a local college; yet within a few months, this ambition was dissolved in a world of drugs. I quit that job and sold drugs for a while. After I was arrested and briefly jailed for drug possession and public drunkenness, I began living almost like a bum for a while.

I was so restless! I would keep a job for days or weeks at the most. I drifted from place to place, job to job, philosophy to philosophy.

By then the pleasure from drugs had dissipated and a dark, persistent depression had settled in. I would go to bed depressed and wake up depressed. Even in a friendly crowd I felt alone. I had no peace, no joy, no satisfaction. And what was worse and most frightful, I believe, was the gradual loss even of the hope of change.

How I praise God that He loved me and in His grace was patiently drawing me. Though I did not then appreciate it, there was one treasure which I still possessed. In my period

of drifting I had sold practically everything of value I had owned, but unknowingly I still had a treasure which was, quite literally, priceless—the inestimable treasure of having grown up in a Christian home, of having learned Bible verses as a child, of the tears and prayers of a godly grandmother and a believing mother and father.

In the summer of 1973, God answered those prayers and brought the right man into my life to confront me with the Word of God.

Conversion

I met this Christian man while traveling. By then I had become intrigued with westernized Hinduism, particularly the Self-Realization Fellowship Society.

While hitchhiking from California to Florida I got a ride by some young people from India, and through their testimonies and literature I became convinced that reincarnation was true.

After devouring several books they had given me, including *The Autobiography of a Yogi* by guru Paramahansa Yogananda, founder of the Self-Realization Fellowship Society, I made a pilgrimage from Florida to Los Angeles to visit the headquarters of that organization. On the way I won roughly \$70 in a slot machine in Los Vegas and I thought it was an answer to my prayers so I could learn to sing songs such as George Harrison's "My Sweet Lord"!

After a brief stay in California, I was back in southern Florida. After working a short while as a tow motor operator in a lumber yard, I quit and decided to drive to my hometown in central Florida and then drift around some more.

It was a weekend when I pulled onto the highway near Hollywood, Florida. A few miles down the road, I saw a man on a touring bicycle riding along the highway, and though I

passed by him, I had a powerful urge to turn around and find out where he was going, which I did.

After talking a few minutes beside the road, I invited him to ride with me as far as my hometown, which was about 200 miles north. He agreed, and when we had stored his bicycle and gear in the trunk of the car, we pulled back onto the highway.

If I remember correctly, I was the first to broach the subject of God and religion. I was still interested in reincarnation and had some Hindu books with me. When asked if he believed in God, the stranger acknowledged that he did and pulled out a pocket Bible. His name was Ron Walker, and he was headed to Mexico to preach in a coastal area he had visited earlier.

I learned one more thing very quickly: He was very skillful in the use of that little Bible.

As I began asking questions about life and religion, the thing that impressed me most deeply about Ron was his knowledge of the Book he professed to believe. He could actually show me passages which gave clear answers to my questions and plain contradictions to my philosophies.

I did not know that the Bible was this practical. I heard Bible stories while attending Sunday School as a child, but I don't recall that the stories were ever connected in any practical way to my daily life.

I was so intrigued with Bible discussions that I decided to go to Mexico with Ron, which is exactly what we did. I didn't even stop in my hometown.

For two days we drove from southern Florida to Brownsville, Texas, where there is a border crossing into Mexico. As we traveled, I told Ron what I thought about life and religion, and he patiently showed me what the Bible said about these things.

I admit the discussions became less and less enjoyable as I discovered that the Bible contradicted practically everything I believed! For example, I believed in reincarnation, but the

Bible says “it is appointed to men ONCE to die and after death the judgment.” I believed that men should follow their hearts, but the Bible says that “the heart is deceitful above all things and desperately wicked, who can know it.” I believed there were many ways to God, but the Bible says that “there is one mediator between God and men, the man Christ Jesus.” I was convinced a man could not go too far wrong as long as he was sincere, but the Bible declares, “There is a way which seemeth right unto a man but the end thereof are the ways of death.”

The Power of the Bible

I praise God that Ron knew the Scriptures well and could answer my questions and give direct, precise answers. He didn't know anything personally about the myriad of New Age-tinged things I was studying, and he was far removed from the lifestyle I was living. He was not practicing “contextualization,” in other words, trying to reach hippies by looking and thinking like one! He was simply striving to live a godly Christian life and to patiently explain the gospel and teach the Bible to those who would listen.

It is the Bible which is “quick, and powerful, and sharper than any twoedged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is a discerner of the thoughts and intents of the heart.” It is the simple gospel of Jesus Christ which is “the power of God unto salvation to every one that believeth; to the Jew first, and also to the Greek.”

We stopped along the way somewhere, probably on the Gulf Coast of Alabama, and Ron bought me a large-print King James Bible without any notes or cross references—just the Bible. He also bought me a copy of *Strong's Exhaustive Concordance*.

That night we slept beside the car at a roadside park in our sleeping bags. I didn't believe the things Ron was teaching me

from the Bible, and as I lay in my sleeping bag looking up at the stars, I had the strong impulse to get up, take Ron's bicycle out of the car, and drive off by myself so I wouldn't have to hear any more of it. By God's grace I fell asleep without doing that, and the next morning we continued driving toward the Mexican border.

When we entered Mexico, I was given trouble by the Mexican authorities about my long hair. There was also trouble because I had a drug arrest record. We were strip searched, and I decided not to go any further. In fact, I was glad at this new turn of events, thinking I could now get rid of Ron. From his perspective it must have been very humiliating to have appeared to have been a close traveling companion with me, to be strip searched and all, but he made no complaint.

By that time, I had become openly antagonistic toward the Bible. Earlier that day as we were driving through southeast Texas, I had challenged Ron to throw his Bible out of the car, "so we could meet on common ground." Of course, he refused, stating that without the Bible he had no wisdom.

Perhaps it was from reading about the "holy men" of the Himalayan mountains in India and Nepal, but my plan was to find a mountain and settle down for a while to meditate and figure things out on my own without the iron-clad dogmatism of the Bible and without Bible believers like Ron to "hamper me." But Ron, bless his heart, had other plans. He told me he had decided to ride back to Florida with me, that he wanted to put off his trip into Mexico. I wasn't happy with this, but I decided I could endure him for another couple of days.

I agreed to travel with him back to Daytona Beach, Florida, where we would split up. That, in fact, is exactly what happened; but by the time we parted, it turned out I was sad to see him go, because I was a different person.

We rode back to Florida largely in silence. Ron knew I was not interested in hearing any more from the Bible at that point, and he wisely waited and prayed.

When we arrived in Daytona Beach, we decided that it would be nice to sleep on a real bed for a change and also to take a shower and freshen up. Thus, we got a room in a motel. After we had showered and were sitting on our beds, Ron opened his Bible and began to read. I don't remember what he was reading, but it was something he had already gone over during our trip. And right there, very peacefully and calmly, but very definitely, I repented of my rebellion and believed in the Lord Jesus Christ.

It was like a light turned on in my soul. We prayed together, and there was no question of the change that had occurred. Immediately the Bible was a treasure to me; I knew that the Bible and it alone is the Word of God and that Jesus Christ is the only Lord and Savior. An hour earlier, I had been antagonistic toward these very truths.

The next morning we had breakfast together, then said good-bye. Ron rode away on his bicycle, and I have never seen nor heard from him since. He had no permanent address.

I drove directly west on Interstate 4 to my hometown, walked into the house, placed the big black Bible on the kitchen table, and declared to Mom and Dad that I had gotten right with the Lord! I apologized to them for my rebellion and foolishness. They were thrilled, of course.

I soon got a job—and kept it! At least I kept it until I went away to attend Bible School about a year later.

A Spiritual Battle

Giving up rock music was not a simple matter. It was a real struggle, because I absolutely loved it and had listened to it practically every waking moment for many years. I didn't even think about giving it up at first.

I began to study the Bible zealously. Each day I would find a private place away from distraction and read and meditate upon the blessed Word of God. I had been deceived and in bondage to Satan for many years; and now that I had received the truth, I never wanted to be deceived again. I desired that God would purify and use my life, and one of the first things He dealt with me about was my music. God's Word tells us that we cannot serve two masters. I cannot say I love the Lord if I love those things which the Lord's hates.

“Ye adulterers and adulteresses, know ye not that the friendship of the world is enmity with God? whosoever therefore will be a friend of the world is the enemy of God” (James 4:4).

The Lord's own definition of the world is “the lust of the flesh, and the lust of the eyes, and the pride of life,” and a more perfect definition of rock & roll has never been given (1 John 2:16).

One day as I was driving in my car with the radio tuned to a rock station as usual, I realized that I was pouring garbage into my mind as fast as I was pouring in truth. Rock and roll was contaminating the truth and hindering the healing ministry of the Holy Spirit. I turned off the radio that day and rejoiced in what God had shown me.

That was not the end of the battle, though. Often I was tempted to turn that knob and be immersed for a few moments in the rock beat, yet I knew that it did not please the Lord and that it was not edifying to my Christian life.

Giving up rock and roll was one of the most difficult battles I have faced as a Christian. Giving up rock was easily as difficult as giving up cigarettes. And, as with smoking, the battle against rock music had to be fought and re-fought long after the initial victory.

Why is this so if rock is not intoxicating as some claim?

I am convinced that giving up rock was an important step in the right direction in God's will, and I have never regretted it.

The History of Rock Music

In brief, rock & roll music is an amalgamation of sensual dance rhythms in celebration of sexual license and the loosing of authoritative moral restraint.

Every rock song, by its very rhythm, with varying degrees of intensity, is saying, “Let the flesh have its way; do what you want to do.”

A popular rock song by the Rolling Stones says, “I am free to do what I want any old time.” That summarizes the message of rock, but it is a lie because God says we were not created to do as we please.

From its inception in the 1950s, rock music has been more than mere entertainment. It represents a movement of rebellion against the laws of God. Rock music is the soundtrack of end-time apostasy as described in 2 Timothy chapter 3.

“This know also, that in the last days perilous times shall come. For men shall be lovers of their own selves, covetous, boasters, proud, blasphemers, disobedient to parents, unthankful, unholy, Without natural affection, trucebreakers, false accusers, incontinent, fierce, despisers of those that are good, Traitors, heady, highminded, lovers of pleasures more than lovers of God; Having a form of godliness, but denying the power thereof: from such turn away” (2 Timothy 3:1-5).

This is a precise description of the world of rock & roll. The Lord Jesus Christ warned that before His return the world would mirror the conditions that existed at the time of Noah (Mat. 24:37). Those conditions are described for us in Genesis:

“And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually. . . . The earth also

was corrupt before God, and the earth was filled with violence” (Gen. 6:5, 11).

Noah’s generation threw off the authority of Almighty God and lived according to its own pleasure and dictates. That is precisely what we see today, and it is a fulfillment of Bible prophecy.

Psalms 2 tells us that the world will attempt to throw off God’s yoke before Christ returns.

“Why do the heathen rage, and the people imagine a vain thing? The kings of the earth set themselves, and the rulers take counsel together, against the LORD, and against his anointed, saying, Let us break their bands asunder, and cast away their cords from us” (Psalm 2:1-3).

This is what the Bible refers to as end-time rebellion, and it is being staged to the sound of rock & roll.

Rock music is difficult to define, but a chief characteristic is the unrelenting backbeat that provides its sensual danceability.

Following are some definitions of rock & roll:

“The most persistent feature of rock has been its beat . . . [but] as in the case of jazz, any listener who wants rock defined specifically is probably unable to recognize it” (Carl Belz, *The Story of Rock*, vii).

“Whatever else syncopation is or does, it has been credited as the distinguishing feature of rock music, even in its embryonic stages” (John Makujina, *Measuring the Music*, p. 113).

“It’s a beat that gets to you. If you like it and you feel it, you can’t help but move to it. That’s what happens to me. I can’t help it” (Elvis Presley, cited by Steve Turner, *Hungry for Heaven*, p. 35).

“When they play their music, ooh that modern music, they like it with a lot of style; but it’s still that same old

backbeat rhythm that really, really drives ‘em wild” (“The Heart of Rock & Roll” by Huey Lewis and the News).

“I felt that if I could take, say, a Dixieland tune and drop the first and third beats and accentuate the second and fourth, and add a beat the listeners could clap to as well as dance this would be what they were after” (Bill Haley, cited by Charlie Gillett, *The Sound of the City: The Rise of Rock and Roll*, p. 14).

“... rock ‘n’ roll featured a percussively heavy reinforcement of the meter (beat)” (*Webster’s New World Dictionary of Music*, 1998).

“...an unrelenting, socking syncopation that sounds like a bull whip...” (*Time*, 1956).

“... a strong rhythmic drive intended to encourage listeners to dance...” (*The Norton/Grove Concise Encyclopedia of Music*, 1994).

“...a fast, driving rhythm punctuated by prominent and often dominant drums and bass. . . . Rock ‘n’ roll is essentially a form of rhythmicized blues. . . . giving powerful emphasis to the first beat of each 4/4 bar (hence the name “Big Beat” given to it in Europe)” (*New Harvard Dictionary of Music*, 1986).

“Perhaps the most important defining quality of rock and roll is the beat, . . . Rock and roll is different from other music primarily because of the beat” (Charles Brown, *The Art of Rock and Roll*, p. 42).

“How does rock differ from jazz and other popular music? One characteristic is its heavy beat, which led one critic to define rock as ‘music in which the bass drum carries the melody’” (Charles R. Hoffer, *The Understanding of Music*, p. 503).

“Rock ‘music’ has no melody only fragments of melody endlessly repeated. Since there is no true melody, there is no real harmony. There is only rhythm. And rhythm

in and of itself is not music” (Leonard Seidel, *Face the Music: Contemporary Music on Trial*, pp. 46-51).

“The sexuality of music is usually referred to in terms of its rhythm--it is the beat that commands a directly physical response” (Simon Frith, *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll*, p. 240).

The Root of Rock Music

The music that is called rock & roll is an amalgamation of several streams of sensual music that grew together over the first half of the 20th century. Three of the most important and direct are (1) rhythm & blues, boogie-woogie, and jazz, (2) hillbilly boogie country music, and (3) black and Pentecostal spirituals and jazzed-up Southern gospel.

Rock's Roots in Ancient Fertility Cults

The deeper roots of rock & roll stretch into pagan trance cults such as African voodoo and shamanism and old European goddess religions, such as the Corybantes, the cult of Cybele, and the Dionysian cults. This is not the opinion merely of a fundamental Baptist preacher; it is documented by secular rock historians.

Mickey Hart, drummer for the Grateful Dead, has done extensive research into the history of the rock beat and concluded that rock and roll is “the latest extension of the African backbeat” (Mickey Hart, *Drumming at the Edge of Magic*, p. 64).

Consider the following important citations from Hart (who, to our knowledge, makes no profession of faith in Jesus Christ):

“According to archaeologist Marija Gimbutas, author of *The Language of the Goddess* and one of the major scholars attempting to reconstruct the consciousness of Neolithic Old Europe, there was ‘an intimate

relationship between the drum and the goddess.' ... With the adoption of Christianity by the Roman Empire, wrote Blades, percussive music was banned as 'mischievous' and 'licentious'; the drums and cymbals were particularly singled out as evidence of 'the devil's pomposity'" (Mickey Hart, *Drumming at the Edge of Magic*, pp. 73, 77).

"Shamans are drummers—they're rhythmists, they're trance masters who have understood something fundamental about the nature of the drum, something I badly wanted to learn. I noticed, as I began to study the anthropological debate over percussion and transition, that most of the examples of percussive trance fell into two broad categories. In the first, drumming was used to summon the spirits or the gods down into the body of someone other than the drummer, usually a dancer. This is known as possession trance. The classic example is vodun, where the spirits—called the loa—are said to descend and mount the bodies of the dancers and ride them like horses. The second type of trance is shamanic or 'communion trance' ... In a communion trance the spirit or soul of the drummer is said to ride his drumbeat like a horse up to the spirit world, where he (and it is usually a male) transacts his business in an active rather than a passive way. ... shamans are people who have developed techniques that allow them to enter esoteric states of consciousness. [The] shaman's drum [is the] Skeleton Key to the Other Worlds. ... There have been many times when I've felt as if the drum has carried me to an open door into another world" (Hart, pp. 163, 175, 176).

"The Yewe secret society of West Africa has seven different types of drum rhythm that accompany the sect's seven special dances and attract seven different spirits" (Hart, p. 204).

"... all these possession cults—the Corybantes, the Bacchantes, the cult of Cybele, the Dionysian cults—were all surviving fragments of the ancient goddess

religions, all of them trance possession cultures in which drums were probably the driving mechanism. At one point in the play *The Bacchae*, Dionysius cries out, ‘O my sisterhood of worshipers, whom I lead with me from barbaric countries, Timolus, bastion of Lydia, who live and travel at my side. Raise the music of your own country, the Phrygian drums invented by Rhea the Great Mother, and by me’” (Hart, p. 205).

“... when the slave ships began plying the waters between the New World and West Africa, everyone thought they carried just strong, expendable bodies. But they were also carrying the Counterplayer culture—MAYBE EVEN THE MOTHER GODDESS CULTURE—PRESERVED IN THE FORM OF DRUM RHYTHMS THAT COULD CALL DOWN THE ORISHA FROM THEIR TIME TO OURS. In the Caribbean and South America, slaves were allowed to keep their drums and thus preserved their vital connection with the Orisha, though the sudden mingling of so many different tribes produced new variations like candomble, santeria, and vodun. ... AND OUT OF THIS SEVERING CAME JAZZ, THE BLUES, THE BACKBEAT, RHYTHM AND BLUES, AND ROCK AND ROLL—SOME OF THE MOST POWERFUL RHYTHMS ON THE PLANET” (Hart, pp. 209, 210).

“IT IS HARD TO PINPOINT THE EXACT MOMENT WHEN I AWOKE TO THE FACT THAT MY TRADITION—ROCK AND ROLL—DID HAVE A SPIRIT SIDE, THAT THERE WAS A BRANCH OF THE FAMILY THAT HAD MAINTAINED THE ANCIENT CONNECTION BETWEEN THE DRUM AND THE GODS” (Hart, p. 212).

“I remembered McCall’s thesis that THE WEST AFRICAN DRUM-DRIVEN RELIGIONS PRESERVED ELEMENTS OF THE OLD GODDESS RELIGION OF THE NEOLITHIC. If that was true, then these rhythms were some of the most resilient on the planet. Five, ten,

twenty thousand years—who knows how long they have been pulsing?” (Hart, p. 223).

“Joe Campbell [a mythologist who wrote *The Hero with a Thousand Faces*, the book upon which George Lucas based the *Star Wars* trilogy] CAME TO ONE OF OUR SHOWS [THE GRATEFUL DEAD] AND REMARKED TO ME AFTERWARD THAT WE WERE A MYTH HAPPENING IN REAL TIME. ‘THIS IS WHAT THE DIONYSIAN RITES MUST HAVE BEEN LIKE,’ he said” (Hart, p. 230).

Rock historian and drummer Micky Hart draws a direct lineage between rock & roll and voodoo and beyond to the ancient fertility goddess cults that, according to the Bible, originated with the rebellion at Babylon.

Many other historians describe rock & roll in terms of Dionysus. In his history of rock, James Miller describes 1950’s rock and rock & roll in general as “DIONYSIAN REVELRY” (*Flowers in the Dustbin*, pp. 151, 354).

Rock’s Roots in the Blues

The very essence of rock music is sexual license and rebellion against authority. The term “rock & roll” was a slang expression for fornication in the sleazy juke joints and honky tonks where blues was performed. For a decade or so before the mid-1950s, rhythm & blues and boogie-woogie black dance music had gained an increasingly loyal following among white young people.

Two notable inventions brought the blues out of its cultural isolation: jukeboxes and radio. The jukeboxes were named after the juke joints where they were first set up to take the place of live bluesmen. The jukeboxes were cheaper to operate than hiring a live band or even a single performer, and after first appearing in the late 1930s, they flooded the country, soon appearing even in roadside restaurants. By 1940, the jukebox industry was making \$65 million per year,

and kids across the land were dancing to rhythm & blues, as well as country and pop selections. Billboard inaugurated its “Juke Box Chart” in 1945 to tabulate how often records were played on jukeboxes.

The radio was also very effective in bringing black dance music to a young white population. In the early 1950s, disc jockeys such as Alan Freed in Cleveland, Ohio, and Dewey Phillips in Memphis, Tennessee, were making money hand over fist playing risqué rhythm & blues for a white radio audience.

Dewey Phillips’ program, *Red, Hot and Blue*, ran from 9 p.m. to midnight. Phillips had grown up in Adamsville, Tennessee, and loved to listen to black music as a boy, in spite of the warning by his church-going elders that it was of the devil. At age ten he made a trip to Memphis to sing in a Baptist church choir, and he and another boy slipped off to visit forbidden Beale Street. After he was discharged from the military, he returned to Memphis and eventually turned the *Red, Hot and Blue* radio program into a sensation.

Many white teenagers like Elvis Presley, who had moved to Memphis with his family when he was 13, couldn’t get enough of the blues. They even adopted “Daddy-O” Phillips’ hip phrases into their teenage slang. Presley, in turn, took the black blues sound and turned it into white rock & roll. It was Dewey “Daddy-O” Phillips himself, in fact, in July 1954, who became the first disc jockey to play an Elvis Presley record on the air.

“By the time Elvis Presley had checked into the Heartbreak Hotel, in the early fifties, radio had already become tremendously important as a conveyor of rock and roll’s message. Suddenly, 17 million teenagers were virtually putty in the hands of the country’s 1,700 deejays. Albert Goldman, Presley’s biographer, noted: ‘As these kids got up in the morning, or came home from school, as they rode in cars or lay on the beach with their portables, as they did their homework in the

evening or snuggled in their beds at night with the lights out and their minds open in the most suggestible condition, the DJs enjoyed an incomparable opportunity to mold the imagination of an entire generation” (Dan and Steve Peters, *Why Knock Rock?* p. 34).

In one sense, rock & roll is simply another term for rhythm & blues.

“Rock and roll may be the first music to be defined, not by its sound, but by who listened—and danced—to it. ... Depending on who was playing it and who was listening to it, the same record, the same sound, could be either rock and roll or rhythm and blues. In terms of music or performance style, the R & B and jump blues of men like Wynonie Harris, Big Joe Turner, and Louis Jordan was virtually indistinguishable from what later would be called rock and roll. The difference was that those men’s audiences were primarily adult blacks. Dewey played those same records for white teenagers who, then as now, were always in the market for something new to dance to, especially if that something also annoyed their parents...” (Larry Nager, *Memphis Beat*, pp. 130, 31).

In 1951, disc jockey Alan Freed applied the term rock & roll to the music (largely rhythm & blues) he was playing for teenagers in Cleveland, Ohio, on radio station WJW. He even tried unsuccessfully to copyright the term. Freed had a late-night classical music show when he saw the commercial potential for beat music. From his friend Lee Mintz, who owned a record store in Cleveland, Freed learned that young white kids were eagerly buying black rhythm and blues records. Mintz told Freed that the reason for the popularity of the music was the beat and that anyone could dance to it (David Halberstam, *The Fifties*, p. 465).

Freed inaugurated a new nightly program, *The Moondog House Party*, on a 50,000-watt clear channel station so powerful that it reached a vast area of the Midwest. It was described as “a rock and roll session with rhythm and blues

records.” Freed created a hip new personality to promote the program, calling himself the “Moondog.” On the air, he howled like a dog, beat his desk in time to the music, and kept up a continuous “cool” jabber that made his programs very exciting to young people (all the while “numbing his throat with a pint of cheap whiskey”). After moving to radio station WINS in New York City in late 1954, Freed changed the name of the program to *The Rock and Roll Show*.

The *Rolling Stone Encyclopedia of Rock* calls Freed “The original Pied Piper of rock & roll.” He “introduced primarily white teenaged listeners to black R&B, expanding its audience and helping to prompt a social revolution.”

Freed also promoted the first rock concerts called Moon Dog Balls. The first one, “the Moondog Coronation Ball” in Cleveland, drew over 25,000 to an arena which had an official capacity of less than half that. The promoters had grossly oversold the concert. When officials tried to stop the show, mobs of kids smashed the doors open, overwhelmed the police, and went on the first rock & roll riot. A gang of kids stormed the stage and tore down the signs. One person was stabbed and many others were injured. The headline in the *Cleveland Plain Dealer* the next day shouted, “Moondog Ball Is Halted as 6,000 Crash Arena Gate.”

Riots, beatings, and stabbings occurred at other Freed concerts. Teddy Reig, tour manager for Freed, described a concert in New York:

“At the Brooklyn Paramount, the kids came in, and they tore the hall up like you never seen a hall torn up before in your life. They broke about twelve store windows, stole the suits. And all the fancy furniture out in the lobby...” (*Rock & Roll an Unruly History*, p. 134).

When the police turned on the lights during a concert in Boston, on May 3, 1958, Freed recklessly exclaimed: “Hey, kids, the cops don’t want you to have a good time.” When the crowd left the theatre, a riot broke out in which one young

person was stabbed and many severely beaten, robbed, and raped. Freed was arrested and charged with incitement to riot and anarchy. Following this, rock concerts were banned in several cities and Freed was kicked out of the concert business.

In addition to his disc jockey work, Freed authored and co-authored several hit songs, organized his own band, appeared in three rock & roll movies, and hosted a television show, *The Big Beat*. He became extremely wealthy and purchased a luxurious oceanfront estate with 30 or so rooms. In his first year with WINS he grossed over \$750,000. In one 12-day period in late 1957 he grossed more than \$300,000 from appearances and concerts. He made a fortune from royalties on the film *Rock Around the Clock*.

In 1959, Freed was indicted for accepting \$30,000 in bribes from recording companies to promote their records on his broadcasts. He pleaded guilty and was given a six-month suspended sentence and a \$300 fine. He was later charged with evading income taxes.

Though “Moondog” Freed enjoyed much fame and made outrageous sums of money during his career, he died at age 42, drunk, broke, and in obscurity in a Florida hospital.

What Freed did with the term rock & roll was to popularize an expression that had been used in blues and boogie-woogie songs since the early 1920s. It was a common term on the “race records” (referring to recordings by blacks) of that era.

Following are just a few examples:

“My Man Rocks Me (with One Steady Roll)” by Trixie Smith, 1922

“Rock Me Mama” by Ikey Robinson, 1929

“Rocking and Rolling” by Bob Robinson, 1930

“Rockin’ in Rhythm” by Duke Ellington, 1931

“Rock and Roll” by the Boswell Sisters, 1934

“Rock Me Daddy” by Georgia White, 1937

“Rock It for Me” by Mildred Bailey, 1938
“Rocking the Blues” by Port of Harlem Jazzmen, 1939
“Keep Rockin’” by Harlan Leonard, 1940
“I Want to Rock” by Cab Calloway, 1942
“Royal Rockin’ Rhythm” by Nat King Cole, 1944
“Rockin’ the Boogie” by Hadda Brooks, 1945
“Good Rockin’ Tonight” by Roy Brown, 1947
“Shout and Rock” by Billy Williams, 1948
“Rock and Roll” by the Flairs, 1949
“Rock the Joint” by Jimmy Preston, 1949
“We’re Gonna Rock” by Cecil Gant, 1950
“Rock ‘n’ Roll” by John Lee Hooker (1950)
“Rockin’ and Rollin’” by Lil Son Jackson (1950)
“All I Do Is Rock” by the Robins, 1951
“Rock Me All Night Long” by the Ravens, 1952
“Rock, Rock, Rock” by Amos Milburn, 1953

These are just a few of the songs in the 1930s and ’40s that used the terms “rocking” and “rock and roll.” All of these recordings were by black rhythm & blues performers. Many of them were morally filthy. In reality, therefore, rock & roll began decades before Elvis Presley recorded his first hits.

Western Boogie

A parallel, called western swing and hillbilly boogie, developed in country music in the 1940s. This music was very similar to ’50s rock and roll.

Some of the song titles were:

“Boogie Woogie” by Johnny Barfield, 1939
“Guitar Boogie” by Arthur Smith, 1945
“House of Blue Lights” by Freddie Slack and Ella Mae Morse, 1946
“Freight Train Boogie” by the Delmore Brothers, 1946

“Rootie Tootie” by Hank Williams, 1947

“Tennessee Saturday Night” by Red Foley, 1948

“Smokey Mountain Boogie” by Tennessee Ernie Ford, 1949

The first white rock & roll star was a country singer named Bill Haley. His band was originally called Bill Haley and the Four Aces of Western Swing. By 1953, they had renamed themselves Bill Haley and the Comets, and their huge rock hits—“Crazy, Man, Crazy,” “Rock Around the Clock,” and “Shake, Rattle and Roll”—came out in 1954.

Thus we see the strong country flavor in early rock & roll. Elvis Presley, Buddy Holly, Carl Perkins, Gene Vincent, Roy Orbison, Johnny Cash, Eddie Cochran, and many other pioneer rockers were basically country western singers.

The Birthplace of Rock

Rock & roll is the amalgamation of many different styles of sensual music, with the mixture taking place over a wide territory (Texas hillbilly boogie, Chicago blues, Manhattan and New Orleans jazz, etc.) and encompassing a period of time stretching from the 1920s to the 1950s.

Insofar as rock & roll has one special birthplace, though, it was Memphis, Tennessee, in the mid-1950s. Memphis disc jockey Sam Phillips was fascinated with blues and boogie-woogie. He heard B.B. King and other bluesmen play on Beale Street and on radio station WDIA, which in 1949 had become the first radio station in the United States to adopt an all-black format.

Beale Street was infamous for its prostitutes and drinking/gambling establishments. Music producer Jim Dickinson called it “the center of all evil in the known universe” (James Dickerson, *Goin’ Back to Memphis*, p. 27).

In 1950, Sam Phillips built a small studio and opened his Phillips Recording Service, recording Beale Street bluesmen and country singers. Two years later he established the independent record label Sun Records. He recorded some of

the most famous of the bluesmen, including B.B. King, Howlin' Wolf, Johnny Ace, Junior Parker, Auburn "Pat" Hare, and James Cotton.

In 1951, he recorded "Rocket 88" by Ike Turner and the Kings of Rhythm, and it became a No. 1 hit. Many have called this the first rock & roll record, and it certainly was typical of all that rock & roll has become. It had a "furious drive" and licentious lyrics about fast cars, drinking, and womanizing. Some of the lyrics said, "Goin' round the corner and get a fifth [of liquor]/ Everybody in my car's gonna take a little nip."

The bluesmen lived according to their music. The author of "Rocket 88," Jackie Brenston, died in 1979 at age 49, having drunk himself into an early grave. Sonny Blair, who played harmonica and sang with the Kings of Rhythm, died of delirium tremens in 1966 at age 34. Ike Turner was convicted of possession and transportation of cocaine in 1990 and sentenced to 18 months in jail.

Sam Phillips was looking for "a white man with a Negro sound and the Negro feel," because he believed the black blues could become tremendously popular among white people if presented in the right way. Alan Freed had made the same observation in Cleveland, Ohio, in 1951. Phillips allegedly said, "If I could find a white man who has the Negro sound and the Negro feel, I could make a billion dollars." Phillips also said he was looking for "something ugly" (James Miller, *Flowers in the Dustbin*, p. 71). That's a pretty good description morally and spiritually of rock & roll.

Sam Phillips found his man in Elvis Presley. Elvis's music has been described as "blues laced with country and country tinged with gospel" (*Rolling Stone Encyclopedia*, p. 782). Thus, Elvis's early music embodied all of the three major streams of music that merged into rock. In 1954, Elvis roared to local popularity with "That's All Right, Mama," a song written in 1946 by black bluesman Arthur "Big Boy" Crudup. The other side of that Sun record contained "Blue Moon of Kentucky," a

hopped up rendition of a country song. Thus the two most direct streams of music that fashioned early rock & roll—hillbilly boogie (country) and blues—were represented on Elvis Presley’s first hit recording. Elvis’s guitarist, Scotty Moore, learned many of his guitar licks from an old black blues player who worked with him before he teamed up with Elvis (Scotty Moore, *That’s Alright, Elvis*, p. 57).

Memphis was also the home of the first recordings by many other rock & roll pioneers, including Jerry Lee Lewis, Charlie Feathers, Carl Perkins, Johnny Burnette, Charlie Rich, and Billy Lee Riley.

The Blues Lifestyle

The most direct musical stream that led to rock & roll is the blues (which in its widest expression encompasses a variety of music, such as ragtime, boogie-woogie, rhythm & blues, jazz, and honky tonk). It has been said that if you “take the blues, pump it up rhythmically and jack up the amplification, you have rock music.” In fact, that is what happened. Five of the 16 recordings Elvis Presley made for Sam Phillips at Sun Records were blues songs. Many of the other rock & roll kings, including the Beatles, the Rolling Stones, Eric Clapton, and Led Zeppelin, started their careers performing the blues in bars and night clubs.

Jimi Hendrix testified: “I was trying to learn how to play like . . . Muddy Waters. I heard one of his records when I was a little boy, and it scared me to death” (Liner notes for *Jimi Hendrix Blues*, 1994).

Bob Dylan says his greatest influence was the Blues.

“When I came into the world, that spirit of things was still very strong. Billie Holiday was still alive. Duke Ellington. All those old blues singers were still alive. And I met and played with many of them. I learned a whole bunch of stuff from them. And that was the music

that was dear to me” (Christopher Farley, “The Legend of Dylan,” *Time*, Sept. 17, 2001, p. 93).

The following statements confirm the direct connection between the African rhythms, the blues, and rock & roll:

“You’re talking about music that was bred from Africa to the black church, which turned into blues and jazz and country music. ... That’s the way it started” (Quincy Jones, cited in *Rock Facts*, Rock & Roll Hall of Fame and Museum, p. 15).

Muddy Waters said, “The blues had a baby, and they called it rock ‘n’ roll.”

Little Richard, in describing rock music, says, “It’s black music; it’s black!”

B.B. King said: “The roots of rock ‘n’ roll went back to my roots, the Mississippi Delta. It was born of the blues” (*Blues All Around Me*, p. 184).

Dave Bartholomew, producer of Fats Domino’s hits, said: “We had rhythm and blues for many, many a year, and here come in a couple of white people and they call it rock and roll, and it was rhythm and blues all the time” (*Rock & Roll an Unruly History*, p. 7).

Ike Turner said: “Fats Waller, Cab Calloway—if you just take the color off of it, man, these guys rocked and rolled way back then” (*Rock & Roll an Unruly History*, p. 7).

David Bowie says: “In our music, rock and roll, the blues is our mentor, our godfather, everything. We’ll never lose that, however diversified and modernistic and cliché-ridden with synthesizers it becomes. We’ll never, ever be able to renounce the initial heritage” (cited by Timothy White, *Rock Lives*, p. 402).

Eric Clapton agrees: “Rock is like a battery that must always go back to the blues to get recharged” (*A Time to Rock*, p. 202).

Following are some other statements of this truth:

“Whatever it was, the blues genie had busted out of the bottle [via rock music], coming out of Memphis and the Delta to seep into every crevice of American popular music and go on to shape the music of the world” (*Memphis Beat*, p. 83).

“From the demonic songs of Delta Blues one can trace a line to the present world of Satanic Rock and Roll” (Michael Moynihan, *Lords of Chaos: The Bloody Rise of the Satanic Metal Underground*, p. 2).

“What black men had been doing since the mid-forties was now recast by a handful of young white boys who had spent their youth hearing those black men, falling under the spell of their magic. ... They called it rock ‘n’ roll, the same phrase that blacks had been using for more than a decade; but they let the white people who bought it think that they had invented the phrase, as they let them think that they had invented the music” (Nick Tosches, *Hellfire, the biography of Jerry Lee Lewis*, pp. 86,87).

“There would be no rock and roll without the roots music of African-American culture. Blues, gospel, rhythm & blues, and jazz are rock and roll’s essential foundations. ... African slaves brought their rhythms to America” (*Rock Facts*, Rock & Roll Hall of Fame and Museum, p. 22).

What many histories about rock & roll do not plainly state is that the blues, speaking generally, represented the ungodly side, the “red light district,” of black music and culture. Blacks in America in the first half of the twentieth century were notably religious and more often than not were churchgoers. They were divided into two distinct categories, though: Pious and impious; those who lived a sincere Christian life and those who maintained merely a veneer of Christianity. Pious blacks who took Jesus Christ and the Bible seriously and who were faithful to biblical churches, condemned immorality and drunkenness and violence as well as the blues and

boogie-woogie music that was associated with those things. On the other hand, those who played the blues were commonly in contact with the Bible and church during their youth, but they did not repent of their sin and reject the lusts of the flesh and live faithfully for God.

“If you played blues, you played where people drank and gambled and carried on and committed adultery—all the things that the black church and the white church stood against: gambling, fornication, adultery, violence, murder” (*Chasin’ That Devil Music*, p. 144).

“Sex was inextricably linked with blues and jazz. It was not a prejudice: it was a fact of life. ... In truth, black parents were also disapproving of blues and jazz music, and often pulled out the broomstick when their daughters showed an interest in the ‘devil’s music’” (Dickerson, *Goin’ Back to Memphis*, pp. 29, 30).

Blues historian Robert Palmer, though glorifying the blues musicians in his book *Deep Blues*, admits that the bluesmen were looked upon as immoral and shiftless by their own people, by black preachers, schoolteachers, small landowners, and faithful churchgoers (*Deep Blues*, p. 17).

Booker Miller, who played the blues with Charlie Patton in the late 1920s and became a Baptist preacher after he was converted from a blues lifestyle, testified: “Them old folks did believe the devil would get you for playin’ the blues and livin’ like that” (*Chasin’ That Devil Music*, p. 197).

Henry C. Speir, who was responsible for the recording careers of Son House, Willie Brown, Robert Johnson, Charlie Patton, Tommy Johnson, and many other bluesmen, testified:

“You were either serving the Lord or you were serving the devil. And if you played blues and lived that lifestyle, you served the devil and you were going to hell. Good church people didn’t have anything to do with blues singers” (H.C. Speir, interview, *Chasin’ That Devil Music*, p. 142).

W.C. Handy, whose autobiography is titled “Father of the Blues,” was from a Christian home. Both his grandfather and his father were preachers. When he brought a guitar home in his early teen years, his parents were shocked. Handy’s father said: “A guitar! One of the devil’s playthings. Take it away. Get it out of your hands. Whatever possessed you to bring a sinful thing like that into our Christian home?” (*Father of the Blues*, p. 10).

Handy’s father felt that “becoming a [blues] musician would be like selling my soul to the devil” and that those who are living the licentious blues lifestyle are “trotting down to Hell on a fast horse” (Ibid., p. 303). Handy’s Christian music teacher warned him that blues music would bring him to the gutter (Ibid., p. 303).

When Muddy Waters, who organized the first influential electric blues band, learned to play the blues as a boy, his godly grandmother warned him: “Son, you’re sinning. You’re playing for the devil. Devil’s gonna get you” (*Bossmen Bill Monroe and Muddy Waters*, p. 105).

Muddy Waters ignored his grandmother, but she was right. He was playing the devil’s music, the music that fit his immoral lifestyle like a hand and glove.

When Charlie Patton started playing the blues, his preacher father looked upon it as a sin. “To a man of God, guitar picking was a sin, and playing reels and other sinful tunes at parties and picnics where gambling and fornication were rampant was tantamount to selling one’s soul to the devil. So when Bill [Charlie Patton’s father] caught his son making music, he considered it his Christian duty to deliver stern warnings and, as the warnings continued to go unheeded, increasingly severe corporal punishment” (*Deep Blues*, p. 51).

Charlie ignored his father, wasted his life on liquor and loose women, and died at age 43 of a heart attack.

Jazz/blues researcher Gayle Dean Wardlow, who went house-to-house in black neighborhoods in search of old blues records, said: "I also discovered that women who were active churchgoers only had sacred music, never blues or jazz records" (*Chasin' That Devil Music*, p. 12).

It was not uncommon for blues players eventually to get saved and to become serious about serving God; and when they did, they usually gave up their blues music. An example was Ishmon Bracey (1900-1970). He played with some of the well-known bluesmen, including Tommy Johnson, and he recorded for Victor and Paramount Records. He lived the immoral blues life for many years, but in 1951 he repented of his sin, trusted the Lord Jesus Christ as His Savior. He returned to the Baptist church of his youth and became a preacher of the gospel. From then until his death of natural causes at age 70, he thanked the Lord for his conversion from the wicked blues lifestyle. He refused thereafter even to play the blues recreationally. When interviewed in 1963 by blues researcher Gayle Dean Wardlow, Bracey described the immorality and violence that went on in the "juke houses" (*Chasin' that Devil Music*, pp. 58-60).

Another example is Freddie Spruell. He also recorded with Paramount and lived the wicked blues lifestyle until 1944. His mother had asked him to stop playing blues, and he obeyed and started going back to the Baptist church. A few months later he began preaching the gospel.

Another example is Skip James, who "got religion on him and wouldn't play the blues."

My point is that blues and boogie-woogie represented the seedy side of early twentieth-century Negro society. Rock & roll was born out of that ungodly atmosphere.

The following comparison describes some of the striking similarities between the blues and rock & roll:

1. Like rock & rollers, blues musicians lived ungodly lives and often died young.

The lives of the bluesmen are amazingly similar to those of the rock & rollers they influenced. They abused alcohol and drugs and wasted themselves in moral debauchery. They gambled, mocked the holy vows of marriage by their fornicating music and manners, drifted around without working a steady job, and had frequent run-ins with the law. The music itself reflected and encouraged this anti-Bible lifestyle.

A rock historian notes that the blues fit the lascivious lifestyle like a hand and glove: “For white Memphis, the forbidden pleasures of Beale Street had always come WRAPPED IN THE PULSING RHYTHMS OF THE BLUES. ... Elvis’s [rock & roll] offered those pleasures long familiar to Memphians to a new audience” (emphasis added) (Larry Nager, *Memphis Beat*, p. 154).

One of the strongholds of ragtime, boogie-woogie, and the blues were the houses of prostitution in New Orleans, Memphis, St. Louis, Atlanta, and other cities.

“Like the whorehouses in New Orleans and St. Louis, the Gayoso houses provided employment for Memphis’s early ragtime pianists ... The Gayoso brothels gave many white Memphians their first dose of syncopation and the blues. Compared to the pallid ballads and sentimental ‘heart songs’ that the Victorian era offered, that ‘whorehouse music’ would have been exciting in any situation. Given the extra tang of forbidden fruit, of social and moral taboos being broken all around, those SEXUALLY SYNCOPATED SOUNDS proved irresistible” (emphasis added) (Larry Nager, *Memphis Beat*, p. 26).

Many of the ragtime composers died young from syphilis. These included George Walker, Scott Joplin, Louis Chauvin, Ernest Hogan, and Bob Cole.

The following description of jazz clubs exposes the moral filthiness associated with that music:

“Among the young whites ... in revolt against traditional values, the most rebellious were jazz musicians. Jazz had emerged as the urban voice of black culture, essentially a protest music in which blacks played out their daily experiences. This found favour with white kids seeking a vehicle for their own thrash against society, a music guaranteed to shock the squares, as rock ‘n’ roll did in the mid-fifties. ... New Orleans represented the best the new music had to offer and gave to jazz its sleazy reputation. The New Orleans spirit was one of permissiveness and non-interference, very much a musician’s creed. From its earliest days a city of low life, thieving, gambling and above all prostitution, New Orleans ‘tolerated with impartiality small-time hustlers and high crimes, self-serving royal governors and fifty-cent whores.’ ... The Mafia made a major incursion into the entertainment business and, ironically much to the benefit of jazz, gangsters dominated the clubs, cabarets, dives and bars in many American cities. ... John Hammond of CBS reckoned that three quarters of all the jazz clubs and cabarets were mob-controlled. In New York there were 1,300 licensed clubs and speakeasies, while Chicago boasted 24,000 night spots in 1926. ...

“Musicians were allowed loans without crippling interest rates, given investment advice, access to drugs and a free rein for their own sidelines. Jelly Roll Morton sold drugs and ran prostitutes, while Duke Ellington was offered a piece of major bootlegging action in New York. So what were the rules of the game? Basically, you kept quiet, kept playing, kept straight, did what you were told and didn’t ask questions. The environment was tough, nerves were stretched to the breaking point, physical injury was not uncommon. Muggsy Spanier saw two men shot dead in front of him, but had to carry on playing. Comedian Joe Lewis survived having his throat cut when he transferred from one gang-

controlled North Side club to another. Pianist Pinetop Smith was shot dead on the stand and Bix Beiderbecke, the first of many music superstars to live fast and die young, died from pneumonia brought on by an excess of bootleg gin. Even the famous had to watch their backs: when Louis Armstrong changed managers, he had day-and-night bodyguards for months” (Harry Shapiro, *Waiting for the Man: The Story of Drugs and Popular Music*, pp. 26, 27, 30, 31).

Drugs were a huge part of the jazz/blues scene.

“... it was widely felt among the jazz community that marijuana helped the creation of jazz by removing inhibitions and providing stimulation and confidence” (Shapiro, p. 32). A list of orchestras that were busted for possession of marijuana read like the who’s-who of the jazz world: Louis Armstrong, Count Basie, Cab Calloway, Duke Ellington, Dizzy Gillespie, Lionel Hampton, and many others. In the 1920s and 1930s, during the heyday of the jazz/blues era, there were more than 100 songs about drug use. Many songs that have become broadly popular incorporated drug references. “La Cucaracha” “told of a cockroach who couldn’t walk any longer because he didn’t have any marijuana to smoke” (*Waiting for the Man*, p. 46).

“Tea for Two” mentioned longing to go to “Ceylon” for “Oolong.”

Consider the following examples of drug songs:

“Dreamed I had a hot pipe in my hand/
Owned a million dollars down in poppy land/
I burn up ten-thousand-dollar bills/
Everytime I light my pills” (“Pipe Dream Blues,” 1924).

“Just give me one more snuffle/
Another snuffle of that dope/
I’ll catch a cow like a cowboy/
Throw a bull without a rope” (“Dope Head Blues,” 1928).

“Cocaine habit’s mighty bad/
It’s the worst ol’ habit that I ever had” (“Cocaine Habit Blues,” 1930).

“You never met the Reefer Man?/ Oh no? You never met the Reefer Man?/ And yet you say you swam to China/ And you wanted to sell me South Carolina/ I believe you know the Reefer Man” (“The Reefer Man,” 1932). [A “reefer” is a marijuana cigarette.]

“Dreamed about a reefer five foot long/ The mighty mezz, but not too strong...” (“If You’re a Viper,” 1938).

“Light up, I know how you feel/ You find what I mean in any old field/ Now get your gig going/ I’ll say that’s the thing/ Don’t let that man getcha/ Just puff on your cig and blow those smoke rings” (“Light Up,” 1938).

After marijuana was banned in 1937, the lyrics to blues songs became more obscure to thwart the law. Even before that, many of the references to drugs were ambiguous. The “Spinach Song” of 1943 was not about spinach! In Benny Goodman’s 1933 “Texas Tea Party,” the singer begs his woman to stop hiding “my tea.” Does anyone think he was really talking about tea? How many bluesmen or jazzmen of that day drank tea; and even if they did drink tea (which they did not), why would their women hide their tea bags? The song is about a woman who hides her man’s marijuana.

Like their blues forefathers, rock musicians are still hiding references to drugs, immorality, and the occult under obscure lyrics.

A 1935 blues song, “Old Jim Kinnane’s,” described the ungodly atmosphere common to the establishments that were home to ragtime, jazz, boogie-woogie, and the blues.

“The men and women running hand in hand/ going to and fro to Old Jim Kinnane’s/ Drinking beer and whiskey, sniffing cocaine/ and you ask me why I wish I was back in old Jim Kinnane’s.”

Jim Kinnane was a mobster who owned the Monarch, the fanciest gambling den on Beale Street in Memphis in the early part of the twentieth century.

The following biographies of influential bluesmen illustrate the ungodliness that was intimately associated with the blues:

Jazz/blues trumpeter **LOUIS ARMSTRONG** (1901-1971) married singer/pianist Lil Hardin in 1924. They divorced their first spouses to pursue this marriage. Armstrong's first wife was a "hot-tempered prostitute" (*Goin' Back to Memphis*, p. 35). Hardin divorced Armstrong in 1932 because she "got tired of Louis smoking that stuff [marijuana]. He smoked pot just like you smoke regular cigarettes" (Larry Nager, *Memphis Beat*, p. 94). Looking back on his music career, Armstrong said: "My ... memories will always be lots of beauty and warmth from gage [marijuana]. Well, that was my life and I don't feel ashamed at all. Mary Warner [marijuana], honey, you sure was good..." (Louis Armstrong, cited by Harry Shapiro, *Waiting for the Man*, p. 25). Hardin was also tired of Armstrong's adulterous eye. "He and Lil fought over his affairs, and separated on several occasions..." (*Goin' Back to Memphis*, p. 37). Louis Armstrong died in 1971 at age 69. Though he claimed to have been born in 1900, a baptismal certificate was discovered that put the date of birth at August 1901 (*Penguin Encyclopedia of Popular Music*).

BIG MAYBELLE (born Maybel Louise Smith) (1924-1972), a popular blueswoman, started singing in a church choir as a girl but joined The Sweethearts of Rhythm when she was 12. In 1955, she made the first recording of "Whole Lotta Shakin' Goin' On" and had many hits in the 1950s and 1960s. She died in 1972 at age 47. Frequent drug problems contributed to her early death from a diabetic coma.

SCRAPPER BLACKWELL (born Francis Hillman Blackwell) (1903-1962), one of the most influential urban blues guitarists, was shot to death in Indianapolis in 1962 at age 59. He was a moonshiner. Blackwell's piano-playing partner, Leroy Carr (1905-1935), died at age 30 of alcoholism. "The all-night parties and endless carousing took their

toll" (*The Big Book of Blues*). Carr had spent a year in prison for bootlegging.

SONNY BLAIR played harmonica and sang with the Kings of Rhythm, who recorded what many have called the first rock & roll record. That was "Rocket 88," recorded by Sun Records in Memphis in 1951. The alcoholic Blair died of delirium tremens in 1966 at age 34.

LUCILLE BOGAN (also known as Bessie Jackson) wrote "Shave 'Em Dry," one of the dirtiest of all the dirty blues songs. She often dealt with immoral themes such as adultery, prostitution, lesbianism. The bawdy blues singer died in 1948 at age 51.

JAMES BOOKER, an influential blues pianist who recorded for Chess and Ace, died in 1983 at age 43 of a heart attack from longstanding drug abuse. He claimed his drug addiction began at age 10. He was arrested in 1970 for drug possession and spent time in Angola State Prison. Before his death, his behavior had become psychotic.

WALTER BOYD (1885-1949), known as **LEADBELLY**, had gained a reputation for sexual prowess as a teenager hanging around whorehouses and juke joints in the red light district of Shreveport, Louisiana. There he learned to play boogie-woogie on the guitar. He was an immoral and violent man who bore scars on his neck and body "from attacks challenging his claims on women" (Paul Oliver, *The Story of the Blues*, p. 40). He had his throat cut in a Texas juke joint and survived, but with an ugly scar that ran almost from ear to ear (*Deep Blues*, p. 86). He spent a year on a county chain gang for assaulting a woman. In 1917, Leadbelly was charged with murder for shooting and killing another musician and was sent to prison on a 30-year sentence. He escaped prison and traveled and performed with Blind Lemon Jefferson, another famous bluesman. Leadbelly described the effect their blues music had on the licentious women who visited the junk joints: "Cause when you get out there the women get to drinkin' ... that thing fall over them, and that make us feel

good and we tear those guitars all to pieces” (Oliver, *The Story of the Blues*, p. 41).

JACKIE BRENSTON (1930-1979) was best known for the 1951 hit “Rocket 88,” which Sam Phillips of Sun Records and others called the first rock & roll record. Some of the lyrics said, “Goin’ round the corner and get a fifth/ Everybody in my car’s gonna take a little nip.” Brenston died in 1979 at age 52 of a heart attack, having taking far too many “nips” in his short lifetime.

WALTER BROWN was a “blues shouter” who wrote two big hits, “Confessin’ the Blues” and “Hootie Blues.” He died in 1956 at age 38 of a drug addiction-related cause.

WILLIE LEE BROWN (1900-1952) was an influential black delta bluesman. He lived the typical blues lifestyle, fornicating, drinking, spending his time in the junk joints and blues dives of the day. “His drinking had had its effect and he was hospitalized in 1952” in Memphis and died there of heart and liver failure at age 52.

BIG BOY CRUDUP recorded three blues songs that were covered by Elvis Presley in the 1950s. Presley’s first Sun Records hit in 1954 was Crudup’s “That’s All Right Mama.” Crudup loved liquor, and one of the jobs of the sessions men who backed up Crudup on his recordings for Bluebird Records was to “make sure that Crudup got from the train station to the studio without stopping at a bar or liquor store” (*When Was the First Rock ‘n’ Roll Record Made?*, p. 19).

KING CURTIS was stabbed to death in 1971 at age 37 during an argument. His song “Soul Twist” was a hit in 1962. He played the distinctive saxophone part for the No. 1 1958 hit “Yakety Yak (Don’t Talk Back).” This song glorified teenage rebellion against parental restraint.

BLIND BOY FULLER (born Fulton Allen), one of the most popular bluesmen of the 1930s, died in 1941 at age 32 of blood poisoning resulting from a kidney ailment. He wrote

classic blues standards such as “Step It Up and Go” and “Truckin’ My Blues Away.”

CECIL GANT, black bluesman, died in 1951 at age 36 of alcoholism-related pneumonia. Much of his music was “wild, tough” boogie-woogie (*Country: The Twisted Roots of Rock*, p. 77). “His thumping, boogie blues piano style helped chart the course rock & roll players like Jerry Lee Lewis would follow in the 1950s. His song “Owl Stew” was “a private tribute to a whorehouse” (*Unsung Heroes of Rock ‘n’ Roll*, p. 71).

GUITAR SLIM (born Eddie Jones) was best known for the 1954 million-selling hit “The Things I Used to Do.” “Slim was . . . a guitarist whose slashing, volume-heavy sound contained nearly all the essentials that rock guitarists would later employ” (*The Big Book of Blues*). Bluesman Guitar Slim also lived and died the rock & roll lifestyle. He was a “heavy drinker and womanizer” whose “fast-paced life-style caught up with him in New York in 1959.” He died that year at age 32 of bronchial pneumonia complicated by alcoholism.

PAT HARE (born Auburn ‘Pat’ Hare), was an influential blues guitarist who played in Howlin’s Wolf’s first band. Rock historian Robert Palmer called Hare the “power-chord king” and described his playing as “gritty,” “nasty,” and “ferocious.” Like most bluesmen, he was addicted to liquor. In 1964, he was convicted for murdering his girlfriend and a policeman. He died in prison in 1980 at age 49. One of the songs he wrote and recorded was titled “I’m Gonna Murder My Baby.”

SLIM HARPO, blues singer, songwriter and guitarist, died in 1970 at age 46 of a heart attack. His song “I’m a King Bee” was later covered by the Rolling Stones.

WYNONIE HARRIS (1915-1969), who had “hell-raising vocals, razor-sharp stage moves, and lady-killing looks,” was an extremely popular rhythm & blues “shouter” of the 1940s and early 1950s. He was called “Mr. Blues.” His parents were “church-going Baptists who wanted Wynonie to become a doctor” (*Unsung Heroes of Rock ‘n’ Roll*, p. 46). Instead, he gave himself to the lusts of the flesh. “He has been

remembered by those who knew him as a wild man, a creature of lurid excesses” (*Unsung Heroes*, p. 51). He was “very loud and very vulgar.” His songs and performances focused on sex. He was involved in violent episodes, and once he was shot by a jealous husband. “Many of Harris’s risqué stage moves were reputedly copied by Elvis Presley” (*The Big Book of Blues*). Harris broke up with his first wife in 1946 and remarried, but he also lived with many other women. Harris had a massive 1948 hit with “Good Rockin’ Tonight,” which was later recorded by Elvis. It is probable that Harris, “who had a reputation for drinking,” was drunk when he recorded the song in December 1947, because he couldn’t remember the right words and made *ad lib* substitutions (*What Was the First Rock ‘n’ Roll Record?*, p. 31). The song, described as a “celebration of nightlife,” was about meeting a girl “behind the barn,” and it mocked Christianity by saying that “Deacon Jones and Elder Brown, two of the sleekest cats in town, they’ll be there just wait and see, stompin’ and a-jumpin’ at the jamboree.” Many of his hits, such as “Bloodshot Eyes” and “Drinkin’ Wine,” were about liquor. Harris died in 1969 at age 53 of cancer but his drinking had contributed to his early grave.

CHARLIE HICKS (or Lincoln) was an influential blues guitarist/singer in Atlanta in the 1920s. He teamed with his brother, Barbecue Bob Hicks, as a duo. Both brothers lived the licentious blues lifestyle. Bob died in 1931 at age 29 of pneumonia. Charlie became a drunkard, and was sent to prison for murder in 1956, dying there in 1963 at age 63.

BILLIE HOLIDAY (born Eleanora Fagan) (1915-1959), a famous jazz/blues singer, grew up in the home of an uncaring aunt and was sent to a Catholic reformatory at age 10. By age 15, she was a prostitute. “Even being a prostitute was a matter of pride for Holiday; she knew she could make more in one night than in a whole month doing laundry and, as she said herself, she was never going to be anybody’s maid” (*Waiting for the Man*, p. 84). Holiday abused herself through massive

doses of drugs and alcohol. She was a self-willed woman who refused to listen to advice. "It was about as much good telling her not to get involved with somebody as it was to tell her to stop using drugs or getting drunk" (Ibid., p. 86). She died in July 1959 at age 44 of heroin- and alcohol-related causes.

JOE HOLMES (1897-1949), influential black blues player and friend of Blind Lemon Jefferson, died in 1949 at age 52 from alcohol abuse. He recorded songs for Paramount Records under the name **KING SOLOMON HILL**. His identity was a mystery for many years until blues researcher Gayle Dean Wardlow solved the puzzle in the 1960s. Holmes drank heavily and smoked constantly. He was involved in violent confrontations at juke joints. His wife says, "Joe just kept right on, just like he was going straight to the devil" (*Chasin' That Devil Music*, p. 6). He died at age 52 of internal hemorrhaging.

EDDIE "SON" HOUSE, who recorded blues for Paramount, grew up in a Christian home and preached his first sermon at age 15. He became a Baptist pastor by age 20, but he had an immoral relationship with an older woman and ran off with her. After that relationship broke up, House started drinking, playing the blues, and living the blues lifestyle. His pathetic life story seems to be contained in the old blues song "Preachin' the Blues": "Oh, and I had religion, Lord, this very day/ . . . But the womens and whiskey, well they would not let me pray." House recorded this song in 1930. "At times his singing took on a barking tone and it was an extraordinary physical as well as emotional performance" (Oliver, *The Story of the Blues*, p. 133). Though Son House outwardly appeared very committed to church life as a child and young man, there were great inconsistencies in his private life even then. He told an interviewer that he was rebellious as a teenager, that he even secretly rooted for the outlaws when he watched westerns (*Deep Blues*, p. 82). Son House shot a man to death in a drunken house party or juke joint in 1928 and was sentenced to prison.

HOWLIN' WOLF (Chester Arthur Burnett) (1910-1976) was one of the famous Delta bluesmen. His nickname was given to him as a child, "supposedly a reflection of his mischievous behavior." He was "one of the most influential musicians of the post-World War II era, and his electric Chicago blues—featuring his deep, lupine voice—shaped rock & roll" (*Rolling Stone Encyclopedia*). He had a "booming, rough-edged voice that bellowed like a demon in the throes of a godly presence" (*Goin' Back to Memphis*, p. 76). Burnett began playing the guitar on street corners and in juke joints at age 17. His first band, formed in 1948 in Memphis, was called the House Rockers. They played in whorehouses and gambling/drinking dens. He began making records in 1951. Like the blues in general, many of Howlin' Wolf's songs were extremely lewd. The rock & roll crowd has loved them, though, and his songs have been recorded by many famous rock groups, such as Led Zeppelin, The Doors, the Yardbirds, the Grateful Dead, Little Feat, and the Rolling Stones. Howlin' Wolf's stage performances "presaged later rock-and-roll antics." "He would jump about the stage like an angry man trying to work off dangerous steam, or wriggle on the floor as if he was in unbearable pain, or whoop and howl and hoot like someone who had succumbed to the worst of demons" (*The Big Book of Blues*). By the time he was 60, Howlin' Wolf's health was gone. He suffered many heart attacks and died at age 65 of kidney failure.

Bluesman **ELMORE JAMES** (1918-1963), the illegitimate son of a 15-year-old farmhand, loved moonshine and "was very popular with the women." His first marriage lasted only a short time, and he began rambling about and playing the blues. He played and drank all night in the juke joints and vanished for weeks at a time to live a hobo life. Like Blind Joe Reynolds, James learned that if he was "down on his luck" he could go into churches and pretend to be a preacher and often they would give him money. James died at age 45 from heart disease brought on by his hard drinking.

BLIND LEMON JEFFERSON (1897-1930), one of most influential bluesmen of the '20s and the father of boogie-woogie, died at age 33 when he suffered a heart attack and was left on the streets of Chicago to die of exposure just before Christmas. Jefferson coined the term “booger rooger” which later became “boogie-woogie.” It refers to a licentious party. One of the songs he recorded was “The Black Snake Moan.”

LITTLE WILLIE JOHN (born William J. Woods) had many hits in the 1950s and '60s, including “Fever” in 1956. He started out singing gospel music with his brothers and sisters in a group called United Five. He was a heavy drinker and quick tempered, always ready for a fight in spite of his small stature. In 1964, he was charged with assault in Miami, but he fled bail and traveled to the West Coast. There he killed a man in a bar fight and was convicted of manslaughter. He died in prison in 1968 at age 30 of a heart attack or pneumonia.

ROBERT JOHNSON (1911-1938), often called the father of modern rock & roll, was a groundbreaking blues guitarist who helped create the foundation for modern rock music. Born in Hazelhurst, Mississippi, he was an illegitimate child and grew up in a number of homes, eventually spending his teen years with his mother and a stepfather. Unwilling to abide by his stepfather's rules about not hanging out at Saturday night dances and juke joints, Johnson left home to seek his fame and fortune in music.

Johnson, an “erratic, often moody” man, was a drinker, a gambler, and a womanizer. He sang his philosophy of life in the song “Saddle My Pony”: “I don't wanna marry, just wanna be your man.” Johnson married his first wife, 16-year-old Virginia Travis, in 1929, but she died a year later in childbirth. The child also died. When Johnson married Calletta Craft in 1931, he demanded that the union be kept secret, lest it hinder his licentious lifestyle. He soon abandoned her, and she died after suffering a nervous

breakdown. “Women, to Robert, were like motel or hotel rooms: even if he used them repeatedly he left them where he found them ... The relationship ended when their husbands came home or Johnson moved on” (Johnny Shines, an associate of Robert Johnson, cited by Guralnick, *Searching for Robert Johnson*, pp. 24-25). Many of Johnson’s songs were about lewd themes. “Terraplane Blues,” his first 78 rpm single, “was a lewd composition that compared his woman to an automobile.

Johnson claimed that he was taught to play the guitar by the devil himself, whom he met at midnight at a crossroad. The idea has its origin in African occultic folklore.

“The guardian of the crossroads was called Esu, a deity believed to be an intermediary between the gods and man. As Christian missionaries brought the teachings of Christianity to the African tribes, many of the pagan gods became associated with the concept of the devil. Thus, the crossroads became a place where man could meet the devil” (*Hellhounds on Their Trail*, p. 29).

The *Rolling Stone Encyclopedia of Rock and Roll* observes that many of Johnson’s recordings “evinced a haunting, otherworldly inspiration.” His blues had “a brooding sense of torment and despair” (Peter Guralnick, *Searching for Robert Johnson*, p. 2).

“His reputation for communion with the supernatural was enhanced by his habit of frequently altering his appearance and manner and adopting a host of aliases” (*Rock Lives*, p. 7).

Three of Johnson’s songs were titled “Crossroads Blues” (a reference to selling one’s soul to the devil at a crossroads at midnight), “Me and the Devil Blues,” and “Hellhound on My Trail.” The lyrics to “Me and the Devil Blues” include: “You may bury my body down by the highway side/ so my old evil spirit can get a Greyhound bus and ride.”

“The most fearsome of all the inaugural tracks Johnson laid down in 1936 was ‘Crossroad Blues,’ in which he snarls

through gritted teeth of the dire predicament of finally finding himself stuck on a darkened crossroads with Lucifer laughing in the wings” (*Rock Lives*, p. 8).

A 1946 history of jazz described “Hellhound on My Trail” as follows: “The images ... are full of evil, surcharged with the terror of one alone among the moving, unseen shapes of the night. Wildly and terribly, the notes paint a dark wasteland, starless, ululate with bitter wind, swept by the chill rain” (*Shining Trumpets: A History of Jazz*, 1946, p. 122).

The “blues” was so named because it focused on earth-bound, despondent, immoral themes. “Johnson’s vision was of a world without salvation, redemption or rest” (Greil Marcus, *Mystery Train*). His music has been described as “rough” and “wild-animal like” (Guralnick, p. 58). He sang “as a doomed man thinking out loud, feeling with each cutting tug of the frets that he’ll never get out of his blues alive” (*Rock Lives*, p. 7).

Johnson did not record any songs until November 1936, less than two years before his death. He recorded a total of only 29 songs (for which he received about \$100), but his unique styling vastly influenced that generation of black bluesmen who, in turn, powerfully influenced rock and roll in the ’50s. These included Muddy Waters, Son House, Johnny Shines, and Howlin’ Wolf. “Johnson’s persona and his songs introduced a musical and lyrical vocabulary that are the basis of the modern blues and blues-based rock.”

A release of Johnson’s *Complete Recordings* in 1990 sold more than one-half million copies. Some of his songs have been recorded by famous and influential rock groups and musicians such as the Rolling Stones, Eric Clapton, Cream, Led Zeppelin, and Elmore James.

Johnson helped invent the sliding style of playing blues on the guitar and a “walking bass style” adapted from boogie-woogie piano. These were sensual styles which enhanced a sensual type of music that often dealt with immoral themes and that fit the licentious context of junk joints. Music is a

language, and Robert Johnson's music was sensual and fleshly: "This sound affected most women in a way that I could never understand" (Guralnick, *Searching for Robert Johnson*, p. 59).

Johnson died on August 16, 1938, at age 27 of wood alcohol or strychnine. He was poisoned by a jealous husband. "Johnny Shines, among others, claimed that he died after three days of excruciating pain. On the day he died, Johnson reportedly fell to his knees and barked and howled like a dog" (*Hellhounds on Their Trail*, p. 31). Johnson's body was placed in a pine box supplied by the county, and he was buried in an unmarked grave. Johnson died on the same day and month as another famous blues lover named Elvis Presley. They died 45 years apart.

We see that Robert Johnson's life and music was a perfect forerunner to that of the rock & roll crowd that has recorded his music and idolized his memory.

TOMMY JOHNSON (c. 1896-1956) (probably no relation to Robert Johnson) was another of the influential black bluesmen. He recorded songs for Victor and Paramount. Like Robert Johnson, Tommy claimed that he acquired his blues talent by selling his soul to the devil.

"Johnson, like other blues singers of that period, had countless women. Ledell [his brother] remembers that Tommy had so many wives that Ledell could hardly count or keep up with them. "Tommy he never kept no woman very long. He had one for a while and then just up and left her when he had a notion. He stayed on the move all the time..." (Gayle Wardlow, *Chasin' That Devil Music*, pp. 108-109).

As a teenager, Tommy ran away from home with an older woman. When he was about 20, he "stole" 14-year-old Maggie Bedwell Campbell away from her home and married her. They fought "all the time" and he soon left her and had many other wives and live-in girlfriends. Johnson would get so drunk during recording sessions that it was hard for him

to make records. “That boy would drink anything—bay rum, canned heat, shoe polish, moonshine, Solo—anything that had alcohol in it” (Wardlow, *Chasin’ That Devil Music*, p. 109).

Johnson’s violent attitude toward his musical instruments foreshadowed modern rock & rollers: “Tommy Johnson had little ‘respect’ for musical instruments. Ledell recalls, ‘... wasn’t nothing for him to break or tear up a \$50 or \$60 guitar when he got mad at a woman’” (Wardlow, p. 110).

Johnson died in 1956 at roughly age 58 of alcohol abuse. “Tom, he was already embalmed before he died. He drank so much of that Solo [a paint remover with a high alcohol content] that it ate his insides up. One pint of that stuff makes a gallon of whiskey. That’s what killed him, drinking that kind of stuff” Johnson’s song “Canned Heat Blues” dealt with irrational drunkenness. The 1960s rock group Canned Heat took its name from this song.

Tommy Johnson’s brother, Ledell, chose a different and a much wiser path of life than his bluesman brother. Blues researcher Gayle Dean Wardlow, who interviewed Ledell, made this observation about the 75-year-old man: “How would I describe him? As a gentleman who lives a Christian life, is still active, preaches when the opportunity arises, and has a keen memory” (Wardlow, *Chasin’ That Devil Music*, p. 110). Serving Jesus Christ brings blessing not only in eternity but in this life, as well!

Shortly before he died, Tommy Johnson met with Ishmon Bracey and asked him to pray for him. Bracey had played the blues and lived a wicked life alongside of Johnson before his conversion to Jesus Christ in 1951. After that, he preached the gospel. Johnson told Bracey that he wished he could stop drinking and could start preaching like him.

“He told me to pray for him, and he want to stop but look like he couldn’t. I told him he had to make up his mind and pray too. ‘Thank the Lord’ I told him, and he swear that he would. And he wants to be a preachin’ like

I was, he say. And so he left me an' it got on me so strong, I had to cry when he left. He's cryin' and I's cryin'. My wife was cryin'. And it just hurt me so bad to see him that way ... And the next news I heard he was dead. That hurt me worse" (Wardlow, *Chasin' That Devil Music*, p. 52).

B.B. KING (born Riley B.) (b. 1925), called the King of the Blues, started his music career singing in church groups. In his biography, he admits that his early love for church had to do with sensual experiences. "Church was the highlight of the week. Church was not only a warm spiritual experience, it was exciting entertainment, it was where I could sit next to a pretty girl, and mostly it was where the music got all over my body and made me wanna jump" (*Blues All Around Me*, p. 16). The gospel music played at the church B.B. King attended with his mother was extremely jazzy. Memphis music historian Larry Nager admits that by the 1950s black gospel music "was sounding a lot like secular R & B" (*Memphis Beat*, p. 179).

By his own admission, King's first loves are jazzy music and immoral sex, and he understands that the two go together like a hand and glove. As a teenager he would sneak out to juke joints such as the "Jones Night Spot" to hear blues and boogie-woogie and to excite himself by watching the women dance. He noticed even then that the boogie-woogie rhythms affected women sexually.

In his early '20s, he went to Memphis to live with his cousin, bluesman Bukka White, to seek his fortune playing the blues in clubs on Beale Street. He testified that going to Beale Street "was a little like going to heaven" (*Blues All Around Me*, p. 103). In reality, Beale Street was a wicked place that was infamous for its prostitutes and drinking/gambling establishments. Music producer Jim Dickinson called it "the center of all evil in the known universe" (James Dickerson, *Goin' Back to Memphis*, p. 27).

B.B. King worked as a disc jockey and musician and was called the “Beale Street Blues Boy.” This was shorted to “Blues Boy” and eventually, to “B.B.” He describes the night he first played a live performance at a blues club: “That night I couldn’t sleep for the pictures running through my head. Ladies were in the pictures, for sure. I saw them dressed and undressed ... My mind was alive with the sound of my own music and the way women had reacted to my voice, THEIR BODIES FLOWING TO A RHYTHM COMING OUT OF MY GUITAR...” (emphasis added) (*Blues All Around Me*, p. 117).

This frank description of the musings of a bluesman (most of which we cannot print) destroys the myth that blues/rock is innocent music that can be used by God’s people. It is NOT innocent or wholesome music. It is sensual and worldly and devilish IN ITS VERY RHYTHMS, and the Bible forbids God’s people to associate with it.

B.B. King became internationally famous in the 1970s and ’80s, and has a large following among rock musicians, including the Rolling Stones and Eric Clapton.

King was a heavy drinker and admits that listening to blues songs such as “Bad, Bad Whiskey” and “One Scotch, One Bourbon, One Beer” “made me wanna take one more drink” (*Blues All Around Me*, p. 128). This reminds us that music does have a powerful influence upon those who hear it. Since the themes of many of the blues/rock/country songs are about immoral things such as liquor and adultery, it is no surprise that those who listen to that type of music are commonly drawn into immoral things.

King has been married and divorced twice. He has fathered 15 children by 15 women. After decades of trouble brought on by his blues lifestyle (drinking, immorality, divorces, gambling, pornography, failure to pay taxes), B.B. King decided to return to church. He tells about this in chapter 17 of his biography, but also admits that he did not give up his immoral ways and he says nothing about being born again. In

fact, he says that he is not certain about life after death (*Blues All Around Me*, pp. 198, 294) and he believes Christianity, Islam, and Judaism all might lead to God (p. 292).

FREDDIE KING, a pioneering blues guitarist and a major influence on rock guitarists, died in 1976 at age 42 of bleeding ulcers and heart failure.

BABY FACE LEROY (born Leroy Foster), whose work with Muddy Waters and others contributed to the birth of the modern Chicago blues sound, died in 1958 of a massive heart attack, “due, most likely, to his excessive drinking and racy lifestyle.”

WILLIE LOVE, Delta blues pianist, was best known for his work with Sonny Boy Williamson. His excessive drinking led to pneumonia, which killed him in 1953 when he was 46 years old.

SAM MAGIC (born Sam Maghett), influential Chicago electric blues guitarist and vocalist who helped originate the “West Side guitar style” that in turn influenced rock music, died in 1969 at age 32 of a heart attack.

Famous blueswoman **MEMPHIS MINNIE** (real name was Lizzie Douglas), was the top blueswoman of the 1940s and '50s. She grew up on a farm near Memphis, Tennessee, but hated the work and often ran away from home to explore the immoral fares of Beale Street. “As a teen she learned to play the guitar; she also learned to exploit her sexuality. An attractive woman with a petite build, she learned at an early age that Beale Street had what she wanted: money and recognition” (*Goin’ Back to Memphis*, p. 48).

Her music matched her lewd lifestyle. Some of the songs, such as “Hustlin’ Woman Blues” and “You Can’t Give It Away,” were about prostitution. She was also violent. “When angered, she would reach for whatever was handy—her guitar, a pistol, a knife—and she was not timid about using violence to get her way” (*Ibid.*, p. 45). She began her blues career in Memphis then moved to Chicago with her second

husband, Joe “Son” McCoy, in the early 1930s. She left McCoy in 1935 and married Ernest “Son” Lawlar. In the late 1950s, she moved back to Memphis, but she had a stroke soon thereafter that left her wheelchair bound and unable to speak for the rest of her life. Lawlar died in 1961. Minnie died in 1973 and was buried in an unmarked grave. “In the final years of her life, she spent her days in a wheelchair, weeping, a voiceless, pitiful creature, alone, without sex or music” (*Goin’ Back to Memphis*, p. 50).

MILTON “MEZZ” MEZZROW (1899-1972), famous jazz/bluesman, was born into a respectable middle-class Jewish family in Chicago; but he was a juvenile delinquent, hanging around poolrooms, stealing, fighting. At age 16, he was sent to a reformatory for stealing a car. There he fell in love with jazz/blues music, and after his release he learned to play the saxophone. Liquor and marijuana (also called muggles, muta, gage, tea, reefer, grifa, Mary Warner, Mary Jane, rosa maria, weed, grass) were a big part of the jazz world, and Mezzrow became a drug dealer. “... it was widely felt among the jazz community that marijuana helped the creation of jazz by removing inhibitions and providing stimulation and confidence” (*Waiting for the Man*, p. 32). When he moved from Chicago to New York, Mezzrow brought high quality Mexican marijuana into the Harlem jazz community. In New York, Mezzrow began to use opium and from 1931 to 1935 “spent a large part of his time in a cleaned-out six-foot-square coal bin which served as an opium pad” (*Waiting for the Man*, p. 37). In 1940, he was arrested for dealing marijuana and was imprisoned for three years.

AMOS MILBURN (1927-1980), popular rhythm & blues pianist, singer, and bandleader, had a stroke at age 40 that left him partially paralyzed. He suffered other strokes and the amputation of a leg before he died 12 years later in 1980 at age 52. Many of his songs dealt with liquor consumption, including “Bad Bad Whiskey,” “Thinking and Drinking,” “One Scotch, One Bourbon, One Beer,” “Let Me Go Home

Whiskey,” “Just One More Drink,” “Good Good Whiskey,” “Vicious Vicious Vodka,” and “Juice Juice.” His songs “Let’s Rock a While” in 1951 and “Rock, Rock, Rock” in 1952 were lively jump blues which were basically rock & roll. Milburn became a Christian in the later years of his life and would not allow any liquor in his home. He testified: “I was a heavy drinker. I loved that Scotch. And the devil kept tellin’ me: Go on, Amos, drink all you want to, it’ll never hurt you none. I drank myself into two strokes” (*Unsung Heroes of Rock ‘n’ Roll*, p. 72).

RICE MILLER (b. 1899) was one of the bluesmen who played for the popular *King Biscuit Time* radio program in the 1940s. He grew up in a broken home and after a final violent confrontation with his stepfather, he left home and lived the blues lifestyle. Like most bluesmen, he played church music as a boy, but he was not serious about Jesus Christ and had a reputation of being unreliable and dishonest. He “was always a steady drinker, carrying a hip flask of whiskey and pulling from it continually” (*Deep Blues*, p. 183). He “spent money as fast as he made it, usually on gambling, whiskey, and women.” He spent much time in jail. One bluesman called Miller “real evil” (*Ibid.*, p. 183). He had a violent temper and took offense at the slightest thing. On a tour in England, he attacked another blues singer with a knife at a London hotel.

Bluesman **JELLY ROLL MORTON** sold drugs and ran prostitutes (Harry Shapiro, *Waiting for the Man*, p. 31).

PHINEAS NEWBORN, JR. and his brother Calvin were well-known bluesmen on Beale Street in Memphis before Phineas moved to New York. Their father was “one of the most in-demand drummers on Beale, playing in most of the top bands.” “In the early fifties, the Newborn family band was one of the hottest acts on the Memphis club scene, boasting Phineas’s blues-to-ballads-to-bebop-to-boogie piano stylings, Calvin’s wild guitar playing and even wilder showmanship” (Larry Nager, *Memphis Beat*, p. 100). The Newborn band was one of the blues acts that influenced

young Elvis Presley during the early days of his music career. Phineas could not overcome his drug and alcohol addictions and was occasionally committed to mental hospitals during the '60s and '70s. He died in 1989 at age 57 from drug- and alcohol-induced heart illness.

CHARLIE PARKER, jazz/blues saxophonist, died in 1955 at age 34 of a hemorrhage. He had long been addicted to drugs, and had been institutionalized in 1946. "Prior to a gig, he might consume two three-course dinners or two dozen hamburgers, washed down with torrents of whiskey and followed by a gargantuan whack of heroin. After the gig, the women who had taken his fancy that night would follow him to bed" (*Waiting for the Man*, p. 69). Richard Freeman, a psychiatrist who treated Parker, said that except for his music, Parker was just another potential mental patient dumped in a hospital (*Waiting for the Man*, p. 69). The star trumpet player in Charlie Parker's quintet, Red Rodney, was sentenced to five years in prison for heroin possession in 1953. He was released on parole in 1955 but was back on heroin within two weeks and returned to burglary as a means of obtaining money for drugs.

JUNIOR PARKER (1932-1971) was an influential Memphis bluesman and a member of the original Howlin' Wolf band. His song "Mystery Train" was made popular when Elvis Presley recorded it during his sessions with Sun Records. Parker died in 1971 at age 39 of a brain tumor.

CHARLIE PATTON (1890-1934) was a popular black blues player who was born on the same plantation on which Son House and Willie Brown were born. He recorded songs for Paramount and Vocalion and had an influence on other well-known bluesmen. Patton's performances were like rock & roll. "It was not uncommon for him to play the guitar between his knees or behind his back. He also played the instrument loud and rough. Patton jumped around and used the back of his guitar like a drum. He was a showman who made histrionics a part of the music" (*The Big Book of Blues*).

Charlie's father was an elder in a Baptist church and a part-time preacher, and like most bluesmen Charlie began his music career by singing church songs. When Charlie started playing the blues, his father looked upon it as a sin. "To a man of God, guitar picking was a sin, and playing reels and other sinful tunes at parties and picnics where gambling and fornication were rampant was tantamount to selling one's soul to the Devil. So when Bill [Charlie Patton's father] caught his son making [worldly] music, he considered it his Christian duty to deliver stern warnings and, as the warnings continued to go unheeded, increasingly severe corporal punishment" (*Deep Blues*, p. 51).

Charlie ignored his father and the Bible and chose to waste his life on liquor and loose women. Though he would periodically attempt to reform his life, he always returned to his immoral ways. Patton had many wives and girlfriends, and his songs often contained "dirty lyrics." "Cocky and often belligerent," he drank heavily and frequently fought with his wives and girlfriends and with men at the juke. Sometimes he even beat his women with his guitar (*Deep Blues*, p. 57). He had a large scar across his neck from a knifing that almost took his life. He also was injured in a shooting in a nightclub. "Perpetually drunk and abusive ... he took considerable pleasure in beating his eight common-law wives" (*Rock Lives*, p. 7).

Like most blues players, he spent his time providing entertainment in immoral juke joints and at the "crappers," which were places where blacks would congregate secretly to play illegal crap games [gambling with dice] and to drink illegal whiskey. Patton died in 1934 at age 44 of a heart attack after years of abusing alcohol.

LITTLE ESTHER PHILLIPS (born Esther Mae Jones), one of the most popular female rhythm & blues vocalists, died in 1984 at age 48 of substance abuse related kidney and liver failure. She learned to sing in church but devoted her talents to the service of the world and the flesh.

MA RAINEY (born Gertrude Pridgett) (1886-1939), called the “Mother of the Blues,” influenced subsequent generations of female blues singers. Many of her songs were risqué, and offstage she “was known to be sexually promiscuous” (*The Big Book of Blues*). She was bisexual (Oliver, *The Story of the Blues*, p. 68). She died in 1939 at age 53 of a heart attack.

BLIND JOE REYNOLDS (born Joe Sheppard) (1900-1968) went by several aliases in an attempt to escape the law and jealous husbands and boyfriends. He had many violent episodes, including two shootings, one of an uncle and one of a white man. Sometime between 1925 and 1927 he got into a gun fight with another man and was shot in the face with buckshot, blinding him for the rest of his life and disfiguring his face with pellet scars. He was involved in “much devilment,” including stealing, and spent two terms in the penitentiary. He was not a church goer, but, like Elmer James, when Reynolds got into tight spots he pretended to be a preacher in an attempt to deceive churches into giving him offerings. Some of his songs, such as “Outside Woman” and “Third Street Woman Blues,” were about immoral sexual relationships. “Outside Woman,” which is about having an adulterous relationship with a mistress, was recorded on a best-selling album by the 1960s rock band Cream. At one point, he was reported to have had two wives, and he fathered several children out of wedlock. He had a stroke on March 10, 1968, and died two weeks later, of pneumonia.

BESSIE SMITH (1894-1935) was “the greatest and most influential classic blues singer of the 1920s.” Her music was brazen and rebellious, as was her lifestyle. The song “Taint Nobody’s Bizness If I Do” said: “If I go to church on Sunday/ Then just shimmy down on Monday/ ‘Tain’t nobody’s business if I do, do, do.”

The fact is that it is the church’s business how its members live. If a church member lives in sin and refuses to repent, the Bible says the church is to discipline him (1 Corinthians 5).

Christians are commanded by God to exhort one another daily about the way they live their lives (Hebrews 3:13).

Bessie Smith followed the standard blues philosophy of rebellion. “Thanks to an assertive personality and an emancipated, often excessive life-style that included much drinking, frequent fistfights, wild sexual encounters with both men and women, and little tolerance of people who aimed to exploit her, Smith became a black cultural symbol” (*The Big Book of Blues*).

She sang: “I’m a young woman and ain’t done runnin’ roun’ ... I ain’t gonna marry, ain’t gonna settle down/ I’m gonna drink good moonshine an’ run these browns down.”

In September 1935, as she and her live-in boyfriend were driving in Mississippi, their car struck an oncoming truck, and she bled to death from her injuries. She was 39 years old.

CLARENCE “PINETOP” SMITH (1904-1929) recorded the first song to contain the term boogie-woogie, “Pinetop’s Boogie Woogie,” in 1928. His style “influenced practically every noted boogie-woogie piano player that came after him.” Smith was murdered in a barroom brawl in 1929 at age 24.

BIG JOE TURNER (1911-1985), who had the 1954 hit “Shake, Rattle, and Roll,” started singing boogie woogie, tending bars and “making runs for bootleg whiskey” as a teenager. Throughout the 1940s, he “veered more and more towards that style that eventually would be known as rock ‘n’ roll” (*Unsung Heroes of Rock ‘n’ Roll*, p. 25). Many of the songs were immoral and some were violent. The 1941 recording “Nobody in Mind” said, “I’ll cut your head, just like I’d cut a block of wood.” Many other songs were about liquor. Turner was married many times and said, “Whatever money I’ve made, the wives about got it all” (*Ibid.*, p. 29). When rock & roll became popular in the 1950s, Turner said, “It wasn’t but a different name for the same music I been singing all my life.”

COONIE VAUGHN, who recorded solo and with Blind Roosevelt Graves for ARC Records, died in the 1950s when

he was run over by a train as he lay on the tracks in a drunken stupor. He was roughly 43 years old. Vaughn had spent time in the Alabama State Penitentiary for shooting and killing a man.

LITTLE WALTER (born Marion Walter Jacobs), groundbreaking blues harmonica player, died in 1968 at age 37 of head injuries suffered in a Chicago street fight. He was known for his “excessive drinking and eagerness to fight at the slightest provocation.”

MUDDY WATERS (real name McKinley Morganfield) (1915-1983), called “the father of Chicago Blues,” had a great impact on rock & roll music. Muddy Waters was raised in a Baptist church; and when he first started playing blues music as a teenager, his grandmother warned him of its spiritual dangers. Sadly, he did not heed her counsel and he spent his mature years not in church in the service of Jesus Christ, but in bars and nightclubs in the service of the world, the flesh, and the devil:

“My grandmother told me when I first picked that harmonica up, she said, ‘Son, you’re sinning. You’re playing for the Devil. Devil’s gonna get you.’ ... I used to belong to church. I was a good old Baptist, singing in church. ... I wanted to be known. I wanted to be an outstanding man. I wanted to be known by some peoples. Not just two or three peoples knowing me. I wanted to be known around the country” (James Rooney, *Bossmen: Bill Monroe and Buddy Waters*, pp. 105, 107).

Before he died, Muddy Waters admitted that the blues was his religion (Rooney, p. 137).

Before he moved to Chicago, he operated a juke joint, sold moonshine, and operated gambling games. He put his first wife out of the house and brought in a girlfriend. When he moved to Chicago, he took the girlfriend with him, but the relationship did not last. He remarried, and after the second

wife died, he married a 25-year-old girl in 1979 when he was 64 (Robert Palmer, *Deep Blues*).

Waters helped popularize the use of the electric guitar. One of the reasons he wanted to amplify his guitar was to “cut through the talking, hustling, laughing, and fighting” in the juke joints (Rooney, p. 112).

He moved to Chicago in 1943, formed a blues band, and became one of the top recording artists with Chess Records. His band was composed exactly like a modern rock band: two lead guitars, a bass guitar, drums, piano (and sometimes a harmonica) and featured a “rocking backbeat and an unfiltered down-home intensity.”

He described his music in terms of the steady syncopated beat: “The big drop after beat on the drum formed the foundation of my blues. Nothing fancy—just a straight heavy beat with it” (Rooney, p. 120).

That is a good definition of rock & roll. Many famous rock guitarists, including Eric Clapton, Mike Bloomfield, Jimmy Hendrix, and Bob Dylan, admit that they have been strongly influenced by Muddy Waters.

Like the blues in general, and like rock music which built upon the blues, Muddy Waters’ music was often immoral. Consider some of the lyrics to his 1948 song, “Rollin’ Stone” — I went to my baby’s house/ And I sat down on her stairs/ She said, ‘Come on in now Muddy/ know my husband’s left/ sho’ ’nuff, just done left/ Well my mother told my father/ Just before I was born/ I got a boy-child comin’/ Gonna be/ He’s gonna be a rolling stone/ Sho’ ’nuff, he’s a rolling stone.”

The infamous Rolling Stones rock group took their name from this Muddy Water’s song.

Henry Stong, harmonica player in Muddy Waters’ band, was stabbed to death by his girlfriend in 1954 at age 34. He bled to death in the back of Muddy Waters’ automobile. In October 1969, the car Muddy Waters was riding in was wrecked. His driver was killed and Muddy was badly injured.

BOOKER T. WASHINGTON “BUKKA” WHITE (1909-1977) was an older cousin to B.B. King. He lived the rough-house, licentious blues lifestyle and was sentenced to the Parchman Farm prison in the 1930s for shooting a man during a fight. (B.B. King’s biography says Bukka killed two men.) With his blues musician friend George “Bullet” Williams, White sometimes drank Sterno cooking fuel. After he was released “he could think of hardly anything else but trains, drink, prison and death, the subjects of all his blues” (*Chasin’ That Devil Music*, p. 102).

GEORGE “BULLET” WILLIAMS, bluesman who played with Bukka White, died in the early 1940s of acute alcoholism at roughly age 32. He reportedly drank rubbing alcohol and shoe polish.

Bluesman **LARRY WILLIAMS**, who had hits such as “Bony Moroni” and “Short Fat Fannie,” was convicted of narcotics trafficking in the ’60s and also ran a prostitution ring. He committed suicide in 1980 at age 44 by shooting himself in the head.

This is only a small sampling of the ungodliness that was associated with the blues.

“Sex, drugs, and rock & roll” is not just a saying. It has expressed the truth of rock music since its inception.

2. Like rock, the blues was associated with violence.

The blues musicians were frequently involved in violence, and the juke joints were places where violence often broke out.

“One of the major hazards for a prewar bluesman was the ever-present danger of violence from jealous or drunken husbands and boyfriends. ... It was not uncommon in the rural South for a county sheriff to be called to a juke house or a house party to break up a drunken disturbance, or to investigate a reported felony such as aggravated assault (intending to kill someone with a weapon) or an actual slaying. ... Most bluesmen

had violent encounters that led to scars or even death. ... A lot of people got killed or stabbed or cut up at a juke house" (*Chasin' that Devil Music*, pp. 101, 144).

Alexander Moore sang about the violent blues lifestyle in the song "Froggy Bottom" — "I shot at my woman because I was tired of so much bull corn/ I said policeman jumped me, run me like a rabbit from a burnin' barn..."

Half of the blues songs by Barefoot Bill were about violence. The song "Nobody in Mind" by Joe Turner said: "I'll cut your head, just like I'd cut a block of wood." The blues song "Strut That Thing" by Clarence Lofton was about a man who is tired of his woman and is going to poison her. A blues song recorded by Sunnyland Slim in 1947 in Chicago was "Johnson Machine Gun." The lyrics sound like something out of black metal rock or gangsta rap:

"I'm gonna buy me a Johnson machine gun and a carload of explosion balls/ I'm gonna be a walkin' cyclone from Saginaw to the Niagara Falls/ ... Now, little girl, the undertaker's been here, girl, and I gave him your height and size/ Now if you don't be makin' whoopee with the Devil tomorrow this time, baby, God knows you'll be surprised."

We have already seen many examples of the violence connected with the blues, but for emphasis we will highlight just a few:

Clarence "Pinetop" Smith was murdered during a gunfight at a party in Chicago. Robert Johnson was poisoned to death by a jealous husband. Joe Holmes was often involved in violent confrontations at juke joints. Charlie Patton had a large scar across his neck from a knifing which almost took his life. He also was injured in a shooting in a nightclub. Blind Joe Reynolds had many violent episodes in his life, including two shootings, one of an uncle and one of a white man. He got into a gunfight with another man and was shot in the face with buckshot, blinding him for the rest of his life

and disfiguring his face. Coonie Vaughn spent time in the Alabama State Penitentiary for shooting and killing a man. Bukka White was sentenced to a state penitentiary for shooting and killing a man. Someone tried to cut Charlie Patton's throat. Larry Williams shot himself to death. King Curtis was stabbed to death during an argument. Walter Boyd, known as Leadbelly, was a violent man who bore scars on his neck and body "from attacks challenging his claims on women" (Paul Oliver, *The Story of the Blues*, p. 40). He had his throat cut in a Texas juke joint and survived, but with an ugly scar that ran almost from ear to ear (*Deep Blues*, p. 86). He spent a year on a county chain gang for assaulting a woman. In 1917, Leadbelly was charged with murder for shooting and killing another musician and was sent to prison on a 30-year sentence. Alger Alexander went to prison for his violence. Joshua "Peg Leg" Howell had to have a leg amputated after he was shot by his brother-in-law during an argument. Charlie Lincoln, bluesman who played a 12-string guitar, went to prison for murder and died there in 1963. Son Young was killed at Waterproof, Louisiana. Moonshine bootlegger and bluesman Charley Jordan walked with a limp caused by a bullet in his ankle. Scrapper Blackwell was murdered in Indianapolis. Son House shot a man to death in a junk joint and was sentenced to 15 years in prison. Fuller Allen was blinded when the woman with whom he was living put lye in the water he used to wash his face. John Lee "Sonny Boy" Williamson was murdered. "Hambone" Willie Newbern was beaten to death in prison. Son Bonds was shot to death. Noah Lewis and Dan Smith also died violently. William Tucker changed his name to John Henry Barbee after shooting a man in Arkansas. Edwin "Buster" Pickens was shot to death in a juke joint. John Lee Williamson was murdered with an ice-pick. Louis Myers, guitarist who played at times with Sunnyland Slim, was stabbed in both his arms. Rice Miller attacked another blues singer with a knife at a hotel in London, England. Auburn "Pat" Hare, who was recorded by

Sam Phillips at Sun Records, was convicted of murdering his girlfriend. One of the songs recorded by Hare was “I’m Gonna Murder My Baby.” Famous blueswoman Memphis Minnie was also violent. “When angered, she would reach for whatever was handy—her guitar, a pistol, a knife—and she was not timid about using violence to get her way” (*Goin’ Back to Memphis*, p. 45). Wynonie Harris, who was “very loud and very vulgar,” was involved in violent episodes; once he was shot by a jealous husband.

These are just a few examples from the violent world of the blues.

As we will see in the chapter on “Rock Music and Violence,” rock & roll has followed closely in the footsteps of its blues forerunners.

3. Like rock, blues songs often had dirty lyrics.

Much of the blues music glorified immorality. There were many other subjects in blues songs, but “above all other subjects there is in blues a preponderance of lyrics about sexual love, or merely sex. A complex language of metaphors, often domestic or culinary, camouflaged a multitude of sexual references” (Oliver, *The Story of the Blues*, p. 116).

In the early 1950s, the Houston Juvenile Delinquency and Crime Commission blacklisted 30 blues songs because they were obscene.

Recording talent scout Henry C. Speir, who was responsible for discovering many of the influential black bluesmen, described the music as “pornography.”

“So in a way, it was like buying pornography. I mean, a black wouldn’t spend 75 cents to buy a record like ‘Terraplane Blues’ just for the music” (Wardlow, *Chasin’ That Devil Music*, p. 143).

This aspect of the blues was emphasized on a Sunday blues show on radio 850 AM in Cleveland, Ohio, in 1998. The

announcer said: “We can’t play a lot of the old blues because we would get kicked off the air.”

Many of the blues songs described sexual intercourse in graphic and vulgar ways. The term “rock ‘n’ roll” originally was a slang term describing fornication. Like rock, the old blues songs consistently misdefined “love” to mean lust.

“Hank Ballard and The Midnighters were doing very fine with their brand of ‘blue’ material. No one would dare copy, cover, or even sell it over the counter. Yet his music spread by word of mouth like wildfire. Their first recording of ‘sexually frank’ material was followed by a string of singles that used ‘Annie’ as a sex goddess” (David Henderson, *Scuse Me While I Kiss the Sky*, p. 33).

Bluesman Robert Shaw testified that it is impossible to understand the blues unless you understand that it involves immorality. “When you listen to what I’m playing, you got to see in your mind all them gals out there swinging themselves and getting the mens excited. Otherwise you ain’t got the music rightly understood” (Oliver, *The Story of the Blues*, p. 160).

Of his 1949 hit “Good Rockin’ Tonight,” composer Roy Brown said: “I had my mind on this girl in the bedroom. I’m not going to lie to you. Listen man, I wrote them kind of songs. I was a dirty cat” (*Rock & Roll an Unruly History*, p. 15).

Many of the rock & roll hits have been “sanitized” versions of filthy rhythm & blues songs. For example, Bill Haley’s 1954 hit version of “Shake, Rattle, and Roll” was a cleaned up version of the same song performed by bluesman Joe Turner.

4. Like rock, the blues had an occultic connection.

There has always been a connection between the blues and the occult. Rock researcher Michael Moynihan notes that the blues was “more directly tied to devilry than Jazz.”

“Black slaves often adopted Christianity after their enforced arrival in America, but melded it with native or Voudoun [voodoo] strains. Blues songs abound with references to devils, demons, and spirits. ... From the demonic songs of Delta Blues one can trace a line to the present world of Satanic Rock and Roll” (emphasis added) (Moynihan, *Lords of Chaos*, p. 2).

“More than most, they [bluesmen] held on to the superstitious memories of African religion: the belief in bad omens, mojos and the curses of voodoo” (Steve Turner, *Hungry for Heaven*, p. 89).

“Most of the old bluesmen were well aware of mojo hands, and charms made with graveyard dust. The term ‘mojo’ is of African derivation and refers to magical powers than can be summoned to help the initiate achieve his will. Blues great Muddy Waters sang the song ‘Got my Mojo Workin’ and in ‘Hootchie-Cootchie Man’ lists a number of talismans that aid him in his love life. One of these charms is none other than a black cat’s bone. The black cat’s bone supposedly, if employed correctly, assists the bearer in his quest for fame, love, and fortune” (Gary Patterson, *Hellhounds on Their Trail*, p. 30).

“‘Mojo hand’; ‘Black Cat Bones’; ‘John the Conqueroo.’ Not all of the blues were vengeful voodoo incantations, but much of the best sounded that way. The old ways lived, breathing life into swaggering barroom ballads, the boasts of beggars, and the painful pleasure of lust. The hidden faith endured to find its voice again in the blues. ... It was pride, defiance, and the sheer . . . joy of being ‘born under a bad sign’ that gave the blues its heady appeal. To over turn centuries of humiliation, mock a fruitless hope in the hereafter of the white Jesus, to sing loud and true of the pleasures of the world, the flesh and the devil; all this, no less than the freedom to evoke the ancient magic, to call forth the loas [spirits of voodoo] in song to do a sinful bidding—such was the scarifying lure of a music that had nothing but its roots

in common with the sanctified spirit-pleasing of gospel. And it was the musician who stood like the reincarnated Damballa Wedo, most ancient of Vodoun devil/gods, plumed patron of spring and rain, holding the power of fertility and virility. Free, sexually potent, the trickster saints took on their own magic names: Peg Leg Howell, Peetie Wheatstraw, Son House, Barbecue Bob, Bo-Weavil Jackson, Jaybird Coleman, Blind Lemon Jefferson, Leadbelly, Howlin' Wolf, Muddy Waters, The Mississippi Sheiks..." (Davin Seay, *Stairway to Heaven*, pp. 28, 29).

Muddy Waters' hit song "Hoochie Coochie Man" dwelt on occultic themes, such as gypsy prophecies, black cat bones, mojo [a spell], and sevens:

"The gypsy woman told my mother/ Before I was born/
You got a boy-child comin'/ Gonna be a son of a gun/
He's gonna make pretty women/ Jump and shout/ Then
the world's gonna know what it's all about/ 'Cause you
know I'm here/ Everybody knows I'm here/ You know
I'm the hoochie coochie man/ Everybody knows I'm
here/ I got a black cat bone/ I got a mojo too/ I got the
John the Conqueroo/ I'm gonna mess with you/ I'm
gonna make you girls/ Lead me by my hand/ Then the
world's gonna know/ I'm the hoochie coochie man ...
On the seventh hour/ On the seventh day/ On the
seventh month/ The seven doctors say/ He was born for
good luck/ And that you'll see/ I got seven-hundred
dollars/ Don't you mess with me... I'm the hoochie
coochie man" (Muddy Waters, "Hootchie Coochie
Man").

Blues songs often mentioned the devil, and there were alleged contracts with the devil made by bluesmen in exchange for fame and fortune, success and pleasure. Three of Robert Johnson's songs, for example, were about that old serpent. These were "Crossroads Blues" (a reference to selling one's soul to the Devil at a crossroads at midnight), "Me and the Devil Blues," and "Hellhound on My Trail."

Beale Street in Memphis, one of the birthplaces of the blues and as well as of rock & roll, was a hotbed of occultism throughout the twentieth century.

“Hoodoo had two main purposes—or should I say has two purposes, because it still is practiced in Memphis: to give an enemy bad luck or to remove bad luck that has been inflicted by an enemy. Hoodoo was a powerful force on Beale Street. It appealed not just to the ignorant and the poor but to a wide spectrum of people” (*Goin’ Back to Memphis*, p. 58).

Blueswoman Lillie May Glover, who was popular in Memphis in the 1920s and ’30s and was still performing in the 1970s, was also famous as a “practitioner of the ancient, black magic art of voodoo, or hoodoo, as it was more commonly called in those days.” She was not alone. “Beale Street had a thing for hoodoo women. Almost from day one, they were there, casting their spells and doing their dirty work, usually for a handsome profit” (*Ibid.*, p. 56).

“Right outside Memphis, there was a voodoo village, all black—real mystic kind of people. People who were into music would go over there and get charms and things like that” (Billy Burnette, son of Dorsey Burnette of the Rock ‘n’ Roll Trio, *A Time to Rock*, p. 46).

5. Like rock, the lyrics to blues music were frequently difficult to understand.

Not only was the message itself often obscure, but the bluesmen used singing techniques that further obscured the words. Charlie Patton’s lyrics were even difficult to understand even by other bluesmen (*Deep Blues*, p. 66).

The bluesmen were often drunk and their speech was slurred. Ishmon Bracey, who performed and recorded blues before his conversion to Christ, testifies that it was common practice for the bluesmen to get at least a little drunk for their recording sessions (*Chasin’ That Devil Music*, p. 51). Henry Speir confirms this, saying that every blues singer is going to

drink at least a little bit. “He’d not going to make music or have an emotional feeling until he gets a little alcohol in him.”

Pentecostalism and Rock Music

Many of the pioneers of rock music were influenced not only by the blues but also by Pentecostal church music. Jerry Lee Lewis’s biographer Nick Tosches observes that “if you took the words away, there were more than a few Pentecostal hymns that would not sound foreign coming from the nickel machine in the wildest juke joint” (*Hellfire*, p. 57).

Though jazzy music has begun permeating non-Pentecostal churches only in recent decades, it has been a part of the Pentecostal movement from its inception.

Consider the following overview:

“Shortly after it began to emerge in 1901, Pentecostalism sensed through some strange form of intuition that success would come through emotionally-charged music. The first pattern was jazz. Speaking of the years 1901 to 1914, Howard Goss said, ‘Without it (jazz) the Pentecostal Movement could never have made the rapid inroads into the hearts of men and women as it did. Neither could we have experienced a constant victorious revival over the fifty years’ (*The Winds of Change*, p. 212).

“Goss also noted: ‘It was generally not the conventional church-hymn singing of that era. Entirely unpretentious, there appeared to be neither poetry nor musicianship in the composition. But, there was something far more effective than either. ... WE WERE THE FIRST, SO FAR AS I KNOW, TO INTRODUCE THIS ACCELERATED TEMPO INTO GOSPEL SINGING’ (Ibid. pp. 207,208).

“This Pentecostal leader should know for he was the most prominent among the early founders of the movement. He was the leading organizer of a nationwide gathering of Pentecostals held at Hot Springs, Arkansas in April, 1914. He was elected General

Superintendent of the Pentecostal Church Incorporated and served as the General Superintendent of the United Pentecostal Church until 1951” (Wilson Ewin, *The Pied Piper of the Pentecostal Movement*, pp. 49-51).

The following is a description of an interracial convention of Pentecostals in Cleveland, Tennessee, in September 1929:

“The spirit moved some to dance, others to speak in the unknown tongue, to shout, to jerk, or to fall in a dead trance. Mourners in ever-increasing numbers fell on their knees, elbows in a folding chair, at the altar, while the exhorters clapped hands to the time of the music ... After half an hour of this, the singing came to an end. Also the instrument strummers, worn out, dropped out one by one, leaving only the piano player and a tambourine whacker, whom I could not see, to carry on the STEADY AND ALMOST TERRIFYING RHYTHMIC NOISE. Terrifying because it impressed me as being the production of the wild, subconscious human animal, one which we seldom come upon in such frightfully self-regimented herds. But the extreme mesmeric orgies of such primitive groups have been often enough described. And after all, my purpose is simply to make clear HOW THE INDIGENOUS SONG MERGES INTO THE HYPNOTIC RHYTHMIZING USED IN THIS INDIGENOUS TYPE OF RELIGIOUS PRACTICE” (George Pullen Jackson, *White Spirituals in the Southern Uplands*).

Aimee Semple McPherson (1890-1944), founder of the Foursquare Pentecostal Churches, incorporated jazzy music into her elaborate, sensuous church programs. A contemporary made the following analysis of her success: “She threw out the dirges and threats of Hell, REPLACING THEM WITH JAZZ HYMNS and promises of Glory” (Morrow Mayo of *The New Republic*, quoted in Robert Bahr, *Least of All Saints: The Story of Aimee Semple McPherson*, p. 267).

Many of the early rock & roll musicians observed the connection between the music they heard in Pentecostal churches and rock music. Ronnie Dawson, one of the 1950s rockabilly stars, started playing electric guitar at an Assemblies of God church. Of rockabilly he says: “It’s very similar to the Assembly of God kind of church music, and things that I had taken part in in church” (*Unknown Legends of Rock ‘n’ Roll*, p. 15).

Back in the 1940s and 1950s, jazzed up Pentecostal music was one of the influences that contributed to the rise of rock. We see this in the music of Elvis Presley, Jerry Lee Lewis, and many others.

Black Gospel Music and Rock

Another stream of music that powerfully influenced rock & roll was boisterous, swinging black gospel.

When he was a boy, Elvis Presley, for example, would sneak down to a black church in his neighborhood when his family still lived in Tupelo, Mississippi, and listen to the music from outside. His cousin Earl describes these visits in his biography of Elvis (*The Boy Who Would Be King*, pp. 76, 77).

Ray Charles, Sam Cooke, and hundreds of other singers simply added worldly lyrics to the tumultuous music they had heard in church.

Little Richard describes the jumped up music of many of the black churches of his youth:

“You let loose! That piano was talkin’, the drums was walkin’. Oh, everybody was gone. You know, people shouting all over the place. And if you didn’t understand what it was, you thought you was in a rock and roll concert. That’s the way black gospel was when I was a boy” (Little Richard, cited in *Rock Facts*, Rock & Roll Hall of Fame and Museum, p. 23).

It is important to understand that not all black churches in the United States use jazzy music, not today nor in the past. There have always been black churches that have rejected jazzy music as worldly. D.C. Rice, who recorded gospel music for Vocalion and other companies, testified that the music he heard in black churches as he was growing up was not jazzy:

“The Baptist Church didn’t allow us to play music in church when I was growing up. Anything besides the piano was considered to be the music of the devil and was frowned upon. People just sang the old songs in those days, just like a choir or in groups of three or four” (*Chasin’ That Devil Music*, pp. 156, 157).

Rice later joined the Holiness movement and wrote church music with a heavy rhythm, but the point is that not all black churches have used the bluesy type of gospel music.

At the same time, there is no question that a large stream of black churches do love extremely boisterous, swinging music, and an important question is how did that type of music become so popular?

In my research I have found at least two major factors: SYNCRETISM and PENTECOSTALISM.

There was a lot of syncretism within many black churches. This refers to the mixture of false religion with Christianity.

LeRoi Jones, author of *Blues People*, notes that “the God spoken about in black songs is not the same one in the white songs.” That statement is overly broad, but it describes the fact that in many cases black Christianity was a syncretized corruption of biblical Christianity and incorporated aspects of African paganism into the churches.

This can be understood in light of the brutality that was countenanced by many of the white slave masters. It would not be unreasonable for the black slaves to look upon the white brand of Christianity as something that needed to be changed, or to stubbornly cling to their old ways even while outwardly adopting some of the forms of Christianity.

In fact, there were two kinds of black Christianity. One was created by born again blacks who had personal faith in Jesus Christ and who took the Bible seriously and who rejected African idolatry. The other was a syncretistic corruption of Christianity produced by religious but unsaved people who clung, either secretly or openly, to old pagan ways and philosophies. It is not surprising that syncretistic black churches would incorporate the old African tribal music into their Christianity, and that is precisely what they did.

Ben Sidran, author of *Black Talk*, notes:

“From the beginning, black Christianity was potentially a non-Western, if not anti-Western, institution. ... Worship was more for pleasure than for exorcism of guilt, more release of emotional energy than lesson-learning.”

Davin Seay traces some of the syncretism as it relates to music:

“There was much more to the Christian fervor of the enslaved than biblical identification with their plight. Through the music of their evolving faith, they reweave the tattered fabric of community, reasserted their individuality in God’s eyes, and even reached back across the ocean to recapture their history.

“The black man’s first choices from the range of Christian ritual were those that rang most familiar to him, the shadows and reflections of the old ways. Baptism was particularly appealing to early slaves because, as LeRoi Jones points out, ‘in most of the religions of West Africa the river spirits were thought to be the most powerful of the deities, and the priests of the river cults were among the most powerful and influential men in African society.’ In much the same way, writes Sidran, ‘the musical-religious ritual became the most important single experience in the daily life of the slave, much as it had been in preslavery Africa.’

“The early black church, often called the ‘praise house,’ was not only the focus of social life for the slave, it was the one place where he was free from prying eyes of the master, where he could express himself—and his culture—with something approaching freedom.

“Central to this religious life, and most reminiscent of African tradition, was the phenomena of spirit possession; the ecstatic experience of ‘getting’ happy.’ It was inevitably accompanied by outbursts of music and dancing. Dancing in church was forbidden, but for the black man, dancing was narrowly and conveniently defined as ‘crossing the feet.’ Shuffles and ring shouts, where feet never actually made the taboo crossing, became vehicles through which the spirit was revealed. Shaking and shimmying all night long induced, on the far side of exhaustion, a spirit receptive to the supernatural.

“It was in the wild release of a Holy Ghost visitation that the slave’s Christianity fused with his musical heritage. An observer unfolds the following scene in a black church circa 1867: ‘Boys with tattered shirts and men’s trousers, young girls bare-footed, all stand in the middle of the floor, and when the “sperichil” [spiritual] is struck up begin first walking and by and by shuffling around, one after the other, in a ring. ... Frequently a band, composed of some of the best singers ... stand by the side of the room to “base” the others. ... Song and dance are alike extremely energetic and when the shout lasts into the middle of the night, the monotonous thud, thud of feet prevents sleep within half a mile of the praise house” (Davin Seay, *Stairway to Heaven*, pp. 20, 21).

As already noted, the black Holiness and Pentecostal movement also produced a jazzy music that greatly influenced rock & roll.

Rock historian Robert Palmer, after researching the influence of music in early 20th-century black churches on rock and roll, called the “ring shout” “a generative archetype

ancestral to all gospel, rock, and soul” (*Rock & Roll an Unruly History*, p. 67). In the “ring shout” the church members danced in a circle around the building, responding in a call-and-response manner to the song leader. Alan Lomax, who recorded ring shouts at rural southern churches in the 1930s, described them as follows:

“True to an age-old West African pattern, the dancers shuffle round and round single file, moving in a counterclockwise direction, clapping out the beat in complex counter-rhythms. The floor of the church furnished the drumhead. The lines of the song are partly religious and partly satirical, using as material the groaning delivery of the Negro minister and the shrill screams of the sisters in the throes of religious hysteria.”

Palmer notes that a 1934 Library of Congress recording of a ring shout in rural Louisiana “rocks as hard or harder than any music on record.” He also observes that the “ring shout preserved something of THE WEST AFRICAN TENDENCY TO MIX THE SECULAR, THE SATIRICAL, EVEN THE RIBALD INTO WORSHIP AND RITUAL.”

This unholy mixing of the flesh and the spirit has sadly marred much of the black Christian spirituality in America. The ring shout was an illicit intermingling of idolatrous practices with biblical Christianity, and the music that accompanied it was not godly Christian music. It is no wonder that it helped produce rock & roll.

As early as the late 1800s a battle was raging within churches about what music is holy and what is not. There was a division, for example, in the Church of God in Christ (COGIC) over this subject and other matters. Both the parent body and the splinter group believed in tongues speaking and “entire sanctification”; but the splinter group, the Church of the Living God, Pentecostal, incorporated tambourines, cymbals, guitars, drums, bass fiddle, etc., into their jazzed up worship services. It didn’t take the Church of God in Christ long to catch up with the splinter group, though. Music

historian Larry Nager notes that “by the fifties, gospel was sounding a lot like secular R&B” (*The Memphis Beat*, p. 178).

Lionel Hampton, director of a popular 1940s swing rhythm & blues band, was brought up in the Church of God in Christ denomination and said, “the heavy backbeat is pure sanctified, Church of God in Christ ... when rock and roll came in, they took a whole lot of things from us” (*Rock & Roll an Unruly History*, pp. 47,49).

The music director for the Church of God in Christ for 40 years during the first half of the century was Lucie E. Campbell. She popularized a rhythm & blues type of gospel. She introduced bluesman-turned-gospel-music-writer Thomas Dorsey, who introduced sensual dance music into the churches. He pioneered the intermingling of sensual dance music with Christian lyrics, adopting gospel music to blues-ragtime-boogie-woogie sounds. He called this “sacred blues.” He did not renounce his early career in sleazy blues, and looked back with “evident fondness” to those days. He was “thoroughly unrepentant of his early career” (*Black Gospel*, p. 39). “He was appointed choir director at the Pilgrim Baptist Church in Chicago, a life-long job, but stayed loyal to his former blues acolytes, since unlike many religious people, he never rejected the secular music” (*MusicHound Blue: The Essential Album Guide*).

In joining worldly, sensual dance rhythms with gospel music and refusing to repent of his love for the world’s music, Thomas Dorsey was a forerunner to today’s Contemporary Christian musician.

Lucie Campbell also promoted William Herbert, who “put a bluesy spin on his sacred music” (*Memphis Beat*, p. 179). Herbert was pastor of the East Trigg Baptist Church in Memphis, and his music attracted rhythm and blues stars such as Sister Rosetta Tharpe, Mahalia Jackson, and Sam Cooke.

The jazzy black holiness music appeared on the recording companies’ “race records” divisions, the same divisions that

distributed the blues. Decca Race Records, for example, produced “blues singing, blues dance, hot dance, sacred, and preaching.” These are the categories advertised in a 1940 brochure. The recording companies would often use the same musicians to record blues and boogie-woogie and “sacred” numbers. For example, Paramount Records produced the first boogie-woogie guitar song, “Guitar Boogie,” in 1929 (boogie-woogie piano numbers had been recorded earlier). It featured bluesman Blind Roosevelt Graves on guitar. Graves also recorded black “sacred music” for Paramount. Those first boogie-woogie guitar records also featured piano and cornet, which “gave an exultant background, similar to a Pentecostal service” (*Chasin’ That Devil Music*, p. 192). The rhythm and “feel” of this early boogie-woogie was the same as that found in Pentecostal music.

This is the same technique used commonly today by Contemporary Christian Music recording companies. They make no plain distinction between secular and sacred. They use the world’s music to accompany Christian lyrics and the world’s musicians to play it.

Southern Gospel and Rock Music

Another stream of music that influenced early rock was contemporary Southern Gospel.

As a teen, Elvis Presley attended all-night gospel quartet concerts at the First Assembly of God and at Ellis Auditorium in Memphis and befriended famous Southern Gospel groups such as the Blackwood Brothers and the Statesmen. When he was 18, Elvis auditioned for a place in the Songfellows Quartet, but the position was given to someone else. Elvis told pop singer Johnny Rivers that he patterned his singing style after Jake Hess of the Statesmen. “He was playing some of their records one day and he said, ‘Now you know where I got my style from. Caught—a hundred million records too late.’ Jake and the Statesmen and the Blackwoods. He played

all kinds of records, but mostly it was gospel music...” (David L. Taylor, *Happy Rhythm*, p. 49).

Elvis took the Stamps Quartet on tour with him from 1969 until his death in 1977, and famous gospel quartet bass singer J.D. Sumner sang on some of Elvis’s recordings.

The jazzy aspect to “Southern Gospel” music goes back to the 1940s, when the singing groups began to incorporate secular rhythms in their zeal to put on a show. The new Southern Gospel style featured “tag lines in accompanying voices, chromatic lower-neighbor note and passing notes, and in the refrain a walking bass lead with several interjections. The harmony was simple and very rhythmic. A ragtime style was added later to the piano accompaniment (commonly called the ‘stomp beat’), which made the sacred and the secular indistinguishable” (H.T. Spence, *Confronting Contemporary Christian Music*, p. 120).

The pioneer of the ragtime gospel piano style was Dwight Brock, who played in one of the Stamps quartets.

“Brock played a rhythm piano style; some thought it sounded a little like Dixieland [jazz] or razzamatuzz. ... Thousands of pianists would copy his style in the years to come. ... IT WAS REVOLUTIONARY BECAUSE IT JAZZED UP GOSPEL MUSIC JUST ENOUGH FOR THE SECULAR PUBLIC TO CATCH ON. Dwight’s nephew, Brock Speer, who sings bass for the Speer Family today, said when his uncle was a boy in the early teens—he was born in 1905—he heard a circus drummer playing syncopated rhythms on snare drums, and said to himself, ‘I wonder if I could do that on the piano?’” (*The Music Men*, pp. 38, 39).

Though the seeds for these things were present in the 1920s and ’30s, it was not until the 1940s that Southern gospel began to promote an entertainment-oriented, jazzed up approach to Christian music on a large scale. Before that the quartets were not very flashy. For example, W.B. Walbert, the manager of the Vaughan Quartet during the 1920s, “was a

spiritual man who did not believe that a quartet should do anything showy to detract from the gospel messages in the songs” (*The Music Men*, p. 33).

This attitude did not prevail, though, and even Walbert’s own son, James, began playing the piano backwards, playing with his elbows, and otherwise putting on a show to entertain the crowds.

Two of the most influential groups in this direction were the Blackwood Brothers and the Statesmen. The Statesmen were one of the first professional quartets to feature the piano; and it was not just ANY piano, it was Hovie Lister’s ragtime, honky-tonk piano. Sadly, this style has dominated popular Southern Gospel ever since. (This does not mean, of course, that the Statesmen sang ONLY jazzy music. Some of their numbers were nice renditions of good Christian music. An example was the beautiful “What a Savior,” featuring lyric tenor Rosie Rozell.)

The following brief history of Southern Gospel is by a man who researches rock music. He has correctly observed the close connection between rock & roll and the jived up Southern Gospel of the 1940s and ‘50s.

“The white gospel quartets of the 1950s, when [Elvis] Presley started to study them, were every bit as exciting as their black counterparts, USING SHOW-BIZ HYPE, WHIPPING UP CROWDS AND CREATING STARS. Reporting on an all-night sing in Atlanta, Georgia, for *The Saturday Evening Post* (June 1956), Furman Bisher compared the audience response to the Oak Ridge Quartet to bobby soxers’ swooning for Frank Sinatra. ‘Women out there shrieked, and a couple of young girls rushed to the stage edge to snap pictures of the tenor who was holding that high note the way a trumpet player prolongs a “ride,”’ wrote Bisher. ...

“Presley idolized such gospel stars for the rest of his life. His particular favorites were J.D. Sumner, the tall, stringy bass vocalist with the Blackwood Brothers, who

also went to the First Assembly of God Church in Memphis, and Jake Hess and Hovie Lister of the Statesmen Quartet (which actually had five members). An ordained minister, LISTER IS OFTEN CREDITED WITH BRINGING SHOW BUSINESS TO QUARTET SINGING. At the time he said, 'If it takes shaking my hair down, beating a piano like Liberace or Piano Red to keep these young people out of beer joints and the rear seats of cars, I'll do it. The Devil's got his kind of entertainment. We've got ours. They criticize me, say I'm too lively for religion, but I get results. That's what counts'" (emphasis added) (Steve Turner, *Hungry for Heaven*, pp. 29-31).

Hovie Lister's philosophy was pragmatism; whatever works is right. This is exactly the same New Evangelical philosophy that permeates the Contemporary Christian Music field today. Hovie Lister and the Statesmen were forerunners to CCM. God has not instructed us to do whatever "gets results," but to obey His Word regardless of the results. The sole authority for faith and practice is the Bible. If it is Scriptural it is right; if it is not Scriptural, it is wrong, regardless of how well it appears to work.

God's Word plainly forbids His people to love the world. It is therefore impossible to please God by adapting the things of the world to the service of Christ.

Liberace was a homosexual entertainer who helped corrupt the morals of America. I believe it was a serious error to adopt his sensual, worldly ways to gospel music. Where does God's Word encourage us to copy the world? To the contrary, we are commanded to "love not the world" (1 John 2:15-17).

To be holy, means to be set apart from and different from the world. Nowhere do we see the Lord Jesus Christ or the apostles entertaining people in the name of ministry. We do not see them putting on some sort of worldly show to draw a crowd. We do not see them adapting themselves to the spirit

of the age. We do not see them attempting to manipulate people by worldly means. The Apostle Paul plainly stated that he depended solely upon the power of the Holy Spirit.

“For I determined not to know any thing among you, save Jesus Christ, and him crucified. And I was with you in weakness, and in fear, and in much trembling. And my speech and my preaching was not with enticing words of man’s wisdom, but in demonstration of the Spirit and of power: That your faith should not stand in the wisdom of men, but in the power of God” (1 Corinthians 2:2-5).

Now we continue with Steve Turner’s overview of the history of Southern Gospel:

“White quartet singing had developed in the 1920s ... they began to develop showmanship and gimmicks during the 1940s. ... Hovie Lister, a dashing young man with long, dark wavy hair and an Errol Flynn mustache, LOVED TO SHAKE IT ALL UP FOR THE LORD. He joined with Crumpler and Jake Hess to form the Statesmen Quartet, which was to become one of the first supergroups of white gospel, catapulting the music to commercial acceptability and SETTING THE STYLE FOR EMERGENT ROCK ‘N’ ROLLERS BRED ON HOLY MUSIC.

“Although much was made of the evils of dancing, show business, jukeboxes and television, THE SUCCESS OF THE GOSPEL QUARTETS WAS LARGELY DUE TO THEIR PRESENTING MUCH OF THE SAME GLOSS AND EXCITEMENT in an acceptable context. The songs were about loving your neighbor, being holy and not giving in to ‘modern religion,’ but THE PERFORMANCES DREW FROM POP, BLUES, COUNTRY, RAGTIME AND JAZZ. ...

“Don Butler, now director of archives for the Nashville-based Gospel Music Association, was the Statesmen Quartet’s manager during the 1950s. ‘They were

sensational,' he remembers. 'Hovie Lister had no peer in showmanship. He created a tremendous rapport with the audience. HE COULD TURN THEIR EMOTIONS ON AND OFF JUST LIKE THAT. They also had highly polished harmonies and arrangements. HOVIE WOULD JUMP ONTO A PIANO AND SHAKE HIS LONG BLACK HAIR INTO HIS FACE WHILE THE REST OF THE GROUP DANCED ON STAGE. They were the first quartet to use four individual microphones. Before that everyone had gathered around one mike'" (emphasis added) (Steve Turner, *Hungry for Heaven*, pp. 29-31).

Bill Gaither, in his history of Southern Gospel, says that Hovie Lister's "approach was loud, fast, swingy, and pop" and that "he would do whatever it took to get the loudest applause, the biggest laugh" (Bill Gaither, *Homecoming*, p. 133).

The Statesmen's bass singer, Jim "Big Chief" Wetherington, moved his legs in ways strangely reminiscent of how Elvis moved to rock & roll. Jake Hess, another member of the original Statesmen, noted: "He went about as far as you could go in gospel music. THE WOMEN WOULD JUMP UP, JUST LIKE THEY DO FOR POP SHOWS" (Peter Guralnick, *Last Train for Memphis*, p. 48).

Rock historian Peter Guralnick observes that "preachers frequently objected to the lewd movements."

The flamboyant Hovie Lister, WHO WAS ONE OF ELVIS PRESLEY'S FAVORITE GOSPEL SINGERS, popularized an entertainment-oriented, jazzy gospel music presentation. He was characterized by 'flashy dress, oversized rings, and upbeat entertainment style" (*The Music Men*, p. 146). Lister and the Statesmen went so far beyond that which was traditionally acceptable in Christian music in the middle of the twentieth century that some Christian radio stations would not play their music. In fact, some stations broke their records in

protest! This occurred in 1955 when they recorded some gospel songs with a “New Orleans jazz flavor.”

The instrumental group that backed the Statesmen on this album included country guitarist Chet Atkins, Ernie Newton on the stand-up bass guitar, and Farris Coursey on drums. This was essentially a country-rock band. (The Statesmen pioneered the CCM practice of using unsaved musicians on their recordings.) Hovie Lister played the boogie-woogie piano. One preacher protested by calling it “stripping music” (David Taylor, *Happy Rhythm*, p. 55).

Some of the Statesmen Quartet’s music was brought over from the swinging black spirituals. “So many of their early hits began to stray away some from the southern, singing convention style—the music that was coming out of Stamps-Baxter—and basically were coming out of the black tradition” (Taylor, p. 32). In one of their early hits, *Happy Rhythm* (1950), the Statesmen actually used the phrase rock and roll to describe what they were doing! “There’s a happy rhythm keeps a-rockin’ and a-rollin.” This was set to a “rollicking, boogie setting” (Taylor, p. 34). Their 1961 album contained the song “God Is God,” “featuring a rockabilly Chet Atkins guitar solo which was similar to early Elvis Presley releases” (Taylor, p. 86).

Describing the popular Southern Gospel quartets of the 1940s and 1950s, Wally Varner of the Melody Masters testified: “I guess the Melody Masters were one of the wildest organizations, for the lack of a better word, that I’ve ever worked with. I used to turn flips and things like that. ... In those days GOSPEL MUSIC WASN’T AS SPIRITUAL, IT WAS MORE ENTERTAINING. We had a rambunctious type of program, but we also had some beautiful singing that we would settle down to” (Taylor, *Happy Rhythms*, p. 22).

Another popular group, The Delmore Brothers, “mixed sacred lyrics, blues and boogie with spectacular commercial results” (David Seay, *Stairway to Heaven*, p. 49).

Two Sides to Southern Gospel

There have been two distinct sides or camps to Southern Gospel: conservative and contemporary.

The conservative Southern Gospel people have used music solely to glorify Jesus Christ and edify the saints. They have refused to jazz up the music with worldly rhythms and sounds. The singers and musicians who represent this category have tended to live godly, Christ-honoring lives. The contemporary side has used music for entertainment. They have sought to jazz up Christian music with the world's rhythms. The singers and musicians in this category have tended to live spiritually careless, worldly lives.

This distinction has been evident from the inception of Southern Gospel. Even in the 1920s, '30s, and '40s, there were many churches which refused to participate in the "jazzy" side of Southern Gospel and refused to allow worldly Southern Gospel musicians to ply their wares. One of the reasons why so many of the popular Southern Gospel groups of that era sang in school auditoriums and other secular venues was because "some churches would not permit these 'jazzy' singers to perform in church houses" (*The Music Men*, pp. 64, 65).

The two different camps within Southern Gospel were already evident in the 1920s.

James Vaughan did have a commercial goal with his music, but his chief goal was the spiritual edification of his hearers and he did not introduce worldliness into the music. He "emphasized holiness and living a sanctified life, separated from the world" and his groups "avoided any style that would draw attention to oneself" (*Homecoming*, p. 76). Vaughn lived an exemplary Christian life and "never used tobacco in any form, never swore an oath, and never drank intoxicating beverages" (*The Music Men*, p. 28). He "knew the Bible as few men did."

V.O. Stamps, on the other hand, exemplified the worldly camp. Stamps was a heavy smoker and glutton who died young of diabetes (*The Music Men*, p. 122). This camp within Southern Gospel was far less careful about spiritual matters and had no conviction about putting on a show with their music. The Stamps Quartet even in the early years was described as “an entertaining fivesome” (*The Music Men*, p. 39). Their theme song was “Give the World a Smile,” which featured strong rhythm with the bass singing melody and the upper voices singing an afterbeat. “Then, on the repeat chorus, they sang a boom, boo, pang, pang effect like a rhythm guitar” (Ibid.). Their ragtime pianist was the aforementioned Dwight Brock, who “JAZZED UP GOSPEL MUSIC JUST ENOUGH FOR THE SECULAR PUBLIC TO CATCH ON.”

Many of the popular Southern Gospel groups of the 1950s and '60s were characterized by worldliness. Drinking, smoking, womanizing, and divorce have been an integral part of Southern Gospel. The Statesmen's first tenor, Bobby Strickland, observed that Southern Gospel quartets often reach a certain level and “then something happens.” He believed the reason for this was that “they don't live right” (*The Music Men*, p. 97).

J.D. Sumner and the Sunshine Boys were infamous for their worldly lifestyles. They smoked, drank, cavorted with women, etc. “The Blackwoods, three months before their air tragedy, were not the only ones who referred to him [Sumner] and his cohorts in the Sunshine Boys as infidels” (Gaither, *Homecoming*, p. 160). The Sunshine Boys were formed by Ace Richman, a swing band entertainer who saw that gospel quartets were financially profitable. When he added “Western swing” to gospel songs, he saw that “people liked them even better” (*The Music Men*, p. 190). Richman was “the man who put swing into gospel.” The Sunshine Boys were pure entertainment. They did not testify of Christ or give invitations. Richman told preachers, “We do not testify;

we are an entertaining group. You pay us to sing these songs, and we'll sing 'em. But that's all."

J.D. Sumner almost lost his marriage because of his moral recklessness. He went on to sing bass with the famous Blackwood Brothers, then with the Stamps Quartet. During the years in which Sumner and the Stamps were backing Elvis Presley at Las Vegas and elsewhere, Sumner's nephew, Donnie, who sang in the group, became a drug addict and was lured into the licentious pop music field.

Laverne Tripp, who sang with the Sierra Quartet and the Blue Ridge Quartet, was well known for his carnality.

The piano player with the Sierra Quartet was a known homosexual.

At one Kingsmen Quartet concert, a screaming, hair-pulling fight broke out between the bass singer's ex-wife and his current girlfriend.

These sad facts could be multiplied. Someone might protest that I am blackening the entire Southern Gospel music field with a relatively few worldly musicians, but that is not the case. There are many godly people who sing Southern Gospel, but Southern Gospel music as an institution does not rebuke the worldliness of musicians and, in fact, honors worldly people. In spite of J.D. Sumner's worldliness, for example, he has been highly exalted in the Southern Gospel music field. Sumner died in 1998, and the Southern Gospel Museum and Hall of Fame was built partly in his honor. He was mentioned frequently and honorably at the National Quartet Convention that I attended with press credentials in September 1999. There was no warning about how he exalted Elvis Presley.

The worldliness of many of the Southern Gospel groups is reflected in their close and uncritical association with secular rockers. This is not only true today but has characterized many of the most popular groups for decades. The Jordanares performed as background singers on Elvis Presley

records and as session singers for many other raunchy rock and country recordings. Members of the Speer Family (Ben and Brock) also sang on Elvis recordings, including “I’ve Got a Woman” and “Heartbreak Hotel.” The Jordanaires provided vocals for Elvis’s 1956 mega hit “Hound Dog.” The Jordanaires toured with Eddy Arnold as well as with Elvis. They also performed on some of Elvis’s indecent movies. As mentioned already, J.D. Sumner and the Stamps toured with Elvis from 1969 until his death in 1977, performing backup for the King of Rock & Roll in sin-holes such as Las Vegas night clubs. J.D. Sumner and the Stamps even performed concerts in honor of Elvis, singing Elvis Presley rock & roll hits! At the 1999 National Quartet Convention I purchased audio cassette recordings of these concerts. Ed Hill, one of the singers with the Stamps, was Elvis’s announcer for two years. It was Hill who concluded the Elvis concerts with, “Ladies and gentlemen, Elvis has left the building. Goodbye, and God bless you.” The Imperials and the Oak Ridge Boys also performed as back up singers for Hollywood shows and Nashville recordings.

When separation between Christianity and the world is broken down, as it has been in contemporary Southern Gospel, the fruit is ungodly.

To some degree, rock music is the child of worldly Christianity.

How Rock & Roll Took over Western Society

The increase in young people, prosperity, and leisure

Rock & roll largely created the modern teenage culture.

“Teenagers were a new species at the beginning of the 1950’s. Before then, adolescents in America had traditionally gone to work to support their family or to start their own family as soon as they were old enough. However, the years of post-war prosperity and the expansion of suburbia provided teenagers (who were too young to remember the scarcities of the Depression and the war effort) with plenty of leisure time. At the same time, advances in technology made vinyl 45’s cheap and easily accessible to both artists and listeners. White teenagers bought up pop hits coming off the Billboard 100” (Michael Gallant-Gardner, *Chuck Berry and Teenage Culture in the 1950s*, 2001).

There was a “baby boom” in America following the end of World War II. Between 1946 and 1956, the number of young people in American high schools had almost tripled from 5.6 million to 13 million (*The Fifties*, p. 473).

The baby boom was accompanied by a dramatic increase in personal wealth and leisure. “In a 1956 survey, Scholastic magazine’s Institute of Student Opinion calculated that there were thirteen million teenagers in America, with a total income of \$7 billion a year, and an average income of \$10.55 a week--a figure close to the average disposable income available to an average American family just fifteen years before” (James Miller, *Flowers in the Dustbin*, p. 144).

Though it is considered a bastion of independent spirits, in many ways, mainstream rock & roll has been little more than a marketing ploy from its inception. From Alan Freed to Elvis

Presley to Ricky Nelson to the Dick Clark Show to the Beatles to Black Sabbath to the Spice Girls to Eminem, gullible young people have been manipulated by greedy merchandisers.

Electronic Media Inventions

Electronic media inventions prepared the way for rock & roll.

45 RPM Records

“Another significant change which happened between 1954 and 1956 concerns the 45 rpm record. In the total sales of single records, 45s first surpassed 78s in these years, and this shift was directly related to the growing popularity of rock music. Forty-five rpm records had been introduced by RCA in 1949 ... but the 45 medium was not accepted immediately. ... In 1954, several of the major record companies announced that they would send 45s instead of 78s to disk jockeys. ... the 45 constituted a speeding-up process. ...

“The lightness, ease of handling, and physical resilience of the 45 sharply distinguished it from the cumbersome 78. ... The lightness of 45s, coupled with their doughnut shape and the large spindle of 45 players, also produced faster, easier listening. The ‘search’ for the small hole in the center of the 78 was eliminated, and a listener could quickly skim through a large group of records, playing or rejecting them at a moment’s notice. The process of playing records therefore became more casual, and there was a more immediate relationship between listener and record than had been possible with the heavy and breakable 78s. ... In the 1950s, 45s became the medium for youth and for their music” (Carl Belz, *The Story of Rock*, pp. 53-55).

One of the first songs released on a 45 record was Big Boy Crudup’s “That’s All Right Mama,” which Elvis Presley recorded in 1954 for his first hit. “Since teenagers associated

the 45 with the growth of R&B music and later rock ‘n’ roll, it became the record they called their own” (*What Was the First Rock ‘n’ Roll Record?*, p. 20).

Radio

The portable transistor radio was invented at the Bell Laboratory in New Jersey in 1947 and reached the general public in 1953. Radios also began appearing in automobiles in the 1950s and by 1963 there were radios in more than 50 million cars.

Alan Freed, Dewey “Daddy-O” Phillips, and many other rock disc jockeys used the radio to help create a new teenage culture with its own music, language, clothing styles, and moral code.

“In this new subculture of rock and roll THE IMPORTANT FIGURES OF AUTHORITY WERE NO LONGER MAYORS AND SELECTMEN OR PARENTS; THEY WERE DISC JOCKEYS, WHO REAFFIRMED THE RIGHT TO YOUTHFUL INDEPENDENCE AND GUIDED TEENAGERS TO THEIR NEW ROCK HEROES. The young formed their own community. For the first time in American life they were becoming a separate, defined part of the culture. As they had money, they were a market, and as they were a market they were listened to and catered to. Elvis was the first beneficiary. In effect, he was entering millions of American homes on the sly; if the parents had had their way, he would most assuredly have been barred” (*The Fifties*, p. 474).

“By the time Elvis Presley had checked into the Heartbreak Hotel, in the early fifties, radio had already become tremendously important as a conveyor of rock and roll’s message. SUDDENLY, 17 MILLION TEENAGERS WERE VIRTUALLY PUTTY IN THE HANDS OF THE COUNTRY’S 1,700 DEEJAYS. Albert Goldman, Presley’s biographer, noted: ‘As these kids got up in the morning, or came home from school, as they

rode in cars or lay on the beach with their portables, as they did their homework in the evening or snuggled in their beds at night with the lights out and their minds open in the most suggestible condition, THE DJS ENJOYED AN INCOMPARABLE OPPORTUNITY TO MOLD THE IMAGINATION OF AN ENTIRE GENERATION” (Dan and Steve Peters, *Why Knock Rock?*, p. 34).

Television

Though television was developed in the 1920s and televised images were offered to the public in the 1930s, it did not move into common circulation until after World War II.

In 1948 there were only 500,000 television sets in America, but by 1956 there were 37 million sets served by 620 television stations.

This new visual electronic medium had a very powerful influence in the spread of rock and roll. Elvis Presley leaped to national prominence when he appeared on the *Dorsey Brothers’ Stage Show*, the *Milton Berle Show*, the *Steven Allen Show*, and the *Ed Sullivan Show*. The 1956 appearance on Ed Sullivan attracted 54 million viewers, which was a whopping 83% of the television audience.

Dick Clark’s *American Bandstand* was inaugurated in 1956 and was watched by millions of teens. “Every day nationwide, teenagers rushed home from school to watch their favorite singers, and learn new rock & roll dance steps. Before long, ‘Bandstand’ dancers became folk heroes in their own right. As viewers watched them day after day, they got to know the dancers’ names; they copied their clothing and hairstyles; they mimicked their ‘cool’ behavior; and they kept track of who was dancing with whom” (*That Old Time Rock & Roll*, p. 10).

Dick Clark broadened the base of rock music by cleaning up its image. He even had a dress code for the dancers, requiring the girls to wear skirts and dresses and the boys,

coats and ties. This was a ploy to make rock more acceptable to parents.

The Beatles received a massive increase in publicity when they appeared on Val Parnell's *Sunday Night at the London Palladium* in the fall of 1963. The fifteen million people who watched the program formed the largest audience in British television history at the time. The Beatles appearance on the *Ed Sullivan Show* in December 1963 was seen by more than 73 million people, which was more than 60% of all television viewers. Within nine days of that show, Americans had bought more than two million Beatles records and more than \$2.5 million worth of Beatles merchandise.

Dave Clark, testifying of Ed Sullivan's role in the promotion of rock & roll, said: "The power of the man and his show was unbelievable." Not only did Sullivan promote Elvis Presley and the Beatles, but also Buddy Holly and the Crickets, the Rolling Stones, Gerry and the Pacemakers, the Searchers, the Dave Clark Five, and many others.

The influence of television on the promotion of rock did not stop with the 1960s. MTV (Music Television) was launched in August 1981 by Warner and American Express. "During the 1980s, MTV packaged and delivered rock and roll to the TV generation" (*A Time to Rock*, p. 295). Initially broadcast to 2.5 million households, by 1983, MTV reached 17 million homes, and by 1991, the global audience was estimated to be 52 million. MTV expanded to Europe in 1987 and to Asia in 1991. Before the Internet, teens watched MTV an average of an hour a day. MTV reached 43% of all teenagers weekly (*Creem*, Vol. 17, #8, p. 6). A companion network, VH-1, focusing on adult-oriented rock, was inaugurated in 1987.

U.S. News & World Report warned, "Day and night, America's youth are enticed by electronic visions of a world so violent, sensual and narcotic that childhood itself appears to be under siege" (Oct. 28, 1985, p. 46).

Movies

If anything, movies have been even more influential than television in promoting rock music. “The key to unleashing the full social power of this new music was through films” (*Bill Haley*, p. 57).

The Wild One, starring Marlon Brando, appeared in 1954 and portrayed a pack of young motorcycle thugs taking over a town.

In 1955, two powerful movies appeared to promote rock music and to alienate youth from their elders. *Blackboard Jungle*, which featured the music of Bill Haley and the Comets, depicted education as repressive and traditional responsibilities as boring.

“The opening shot shows a group of kids in a schoolyard; the chain link fence surrounding the yard fills the foreground of the frame, symbolically placing these school kids in a jail. But at the same time ‘Rock around the Clock’ is blaring off the soundtrack in a clarion call to break out of that jail and celebrate. . . . Early in the film Glenn Ford, who plays the dedicated teacher, tries to win over his class of juvenile delinquents by playing his collection of valuable jazz 78s in class. The kids respond by mocking him for listening to ‘square’ music and proceed to smash the precious records” (*Bill Haley*, p. 57).

Rebel without a Cause featured the sullen, self-centered, unisex James Dean, who became a hero and role model to a generation of confused young people.

“By late ’55 and early ’56, teenagers in the U.S. were rebelling and hoping to find a wild, no-holds-barred, good lookin’, cool, crazy-eyed leader they could follow and relate to. They found one at the movies in James Dean, and it would only take till the spring of ’56 for ‘em to find one for their music: Elvis Presley” (*RockABilly: A Forty-Year Journey*, p. 16).

James Dean was not only typecast as a rebel in movies, he was a rebel in real life. When asked by actor Dennis Hopper where his “magic” came from, Dean replied that it came from his anger: “Because I hate my mother and father” (*The Fifties*, p. 481). Elia Kazan, producer of *East of Eden* and *Rebel without a Cause*, said James Dean had “a grudge against all fathers. He was vengeful; he had a sense of aloneness and of being persecuted. And he was uncommonly suspicious” (*The Fifties*, p. 483). Kazan later expressed some regret of his role in promoting youthful alienation through the James Dean movies. He admitted that the movies portrayed parents as “insensitive idiots, who didn’t understand or appreciate their kids,” while portraying all youngsters as “sensitive and full of ‘soul.’”

Following are just a few of the movies that have influenced recent generations of young people:

- The Wild One (1954)
- Rebel without a Cause (1955)
- Blackboard Jungle (1955)
- Hot Rod Girl (1956)
- Teenage Rebel (1956)
- Rock Pretty Baby (1956)
- Violent Years (1956)
- Teenage Devil Dolls (1956)
- One Way Ticket to Hell (1956)
- That Girl Can’t Help It (1956)
- Rock around the Clock (1956)
- Rock, Rock, Rock (1956)
- Love Me Tender (Elvis, 1956)
- Don’t Knock the Rock (1957)
- Mister Rock and Roll (1957)
- Jamboree (1957)
- Untamed Youth (1957)
- Rock, Baby, Rock It (1957)
- Carnival Rock (1957)
- Rockabilly Baby (1957)
- Motorcycle Gang (1957)

Teenage Wolfpack (1957)
The Delinquents (1957)
Dragstrip Girl (1957)
Jailhouse Rock (1957)
Thunder Road (1958)
Young and Wild (1958)
High School Hellcats (1958)
Dangerous Youth (1958)
Juvenile Jungle (1958)
The Cool and the Crazy (1958)
Live Fast (1958)
Die Young (1958)
The Big Beat (Alan Freed) (1958)
Sing, Boy, Sing (1958)
High School Confidential (1958)
Hot Rod Gang (1958)
Rock Around the World (1958)
Go, Johnny, Go (1959)
A Hard Day's Night (Beatles, 1964)
Help (Beatles, 1965)
Gimme Shelter (Rolling Stones)
Woodstock (1970)
American Graffiti (1973)
Saturday Night Fever (1977)
Flashdance (1983)

New Evangelicalism

New Evangelicalism weakened churches and helped prepare the way for rock & roll.

New Evangelicalism helped create a spiritual climate in North America that was receptive to rock music. When churches are strong, they reject the things of the world; but when they are weak and compromised, the separation from the world breaks down.

A large majority of people in America in the 1950s claimed to be Christians, and without a wholesale weakening of the churches, rock music could not have gained such wide

influence. The weakening came after World War II with the advent of a religious philosophy which its leaders branded “new evangelicalism.”

During the first half of the 20th century, evangelicalism in America was synonymous with fundamentalism. Many historians make this connection, including Mark Ellingsen (*The Evangelical Movement*) and George Marsden (*Reforming Fundamentalism*). Marsden says, “There was not a practical distinction between fundamentalist and evangelical: the words were interchangeable” (p. 48).

When the National Association of Evangelicals (NAE) was formed in 1942, for example, participants included fundamentalist leaders such as Bob Jones, Sr., John R. Rice, Charles Woodbridge, Harry Ironside, and David Otis Fuller.

By the mid-1950s, though, a clear break between separatist fundamentalists and non-separatist evangelicals occurred. This was occasioned largely by the ecumenical evangelism of Billy Graham. Most of the stronger men dropped out of the NAE. The terms evangelicalism and fundamentalism began “to refer to two different movements” (William Martin, *A Prophet with Honor*, p. 224).

The sons of evangelical-fundamentalist preachers determined to create a “New Evangelicalism.” They would not be fighters; they would be diplomats; they would have a positive rather than a militant emphasis; they would be infiltrators rather than separatists. They refused to be restricted by a separationist mentality.

The term “New Evangelicalism” defined a new type of evangelicalism to distinguish it from those who had heretofore borne that label. The term “new evangelicalism” was probably coined by the late Harold Ockenga (1905-1985), one of the most influential evangelical leaders of the 1940s. He was the pastor of Park Street Church (Congregational) in Boston, founder of the National Association of Evangelicals, co-founder and one-time president of Fuller Theological Seminary, first president of the World Evangelical Fellowship,

president of Gordon College and Gordon-Conwell Theological Seminary, a director of the Billy Graham Evangelistic Association, and chairman of the board and one-time editor of *Christianity Today*. In the foreword to Dr. Harold Lindsell's book *The Battle for the Bible*, Ockenga stated the philosophy of new evangelicalism as follows:

“Neo-evangelicalism was born in 1948 in connection with a convocation address which I gave in the Civic Auditorium in Pasadena. While reaffirming the theological view of fundamentalism, this address repudiated its ecclesiology and its social theory. The ringing call for a REPUDIATION OF SEPARATISM and the summons to social involvement received a hearty response from many evangelicals. ... It differed from fundamentalism in its repudiation of separatism and its determination to engage itself in the theological dialogue of the day. It had a new emphasis upon the application of the gospel to the sociological, political, and economic areas of life.”

Ockenga did not create the movement; he merely labeled and described the new mood of positivism and non-militancy that was quickly permeating his generation. Ockenga and the new generation of evangelicals, Billy Graham figuring most prominently, determined to abandon a strong Bible stance. Instead, they would pursue dialogue, intellectualism, and appeasement. They determined to stay within apostate denominations to attempt to change things from within rather than practice biblical separation.

The New Evangelical would dialogue with those who teach error rather than proclaim the Word of God boldly and without compromise. The New Evangelical would meet the proud humanist and the haughty liberal on their own turf with human scholarship rather than follow the humble path of being counted a fool for Christ's sake by standing simply upon the Bible. New Evangelical leaders also determined to start a “rethinking process” whereby the old paths were to be

continually reassessed in light of new goals, methods, and ideology.

Dr. Charles Woodbridge, a professor at Fuller Theological Seminary in its early days, a founding member of the National Association of Evangelicals, and a friend of men such as Harold Ockenga and Carl Henry, rejected the New Evangelicalism and spent the rest of his life warning of its dangers. In his 1969 book, *The New Evangelicalism*, he traced the downward path of New Evangelical compromise:

“The New Evangelicalism is a theological and moral compromise of the deadliest sort. It is an insidious attack upon the Word of God. ... The New Evangelicalism advocates TOLERATION of error. It is following the downward path of ACCOMMODATION to error, COOPERATION with error, CONTAMINATION by error, and ultimate CAPITULATION to error!” (Woodbridge, *The New Evangelicalism*, pp. 9, 15).

Each passing decade witnesses more plainly to the truth of Dr. Woodbridge’s observations. Toleration of error leads to accommodation, cooperation, contamination, and capitulation. This is precisely the path that evangelical Christianity in general has taken during the past 50 years, as New Evangelicalism has spread across the world.

The New Evangelical philosophy has been adopted by such well-known Christian leaders as Billy Graham, Bill Bright, Harold Lindsell, John R.W. Stott, Luis Palau, E.V. Hill, Leighton Ford, Charles Stanley, Bill Hybels, Warren Wiersbe, Chuck Colson, Donald McGavran, Tony Campolo, Arthur Glasser, D. James Kennedy, David Hocking, Charles Swindoll, Rick Warren, Bill Hybels, and a host of other men. New Evangelicalism has been popularized through pleasant personalities and broadcast through powerful print, radio, and television media. *Christianity Today* was founded in 1956 to voice the new philosophy. Through publishing houses such as InterVarsity Press, Zondervan, Tyndale House Publishers,

Moody Press, and Thomas Nelson--to name a few--New Evangelical thought was broadcast internationally. New Evangelicalism became the working principle of large interdenominational organizations such as the National Association of Evangelicals, National Religious Broadcasters, Youth for Christ, Campus Crusade for Christ, Back to the Bible, Inter-Varsity Christian Fellowship, World Vision, Operation Mobilization, the Evangelical Foreign Mission Association, World Evangelical Fellowship, the National Sunday School Association, etc. It was spread through educational institutions such as Fuller Theological Seminary, Wheaton College, Gordon-Conwell, BIOLA, and Moody Bible Institute.

Historian David Beale observes that the New Evangelical philosophy “captured many organizations, fellowships, associations, and denominations that originated as strictly fundamentalist groups” (Beale, *In Pursuit of Purity*, p. 263).

Because of the tremendous influence of these men and organizations, New Evangelical thought has swept the globe. Today, almost without exception, those who call themselves evangelicals are New Evangelicals; the terms have become synonymous. Old-line evangelicals, with rare exceptions, have either aligned with the fundamentalist movement or have adopted New Evangelicalism.

Evangelicalism’s compromise is seen in its repudiation of biblical holiness. It has broken down the walls of ecclesiastical separation as well as the walls of separation from the world. The old fundamentalism was staunchly opposed to worldliness. The New Evangelical crowd has modified this. The result has been incredible to behold. R-rated movies are given positive reviews in evangelical publications. Evangelical music groups look and sound exactly like the world. Evangelical Bible College campuses have the look and feel of secular colleges. The students wear the same clothes (or lack of clothes) as the world; they drink the same liquor; they

dance to the same music; they celebrate the same worldly events; they care about the same worldly concerns.

Richard Quebedeaux documented this more than 35 years ago in his book, *The Worldly Evangelicals*.

“The Gallup Poll is correct in asserting that born-again Christians ‘believe in a strict moral code.’ But that strictness has been considerably modified during the last few years ... the monthly question and answer column (patterned after ‘Dear Abby’) in *Campus Life*, Youth for Christ’s magazine, gives the impression that more born-again high school age couples are having INTERCOURSE than is generally supposed. Among evangelical young people, MASTERBATION is now often seen as a gift from God. DIVORCE AND REMARRIAGE are becoming more frequent and acceptable among evangelicals of all ages, even in some of their more conservative churches. This new tolerant attitude toward divorce has been greatly facilitated both by the publication of positive articles and books on the problem by evangelical authors and by the growth of ministry to singles in evangelical churches. ... Some evangelical women are taking advantage of ABORTION on demand. Many younger evangelicals occasionally use PROFANITY in their speech and writing (though they are generally careful to avoid traditional profanity against the deity). Some of the recent evangelical sex-technique books assume that their readers peruse and view PORNOGRAPHY on occasion, and they do. Finally, in 1976 there emerged a fellowship and information organization for practicing evangelical LESBIANS AND GAY MEN and their sympathizers. There is probably just as high a percentage of gays in the evangelical movement as in the wider society. Some of them are now coming out of the closet, distributing well-articulated literature, and demanding to be recognized and affirmed by the evangelical community at large” (Quebedeaux, *The Worldly Evangelicals*, 1978, pp. 16, 17).

James Hunter in the book *Evangelicalism the Coming Generation* (1987) documents “the evolution of behavioral standards for students” at evangelical colleges:

“What has happened at Wheaton College, Gordon College, and Westmont College is typical of most of the colleges in this subculture. From the time of their founding to the mid-1960s, the college rules unapologetically prohibited ‘profaning the Sabbath,’ ‘profane or obscene language or behavior,’ playing billiards, playing cards and gambling, using intoxicating liquors or tobacco, theater and movie attendance, and any form of dancing—both on- and off-campus” (Hunter, p. 169).

Hunter goes on to observe that these rules have largely been dropped. Further, the worldliness on evangelical college campuses has increased significantly in the twelve years since his book was published.

Describing this moral apostasy in *The Great Evangelical Disaster*, Francis Schaeffer said:

“How the mindset of accommodation grows and expands. The last sixty years have given birth to a moral disaster, and what have we done? Sadly we must say that the evangelical world has been part of the disaster. ... WITH TEARS WE MUST SAY THAT ... A LARGE SEGMENT OF THE EVANGELICAL WORLD HAS BECOME SEDUCED BY THE WORLD SPIRIT OF THIS PRESENT AGE” (Schaeffer, p. 141).

The apostasy of today’s evangelicalism was described by the Alliance of Confessing Evangelicals in the Cambridge Declaration. The declaration, signed by 80 theologians and church leaders, was released on April 20, 1996, at the end of a four-day conference in Cambridge, Massachusetts. The signers included James Montgomery Boice, J.A.O. Preus III, David Wells, Albert Mohler, and Michael Horton, and represented Lutheran, Reformed, Baptist, Congregational, and Independent denominations.

“Today the light of Reformation has been significantly dimmed. The consequence is that THE WORD ‘EVANGELICAL’ HAS BECOME SO INCLUSIVE AS TO HAVE LOST ITS MEANING. ... As Biblical authority has been abandoned in practice, as its truths have faded from Christian consciousness, and its doctrines have lost their saliency, THE CHURCH HAS BEEN INCREASINGLY EMPTIED OF ITS INTEGRITY, MORAL AUTHORITY AND DIRECTION. ... As evangelical faith becomes secularized, its interests have been blurred with those of the culture. THE RESULT IS A LOSS OF ABSOLUTE VALUES, PERMISSIVE INDIVIDUALISM, AND A SUBSTITUTION OF WHOLENESS FOR HOLINESS, recovery for repentance, intuition for truth, feeling for belief, chance for providence, and immediate gratification for enduring hope” (*The Cambridge Declaration*, 1996).

The Southern Baptist Convention is an example of the influence of New Evangelicalism. This is the largest “Protestant” denomination in America and it has a reputation of being staunchly and traditionally Bible believing, but when one examines the SBC at the congregational level one typically finds extreme worldliness.

The vast majority of SBC congregations do not preach separation from the world, and the teens in the churches commonly love the world’s music, fashions, etc. Like the world, they go almost-naked to the beaches, dance to rock & roll, wear whatever immodest fashions are in style, even get excited about occultic entertainment trends such as Harry Potter.

I grew up in Southern Baptist churches, and it was in a Southern Baptist youth group that I first learned to love rock music. The pastor’s son and the deacons’ sons had all of the latest rock albums, and I listened to them when I visited their homes. Large numbers of those who attended the rock dances at my junior and senior high school were church kids. I didn’t

know of one kid in our church that had a serious relationship with the Lord. We professed Christ with our lips, but we loved the world with our hearts.

That which is sadly true of the Southern Baptist Convention is true of most other denominations today. Even fundamentalist Bible churches and independent Baptist congregations are following suit. They do not preach or practice separation from the world.

The spread of the New Evangelical philosophy to a vast segment of Protestant and Baptist Christianity in the past 50 years has paved the way for the acceptance of rock & roll music even among professing Bible-believing Christians. New Evangelicalism has produced a worldly Christianity which cannot and will not resist the enticement of rock & roll.

Materialism and Working Mothers

Another key factor in the rapid spread of rock music during the past 50 years is the breakdown of the home; and one of the chief causes of this is the insane pursuit of wealth and comfort with the accompanying phenomenon of working mothers.

During World War II, women entered the work force in great numbers because so many men were fighting overseas. When the war ended, the trend toward working moms did not stop. Instead of being content with the father's paycheck while the mothers attended to the essential business of keeping the home and caring for the children, mothers and fathers both entered the work force.

This left the children without close parental supervision and training, and the opportunity was ideal for rock stars to further alienate youth from their parents with their rebellious music.

It also has allowed rock musicians to more effectively push their agenda of sexual license and drug abuse. A 1989 study

of 5,000 eighth-grade students in California found that “home alone” children were twice as likely to drink alcohol and take drugs as children under the supervision of their parents (Sylvia Ann Hewlett, “Tough Choices, Great Rewards,” *Parade* magazine, July 17, 1994, p. 5).

We conclude with the following statement by Ron Williams, founder of the Hephzibah House in Winona Lake, Indiana:

“Small wonder many children and young people forge such strong loyalties to peers even though they are an adverse influence on them. In the absence of a fulltime mother, a child will naturally seek guidance, companionship and fulfillment from another source. Loyalties that should have been cemented with his parents and family are instead farmed out to evil-charactered peers readily provided by a satanically-dominated world. Mom, your children need you, not a surrogate hireling. You cannot be replaced by another. God has called you to be a ‘keeper at home,’ not to stunt your creativity or imprison you in an unfulfilling, demeaning role, but because you have been called to the high and noble office of a homemaker; a responsibility with unmeasureable rewards, heavy demands, great fulfillment, and inestimable blessing for you, your husband, and your children.”

1950s Rock

Rock & roll music has never been morally innocent and wholesome when examined biblically. From its inception in the 1950s, rock music has promoted rebellion against the God of the Bible, not always expressly, but rebellion just the same. Defiance of God-ordained authority and rejection of biblical morality is rebellion against God. The Bible says, “For rebellion is as the sin of witchcraft, and stubbornness is as iniquity and idolatry” (1 Samuel 15:23).

1950s rock literally changed the character of Western society and laid the groundwork for the more dramatic spiritual and moral revolution that has followed in succeeding decades. This is recognized by cultural historians.

David Townsend, who calls the 1950s “a watershed moment in modern history,” says,

“Rock 'n' roll has never been just a music. ... Rock 'n' roll is a movement, a lifestyle, a culture ... It is a tradition, in some ways a folklore, in many ways a belief system. And all that rock 'n' roll is today it owes to a brief window of history: two years, no more than three, when the fabric of American popular culture was torn apart and rewoven, and a new era explosively began. ... This was no small moment in history, for the effects of these two years' echoes continue to spread, to other nations, to new generations, to the thrones of power and the seats of wealth, as well as to the dispossessed and restless youth of a new era” (David Townsend, *Changing the World: Rock & Roll Culture and Ideology*, chapter 2).

Indeed, rock roared onto the scene in the 1950s with the power of a cultural tsunami. David Townsend describes 30 of the top hits of the 1950s and shows how that they “fell from the sky almost simultaneously,” how that it was a “relentless deluge.” It's not difficult for a Bible believer to see the hand of the “god of this world” in this momentous event (2 Cor. 4:4).

Townsend says,

“Try to imagine waking up every morning with the increasing realization that a revolution was occurring all around you, that the next wave was likely to hit at any moment, that you were a part of this accelerating phenomenon day in and day out, and all your friends were caught up in it too. About once a week, someone would arrive at school or at the soda shop to announce, ‘You’ve got to hear this great new record!’ And indeed it was great, and the excitement just grew and grew, until it was bigger than anything before: it was a way of life, a burning passion wanting more and more and proclaiming with religious fervor that it would never die or diminish, but would grow to engulf the world with its message of euphoria and the wonders of life and love and youth” (Townsend, *Changing the World*).

Consider the character of 1950s rock.

The following quotes are from social historians and rock biographers who are unabashed rock fans, but when their statements are analyzed from a biblical perspective it is obvious that 1950s rock added up to a bold call for revolution against biblical mores. In fact, there is a sense in which 1950s rock was more nakedly revolutionary than anything that has come afterward.

“A badly recorded monophonic relic like ‘Tutti Frutti’ could still hold its own against the hardest hitting rock of any era when it comes to revving up an audience. [Little] Richard's powerful, flexible shouting/singing is mirrored by nearly out-of-control backing instrumentals: drums, bass, piano, saxophones. ... [Richard's ‘Lucille’ is] pre-historic Heavy Metal: the louder it is played, the more exciting it sounds” (Townsend, *Changing the World*).

Self-Centered Rebellion

“If you think rockabilly is just music, you’re wrong. Rockabilly’s always been an attitude” (Billy Poore, *RockABilly: A Forty-Year Journey*, p. 113).

“Rock ‘n’ roll marked the beginning of the revolution. ... We’ve combined youth, music, sex, drugs, and rebellion with treason, and that’s a combination hard to beat” (Jerry Rubin, *Do It!*, 1970, pp. 19, 249).

“Rock music has always held seeds of the forbidden. ... Rock and Roll has long been an adversary to many of the basic tenets of Christianity” (Michael Moynihan, *Lord’s of Chaos*, p. x).

“What made rockabilly [Elvis Presley, Bill Haley, etc.] such a drastically new music was its spirit, a thing that bordered on mania. Elvis’s ‘Good Rockin’ Tonight’ was not merely a party song, but an invitation to a holocaust” (Nick Tosches, *Country: The Twisted Roots of Rock ‘n’ Roll*, p. 58).

“... FIFTIES ROCK WAS REVOLUTIONARY. IT URGED PEOPLE TO DO WHATEVER THEY WANTED TO DO, EVEN IF IT MEANT BREAKING THE RULES. ... From Buddy [Holly] the burgeoning youth culture received rock’s message of freedom, which presaged the dawn of a decade of seismic change and liberation. ... Buddy Holly left the United States for the first time in 1958, carrying rock ‘n’ roll—the music as well as its highly subversive message of freedom—to the world at large. ... LAYING THE GROUNDWORK FOR THE SOCIAL AND POLITICAL UPHEAVALS ROCK ‘N’ ROLL WAS INSTRUMENTAL IN FOMENTING IN THE FOLLOWING DECADE” (Ellis Amburn, *Buddy Holly: A Biography*, pp. 4, 6, 131).

“Elvis Presley was one of the few people in our lifetime who changed things. You hear Mantovani in every elevator, but so what? Elvis changed our hairstyles, dress styles, our attitudes toward sex, all the musical

taste” (David Brinkley, *NBC News*, cited by Larry Nager, *Memphis Beat*, p. 216).

Little Richard’s biographer notes that the “wild freedom” of his music “changed the lives of hundreds of thousands of young people” (Charles White, *The Life and Times of Little Richard*, p. 81). His biographer says, further, that Little Richard “freed people from their inhibitions, unleashing their spirit, ENABLING THEM TO DO EXACTLY WHAT THEY FELT LIKE DOING” (White, p. 66).

There is no doubt that this is true, but the “wild freedom” of rock & roll is not the freedom promised in Jesus Christ. Giving freedom to the sinful flesh is not freedom at all. It is what the Bible calls “the lust of the flesh, the lust of the eyes, and the pride of life” (1 John 2:15-16). The wages of giving freedom to the flesh is death: “Know ye not, that to whom ye yield yourselves servants to obey, his servants ye are to whom ye obey; whether of sin unto death, or of obedience unto righteousness?” (Romans 6:16).

Little Richard’s famous 1956 hit “Rip It Up,” summarizes the morally careless, lustful, rock & roll philosophy:

“Well, it’s Saturday night and I just got paid/
Fool about my money, don’t try to save/
My heart says, go go/ Have a time/
'Cause it’s Saturday night, and I feel fine/
I’m gonna rip it up!/ I’m gonna rock it up!/ I’m gonna shake it up/ . . .
Along about ten/ I’ll be flyin’ high/
Walk on out into the sky/
But I don’t care if I spend my dough/
'Cause tonight I’m gonna be one happy soul/
I’m gonna rip it up!...”

Johnny Burnett and Rock ‘N Roll Trio’s hit “Tear It Up” was a standard ‘50s rock anthem. “When you heard Johnny Burnette screamin’ out to you to ‘Tear It Up,’ he wasn’t just talking about a dance floor, he was talkin’ about how you wanted to live your life” (Billy Poore, *RockABilly*, p. 113).

Immorality

1950s rock is mild compared with the rock music that came later, but 1950s rock was not innocent by biblical standards. In fact, it was morally filthy.

“ROCKABILLY WAS THE FACE OF DIONYSUS, full of febrile sexuality and senselessness; it flushed the skin of new housewives and made pink teenage boys reinvent themselves as flaming creatures” (Nick Tosches, *Country: The Twisted Roots of Rock ‘n’ Roll*, p. 58).

“But now, ‘Good Rockin’ Tonight,’ you know what that means. I had my mind on this girl in the bedroom. I’m not going to lie to you. Listen, man, I wrote them kind of songs. I was a dirty cat” (Roy Brown, composer of “Good Rockin’ Tonight,” 1948, cited by Robert Palmer, *Rock & Roll an Unruly History*, p. 15).

Chuck Berry’s first rock & roll hit was the dirty “Maybellene” in 1955, and he stirred up frenzy in young people with his carnal music and performances. Many of his songs, which have been described as “slyly vulgar,” have glorified sexual lust outside of marriage. Even his 1987 autobiography is “sexually explicit” (*Rock Lives*, p. 23).

Jerry Lewis’s 1957 hits were a crude, brutish, in-your-face call to free sex.

Little Richard’s 1955 hit “Tutti Frutti” was a vulgar song that was so filthy the lyrics had to be toned down for public consumption.

Elvis’s hit “Hound Dog” was a vulgar blues song that had been published by Big Mama Thornton in 1953.

The Big Bopper’s 1958 hit was “Chantilly Lace,” in which “a lecherous lover enumerates the unmentionable acts his girlfriend is willing to perform” (Ellis Amburn, *Buddy Holly*, p. 250).

Buddy Holly’s 1958 hit “Oh Boy” was about fornication.

Jan and Dean's 1958 hit "Jennie Lee" was about a local stripper.

The 1954 hit "Shake, Rattle, and Roll" was an immoral blues song which Bill Haley toned down.

"Sixty-Minute Man" by the Dominoes, which was the biggest R&B hit of 1951 and which became a pop hit as well, was very filthy.

The above represents only a tiny part of the immorality that characterized early rock music.

The Personalities of 1950s Rock

The following review of the pioneers of rock & roll leave no doubt that rock music has been rebellious and licentious from its very inception:

Chuck Berry

Chuck Berry (b. 1926) has been called "the single most important name in the history of rock." He was one of the first inductees into the Rock and Roll Hall of Fame in Cleveland, Ohio, in 1986. He "melded the blues, country, and a witty, defiant teen outlook into songs that have influenced virtually every rock musician in his wake" (*Rolling Stone Encyclopedia of Rock*, p. 71). Berry has led the rock & roll choir in a salute to immorality and defiance to authority. Though he started singing at age six in the choir of Antioch Baptist Church of Elleadville, a suburb of St. Louis, he chose the world, the flesh, and the devil when he reached teen years. He spent 1944 to 1947 in reform school for attempted robbery, and has continued to have run-ins with the law throughout his life.

In 1959, Berry was charged with statutory rape of a 14-year-old Spanish-speaking Apache girl he had brought from Texas to St. Louis. Berry was eventually convicted and spent two years in federal prison. In 1979, he spent 100 days in

prison for income tax evasion. In 1988, he had to pay a fine to settle a lawsuit from a woman who alleges he punched her in the face. In 1990, police raided his home and found 62 grams of marijuana plus video recordings of women who were visiting the restroom at his amusement park in Wentzville, Missouri. He was given a six-month suspended sentence, placed on two years' probation, and required to donate \$5,000 to a hospital. He has had multiple marriages.

Sam Cooke

Sam Cooke (1931-1964) (he added the “e” to his last name when he entered show business) grew up in the home of a holiness Baptist pastor, and began his music career as a small boy singing in the choir. By age nine, he joined one of his brothers and two of his sisters to form the Singing Children. He was baptized at age 11 at his father's Christ Temple Church in Bronzeville, Illinois. His father began traveling as an evangelist soon thereafter, and the Singing Children accompanied him. In high school, Sam sang with a gospel group called the Highway QC's. By 1951, at age 20, Sam joined the professional gospel quartet the Soul Stirrers, a group that was extremely popular but did not have a good moral testimony. “During the late 1940s, quartets had become exceptionally popular and moral laxity had subsequently infected the circuit—even to the extent of female groupies following the male groups around for casual affairs” (Viv Broughton, *Black Gospel*).

Cooke thrived in this atmosphere and was extremely popular with young church women. He toured the country for six years with the Soul Stirrers, “shaping up as a sort of holy heartthrob, milking more than just spiritual fervor from his audience” (*Stairway to Heaven*, p. 79). Historian Tony Heilbut called Cooke “the greatest sex symbol in gospel history.”

By 1957, Cooke determined to entertain the world with rhythm and blues, and he was immediately rewarded with the hit "You Send Me." He had hit after hit. The one in 1962 was "Twistin' the Night Away." He formed his own record label and invested in a beer company called Cooke's Beer.

In 1959, Cooke married his second wife, Barbara Campbell. They already had an eight-year-old daughter. He was never faithful to his wives. He fathered at least two children out of wedlock and often slept with prostitutes to avoid paternity suits. Even as a young man singing with the Highway QCs, he was jailed for 90 days on a morals charge, after being caught bringing pornography to the home of a girlfriend. It was a sin that would dominate him throughout his life. "... the charismatic Sam couldn't stay away from the women.." (*Rock Bottom*, p. 92).

In 1964, Sam Cooke's 18-month-old son drowned in a swimming pool.

On December 11, 1964, Cooke was shot to death at age 33. Bertha Franklin, the shooter, claimed self-defense and the coroner ruled the killing justifiable homicide. Sam had checked into a motel room with a woman, but soon thereafter she ran out of the room pulling on her clothes, with Sam following wearing only a sports jacket and one shoe. He broke down the manager's door, apparently thinking that the woman had fled there. The manager, Bertha Franklin, shot him three times and beat him with a large stick. His blood alcohol level was 0.14. "Though some wondered why the successful, debonair singer was found in such a seedy neighborhood, pal Johnny Morisette said that he and Sam often frequented the Sands nightclub on Figueroa, also confirming that Sam had a penchant for hookers and knew the Hacienda Motel 'very, very well'" (*Rock Bottom*, p. 101). Less than two months after her husband's death, Barbara Cooke announced her engagement to recording star Bobby Womack. They were divorced a few years later.

Alan Freed

See “History of Rock Music.”

Bill Haley

Bill Haley’s (1925-1981) 1950s hits with the Comets defined early rock music. His mother played piano in a Baptist church, but he demonstrated his love for the world at an early age. He released his first record in 1948 with a group called the Four Aces of Western Swing. The next year the group’s name was changed to the Saddlemen. By 1951, Haley and his group were starting off their music shows with “Rock the Joint,” and later that year he recorded his first rock song, a cover of the blues song “Rocket 88.” Haley later said that his early rock songs were recorded after watching pornography and live sex orgies “to get the band ‘worked up’ but ‘frustrated’ enough to play frenzied rock & roll rhythms” (John Swenson, *Bill Haley: The Daddy of Rock and Roll*, pp. 34, 35).

The group’s name was changed to the Comets and in 1953 they came out with “Crazy, Man, Crazy.” In 1954, came “Rock Around the Clock,” which encouraged all-night wild partying. It was basically a re-write of an old filthy blues song called “My Daddy Rocks Me with a Steady Roll.” “Rock Around the Clock” became the national anthem of rock & roll and the largest selling hit, having run through some thirty million copies by more than 100 different groups (Swenson, p. 48). In 1954, Bill Haley and the Comets also recorded Joe Turner’s “Shake, Rattle and Roll,” which encouraged lewd behavior. “A lot of people liked it because it resembled a number of R&B tunes about all-night sex” (Swenson, p. 45). It was wildly popular, becoming the first rock record to sell a million copies.

There was much violence at early Haley’s concerts. A concert at the National Guard Armory in Washington, D.C. in 1956, for example, resulted in stabbings and a brain

concussion. The fighting spilled out into the street, where more injuries were sustained. In San Jose, California, in 1957, Bill Haley fans routed 73 policemen, injuring eleven people and causing \$3,000 in damage (Swenson, *Bill Haley*, p. 76). A concert riot at Asbury Park, New Jersey, on June 30, 1956, left 25 youth hospitalized. A European tour in October 1958 was plagued with violence. A riot broke out at a concert in Paris, France, and “legions of fans pulverized chairs and streamed into the streets screaming ‘Long live Haley! Down with the police!’” Ten fans were injured and 50 arrested. The next stop on the tour was Germany, and a riot broke out at the East Berlin concert on October 26. Kids smashed their seats and each other with clubs. They trashed the arena, wrecked music equipment, and threw chairs at the police, who had to bring in fire hoses to disburse them. Driven outside, they rampaged through the city. The damage was more than 30,000 Deutschmarks; there were 17 injuries and 18 arrests. A policeman was blinded in one eye.

Even the screening of the film for *Rock Around the Clock* resulted in destruction of property and near-rioting conditions. “Theater seats were torn to shreds by fans in San Francisco and elsewhere” (*Why Knock Rock?* p. 14). After rioting at the premiere of the movie in Manchester, England, it was banned in several other British cities.

The Bill Haley song “Rock the Joint” encouraged young people to throw off all restraints. “It was a song about having such a good time that nothing mattered: ‘We’re gonna tear down the mailbox, rip up the floor/ Smash out the windows and knock out the door.’”

Haley’s records sold 60 million copies during his lifetime, but the money and fame did him little good. His three marriages ended in divorce because of his immorality and heavy drinking. His fourth child died mysteriously in infancy in its cot. In the early 1960s, Haley “fled to Mexico in disgrace, leaving behind a sorrowful trail of enemies and unpaid bills” (Swenson, p. 134). There he married his third

wife, Martha Velascao, and started another family. His return to Nashville in 1973 to film *Just Rock and Roll Music* was a fiasco. He was arrested twice in the same week for public drunkenness (*Rock Lives*, p. 79). He was even mean and violent toward his band, breaking furniture, and such things, and he “was run out of Nashville in disgrace” (Swenson, p. 148). On a European tour in 1979, reports came back that he assaulted fans and disrobed onstage.

He became increasingly paranoid, depressed, and psychotic as the years passed. “Police would often find him wandering aimlessly after nightfall, lost on some remote country lane, delirious, incoherent, suffering from amnesia.” He moved into the garage, painted the windows black, and installed floodlights outside to ward off imagined enemies. Even to his own children he told wild tales about being in the Marines and being a deputy sheriff, though he had never done those things. Before his death he would visit restaurants and show the waitresses and various customers his driver’s license, telling them he was Bill Haley.

He died with a liquor bottle in his hand on February 9, 1981, at age 55. The cause of death was a presumed heart attack. He “died a broken, insane man” (Swenson, p. 162).

Screamin’ Jay Hawkins

Most famous for his 1956 hit “I Put a Spell on You,” Screamin’ Jay Hawkins (1929-2000) performed and recorded rock & roll and R&B for five decades. The aforementioned song, which was banned by most radio stations, was not merely a form of entertainment. The original recording of “I Put a Spell on You” was done after Hawkins and his band members got drunk and “some type of presence seemed to seize him.” He began “grunting, growling, screaming, gurgling in strange unknown tongues, and wildly dancing around the studio” (*Heartbeat of the Dragon*, p. 40). Hawkins studied voodoo and had a large library of material on the

occult. He was raised by an Indian woman who was involved in occultism. “If my Blackfoot Indian mother was from Africa you would call her a witch doctor; if she was from New Orleans, you’d call her a voodoo priestess. I just put it to music” (*Spin* magazine, April 1990). Hawkins performed with a skull he called “Henry” and a plastic snake. Other Screamin’ Jay songs include such wholesome fare as “Little Demon” (the flip side to “I Put a Spell”), “Baptize Me in Wine,” “I Found My Way to Wine,” “She Put the Wamee on Me,” and “Constipation Blues.”

Buddy Holly

Buddy Holly (1936-1959) was one of the founders of rock & roll, and his influence is vast. Paul McCartney of the Beatles, Keith Richards of the Rolling Stones, Eric Clapton, and Elton John are just a few of the rockers who credit Buddy Holly as one of their greatest inspirations.

His name at birth was Charles Hardin Buddy Holley, and he dropped the “e” from his last name when he began his music career.

During his high school years in the early 1950s, he formed a country-swing group called Western and Bop Band. One of his favorite songs was “Work with Me, Annie,” a lewd tune that was banned from most white pop stations (*Remembering Buddy*, p. 19).

After hearing Elvis Presley, Holly turned his musical genius to rock & roll, and in early 1957, he formed the Crickets. Their first recording, “That’ll Be the Day,” became a No. 1 hit that year. Other hits, such as “Peggy Sue” and “Oh, Boy,” quickly followed and have become some of the best-known songs in rock music. More than 40 years later, they still receive regular airplay on many stations across the land. While on a rock tour in the mid-west in February 1959, Buddy Holly and two other rockers, the Big Bopper and Ritchie Valens, were killed in a charter plane crash in a severe

snow storm near Mason City, Iowa. Buddy Holly was 22 years old when he died.

Holly was born in Lubbock, Texas, and grew up in the Tabernacle Baptist Church, a fundamental Baptist congregation. His father and older brothers served in various capacities at Tabernacle. Buddy made a public profession of faith in Christ and was baptized at age 14, but his life did not exhibit good evidence of regeneration. While salvation is a free gift of God's grace in Jesus Christ, the Bible says there are "things that accompany salvation" (Heb. 6:9). If a person is born again, there will be evidence of this in his life.

"Therefore if any man be in Christ, he is a new creature: old things are passed away; behold, all things are become new" (2 Cor. 5:17).

"And hereby we do know that we know him, if we keep his commandments. He that saith, I know him, and keepeth not his commandments, is a liar, and the truth is not in him" (1 John 2:3, 4).

Buddy Holly professed Christ, but he didn't lived for Christ. Sadly, he was far more interested in rocking and rolling than in glorifying Jesus Christ. Buddy Holly's biographer notes: "He became sexually adventurous, a moral outlaw in his time. . ." (Ellis Amburn, *Buddy Holly*, p. 4). In his teens, Buddy began disobeying his Christian parents, staying out late, drinking, smoking, shoplifting, gambling, carousing with immoral women. Buddy's friend Sonny Curtis remembers him as "a drinker—loud, a smart aleck, head-strong."

Even after publicly professing Christ and being baptized, Buddy told his friends that he had no intention to stop his worldly ways. From time to time, Buddy expressed some remorse for his wicked life, but remorse in itself is not biblical repentance. Most drunkards express remorse when they are sober. Most men in prison express some remorse about their lives. The Bible tells us that there are two kinds of sorrow that

a sinner can have: godly sorrow that works repentance, and the sorrow of the world (2 Cor. 7:10). The sorrow of the world is a remorse about one's actions that does not result in change. It is remorse about the consequences of sin, but is not a repentance from sin. The sorrow that works repentance, on the other hand, is a sorrow about one's sin that results in a change of attitude toward sin and toward Almighty God. Such sorrow is always evident by a change of life.

“For godly sorrow worketh repentance to salvation not to be repented of: but the sorrow of the world worketh death. For behold this selfsame thing, that ye sorrowed after a godly sort, what carefulness it wrought in you, yea, what clearing of yourselves, yea, what indignation, yea, what fear, yea, what vehement desire, yea, what zeal, yea, what revenge! In all things ye have approved yourselves to be clear in this matter” (2 Cor. 7:10-11)

Buddy's older brother, Larry, who was still a member and a trustee at Tabernacle Baptist when I wrote the first edition of this book, believes Buddy was saved but backslidden and the Lord took him home because of his stubborn rebellion (Amburn, *Buddy Holly*, p. 54). This is possible, though in Buddy's case there is little or no biblical evidence that he was ever born again in the first place. A person cannot backslide spiritually unless he first has been given new spiritual life by being born again. Those who are born again children of God are subject to God's discipline. The Bible says the Lord disciplines his children, and there is a sin unto death.

“For whom the Lord loveth he chasteneth, and scourgeth every son whom he receiveth. If ye endure chastening, God dealeth with you as with sons; for what son is he whom the father chasteneth not? But if ye be without chastisement, whereof all are partakers, then are ye bastards, and not sons” (Hebrews 12:6-8).

“If any man see his brother sin a sin which is not unto death, he shall ask, and he shall give him life for them that sin not unto death. There is a sin unto death: I do

not say that he shall pray for it. All unrighteousness is sin: and there is a sin not unto death” (1 John 5:16, 17).

Those who believe Buddy knew the Lord and was disciplined by Him point out that he was only 22 when he died. Further, he was not allowed to prosper from his rebellion. In spite of his great music success, he was almost bankrupt and was living on borrowed money when he agreed to go on the ill-fated rock tour in the midst of one of the worst Mid-Western winters on record.

The late Pastor Ben Johnson, who baptized Buddy, told E.L. Bynum, a later pastor of Tabernacle, that not long before he died, Buddy told him that he intended to get out of the rock & roll business after he made enough to get out of debt. (This was related to me in a telephone conversation with Pastor Bynum, August 9, 2000).

Instead of getting right with the Lord and obeying the Bible, though, Buddy pursued his self-willed course and was destroyed in his youth. It appears that he wanted to have the world and the Lord, too, and that is impossible.

“No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon” (Matthew 6:24).

Whether Buddy Holly was unsaved or whether he was backslidden, only the Lord knows. What is certain is that instead of shining the light of God’s holiness into this fallen, needy world through the gospel of Jesus Christ, Buddy Holly used his music and lifestyle to promote moral license and to help create the debauched rock & roll society. The book *Rock Facts*, which is published by the Rock and Roll Hall of Fame and Museum, acknowledges that rock is not just a type of music, it is a lifestyle. “... rock and roll has truly become a universal language ... rock and roll also refers to an attitude, a feeling, a style, a way of life...” (*Rock Facts*, 1996, p. 7).

Many other secular historians recognize this and acknowledge Buddy Holly's ungodly influence.

“... fifties rock was revolutionary. It urged people to do whatever they wanted to do, even if it meant breaking the rules. ... From Buddy the burgeoning youth culture received rock's message of freedom, which presaged the dawn of a decade of seismic change and liberation. ... Buddy Holly left the United States for the first time in 1958, carrying rock 'n' roll—the music as well as its highly subversive message of freedom—to the world at large. ... laying the groundwork for the social and political upheavals rock 'n' roll was instrumental in fomenting in the following decade” (Ellis Amburn, *Buddy Holly*, pp. 4, 6, 131).

The Buddy Holly hit “Peggy Sue” was about Peggy Sue Gerron, the girlfriend of Cricket band member Jerry Allison. The two disobeyed her parents (who were trying to keep them apart) and eloped in July 1958. The marriage was not happy and they divorced in the 1960s. Peggy Sue subsequently married Lynn Rackham but they, too, were divorced in 1993.

Jan and Dean

Jan and Dean were a top-selling surfer duo in the late 1950s through the mid-60s. They had 13 Top Thirty singles and sold over 10 million records. High school friends Jan Berry (b. 1941) and Dean Torrence (b. 1941) played in a band called the Barons and recorded a hit single called “Jennie Lee,” about a local stripper. Their Number One hit, “Surf City,” was recorded in 1963. It was co-written by Brian Wilson of the Beach Boys. Dean Torrence, in turn, provided lead vocals on the Beach Boys hit “Barbara Ann.”

In 1966, Jan Berry smashed his Stingray Corvette into a parked truck at 65 m.p.h. The crash killed the three passengers and caused permanent brain injury to Berry. It was seven years before he could remember an entire song,

and he “is still partially paralyzed and suffers speech difficulties” (*Rolling Stone Encyclopedia*, p. 495). After his recovery, he became addicted to drugs for several years and contemplated suicide. His gambling habit cost him hundreds of thousands of dollars. In 1991, he got married onstage in Las Vegas.

Jerry Lee Lewis

Jerry Lee Lewis (b. 1935) is not only one of the fathers of rock & roll, but is also one of rock’s many wild men.

His mother was a member of the Pentecostal Assemblies of God denomination, and like his preacher cousin, Jimmy Swaggart, Jerry Lee attended AOG churches as he grew up. Jerry Lee, though, did not repent of his sin, trust Jesus Christ for salvation, and dedicate his life to the Lord. Instead he pursued the world and served the flesh and the devil.

Jerry Lee’s father was a moonshiner who had been in prison for making homemade liquor before Jerry Lee was born. Though his mother (sometimes accompanied by her husband) was a frequent churchgoer and is described by her children as serious about the things of God, the home was not happy, and the parents fought constantly. Jerry’s mother began drinking as she got older, and she was known to get into violent confrontations (Linda Gail *Lewis, The Devil, Me, and Jerry Lee*, p. 53). By age 15, Jerry Lee was working at a juke joint and had acquired a taste for liquor. He quit high school after bringing home 29 F’s on one report card.

He then enrolled at Southwestern Bible Institute (Assemblies of God) in Waxahachie, Texas, and even preached a little, but he was expelled after only three months when he played a boogie-woogie version of the hymn “My God Is Real” for a morning assembly. He wasn’t too sad at being kicked out of Bible school, because he had been sneaking out of the dorm at night and hitchhiking to Dallas to visit nightclubs. Now he was free to pursue his real love.

Years later, Pearry Green, who was president of the student body when Lewis was kicked out, asked The Killer, “Are you still playing the devil’s music.” Lewis replied, “Yes, I am. But you know it is strange, the same music that they kicked me out of school for is the same kind of music they play in their churches today. The difference is, I know I am playing for the devil and they don’t” (JerryLeeLewis.com). One credit that must be given to Jerry Lee Lewis is that he is not a hypocrite, claiming to be a Christian on one hand while living for the flesh on the other (unlike his prostitute-loving cousin, the Pentecostal preacher Jimmy Swaggart).

Jerry Lee has lived all out for the devil, and he is right about rock & roll being the devil’s music. It always has been and always will be, and those who are using it in the service of a holy God are deceived by their love for sensuality and often by a carnal desire to get a larger crowd and have a larger following. Those who stand against CCM have become the extreme minority over the past three decades, but they are right. Those who follow the popular path in this apostate age will be wrong every time.

Jerry Lee was fascinated with the world’s licentious rhythms. He loved the blues and boogie-woogie even as a boy. He loved Robert Johnson’s recording of “Hellhound on my Trail” and other blues records. He listened to Mississippi bluesmen on Natchez radio station WMIS, to dance band music on WWL in New Orleans, and to country boogie on radio programs such as *The Louisiana Hayride*. He would sneak down to black honky tonks and listen to the music coming from the jukebox. “He would linger by the tar-shingled juke joints where bad black people drank in the morning, and he would listen to the music that came from the nickel machine” (Nick Tosches, *Hellfire*, p. 46).

The teenage Jerry Lee Lewis became proficient on the piano and created his own rock & roll style from a combination of jazzed up Pentecostal music, hillbilly boogie, and black rhythm & blues. Lewis’s biographer Nick Tosches

observes that “if you took the words away, there were more than a few Pentecostal hymns that would not sound foreign coming from the nickel machine in the wildest juke joint” (*Hellfire*, p. 57).

At age 22, Jerry Lee vaulted to fame with his 1957 hit, “Whole Lotta Shakin’ Going On.” He became immensely popular with his frenzied rock & roll shows. His skyrocketing career was cut down, though, when the press learned that he had married his 13-year-old cousin before he divorced his second wife. That was in the 1950s, and he did not have any more hit records until the late 1960s.

Jerry Lee Lewis has been a drug and alcohol abusing, profane, immoral “party animal,” and, predictably, his life has been marred by violence, tragedies, and repeated run-ins with the law.

At last count he had been married seven times. In February 1952, at age 16 he married a girl named Dorothy, a preacher’s daughter, but he would not stay home with her, and she left him in early 1953. That summer he met 17-year-old Jane Mitcham, and she was soon pregnant with his child out of wedlock. Her irate father and brothers forced him to marry her, and the marriage was registered on September 10, 1953. The 17-year-old Jerry Lee was a bigamist, because he was still legally married to Dorothy, the divorce not being finalized until a month after his second marriage. The boy that Jane bore was named Jerry Lee, Jr. When a second child arrived in March 1955 (a boy named Ronny Guy), Jerry Lee refused to call it his own and left Jane.

In 1957, while still married to Jane, Lewis began an affair with his 13-year-old cousin Myra Gale. He was still legally married to Jane, in fact, when he married Myra in December 1957. The divorce was not granted until May 1958. Thus by age 25, Jerry Lee Lewis was a bigamist twice over. Myra’s father played bass in Jerry’s band. In February 1959, Myra bore Lewis a second son, Steve Allen Lewis. In 1962, the

three-year-old Steve drowned in the family swimming pool. In August 1963, Myra had a girl named Phoebe Allen Lewis.

Myra filed for divorce in 1970. She testified in court that their marriage had been a nightmare. Not only had she caught Jerry Lee cheating on her, but he also cuffed her around, and in 13 years of marriage had spent only three evenings alone with her. He had accused her of adultery, beat her, and even implied that their son's drowning death was a punishment for her sins. That year Jerry Lee tried religion briefly, went back to church, and vowed to stop playing in nightclubs; but his newfound spirituality didn't last. Myra's divorce was granted in May 1971. That October, he married his fourth wife, a 29-year-old Memphis woman named Jaren Elizabeth Gunn Pate. They separated after only two weeks and spent more time apart than together during their stormy marriage. They had a daughter only six months after their wedding. Jaren filed for divorce at least three times, charging Jerry Lee with "cruel and inhuman treatment, adultery, habitual drunkenness, and habitual use of drugs." Shortly before the divorce settlement in 1982, she drowned in a swimming pool under mysterious circumstances. Jerry's sister Linda Gail says she took an overdose of drugs.

In 1973, Jerry Lee's first son, Jerry Lee, Jr., was killed in an automobile crash while driving the jeep his father had given him for his 19th birthday. Jerry Lee, Jr. had spent part of that year in a psychiatric institution possibly because of the effects of marijuana usage. He even thought he was his father and walked around saying, "I'm the Killer! I'm the great Jerry Lee Lewis." (A few weeks before his death, Jerry Lee, Jr., made a profession of faith in Christ at a revival meeting.)

Charlie "Red Man" Freeman, the guitarist for Jerry Lee Lewis, died at age 31. Lewis's drummer, Robert "Tarp" Tarrant, had a nervous breakdown when he was only 22 because of his heavy drinking and drug abuse.

In 1973, Lewis jabbed the editor of *Country Music* magazine in the neck with a broken bottle when he took

offense at one of the interviewer's questions (*Country: The Twisted Roots of Rock*, p. 85). In 1974, he smashed a fan in the face with a whiskey bottle and "cut the guy's face all to pieces." In 1975, Jerry Lee shot 25 holes through his office door with a .45 semi-automatic handgun.

Jerry Lee was particularly out of control in 1976. In September, he shot his bass player, Norman Owens, in the chest with a .357 magnum handgun in a drunken fit of anger. Owens survived, and Lewis lamely said it was an accident. A week later Lewis was arrested at his home for disorderly conduct. He had been shouting obscenities at his neighbors. In November 1976, he drove to the gate of Elvis Presley's Graceland, brandished a .38-caliber derringer, and drunkenly told the security guard he was there to kill Elvis. Twenty-four hours earlier Lewis had overturned his \$46,000 Rolls-Royce and was charged with reckless driving, driving while intoxicated, and driving without a license. In 1979, Lewis got into a fight onstage with a fan in Australia and suffered fractured ribs. The tour was cancelled. Also in 1979 the IRS confiscated his expensive cars for nonpayment of taxes.

The 1980s brought more of the same. In 1981, Lewis almost died when he had to be rushed to the hospital for massive stomach surgery. In 1983, about a year after his fourth wife drowned in the swimming pool, Jerry Lee married his fifth wife, 25-year-old Shawn Michelle Stephens. Less than three months after the wedding she was found dead in their home. After a superficial investigation, the death was ruled a suicide by overdose of methadone pills and Lewis was not charged with foul play, though Shawn Michelle was found lying in their bed in a bruised condition with blood on her body and under her fingernails. There was also "the permeation of fresh, small bloodstains around Lewis' Mississippi home." A few months later, the 49-year-old Jerry Lee married his sixth wife, 22-year-old Kerrie Lynn McCarver. She filed for divorce in 1986, but they were reconciled the next year and she gave birth to Jerry Lee Lewis

III. In 1988, Lewis filed bankruptcy, listing more than \$3 million in debts.

Lewis has abused drugs and alcohol like a wild man and has undergone treatment for addiction to painkillers. He claims to have spent \$500,000 on the drug Demerol. In the early 1960s Lewis and his band were arrested at a motel in Texas and charged with possession of seven hundred amphetamine capsules. In March 1976, federal narcotics agents confiscated “a substantial amount of drugs” from Jerry Lee’s private plane. In 1979, he was busted again by federal agents for possession of cocaine and marijuana.

Lewis was possibly the first rock & roller to light his musical instrument on fire. He did this at a 1958 Alan Freed rock concert. “They still talk of that show, how Jerry Lee had the crowd screaming and rushing the stage, how he took a Coke bottle of petrol from his jacket pocket and doused his piano with one hand as the other hand banged out ‘Whole Lot of Shakin’ Going On,’ how he set the piano aflame, his hands still riding the keys like a madman as the kids went finely and wholly berserk with the frenzy of it...” (*Country: Twisted Roots of Rock*, p. 82).

Jerry Lee Lewis is what the Bible calls a “double minded man” (James 1:8; 4:8). He is frequently remorseful about his wicked lifestyle, but he does not repent and turn from it. His sister Linda Gail testifies: “Jerry Lee would go through periods of depression and then back to his religious roots. Many times, he’d go home to the church in Ferriday, confess his sins to the world, repent and start all over again by the end of the week—drinking, running around and all the other activities associated with his sinful life on the road” (*The Devil, Me, and Jerry Lee*, p. 73).

Lewis has often admitted that rock & roll is “the devil’s music.” When he was recording one of his lewd songs at Sun Records in Memphis in 1957, the 20-year-old Lewis argued with Sun Records’ owner Sam Phillips about whether or not rock & roll was wholesome. The discussion was recorded. As

the session began, Lewis protested that rock is “worldly music” and that God requires separation from the world. Phillips argued with him that rock & roll is arousing good feelings and is therefore a good thing. In fact, Phillips said that rock could even save people. Lewis vehemently replied: “How can the devil save souls? What are you talkin’ about? I have the devil in me. If I didn’t, I’d be a Christian” (*Hungry for Heaven*, p. 24). In 1970, Lewis told *Rolling Stone* magazine: “I was raised a good Christian, but I couldn’t make it. Too weak I guess.” In 1980, he told *People* magazine: “Salvation bears down on me. I don’t wanna die and go to hell. But I don’t think I’m heading in the right direction. ... I’m lost and undone, without God or son. I should’ve been a Christian, but I was too weak for the gospel. I’m a rock ‘n’ roll cat. We all have to answer to God on Judgment Day.” In a 1982 interview with rock researcher Steve Turner, Lewis said: “How do you see ‘A Whole Lotta Shakin’ and ‘Great Balls of Fire’ done in church? Can you picture Jesus Christ singin’ it? [He then said that he, Lewis, couldn’t picture it.] Everything Jesus preached was against it. It’s the devil’s excitement [at a rock concert] and God’s excitement [in the church]. It’s just which one you want. You can’t go back and forth” (*Hungry for Heaven*, p. 26). When asked what power falls on him when he performs, Lewis replied: “The power of voodoo.”

Jerry Lee Lewis has enough spiritual discernment to know what he is doing. We believe he spoke the truth when he said, “I’m draggin’ the audience to hell with me” (cited by Nick Tosches, *Hellfire*, p. x).

Jerry Lee Lewis was, appropriately enough, one of the first persons inducted into the Rock & Roll Hall of Fame.

In 2007, the Hall of Fame honored “The Life and Music of Jerry Lee Lewis” with six days of conferences, interviews, a DVD premiere and film clips.

In 2008, Lewis returned to tour the United Kingdom, nearly 50 years after his first tour was cancelled because of his marriage to his 13-year-old cousin.

In 2004, Lewis divorced his sixth wife, Kerrie McCarver, and in March 2012 he married for the seventh time at age 76. The 62-year-old bride, Judith Ann Coghlan, was formerly married to Lewis's cousin Rusty Brown, who is the younger brother of Lewis' third wife Myra.

Little Richard

Richard Wayne Penniman (b. 1935), better known by his rock & roll name Little Richard, was among the first ten inductees into the Rock and Roll Hall of Fame in 1986, and “every major figure of any prominence in the realm of rock & roll credits Little Richard as their main inspiration” (*Heartbeat of the Dragon*, p. 27).

“A list of those who desired to walk in his flamboyant footsteps reads like a list of Who's Who in the history of rock & roll. These include Elvis Presley, Mick Jagger, John Lennon, Paul McCartney, Elton John, Jimi Hendrix, David Bowie, Sam Cooke, Bo Diddley, Janis Joplin, Screaming Lord Sutch, Gene Vincent, Buddy Holly, Chuck Berry, James Brown, Smokey Robinson, Pat Boone, and Otis Redding.”

“There would have been no Deep Purple if there had been no Little Richard” (Jon Lord of Deep Purple).

“When I was in high school I wanted to be like Little Richard” (Paul Simon of Simon and Garfunkel).

“Little Richard was the God. I grew up on Little Richard in the rockin' fifties” (Marty Balin of the Jefferson Airplane).

“If it hadn't been for Little Richard I would not be here. I entered the music business because of Richard—he is my inspiration” (Otis Redding).

“Elvis was bigger than religion in my life. Then this boy at school said he'd got this record by somebody called Little Richard who was better than Elvis—I didn't want to leave Elvis, but this was so much better” (John Lennon).

“Little Richard is the beginning of rock & roll” (Smokey Robinson).

“Chuck Berry is my favorite, along with Bo, but nobody could beat Little Richard’s stage act. Little Richard is the originator and my first idol” (Mick Jagger).

Little Richard grew up in a Seventh-day Adventist family, but he mostly attended the New Hope Baptist Church in Macon, Georgia (Turner, *Hungry for Heaven*, p. 19). He also attended a Holiness church. He learned to play the piano and tried to sing gospel music, but he was rejected from some churches for screaming the hymns.

When he was 13, his father (who sold bootleg whiskey) kicked him out of the house because of his bi-sexuality and rebellion. He moved in with a family who ran the Tick Tock Club, where he began performing. By 1950, Little Richard was a homosexual “drag queen,” wearing dresses and make-up. He was arrested at least twice for lewd conduct. In 1952, his father was shot dead outside his juke joint, the Tip In Inn.

In 1955, Little Richard had his first big hit, “Tutti Frutti.” The words were so filthy they had to be rewritten. Though preachers who denounced him were labeled racists, Little Richard’s problem was not his race, but his morals. He promoted immorality and rebellion through his music. His songs were lascivious and his lifestyle was even worse.

Little Richard’s drummer in the early days recalled: “We were the first band on the road to wear pancake makeup and eye shadow, have an earring hanging out of our ear and have our hair curled in the process.” Little Richard called himself the “King and Queen of Rock and Roll.”

His concerts promoted a frenzy among the young people who attended. One of Richard’s band members testified that “thousands of women took off their panties and threw them at us.” Mick Jagger of the Rolling Stones describes a Little Richard concert in these words: “He drove the whole house into a complete frenzy. There’s no single phrase to describe his hold on the audience. It might excite some and terrify others. It’s hypnotic” (*The Life and Times of Little Richard*, p. 119). Many concerts had to be stopped because of the

violence. At Brighton, England, “Little Richard whipped the audience into such a frenzy that the hall management warned that the show would be stopped.” Richard’s biographer notes that the “wild freedom” of his music “changed the lives of hundreds of thousands of young people” (White, *The Life and Times of Little Richard*, p. 81).

His biographer says, further, that Little Richard “freed people from their inhibitions, unleashing their spirit, enabling them to do exactly what they felt like doing” (White, p. 66). There is no doubt that this is true, but the “wild freedom” of rock & roll is not the freedom promised in Jesus Christ. Giving freedom to the sinful flesh is not freedom at all. “Know ye not, that to whom ye yield yourselves servants to obey, his servants ye are to whom ye obey; whether of sin unto death, or of obedience unto righteousness?” (Romans 6:16).

Little Richard’s famous 1956 hit “Rip It Up,” summarizes the foolish rock & roll philosophy:

“Well, it’s Saturday night and I just got paid/ Fool about my money, don’t try to save/ My heart says, go go, have a time/ ‘Cause it’s Saturday night, and I feel fine/ I’m gonna rip it up!/ I’m gonna rock it up!/ I’m gonna shake it up/ . . . Along about ten/ I’ll be flyin’ high/ Walk on out into the sky/ But I don’t care if I spend my dough/ ‘Cause tonight I’m gonna be one happy soul/ I’m gonna rip it up!...”

Little Richard became heavily addicted to drugs such as cocaine and heroin. He also became an alcoholic.

“I became very nasty, which I never used to be. Cocaine made me paranoid. It made me think evil ... When I got real high I couldn’t sleep. ... I spent my time locked up in a hotel room. ... The drugs brought me to realize what homosexuality had made me. When I felt that, I wanted to hurt. I wanted to kill. ... They were scared of me cos my homosexuality was so heavy they could see it in my eyes...” (*The Life and Times of Little Richard*, p. 189).

Little Richard continues to dress somewhat in a feminine fashion and use women's makeup, though he is married and is the father of children. In his 1984 authorized biography, *The Life and Times of Little Richard* by Charles White, Little Richard was quoted as saying: "Homosexuality is contagious. It's not something you're born with."

Little Richard is a classic case of double mindedness (James 1:5-8; 4:7-9). He has been in and out of rock as well as in and out of religion. In 1957, he quit his successful rock career, claiming he had been warned of his own damnation in a vision. He took *Voice of Prophecy* courses (Seventh-day Adventist), attended Oakwood College in Huntsville, Alabama, and was ordained a minister in the Church of God of the Ten Commandments. He stated that rock music is of the devil and that it is not possible to be a rocker and to please God at the same time. In 1959, he married a Christian girl named Ernestine. In 1964, he returned to recording and performing rock music, as well as to his sex orgies and drug abuse. After he was arrested for homosexual lewdness in a bus station bathroom, Ernestine divorced him for "inciting extreme cruelty by the infliction of grievous mental suffering."

By the mid-1970s Little Richard was addicted to a wide variety of illegal drugs and had a thousand dollar a day habit. In the late 1970s he again renounced rock, drugs, and homosexuality, and once more began preaching and singing gospel music, this time for the Universal Remnant Church of God. He traveled and preached to hundreds of thousands of people. For a while he represented Memorial Bibles International and sold the *Black Heritage Bible*. In his sermons in the late '70s and early '80s, Little Richard proclaimed that it is not possible to perform rock and to serve God at the same time. He said, "I like Pat Boone as a friend, but he's trying to serve two masters. ... Pat believes he can go to Las Vegas and do his thing, then preach on Sunday. I don't believe we can do that. God has not called us to do

that. I can never see myself going back to Rock ‘n’ Roll” (*The Life and Times of Little Richard*, p. 202).

In 1984, though, Little Richard launched another comeback in the rock world and ever since he has attempted to reconcile his role as a rock and roll star and his role as a preacher. In January 1993, he and Chuck Berry performed at President Bill Clinton’s private inauguration party.

Little Richard has testified that rock music is demonic:

“My true belief about Rock ‘n’ Roll—and there have been a lot of phrases attributed to me over the years—is this: I believe this kind of music is demonic. ... A lot of the beats in music today are taken from voodoo, from the voodoo drums. If you study music in rhythms, like I have, you’ll see that is true. I believe that kind of music is driving people from Christ. It is contagious” (Little Richard, *The Life and Times of Little Richard*, p. 197).

“I was directed and commanded by another power. The power of darkness ... The power that a lot of people don’t believe exists. The power of the Devil. Satan” (Little Richard, *The Life and Times of Little Richard*, pp. 205,206).

Little Richard’s theology is a homogenous mixture of Bible, Seventh-day Adventism, even New Age. In his preaching during the late 1970s and 1980s, he proclaimed salvation through the blood of Jesus Christ, but he also preached that the Christian must keep the Ten Commandments, including the Sabbath (*The Life and Times of Little Richard*, p. 199). He praised Seventh-day Adventist preachers such as H.M.S. Richards and George Vandeman (*Ibid.*, p. 202). He noted that Ellen G. White’s book *The Great Controversy*, which his mother owned, had an influence on him (*Ibid.*, p. 91). In 1985, he summarized his views: “I can’t go to a Bible study. Most of my inspiration comes directly from God’s Spirit. ... There are good people in all churches. Some Buddhists really love God. Some Jehovah’s Witnesses, too. It doesn’t matter what church you belong to! Only God can read a man’s

heart” (*Contemporary Christian Music Magazine*, Feb. 1985, p. 2).

Frankie Lymon

Frankie Lymon and the Teenagers had the 1956 No. 1 hit, “Why Do Fools Fall in Love?” Lymon was only 13 years old. The song sold two million copies, and Lymon suddenly became a rich teenager and pursued a debauched lifestyle, using heroin and sleeping with older women. None of his other songs were successful, and within three years Lymon’s music career was over. He went through a drug rehabilitation program in 1961, but in 1964 he was convicted on a heroin charge. In January 1967, he claimed in an interview with *Ebony* magazine that he was “born again,” but his conversion was short lived. In February 1968, at age 25, Lymon overdosed on heroin in the bathroom of his grandmother’s apartment.

Roy Orbison

Roy Orbison (1936-1988) was raised in Wink, Texas. His mother was a former nurse and his father was an auto mechanic. They attended a Church of Christ congregation. Orbison testified of the conflict that he faced: “They were against dancing at my church, and I was trying to play at dances. I wasn’t old enough to figure out anything for myself. So I just didn’t go to church. I didn’t want to attend and feel uncomfortable. I went and played the dances” (*Hungry for Heaven*, p. 22).

Orbison became a popular rockabilly/country/pop singer. During high school, he formed a country-pop group called the Wink Westerners. In college, he was influenced by his friend Pat Boone to experiment with rock; he then formed the rockabilly Teen Kings. He signed with Sun Records and had a hit in 1956 titled “Ooby Dooby.” By 1960, he had

moved to Nashville and began producing hits with Monument Records, beginning with “Only the Lonely.”

Though Orbison was one of the few rockers who did not drink or abuse drugs, his life was hounded by tragedy. His wife, Claudette, had a relationship with another man and sued for divorce in 1965. Not long after their divorce was finalized Roy broke his ankle in a motorcycle accident in Britain and Claudette returned to his side. They were reconciled and remarried, but Claudette was killed a short time later in a motorcycle crash. A couple of years after Claudette’s death, two of Orbison’s three sons died in a tragic fire which destroyed his home.

In the 1970s, Orbison went back to church, at first to a Church of Christ congregation, then to a Baptist church that was also attended by other famous country singers, including Johnny Cash, Kris Kristofferson, and Skeeter Davis (Alan Clayson, *Only the Lonely*, pp. 194, 195). When asked by the media about his religious faith, his testimony was as follows: “I don’t have a pure statement but I believe in Jesus Christ and try to live by the rules of morality and conduct and a certain faithfulness in all things. That helps a great deal—so does common sense. It’s very important to me. Your mind is created by a higher power and common sense will often tell you what to do.”

He said nothing about being born again through faith in Christ’s cross or holding the Bible to be the supreme authority in his life. It is well and good to “believe in Jesus Christ,” and I hope that Roy Orbison was truly saved; but the Bible warns that there are false christs and false gospels (Mat. 24:3-4, 11; 2 Cor. 11:3-4), so a Christian’s testimony must be much plainer than the one given by Orbison. The Churches of Christ teach a false gospel of faith mixed with works.

In 1979, the 43-year-old singer underwent open-heart surgery. He died of a heart attack in December 1988 at age 52. He had been a pack-a-day smoker for many decades.

Carl Perkins

Carl Perkins (1932-1998), of “Blues Suede Shoes” fame, was one of the rockers recorded by Sam Phillips of Sun Records in Memphis. Carl started playing in a band in the early 1950s with his brothers James “Jay B.” Buck (1930-1958) and Lloyd Clayton (1935-1974). The Perkins boys’ mother, Louise, was a Christian who attended church and read the Bible to them, but their father, Buck, was a drinking man who frequented vile honky tonks on the weekends. Buck “became ‘aggravatin’, as Louise put it, when he started drinking. This mood expressed itself in loud, argumentative discourse and cursing jags” (Carl Perkins, *Go, Cat, Go*, p. 18). Sadly, the boys followed in their father’s footsteps. In their teenage years, they began to play in honky tonks and to drink and carouse.

Carl Perkins’ 1956 hit “Blue Suede Shoes” is one of the most famous of the early rock songs. That same year, though, tragedy struck and his skyrocketing career was never the same. On the way to appear on the Perry Como television program in New York City, the driver of their car fell asleep and hit the back of a truck. The car plunged into water. The driver of Perkin’s car was killed, as was the driver of the truck, a 44-year-old farmer. Jay Perkins broke his neck and never fully recovered; he died two years later of a brain tumor at age 28. Mean-spirited Clayton later committed suicide in 1974 at age 39 with a 22 caliber pistol. He had become basically a drunkard and a hobo before he died.

Carl turned heavily to liquor and became a drunkard for a number of years, and though he recorded some minor rockabilly hits and continued to perform and record into the 1990s, he never regained the star success of 1956.

In 1963, he severely injured his hand in the blades of a rotary fan. A year or so later his left foot was nearly severed by a blast from a shotgun in a hunting accident. In the early 1990s, after many years of drinking and smoking, Perkins

was diagnosed with throat cancer and underwent surgery and radiation.

Carl Perkins turned to religion and spirituality during the last part of his life, but it was not the true Christian faith described in the New Testament Scriptures. Like that of Elvis Presley, Roy Orbison, Johnny Cash, and many other rockers, Perkins' faith was an eclectic one composed of various elements borrowed from New Age, pop psychology, positive thinking, the Bible, etc. He believed in a vague religious and humanistic "love," but not the biblical love of God that is manifested in the atonement of Jesus Christ and that results in the new birth and obedience to God's commands (1 John 3:16; 5:3). For help with his alcohol addiction, Perkins turned to Norman Vincent Peale's *The Power of Positive Thinking* (*Go, Cat, Go*, p. 303). During his cancer therapy, Perkins received metaphysical books such as *Releasing the Ability of God* from country singer Naomi Judd (*Ibid.*, p. 377).

Carl Perkins never repented of his rock and roll. In a 1990s interview with his biographer, David McGee, Perkins said:

"Some of the preachers around the South and the disc jockeys breaking our records were saying, 'This music's got to go,' or 'It was sent here by the Devil.' I was hurtin' because I knew it wasn't. I say it makes people happy, brings back memories, plants a thought. I knew in my soul there was nothing wrong with kids getting out on a floor, dancing, and getting their frustrations out through the beat" (*Go, Cat, Go*, p. 392).

In this defense of rock & roll, Perkins glossed over its licentiousness and rebellion against God's commands. He knows as well as anyone that the dancing that goes on in rock joints is not godly. His own autobiography describes the moral wickedness surrounding 1950s rock dances (which are almost innocent compared to those today). The thoughts of the rock musicians and the thoughts of the dancers are focused on the things of the world, the flesh, and the devil, which are condemned by God's Word (1 John 2:15-17).

Perkins was right in observing that rock music “plants a thought,” but what type? The thoughts planted by rock & roll are those of sensuality, moral license, rebellion against authority, and other things that are contrary to the will of a holy God.

The rock & roll lifestyle almost destroyed Carl Perkins and his marriage many times through the years. It did destroy his brother, Clayton, and it has destroyed thousands of other rockers.

Carl Perkins died of a fatal stroke in January 1998 at age 65.

Thomas Wayne Perkins

Thomas Wayne Perkins (1940-1971), who recorded on Scotty Moore’s (a member of Elvis Presley’s original band) Fernwood label, died in August 1971 at age 31. He purposefully drove his automobile across four lanes of traffic, over a median, and slammed into an oncoming car. There is evidence that he committed suicide.

“His behavior had grown more and more erratic over the years,” and he had a long-running dispute with his ex-wife. Before he died he confessed to a friend that he had attempted suicide at least once before when he parked his car across both lanes of an interstate highway at night and turned off his lights. The first person on the scene was a highway patrolman who arrested him and ordered a psychiatric evaluation (Scotty Moore, *That’s Alright, Elvis*, p. 219).

Perkins’ 1959 million-seller hit was titled “Tragedy.”

Dewey Phillips

Like Alan Freed, Dewey Phillips exercised a powerful influence in the early days of rock & roll through his duties as a disc jockey. Phillips moved to Memphis, Tennessee, in 1942 and developed a taste for the blues by sneaking down to the

immoral establishments on the infamous Beale Street. In 1950, he pioneered a three-hour program on radio WHBQ called *Red Hot & Blue*. Its combination of “funky rhythm & blues” and “Daddy-O-Dewey’s” wild banter was a huge success. “Dewey Phillips played as important a part as anybody in the history of the record and music industry toward the acceptance of black music crossing the barrier of the races” (Larry Nager, *Memphis Beat*, p. 129).

Large numbers of Memphis high school students, such as young Elvis Presley, were fascinated by *Red Hot & Blue* and religiously tuned in from nine to midnight. On July 7, 1954, Phillips became the first disc jockey to play an Elvis Presley record on the air. It was “That’s All Right Mama” and the flip side, “Blue Moon of Kentucky.” Sam Phillips of Sun Records, who had recorded Elvis, had asked Phillips to air it. He played it repeatedly. The next night Phillips interviewed Elvis on the air. Phillips went on to host his own afternoon television show, *Pop Shop*.

Phillips lived the rock & roll lifestyle, and it destroyed him. He had several car wrecks in the 1950s because of his heavy drinking. He also became addicted to painkillers. His wife separated from him, and he became “virtually homeless.” He had to be bailed out of jail frequently. Phillips moved back home with his mother, and in September 1968, he died of heart failure at age 42.

Elvis Presley

Elvis Presley (1935-1977) is called the “King of Rock & Roll.” Alice Cooper said, “There will never be anybody cooler than Elvis Presley” (“100 Greatest Artists of Rock & Roll,” VH1). Presley produced 94 gold singles, 43 gold albums; and his movies grossed over \$180 million. Further millions were made through the sale of merchandise. In 1956 alone, he earned over \$50 million.

Elvis is the object of one of “the biggest personality cults in modern history.” An estimated one million people visited his gravesite at Forest Hill cemetery during the first few weeks after he died, before it was moved to the grounds of Graceland. More than twenty years after his death, 700,000 each year stream through his Graceland mansion in Memphis, Tennessee; and the annual vigil held to commemorate his death is attended by thousands of dedicated fans, many of whom weep openly during the occasion. Elvis Presley Enterprises takes in more than \$100 million per year. When the U.S. Post Office issued a stamp of Elvis Presley and sold Elvis paraphernalia in 1994, sales exceeded \$50 million. There are 500 Elvis fan clubs active around the world, and Elvis impersonators are popular.

More than any other one rock artist or group, Elvis symbolizes the birth of rock & roll. Countless other rock stars, including the Beatles, trace their inspiration to Elvis. The King of Rock & Roll changed an entire generation. Pulitzer Prize-winning journalist David Halberstam observed: “In cultural terms, [Elvis’s] coming was nothing less than the start of a revolution” (Halberstam, *The Fifties*).

When Elvis appeared on the *Milton Berle Show* in April 1956, he was watched by more than 40 million viewers, one out of every four Americans. Soon, *Life* magazine published photos of teenage boys lined up at barbershops for ducktail haircuts so they could look like their rock king. Elvis’s biographer Peter Harry Brown correctly noted that to the girls of that day, “Elvis Presley didn’t just represent a new type of music; he represented sexual liberation” (*Down at the End of Lonely Street*, p. 55).

Elvis Presley stood for everything rock & roll stands for: sexual license, rebellion against authority, self-fulfillment, “if it feels good, do it and don’t worry about tomorrow,” moral debauchery glossed over with a thin veneer of shallow, humanistic spirituality and Christianity.

The rock & roll philosophy created Elvis Presley, and it killed Elvis Presley.

Elvis grew up in a superficially religious family, sporadically attending First Assembly of God Church in East Tupelo, Mississippi, then First Assembly of God in Memphis. His father and mother were not committed church members, and though Elvis attended church frequently with his mother during his childhood, he never made a profession of faith or joined the church. The pastor in Memphis, James E. Haffmill, says Elvis did not sing in church or participate in a church group (Steve Turner, *Hungry for Heaven*, p. 20).

By his high school years, Elvis largely stopped attending church. Elvis's father, Vernon, and mother, Gladys, met at the First Assembly of God in Tupelo, but they eloped a few months later. Gladys was 21 and Vernon was 17. Vernon was "a weakling, a malingerer, always averse to work and responsibility" (Goldman, *Elvis: The Last 24 Hours*, p. 16). Vernon went to prison for check forgery when Elvis was a child. In 1948 he was kicked out of his hometown in Mississippi for moonshining, and the Presley family moved to Memphis. Soon after the death of Elvis's mom, Vernon began dating the wife of a soldier in Germany, and after she divorced her husband, they married. Later Vernon's second wife left him because of his adultery with another woman.

Elvis's mother was "a surreptitious drinker and alcoholic." When she was angry, "she cussed like a sailor" (Priscilla Presley, *Elvis and Me*, p. 172). She was "a woman susceptible to the full spectrum of backwoods superstitions, prone to prophetic dreams and mystical intuitions" (*Stairway to Heaven*, p. 46). Gladys was only 46 when she died from alcohol-related problems.

Elvis had a twin brother, Jesse, who died at birth, and both he and his mother were accustomed to praying to this dead boy. They talked to him about their problems and asked him for guidance. Elvis told his cousin, Earl, that he talked to Jesse every day, and that sometimes Jesse answered him (Earl

Greenwood, *The Boy Who Would Be King*, pp. 30, 32). When they moved to Memphis, Elvis told his cousin Earl that “Jesse’s hand was guidin’ us” (Greenwood, p. 78).

Elvis was a mamma’s boy to the extreme, and to her death, she was jealous of any other woman in his life. She and Elvis “formed a team that usually excluded the father.” His mother “wanted to be everything to Elvis and wanted more from him than what was right or healthy to expect” (Greenwood, p. 116).

Elvis was a rebel. Even as a 13-year-old, when the other boys wore crewcuts, Elvis “boasted long, flowing blonde hair that fell almost to his shoulders” (*The Boy Who Would Be King*, p. 70). (Later he died his hair black.) Though he wanted to play football in high school, he refused to cut his hair in order to try out for the team. He cursed and blasphemed God behind his mother’s back, told dirty stories, and ran around to places he knew he should not visit. By the time he graduated from high school, he was spending much of his time in honky tonks and was living in immorality. This is the boy who soon became the King of Rock & Roll.

HOW ELVIS BECAME A ROCK STAR. There is a saying, “The blues had a baby and named it rock & roll.” Elvis Presley was an important figure in the birth of that baby. Elvis “spent much of his spare time hanging around the black section of town, especially on Beale Street, where bluesmen like Furry Lewis and B.B. King performed” (*Rolling Stone Encyclopedia of Rock*, p. 783). Beale Street was infamous for its prostitutes and drinking/gambling establishments. Music producer Jim Dickinson called it “the center of all evil in the known universe” (James Dickerson, *Goin’ Back to Memphis*, p. 27). Elvis’s cousin Earl, who palled around with Elvis for many years before and after his success, said that he “adopted Beale Street as his own, even though he was one of the few white people to hang out there regularly” (*The Boy Who Would Be King*, p. 121). B.B. King said: “I knew Elvis before he was popular. He used to come around and be around us a lot.

There was a place we used to go and hang out on Beale Street” (King, *A Time to Rock*, p. 35). Well-known bluesman Calvin Newborn (brother of Phineas Newborn, Jr.) said that Elvis often stopped by such local nightspots as the Flamingo Room on Beale Street or the Plantation Inn in West Memphis to hear blues bands. Elvis listened to radio WDIA, “a flagship blues station of the South that featured such flamboyant black disk jockeys as Rufus Thomas and B.B. King” (*Rock Lives*, p. 38). Elvis also listened to radio station WHBQ’s nine-to-midnight *Red Hot & Blue* program hosted by Dewey Mills Phillips.

It was Phillips, in July 1954, who became the first disc jockey to play an Elvis Presley record on the air. Elvis’s first guitarist, Scotty Moore, learned many of his guitar licks from an old black blues player who worked with him before he teamed up with Elvis (Scotty Moore, *That’s Alright, Elvis*, p. 57).

Sam Phillips, owner of Sun Records, was looking for “a white man with a Negro sound and the Negro feel,” because he believed the black blues and boogie-woogie music could become tremendously popular among white people if presented in the right way. Phillips had said, “If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars.” Phillips also said he was looking for “something ugly” (James Miller, *Flowers in the Dustbin*, p. 71). That’s a pretty good description, morally and spiritually, of rock & roll. Sam Phillips found his man in Elvis, and in 1954, he roared to popularity with “That’s All Right, Mama,” a song written by black bluesman Arthur “Big Boy” Crudup. The flip side of that hit single was “Blue Moon of Kentucky,” which was a country song that Elvis hopped up and gave “a bluesy spin.” Their first No. 1 hit single, “Mystery Train,” was also an old blues number. Six of the 15 songs Elvis recorded for Sun Records (before going over to RCA Victor a year later) were from black bluesmen.

By 1956, Presley was a national rock star and teenage idol, and his music and image had a tremendously unwholesome effect upon young people. Parents, pastors, and teachers condemned Elvis's sensual music and suggestive dancing and warned of the evil influence he was exercising among young people. They were right, but the onslaught of rock & roll was unstoppable. When asked about his sensual stage gyrations, he replied: "It's the beat that gets you. If you like it and you feel it, you can't help but move to it. That's what happens to me. I can't help it" (Turner, *Hungry for Heaven*, p. 21). Describing what happened to him during rock performances, Elvis said: "It's like a surge of electricity going through you. It's almost like making love, but it's even stronger than that" (Elvis, cited by James Miller, *Flowers in the Dustbin*, p. 83).

Elvis correctly described the licentious power of the rock & roll beat.

Between March 1958 and March 1960, Elvis served in the army, then resumed his music and movie career where he had left off. He had many top ten hits in the first half of the 1960s.

ELVIS'S ABIDING LOVE FOR SOUTHERN GOSPEL NOT EVIDENCE OF SALVATION. Elvis performed and recorded many gospel songs. In the early 1950s he attended all-night gospel quartet concerts at the First Assembly of God and Ellis Auditorium in Memphis and befriended such famous groups as the Blackwood Brothers and the Statesmen. When he was 18, Elvis auditioned for a place in the Songfellows Quartet, but the position was given to James Blackwood's nephew Cecil. Later, as his rock & roll career was prospering, Elvis was offered a place with the Blackwood Brothers, but he turned it down. Even after he became famous, Elvis continued attending Southern gospel sings and the National Quartet Convention. In the early years of his rock & roll career, he sang some with the Blackwood Brothers and the Statesmen at all-night sings at Ellis Auditorium in Memphis (Taylor, *Happy Rhythms*, p. 117). Elvis told pop singer Johnny

Rivers that he patterned his singing style after Jake Hess of the Statesmen Quartet (*Happy Rhythm*, p. 49). The Jordanaires performed as background singers on Elvis Presley records and as session singers for many other raunchy rock and country recordings. Members of the Speer Family (Ben and Brock) also sang on Elvis recordings, including “I’ve Got a Woman” and “Heartbreak Hotel.” The Jordanaires provided vocals for Elvis’s 1956 mega hit “Hound Dog.” The Jordanaires toured with Eddy Arnold as well as with Elvis. They also performed on some of Elvis’s indecent movies. J.D. Sumner and the Stamps toured with Elvis from 1969 until his death in 1977, performing backup for the King of Rock & Roll in sin-holes such as Las Vegas nightclubs. Ed Hill, one of the singers with the Stamps, was Elvis’s announcer for two years. It was Hill who concluded the Elvis concerts with: “Ladies and gentlemen, Elvis has left the building. Goodbye, and God bless you.” (During the years in which Sumner and the Stamps were backing Elvis Presley at Las Vegas and elsewhere, Sumner’s nephew, Donnie, who sang in the group, became a drug addict and was lured into the licentious pop music field.) Sumner helped arrange Elvis’s funeral, and the Stamps, the Statesmen, and James Blackwood provided the music. After Elvis’s death, J.D. Sumner and the Stamps performed rock concerts in tribute to Elvis Presley.

Elvis’s love for gospel music is not evidence that he was born again. His on-again, off-again profession of faith in Christ also was not evidence that he was saved. Three independent Baptist preachers have testified that Elvis told them that he had trusted Jesus as his Savior in his younger years but was backslidden. There was no biblical evidence for that, though. We must remember that Elvis grew up around churches and understood all of the terminology. There was never a time, though, when Elvis’s life changed. Empty professions of faith do not constitute biblical salvation. “Therefore if any man be in Christ, he is a new creature: old

things are passed away; behold, all things are become new” (2 Cor. 5:17).

Elvis liked gospel music but he did not like Bible preaching. He refused to allow anyone, including God, to tell him how to live his life. That is evidence of an unregenerate heart.

We agree with the following sad, but honest, assessment of Elvis’s life:

“Elvis Presley never stood for anything. He made no sacrifices, fought no battles, suffered no martyrdom, never raised a finger to struggle on behalf of what he believed or claimed to believe. Even gospel, the music he cherished above all, he travestied and commercialized and soft-soaped to the point where it became nauseating. ... Essentially, Elvis was a phony. ... He feigned piety, but his spirituals sound insincere or histrionic” (Goldman, *Elvis: The Last 24 Hours*, pp. 187, 188).

The Bible warns that friendship with the world is enmity with God (James 4:4); and while we hope Elvis did trust Jesus Christ as Lord and Savior before he died, there is no evidence that he truly repented of his sin or separated from the world or surrendered to the Christ of the Bible.

The book he took to the bathroom just before he died was either *The Force of Jesus* by Frank Adams or *The Scientific Search for the Face of Jesus*, depending on various accounts. Both books present an unscriptural, pagan christ. Elvis never made a public profession of faith in Christ, was never baptized, and never joined a church. Pastor Hamill, former pastor of First Assembly of God in Memphis, says that Presley visited him in the late 1950s, when he was at the height of his rock & roll powers, and testified: “Pastor, I’m the most miserable young man you’ve ever seen. I’ve got all the money I’ll ever need to spend. I’ve got millions of fans. I’ve got friends. But I’m doing what you taught me not to do, and

I'm not doing the things you taught me to do" (Steve Turner, *Hungry for Heaven*, p. 20).

ELVIS'S DRUG ABUSE KILLED HIM. Elvis did not drink, but he abused drugs most of his life. He began using amphetamines and Benzedrine to give him a lift when he began his rock & roll career in the first half of the 1950s. It is possible that they were first given to him by Memphis disc jockey Dewey Phillips, who helped popularize Elvis's music by playing his songs repeatedly (Goldman, p. 9). The drugs "transformed the shy, mute, passive 'Baby Elvis' of those years into the Hillbilly Cat." He also used marijuana some and took LSD at least once.

In her autobiography, Priscilla Presley says that Elvis was using drugs heavily by 1960 and that his personality changed dramatically. After the breakup of his short-lived marriage in 1973, Elvis "was hopelessly drug-dependent." He abused barbiturates and narcotics so heavily that he destroyed himself. He died on August 16, 1977, at age 42 in his bathroom at Graceland, of a shutdown of his central nervous system caused by polypharmacy, or the combined effect of a number of drugs. There is some evidence, in fact, that Elvis committed suicide (Goldman, *Elvis: The Last 24 Hours*, pp. 161-175). He had attempted suicide in 1967 just before his marriage. Fourteen drugs were found in his body during the autopsy, including toxic or near toxic levels of four. Dr. Norman Weissman, director of operations at Bio-Sciences Laboratories, where the toxicity tests were performed, testified that he had never seen so many drugs in one specimen. Elvis's doctor, George Nichopolous, had prescribed 19,000 pills and vials for Elvis in the last 31.5 months of his life. Elvis required 5,110 pills per year just for his sleeping routine. Elvis also obtained drugs from many other sources, both legal and illegal. It was estimated that he spent at least \$1 million per year on drugs and drug prescribing doctors (Goldman, p. 56). Dr. Nichopolous's head nurse, Tish Henley, actually lived on the grounds of Graceland and monitored

Elvis's drug consumption. In 1980, Nichopolous was found in violation of the prescribing rules of the Tennessee Board of Medical Examiners, and he lost his license for three months and was put on probation for three years. In 1992, his medical license was revoked permanently.

After a protracted legal battle, Elvis's daughter, Lisa Marie, inherited his entire estate, valued at over \$100 million. Graceland was made into a museum, and it is visited by more than 650,000 per year.

A *SELF-CENTERED MAN*. Elvis was self-centered to the extreme. Though he gave away many expensive gifts, including fancy automobiles and jewelry, it was obvious that he used these to obtain his own way. "But when his extravagant presents fail to inspire a properly beholden attitude, the legendary Presley generosity peels off, revealing its true motive as the desire for absolute control" (Goldman, p. 104).

He could not take even kind criticism and was quick to cut off friends who crossed him in any way. "A little Caesar, he made himself all-powerful in his kingdom, reducing everyone around him to a sycophant or hustler" (Goldman, *Elvis: The Last 24 Hours*, p. 15). He was hypercritical, sarcastic, and mean-spirited to people around him. When Elvis first began touring with Scotty Moore and Bill Black, they traveled in the automobile owned and maintained by Moore's wife, Bobbie. She worked at Sears and was the only one who had a steady paying job at the time. When Elvis became an overnight star and began to make big money, he purchased a Lincoln, but he never made any attempt to replace Bobbie's car or to pay back what she had put into it for them.

Elvis promised Scotty Moore and Bill Black, the members of his first band, that he would not forget them if they prospered financially, but he did just that. While Elvis was making tens of thousands of dollars by 1956 and 1957, Moore and Black were paid lowly wages and were finally let go to

fend for themselves as best they could. Elvis never gave his old friends automobiles or anything of significant value. Reminiscing on those days, Scotty Moore says, "He promised us that the more he made the more we would make, but it hasn't worked out that way. The thing that got me, the thing that wasn't right about it, was the fact that Elvis didn't keep his word. ... We were supposed to be the King's men. In reality, we were the court jesters" (Moore, *That's Alright, Elvis*, pp. 146, 155). Elvis turned them "out to pasture like broken-down mules, without a penny."

Elvis kept up this pattern all his life. He would fire his friends and workers at the snap of a finger, and he "was not one to give his buddies a second change" (*The Boy Who Would Be King*, p. 197). Bobby West served his cousin Elvis faithfully for 20 years, and was rewarded in 1976 by being fired with three day's notice and one week's pay. Delbert West (another cousin) and Dave Hebler were similarly treated.

ELVIS'S RAGE. Elvis often exhibited a violent, even murderous, rage. He was "notorious for making terrible threats." He cooked up murder plots against a number of people, including the man his ex-wife ran off with and three former bodyguards who wrote a tell-all book about him. He threw things at people and even dragged one woman through several rooms by her hair. He viciously threw a pool ball at one female fan, hitting her in the chest and injuring her severely. One of his sleep-over girlfriends almost died of a drug overdose he had given her, and she remained in intensive care for several days near death. He never once went to see her or call, and he had no further contact with her.

According to his cousin Earl, he never apologized for anything. He drew and fired his guns many times when he could not get his way, firing into ceilings, shooting out television sets. When his last girlfriend, Ginger Alden, attempted to leave Graceland against his wishes, he fired over her head to force her to stay.

Elvis hit Priscilla, his wife, at least once, giving her a black eye. He also threw chairs and other things at her. Once he tore up her expensive clothes and threw them and her out into the driveway. He even mocked and flaunted her with his affairs. When his father remarried, Elvis treated him and his wife very badly. When he first learned of it, he “threw a tantrum of frightening proportions,” destroying furniture and punching holes in the walls with his fists. On one occasion he stormed around the dinner table and threw the plates full of food at the wall, cursing his father and stepmother and blaspheming God (*The Boy Who Would Be King*).

ELVIS'S IMMORALITY. Elvis was a fornicator and adulterer. He had “a roving eye.” “His list of one-night stands would fill volumes” (Jim Curtin, *Elvis*, p. 119). He began sleeping with multiple girls per week when he was only one year out of high school. His cousin Earl notes that the sleazy music clubs Elvis was visiting “satisfied more than his thirst for music—they unleashed Elvis’s sexuality” (*The Boy Who Would Be King*, p. 122). He slept with many girls before his marriage to Priscilla Beaulieu, and had multiple affairs after the marriage.

Priscilla was only a 14-year-old ninth grader when Elvis began dating her in 1959 during his army tour in Germany. At the time he met Priscilla, he had an even younger girl living in his house (Moore, *That's Alright, Elvis*, p. 162). Elvis corrupted the shy, teenaged Priscilla. He gave her liquor and got her drunk. He got her hooked on pills. He taught her to dress in a licentious manner. He encouraged her to lie to her parents. He led her into immorality and pornography. He taught her to gamble. He used hallucinogenic drugs with her. (These are facts published in Priscilla’s autobiography.) In 1962, the 15-year-old Priscilla moved in with Elvis at his Graceland mansion in Memphis (after Elvis lied to her parents about the living arrangement) and they lived together for five years before they married in May 1967. (The marriage

was probably due to pressure put on Elvis by his manager, who was worried about the star's public image.)

Elvis and Priscilla had constant problems in their marriage and divorced in 1973. Elvis had many adulterous affairs during his marriage, and Priscilla admits two affairs of her own. Scotty Moore's second wife, Emily, said she felt sorry for Priscilla because of all of the women Elvis was seeing. Elvis seduced his stepbrother Billy's wife, Angie, and destroyed their marriage. He then banished Billy from Graceland. Elvis's cousin, Earl, who was his best buddy in high school and during the early years of his music career and who worked for him for many years after his success, describes how Elvis became addicted to orgies involving many girls at one time.

Elvis cursed and profaned the Lord's name continually in his ordinary conversation. Even during his earliest concerts he "told some really dirty, crude jokes in between his songs" (*RockABilly*, p. 120).

WASTING A FORTUNE. Elvis lived for pleasure and was utterly bored with life before he was 40 years old. Elvis sought to be rich, but it came with a curse attached to it and most of his riches disappeared into thin air. Though Elvis's music, movies, and trademarked items grossed an estimated two or more BILLION dollars during his lifetime, he saw relatively little of it and most of what he did receive was squandered on playthings. By 1969, he was so broke that he was forced to revive his stage career. He had no investments, no property except that which surrounded Graceland, and no savings. His manager, Colonel Parker, had swindled or mismanaged him out of a vast fortune. (On Parker's advice, for example, Elvis sold the rights to his record royalties in 1974 for a lump sum that netted him only \$750,000 after taxes.)

ELVIS'S SENSUAL MUSIC. Elvis's music was reflective of his lifestyle: sensual and licentious. Many of his performances were characterized by hysteria and near rioting. Females attempted to rip off Elvis's clothes. There were riots at his

early concerts. “He’d start out, ‘You ain’t nothin’ but a Hound Dog,’ and they’d just go to pieces. They’d always react the same way. There’d be a riot every time” (Scotty Moore, *That’s Alright, Elvis*, p. 175). Girls literally threw themselves at him. In DeLeon, Texas, in July 1955, fans “shredded Presley’s pink shirt—a trademark by now—and tore the shoes from his feet.” Before a 1956 concert in Jacksonville, Florida, Juvenile Court Judge Marion Gooding warned Elvis that if he did his “hip-gyrating movements” and created a riot, he would be arrested and sent to jail. Elvis performed flatfooted and stayed out of trouble. Colonel Parker played up Elvis’s sensuality. He taught him to “play up his sexuality and make both the men and women in the audience want him” (*The Boy Who Would Be King*, p. 164).

TRAGEDY FOLLOWS THE ROCK MUSIC LIFESTYLE. Elvis’s first band was composed of three members, Elvis, lead guitarist Scotty Moore, and bass guitarist Bill Black. The lives of all three men were marked by confusion and tragedy. Elvis died young and miserable. When asked about his severe narcotic usage in the years before his death, Elvis replied, “It’s better to be unconscious than miserable” (Goldman, p. 3). Bill Black, who formed the Bill Black Combo after his years with Elvis, died in 1965 at age 29 of a brain tumor. Scotty Moore was divorced multiple times. He also had multiple extra-marital affairs. When he had been married only three months to his first wife, he fathered a child by another woman, a nightclub singer he met on the road. The little girl was born the night Elvis, Moore, and Black recorded their first hit at Sun Records. During his second marriage, Moore fathered another out-of-wedlock child. In 1992, at age 61, Moore filed for bankruptcy.

ELVIS’S STRANGE RELIGION. Elvis did not believe the Bible in any traditional sense. His christ was a false one. Elvis constructed “a personalised religion out of what he’d read of Hinduism, Judaism, numerology, theosophy, mind control, positive thinking and Christianity” (*Hungry for Heaven*, p.

143). The night he died, he was reading the book *Sex and Psychic Energy* (Goldman, *Elvis: The Last 24 Hours*, p. 140). Elvis loved material by guru Paramahansa Yogananda, the Hindu founder of the Self-Realization Fellowship. (I studied Yogananda's writings and belonged to his Fellowship before I was saved in 1973.)

In considering a marriage to Ginger Alden (which never came to pass) prior to his death, Elvis wanted the ceremony to be held in a pyramid-shaped arena "in order to focus the spiritual energies upon him and Ginger" (Goldman, *Elvis: The Last 24 Hours*, p. 125).

Elvis traveled with a portable bookcase containing over 200 volumes of his favorite books. The books most commonly associated with him were books promoting pagan religion, such as *The Prophet* by Kahilil Gibran; *Autobiography of a Yogi* by Yogananda; *The Mystical Christ* by Manley Palmer; *The Life and Teachings of the Master of the Far East* by Baird Spalding; *The Inner Life* by Leadbetter; *The First and Last Freedom* by Krishnamurti; *The Urantia Book*; *The Rosicrucian Cosmo-Conception*; *The Book of Numbers* by Cheiro; and *Esoteric Healing* by Alice Bailey.

Elvis was a great fan of occultist Madame Blavatsky. He was so taken with Blavatsky's book *The Voice of Silence*, which contains the supposed translation of ancient occultic Tibetan incantations, that he "sometimes read from it onstage and was inspired by it to name his own gospel group, Voice" (Goldman, *Elvis*, p. 436). Another of Elvis's favorite books was *The Impersonal Life*, which supposedly contains words recorded directly from God by Joseph Benner. Albert Goldman says Elvis gave away hundreds of copies of this book over the last 13 years of his life.

Elvis was sometimes called the evangelist by those who hung around him, and he called them his disciples; but the message he preached contained "strange permutations of Christian dogma" (Steve Taylor, *Stairway to Heaven*, p. 56). Elvis believed, for example, that Jesus slept with his female

followers. Elvis even had messianic concepts of himself as the savior of mankind in the early 1970s. He read the Bible aloud at times and even conducted some strange “Bible studies,” but he had no spiritual discernment and made up his own wild-eyed interpretations of biblical passages. His ex-wife, Priscilla, eventually joined the Church of Scientology, as did his daughter, Lisa Marie, and her two children.

Elvis prayed a lot in his last days, asking God for forgiveness, but the evidence points to a Judas type of remorse instead of godly repentance. “For godly sorrow worketh repentance to salvation not to be repented of: but the sorrow of the world worketh death” (2 Cor. 7:10). One can have sorrow or remorse for the consequences of one’s sin without repenting toward God and trusting God’s provision for sin, which is the shed blood of Jesus Christ. Judas “repented himself” in the sense that he was sorry for betraying Jesus, and he committed suicide because of his despair, but he did not repent toward God and trust Jesus Christ as his Savior (Mat. 27:3-5). True biblical salvation is “repentance toward God, and faith toward our Lord Jesus Christ” (Acts 20:21). Had Elvis done this he would have been a new man (2 Cor. 5:17) and would have seen things through the eyes of hope instead of through the eyes of despair. He would have had supernatural power, and there would have been a change in his life. The spiritual blindness would have fallen from his eyes, and he would have cast off his eastern mysticism and cleaved to the truth. Elvis’s guilt and sorrow produced no perceptible change in his life.

Gene Vincent

Gene Vincent (1935-1971) was another one of the early influential American rock & rollers. His 1956 hit, “Be-Bop-A-Lula,” was one of the ’50s rock anthems.

He grew up in church in Virginia, but he quit school at age 16 and lied about his age in order to join the military. He

formed the Blue Caps in 1956 and began recording rockabilly songs. Their performances were “one of the wildest” in the business. “The Blue Caps developed a reputation for violence—they destroyed dressing rooms, set fires backstage, and incited riots at many of their shows” (*Rock ‘n’ Roll Heaven*, p. 32).

In 1960, Vincent and his rocker friend Eddie Cochran were involved in a terrible automobile accident in London. Cochran was killed and Vincent was critically injured. By the end of the 1960s, Vincent’s life was a disaster. *The Rolling Stone Encyclopedia of Rock* described his life as “heavy drinking, mood swings, and erratic behavior.” He was married and divorced four times.

Gene Vincent, one of the fathers of rock and roll, died drunk in 1971 at age 36 of a hemorrhaging stomach ulcer and/or a seizure.

His hit “Be-Bop-A-Lula” had sold over nine million copies in his lifetime, but he died broke.

Hank Williams

Hiram “Hank” Williams’ (1923-1953) “hillbilly boogie” music, such as “Rootie Tootie” and “Hey, Good Lookin,” had a great influence on early rock & roll. Large numbers of rockers point to Hank Williams as one of their inspirations. He also lived the “rock & roll lifestyle” and died young.

He was born in a log house in September 1923 to a poor family in rural Alabama. His mother, Jessie Lillybelle (called Lillie), played the organ at Baptist churches during the early part of Hank’s childhood, though she apparently was not a meek and quiet-spirited woman. Tenants at a boardinghouse she ran described her as “mean and violent with a short fuse.” She “cussed at” Hank at times. Hank’s father, Elonzo, who was called Lon, was a hard drinker who did not live with the family after Hank was six years old. Stemming from his experiences in World War I, Lon spent many years in

government hospitals and underwent physical and psychiatric treatment. Hank did not see his father more than a couple of times in the 1930s. When Lon was released from the hospital in 1939, he returned to his home town, but he divorced Lillie three years later and married another woman.

Hank's mother tried to steer young Hank into singing for the Lord and laboriously saved the money to send him to a shape-note singing school, but he was more attracted to the world. He started drinking and attending Saturday-night dances when he was only 11 (Colin Escott, *Hank Williams*, p. 10). He learned to play jazzed-up guitar from Rufus Payne, a black street bluesman nicked-named "Tee-Tot," a pun on teetotaler, which Tee-Tot definitely was not. He carried a home-brewed mix of alcohol and tea in a flask at all times and, like many bluesmen before and after him, died young in 1939 at age 55.

By the time Hank was in his teens, his mother apparently had a change of heart and helped him get started in his country music career.

By that time, Hank Williams was already a drunkard who was undependable at work and reckless with his money. He "was a miserable drunk" who "became surly and contrary." His drinking became increasingly worse as the years passed. He married his first wife, Audrey Mae, on December 15, 1944. (The divorce to her first husband, Erskine Guy, was not finalized until December 5. Guy was in the military service and was overseas fighting in World War II when his wife took up with Hank Williams. Their marriage was illegal in the sight of God as well as in the sight of the law, which required a 60-day waiting period after a divorce.)

In 1946, he began his recording career, and by 1948, his records were making the country-western charts. "Lovesick Blues" was the No. 1 country record in 1949. He began singing for the Grand Ole Opry that same year. By 1952, his drinking had almost ruined him. By that year the odds of his showing up sober to a music engagement "were no better

than even.” The previous year he had been committed to two different treatment facilities, but it didn’t help. He was also abusing drugs that were prescribed for his chronic back pain. “He would go to see several doctors, obtain multiple prescriptions, then take more than the prescribed dose.” One of Hank Williams’ booking agents, F.D. McMurry, was “amazed at the number and variety of pills that he took.” Quack therapist Horace Marshall prescribed chloral hydrate, a powerful sedative and anti-anxiety drug. This drug was very dangerous in itself, but when combined with alcohol or other depressants, it was extremely deadly.

When his cousin Walter McNeil visited him at a hospital in Montgomery, Alabama, in late 1951, Hank was “desperately unhappy.” “As was often the case when he was coming off a drunk, Hank was paranoid and surly, and, some thought, occasionally suicidal” (Escott, *Tattooed on Their Tongues*, p. 180).

He was fired from the Grand Ole Opry in 1952, and his marriage to Audrey ended in divorce in July of that year. Hank was busy on other fronts. Around May of that year, he fathered a child by Bobbie Jett (who already had one child by another man), and he married Billie Jean in October. (Hank first had to hire a lawyer to help her divorce her first husband, and the divorce was not finalized until a few days after their wedding.)

He was emotionally and physically abusive to both of his wives. Billie Jean was married to Williams only 10 weeks before he died. After Hank’s death, Billie Jean married Johnny Horton, country/rock singer, guitarist, songwriter who had pop hits with “The Battle of New Orleans,” “Springtime in Alaska,” and other songs. Horton died in 1960, seven years after Hank Williams, at age 35 in an automobile crash. Billie Jean eventually married and divorced four times (Colin Escott, *Tattooed on Their Tongues: Through the Backrooms of American Music*, p. 139).

Like many country/blues/rock singers, Hank Williams carried a sentimental love for gospel music with him throughout his life, and he recorded several religious songs. He never gave any testimony of or evidence of having been born again, though, whereas Jesus Christ warned, "Except a man be born again, he cannot see the kingdom of God" (John 3:3).

Hank Williams died on the last day of December 1953 at age 29 in the back of his Cadillac of drug and alcohol induced heart failure. "He had died from the combined effects of alcohol, an undetermined number of morphine shots, and chloral hydrate..." (Escott, p. 241).

Williams had sung his own epitaph on some of his songs, such as "Too Many Parties and Too Many Pals" and "Tear in the Beer." In the latter, he sang: "I'm gonna keep drinkin' until I'm petrified ... I'm gonna keep drinkin' 'til I can't even think."

He did just that.

1960s Rock: Continuing the Revolution

The following digest of some of the most influential of the 1960s rockers is included because these groups are still revered and their music continues to be played throughout the world. It is impossible to measure the vast influence these groups have had, and continue to have, on society.

Fifties and Sixties rock is the foundation of a global pop culture which is based on the philosophy of “do your own thing; don’t let anyone tell you what to do.”

This is capsulized in many popular rock songs:

“I’m free to do what I want any old time” (Rolling Stones, 1965).

“It’s my life and I’ll do what I want/ It’s my mind, and I’ll think what I want” (The Animals, 1965).

“You got to go where you want to go/ do what you want to do” (Mamas and Papas, 1965).

“It’s your thing/ do what you want to do” (Isley Brothers, 1969).

“We can do what we want; we can live as we choose” (“New,” Paul McCartney, 2013).

These studies on Fifties and Sixties rock music document the fact that rock was invented to celebrate licentiousness and the flaunting of God’s holy laws. Rebellion against God’s laws is not a sideline of rock & roll; it is its heart and soul.

The global rock culture epitomizes the definition of the world which the Christian is not to love: the lust of the flesh, the lust of the eyes, and the pride of life (1 John 2:15-17). A better definition of rock & roll has never been penned.

Further, the Christianized version of rock music is the soundtrack to the end-time apostasy described in 2 Timothy.

“For the time will come when they will not endure sound doctrine; but after their own lusts shall they heap to themselves teachers, having itching ears; And they shall turn away their ears from the truth, and shall be turned unto fables” (2 Timothy 4:3-4).

Christian rock, or Contemporary Christian Music, with its theme of ecumenical unity and its charismatic experience orientation, is a major part of the end-time, one-world “church.”

The Allman Brothers

Brothers Duane (1946-1971) and Greg Allman (b. 1947) formed the Allman Brothers band in 1968. Other members of the original band were Berry Oakley, Dickey Betts, Johanny Johanson, and Butch Trucks. Duane and Greg’s father was murdered in 1949 when they were just toddlers by a hitchhiker he picked up while on Christmas leave from the Korean War.

The band, called “the greatest American band of the 1970s” by rock critic Mikal Gilmore, “wallowed in blues, booze, drugs, babes, and busts.” Drummer Butch Trucks describes how they lived: “... the cocaine was pouring. You would go backstage and there would be a line of thirty dealers waiting outside, and the roadies would go check it out. Whoever had the best coke, they could get in, and they would just keep it flowing all night. ... I was drunk twenty-four hours a day” (Mikal Gilmore, *Night Beat*, p. 134).

In 1970, Twiggs Lydon, road manager for the Allman Brothers, was charged with murder after he stabbed a man to death with a fishing knife. In March 1971, Robert Payne, manager for the Allman Brothers, was shot by police. That same month, the entire Allman Brothers band was charged with drug possession.

“The surviving members of the Allman Brothers Band have also struggled with an assortment of personal demons

including substance abuse, divorce, altercations with law officials, and poverty” (*Hellhounds on Their Trail*, p. 43).

In 1976, Allman Brothers Band roadie Scotter Herring was sentenced to 75 years in prison for distributing cocaine and other drugs to Gregg Allman. Gregg was granted immunity in exchange for his testimony.

Gregg Allman married the singer/movie star Cher in 1975, but she left him after he “passed out face first into a plate of spaghetti at an Italian restaurant” (*Rock Stars Do the Dumbest Things*, p. 11).

Duane Allman died in October 1971 in a motorcycle wreck. It was less than a month before his 25th birthday.

A year later fellow band member Berry Oakley died at age 24 in another motorcycle wreck that occurred only three blocks from the site of Allman’s crash.

The Allman Brothers’ road manager, Twiggs Lyndon, was killed in 1979 when his parachute failed to open during a skydiving venture.

Lamar Williams, bassist for the Allman Brothers Band, died of cancer in 1983 at age 34.

Joe Dan Petty, of Grinderswitch and guitar tech for The Allman Brothers Band, died in a private plane crash in January 2000 at age 51.

Allen Woody, bassist for the Allman Brothers Band, died in August 2000 at age 44.

The Animals

The Animals were formed in England in 1962 and had many hits in the 1960s. The group was composed of Eric Burdon, John Steel, Chas Chandler, Alan Price, and Hilton Valentine. Eventually Price was replaced by Dave Rowberry and Steel, by Barry Jenkins.

During his days with the Animals, Eric Burdon “took to drinking, womanizing, and shooting his mouth off,

experiences that no doubt shaped a later song entitled ‘Good Times’” (*Rolling Stone Encyclopedia of Rock*). Burdon admits that he took many acid (LSD) trips. He participated in hallucinogenic drug experiences with Brian Epstein (the Beatles’ manager who died of a drug overdose in 1967), Andy Summers (who played with the Animals and later was with the rock group Police), and many others. Burdon claims that the drug LSD opened him up to Hinduism. In his biography, he describes a meeting he allegedly had with the gruesome Hindu goddess Kali while he was on an LSD trip.

“Then I came face to face with Kali. I was covered in a void. Darkness, darkness. Then a voice asked what right I had to come there and disturb Kali. ‘I’m just a man,’ I said. ‘And what makes you think you’re man enough to disturb me while I’m making love?’ ‘My ego tells me that if I have a chance to change the world, I have the power to make that change.’ ‘Ah, so you need answers,’ said Kali. ‘If you want information you have to make me a gift.’ I didn’t know which world I was in. My own was left behind me. ‘I can’t see you. You’ve already taken my sight. What more do you want?’ She laughed a wicked, cruel laugh in the darkness. ‘How much are you willing to give?’ ‘My life,’ I said. My life was sucked out of me. I was Gonzo. Melted to the floor. Dead” (Eric Burdon, *I Used to Be An Animal, But I’m All Right Now*, p. 150).

Kali, the goddess of destruction, is often depicted as a fearsome, black, multiple-armed personage with weapons of destruction in each hand and a necklace of skulls around her neck. During our years of missionary work in Nepal, I have often walked past the large Kali idol located in the heart of Kathmandu near the temple of the Living Goddess. We know from the Bible that the gods and goddesses behind idolatry are demonic spirits.

“What say I then? that the idol is any thing, or that which is offered in sacrifice to idols is any thing? But I say, that the things which the Gentiles sacrifice, they

sacrifice to devils, and not to God: and I would not that ye should have fellowship with devils” (1 Cor. 10:19, 20).

According to God’s Word, it appears that through drug experiences Eric Burdon met the same demons that the Hindu yogi encounters through meditation and other practices.

Mike Jeffrey, who managed the Animals and Jimi Hendrix, died in 1973 at roughly age 35 when his plane exploded in mid air.

Chas Chandler died in 1996 at age 57 of a heart attack.

The Beach Boys

The Beach Boys, formed in 1961, is one of the most popular rock bands of all times. The original group was composed of brothers Brian, Dennis, and Carl Wilson, with Al Jardine. Their first hit, “Surfin,” appeared in December 1961. They have sold over 65 million records.

The Wilson boys had a troubled relationship with their father. When he died of a heart attack in 1973, the only son to attend the funeral was Carl.

Brian Wilson (b. 1942), who wrote many of their most popular songs, was heavily involved with psychedelic and other drugs and liquor and became a psychotic recluse for many years, living in fear even of the ocean he had glorified in his songs. The man who sang of the glories of the automobile (“Shut Down,” “Little Deuce Coupe,” “Car Crazy Cutie,” etc.) did not drive an automobile for years. He had a complete breakdown in 1964 and retired from touring with the Beach Boys. His constant supervision and psychiatric care was rumored to have cost \$50,000 a month at one point. He did not regain a semblance of normality for two and a half decades. In 1980, Brian divorced his wife, Marilyn.

The Beach Boys were instrumental in promoting the occultic Transcendental Meditation. Beach Boy Mike Love accompanied the Beatles and Donovan to Guru Maharishi

Mahesh Yogi's ashram in India in 1967. The Beach Boys embarked on a tour in 1968 which included the guru as the opening act, but the tour had to be aborted because fans didn't want to sit through a Hindu lecture. By the late '70s, the Beach Boys were still promoting TM. Their 1976 album, *15 Big Ones*, contained the "TM Song" by Brian Wilson. The lyrics stated:

"It's time for me to meditate/ What time is this/ How long has it been/ ... The mantra, my mantra must have took me away/ It must have took me away/ Maharishi gave it to me/ And I wondered if it set me free/ And it did/ And he'll tell you/ Sometimes it goes real fast/ And other times it goes real slow/ Anyway you do it, well it's bound to work I know/ Transcendental Meditation should be part of your time/ It's simple, it's easy as making this rhyme/ Transcendental Meditation, works for me good/ More much more than I thought it would."

The proceeds to the Beach Boys' 1978 album, *M.I.U.*, were dedicated to help build the Maharishi International University in Iowa.

In spite of Mike Love's dedication to Transcendental Meditation, he has been married and divorced at least five times and "several women claimed he fathered their children out of wedlock" (Stebbins, *Dennis Wilson: The Real Beach Boy*, p. 214).

Dennis Wilson lived the surfer/rock & roll lifestyle and suffered the consequences. In 1965, he said: "They say I live a fast life. Maybe I just like a fast life. I wouldn't give it up for anything in the world." Before his death, he was drinking a fifth of vodka a day plus using cocaine and other drugs. Dennis fell under the spell of Charles Manson in 1969 and even helped Manson record some songs. Manson's song "Cease to Exist" was recorded by the Beach Boys under the title "Never Learn Not to Love" and appeared on the B side of their 1968 record "Bluebirds over the Mountain." The group performed the song on The Mike Douglas Show in April

1969. The Manson song later appeared on the Beach Boys 20/20 album. Before he went on to spawn the murders for which he is infamous, Manson and his followers took about \$100,000 of Dennis Wilson's money and wrecked four of his expensive cars.

Wilson was married five times, the third and fourth time to the same woman, actress Karen Lamm. He was unfaithful to all of his wives and had countless girlfriends. Karen told the press, "If you're worried about fidelity with a rock star, forget it. It's part of the lifestyle" (Stebbins, *Dennis Wilson: The Real Beach Boy*, p. 175). On a tour in Australia and New Zealand, Dennis assaulted and injured Karen in a drug-induced rage. His last marriage was to Shawn Love, the 19-year-old daughter of his first cousin and band partner, Mike Love. She bore Dennis a child a year before they were married. By the fourth month after the wedding, the marriage was also on the rocks. Totally undisciplined and addicted to liquor and drugs, Dennis Wilson squandered a fortune and ended up homeless, barefoot, staying with friends or sleeping off his drinking binges at cheap hotels. Before his death, he was little better than a skidrow bum. He had lost everything--his band, his singing voice, his money, his cars, his sailing boat, his health. Even if an automobile car had been available, he couldn't drive because of his frequent alcoholic seizures. "He'd have seizures, black out, and wake up not knowing where he was or how he'd gotten there." In the summer of 1981, a friend asked him "where the happiness was in his life." The rock star replied: "I don't have it. I'm just here. I'm like a flower floating on the water. Whatever way the wind blows is the way I go" (Stebbins, p. 212).

Dennis Wilson drowned in December 1983 twenty-four days after his 39th birthday. He had been invited to spend a couple of days on a friend's sailing boat which was docked at the same marina where he had docked his own boat, the *Harmony*, years earlier. He was unable to sleep that night and weeping in frustration and remorse, he poured out his

troubled heart to his girlfriend. He regretted that he could not tell his father that he loved him, that he could not have another chance to be a good son. “His tattered life weighed upon his spirit” (Stebbins, p. 226). Sadly, there is no evidence that Dennis Wilson turned to the Lord Jesus Christ and cast His care upon the Savior who died for his sins. Remorse for a wasted life is not the same as repentance toward God for salvation.

The next day, Wilson dove into the cold water and began retrieving things from the bottom of the bay, but on the second trip to the bottom he drowned. His blood alcohol level was .26 percent, nearly three times the legal driving limit in California. Traces of cocaine and Valium were also found in his system (*Helter Skelter*, p. 697). A friend observed, “I think Dennis died years before his body actually did” (Stebbins, p. 212).

Ironically, Dennis was the only member of the Beach Boys who was a real surfer.

Carl Wilson died in 1998 at age 51 of lung cancer.

The Beatles

The Beatles are the most popular and influential rock band of all time. *Rolling Stone* magazine ranked them number one in its list of 100 “Greatest Artists.” They have sold over one billion records internationally. This is in spite of the fact that none of the Beatles could read a note of music.

Paul McCartney said, “We felt like gods” (Bob Spitz, *The Beatles*, p. 425).

They have been called “a revolution” and “a cultural earthquake.”

More than 8,000 books have been written about them. The Queen of England bestowed upon them the Most Excellent Order of the British Empire in 1965 and knighted Paul McCartney in 1997. In 2009, Liverpool Hope University

began offering a Master of Arts degree in “The Beatles, Popular Music and Society.”

Their music was re-released in 1987 via compact disc and continues to sell well. It is played continuously on oldies radio stations. Their 2000 album, titled “1,” debuted at No. 1 on pop charts in the U.S.A. and 16 other countries and sold more than 3.6 million copies the first week. The album contains 27 of the Beatles No. 1 singles. A recent television special, *The Beatles Revolution*, attracted 8.7 million viewers to its first showing on ABC and is being rebroadcast by cable networks.

Even Contemporary Christian musicians are Beatles fans. For example, Phil Keaggy pays “homage to the Beatles” on his 1993 *Crimson and Blue* album. Galactic Cowboys admits that their biggest influence is the Beatles. Caedmon’s Call often performs Beatles music. dc Talk opened its “Jesus Freak” concerts with the Beatles’ song “Help.” Jars of Clay names Jimmy Hendrix and the Beatles as their inspiration. The lead guitarist is said to be a “Beatles fanatic.”

We give many more examples of this in the article “The Beatles and Contemporary Christian Music,” which is available at the Way of Life web site.

The Beatles’ influence permeates Western society and can be felt throughout the world. Countless rock & rollers could give the same testimony as that of Beach Boys’ Brian Wilson, who said: “Their arrival in America in 1964 was electrifying, one of the most exciting things that ever happened in my life, and their music has always and will always mean so much to me.”

The Beatles epitomized and defined modern, youthful “cool.” Bob Spitz says that “they always seemed able to define that very term” (*The Beatles*, p. 678). Its essence is an attitude of arrogance, defiance, selfishness, and the glorification of folly. The Beatles perfected the “teenage culture” that was invented by 1950s rockers. Journalist Nik Cohn said, “[T]he Beatles changed everything. Before them, all teenage life and,

therefore, fashion, existed in spasms; after them, it was an entity, a separate society” (Spitz, *The Beatles*, p. 545).

Sid Bernstein observed, “Only Hitler ever duplicated [the Beatles’] power over crowds. . . . when the Beatles talk—about drugs, the war in Vietnam, religion—millions listen, and this is the new situation in the pop music world” (*Time*, Sept. 22, 1967, p. 60). Rock critic Vern Stefanic noted that “Lennon was more than a musician” because he promoted “an anti-God theme, and anti-America, pro-revolution stance” (*Tulsa World*, Dec. 12, 1980, p. 20).

The Beatles even pioneered the longhaired look. “... the major impulse behind the rock androgyny of the Sixties was, in fact, of foreign origin . . . the Beatles. . . . the haircuts were so revolutionary by Sixties standards that they were viewed as signs of incipient transvestism” (Steven Simels, *Gender Chameleons: Androgyny in Rock ‘n’ Roll*, pp. 29, 30, 32).

Paul McCartney admitted their role in destroying traditional convention: “There they were in America, all getting house-trained for adulthood with their indisputable principle of life: short hair equals men; long hair equals women. Well, we got rid of that small convention for them. And a few others, too” (Barbara Ehrenreich, “Beatlemania: Girls Just Wanted to Have Fun,” cited by Lisa Lewis, *The Adoring Audience: Fan Culture and Popular Media*, p. 102).

The History of the Beatles

Called the “fab four,” The Beatles were composed of John Lennon (1940-1980), Paul McCartney (b. 1942), George Harrison (1943-2001) and Ringo Starr (born Richard Starkey) (b. 1940).

McCartney and Harrison had Roman Catholic mothers, but their fathers were not religious. Paul McCartney’s father, Jim, considered himself an agnostic. (When Jim McCartney died in 1976, Paul did not attend the funeral.)

Ringo's mother and father separated when he was very young and later divorced; his mother worked as a barmaid at times. He never made an attempt to locate his father.

Lennon's mother and father (Fred) had gotten married without her parent's approval, and Fred left his little family to join the merchant marine when John was very small. John's mother later lived with another man and had two daughters, though she never divorced Fred. In later life Lennon expressed hatred for his mother. His father's second wife, Pauline, said that the mere mention of her name "triggered a vicious verbal attack on [his mother], whom he reviled in the most obscene language I had ever heard..." (Geoffrey Giuliano, *Lennon in America*, 2000, p. 17).

John was raised largely by his mother's sister, his Aunt Mimi. She sent him to an Anglican Sunday school, where he sang in the choir. By age 11, though, he was permanently barred from Sunday services because he "repeatedly improvised obscene and impious lyrics to the hymns" (Timothy White, *Rock Lives: Profiles and Interviews*, p. 114). Lennon said that none of his church experiences touched him and that by age 19 he "was cynical about religion and never even considered the goings-on in Christianity." It is sad that all Lennon experienced was corrupt Christianity in the form of dead Anglicanism.

By 1964, McCartney testified that none of them believed in God and that religion "doesn't fit into my life." Their drug experiences changed that, but the "god" they came to believe in was not the God of the Bible. McCartney described his God as "a force we are all a part of." Lennon said, "We're all God."

John Lennon was the undisputed leader of the Beatles. By the late 1950s, he was a profane and brawling street tough. He shoplifted, abused girls, drew obscene pictures, lied "about everything," despised authority, and was the ringleader of a group of rowdies. The young Lennon was also very cruel. He

tried to frighten old people and made fun of those who were crippled or deformed.

The new music called rock & roll fit his licentious lifestyle. Later Lennon described himself as “a weird, psychotic kid covering up my insecurity with a macho façade” (Giuliano, *Lennon in America*, p. 2).

The other Beatles were also juvenile rowdies, if not outright delinquents. Even as a young teenager, Paul McCartney “became about the most sexually precocious boy of his year.” Paul stole things and drew dirty pictures. They rebelled against their fathers and other authority figures. Ringo’s first job was as a bartender on a ferryboat. He was also a thief and a truant during his youth. Even George Harrison, the “only one whose family background was normal and undramatic,” rebelled against the way his father wanted him to act and dress. He later testified: “Going in for flash clothes, or at least trying to be a bit different ... was part of the rebelling. I never cared for authority” (Hunter Davies, *The Beatles*, p. 39). Harrison was in frequent trouble at school. When they began playing together in bands in their teenage years, they played in wicked places such as strip joints. They testified that they “got drunk a lot” and “had a lot of girls” (Hunter Davies, *The Beatles*, p. 77).

The Beatles were a product of 1950s American rock & roll. They listened to Radio Luxembourg’s weekend broadcasts of rockabilly and blues hits by Bill Haley, Fats Domino, Carl Perkins, and other fathers of rock music.

Lennon called Elvis Presley “the guru we’d been waiting for” and “the Messiah” (Bob Spitz, *The Beatles*, p. 41). Lennon said that “nothing really affected me until Elvis.” McCartney said: “[Elvis] was the biggest kick. Every time I felt low I just put on an Elvis and I’d feel great, beautiful.” Ringo said, “Elvis changed my life.”

They formed a rock band called the Quarrymen in the mid-1950s. By late 1957, the band included Lennon, Harrison, and McCartney, plus other young men on bass and

drums. They combed their hair and dressed like Elvis and played rhythm & blues and Chuck Berry/Little Richard/Elvis type music. The group changed its name to the Silver Beatles in 1960, then simply to the Beatles, referring to the beat of their music. “John Lennon changed the name to Beatles to accent the drive of their music, the BEAT” (H.T. Spence, *Confronting Contemporary Christian Music*, p. 78).

Drummer Ringo Starr joined the group in 1962 just before they recorded their first single.

By 1963, “Beatlemania” was raging in England, and by 1964, the Beatles had leaped to international fame when “I Want to Hold Your Hand” skyrocketed to the top of the charts in the United States and they appeared on the *Ed Sullivan Show*. By April of that year the Beatles had the top five best-selling singles in America.

The Beatles set the tone for rock music and for the hippie youth culture in the 1960s until the band broke up in 1969. They led a generation of rebellious youth from marijuana to acid to “free sex” to eastern religion to revolution and liberal political/social activism. David Noebel observes: “The Beatles set trends, and their fans followed their lead. They were the vanguard of an entire generation who grew long hair, smoked grass, snorted coke, dropped acid, and lived for rock ‘n’ roll. They were the ‘cool’ generation” (*The Legacy of John Lennon*, p. 43).

The Beatles and Immorality

Ringo reported, “We got drunk a lot. You couldn’t help it. We had a lot of girls. We soon realized that they were easy to get” (*TV Guide*, July 29, 1978, p. 21). McCartney said: “We didn’t all get into music for a job! We got into it to avoid a job, in truth—and get lots of girls.” Lennon’s 21st birthday party was “a huge drunken noisy orgy” (Hunter Davies, *The Beatles*, p. 177).

Lennon called marriage a “stupid scene” and a mere “bit of paper.” He frequented prostitutes even in his teenage years, living in immorality before he was married, and then in adulterous relationships during his two marriages. His first wife, Cynthia, was pregnant when he finally married her in a clandestine ceremony in August 1962. No parents attended and the other band members dressed in black. On their wedding night, John hurried away for a performance. Of that first marriage, an acquaintance said, “John had no shame. He acted as if he were still a bachelor--even after the baby came” (Bob Spitz, *The Beatles*, p. 394).

Lennon and Yoko Ono lived together for a year while he was still married to Cynthia and Ono was married to an American filmmaker. When Cynthia returned from a vacation in Greece, she found Ono living with her husband in her own home. Ono was still married to another man when she announced that she was expecting a baby by Lennon. The mocking *Two Virgins* album cover featured the nude photos of Lennon and Ono on the front and back. (The album, which had no songs, was composed of sound effects and random voices.) Ono had been married several times and had a number of abortions before her alliance with Lennon.

Lennon said, “... intellectually, we knew marriage was a stupid scene, but we’re romantic and square as well as hip and aware. We lived together for a year before we got married, but we were still tied to other people by a bit of paper” (Davies, *The Beatles*). The two finally got married in March 1969. Ono wore a short mini-skirt and sunglasses. On their honeymoon, Lennon and Ono spent seven days in a public bed in Amsterdam, “to protest violence.” Later Lennon spent 18 months with his and Yoko’s secretary, May Pang, while he was married to Ono. Lennon was also involved in an adulterous relationship with the wife of the Beatles’ manager, Malcolm Evans (Giuliano, p. 107). Before he died, Lennon was addicted to pornographic movies.

After a long time of immoral partying, Ringo Starr married Maureen Starkey Tigrett in 1965. She was already pregnant with his child when he proposed to her after a night of drinking. In 1975, they went through a “rather messy, acrimonious divorce.” George Harrison had announced that he was in love with Ringo’s wife, and Ringo, for his part, admitted that he had an adulterous affair with actress Nancy Andrews. After the divorce, Ringo “started a wandering life.” In 1981, he married American actress and former Playboy model Barbara Bach.

George Harrison lived with Pattie Boyd before they were married in January 1966. In 1970, Eric Clapton wrote the famous rock love song, “Layla,” in honor of another man’s wife, as the woman Clapton was illicitly “in love” with was Harrison’s wife, Pattie. By 1973, Patti began living with Clapton. Harrison and Pattie were finally divorced in 1977, and she married Clapton in 1979, but that marriage only lasted a few years. Harrison married Olivia Trinidad Arias in 1978, one month after their son, Dhani, was born. Harrison also had an adulterous affair with Ringo Starr’s wife Maureen.

Paul McCartney lived with Jane Asher for many years. She told the press: “I certainly don’t object to people having children when they are not married, and I think it is quite sensible to live together before you are married” (David Noebel, *The Marxist Minstrels*, p. 92). McCartney and Asher became engaged in January 1968, but she called it off after discovering his affair with an American woman. McCartney also lived with Linda Eastman before they were married in March 1969. She was four months pregnant at the time of the marriage, her second. Eastman died in 1998, and McCartney married Heather Mills in 2002 (divorced 2008) and Nancy Shevell in 2011.

George Harrison promised reporters that the Beatles would not be afraid to use any four-letter words in their songs. In fact, obscenities are quite common in Beatles’ compositions (Noebel, *The Marxist Minstrels*, pp. 104, 92).

The Beatles manager, **BRIAN EPSTEIN**, was a homosexual. After hearing the Beatles in a London pub, he became obsessed with making John Lennon his lover. Two years after the Beatles' wildly successful 1964 America tour, Lennon accompanied Epstein to Barcelona, Spain, for a weekend that possibly included homosexual activity (Hunter Davies, *The Beatles*, introduction to the 1985 edition). Biographer Geoffrey Giuliano, who had access to Lennon's diaries, concluded that there was "a pronounced homosexual element in Lennon's makeup" (*Lennon in America*, p. 13).

During his last days, Epstein was constantly in the depths of depression, living on pills, having tantrums with his staff and closest friends over petty things" (Hunter Davies, *The Beatles*, introduction to the 1985 edition). He was also involved in extremely sordid homosexual alliances, even hiring tough guys to beat him up. Before signing as the Beatles' manager, he had been arrested for solicitation in a public restroom or park.

Epstein died in 1967 at age 37 of a drug overdose. The death, from a cumulative effect of bromide in the drug Carbitral, was ruled accidental, but he had attempted suicide once before. Two other drugs were found in his body. One month before his death, homosexuality had been decriminalized in England.

The Beatles and Drugs

Testifying before the U.S. House Select Committee on Crime, popular family entertainer Art Linkletter, who lost a child to drug abuse, referred to the Beatles as the "leading missionaries of the acid society" (*Crime in America—Illicit and Dangerous Drugs*, October 1969). Media researcher Brian Key observed: "The Beatles became the super drug culture prophets ... of all time" (*Media Sexploitation*, 1976, p. 136). The student newspaper for the University of Wisconsin noted that the Beatles have "proselytized the use of drugs so subtly

that words and conceptions once only common to drug users are found in sentences of teeny-boppers and statesmen alike” (*Daily Cardinal*, Dec. 3, 1968, p. 5, cited by David Noebel, *The Legacy of John Lennon*, p. 63).

Lennon said, “We were smoking dope, drinking wine and generally being rock & rollers. ... It was party time” (Bob Spitz, *The Beatles*, p. 536). A friend of Lennon’s said, “John told me that there had never been a day in his life when he didn’t feel he needed some kind of drug” (Spitz, p. 393).

Beatles biographer Bob Spitz says that in the studio they were stoned “most of the time” and during the filming of the movie *Help* they “were so stoned they couldn’t remember lines” (*The Beatles: The Biography*, pp. 551, 602). By the end of their career as The Beatles “LSD permeated every aspect of their lives” (Spitz, p. 671).

The Beatles began taking drugs during their earliest band days before they became popular. Lennon claimed that he had been on pills since he was 17 and soon after turned to pot. He said: “I have always needed a drug to survive. The others, too, but I always had more, more pills, more of everything because I am more crazy, probably” (Noebel, *The Marxist Minstrels*, p. 111).

As a band, The Beatles started by taking slimming pills to stay awake during long performances. They were high on “prellies,” a form of speed called Phenmetrazine and marketed as Preludin. John Lennon was so out of control one night, that “when a customer over-enthusiastically approached the stage, he kicked him in the head twice, then grabbed a steak knife from a table and threw it at the man” (Harry Shapiro, *Waiting for the Man*, p. 107).

Many of the Beatles’ songs were about drugs. These include “Strawberry Fields Forever,” “Day Tripper,” “Yellow Submarine,” “Help,” “Cold Turkey,” “Glass Onion,” “I Am the Walrus,” and “Penny Lane.” (The Beatles have admitted that these are drug songs.) BBC removed the Beatles’ song “A Day in the Life” from the air because of its drug implications.

Their 1967 *Sgt. Pepper's* album heralded the drug revolution in America ("Approbation on Drug Usage in Rock and Roll Music," *U.N. Bulletin on Narcotics*, Oct.-Dec. 1969, p. 35; David Noel, *The Legacy of John Lennon*, pp. 56,58). *Time* magazine reported that *Sgt. Pepper's* was "drenched in drugs" (Sept. 22, 1967, p. 62). The album "galvanized the acid subculture and gave LSD an international platform" (*Waiting for the Man*, p. 145). On the *Sgt. Pepper's* album Ringo Starr sang, "I get high with a little help from my friends." The members of the Beatles later openly admitted that the album was "a drug album" (James Miller, *Flowers in the Dustbin: The Rise of Rock & Roll*, p. 253).

Sgt. Pepper's was hugely influential, one of the best-selling albums of rock history. The *London Times'* theater critic Kenneth Tynan observed that the Beatles' *Sgt. Pepper's* album was "a decisive moment in the history of Western civilization."

Lennon admitted that he began taking LSD in 1964 and that "it went on for years. I must have had a thousand trips ... a thousand. I used to just eat it all the time" (*Rolling Stone*, Jan. 7, 1971, p. 39; cited by Jann Wenner, *Lennon Remembers*, p. 76). John Lennon read Timothy Leary's book *The Psychedelic Experience* in 1966, after Paul McCartney took him to the Indica, a hip New Age bookshop in London. He wrote the songs "Come Together" and "Give Peace a Chance" for Leary. Lennon wrote "Tomorrow Never Knows" after taking LSD.

Lennon told a *Rolling Stone* interviewer that there were "a lot of obvious LSD things in the music." Lennon said, "God isn't in a pill, but LSD explained the mystery of life. It was a religious experience."

In an interview with *Playboy*, Lennon said the Beatles smoked marijuana for breakfast and were so stoned that they were "just all glazed eyes." The Beatles took out a full-page ad in the *London Times* (June 1967), calling for the legalization of marijuana. In 1969, Lennon said: "If people can't face up to

the fact of other people being naked or smoking pot ... then we're never going to get anywhere" (*Penthouse*, Oct. 1969, p. 29, cited in Noebel, *The Legacy of John Lennon*, p. 66). Paul McCartney told *Life* magazine that he was "deeply committed to the possibilities of LSD as a universal cure-all." He went on to say, "After I took it, it opened my eyes. We only use one-tenth of our brain. Just think what all we could accomplish if we could only tap that hidden part. It would mean a whole new world. If politicians would use LSD, there would be no more war, poverty or famine" (*Life*, June 16, 1967, p. 105).

In 1968, Lennon and Yoko Ono were arrested for marijuana possession. The drug conviction nearly cost Lennon the right to live in the United States. In April 1969, George Harrison and his wife, Patti, were arrested at their home and charged with possession of 120 joints of marijuana. The drugs were found by a police dog. They pleaded guilty and were fined. In 1972, Paul McCartney and his wife, Linda, pleaded guilty to smuggling marijuana into Sweden. In 1973, McCartney pleaded guilty to growing marijuana on his farm in Scotland. McCartney's wife was arrested in Los Angeles in 1975 for possession of marijuana. In 1980, McCartney was arrested by customs officials at Tokyo International Airport when nearly a half-pound of marijuana was discovered in his suitcase. He was kicked out of Japan after being detained for nine days. In 1984, McCartney and his wife, Linda, were fined 70 pounds by Barbados magistrates for possession of marijuana. A few days later, Linda McCartney was charged again, for importing marijuana into Heathrow Airport.

Drugs were involved when Mel Evans, former Beatles road manager, was shot to death by police in 1976 during an argument involving a rifle. His girlfriend had called the police and told them that Mel had taken Valium and was "totally messed up," and when he allegedly made threatening gestures with the gun, they shot him. The rifle was not loaded. He was in his 40s.

From a biblical perspective it is obvious that the rebellion and heavy drug usage brought the Beatles into communion with demons and that their music was written under this influence. Consider this description of how John Lennon and Paul McCartney wrote their music:

“Into the night, stretching almost until dawn, the two most important songwriters of their generation hallucinated like madmen, staring inscrutably into each other’s eyes--‘the eye contact thing we used to do,’ Paul called it--and communing with the unknown. He imagined they ‘dissolve[d] into each other’ and envisioned John as ‘a king, the absolute Emperor of Eternity’” (Bob Spitz, *The Beatles*, pp. 672, 673).

The “unknown” they were communing with is identified by the Bible. It is the “darkness of this world” that is ruled over by “principalities and powers” led by the devil (Ephesians 6:12). He is called “the prince of the power of the air, the spirit that now worketh in the children of disobedience” (Ephesians 2:2).

The Beatles and Revolution

The Beatles promoted the revolutionary overthrow of authority in songs such as “Revolution No. 9,” “Working Class Hero,” “Back in the USSR,” “Power to the People,” “Sometime in New York City,” “Give Peace a Chance,” “Bloody Sunday” (which called British police “Anglo pigs”), “Attica State” (“now’s the time for revolution”), “Angela” (which glorified communist Angela Davis), and “Piggies.”

Lennon performed at anti-America rallies and called upon America to leave Vietnam to the communists. He said: “I really thought that love would save us. But now I’m wearing a Chairman Mao badge, that’s where it’s at. I’m just beginning to think he’s doing a good job” (cited by Jann Wenner, *Lennon Remembers*, p. 86). We wonder why Lennon didn’t

move to China to live in Mao's paradise instead of relocating to that terrible place called America?

Lennon gave the violent Students for Democratic Society (SDS) \$5,000, hoping it would assist those who were being sought by police for bombings. Though Lennon later characterized his radicalism as "phony" and motivated by guilt for his wealth (*Newsweek*, Sept. 29, 1980, p. 77), "its effect was deadly real" (Noebel, *The Marxist Minstrels*, p. 78).

The *Times* characterized the Beatles movie "A Hard Day's Night" as an "exercise in anarchy."

Lennon said, "I like a riot" (Spitz, *The Beatles*, p. 522). Even as early as the beginning of 1961, before they became international rock stars, the Beatles experienced rioting at their concerts. "In most places the appearance ended in riots, especially when Paul sang 'Long Tall Sally,' a standard rock number but done with tremendous beat and excitement. They were beginning to realize the effect they could have on an audience and often made the most of it, until things got out of hand. Paul says that some of the early ballrooms were terrifying" (Hunter Davies, *The Beatles*, p. 94). The Beatles fans used fire extinguishers on each other at the Hambledone Hall. Paul McCartney said: "When we played 'Hully Gully,' that used to be one of the tunes which ended in fighting." Neil Aspinall, the road manager for the Beatles, testified that "they were beginning to cause riots everywhere." A British rock fan magazine of that time observed that the reason for the violence was that the Beatles "symbolised the rebellion of youth."

When the Beatles broke into international fame, the rioting became even worse. Bob Spitz observes that "there was no precedent for the kind of mayhem the Beatles provoked" (*The Beatles*, p. 520). The concert at Shea Stadium in New York City in August 1965 was described as "mass hysteria." The *New York Times* reporter said the sound from the crowd "crossed the line from enthusiasm into hysteria and was soon in the area of the classic Greek meaning of the word

pandemonium--the region of all demons” (Spitz, p. 577). Even Mick Jagger of the Rolling Stones described it as “frightening.”

At the San Francisco concert that month, a security guard was knocked unconscious by a Coke bottle, and the show was stopped midway so that police could rescue a pregnant woman who was being trampled (Spitz, p. 583). In Vancouver, British Columbia, a police inspector said, “These people have lost all ability to think.” One hundred and sixty girls required medical attention (Spitz, p. 524). A policeman in Adelaide, Australia, described the scene as “frightening, chaotic, and rather inhuman” (Spitz, p. 510). When they arrived back in England from their first overseas tour, a crowd of thousands of teenagers “went on a rampage through Heathrow Airport, bending steel crash barriers and demolishing car roofs as if they were made of tinfoil” (Spitz, p. 486).

The British parliament discussed “the thousands of extra policemen all around the country who were being made to do extra, and dangerous, duty because of the Beatles” (Davies, *The Beatles*, p. 184). During the Beatles’ last tour in the United States, the crowds surged forward and viciously bashed in the roof of the limousine they thought the Beatles were in. As it turned out, the band members had been smuggled out in an ambulance.

The Beatles and Pagan Religion

In the summer of 1967, the four Beatles and other rock stars, including Brian Jones and Mike Jagger of the Rolling Stones, visited Guru Maharishi Mahesh Yogi during his trip to North Wales and listened to the teachings that he called the “Spiritual Regeneration Movement.” Maharishi claimed to have a path of regeneration other than that of being born again through faith in Jesus Christ. In 1968, the Beatles, along with Donovan, Mia Farrow, Mike Love of the Beach Boys,

and others, visited the Maharishi's ashram on the banks of the River Ganges in India to study Transcendental Meditation (TM). Though some try to deny it, TM is a Hindu practice and is based on the concept that the universe is God and man can tap into God through mysticism. Maharishi called TM "a path to God" and "the spontaneous flow of knowledge." The TM practitioner uses a mantra to put himself into an altered state of consciousness.

The Beatles soon split with the Maharishi. One reason was his suggestion that they turn over 25 percent of their income to his work. Another was that they caught the guru eating meat, which was not allowed to his disciples, and engaging in acts of immorality with female disciples. Lennon composed a song about the Maharishi entitled "Sexy Sadie," claiming that the guru had made a sexual advance on a female member of their group.

The Beatles also had a central role in popularizing the Hare Krishna movement in the West. In December 1966, Hindu Swami Bhaktivedanta recorded an album of chanting titled *Krishna Consciousness*. The recording was done in New York City, where George Harrison had been participating in Hare Krishna chanting sessions in Tompkins Square Park. He took the album back to England and the Beatles ordered 100 copies of it. Soon after that, Harrison and Lennon sang the Hare Krishna chant "for days" during a sailing trip through the Greek islands. Harrison reminisced, "Like six hours we sang, because we couldn't stop once we got going."

In September 1969, at the invitation of the Beatles, the Hindu Swami moved to England and set up shop at Tittenhurst Park, an 80-acre estate owned by Lennon. Three or four times a week he gave public lectures in a building at the north end of the property, about 100 yards from the main house, in which John and his second wife, Yoko, lived. A Hindu altar was set up there and eventually the building was called "the Temple." The Swami, who took the impressive but blasphemous title of His Divine Grace, founded the Hare

Krishna movement. In June of 1969, Hare Krishna followers sang with John and Yoko in Montreal, Canada, on the recording of "Give Peace a Chance," a song that would become extremely influential. John and Yoko chanted "Hare Krishna" on that song. "The Hare Krishna devotees had been visiting with the Lennons for several days, discussing world peace and self-realization" (Krishna web site, <http://introduction.Krishna.org/Articles/2000/08/00066.html>). The Lennons recorded the song to promote the Hindu concept of world peace.

That same summer, George Harrison produced a hit single, "The Hare Krishna Mantra," which featured Hindus from the London Radha-Krishna Temple. It rose to the Top Ten and made the idolatrous Hare Krishna chant a household word in the West. Harrison co-signed the lease on the first Hare Krishna temple in London. He also gave them a mansion outside London, which they made into an international ashram, where hundreds of thousands of people have learned about Hinduism in the heart of the old British Empire. Harrison financed the publication of *Krishna* magazine and put up \$19,000 to print the first edition of the *Krishna* book in 1970. In his introduction, Harrison said, "As GOD is unlimited. HE has many Names. Allah-Buddha-Jehova-Rama: All are KRISHNA, all are ONE."

By 1982, a leader in the Hare Krishna movement said it is "growing like wildfire" and "Krishna consciousness has certainly spread more in the last sixteen years than it has since the sixteenth century" (interview with George Harrison at the Hare Krishna web site). Today the complete works of Prabhupada are in all the major colleges and universities of the world. Millions upon millions of people have been influenced to think more favorably of pagan gods because of the Beatles.

Lennon continued to practice yoga. "If John's energy level and ambition were running high, a half hour or more of yoga was next on the agenda. . . . Outside of walking, yoga was the

only exercise he ever did. But spiritual rather than physical reasons motivated him to continue meditating. . . . [He believed yoga could help him achieve his greatest ambition, which was] a state of spiritual perfection by following The Way of The Masters: Jesus, Buddha, Mohammed, Krishna and Gandhi. . . . John believed that if he meditated long and hard enough, he'd merge with God and acquire psychic powers, like clairvoyance and the ability to fly through the air. And he wanted those powers as badly as he wanted anything" (Robert Rosen, *Nowhere Man*, p. 18).

Lennon defined God in Hindu terms. In an interview with the British newspaper *The Daily Sketch*, October 9, 1967, Lennon was asked if he believed in "a superior force, a God?" He replied:

"It's an energy. I don't and never did imagine God as one thing. But now I can see God as a power source - or as an energy. But you can't see any kind of energy, only track it on radar or things like that. You can be aware of your own energy and all the energy that's around you. All the energy is God. Your own energy and their energy, whether doing god-like things or ungodly things. It's all like one big jelly. We're all in the big jelly."

This is the Hindu concept that God is everything and everything is God and evil and good are the same.

George Harrison continued to follow Hinduism until his death. Harrison admitted to *Rolling Stone* magazine that the drug LSD opened his mind to this pagan religion. "Although up until LSD, I never realized that there was anything beyond this state of consciousness. . . . I think for me it was definitely LSD. The first time I took it, it just blew everything away. I had such an overwhelming feeling of well-being, that there was a God, and I could see him in every blade of grass" (*Rolling Stone*, Nov. 5 - Dec. 10, 1987, p. 48). The creator of LSD, Dr. Albert Hofman, also testified that the hallucinogenic drug led him into Hindu meditation (Mark Spaulding, *The Heartbeat of the Dragon*, p. 75).

Harrison's 1971 song "MY SWEET LORD," which he published the year following the breakup of the Beatles, is a song of praise to the Hindu god Krishna. It mentions the long process of achieving Nirvana through meditation and mysticism. At the end of the song, there is a little ruse, when the words "hallelujah, hallelujah, hallelujah" cunningly and almost imperceptibly merge into "Hare Krishna, Hare Krishna, Hare Rama." Thus the song transforms from a form of Christian praise to the praise of the Hindu god Krishna.

Harrison admitted that he did that to trick people. In his 1982 interview with the Hare Krishna organization he said, "I wanted to show that Hallelujah and Hare Krishna are quite the same thing. I did the voices singing 'Hallelujah' and then the change to 'Hare Krishna' so that people would be chanting the maha-mantra before they knew what was going on! ... MY IDEA IN 'MY SWEET LORD,' BECAUSE IT SOUNDED LIKE A 'POP SONG,' WAS TO SNEAK UP ON THEM A BIT. The point was to have the people not offended by 'Hallelujah,' and by the time it gets to 'Hare Krishna,' they're already hooked, and their foot's tapping, and they're already singing along 'Hallelujah,' to kind of lull them into a sense of false security. And then suddenly it turns into 'Hare Krishna,'" and they will all be singing that before they know what's happened, and they will think, 'Hey, I thought I wasn't supposed to like Hare Krishna! . . . IT WAS JUST A LITTLE TRICK REALLY" (Harrison, Krishna web site, <http://introduction.Krishna.org/Articles/2000/08/00066.html>).

The trick worked, because when it first came out many Christians thought Harrison was glorifying the Lord of the Bible. Harrison said, "Ten years later they're still trying to figure out what the words mean" (Ibid.).

The song was immensely popular. The album on which it appeared, *All Things Must Pass*, was the top-selling album in America for seven weeks straight. Another song on that album, "Awaiting on You All," also deals with Hinduism and chanting.

Harrison sang about Krishna in three other albums: *Living in the Material World* (1973), *Dark Horse* (1974), and *Somewhere in England* (1982). *Living in the Material World* had the lyrics: "I hope to get out of this place/ By the Lord Sri Krishna's grace/ My salvation from the material world." The album cover contained a photo of the Hindu god Krishna and promoted the *Bhagavad-gita*, the Hindu scriptures. During his 1974 concerts in America, Harrison led audiences in the Hare Krishna mantra. In 1987, Harrison testified that Hinduism was still a part of his life. "I still believe the purpose of our life is to get God-realization. There's a science that goes with that, the science of self-realization. It's still very much a part of my life, but it's sort of very personal, very private" (*People*, Oct. 19, 1987, p. 64).

The song "Tomorrow Never Knows" was inspired by John Lennon's "drug-addled readings" from the occultic *Tibetan Book of the Dead* (Robert Seay, *Stairway to Heaven*, p. 140). The lyrics say: "Turn off your mind relax and float downstream. It is not dying. It is not dying. Lay down all thoughts, surrender to the void. It is shining. It is shining. That you may see the meaning of within. It is being. It is being."

Lennon was strongly influenced by Van Gogh and Marcel Duchamp, depraved artists and philosophers who taught that life is meaningless. "These men were the textbook teachers of Lennon when he attended the Liverpool Art School. Both he and Yoko Ono were much involved in avant-garde art, and their music certainly reveals this fact" (H.T. Spence, *Confronting Contemporary Christian Music*, p. 41). In 1965, Lennon was asked, "What will you do when Beatlemania subsides?" He replied: "I don't suppose I think much about the future. I don't really [care]. Though now we've made it, it would be a pity to get bombed. It's selfish, but I don't care too much about humanity--I'm an escapist. Everybody's always drumming on about the future but I'm not letting it interfere

with my laughs, if you see what I mean” (Seay, *Stairway to Heaven*, p. 128).

Lennon and Yoko Ono were fascinated by the occult. He purchased entire sections of occult literature in bookstores (Gary Patterson, *Hellhounds on Their Trail*, p. 181). Occultist John Green was hired by Yoko Ono in 1974 to be her tarot card reader. “As time went on he became Lennon’s advisor, confidant and friend. Until October 1980, he worked closely with them. They did everything according to ‘the cards.’ He advised them on all of their business transactions and investments, even to the point of how to handle the problems Lennon was having with Apple, the Beatles record company” (*Song Magazine*, February 1984, p. 16, cited by *More Rock, Country & Backward Masking Unmasked*, p. 105). “People were hired and fired based on the findings of the tarot card reader, Charlie Swan; the Council of Seers, an assortment of freelance astrologers, psychics and directionalists; and Yoko’s own consultations with the zodiac and Book of Numbers” (Robert Rosen, *Nowhere Man*, p. 38).

Yoko followed the Asian philosophy of *katu-tugai*, which combined numerology with cartography. According to the tenets of *katu-tugai*, traveling in a westerly direction ensures good luck. In 1977, Yoko spent a week in South America studying magic with a seven-foot-tall Columbian witch, who was paid \$60,000 to teach Yoko how to cast spells. “The Lennons saw magic as both an instrument of crisis management and the ideal weapon” (Rosen, p. 62). They cast magic spells against their opponents in lawsuits (Geoffrey Giuliano, *Lennon in America*, p. 119) and even against Paul and Linda McCartney when they simply wanted to visit the Lennons in 1980 (p. 208).

Lennon believed in UFOs, and he religiously read the tabloid reports on these. He claimed to have seen a UFO hovering over the East River in 1974, and his song “Nobody Told Me,” which appeared on his *Milk and Honey* album, was about UFOs over New York. Lennon was fascinated with a

book called *The Lost Spear of Destiny*, which was about the spear used to pierce the side of Jesus Christ when He was on the cross. Lennon fantasized about finding the spear. When asked what he would do with it if he found it, Lennon replied that he could do anything in the universe (Giuliano, p. 81).

Lennon and Yoko participated in séances, and Yoko believed that she was a reincarnation of a 3,000-year-old Persian mummy that she had purchased in Switzerland (Giuliano, p. 157). She collected Egyptian artifacts, believing they possessed magical powers.

Yoko Ono believed the Hindu myth that a son born on his father's birthday inherits his soul when the father dies. Thus, they arranged to have their son, Sean, delivered by cesarean on Lennon's 35th birthday, October 9, 1975 (Gary Patterson, *Hellhounds on Their Trail: Tales from the Rock 'n' Roll Graveyard*, p. 183). Yoko "was convinced the baby would be a messiah who would one day change the world" (Giuliano, p. 101).

Lennon and Yoko's prognosticators frequently gave false predictions. When Yoko was pregnant, I Ching predicted the baby was a girl; but it was actually a boy (Giuliano, p. 88). In 1976, Yoko's psychic advisers suggested that Lennon should not resume his musical career until 1982, but he died two years before that (Giuliano, p. 108). A psychic Yoko consulted in 1977 in Rome predicted that Lennon would become musically productive again in 1980 and that this phase would last two years, but Lennon died in 1980 (Giuliano, p. 144). In 1979, only a year before Lennon's death, Yoko's advisers forecast that she and John would have two more children (Giuliano, p. 192).

The Beatles were immensely influential in promoting one-world, New Age thought. In 1967, for example, their song "All You Need Is Love" (referring not to the love of God through Jesus Christ or to love defined biblically, but to a vague humanistic "love") was broadcast to more than 150 million people via a television program called *Our World*.

After his wife Linda's death, Paul McCartney told the press that he was committed to "fate." He said: "The Beatles had an expression: something will happen. That's about as far as I get with philosophy. There's no point mapping out next year. Fate is much more magical" (Paul McCartney, *USA Today*, Oct. 15, 1999, p. 8E).

The Beatles and the Occult

The Beatles had a fascination with the anti-christ occultist Aleister Crowley.

Crowley brazenly rejected the Bible and Jesus Christ.

"That religion they call Christianity; the devil they honor they call God. I accept these definitions, as a poet must do, if he is to be at all intelligible to his age, and it is their God and their religion that I hate and will destroy. ... I do not wish to argue that the doctrines of Jesus, they and they alone, have degraded the world to its present condition. I take it that Christianity is not only the cause but the symptom of slavery" (Crowley, *The World's Tragedy*, pp. xxx, xxxix).

Crowley's own mother referred to him as "The Great Beast of Revelation whose number is 666," and he was pleased with the title.

The Sunday Express called him "one of the most sinister figures of modern times" and charged him with being "a drug fiend, an author of vile books, the spreader of obscene practices."

Crowley has had a great influence on rock & roll. *The International Times* voted Crowley "the unsung hero of the hippies."

This is because of Crowley's licentious lifestyle and anti-God, anti-law philosophy, which he summarized as follows: "Do what thou wilt shall be the whole of the law."

Crowley was one of characters who appeared on the cover of the Beatles' *Sgt. Pepper's* album, and they testified that these were their "heroes."

John Lennon said that "the whole Beatle idea was to do what you want ... do what thou wilt, as long as it doesn't hurt somebody" (Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61).

Paul McCartney's 2013 hit song "New" preached Crowley's lie:

"We can do what we want; we can live as we choose. See there's no guarantee; we've got nothing to lose" ("New," Paul McCartney, 2013).

Lennon's Self-Centeredness

The man who sang about love ("all you need is love") and peace ("give peace a chance") was actually non-compassionate, self-centered, and violent. His biographers speak of "the infamous Lennon temper." He frequently flew into rages, screaming, smashing things, hitting people. He admitted, "I was a hitter. I couldn't express myself and I hit. I fought men and I beat women" (Giuliano, *Lennon in America*, p. 20).

On one adulterous weekend fling with his secretary, May Pang, Lennon "accused her of cheating on him, and flew into a rage, trashing the room and trampling her eyeglasses" (Giuliano, p. 16). Lennon admitted: "I was a very jealous, possessive guy. A very insecure male. A guy who wants to put his woman in a little box and only bring her out when he feels like playing with her" (Giuliano, p. 16).

When the owner of a nightclub said something that upset Lennon, he "beat the poor man mercilessly" (Giuliano, p. 8). At a party in California in 1973, Lennon "went berserk, hurling a chair out the window, smashing mirrors, heaving a TV against the wall, and screaming nonsense about film director Roman Polanski being to blame" (Giuliano, p. 57).

During the recording of his *Rock 'n' Roll* album, Lennon “was so out of control he began to kick the windows out of the car and later trashed the house” (Giuliano, p. 59).

Lennon confided to a friend, “I’ve always wondered what it would be like to kill a woman, many women! It was only becoming a Beatle that saved me from actually doing it” (Giuliano, p. 20). When Yoko was pregnant with their son (Sean Ono Taro Lennon), John Lennon once kicked her in the stomach during an explosive confrontation; Lennon later hit the young Sean, even kicking him once in a restaurant (Giuliano, pp. 111, 138). In 1979, Lennon flew into a rage and trashed his apartment while “filling the air with a stream of profane invective” (Giuliano, p. 179).

As for love, even Lennon’s celebrated relationship with Yoko Ono was filled with everything but love. After 1971, “John and Yoko’s great love was pretty much a public charade designed to help prop up their often flickering careers” (Giuliano, p. 147). In 1972, the *Sunday Mirror* described John Lennon and Yoko Ono as “one of the saddest, loneliest couples in the world . . . two people who have everything that adds up to nothing.” On their 10th wedding anniversary in 1979, Lennon thought Yoko was mocking him when she gave him a sentimental little poem referring to him as the ruler of their kingdom, and he flew into a selfish rage when she gave him an expensive pearl-and-diamond ring, claiming that “she never got him what he really wanted.” After that, Lennon retreated to his room and fell into a narcotic-induced slumber.

After Lennon’s death, his son Julian (the son by his first wife) perceptively asked: “How can you talk about peace and love and have a family in bits and pieces, no communication, adultery, divorce?” (Giuliano, p. 220).

Lennon's Near Insanity

There were many evidences of insanity during Lennon's final years. In the early 1970s, Lennon and Yoko underwent psychological therapy at the Primal Institute in California. Dr. Janov testified: "John was simply not functioning. He really needed help" (Giuliano, *Lennon in America*, p. 18). The therapy consisted of giving oneself over to hysterical outbursts in an attempt to purge the psyche. Lennon would scream and wail, weep, and roll on the floor.

"John eventually confessed to several dark sexual impulses: he wanted to be spanked or whipped and he was drawn to the notion of having a spiked boot heel driven into him. ... Later in his life, John gathered together a collection of S&M-inspired manikins, which he kept tucked away in the bowels of the Dakota. These dummies, adorned with whips and chains, also had their hands and feet manacled. John's violent sexual impulses troubled Yoko" (Giuliano, p. 19).

Lennon was plagued by nightmares from which he awoke in terror (Giuliano, pp. 83, 137, 142).

Lennon was obsessed with his weight and when he found himself overeating, he would hide in the master bedroom and force himself to vomit (Giuliano, p. 92).

After the couple moved into the Dakota apartments in New York City in 1973, Lennon spent most of the time locked indoors. He referred to himself as Greta Hughes, referring to Greta Garbo and Howard Hughes, famous recluses. "More and more, the increasingly reclusive Lennon began to shun his friends. ... Lennon's anxieties were rapidly getting the better of him. ... Everybody's working-class hero was sliding steadily into a morass of hopelessness and solemnity" (Giuliano, pp. 84, 97, 105). He "quietly slipped into a dark hibernation," spending entire days in bed (Giuliano, p. 129).

To help him conquer his \$700 per day heroin habit, Yoko introduced him to a form of therapy involving self-hypnosis

and “past-life regression.” He thought he was actually traveling back into his past lives. In one session he discovered that he had been a Neanderthal man. In another, he was involved in the Crusades during the Dark Ages.

Lennon was so paranoid that when he visited Hong Kong in 1976, he did not leave his suite for three days. He thought he had multiple personalities, and he would lie down and imagine that his various personalities were in other parts of the room talking to him. “In doing so, Lennon was in such a state of mind that the slightest noise or shadow would terrify him” (Giuliano, p. 122). When he went out into the crowds he would hear “a cacophony of terrible voices in his head” which filled him with terror. When he returned to New York, he became a virtual hermit, “retreating to his room, sleeping his days away, mindlessly standing at the window watching the rain. Once Yoko found him staring off into space groaning that there was no place he could go where he didn’t feel abandoned and isolated...” (Giuliano, p. 142).

In 1978, Lennon “locked himself into his pristine, white-bricked, white-carpeted Dakota bedroom. Lying on the bed, he chain-smoked Gitane cigarettes and stared blankly at his giant television, while the muted phone at his side was lit by calls he never took. . . . he stayed in a dark room with the curtains drawn...” (Giuliano, pp. 173, 174).

By 1979, at age 39, “John Lennon was already an old man haunted by his past and frightened by the future” (Giuliano, *Lennon in America*, p. 177). He swung radically “from snappy impatience to bouts of uncontrolled weeping” and could only sleep with the aid of narcotics. Yoko talked Lennon into visiting their Virginia farm in 1979, but he became so paranoid and shaken from the brief excursion into the public (they rode a train) that when they arrived back at their home in New York he “erupted violently, reducing the apartment to a shambles.” The man who is acclaimed as the towering genius behind the Beatles had “all but lost his creative drive

and confessed he'd sunk so low he had even become terrified of composing" (Giuliano, p. 130).

The Beatles' Blasphemy

Their press officer, Derek Taylor, testified: "They're [the Beatles] completely anti-Christ. I mean, I am anti-Christ as well, but they're so anti-Christ they shock me which isn't an easy thing" (*Saturday Evening Post*, August 8-15, 1964, p. 25). That same year Paul McCartney stated, "We probably seem to be anti-religious ... none of us believes in God."

We have seen that by age 11, John Lennon was permanently barred from Sunday services in his aunt's Anglican congregation because he "repeatedly improvised obscene and impious lyrics to the hymns." He did things even cruder and viler than that, such as urinate on members of the "clergy" from second floor windows and display homemade dummies of Christ in lewd poses.

In 1966, Lennon created a furor by claiming: "Christianity will go, it will vanish and shrink. I needn't argue about that. I'm right and will be proved right. ... We're more popular than Jesus now" (*Newsweek*, March 21, 1966). Though he claimed that he was misunderstood and gave a half-hearted apology (after learning that his remarks might financially jeopardize their United States tour), it is obvious what the head Beatle thought about Christianity.

In his 1965 book *A Spaniard in the Works*, which was published by Simon and Schuster, Lennon portrayed Jesus Christ as Jesus El Pifico, a "garlic eating, stinking little yellow, greasy fascist bastard Catholic Spaniard." In this wicked book, Lennon blasphemed the Father, Son, and Holy Spirit by calling them "Fahter, Sock, and Mickey Most."

Lennon's 1970 album, *Plastic Ono Band*, contained two anti-christ songs. On "I Found Out," Lennon sang, "I told you before, stay away from my door. Don't give me that brother, brother, brother, brother. . . . There ain't no Jesus gonna come

from the sky.” In the song “God,” Lennon boldly said, “I don’t believe in magic. I don’t believe in Bible. I don’t believe in tarot. I don’t believe in Jesus. I just believe in me. Yoko and me. That’s reality.”

George Harrison financed Monty Python’s vile and blasphemous *Life of Brian*, which even *Newsweek* magazine described as “irreverent.” *Time* magazine called it an “intense assault on religion” (Sept. 17, 1979, p. 101).

Paul McCartney described himself and the other Beatles as “four iconoclastic, brass-hard, post-Christian, pragmatic realists” (*Time*, Sept. 5, 1968, p. 60).

The anti-christ occultist Aliester Crowley’s photo appeared on the Beatles’ *Sargent Pepper’s* album cover, and the Beatles testified that the characters on the album were their “heroes.” John Lennon explained to *Playboy* magazine that “the whole Beatles idea was to do what you want ... do what thou wilt, as long as it doesn’t hurt somebody” (Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61). This was precisely what Crowley taught.

Lennon claimed that the Beatles knew exactly what they wanted to do. “We know what we are because we know what we’re doing. ... There were very few things that happened to the Beatles that weren’t really well thought out by us whether to do it or not” (*Rolling Stone*, Feb. 12, 1976, p. 92).

Lennon’s Flirtation with Christianity

In 1977, Lennon made a short-lived profession of faith in Christ while watching television evangelists. (This information was published in two different books—Robert Rosen, *Nowhere Man: The Final Days of John Lennon* and Geoffrey Giuliano, *Lennon in America*).

Lennon began to use expressions like “Praise the Lord” and “Thank you, Jesus”; attended some church services; wrote a never-released song entitled “You Saved My Soul”; took his son, Sean, to a Christian theater performance; called *The 700*

Club help line to request prayer for his troubled marriage; and tried to get Yoko Ono interested in Christianity. (Her first husband, Anthony Cox, had become a Christian in the 1970s, but she wanted nothing to do with it.)

Even though he briefly professed faith in Christ, Lennon did not turn from his occultism. He continued to perform magical rites, consult the horoscope and prognosticators, and celebrate Buddha's birthday (Giuliano, p. 133).

Lennon's repentance-less Christian profession lasted only a few weeks. When two missionaries confronted Lennon with fundamental doctrines of the Bible such as the deity of Christ and a literal fall of man, he rejected this teaching (Giuliano, p. 134).

In 1979, Lennon wrote a song titled "Serve Yourself" in which he instructed his listeners: "You got to serve yourself/ Nobody gonna do it for you/ You may believe in devils/ You may believe in laws/ But you know you're gonna have to serve yourself."

In interviews in December 1980, just before his death, he described his beliefs as "Zen Christian, Zen pagan, Zen Marxist" or nothing at all (Steve Turner, "The Ballad of John and Jesus," *Christianity Today*, June 12, 2000, p. 86).

Lennon testified that he had never met a Christian who wasn't actually a sanctimonious hypocrite (Giuliano, p. 134). Lennon also said that he did not believe in the Judeo-Christian doctrine that God "is some other thing outside of ourselves" (*Spin*, February 1987, p. 46). Thus to the very end of his short life Lennon continued to lead his followers into eternal destruction.

Lennon's Death

Lennon was shot to death in December 1980 outside his apartment building in New York City. He was 40 years old. In an interview with Gannett News Service, Lennon's murderer, Mark David Chapman, testified of how he prepared for the

crime: “Alone in my apartment back in Honolulu, I would strip naked and put on Beatles records and pray to Satan to give me the strength. ... I prayed for demons to enter my body to give me the power to kill” (interview with James Gaines, *People* magazine, February and March 1987). Chapman said that he heard voices telling him to murder Lennon. He told psychic investigator Chip Coffey that he was possessed by two demons (“With a Little Help from My Friends: Did Demons Force Mark David Chapman to Murder John Lennon,” *Haunted Times Magazine*, Winter 2007).

Just hours before he was killed, Lennon had posed naked in a photo that was published on the cover of *Rolling Stone* magazine.

At the beginning of the Beatles song “Come Together,” Lennon mutters, “Shoot me.” One of the Beatles songs was “Happiness Is a Warm Gun.” The lyrics are: “When I hold you in my arms (Oh, yeah)/ And I feel my finger on your trigger (Oh, yeah)/ I know nobody can do me no harm (Oh, yeah)/ Because happiness is a warm gun, bang, bang, shoot, shoot.”

Since Lennon’s death, Yoko Ono has attempted to contact him. The cover to her album *It’s Alright* shows Yoko and her son, Sean, standing in a park with a spirit form of Lennon standing next to them. Lennon’s other son, Julian (his only child by his first wife, Cynthia), claims in his song “Well, I Don’t Know” that he has communicated with his dead father (Muncy, *The Role of Rock*, p. 364).

When Lennon died, his estate was estimated to be worth \$275 million. In 2006 it was estimated at \$775 million.

In summarizing the influence of John Lennon, rock researcher David A. Noebel stated: “The present rock ‘n’ roll scene, Lennon’s legacy, is one giant, multi-media portrait of degradation—a sleazy world of immorality, venereal disease, anarchy, nihilism, cocaine, heroin, marijuana, death, Satanism, perversion, and orgies” (Noebel, *The Legacy of John Lennon*, 1982, p. 15).

Lennon released his hugely popular song “Imagine” in 1971. He described it as “an anti-religious, anti-nationalistic, anti-conventional, anti-capitalistic song.” Note the blasphemous words.

“Imagine there’s no heaven, it’s easy if you try/ No hell below us, above only sky/ Imagine all the people living for today. Imagine there’s no countries; it isn’t hard to do/ Nothing to kill or die for, and no religion too/ Imagine all the people living in peace. Imagine no possessions; I wonder if you can/ No need for greed or hunger, a brotherhood of man/ Imagine all the people sharing all the world.” Chorus. “You may say that I’m a dreamer, but I’m not the only one/ And some day I hope you’ll join us/ And the world will be as one” (“Imagine,” John Lennon).

In an interview that appeared in the *London Times*, Yoko Ono said, “The whole universe was made by words. In the beginning there was a word--not ‘God’ but ‘love’” (“Leave the McCartneys Alone,” *Times*, June 27, 2006, “Arts,” p. 18). Thus Ono is desperately holding on to the atheism she shared with Lennon.

The 2004 YouGov survey of people in Britain found that only 44% believe in God, 33% in heaven, and 25% in hell. Thus a whopping 75% have bought into Lennon’s dream. Prior to the Beatles, 80% believed in God.

As for me, Lennon can have his dream. I believe there is a holy, loving God and there is a heaven and there is a hell and there is sin that separates man from God and there is a lovely Saviour who died for my sins so I don’t have to go there.

After Lennon was murdered, a memorial to him was set up in Central Park across from his apartment. Inscribed in the heart of the memorial is the word “Imagine.” When a crowd gathers every year to observe the anniversary of Lennon’s death, they sing this anti-christ song.

George Harrison's Death

George Harrison died of throat cancer on November 29, 2001, at age 58, surrounded by old friends from the Hare Krishna movement. Ravi Shankar, the famous Indian musician who trained Harrison on the sitar in 1966, was with Harrison the day before he died and said Harrison "looked so peaceful" ("Harrison's ashes to be spread in India," *Fox News*, Dec. 3, 2001). Guada Chandra Das of the International Society for Krishna Consciousness told AFP that Harrison died to the sound of "chanting and praying" ("Harrison had a passion for East," AFP, Dec. 2, 2001).

After his body was cremated, his widow and 23-year-old son carried the ashes to India and sprinkled them in the Ganges River in Varnasi. They were accompanied by two Hare Krishna devotees who performed Hindu rites on the ashes. His widow asked fans to give a minute of meditation as a tribute to the musician at the hour of the scattering, which was 3 a.m. on Tuesday, December 4.

Harrison's longtime friend Gavin De Becker said that the former Beatle "died with one thought in mind -- love God and love one another" (Associated Press, Nov. 30, 2001). Sadly, though, the love that the Beatles sang about is not the true love of God in Jesus Christ which offers eternal salvation for sinful men. The god that Harrison worshipped and promoted is the Hindi/New Age god of self. In an interview he said:

"The Lord, or God, has got a million names, whatever you want to call him; it doesn't matter as long as you call him. . . . Every one of us has within us a drop of that ocean, and we have the same qualities as God, just like a drop of that ocean has the same qualities as the whole ocean. Everybody's looking for something, and we are it" ("George Harrison's Credo," *The Himalayan Times*, Kathmandu Nepal, Dec. 17, 2001).

Harrison also said in a 1982 interview with the Hare Krishna organization:

“The word ‘Hare’ calls upon the energy of the Lord. If you chant the mantra enough, you build up identification with God. God’s all happiness, all bliss, and by chanting His names, we connect with him. So it’s really a process of actually having God realization, which becomes clear with the expanded state of consciousness that develops when you chant. ... The best thing you can give is God consciousness. Manifest your own divinity first. The truth is there. It’s right within us all. Understand what you are” (George Harrison, “Hare Krishna Mantra, There’s Nothing Higher,” 1982, <http://introduction.Krishna.org/Articles/2000/08/00066.html>).

As of April 2009, the Beatles were still promoting Hinduism. The two surviving Beatles headlined a benefit concert to promote Transcendental Meditation (TM) among children. The concert benefited the David Lynch Foundation, which is dedicated to “consciousness-based education and world peace.” The objective is to raise funds to teach one million children to meditate. Joining Ringo Starr and Paul McCartney were Sheryl Crow, Donovan, Eddie Vedder of Pearl Jam, and others. As we have seen, TM is a Hindu practice and is based on the concept that the universe is God and man can tap into God through mysticism. One page of the David Lynch Foundation’s web site has a girl saying, “It is quiet and comfortable and I feel connected to everything and everyone.”

The Beatles generation, while rejecting the grosser rituals of Hinduism, has adopted its core philosophy, which is self choosing its own way and being its own god. In Hinduism, God is like a smorgasbord, and the individual picks and chooses his favorites from among the myriads of gods, all the while also believing that he is god, too. George Harrison spoke frequently about Jesus, but he did not mean the Jesus of the Bible but rather the “other christ” of Hinduism.

When John Lennon blurted out in 1966 that the Beatles were more popular than Jesus, he might have been right. The Beatles have had a vast influence upon the hearts and minds, not only of the unsaved, but also of professing Christians, and have helped to create a corrupt form of Christianity that merges paganism with Christ, a Christianity that believes it is wrong to judge sin or to live by strict biblical standards or to say that there is only one way of truth.

The average Christian today thinks nothing whatsoever of going to church on Sunday and then watching R-rated movies and listening to R-rated music the rest of the week; and he knows far more about Harry Potter and rock stars and sports idols and raunchy television sitcoms than he does about the Bible. Indeed, 2 Timothy chapter 3 is upon us.

This, truly, is a Beatles' generation.

Bee Gees

The Bee Gees, formed in 1958, was composed of three brothers, Maurice, Barry, and Robin Gibb. (Their family had moved from England to Australia that year.) They became one of the wealthiest groups in rock history with a string of Top Ten hits in the 1960s and '70s.

Describing their youth, Barry Gibb said, "We broke the law about as much as you can." Robin Gibb had a hobby of making pornographic drawings. In 1973, the Bee Gees said, "We do smoke marijuana now and again" (*Circus*, Aug. 3, 1973, p. 38). In fact, they did more than that. They were heavy drinkers and "got into pills—Dexedrine" (*Rock Lives*, p. 493).

Barry believes in reincarnation, and Maurice and Robin believe they have psychic ESP powers (*Larson's Book of Rock*, p. 145). The Bee Gees album *Spirits Having Flown* contains many references to reincarnation.

Andy Gibb, youngest of the Bee Gees brothers, died in 1988 at age 30 of a cardiac infection. He had long been

addicted to cocaine, and three years earlier had undergone treatment at the Betty Ford Clinic. He lived with his girlfriend, Victoria, for five years, until she left him in 1985.

In 1986, he filed bankruptcy, with more than \$1 million in debts and less than \$50,000 in assets.

Maurice Gibb died in January 2003 at age 53 after undergoing emergency surgery for a blocked intestine. Maurice was an alcoholic and had gone through treatment programs.

Black Sabbath

Black Sabbath, a British group formed in 1967, became the “heavy-metal king of the Seventies.” The original members were lead singer Ozzy Osbourne, bassist Terry “Geezer” Butler, guitarist Tony Iommi, and drummer Bill Ward. Osbourne was a juvenile delinquent who spent three months in prison for shoplifting before helping form Black Sabbath. The band sold over eight million albums before Osbourne left in 1979. The band has had several other lead singers since then, including Ian Gillan, Tony Iommi, and Ronnie James Dio. After a steady stream of personnel changes the group continues to perform today, though only guitarist Tony Iommi remains of the original members.

The band began playing the blues in rough bars and dance clubs in Birmingham, England. “We all came from a pretty depressing area, and I think it came out in the music when we started rehearsing. I mean, it was very rough when we first started, always in fights, and God knows what. It was sort of old style blues, really” (Tony Iommi, cited by Mike Stark, *Black Sabbath*, p. 4). They called themselves Pooka Tulk, then Earth, then Black Sabbath. The term “Black Sabbath” refers to an occultic holiday. Ozzy Osbourne claims the name came from an old Boris Karloff horror film they saw on television, but the *Rolling Stone Encyclopedia of Rock & Roll* says, “The

name came from the title of a song written by bassist Geezer Butler, a fan of occult novelist Dennis Wheatley.”

Black Sabbath focused on dark, violent subjects and presented an occultic image. In interviews, the band members have claimed that they are not Satanists and that their fascination with occultic themes was merely a passing curiosity and a means of obtaining fame and fortune. The Bible, though, does not treat occultism and pagan mysticism as a light matter. “And the soul that turneth after such as have familiar spirits, and after wizards, to go a whoring after them, I will even set my face against that soul, and will cut him off from among his people” (Leviticus 20:6).

Black Sabbath’s influence for evil among young people is incalculable. Black Sabbath forged the way for hundreds of other hard rock bands that have attempted to sound the depths of occultic evil and that have polluted society with their music. Black Sabbath was a forerunner to the vile Death Metal groups of the 1990s.

There is no doubt that Black Sabbath portrayed an evil, satanic image; and to say that it was all mere harmless entertainment is nonsense. Bill Ward, the original drummer for Black Sabbath, admitted that their music has an “uncanny” quality and that they were channels for a higher power:

“I’ve always considered that there was some way where we were able to channel energy, and that energy was able to be, from another source, if you like, like a higher power or something, that was actually doing the work. I’ve often thought of us just being actually just the earthly beings that played the music because it was uncanny. Some of this music came out extremely uncanny” (Bill Ward of Black Sabbath, cited in *Black Sabbath An Oral History* by Mike Stark, p. 7).

Black Sabbath album covers and music lyrics are filled with occultic symbolism. The album cover to *Sabbath, Bloody Sabbath* depicted weird demons attacking sleeping humans

and a nude satanic ritual with the number 666 at the top. They had inverted crosses on the platform during concerts. (Witchcraft uses inverted crosses to symbolize blasphemy against Christ and a rejection of His atonement.) They dressed in occultic fashions. Early publicity stunts included holding black masses with nude women on altars sprinkled with chicken blood. The Black Sabbath song “N.I.B.” seems to be a love song from Satan: “Now I have you with me under my power/ Our love grows stronger now with every hour/ Look into my eyes, you’ll see who I am/ My name is Lucifer, please take my hand...” The album *Born Again* depicted a demonic baby with satanic horns, fangs, and claws on its fingers. Their 1990 album, *Tyr*, was about the idolatrous pagan gods of the Vikings. Their 1989 album and 1990 tour were titled the *Headless Cross*, which is blasphemy against Jesus Christ. Of that album, Black Sabbath lead singer Tony Martin said, “With Headless Cross I went as far to the dark side as I could possibly get away with...” (Mike Stark, *Black Sabbath*, p. 84). Their 1981 *Mob Rules* album contained a song about “Voodoo” and a song entitled “E5150,” which Ronnie James Dio says means “evil” (Mike Stark, *Black Sabbath*, p. 63). The album depicts Lucifer etched in blood. The original title for their “War Pigs” song was supposed to be “War Piggies,” “which is a night when all the black magicians have a party.” At a concert in Ontario, Canada, Black Sabbath gave an altar call to Lucifer, inviting the audience to commit their lives to Satan (H.T. Spence, *Confronting Contemporary Christian Music*, p. 99). One of their albums was titled “We Sold Our Soul to Rock ‘n’ Roll.” The song “Master of Reality” presented Satan as lord of the rock & roller.

“Your soul is ill, but you will not find a cure/
Your world was made for you by someone above/
But you chose evil ways instead of love/
You made me master of the world where you exist/
The soul I took from you was not even

missed/ Lord of this world ... Evil possessor ... Lord of this world ... He's your confessor now!"

Ozzy Osbourne's song "Mr. Crowley" glorifies Satanist Aleister Crowley. Osbourne calls Crowley "a phenomenon of his time" (*Circus*, Aug. 26, 1980, p. 26). He said that he dedicated *The Blizzard of Oz* album to Crowley (*From Rock to Rock*, p. 133). Osbourne's song "Who Are You" calls Jesus Christ a deceitful liar and Christians blind (*From Rock to Rock*, p. 133).

In the song "After Forever" on the 1971 *Masters of Reality* album, Black Sabbath mocked biblical salvation. The song asks, "Have you ever thought about your soul, can it be saved?" Singer Ozzy Osbourne replied: "I have seen the truth. Yes, I've seen the light and I've changed my ways." Coming from him, this testimony is a blatant mockery of biblical salvation.

Black Sabbath guitarist Tony Iommi's album *Seventh Star* is based on the writings of pagan prophet Nostradamus. Iommi "is fascinated with black magic and is an avid reader of occult literature, along with being obsessed with Nostradamus, reincarnation, past lives, meditation, and acupuncture" (John Muncy, *The Role of Rock*, p. 360). Iommi admitted to the press that he has always had a deep fascination for the supernatural and "things of the world beyond" (*Washington Times*, April 16, 1986).

Sabbath bassist Geezer Butler gave the following testimony in 1996:

"I was really interested [in the occult] because I was brought up Catholic. When I was a kid, I was a religious maniac. I loved anything to do with religion and God. Being a Catholic, every week you hear what the Devil does and 'Satan's this' and 'Satan's that,' so you really believe in it. What sparked my interest was when I was in London around 1966-67. There was a whole new culture happening and this one guy used to sell these black magic magazines. I read a magazine and thought,

‘Oh yea, I never thought of it like that’—Satan’s point of view. I just started reading more and more; I read a lot of Dennis Wheatley’s books, stuff about astral planes. I’d been having loads of these experiences since I was a child and finally I was reading stuff that was explaining them. It led me into reading about the whole thing—black magic, white magic, every sort of magic. I found out Satanism was around before any of it and was putting upside-down crosses on my wall and pictures of Satan all over. I painted my apartment black. I was getting really involved in it and all these horrible things started happening to me. You come to a point where you cross over and totally follow it and totally forget about Jesus and God” (Geezer Butler, interview with Steve Blush, *Seconds* magazine, 1996, Issue 39, p. 64).

Ronnie James Dio, who was the lead singer for Black Sabbath from 1979 to 1982, admits that he has studied the occult and attempted to contact the spirit world via séances (*Birmingham News*, Sept. 26, 1985; *Hit Parader*, Feb. 1985, p. 17; *Faces*, Feb, 1985, p. 17). After he left Black Sabbath and pursued a solo career, he continued his occultism and blasphemy. He blasphemously named himself Dio (his real name is Padavana), which means “God.” On his albums, he spells *Dio* upside down, referring to the devil (*Creem*, Oct. 1985, p. 8). In his song “Last In Line,” he talks about going off to see a witch, declaring, “We may never come home” (*Larson’s Book of Rock*, p. 154). The stage for his *Sacred Heart* album tour featured a leering, red-eyed creature symbolizing Satan. The cover to his *Holy Diver* album depicts a priest or a preacher in chains being thrust into the sea, depicting the lie that the devil has power over Christianity. (Of course, none of these rockers make a distinction between true and false Christianity.) Dio’s song “Hungry for Heaven” says “You’re hungry for heaven, but you need a little hell.”

Black Sabbath has spewed forth a constant stream of abuse and hatred toward Bible-believing Christians. Their 1980 *Heaven and Hell* album contained a song that viciously

slandered the concept of absolute biblical authority and those who warn young people to walk righteously before God. The song, "Jerusalem," attacked Bible evangelists. After touring in Northern Ireland, they spoke against Presbyterian pastor Ian Paisley and his Bible preaching. Black Sabbath lead singer, Ronnie James Dio gave the satanic salute at their concerts and invited the audiences to do the same. At that moment, a cross onstage would burst into flames.

Black Sabbath fans were described as those who "get wasted, mindless, and let a black menacing cross wave over them for the evening" (*Circus*, March 31, 1981, p. 30).

Black Sabbath's dark, vicious music has engendered violence, destruction, and rebellion. The Black Sabbath song "Children of the Grave" spoke of killing children. Drummer Bill Ward says, "We were rebelling and we were rebelling against just about everything" (*Black Sabbath*, p. 9). He admits, "I know that sometimes in our music it was loud and there was violence, too, onstage violence. Often I would become violent onstage. It's not an unusual phenomenon where I would literally pick up my drums and throw them at the audience" (*Black Sabbath*, p. 16). In October 1980, Blue Oyster Cult and Black Sabbath were involved in a riot in Milwaukee, Wisconsin. There were 160 arrests, half on drug charges, and the arena suffered \$10,000 in damage. The young people "overturned chairs, ripped out seat cushions, pulled out iron railings, lit firecrackers and small fires, vandalized telephones and fire extinguishers, knocked out lighting fixtures, and threw objects around the area" (*The Legacy of John Lennon*, pp. 105, 106). The crowd went insane, ripping up everything in sight, throwing metal rods that injured a band member and a member of the road crew, beating the security guards. The concert was stopped and the band had to flee the building. When the two injured men were placed in an ambulance, the enraged crowd tried to tip it over.

Between 1985 and 1990, Ozzy Osbourne was sued by three different sets of parents from Georgia and California, all claiming that his song “Suicide Solution” had induced their sons to commit suicide (*Rolling Stone Encyclopedia of Rock*, p. 734). Osbourne won all three suits, claiming the song was actually written to lament the death of rock star Bon Scott and that it was actually anti-alcohol and anti-suicide. The courts ruled that the lyrics were protected by the First Amendment and the rockers have a right to “artistic freedom.” The song itself does not sound like a statement against suicide. Its dark rhythms and depressing lyrics certainly can be taken as an encouragement for suicide, and it is a fact that young people have snuffed out their lives while listening to it repeatedly. The Black Sabbath song “Paranoid,” which was sung by Osbourne, says: “Think I’ll lose my mind, if I don’t find something to gratify, can you help me? Oh, won’t you blow my brains?” Two other songs by Black Sabbath, “Killing Yourself to Live” and “Die Young,” encourage dark suicidal thoughts.

Drug abuse and alcoholism almost destroyed some of the members of Black Sabbath. Their 1972 album was supposed to be titled “Snowblind,” but their record company forced them to title it “Volume 4” instead. Snowblind was about cocaine use. In interviews with the press, the band members admitted this. Their song “Sweet Leaf” glorified marijuana. The members of Black Sabbath were extreme drug and alcohol abusers. Drummer Bill Ward testified that he also was a drug addict during his Black Sabbath days. “I was a full-on junkie, still am a full-on junkie, except that I don’t use junk. ... I had been using blow [cocaine] every day for a number of years, so it was definitely time to let that go. And I was using plenty of other drugs, at the time, to keep me numb, so losing the blow wasn’t that big of a deal” (Stark, *Black Sabbath*, p. 22).

Singer **OZZY OSBOURNE**, who spews forth a constant stream of profanity, was a drug-crazed wild man during the

Black Sabbath days. He dressed in women's clothing at times and stripped off most of his clothes during concerts. One time he took an axe and chopped down every door in his house (*People*, Sept. 1, 1981). He and his first wife, Thelma, kept chickens, but he shot all of them with a shotgun. He dragged Thelma around by the hair. He was banned from performing at city facilities in San Antonio, Texas, because he urinated on the Alamo in 1982 while dressed in his wife's dress. (Ten years later he donated \$20,000 to the Daughters of the Republic of Texas for restoration of the Alamo and was allowed to perform again in the city.) He watched *The Exorcist* movie 26 times (*Circus*, Oct. 31, 1975).

In 1978, Osbourne told the media: "I really wish I knew why I've done some of the things I've done over the years. I don't know if I'm a medium for some outside source. Whatever it is, frankly, I hope it's not what I think it is — Satan" (*Hit Parader*, February 1978, p. 24).

By 1979, Osbourne was so incoherent from drug and alcohol abuse that he could not function and was asked to leave Black Sabbath. The next three months he locked himself away in a hotel room and stayed drunk and high on drugs. He had used LSD every day for years and was spending \$1,000 a day on drugs. He was rescued from certain destruction when Sharon Arden visited him, talked him into accompanying her back to England, then managed him in a solo rock career. Osbourne divorced his first wife in 1981 and married Arden in 1982. They have two children.

His weirdness and evil image did not stop with his second marriage, though. In 1981, he said, "I am just as evil and just as crazy as ever" (*Hit Parader*, March 1981, p. 27). A year earlier he said, "I have become infatuated with the feeling of horror" (*Circus*, August 26, 1980, p. 26). At a 1981 CBS executive meeting, Osbourne bit the head off a live dove and spit it on the table. On his 1982 *Diary of a Madman* tour, he bit the head off a live bat and had to undergo a series of rabies vaccinations.

His solo career has produced such unwholesome albums as *Speak of the Devil*, *The Ultimate Sin*, *Bark at the Moon*, and *Diary of a Madman*, all of which at least appear to promote occultism. On the cover of *Speak of the Devil*, Osbourne appears to be eating human flesh. Osbourne claims it is all in fun and that he is not an occultist, but his influence is evil nonetheless.

Osbourne's outrageous drug abuse did not stop, either. In 1989, he was charged with the attempted murder of his wife during a liquor-induced rage. He grabbed her by the throat and was choking her as voices came out of him saying, "We've decided that you've got to go" (Margaret Moser and Bill Crawford, *Rock Stars Do the Dumbest Things*, p. 151). He has come close to dying numerous times because of his alcohol and drug abuse. He has been in more than 14 rehabilitation clinics since the early 1980s. Today, by his own admission, he maintains something of an even keel by means of Prozac and Zoloft and constant psychiatric care. (One of the Black Sabbath songs on the 1975 album *Sabotage* was "Am I Going Insane?") "Ozzy moves slowly, and has a stoop and a shuffling gait including a slight limp. His hearing is poor and his hands shake and, at times, he seems to struggle to get his words out" (Crawford, p. 175).

Black Sabbath drummer Bill Ward was not far behind Ozzy on the road to self-destruction. He was heavily addicted to alcohol and illegal chemicals. He became addicted to cocaine during the early years of the band. "At that time, my cocaine addiction had accelerated tremendously. It had become, like, real bad. Real bad. And I was getting sicker. ... I was a full-on junkie, still am a full-on junkie, except that I don't use junk" (Bill Ward, cited by Mike Stark, *Black Sabbath*, p. 21). Knowing that cocaine was killing him, he gave it up but turned to other drugs and to alcohol. In 1976, Ward had a heart attack and had to take a 30-day break from the band. In 1979, he broke his hand when he slammed it

into a door in anger. By the early 1980s, Ward was almost dead from his alcoholic binges.

Randy Rhoads, the guitarist for Ozzy Osbourne's band Blizzard of Oz, died in 1982 at age 25 when Ozzy's private plane crashed. The pilot was trying to buzz Ozzy's tour bus when a wing hit the vehicle. Also killed in the crash were the pilot and Ozzy's hairdresser.

Cozy Powell, songwriter/drummer who played with the Jeff Beck Group, Black Sabbath, and others, and who had the solo hit "Dance with the Devil," died in 1998 at age 50 in an automobile crash. He had been drinking.

Ray Gillen, vocalist for Black Sabbath, Badlands and Sun Red Sun died in 1995 at age 34 of AIDS.

Graham Bond

Graham Bond (1937-1974) was one of the pioneers of jazz-rock in Britain. In 1963, he formed the Graham Bond Organisation with Jack Bruce and Ginger Baker. Bruce and Baker left in 1964 to form Cream with Eric Clapton.

Bond was addicted to drugs and alcohol and was heavily involved in the occult. He was often "abusive, cruel, and self-destructive" (*Unknown Legends of Rock 'n' Roll*, p. 28). He claimed to be the son of Satanist Aleister Crowley. Together with his first wife, Diane Stewart, he formed a band called Holy Magick, named after Crowley's sorcery. Both the band and the marriage failed. In 1973 he formed another band, called Magus, "the name given to a high level sorcerer." He was incarcerated in a mental hospital that year, but he was released.

A biography by Harry Shapiro, *The Mighty Shadow*, depicts Bond at that point in his life as characterized by wild mood swings and obsessed with the occult. He sexually abused his stepdaughter.

He committed suicide in 1974 at age 37 by throwing himself under the wheels of a London underground train at the Finsbury Park Station.

David Bowie

David Bowie (b. 1947), born David Robert Jones, has performed music since he was 13 years old. He played in mod bands in the early 1960s and changed his name to David Bowie in 1966. That year he spent some weeks in a monastery studying Buddhism. He has been called a musical chameleon because of his continual changes in style and persona. He is a trend setter and is one of rock's most influential musicians. He had his first major hit single, "Space Oddity," in 1969.

In an interview in 1972, Bowie claimed he was homosexual. *TV Guide* called him the leader of the gender-benders. He was once named the number one male singer and the number three female singer in the same poll in Britain. Bowie's ex-wife, Angela Barnett, was kicked out of a Connecticut college because of lesbianism. The two allegedly met while involved with the same man. On Thursday nights, during their marriage, David visited gay bars while Angela visited lesbian clubs, and they brought home people they found (*Time*, July 18, 1983, p. 58).

Bowie blasphemously said, "Jesus Christ was a strange boy himself" (*Hit Parader*, June 19, 1975).

In the early 1970s, Bowie dyed his hair orange and wore women's clothing, calling himself Ziggy Stardust. During performances, the Ziggy Stardust character blasphemously offered himself as a rock & roll suicide "in mockery of the martyrdom of Jesus Christ" (*Flowers in the Dustbin*, p. 300). Bowie appeared on the cover of his 1970 album, *The Man Who Sold the World*, wearing a silk dress. On the 1971 album, *Hunky Dory*, he dressed as Greta Garbo.

In 1976, he portrayed himself as the "Thin White Duke," reflecting his "cocaine-fueled paranoia." He admitted that he

used drugs to enhance his creativity (*Rolling Stone*, Jan. 12, 1978, p. 83). His life at that time was described in the following terms:

“Friends who visited Bowie in Los Angeles reported that he was living in a room with the curtains permanently drawn, a bowl of cocaine prominently displayed on the coffee table. Scattered around the floor were books of occultism and mysticism. On the walls he’d scrawled magic pentagrams as protection against the curses he believed had been uttered against him. So convinced did he become that black magicians were planning to destroy him that he hired a white witch to perform an exorcism involving the burning of blue and white candles and the sprinkling of salt” (Steve Turner, *Hungry for Heaven*, p. 93).

At that time, Bowie made the following amazing statement: “Rock has always been the devil’s music, you can’t convince me that it isn’t. I honestly believe everything I’ve said—I believe rock and roll is dangerous. It could well bring about a very evil feeling in the west. ... That’s where I see it heading, bringing about a dark era. ... I feel that we’re only heralding something even darker than ourselves” (*Rolling Stone*, Feb. 12, 1976, p. 83).

In 1976, David Bowie and Iggy Pop were arrested in their hotel room in Rochester, New York, and charged with possession of six ounces of marijuana.

In his weird song “Modern Love,” Bowie promotes the idea that God is a myth. “Get me to the church on time/ church on time terrifies me/ Church on time makes me party/ church on time puts my trust in God and man/ God and man no religion/ God and man don’t believe in modern love.” In an interview with *Rolling Stone* magazine, Bowie said: “I know the crucifix is strictly symbolic of a terrible, nagging superstition that if I didn’t have it on, I’d have bad luck. It isn’t even religious to me” (*Rolling Stone*, Oct. 25, 1984, p. 18).

James Brown

James Brown (1933- 2006) was the best known and most successful black artist of the Sixties and early Seventies. “His polyrhythmic funk vamps virtually reshaped dance music.” He was called “The Godfather of Soul.”

By age 16, he was convicted of armed robbery and sentenced to eight to sixteen years in prison. While behind bars, the young Brown was befriended by Bobby Byrd, who had a family gospel group. Byrd helped obtain Brown’s release after he had served about three years of his sentence, and Brown began to sing with gospel groups out of Mt. Zion Baptist Church, Toccoa, Georgia. Byrd and Brown had also caught the rock & roll/rhythm and blues/doo-wop fever.

Brown was powerfully influenced by Little Richard. They gave up gospel music and formed The Flames (which later became the Famous Flames), and by 1956 they had their first hit, “Please, Please, Please,” which sold a million copies.

Brown found extreme commercial success from then until the ’70s. In the late ’60s, he purchased three radio stations, opened a restaurant (which he planned to be the first of 150 franchises in all 50 states), and a private jet.

In 1969, Brown’s wife of 16 years, Velma, filed for divorce. They had four children. A year later, Brown married his second wife, Deirdre Yvonne Jenkins. In June 1973, Brown’s oldest son (by his first wife), 19-year-old Teddy, died in a car crash. In 1975, the IRS charged Brown with \$4.5 million in back taxes. Within the next few years, he was forced to sell his radio stations and the jet. His second wife left him in 1983 and took their two daughters. In 1984, Brown took a third wife, Adrienne Modell Rodriguez. That marriage was not smooth sailing, either. At one point she set fire to all his clothes, and he threw her fur coats on the lawn and blasted them with a shotgun (Moser, *Rock Stars*, p. 33). In 1988, Brown was arrested and charged with assault with intent to murder Adrienne. She later withdrew the assault charge and

was herself arrested twice for possession of PCP, also known as Angel Dust.

Brown fathered at least three children out of wedlock (“James Brown’s Secret Children Emerge,” *The Daily Telegraph*, Aug. 22, 2007).

In September 1988, Brown threatened a group of people with a shotgun, then led police on a high-speed interstate car chase that resulted in a six-year prison term. He was paroled in 1991 after two years behind bars. In January 1998, Brown was in a hospital under treatment for addiction to painkillers (*Whatever Happened to*, p. 38). He was arrested again in July 1998 for marijuana possession and unlawful use of a firearm. Deputies found the incriminating evidence when Brown was hospitalized against his will by his daughter for addiction to painkillers (*Rolling Stone*, Dec. 24, 1998, p. 72).

Brown was arrested eight times, convicted thrice, and has spent a total of five years in jail.

In 2002, Brown married Tomi Rae Hynie and had a son by her named James Brown II, but the marriage was not legal since Hynie was already married to a Bangladeshi named Javed Ahmed who had wed her to get a U.S. Green Card. That marriage was not annulled until 2004.

James Brown died of congestive heart failure in 2006, and the battle over his estate continues among his children and Hynie.

The Byrds

Roger McGuinn and Keith Jarrett of the Byrds were followers of Gurdjieff, who taught that man achieves truth through the process of the “Golden Ladder.” A man must ascend seven rungs of an evolutionary ladder. The ladder is ascended not by logical knowledge, but by psychological wisdom—through self-study, self-awareness, self-remembering, and the discovery of the essential unchanging “I” (Muncy, *The Role of Rock*, p. 171).

Though the Byrds tried to deny that the song “Eight Miles High” was about drugs, David Crosby later admitted that this was a lie. “Did I think ‘Eight Miles High’ was a drug song? No, I knew it was. We denied it, of course. But we had a strong feeling about drugs, or rather, psychedelics and marijuana. We thought they would help us blast our generation loose from the Fifties. Personally, I don’t regret my psychedelic experiences. I took psychedelics as a sort of sacrament” (Crosby, cited by *Rock an Unruly History*, p. 166).

Gram Parsons (born Cecil Connors), singer/songwriter, pioneer of country-rock and member of The Byrds and the Flying Burrito Brothers, died in September 1973 at age 26 of an overdose of alcohol and morphine. Cocaine and amphetamines were also found in his system. He had been a heroin user for years. He had just filed for divorce from his second wife. His road manager, Phil Kaufman, stole Parker’s body and coffin and burned it at the Joshua Tree National Monument, claiming that Parker had desired to be cremated there. Not long before he died, Parsons had befriended and performed with Keith Richards of the Rolling Stones, and had “become fascinated by dope and black magic” (Sanchez, *Up and Down with the Rolling Stones*, p. 286). His short life was “full of Southern madness, backstabbing, cheating, suicide, liquor, lawsuits, more drugs than should be allowed, too much family money, and too little love” (*Rock Bottom*, p. 226).

Clarence White, guitarist for The Byrds and inductee into the Rock & Roll Hall of Fame, died in 1973 at age 29. He was struck by an automobile while loading equipment into a van.

Gene Clark, who played tambourine and guitar for The Byrds, died in 1991 at age 47 of a heart attack after long years of drug and alcohol abuse.

Michael Clark, who played drums for The Byrds, died in 1993 at age 47 of liver failure resulting from alcohol abuse.

Canned Heat

Canned Heat was named after the song “Canned Heat Blues” by Delta bluesman Tommy Johnson. The song was “a haunting, autobiographical account of his alcohol addiction” (*The Big Book of Blues*). When alcohol was not available, Johnson would drink Sterno or “canned heat.” Johnson, who claimed to have acquired his blues talent by selling his soul to the devil, died in 1956 of alcohol-related cause at roughly age 58.

Canned Heat was composed of Bob Hite, Al Wilson, Frank Cook, and Stuart Brotman. Among those who joined the band later were Henry Vestine, Mark Andes, and Larry Taylor.

Tommy Johnson died in 1956 at roughly age 58 of alcohol-related cause, and some of the members of Canned Heat have followed in his footsteps.

Alan “Blind Owl” Wilson died in 1970 at age 27 of a drug overdose.

Bob Hite died in 1981 at age 36 of heart failure due to drug abuse.

Henry Vestine was an alcoholic and died from cancer in October 1997 at age 52.

Ray Charles

Ray Charles (b. 1930) is one of the most popular and successful rock-blues singers.

Blind from birth, he learned to read Braille and to play various musical instruments at an early age. His father left the family when Ray was an infant and died when Ray was 10 years old. His mother died when he was 12. He left school in his early teens and played with various bands.

His first hit song, “I Got a Woman,” appeared in 1955, and his music has achieved massive commercial success since then.

By age 18, Ray Charles had a heroin habit, and by age 20 he had an illegitimate daughter. By 1954, he was divorced from a marriage that lasted only 16 months. In 1959, he impregnated another woman out of wedlock. Charles has had six children out of wedlock altogether.

In the late 1970s, he was divorced from his second wife, Della Robinson. "Charles has pronounced himself finished with marriage and says he prefers to confine his sexual activities to all-night trysts with select groups of three or four women" (*Rock Lives*, p. 31).

Ray Charles was arrested two times in 1961 for possession of drugs and drug paraphernalia. In 1964, he was arrested at Logan Airport in Boston for heroin and marijuana possession. After this third drug charge, he decided to give up his 17-year heroin habit and entered a drug program.

Eric Clapton

British rock star Eric Clapton (born Eric Patrick Clapp) (b. 1945) is considered the world's premiere rock guitarist.

His 16-year-old mother was not married, and his grandparents brought him up. His father, whom he never knew, was a married Canadian soldier stationed in Britain. Clapton's mother eventually married another Canadian soldier and went to live abroad.

He admits that he was a "nasty kid." He learned to play the music of black blues guitarists note for note on the guitar that his grandparents gave him when he was 14. By age 16, he was playing with local rhythm & blues bands. In 1963, he joined the Yardbirds and played with them until March 1965. He then played for John Mayall's Bluesbreakers and recorded one album. His guitar playing genius earned him the rock & roll nickname of "God," and the blasphemous slogan "Clapton Is God" became a popular graffito in London. From 1966 to 1968, Clapton played with the Cream and was vaulted to

superstar status. Next he played with Blind Faith, then with Derek and the Dominos.

In 1968, Clapton made a profession of faith in Christ, but his life did not show evidence of the new birth, and he later recanted. That same year he and three members of the Buffalo Springfield were arrested on marijuana charges. By 1969, he was drinking two bottles of vodka a day (*Sunday Times*, June 27, 1999), and by 1973, he was almost dead from drug abuse and the rock & roll lifestyle. He was spending up to £1,500 per week to feed his heroin habit. In 1973, he underwent drug treatment. In 1985, he again underwent rehabilitation, this time to overcome the alcoholism which had taken the place of his former heroin addiction.

In an interview with the *Sunday Times* of London in June 1999, Clapton admitted that he abused his wife “at the height of his alcohol and drug addiction.” He was deceived by modern psychology into thinking that his drunkenness was a disease. “You know, I can look at my disease of alcoholism as being a stigma or being the greatest gift I ever had. For me, it’s the greatest gift because I didn’t know what was wrong with me until I got sober. Until then, I thought I was crazy. I thought I was bad, a bad person. When I was told I had a disease, I thought, ‘Okay, so I’m no worse off than someone who has cancer or diabetes. And I’m lucky because I can do something about it, and all I have to do is talk to somebody else’” (*BBC News*, June 27, 1999).

Clapton has lived in immoral relationships with girlfriends; and in 1970, he wrote a love song entitled “Layla” for the wife of another man—George Harrison of the Beatles. Clapton eventually won Pattie Harrison’s heart; she divorced George in 1977 and married Clapton in 1979. Before that they lived together. George Harrison must have had no hard feelings, because he agreed to perform (with Paul McCartney and Ringo Starr) at Eric and Patti’s wedding reception. Clapton and Pattie were only together for a few years. In 1985, they separated, and in 1986, Clapton’s new girlfriend,

Lori Del Santo, gave birth out of wedlock to his only child, Conor. (Clapton was legally still married to Pattie; they did not get a divorce until 1989.) In 1991, Conor died by falling through a window in his mother's apartment over 50 stories to his death. He was four and a half years old. Clapton's former girlfriend, Alice Ormsby-Gore, died from a drug overdose.

Clapton played the part of the preacher in the blasphemous rock opera *Tommy*. Movie reviewer Anthony Hilder called the opera "the most blatantly anti-Christian movie malignancy ever made, at any time, anywhere, by any one. ... Everything is done to desecrate Christianity with all the lauding language of Lucifer" (Hilder, cited by David Noebel, *The Legacy of John Lennon*, p. 45). *Tommy* was directed by Ken Russell. It also starred The Who and Elton John. The opera featured the worship of licentious movie actress Marilyn Monroe.

Clapton's 1970 group Derek and the Dominos produced many rock casualties. Guitarist Duane Allman (who played on the Derek and the Dominos' album *Layla*), died in a motorcycle crash in 1971. Bassist Carl Radle died of alcoholism in 1980 at age 38. Drummer Jim Gordon (one of the most famous rock session drummers) murdered his 72-year-old mother in June 1983 by hitting her with a hammer and then stabbing her. He was heavily addicted to heroin, cocaine, and alcohol, and had heard voices for years. He claimed that the voice of his mother tormented him day and night, and he had threatened to kill her previously. He had checked into psychiatric hospitals 14 times. He claims that voices told him to silence his mother's voice in his head by killing her. In 1984, he was found guilty of second-degree murder and sentenced to 16 years to life in prison, where he continued to play drums. In 1990, Clapton's agent and two members of his road crew were killed in a helicopter crash.

In 1998, leaders of two major agencies (Women Fighting Back and the Domestic Abuse Awareness Foundation) that

champion the rights of battered women denounced Eric Clapton for the contents of the song “Sick and Tired” on his *Pilgrim* album. At issue are the story and the lyrics of the song—the subject of which is a man who is intent on seeing his girlfriend dead. Lyrics include “Now I’m gonna get me a shotgun baby/ keep it stashed behind the bedroom door/ I may have to blow your brains out, baby/ then you won’t bother me no more” (*Live Daily*, “Eric Clapton under Fire,” June 1998).

David Crosby

David Crosby (b. 1941) of the Byrds and Crosby, Stills, Nash and Young, almost died several times of drug abuse before he was out of his 40s. He said, “I was stoned for every bit of music I’ve ever played. Every record, every performance—I was stoned halfway out of my gourd” (*The Rock Yearbook*, 1984, p. 208).

Though the Byrds tried to deny that the song “Eight Miles High” was about drugs, David Crosby later admitted that this was a lie. “Did I think ‘Eight Miles High’ was a drug song? No, I knew it was. We denied it, of course. But we had a strong feeling about drugs, or rather, psychedelics and marijuana. We thought they would help us blast our generation loose from the fifties. Personally, I don’t regret my psychedelic experiences. I took psychedelics as a sort of sacrament” (Crosby, cited from *Rock & Roll an Unruly History*, p. 166).

In 1982, Crosby was arrested for possession of drugs, driving under the influence of cocaine, and carrying a concealed pistol. Two weeks later he was arrested again for possession of cocaine and a concealed weapon. In 1985, he was arrested again, and he tried to escape from the law on his boat, but it was not sea worthy. After turning himself in, he spent nine months in jail and said that this probably saved his life, because it forced him to face his drug addiction. He had

a liver transplant, cleaned up his life, married his girlfriend, and began to live a sober lifestyle. Later David and Jan had a healthy boy.

Crosby reconciled with a son he had conceived out of wedlock in the 1960s, and they performed and recorded together.

Crosby published a book on liberal social activism and supported homosexual “marriages.” Rock singer Melissa Ethridge and her homosexual female “partner,” filmmaker Julie Cypher, had two children through artificial insemination using Crosby’s sperm. The singer’s song “Triad,” recorded in 1968 by Jefferson Airplane, was about a one-man/two-woman relationship.

The song “Cathedral” from the Crosby, Stills and Nash album mocked and rejected Christianity:

“I’m flying in Winchester cathedral/ All religion has to have its day/ Expressions on the face of the Savior/ Made me say, I cannot stay!/ Open up the gates of the church/ And let me out of here!/ Too many people have died in the name of Christ for anyone to heed the call/ Too many people have died in the name of Christ that I can’t believe it all...”

Deep Purple

The British rock band Deep Purple was formed in 1968 and continues to perform after a number of regroupings. It was listed as the loudest rock band by *Guinness Book of World Records*. The original band members were Rod Evans, Nick Simper, Jon Lord, Ritchie Blackmore, and Ian Paice.

Guitarist Ritchie Blackmore (who went on to play in Rainbow) was involved in the occult. He has held séances (*Circus*, April 30, 1981, p. 46) and has claimed to practice astral projection (out of body experiences) during his concerts. He records in a 17th-century castle that is allegedly

possessed by a demon that is servant to the Babylonian god, Baal (*The Rock Report*, p. 73).

Three members and associates of Deep Purple have died young.

Tommy Bolin, guitarist/song writer for Deep Purple and other groups, died in 1976 on his 26th birthday from an overdose of morphine, cocaine, Lidocaine and alcohol in a hotel room.

Ronnie Quinton, roadie for Deep Purple, was killed in a car crash in 1975 at roughly age 28.

Patsy Collins, bodyguard and roadie for Deep Purple, fell down six floors of an elevator shaft after an argument with local promoters because of money owed the band in 1975, dying at roughly age 30.

John Denver

The late rock singer John Denver (1943-1997), real name Henry John Deutschendorf Jr., was one of the top five recording artists in the sales history of the pop music industry.

A New Age pantheist, in 1976 he established the Windstar Foundation for environmental education and other efforts “toward a sustainable future for the world.” He said:

“I’m a global citizen. I’ve created that for myself, and I don’t want to step away from it. I want to work in whatever I do—my music, my writing, my performing, my commitments, my home and personal life—in a way that is directed towards a world in balance, a world that creates a better quality of life for all people” (John Denver biography, imusic, <http://imusic.com/showcase/country/johndenver.html>).

John Denver followed EST (Erhard Seminar Training). On the inside cover to his *Back Home Again* album he stated: “Participating in EST has created an amazing amount of space for joy and aliveness in my life. It pleases me to share

EST with you.” He dedicated his *Wingsong* album “to Werner Erhard and everyone in EST.” “Erhard basically has a pantheist view of life. We are all just little ‘gods.’ There is neither wrong nor right. This movement is subtly based on Zen Buddhism and teaches the disciple never to use the rational mind, but to open up to the so-called ‘ever present now” (Mundy, *The Role of Rock*, p. 177).

The following is Denver’s testimony:

“It was during the summer of 1971 that Denver and his wife Annie moved to Aspen. There he had his ‘born again’ experience. From it he emerged an eco-aware pantheist. Pantheism is the belief that God and the law and the forces of nature are one. It happened this way — while camping out at an 11,000 foot high lake in the Rockies, he and some friends witnessed a spectacular meteor shower. He claims he watched it for 2 hours and saw it ‘rain’ in the sky.’ Afterwards he wrote his famous ‘Rocky Mountain High’ hit. The artist believes the flowers are his sisters and brothers. He also believes the Rocky Mountains are living and will never die. He talks of having an on-going relationship with God, of being God, and told a news reporter he’d rather get stoned than drunk. Perhaps his Rocky Mountain High comes from Rocky Mountain hash. During an interview in Australia, he stated, ‘Sure, I enjoy hash. I have a lot of fun with the stuff.’ He doesn’t believe it should get out of hand, though and has stated, ‘I do not think marijuana is harmful, if handled responsibly” (*Focus*, October 1986, page 8).

Denver said, “Rock music is a greater influence over the souls of men than primitive Christianity” (*Spin*, April 1989, p. 121). While it might be true that more men are influenced today by rock & roll than New Testament Christianity, there are many things that rock cannot do for its listeners that the truth of Christ can do: chiefly, rock music cannot forgive their sins, and it cannot save them from eternal hell.

Denver was twice divorced.

He died in October 1997 at age 53 when his experimental airplane crashed in Monterey Bay off the coast of California. His pilot's license had been suspended seven months earlier due to his multiple drunk-driving convictions.

Neil Diamond

Neil Diamond (b. 1941) had many Top 10 hits in the late '60s, '70s, and early '80s.

In 1968, Diamond created an organization called Performers Against Drugs, but in 1976 he was arrested for possession of marijuana.

In 1969, he divorced his first wife, Jayen Posner, after eight years of marriage; nine days later he married his production assistant, Marcia Kay Murphey. The cover to Neil Diamond's album *Jonathan Livingston Seagull* depicts pagan religious books such as the *Bhagavid-gita*, *The Sermon on the Mount according to Vedanta*, *KRSNA Supreme Personality of Godhead*, and *The Aquarian Gospel of Jesus the Christ*.

The Doors

Jim Morrison (1944-1971), lead singer for The Doors, was a drug-soaked rebel who was fascinated with the occult. He said, "I've always been attracted to ideas that were about revolt against authority—when you make your peace with authority you become an authority. I like ideas about the breaking away or overthrowing of established order—I am interested in anything about revolt, disorder, chaos, especially activity that seems to have no meaning" (Doors press kit). He sang, "We want the world and we want it NOW!" At his concerts he would shout, "There are no rules; there are no limits."

The name of this rock group was an allusion to extra-sensory perception, knowledge of hidden things, supernatural experiences which open up channels of

communication with the spirit world. The name was possibly from the book *The Doors of Perception* by Aldous Huxley, which describes his mescaline drug experiences. The name also possibly refers to a phrase by William Blake: “There are things that are known and things that are unknown; in between are doors.” The line “break on through to the other side” in the popular Doors’ song, alluded to this.

What Morrison was willfully ignorant of was the biblical truth that there are only two spiritual worlds: the true God and the impostor “god of this world, the devil. And when one breaks out of this life, there are only two destinations: heaven or hell.

Morrison and his band had a vast and wicked influence in the 1960s, and their music continues to have the same influence to this day. Morrison’s life has been glorified in print and film. “To the hundreds of thousands, perhaps millions, in his audience, Jim was a welcome rebel, a fantasy partner in sex, the Lizard king; romantically crazy” (Jerry Hopkins, *No One Gets out of Here Alive*, pp. 183, 184).

Even in the 1990s, Morrison’s gravesite was the third most popular visitor destination in Paris, France. In July 1991, on the 20th anniversary of Morrison’s death, nearly 1,000 fans gathered outside the gates of the cemetery. Appropriately, there was a violent melee, during which an automobile was crashed and burned, three people were injured, and 21 arrested.

Several colleges and universities include Morrison’s weird poetry in their curricula. His book *The Lords and the New Creatures* had gone through 31 printings by the mid 1990s. The posthumously published book of poems, *Wilderness: The Lost Writings of Jim Morrison*, went on the *New York Times* bestseller list immediately upon its release. The Doors’ music is still popular on television music channels. Though dead, Morrison is described as “a living symbol of rebellion and alienation.”

The record of Morrison's life as a rock & roll musician reads like that of a drugged out maniac: perpetual drunkenness ("alcohol was Jim's panacea, the magic potion that answered his needs"), public nakedness and other types of lewd public conduct, daily acid trips, destruction of private property, beating his girlfriends, threatening people with violence, stealing things even from his friends, cursing, blaspheming, lying, vandalizing public property. He was arrested for lewd behavior and profane and indecent language at a concert in Miami, Florida. One time he drove through four red lights on Sunset Boulevard going about 100 miles per hour (*Rock Bottom*, p. 200). At the urging of his girlfriend, Morrison saw a psychiatrist at least two times (*Ibid.*, p. 195). Morrison slept with married women and unmarried alike. Following is the description of his treatment of a girlfriend named Katie:

"Sometimes Jim would disappear with her car for days, leaving Katie to walk and wonder. Other times he stayed at her apartment for days, making a terrible mess and abusing her viciously, castigating her with a satanic tongue, boasting drunkenly of the other women in his life, threatening to take a knife to the huge paintings she'd done in school and hung on her apartment walls" (Jerry Hopkins, *No One Gets out of Here Alive*, p. 75).

Morrison treated his own mother and father just as badly as he treated his girlfriends. His father, who at age 47 had become the youngest admiral in the United States Navy, paid his son's way through four years of college, but Morrison would not even speak to him after he started his rock career. When Morrison's mother attended one of his concerts in an attempt to see him, she was put off and lied to. Earlier that day she called him at his motel room and he begrudgingly spoke with her for a few minutes on the phone. He answered her anxious questions about his wellbeing with mere incommunicative grunts. After he hung up the phone, he told

those standing by, “I don’t want to talk to her ever again.” When she came to the concert four hours early trying to see him, his friends lied to her for him, saying he was busy and could not see her until after the concert. He closed the concert with the vile song “The End,” in which he viciously screamed that he wanted to kill his father and have sexual relations with his mother. As he sang that part, “he gave his mother a vacant stare, and then he screamed again, this time showing his teeth” (Ibid.). He left the city without seeing his mother, without even telling her goodbye. Morrison deceitfully told people his parents were dead.

Morrison was a draft dodger who got out of military by drugging himself with an assortment of pills to tamper with his blood pressure, respiration, vision, and speech, and by telling the doctors he was a homosexual.

Jim Morrison called the spirits that at times possessed him “The Lords” and wrote a book of poetry about them entitled *The Lords and the New Creatures*, published by Simon & Schuster.

“Throughout *The New Creatures* the words and phrases of sexual conflict interlocked with images of pain and death. There were assassinations, lynchings, earthquakes, ghost children, trench mouth, gonorrhoea, evil snakeroot, people dancing on broken bones, lootings, riots, and artists in hell. There was a grotesque otherworldliness... a tour of the wasteland ... profound despair” (*No One Gets out of Here Alive*, p. 240).

One of the band members described The Doors’ concerts this way:

“When the Siberian shaman gets ready to go into his trance, all the villagers get together... and play whatever instruments they have to send him off [into trance and possession]. ... It was the same way with The Doors when we played in concert... I think that our drug experience let us get into it... [the trance state] quicker... It was like Jim was an electric shaman and we were the

electric shaman's band, pounding away behind him. Sometimes he wouldn't feel like getting into the state, but the band would keep on pounding and pounding, and little by little it would take him over. God, I could send an electric shock through him with the organ. John could do it with his drumbeats" (Doors keyboardist Ray Manzarek, cited by Jerry Hopkins and Daniel Sugerman, *No One Here Gets out Alive*, pp. 158-60).

Of his performances, Morrison said: "I feel spiritual up there performing" (*Newsweek*, Nov. 6, 1967, p. 101). He was "spiritual," but the spirit that controlled him was not holy. Describing The Doors' music, Morrison said: "Right now I'm more interested in the dark side of life, the evil thing, the dark side of the moon, the night-time. But in our music it seems to me that we're seeking, striving, trying to break through to some clearer, freer realm."

Morrison was a student of the occult and had performed blood drinking rituals and Wiccan ceremonies. Morrison was fascinated with snakes and lizards. On the back cover of *The Doors 13* album, Morrison and the other members of the band are shown posing with a bust of Aleister Crowley. One of his girlfriends, Patricia Kennedy, was "an initiated, practicing witch, high priestess of a coven." They were "married" in 1970 in a Wiccan ceremony that involved calling up goddesses and drinking their blood in a chalice.

"One of Patricia's friends, a high priestess of a coven, conducted the ceremony, assisted by a high priest. They led Jim and Patricia through a traditional handfasting, with prayers and an invocation of the Goddess, blessings, the making of two small cuts on each partner's wrist and forearm, and the mixing of a few drops of their blood, a ritual stepping over a broomstick, the exchanging of certain vows, and the final calling down of the Goddess's presence" (Jerry Hopkins, *No One Here Gets out Alive*, p. 296).

The Doors song “Soft Parade” blasphemously proclaimed that “You CANNOT petition the Lord with prayer!”

Jim Morrison dedicated the song “Take It as It Comes” to Maharishi, the father of Transcendental Meditation (Hopkins, p. 109). Ray Manzarek and Robbie Krieger of The Doors practiced Transcendental Meditation.

There was much violence at Doors concerts. In a concert in Chicago in May 1968, fans rioted and were clubbed and kicked back from the stage by the police and the road crew. In New York in August 1968, wooden folding chairs were hurled at the police. Hundreds were injured in the melee. Morrison incited both the rioters and the police. He badgered the police and mocked them in front of the crowds, and he urged his fans to do immoral and violent things.

Morrison was arrested many times. He was arrested in Miami in 1969 for lewd public behavior during a concert and in October 1970 was convicted of profanity and exposing himself. Later that year he was arrested by the FBI for disorderly conduct and assault on a commercial airlines flight. In August 1970, he was arrested in California for public drunkenness. At one time he had twenty paternity suits filed against him. When girlfriend Patricia got pregnant, Morrison urged her to get an abortion and he paid for it. He told her, “If you have the kid, it’ll be your kid. If you want the abortion, I’ll pay for it and I’ll come to New York to be with you when you have it” (Hopkins, p. 308). When she did get the abortion, Morrison was not with her and did not even call.

Jim Morrison died in 1971 at age 27 of an alcohol and drug induced heart attack in France. Only a few weeks past his 27th birthday, he gloomily told his friends that he felt like he was twenty years older. His live-in girlfriend Pamela died three years later of a heroin overdose.

Bob Dylan

From my “hippie” days, I well remember the heyday of rock legend Bob Dylan (birth name Robert Zimmerman). His hit song “The Times They Are A-Changin’” appeared in 1964. I had started listening to rock music in the early 1960s and was consumed with it until I was saved in 1973.

Dylan, who was included on Time magazine’s list 100 most important people of the twentieth century, helped to popularize the merging of folk and rock music. He was one of the chief poets of the 60s generation. His songs posed many questions, but he had no answers. In “Blowing in the Wind,” he asked such things as, “How many roads must a man walk down before he is called a man?” What is the answer? “The answer, my friends, is blowing in the wind...” This means that he doesn’t know the answer and he is not sure anyone knows the answer. Sadly, that is the philosophy of most of Dylan’s fans because they have rejected the Bible as the Word of God.

Dylan’s vast influence has been anything but godly. He lived out-of-wedlock with folk singer Joan Baez and introduced the Beatles to marijuana (Peter Brown, *The Love You Make: An Insider’s Story of the Beatles*). Dylan “went through some profound drug experiences during 1964-5, taking up Baudelair’s formula for immortality: ‘A poet makes himself a seer by a long prodigious and rational disordering of the senses.’ He ... tried just about everything he could to ‘open his head’ as biographer Tony Scaduto puts it” (Henry Shapiro, *Waiting for the Man*, p. 144). Many of Dylan’s songs were about drugs, including “Lay Down Your Weary Tune,” “Subterranean Homesick Blues,” and “Mr. Tambourine Man.”

Dylan’s backup group, known simply as the Band, was formerly called Ronnie Hawkins and the Hawks. They “had a reputation for pill popping, whoring, and brawling that was second to none” (Robert Palmer, *Rock & Roll an Unruly History*, p. 3).

The cover to Dylan's *Desire* album (1976) depicts him smoking marijuana in one corner, a black magic tarot card in another corner, and a huge Buddha in a bottom corner. Next to Buddha are the words: "I have a brother or two and a whole lot of Karma to burn ... Isis and the moon shine on me" (Muncy, *The Role of Rock*, p. 167). Isis, of course, is an ancient goddess.

In 1977, Dylan divorced Sara Lowndes, his wife of 12 years and the mother of his four children. In 1986, he married his backup singer Carolyn Dennis after they had a child out of wedlock. They divorced in 1992.

In 1978, Dylan attended a home Bible study with girlfriend Mary Alice. She had "re-dedicated her life to Christ" and was concerned that she was living with an unsaved man who was not her husband. She invited two assistant pastors from the Hollywood Vineyard Church (associated with the Vineyard Christian Fellowship under the leadership of the late John Wimber) to visit Dylan's home. Dylan's testimony was as follows: "One thing led to another ... until **I had this feeling, this vision and feeling**. I truly had a born-again experience, if you want to call it that. It's an over-used term, but it's something that people can relate to" (Steve Turner, *Hungry for Heaven*, p. 160, citing a November 1980 interview with Robert Hillburn of the *Los Angeles Times*).

From this testimony, we can see the influence of Vineyard theology, which focuses on experiential feelings, visions, voices, personal prophecies, healing, tongues, and such things. This was particularly true during the heyday of John Wimber's influence. (See "John Wimber" in the *Directory of Contemporary Christian Worship Musicians*, available as a free eBook from www.wayoflife.org.) The experience-oriented theology does not produce stability in the Christian life.

Dylan spent three and a half months at the Vineyard church's School of Discipleship, and his next three albums,

Slow Train Coming (1979), *Saved* (1980), and *Shot of Love* (1981), were gospel albums of sorts.

Dylan did not attend church regularly and soon quit altogether. By the early 1980s, he repudiated his claim to the Christian faith and returned to his eclectic religious faith and rock & roll lifestyle.

The *Washington Post*, July 21, 1983, stated that Dylan believes in reincarnation and claims that “everyone is born knowing the truth.”

An article in the *San Luis Obispo* (California) *Register* for March 16, 1983, quoted Dylan as saying: “Whoever said I was Christian? Like Gandhi, I’m Christian, I’m Jewish, I’m a Moslem, I’m a Hindu. I am a humanist.”

In 1984, Dylan told Kurt Loder of *Rolling Stone* magazine: “I’ve never said I’m born again. That’s just a media term. I don’t think I’ve been an agnostic. I’ve always thought there’s a superior power, that this is not the real world and that there’s a world to come” (*Rolling Stone*, June 21, 1984; reprinted in *Dylan on Dylan: The Essential Interviews*, p. 288).

When asked by Loder if he belonged to any church, Dylan replied, “Not really; uh, the Church of the Poisoned mind.”

In 1997, Dylan made the following statement to David Gates of *Newsweek* magazine:

“Here’s the thing with me and the religious thing. This is the flat-out truth: I find the religiosity and philosophy in the music. I don’t find it anywhere else. Songs like ‘Let Me Rest on a Peaceful Mountain’ or ‘I Saw the Light’--that’s my religion. I don’t adhere to rabbis, preachers, evangelists, all of that. I’ve learned more from the songs than I’ve learned from any of this kind of entity. The songs are my lexicon. I believe the songs” (David Gates, “Dylan Revisited,” *Newsweek*, October 6, 1997).

Even rock historian Steve Turner, who has attempted to justify Dylan’s apostasy, admits: “The womanizing and drunkenness that Dylan once saw as evidence of the old life

have apparently continued almost uninterrupted” (Turner, “Watered Down Love,” *Christianity Today*, May 21, 2001).

In September 1997, Dylan performed before Pope John Paul II at a Roman Catholic youth festival in Bologna, Italy. A crowd of 300,000 young people attended the festival. The 56-year-old Dylan sang two songs directly to the Pope. Dylan then took off his cowboy hat and bowed before him. The Catholic organizer of the festival, Cardinal Ernesto Vecchi, said that he had invited Dylan because he is the “representative of the best type of rock” and “he has a spiritual nature.” The Associated Press exclaimed, “It’s the stuff of which legends are made: the rebel who’s been knock, knock, knocking on heaven’s door meeting the man with the keys to the kingdom.”

Dylan has dabbled in Lubavitch Hasidism, an ultra-orthodox form of Judaism, suggesting that he was exploring his Jewish roots. “Bob Dylan, the Midwestern Jew who drifted away from Judaism while pursuing his career as singer and songwriter, appeared at synagogue prayers on the Yom Kippur Day of Atonement and was honored with a call to the reading of the Torah, according to Shmais.com. He attended the Chabad synagogue of Beth Tfiloh in Atlanta, Georgia. The crowd of 900 other worshippers quickly identified the 66-year-old Dylan, whose original name is Robert Zimmerman. He was called to the sixth of seven parts of the Torah reading and remained for the sermon and the memorial service of Yizkor” (“Day of Atonement Draws Dylan to the Torah,” *Arutz Sheva*, Israel National News, Sept. 24, 2007).

In a 2015 interview with *AARP* magazine, Dylan praised Billy Graham. He said:

“Billy Graham was the greatest preacher and evangelist of my time--that guy could save souls and did. I went to two or three of his rallies in the ’50s or ’60s. This guy was like rock n’ roll personified--volatile, explosive. He had the hair, the tone, the elocution--when he spoke, he brought the storm down. Clouds parted. Souls got saved, sometimes 30- or 40,000 of

them. If you ever went to a Billy Graham rally back then, you were changed forever. There's never been a preacher like him. He could fill football stadiums before anybody. ... Long before Mick Jagger sang his first note or Bruce strapped on his first guitar--that's some of the part of rock 'n' roll that I retained. I had to. I saw Billy Graham in the flesh and heard him loud and clear" ("Looking Deeper into Dylan," *AARP* the magazine, Feb.-Mar. 2015).

This is a strange statement. Dylan was changed forever in the 1950s and 1960s by Graham's preaching? Dylan, the drug user who taught the 1960s generation that there are no answers to life's mysteries (e.g., "Blowin' in the Wind"), who included Tarot cards and Buddhas on his album covers, who made a profession of faith in Christ in the 1980s only to repudiate it?

Actually, Bob Dylan represents a large percentage of Billy Graham's converts. Multitudes of people professed faith in Christ, but biblical evidence of the new birth was rare. Graham helped Christianize America, but it was a house built on sand.

A Bargain with the Devil?

In an interview with Ed Bradley, aired on *60 Minutes*, June 26, 2005, the 63-year-old rock singer said that his early songs were "almost magically written ... kind of a penetrating magic." He also said that he made a bargain with the devil.

Question: Why do you still do it? Why are you still out here?

Dylan: It goes back to that destiny thing. I made a bargain with it a long time ago, and I'm holding up my end.

Q: What was your bargain?

Dylan: To get where I am now.

Q: Should I ask whom you made the bargain with?

Dylan: With the chief commander.

Q: On this earth?

Dylan: (laughing) On this earth and the world we can't see.

It could be argued that Dylan was referring to a bargain he made with God, but that makes no sense. As Brian Snider wrote to me on this matter: “Who makes a bargain with God to be a rock star? Everyone knows you make that deal with the devil. Down at the crossroads.”

This refers to the old blues concept of selling one’s soul to the devil, something that Robert Johnson and others have sung about.

A bargain with the devil would explain Dylan’s strange life.

Faces

The British rock band Faces was called the Small Faces (because the band members were all short) when it was formed in 1965 and was composed of Steve Marriott, Jimmy Winston, Ronnie “Plonk” Lane, and Kenney Jones. In 1969, the name of the group was shortened to Faces with some lineup changes. Singer Rod Stewart and guitarist Ronnie Wood joined the band, and Marriott left to form Humble Pie. The band broke up in 1974. Ronnie Wood then joined the Rolling Stones, and Kenney Jones eventually replaced deceased drummer Keith Moon in The Who.

“Notorious for their hard-partying, boozy tours, and ragged concerts, the Faces lived the rock ‘n’ roll lifestyle to the extreme” (*All Music Guide to Rock*, p. 324).

Three members of the Faces have died young. Guitarist Jimmy McCulloch, who played with the Faces in the 1970s and later played with Paul McCartney’s group Wings, died in September 1979 at age 46, apparently from the effects of drugs (*Waiting for the Man*, p. 226). Steve Marriott died in 1991 at age 44 in a fire at his cottage. Ronnie Lane died of multiple sclerosis in 1997 at age 51.

Rod Stewart (b. 1945) is well known for his immoral lifestyle. Many of his songs describe fornication in a plain manner. His way of “letting off steam” is “drinking, taking drugs, and picking up groupies...” (*Rolling Stone*, March

1982). He said, “A happy home life, security, and in-laws aren’t conducive to making rock ‘n’ roll” (Stewart, *Circus*, Oct. 17, 1978, p. 36). Jan Donaldson bore Stewart a baby girl out of wedlock in 1963, but he never married her. After joining the Faces in 1969, Stewart had “a high-profile romance with live-in girlfriend Dee Harrington.” He left her for model Britt Ekland, former wife of actor Peter Sellers. His relationship with Ekland ended acrimoniously. She sued him for \$15 million in palimony, and he settled out of court. Stewart married Alana Hamilton in April 1979 after he had impregnated her (she was married previously to actor George Hamilton). Stewart and Alana had two children, but the marriage could not endure his unfaithfulness, and they divorced in 1984. Stewart lived with model Kelly Emberg from 1985 to 1990 and they had one child, a daughter named Ruby, though they never married. In December 1990, Stewart married 21-year-old model Rachel Hunter, and they have two children.

Stewart also said: “I always wanted to be attractive to men. That’s half the people who buy our records” (*Rolling Stone*, June 21, 1973, p. 39).

Stewart’s song “Foolish Behavior” describes a man contemplating the murder of his wife: “I’m gonna kill my wife/ I’m really gonna take her life/ ... maybe blow out her brains with a bullet/ they’ll think it’s suicide/ they won’t know who done it/ ... I’ve got my hand locked around her throat.”

Fleetwood Mac

Fleetwood Mac was formed by Mick Fleetwood in 1967 and was very popular in the 1960s and ’70s. Their song “Black Magic Woman” was a hit in 1968 and again in 1973. By the early 1980s, the band members pursued solo music careers.

Fleetwood Mac’s singer, Stevie Nicks, was deeply involved in witchcraft. *Rolling Stone* called her “Fleetwood Mac’s blond priestess of the occult” (Sept. 17, 1981, p. 57). She has dressed

as a witch on some of her solo album covers. Her music was published under the name “Welch Witch Music.” She said her song “Rhiannon” is about a Welsh witch. She incorporated crystal balls into her album covers. The promotional booklet for her 1983 *Wild Heart Tour* says: “She believes in angels, witches and magic wands.” The cover of *The Wild Heart* album featured Nicks acting out occultic rituals. “The idea for the cover of her solo album *Bella Donna* came to her in a dream. It features a crystal ball (endorsing divination), a tambourine (symbolizing the porthole of perception to the spirit world), and three roses (representing the power of pyramids)” (*Rolling Stone*, Sept. 3, 1981, p. 18). Nicks’ song “Lonely Night” was dedicated to all the lonely witches in the world (*The Rock Report*, p. 41). Don Henley, drummer for the Eagles, claimed that he impregnated Stevie Nicks in the mid-1970s and that she had an abortion (Moser, *Rock Stars*, p. 68).

In 1980, John McVie of Fleetwood Mac, and his wife, Julie, were arrested in Honolulu for possession of cocaine. Mick Fleetwood estimated that he had spent \$8 million on cocaine (Moser, *Rock Stars*, p. 76).

Guitarist Jeremy Spencer left the group while they were on an American tour and joined the Children of God cult.

Outright insanity has pursued Fleetwood Mac musicians. Of the original leader, Peter Green, it was said that “he took LSD and went on a 25-year-trip. He was sent to a mental hospital after attacking his manager with a gun. He was diagnosed as a schizophrenic and spent 10 years under psychiatric treatment. He wore white robes and fought to give all the band’s money away (Moser, *Rock Stars*, p. 74). By the end of the 1980s “tabloids were reporting that the former guitar god was sleeping without a roof over his head” (*Unknown Legends*, p. 121). He lived with his parents at times and “was sleeping for up to 20 hours a day” (*Whatever Happened to... p. 76*). In the 1990s Green returned to playing in a low-key fashion.

Fleetwood Mac guitarist Danny Kirwan was admitted to a psychiatric institution in 1972 after bashing his head against the wall, smashing his guitar, and being unable to perform his music.

Bob Welsh shot himself to death in June 2012 at age 65.

Marvin Gaye

Marvin Gaye (1939-1984) (he added the “e” to his last name when he entered show business) was raised in a strict but grossly inconsistent Pentecostal home. His father was a preacher in a Washington, D.C. church called “the House of God, the Holy Church of the Living God, the Pillar and Ground of the Truth, the House of Prayer for All People.” The small denomination is described as “a long-winded Pentecostal sect with a strong Orthodox Jewish overlay” (*Stairway to Heaven*, p. 98). They maintained strict Jewish dietary laws and celebrated only Old Testament religious festivals. Their services were characterized by Pentecostal confusion: “tongues,” ecstatic outbursts, repetitive praise chants. The elder Gay was a very strange preacher. He rarely worked, drank heavily, and even wore his wife’s silk blouses, panties, and nylons on occasion. He was mean to his sons, beating them unreasonably. Marvin described his childhood as “living with a very peculiar, changeable, cruel, and all-powerful king” (*Rock Bottom*, p. 104).

Marvin rebelled against this hypocrisy and created his own type of insanity, attempting to combine sex with Jesus in an extremely irreverent manner. He said, “I can’t see anything wrong with sex between consenting adults. ... Have your sex; it can be very exciting if you’re lucky. I hope the music that I present here makes you lucky” (album cover, *Let’s Get It On*, 1973). This album was called by critic Don Waller “The most seductive, sensual record in all popular music.” “His ideal state was one in which unbridled lust could coexist with deep religious conviction. In his personal life he would slip from

the pages of pornographic magazines to his copy of the Bible, from the company of prostitutes to the company of preachers” (Turner, *Hungry for Heaven*, p. 192). He even inherited some of his father’s penchant for women’s clothing. “Sexually, men don’t interest me. But seeing myself as a woman is something that intrigues me” (*Rock Bottom*, p. 105).

In a 1982 interview with *New Musician Express*, Gaye claimed that he was a Christian but “not an awfully evolved Christian at this point.” It is obvious that the christ worshipped by Marvin Gaye was not the Christ of the Bible, “Who gave himself for us, THAT HE MIGHT REDEEM US FROM ALL INIQUITY, and purify unto himself a peculiar people, zealous of good works” (Titus 2:14).

Gaye believed in reincarnation, saying, “I respect the Eastern religions. Their philosophies are beautiful and wise. ... I also believe in reincarnation” (*Stairway to Heaven*, p. 103).

He married a girl named Anna in 1961 and they adopted a boy. The marriage, which was “volatile” and was characterized by loud physical arguments, broke up in 1973, but the two were not divorced until 1977. While still married to Anna, Gaye moved in with 16-year-old Janis Hunter, daughter of jazzman Slim Galliard. She was 17 years younger than he. They had two children out of wedlock before he divorced his first wife and married Janis. Not content with debasing the wife of his youth in this fashion, he recorded an album titled *Here, My Dear*, which contained “a gory, pathetic, blow-by-blow account of their marriage and its dissolution.”

By 1974 Gaye was deeply addicted to drugs and was visiting prostitutes. Gaye’s biographer David Ritz said that Marvin Gaye’s every decision was made high on drugs (*Waiting for the Man*, p. 230). At one point he locked himself in his apartment with a loaded gun and threatened to kill himself or anyone who entered the room. “Periods of deep

depression and thoughts of suicide haunted Marvin for the rest of his life” (*Rock ‘n’ Roll Heaven*, p. 57). He had squandered his music fortune and fled from the IRS to Hawaii, where “he lived for a time in a converted bread truck” (*Stairway to Heaven*, p. 105). In 1980, he moved to Belgium to escape the IRS.

When he finally did marry Janis Hunter, she left him for another soul singer, Teddy Pendergrass. By then, Gaye was addicted to sadomasochistic pornography as well as to marijuana, cocaine, and freebase heroin. His final tour in 1983 featured a finale in which Gaye sang his hit song “Sexual Healing” dressed only in his underwear.

Gaye finally broke down into almost complete insanity and moved back to his mother’s house. “He stayed in bed all day, frozen with fear, waiting for the devil. He wanted his mother to sleep by his side every night. Strange people kept coming by, selling him drugs and all kinds of guns. He spent hours sitting against the wall holding a pistol. Marvin took so many drugs, he lost track of who he was. ... His mother, Alberta, told David Ritz that Marvin roughed up a couple of women who came to pay him a visit. ... With the shades always drawn, Marvin snorted coke and watched pornography” (*Rock Bottom*, p. 116).

Marvin Gaye died on April Fools Day, 1984 at age 44. He was shot to death during an argument with his father, with whom he had quarreled since his teenage years. While Marvin had stayed in one room of the house using drugs, his father had stayed in a room next door, drinking vodka. They often ranted at each other. On that fatal Sunday, the two argued again and Marvin hit his father and shoved him out of his bedroom. The elder Gaye returned with a .38 caliber revolver and shot Marvin several times in the chest with his mother looking on. His father claimed self-defense, eventually pleading no contest to voluntary manslaughter and sentenced to five years probation.

Grateful Dead

Originally called the Warlocks, the Grateful Dead was formed in 1965 and became one of the most influential rock bands of all time. For a couple of years, they lived communally in the Haight-Ashbury section of San Francisco, which was made famous during the hippie era. The band, led by Jerry Garcia, was originally composed of Bob Weir, Ron “Pigpen” McKernan, Phil Lesh, Bill Kreutzmann, and Mickey Hart. Keith Godchaux joined the group in 1971. Brent Mydland joined in 1979. There have been many personnel changes since then.

“The Grateful Dead embody not only the cultic potentials historically inherent in rock ‘n’ roll, but the entire submerged linkage between rock and religion. ... the Dead’s legendary live concerts bear uncanny resemblance to religious festivals...” (*Stairway to Heaven*, p. 196).

In interviews with David Gans (*Playing in the Band*), Grateful Dead band members admitted that they looked upon their music as something like religion. Lesh said, “We used to say that every place we played was church.” Garcia added, “... on a certain level it’s a religion to me, too.” When Bob Weir saw a performance by rhythm & blues singer Otis Redding at the 1967 Monterey Pop Festival, he said: “I was pretty sure I’d just seen God onstage” (Larry Nager, *Memphis Beat*, p. 192).

GRATEFUL DEAD AND DRUGS. The Grateful Dead glorified drug abuse as the house band for Ken Kesey’s Acid Test, a series of public LSD parties. LSD chemist Owsley Stanley III bankrolled the rock group for a while. Garcia testified that Stanley’s “mind was completely shot.” The Grateful Dead “arrived stoned, played stoned and their fiercely loyal fans, ‘Deadheads,’ were stoned along with them” (*Waiting for the Man*, p. 142). In 1967, all six members of the Grateful Dead were busted for possession of marijuana.

In 1968, Bob Weir and Ron McKernan of the Grateful Dead were busted on a variety of drug charges after a police raid at their San Francisco home (Muncy). In 1971, members of the Grateful Dead were accused of distributing LSD-laced apple juice to an unwitting audience. Police shut down the concert and rushed 36 people to a nearby Crisis Clinic for treatment. In 1972, Phil Lesh, bassist of The Grateful Dead, was arrested for possession of drugs in Marin County, California. In 1973, Jerry Garcia was arrested after being pulled over for speeding. The police found pot, cocaine and LSD. In 1977, Rick Scully, manager for The Grateful Dead, was jailed for four months for conspiracy to smuggle marijuana. Scully was a chemist who had planned to manufacture two hundred grams of LSD (70 million doses) with the goal of spiking the water system of major cities. In 1985, Jerry Garcia was arrested and charged with possession of narcotics. He entered a drug treatment program that year. A year later he collapsed into a near-fatal coma caused by his drug use.

THE GRATEFUL DEAD AND THE OCCULT. The Grateful Dead were fascinated by the occult at one point in the band's career. They devoured "all the information they could find on ancient mysteries. They raided occult bookstores in London and Paris and brought back folio editions to California. They even managed to get a reader's ticket to London's Warburg Institute, where the most complete collection of magical books in the English language is housed along with many of Aleister Crowley's manuscripts" (Turner, *Hungry for Heaven*, p. 119). In 1978, they attempted to harness ancient mystic power by playing a concert at the Egyptian pyramids. They spent half a million dollars to ship themselves and their equipment to this destination. Guitarist Phil Lesh described the effort: "I was one of the first people in the group who was on the trip of playing at places of power; power, that is, that has been preserved from the ancient world. The pyramids are the obvious number one choice, because no matter what anyone

thinks they might be, there is definitely some kind of mojo about the pyramids.”

In January 1967, a large rock concert was held to promote Krishna Consciousness and the building of a Hindu temple. Swami Prabhupada, founder of ISKCON (the International Society for Krishna Consciousness) shared the stage with the Grateful Dead, Big Brother and the Holding Company (Janis Joplin’s band), Quicksilver Messenger Service, and Jefferson Airplane. The guru led the 5,000 hippies in the Hare Krishna chant for an hour.

At least seven musicians associated with the Grateful Dead have died young, at least four of drug and alcohol abuse. Ron “Pigpen” McKernan died in 1973 at age 27 of alcohol abuse. Keith Godchaux died in 1980 at age 32 in a car crash. David Torbert, founding member of the Grateful Dead offshoot group The New Riders of the Purple Sage, died in 1982 at age 34 of a heart attack. Robert Peterson, who wrote several Grateful Dead songs, died in 1987 at age 49 of an undisclosed illness. Brent Mydland died in 1990 at age 37 from an overdose of cocaine and heroin. John Kahn, bass guitarist who backed Jerry Garcia on his live albums, died in 1996 at age 48 of a drug overdose. Jerry Garcia died in 1995 just seven days after his 53rd birthday of heart or liver failure brought on by years of drug abuse. He died in a drug treatment center where he was battling a heroin addiction.

Tim Hardin

Tim Hardin, rock singer and songwriter, whose songs such as “If I Were a Carpenter” and “Reason to Believe” were covered by many rockers, died of a heroin overdose in December 1980, only six days after his 39th birthday. Hardin had long abused alcohol, drugs, and women. “He took everything to the limits—then stretched them. He ate in binges, drank to excess, smoked constantly, doped himself up

excessively, loved suffocatingly” (*Tattooed on Their Tongues*, p. 212).

Jimi Hendrix

Jimi Hendrix (1942-1970) was one of the most famous of all rock guitarists.

He attended church some in his youth, later testifying: “I used to go to Sunday School but the only thing I believe in now is music” (Hendrix, cited by Curtis Knight, *Jimi*).

As a teenager growing up in Seattle, Washington, he began imitating the playing styles of black rhythm and blues guitarists such as Robert Johnson, Muddy Waters, and B.B. King. The late rock guitar virtuoso Mike Bloomfield observed that Hendrix was “the blackest guitarist I’ve ever heard. His music is deeply rooted in pre-blues ... Jimi especially loved the real old black musical forms, and they pour out in his playing” (David Henderson, *Scuse Me While I Kiss the Sky*, p. 192). In the beginning of his rock & roll career, Hendrix toured with Little Richard and did session work with various groups. In the spring of 1964, Hendrix joined the Isley Brothers, and by the end of that year, he was playing for Curtis Knight and the Squares.

In 1965, he launched a solo career and by the following year, he had formed his own band, the Jimi Hendrix Experience. Their first album, the drug-influenced *Are You Experienced*, appeared the following year. Following his performance at the June 1967 Monterey Pop Festival, Hendrix became an international rock superstar. In 1969, the Jimi Hendrix Experience was disbanded and a new group was formed called the Band of Gypsies.

The British rock session drummer, Rocki (Kwasi Dzidzornu), who has recorded with many famous bands such as the Rolling Stones, Spooky Tooth, and Ginger Baker, understood that the music of Jimi Hendrix was akin to

voodoo music. Note the following amazing statement from Hendrix's biography:

“He [Hendrix] had gotten a chance to see Rocki and some other African musicians on the London scene. He found it a pleasure to play rhythms against their polyrhythms. They would totally get outside, into another kind of space that he had seldom been in before. ... Rocki's father was a voodoo priest and the chief drummer of a village in Ghana, West Africa. Rocki's real name was Kwasi Dzidzornu. One of the first things Rocki asked Jimi was where he got that voodoo rhythm from. When Jimi demurred, Rocki went on to explain in his halting English that many of the signature rhythms Jimi played on guitar were very often the same rhythms that his father played in voodoo ceremonies. The way Jimi danced to the rhythms of his playing reminded Rocki of the ceremonial dances to the rhythms his father played to Oxun, the god of thunder and lightning. The ceremony is called voodoooshi. As a child in the village, Rocki would carve wooden representatives of the gods. They also represented his ancestors. These were the gods they worshiped. They would jam a lot in Jimi's house. One time they were jamming and Jimi stopped and asked Rocki point-blank, ‘You communicate with God, do you?’ Rocki said, ‘Yes, I communicate with God’” (Henderson, *Scuse Me While I Kiss the Sky*, pp. 250,251).

Many defenders of rock & roll mock the idea that there might be a direct connection between rock music and voodoo and African tribal occultic paganism. There are proponents of “Christian rock” music who label such an idea “racist.” In Hendrix's biography, though, we see that the non-Christian son of an actual voodoo priest observed a direct connection between the music of rock star Jimi Hendrix and idolatrous voodoo. Is the black African rock drummer Rocki a racist for making such an observation? His remarks on this

cannot be dismissed conveniently as the ranting of a biblical fundamentalist!

Hendrix flaunted an immoral lifestyle, living intimately with a succession of women but never legally marrying. He said: "Marriage isn't my scene; we just live together. Those bits of paper you call marriage certificates are only for people who feel insecure" (Henderson, p. 245). At times he slept with married women. Of his relationship with a woman named Monique, for example, Hendrix's biographer says: "Another man's wife—no matter—Hendrix needed her very much" (Henderson, p. 201). One of his longtime girlfriends was bisexual, and "she did not give up her female lovers for Hendrix; in fact, she often served both Hendrix and another woman in their famous threesomes" (Henderson, p. 296). Hendrix also promoted immorality through his music and his concerts. His song "Fire" was "basically a vehicle for shouted phrases of sexual innuendo that went as close to the borderline as possible" (Henderson, *Scuse Me While I Kiss the Sky*, p. 115). When complaints were made about his erotic behavior onstage, he replied: "Perhaps it is sexy ... but what music with a big beat isn't?" (Henderson, p. 117). We would agree that rock & roll is sensual by its very nature. Hendrix's 1968 album *Electric Ladyland* featured 20 nude women on the album cover.

At times, Hendrix was a violent man. In January 1968, he was arrested after destroying a hotel room in Sweden in a drunken rage. His biographer notes that this foolish action increased his hero stature to the youth of Sweden because "to them he was a true rebel." "Jimi had the beautiful Eurasian girl, Meryl, down on the floor and was beating her head against it. [Hendrix's friend] Vishwa had seen the violent side of Jimi before and was more worried about his state of mind than about a few blows" (Henderson, pp. 325, 326). Hendrix also promoted violence through his music, at times destroying his guitars and amplifiers during concerts and

setting his guitar on fire. This would send the young concert-goers into a frenzy.

Hendrix abused drugs and alcohol. He took acid, smoked marijuana, used heroin and amphetamines, drank liquor. Noel Redding testified: “Whether it was true or not, we felt we had to be stoned to play properly. Good dope equaled good music” (*A Time to Rock*, p. 200).

Hendrix was deeply involved in occultism and mysticism and these themes permeated his music. His song “Voodoo Chile” glorified voodoo practices such as out of body experiences.

“Well I’m a voodoo child/ Lord I’m a voodoo child/ The night I was born/ Lord, I swear the moon turned a fire red/ ... My poor mother cried out now the gypsy was right/ And I seen her fell down right dead/ ... ‘Cause I’m a voodoo child/ Lord knows, I’m a voodoo child...”

His biographer, who spent five years researching his life, noted that “Hendrix demonstrated a high order of voodoo ... [he] showed the voodoo that related to the stars and to magical transformation” (Henderson, p. 394). He believed in numerology, UFOs, transcendental meditation, reincarnation, and a variety of pagan and New Age concepts. He thought rainbows were bridges that linked this world with the unseen spirit world. “The Rainbow Bridge is a spiritual concept, a spiritual bridge which New Age advocates claim connects the ‘God-self’ in every person to the ‘universal mind,’ also known as the Over-soul. ... The teaching of the Rainbow Bridge, also called by its esoteric name *Antahkarana*, was put forth in the writings of New Age leader and teacher Alice Bailey” (Mark Spaulding, *Heartbeat of the Dragon*, p. 189).

In July 1970, Hendrix set up a performance in Maui, Hawaii, in an attempt to reach a higher level of New Age spiritual awareness. When he arrived in Hawaii, he consulted an elderly German fortune teller named Clara Schuff and was

told that he descended from Egyptian and Tibetan royalty and that his next life would be concerned with the magical systems of Tibet. The performance was called “The Rainbow Bridge Vibratory Color-Sound Experiment.” Hendrix was invited to participate in this experiment by a commune called the Rainbow Bridge Occult Research Meditation Center. The Hendrix group gathered on the side of the Olowalu Volcano, revered as a very holy place and called the Crater of the Sun by native Hawaiians. For the occasion Hendrix wore Indian medicine-man clothing and used a medicine-man tent. He and all of the participants were high on LSD, hash, and liquor during the “experiment.” (Two months later, he was dead.)

Hendrix’s Hawaii experiment was filmed and appeared in the movie *Rainbow Bridge*. “The movie was also filled with occultism previously taught and practiced by Alice Bailey and her followers. The purpose of Bailey’s teaching was to initiate the participants on a path of new spirituality—lead them into a New Age, the Age of Aquarius. The purpose for the ‘Rainbow Bridge’ film was exactly the same. It was saturated with Eastern occult teachings and techniques. Meditation, astral projection, astrology, the worship of Indian yogis and gurus (Paramahansa Yogananda, Lahiri Mahasaya, Meher Baba, and Swami Satchadinanda), mind-altering drugs such as LSD and hashish, chanting the Hindu mantra OM, the doctrine of reincarnation; all these occult ideas were strongly promoted by the movie” (*Heartbeat of the Dragon*, p. 190).

He claimed that his famous rock song “Purple Haze” came from a dream in which he was lost in a haze under the sea but was saved by Jesus (*Hellhounds on Their Trail*, pp. 169, 170). He said the line “scuse me while I kiss the sky” refers to a drowning man bursting through the water’s surface to come up for air. Hendrix’s frequent acid trips doubtless contributed to these dreams.

Hendrix believed his music could open his listeners to “cosmic powers” and that people can rise through various spiritual levels through music. He believed in reincarnation

and thought he was from another planet, an asteroid belt off of Mars, and that he had come to earth to show people new energy. He thought he had assumed other life forms in previous lives:

“There’s no telling how many lives your spirit will go through—die and be reborn. Like my mind will be back in the days when I was a flying horse” (Hendrix, interview with Robin Richman “An Infinity of Jimis,” *Life* magazine, Oct. 3, 1969).

Hendrix believed in religion and “spirituality,” but he unhesitatingly rejected Bible-believing Christianity and considered the laws of God a form of bondage. He saw himself and other rock singers as liberators of young people from such laws. This philosophy was the heart and soul of 1960s rock.

“We’re in our little cement beehives in this society. People let a lot of old-time laws rule them. The establishment has set up the Ten Commandments for us saying don’t, don’t, don’t. ... The walls are crumbling and the establishment doesn’t want to let go. We’re trying to save the kids, to create a buffer between the young and old. Our music is shock therapy to help them realize a little more of what their goals should be. ... The establishment is so uptight about sex...” (Jimi Hendrix, quoted by Henderson, *Scuse Me While I Kiss the Sky*, pp. 214, 215).

Just hours before he died, Hendrix wrote the following poem:

“The story of Jesus/ so easy to explain/ after they crucified him/ a woman, she claimed his name. ... There should be no questions/ there should be no lies/ He was married ever happily after/ for all the tears we cry.”

The poem indicates that Hendrix believed the false idea that Jesus was married and that he did not actually die.

For all of his talk about “liberty,” Hendrix was in great bondage. He believed he was possessed by the devil. Girlfriend Fayne Pridgon said:

“HE USED TO ALWAYS TALK ABOUT SOME DEVIL OR SOMETHING WAS IN HIM, you know. He didn’t know what made him act the way he acted and what made him say the things he said, and the songs and different things like that ... just came out of him. It seems to me he was so tormented and just torn apart and like he really was obsessed, you know, with something really evil. ... He said, ‘You’re from Georgia ... you should know how people drive demons out’—He used to talk about us going ... and having some root lady or somebody see if she could DRIVE THIS DEMON OUT OF HIM” (sound track from film *Jimi Hendrix*, interview with Fayne Pridgon, cited by *Heartbeat of the Dragon*, p. 50).

Hendrix understood the mystical and hypnotic power of rock music.

“Atmospheres are going to come through music, because the music is a spiritual thing of its own. ... I can explain everything better through music. YOU HYPNOTIZE PEOPLE TO WHERE THEY GO RIGHT BACK TO THEIR NATURAL STATE, which is pure positive—like childhood when you got natural highs. And when you get people at their weakest point, you can preach into the subconscious what we want to say. That’s why the name ‘electric church’ flashes in and out” (Hendrix, interview with Robin Richman “An Infinity of Jimis,” *Life* magazine, Oct. 3, 1969).

“Once you have some type of rhythm, like it can get hypnotic if you keep repeating it over and over again. Most of the people will fall off by about a minute of repeating. You do that say for three or four or even five minutes if you can stand it, and then it releases a certain thing inside of a person’s head. It releases a certain thing in there so you can put anything you want right inside

that, you know. So you do that for a minute and all of a sudden you can bring the rhythm down a little bit and then you say what you want to say right into that little gap. It's somethin' to ride with, you know. You have to ride with something. I ALWAYS LIKE TO TAKE PEOPLE ON TRIPS. THAT'S WHY MUSIC IS MAGIC" (Hendrix, cited by Henderson, '*Scuse Me While I Kiss the Sky*, p. 356).

These are observations that should be taken seriously by Christians. Though Jimi Hendrix was a licentious drug user, he was also a brilliant and gifted musician and he understood the nature of rock music as few men have. He was using music to "take people on trips." What trip? His trip. We know that his trip was actually the devil's trip. Hendrix had a "church," but it was not the church of Jesus Christ. Those who think that there is no spiritual danger in rock music are deceiving themselves and are leading others down the primrose path of delusion.

Note, too, that Hendrix was referring to the power of the music itself without the words.

Hendrix was a rock superstar and a rich man but he was not happy. "Many people thought he was on the top of the world, but his problems were monumental. For the first time in years he dreaded his upcoming [27th] birthday" (Henderson, pp. 291, 292). In early September 1970 he told a reporter, "I've been dead for a long time; I don't think I will live to see twenty-eight."

A few days later, on September 18, 1970, Hendrix died in London at age 27. The official cause of death was "Barbiturate intoxication" and "inhalation of vomit."

Several months earlier, Hendrix had said: "When I die I want people to play my music, go wild and freak out and do anything they wanna do" (Hendrix, interview with Don Short, *Daily Mirror*, Jan. 11, 1969).

Soon after Hendrix's death, two of his closest friends also died strange and violent deaths. One of his girlfriends, Devon

Wilson, died by falling through a plate glass window from an upper story of a hotel. Michael Jeffery, Hendrix's manager, died in March 1973, when the commercial aircraft he was flying in exploded. He was traveling to London to find out if he would inherit Hendrix's British royalties. Hendrix's biographer notes that "other close associates died, got strung out, or went mad soon after his death" (David Henderson, *Scuse Me While I Kiss the Sky*, p. 404). Monika Danneman, who was with Hendrix when he died and who wrote a book about him (*The Inner World of Jimi Hendrix*), apparently committed suicide in 1995. Randy California (born Randy Wolfe), who was given his stage name by Hendrix and who played for a short while with Hendrix, drowned in Hawaii in the early 1980s at roughly age 32 while attempting to save his son's life.

Iggy Pop and the Stooges

Iggy Pop (b. 1947), born James Jewel Osterberg, formed the punk band in 1967. Inspired by The Doors, the group debuted on Halloween 1967.

The *Rolling Stone Encyclopedia* describes his concerts as follows: "Iggy contorting his shirtless torso, letting out primal screams, rubbing peanut butter and raw steaks over his body, gouging his skin with broken glass, diving into the crowd, all while the Stooges played raw, basic rock."

Iggy Pop testified, "I am totally into corruption" (Creem, Nov. 1979, p. 27).

"Over the years, his notoriety grew with deeds such as threatening and vilifying audiences, cutting himself with broken bottles, pouring hot wax over his body, intentionally smashing out his teeth, and throwing up, even urinating on audiences..." (*The Rock Who's Who*, 1982, p. 576, cited by *Why Knock Rock*, p. 187). Iggy Pop's vile music was about rage and nihilism, the alleged meaningless of life. In the song "The Idiot," for example, the singer lamented that he cannot

die. “Though I try to die, you put me back on the line...” Most of the other lyrics are curse words.

Iggy Pop was deeply involved in drug abuse. To prepare himself for concerts, he said he took “two grams of biker speed, five trips of LSD and as much grass as could be inhaled before a gig” (*Creem*, Nov. 1979, p. 30).

In 1970, Iggy Pop retired for over a year to kick a heroin addiction. By 1973, he was again addicted. He committed himself to a mental hospital in the mid-1970s.

Craig Pike, who backed Iggy Pop on bass, died in 1993 at age 30 in a car crash.

Dave Alexander, bass guitarist for Iggy Pop and the Stooges, died in 1975 at age 27 of pneumonia after years of alcohol and chemical abuse.

Ian Curtis, vocalist for Joy Division, died in 1980 at age 25, of suicide by hanging. Before hanging himself, he put on his favorite Iggy Pop album, *The Idiot*.

Jefferson Airplane

Jefferson Airplane was formed in 1965 and was one of the influential psychedelic rock bands of San Francisco. The name was changed to Jefferson Starship, then simply to Starship.

Jefferson Airplane’s original singer, Grace Slick, was one of rock’s many “bad girls.” She was immoral and sacrilegious. At times she stripped off her clothes on stage. She blasphemously named her illegitimate child “god” (*The Rock Report*, p. 85). Slick told the nurse, “We’re naming her ‘god’ with a small g; we want her to be humble” (Moser, *Rock Stars*, p. 111). Before the birth certificate was recorded, though, the child’s name was changed to “China Wing Kantner.” The Jefferson Airplane song “The Son of Jesus” from the *Long John Silver* album is filled with blasphemy against Jesus Christ. The song claims that Christ’s miracles “go only so far,” that he learned his “secret” wisdom in Egypt, that he had

sexual relations with Mary Magdalene, and that God the Father was sexually attracted to Jesus' daughter. The song "El Diablo" (Spanish for "the devil") says, "El Diablo I can feel your power in my soul..."

When Grace Slick joined Jefferson Airplane in 1966, she was married to Jerry Slick. Five years later, while still married to Jerry, she had a child out of wedlock with fellow band member Paul Kantner. In 1976, she married the band's lighting director, Skip Johnson. Her alcoholism forced her to quit the band soon thereafter for about five years.

"[Our music is intended] to change one set of values to another ... free minds ... free dope ... free bodies ... free music" (Paul Kantner of the Jefferson Airplane, cited by Ben Fong-Torres, "Grace Slick with Paul Kantner," *Rolling Stone Interviews*, 1971, p. 447).

Their profane album *Volunteers* glorified revolution and called upon young people to become "outlaws in America" and to "tear down the walls."

In January 1967, a large rock concert was held to promote Krishna Consciousness and the building of a Hindu temple. Swami Prabhupada, founder of ISKCON (the International Society for Krishna Consciousness) shared the stage with the Grateful Dead, Big Brother and the Holding Company, Quicksilver Messenger Service, and Jefferson Airplane. The guru led the 5,000 hippies in the Hare Krishna chant for an hour.

JEFFERSON AIRPLANE AND DRUGS: The song "White Rabbit" openly promoted drug usage. Grace Slick testified: "We all use drugs and we condone the judicious use of drugs by every one. Kids are going to blow their minds somehow, and this is a better way to do it than racking up their car against the wall. Let them groove, do their own thing, have sex in the open" (Grace Slick, *Cavalier*, June 1968). The Jefferson Airplane album *Bark* was entirely written under the influence of cocaine (*Waiting for the Man*, p. 229). Kantner

said the band paid for the drugs as “a business expense” (*Rolling Stone*, Sept. 30, 1971, p. 30). In 1969, Paul Kantner was arrested in Honolulu for possession of marijuana. That same year Jack Casady was arrested for possession of marijuana in his hotel room in New Orleans.

Kantner had a severe brain hemorrhage in 1980 when he was 39 years old, though he did not die from it. In May 1970, Marty Balin was arrested, along with two members of the road crew, backstage after a concert in Minneapolis. The charge was marijuana possession. Four weeks later, Paul Kantner was arrested in Honolulu on a marijuana charge. When he was convicted, he brazenly said: “I only want to say the verdict and this court is one of the main reasons people have no faith in the government any more.”

Grace Slick’s alcoholism almost destroyed her. In March 1994, she pointed a shotgun at police who were called to investigate a domestic dispute at her home in California. The court ordered her to enter a detoxification program. She is allegedly clean of drugs these days, but she isn’t happy with growing old and told reporters that she might stick a large needle in her neck and die with one last morphine high (“20 To 1: Crimes and Misdemeanors,” *VH1*).

Alexander “Skip” Spence, original drummer for the Jefferson Airplane, took hundreds of LSD trips and finally went mad. He tried to attack a bandmate with an axe and was institutionalized.

“Today the scraggly, unwashed ex-rock star lives in San Jose, where he spends his seven-dollar-a-day allowance from the state. At night, when he does not confine himself to the psychiatric ward of the San Jose hospital, Spence stays alone in a dingy, rundown room in Maas Hotel. Sometimes he speaks to Joan of Arc. Once in a while he is visited by Clark Kent [alter ego of Super Man], who the drummer/guitarist finds to be ‘civilized, decent and a genius.’ And on a few thick, intense, San Jose summer nights, Spence meets his ‘master,’ who

materializes with startling revelations. Says Spence, delivering his own autobiography, 'I'm a derelict. I'm a world savior. I am drugs. I am rock and roll'" (David Szatmary, *A Time to Rock*, p. 180).

Spence died in April 1999 at age 52 of pneumonia and lung cancer.

Jethro Tull

Jethro Tull, formed in 1967 in England, was originally composed of Ian Anderson, Mick Abrahams, Glenn Cornick, and Clive Bunker, though there have been constant personnel changes since then. Jethro Tull "has been one of the most commercially successful and eccentric progressive-rock bands" (*Rolling Stone Encyclopedia*, p. 505). The group continued to perform and record in the 1990s.

"Jethro Tull's Ian Anderson is known for his manic, sexually explicit stage antics, which often utilized both his flute and the sound system. The concerts were often bizarre and loaded with sexuality and vulgarities..." (*Why Knock Rock?*, p. 187).

Jethro Tull was openly blasphemous on its 1971 *Aqualung* album. The back cover contained the following message: "In the beginning man created God, and in the image of man created he him. And he gave him a multitude of names, that he might be Lord over all the earth when it suited man. And on the seven millionth day man rested and did lean heavily on his God and saw that it was good..." The song "Hymn 43" stated: "If Jesus saves well he better save himself from the gory glory seekers who use his name in death. I saw him in the city and on the mountains of the moon, his cross was rather bloody, He could hardly roll his stone."

In 1976, one hundred and eighty-eight people were arrested for drug possession at a Jethro Tull concert in Los Angeles.

Elton John

Elton John (birth name Reginald Kenneth Dwight) (b. 1947) is one of the most popular rockers of all time. He has had more than 36 top 40 hits, was the “hottest” act in rock during the mid-70s, and continues to record and perform and influence rock. He has sold more than 300 million records. He was inducted into the Rock and Roll Hall of Fame in 1994. His mother wanted a girl; his father spent much time away from the family; and he says he was very depressed in his childhood. He spent much of his time alone in his room playing the piano. He won a piano scholarship to the Royal Academy of Music at age 11, but he left it two weeks before finals six years later, to begin a career in rock music. He eventually changed his legal name to Elton Hercules John. “Elton” and “John” were the first names of two men in his first band. Hercules was a childhood nickname. The lyrics to the majority of Elton John’s hits were written by Bernie Taupin (b. 1950).

In 1976, John admitted to *Rolling Stone* magazine that he was bisexual, claiming to have had his first homosexual encounter at age 23. He said, “There’s nothing wrong with going to bed with somebody of your own sex. I just think people should be very free with sex—they should draw the line at goats” (*Rolling Stone*, July 15, 1976, p. 30). John admits that he keeps a large collection of photos of naked men and of himself dressed as a woman (*Much Music, Pop Up Video*, “Nikita”). He formed the Elton John AIDS Foundation in 1992 and donates royalties from the sale of some of his music.

He was married to Renate Blauel from 1984 to 1988. In 2005, Elton John “married” his male partner in a civil ceremony. They have two sons through surrogates.

John’s temper tantrums, known as “Reggie’s Little Moments,” are legendary (Moser, *Rock Stars*, p. 118). He has often been involved in fights and violent encounters, including with people who work with him. He has been

arrested for assaulting people. One of his hits is titled "Saturday Night is a Fine Time to Fight." His song "Burn Down the Mission" advocates burning down the rich man's house.

By 1990, Elton John, near self-destruction through years of drug abuse and debauched living, checked himself into a treatment center to overcome his addictions. In 1999, he had a pace maker installed in his long-abused heart.

Elton John was a friend of homosexual fashion designer Gianni Versace, who died in July 1997. Versace designed some of Elton John's costumes and stage sets. Versace, gunned down by homosexual prostitute and sadomasochist Andrew Cunanan, was famous for "introducing homoerotic and sadomasochistic themes into his fashions." He "is credited for his role in glamorizing pagan symbols and promoting a neopagan, hedonistic culture. His trademark was the snake-covered Medusa head, and he drew richly from Greek and Roman paganism" (*The Wanderer*, July 31, 1997). A homosexual publication, *The Advocate*, praised Versace's "out gay lifestyle" and "his affection for young male models."

Elton John's song "Bennie and the Jets" sang of rebellion against parents: "We shall survive/ let us take ourselves along/ where we fight our parents out in the streets/ to find who's right and who's wrong" (Elton John, "Bennie and the Jets").

Elton John dedicated his song "Candle in the Wind" to the deceased Princess Diana, and at her funeral in London's Westminster Abbey, September 6, 1997, he performed the song. The song, based on a phrase in a song by the fallen rock star Janice Joplin, was originally written about Marilyn Monroe. Elton John's lyricist rewrote the words for Princess Diana. A few hours after the funeral, Elton John recorded the song for distribution, with the profit to go to Diana's favorite charities. He vowed never to perform the song again. When the single went on sale in America on September 23, customers flooded the record shops and stood in long lines to purchase the single. Many stores sold out the first day. The

single was certified as eight times platinum in its first day of release, meaning there were advance sales for 8 million copies in the United States alone. This has never happened before. It quickly became the top-selling single of all time in the United Kingdom. The New Age song says Diana is in heaven.

Together with Eric Clapton and members of The Who, Elton John performed in the blasphemous rock opera Tommy. Movie reviewer Anthony Hilder called the opera “the most blatantly anti-Christian movie malignancy ever made, at any time, anywhere, by any one. ... Everything is done to desecrate Christianity with all the lauding language of Lucifer” (Hilder, cited by David Noebel, *The Legacy of John Lennon*, p. 45). *Tommy* was directed by Ken Russell. The opera featured the worship of licentious movie actress Marilyn Monroe. Bernie Taupin said that John’s “home is laden with trinkets and books relating to Satanism and witchcraft” (*The Rock Report*, p. 49).

Elton John’s song “Somebody Saved My Life Tonight” is about a boy who tries to kill himself at 4 a.m. in the morning. Jerry Johnston, an expert in the area of suicide, documents a case in which 17-year-old Alan Stubbs killed himself by running a hose from the exhaust into the family car. Alan died at approximately 4 a.m. while listening to Elton John’s “Somebody Saved My Life Tonight” (John Muncy, *The Role of Rock*, p. 293). Elton John’s song “Think I’m Gonna Kill Myself” is about a teenager who contemplates suicide. The lyrics say:

“I’m getting bored being part of mankind/ There’s not a lot to do no more, this race is a waste of time/ People rushing everywhere, swarming around like flies/ Think I’ll buy a forty-four and give ‘em all a surprise/ Yeah, think I’m gonna kill myself, cause a little suicide/ Stick around for a couple of days, what a scandal if I died. Yea, I’m gonna kill myself, get a little headline news/ I’d like to see what the papers say on the state of teenage blues/

A rift in my family, I can't use the car/ I gotta be in by ten o'clock, who do they think they are?"

Janis Joplin

Janis Joplin (1943-1970) was one of the most famous female rock singers. Her lascivious lifestyle is described as follows:

"All I can remember was Janis picking up a bottle of Southern Comfort (liquor), drinking the last few mouthfuls and saying, 'Yeah, I'm a juicer [a drunkard]' ... One of the boys didn't show up and everyone went home except Janis who retired to the bar next door, the R.O.K. bar on Second Avenue, then she got me drunk, it was her habit. ... She was out of Port Arthur, Texas, an unkempt, vulgar, obscene girl ... The four-letter words spewed so indiscriminately as to lose all impact, the wild mane of hair, the garish clothes, looking like they had been grabbed blindly at some rummage sale, the bottle of Southern Comfort she swilled down publicly and privately, the slovenliness that today so often passes for style, the savagery of her singing. Even the name Janis Joplin had a kind of frontier lawlessness. Indeed, everything about her implemented an image of anti-establishment ... Janis's creed—one that excited her audience with its simplicity—was to get high on drugs or booze and to have sex ... and to take it all today because there may be no tomorrow" (Somma, *No One Waved Goodbye*, pp. 19, 39, 44, 45, 105, 108).

Joplin's "voracious sexual appetite ... included several flings with women" (Rock Bottom, p. 163). She lived at various times with married men and had an abortion in Mexico. "She had endless parties. But nothing seemed to take away the loneliness" (Ibid., p. 167).

On the song "Mercedes Benz" from the album *Pearl*, Joplin mockingly sang: "Oh Lord, won't you buy me/ A night on the

town/ I'm counting on you Lord/ Please don't let me down/
Prove that you love me/ And buy the next round.”

What she failed to understand is that God is holy and He will never bless sinful activities.

In January 1967, a large rock concert was held to promote Krishna Consciousness and the building of a Hindu temple. Swami Prabhupada, founder of ISKCON (the International Society for Krishna Consciousness) shared the stage with the Grateful Dead, Big Brother and the Holding Company (Janis Joplin's group), Quicksilver Messenger Service, and Jefferson Airplane. The guru led the 5,000 hippies in the Hare Krishna chant for an hour.

Janis Joplin died in 1970 at age 27 of alcohol abuse and a heroin overdose. Her last song was “Buried Alive in the Blues.” Her death occurred at the Landmark Hotel in Hollywood, California. She had previously been revived at least a half dozen times after overdosing on heroin. A year earlier, *Time* magazine quoted her saying, “I wanted to smoke dope, take dope, lick dope, anything I could get my hands on I wanted to do” (Aug. 9, 1969, p. 76).

She was cremated and her ashes were scattered off the coast of California.

Judas Priest

The heavy metal British band Judas Priest was formed in 1969. The group's leader, Rob Halford, previously had a band named Lord Lucifer. Their wicked songs include “Sin after Sin,” “The Devil's Child,” and the mocking “Defenders of the Faith.” They told the press: “Heavy metal isn't just music to us. It's a philosophy and a way of life” (*Hit Parader*, July 1984). Their album *Sin after Sin* encourages young people to think about “getting saved later” and to enjoy sin today. The rebellion promoted by Judas Priest is evident in the song “We Don't Need No Parental Guidance”:

“Everyday you scream at me to turn the music low. Well if you keep on screaming you’ll make me deaf you know. You always chew me out, because I stay out late. Until your three-piece suite comes back in date, get one thing straight ... We don’t need, no, no, no, no parental guidance here!” (Judas Priest, “We Don’t Need No Parental Guidance Here”).

The video for this song features thousands of young people with fists raised high. Judas Priest guitarist Glen Tipton says this song “tells the parents of the world to leave their kids alone. ... We’ve had enough of groups of mothers telling their kids what they should or should not listen to” (*Hit Parader*, May 1981, p. 69). Halford agrees: “I know for a fact that rock’s got all the elements of rebellion against your mom and dad. You want to stay up late, want to party all night long, you don’t want to do your homework” (*Hit Parader*, Feb, 1983, p. 59).

Like most rock groups, Judas Priest sang of vile immoral subjects and put on an immoral display during their concerts. Glen Tipton says, “I just go crazy when I go onstage ... it’s like someone else takes over my body” (*Hit Parader*, Fall 1984, p. 6). Halford has been known to drop his leather pants in mid-concert (*Larson’s Book of Rock*, p. 163). They sing about sadomasochism, and Halford claimed to practice this in his personal life: “Sexually, I have always been to the fullest extent of the experience that S&M has to offer” (*Rolling Stone*, Sept. 15, 1980, p. 14). One of their vile songs describes forcing someone to perform sexual acts at gunpoint.

Judas Priest’s song “Devil’s Child” is about young people who offer themselves as human sacrifices. The lyrics state: “You got me by the throat ... You never let me go ... I gave my body as a slave. You cut my flesh and drank my blood that poured in streams... Feast your eyes on a whole lotta sin ... I’m a human sacrifice.”

Judas Priest’s vicious music produced violence. Halford said, “I like to think of what we do as controlled

decadence” (*Hit Parader*, Fall 1983, p. 58), but he is deluded in thinking that decadence can be controlled. Judas Priest fans went on a rampage and caused much destruction to Madison Square Garden during a 1984 concert. At a 1986 Judas Priest concert in Tacoma, Washington, a fan standing in front of the stage pulled a knife and stabbed two people, killing a young man and wounding a girl. The band was playing the vicious song “Screaming for Vengeance.” Fans outside the concert turned over a police car. In 1987, two young men in Sparks, Nevada, blasted themselves with a shotgun while sitting in a car in a church parking lot after listening to the Judas Priest *Stained Glass* album for hours. As they listened to the music and smoked marijuana and drank beer, they made a suicide pact. Eighteen-year-old Raymond Belknap died instantly, while 19-year-old James Vance was permanently disfigured with part of his face blown away. The parents sued Judas Priest, claiming that the lyrics of the album combined with the grinding, vicious, depressing heavy metal music mesmerized the youth, convincing them that “the answer to life was death” (Gannett News Service, Aug. 4, 1987). The parents’ lawyer, Kenneth McKenna, stated: “The suggestive lyrics combined with the continuous beat and rhythmic non-changing intonation of the music combined to induce, encourage, aid, abet and otherwise mesmerize the plaintiff into believing the answer to life is death.”

That is a reasonable assumption, but the case was lost on the grounds that the vile music is protected under the First Amendment.

Carole King

Carole King (born Carole Klein) (b. 1940) was one of the most prolific songwriter/singers of the 1960s. Many of the lyrics were written by her first husband, Gerry Goffin. They co-wrote over 100 hits. Her second husband, Charles Larkey, was the bass player in the rock band Myddle Class. In 1976,

she married her third husband, Rick Evers, but he died in 1978 from a heroin overdose. He was roughly 38 years old.

Kinks

The Kinks was a British band formed in 1963 and composed of brothers Ray and Dave Davies, Mick Avory, and Pete Quaife. The group had many hits in the 1960s and 1970s and continued to perform and record until 1996. Ray Davies has had two drug overdoses. In 1973, he left his wife and children and remarried. In 1981, he divorced his second wife and began an affair with singer Chrissie Hynde. They had a baby, but Hynde left him in 1984 for Jim Kerr of the band Simple Minds.

Timothy Leary

Timothy Leary (1920-1996) was a Harvard University professor of psychotherapy who became the LSD high priest of the rock & roll movement.

Leary's father was an alcoholic who abandoned the family when Timothy was 13. His Roman Catholic mother tried to get her son to go in an upstanding path in life, at least from a human perspective. He was a disappointment, though. He had to leave West Point because of drunkenness and lying. When his mother wrote to him in 1941 and said she was praying for him and pleaded with him not to cause a scandal with his life, he replied in a brash manner, telling her, "I would rather starve in the gutter than be a 100% good fellow" ("Timothy Leary: The Man Who Turned on America," The Biography Channel). The next year Leary was kicked out of another school when he was found in the girl's dormitory.

In the mid-1950s Leary worked as director of Psychological Research at the Kaiser Foundation and taught at Berkeley University. There he and his wife were involved in heavy drinking and adulterous wife swapping. In early 1960,

he joined the Harvard Center for Personality Research. That same year Leary took his first dosage of hallucinogenic mushrooms, and he was permanently changed. Believing that psilocybin mushrooms created mystical perception that could reprogram the brain, Leary persuaded the school authorities to allow him to devise and administer the “Harvard Drug Research Program.”

Leary’s research with psychedelic drugs led him into occultic eastern religions and the study of the *Tibetan Book of the Dead*, the *Bhagavad-Gita*, and Zen Buddhist writings. Leary led 10 theology students at Harvard to take psilocybin in an attempt to test whether it would produce religious experiences. Nine of the ten agreed that the drug high was religious in nature. Leary’s homosexual research co-worker, Richard Alpert, traveled to India for spiritual enlightenment and returned as Baba Ram Dass. He “became one of America’s most respected teachers of Eastern disciplines” (Mikal Gilmore, *Night Beat*, p. 409). They were also influenced by the writings of Aldous Huxley, author of *The Doors of Perception*, which describes mescaline drug experiences. When Huxley was near the point of death, he requested that he be injected with LSD; thus dying as he lived, high on hallucinogenic drugs.

Harvard authorities feared that Leary and his companions were going too far in their drug research, and he left Harvard in 1963 when his colleague, Richard Alpert, was fired for giving hallucinogenic drugs to a student. By then, Leary had tried the psychedelic drug lysergic acid diethylamid (called LSD or acid, for short), which was first synthesized in the 1940s by Albert Hofmann in a laboratory in Switzerland. Hofmann describes his first experiment with it:

“At home I lay down and sank into a not unpleasant intoxicated-like condition, characterized by an extremely stimulated imagination. ... I perceived an uninterrupted stream of fantastic pictures,

extraordinary shapes with intense kaleidoscopic play of colours.”

Timothy Leary was mightily affected by LSD. He described his first LSD high as “the most shattering experience of my life” and “the deepest religious experience of my life” and became a passionate advocate of the drug. He became the LSD high priest of the rock & roll movement and founded the League of Spiritual Discovery, pushing for LSD to be legalized as a religious sacrament. Leary called hallucinogenic drugs “the religion of the twenty-first century.” He urged people to “discover your own Christhood” and develop “your own moral code.” Leary’s 1964 book The Psychedelic Experience (cowritten with Ralph Metzner and Richard Alpert) was intended to assist novices in taking LSD as a tool of spiritual enlightenment. Leary cited passages from *The Tibetan Book of the Dead*. The introduction urged: “Whenever in doubt, turn off your mind, relax, float downstream.”

Leary said rock musicians are “the philosopher-poets of the new religion.” He called the Beatles the “four Evangelists” and “rock stars become holy men” and their *Sergeant Pepper* album, “the sermon from Liverpool.” He urged parents to learn from the Beatles the message of “love and peace and laughter.” His slogan was “Turn on, tune in, drop out” (turn on to LSD, tune in to the new consciousness, drop out of ‘straight’ society). Leary believed that LSD could enable children to mutate “up to a higher level of existence.”

The rock & roll crowd went crazy for LSD in the 1960s. It was estimated that chemist Augustus Stanley III produced and distributed 15 million LSD “hits,” many of which were distributed freely at rock concerts.

Leary appeared on stage with the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service, and others. John Lennon read Leary’s book *The Psychedelic Experience* in 1966, after Paul McCartney took him to the Indica, a hip New Age bookshop in London. Lennon wrote “Tomorrow Never

Knows” after taking LSD. He wrote the songs “Come Together” and “Give Peace a Chance” for Leary. Leary joined John andoko Lennon for their bed-in for world peace. The Moody Blues’ song “Legend of a Mind” is about Leary. The Who’s “Seeker” is about Leary. Jimi Hendrix sought Leary’s help in interpreting dreams. Pink Floyd’s founder, Syd Barrett, attributed Leary with part of his inspiration (*Rock Bottom*, p. 3). Sadly, LSD also turned Barrett into a near-vegetable.

Leary envisioned the overthrow of the present social structure and the establishment of a new hedonistic order: “An esthetic, ‘hedonic era’ in which the symbol of the messiah will be a nude couple and the purpose of life will be pleasure” (*Daily Enterprise and Press*, Riverside, Calif., Feb. 11, 1969; cited by David Noebel, *The Legacy of John Lennon*, p. 81).

In 1979, Leary created a program called “The Creation of the Future.” It had three ideas: “(1) Space migration, (2) intelligence increase, and (3) life extension (*F.E.A. News & Views*, Fundamental Evangelistic Association, July/Aug 1979).

Leary was an enthusiast of Satanist Aleister Crowley. He said: “I’ve been an admirer of Aleister Crowley. I think that I’m carrying on much of the work that he started over a hundred years ago ... He was in favor of finding yourself, and ‘Do what thou wilt shall be the whole of the law’ under love. It was a very powerful statement. I’m sorry he isn’t around now to appreciate the glories he started” (*Late Night America*, Public Broadcasting Network, cited by *Hells Bells*, Reel to Real Ministries).

Leary tried to treat life like a never-ending game, but he could not escape the wages of sin. Leary lived with many women and married four times. His first wife, Marianne, bore him two children, Susan and Jack, but in 1955, when they had been married eleven years, she committed suicide due to heavy drinking and Leary’s adultery. Soon thereafter, he

married his research secretary. The union was short lived. His next marriage, to Nena von Schelbrugge in late 1964, was also short-lived. He was 44; she was 24. In the summer of 1965, Leary developed a romance with Rosemary Woodruff and they were married in late 1967. They were arrested in early 1966 for marijuana possession and Leary was sentenced to 30 years. While free on bond awaiting appeal of the conviction, Leary was again arrested for marijuana possession in December 1968 and sentenced to another 10 years. At the end of the trial in January 1970, the judge ordered the 49-year-old Leary to prison immediately with no bond.

With the help of the radical Weathermen underground movement, Leary escaped prison in September of that year and fled to Algeria to join Eldridge Cleaver and the Black Panthers. He then went to Switzerland, finally to Afghanistan, where he was captured by U.S. agents and brought back to the States to complete his prison term. In 1994 it was reported that Leary met with FBI agents and agreed to inform on the Black Panthers in exchange for leniency in his sentencing (Karen Gullo, "1960s guru was FBI informant," Associated Press, July 1, 1999).

After being released from prison in 1976, Leary told the press, "I am glad to be descended from Eve, who told Jehovah God to jump back in his squad car and go back to headquarters."

In 1978, Leary married his fourth wife, Barbara Chase; they divorced 15 years later. Leary's son, Jack, stopped talking to him in 1975 (*Night Beat*, p. 414). His daughter, Susan Leary Martino, shot and killed her boyfriend in 1990, then hanged herself in her jail cell.

Timothy Leary died of prostate cancer on May 31, 1996. His long-time friend, beatnik poet Allen Ginsberg, was scheduled to visit him in July, but Leary died a few weeks before. "But in the hours preceding his death, Ginsberg's Buddhist teacher, Gelek Rinpoche, managed to reach Leary, uttering a final prayer for his passage into death" (Mikal

Gilmore, *Night Beat*, p. 436). Thus, Timothy Leary died with a Buddhist prayer on his lips or at least ringing in his ears. (The homosexual Ginsberg defended NAMBLA, an organization dedicated to lowering the age of consensual sex between men and boys. He boasted “about the many men he had seduced throughout his lifetime.” Ginsberg died in April 1997 at age 71 of liver cancer.)

As he neared death, Leary put on a party front, but he was worried about his life. One of his friends told the Biography Channel that he would say to people, “I was a good boy, wasn’t I? I did all right [with my life], didn’t I?” The friend conjectured that this possibly came from his religious upbringing as a Catholic. The fact is that God has left many witnesses to Himself in this world, including creation and conscience, not to speak of the preaching of the gospel of Jesus Christ. The most irreligious man cannot escape this light. Sadly, Leary rejected the Bible’s plan of salvation through faith in the cross of Jesus Christ. Instead, he sought enlightenment through the false paths of drugs and hedonism.

He made his own plans for afterlife. He arranged to have his brain preserved via a cryonics system, and he paid \$4,800 to the Celestis Company to have his ashes blasted into earth orbit in a satellite. The rocket was launched in March 1997. Other remains accompanying Leary’s ashes on his space journey included those of Star Trek creator Gene Roddenberry, a space physicist, a rocket scientist, and a four-year-old Japanese boy. After orbiting for a few months or years, the satellite will fall back to earth and burn up.

Led Zeppelin

The British heavy metal group Led Zeppelin is one of the most influential rock bands of all time. It was formed in 1968 and existed until the early 1980s, when surviving band members pursued solo careers.

Michael Moynihan, who documented the violence of more recent satanic metal rock groups in his book *Lords of Chaos*, traced their heritage to heavy metal groups of the 1970s, particularly to Led Zeppelin and Black Sabbath.

Led Zeppelin's famous guitarist, Jimmy Page, is a follower of Satanist Aleister Crowley (at least he was in the 1907s). In 1970, Page purchased Crowley's estate on the shores of Loch Ness. Crowley had obtained this in 1900 because it provided him with the perfect setting for a specific magic ritual that required water, mountains and a building facing a certain direction. Page scored a soundtrack for Kenneth Anger's occultic, Crowley-inspired film, *Lucifer Rising*. Page's collection of original Crowley books and possessions is among the best in the world. Not only does he own original Crowley manuscripts, but also his robes, hats, canes, and tarot cards. In 1975, Page financed an occultic bookshop, *Equinox*, named after a journal of magic Crowley edited, and published out-of-print writings by the Satanist. The store closed in 1979. Page testified, "I think Aleister Crowley is completely relevant to today. We're all still seeking for truth—the search goes on. ... Magic is very important if people can go through with it" (*Hammer of the Gods: The Led Zeppelin Saga*, p. 229). Page called Crowley a "misunderstood genius" and praised his philosophy as the "liberation of the person." Page had Crowley's statement "Do What Thou Wilt" inscribed in the plastic surrounding the label of *Led Zeppelin III* (Turner, *Hungry for Heaven*, p. 94). "Imagery of Crowley's religion can be found woven throughout the albums of Led Zeppelin..." (Moynihan, *Lords of Chaos*, p. 4).

The Led Zeppelin song "Stairway to Heaven," one of the most popular rock songs of all time, has an ode to Satan in back masking. Played forward the words say: "Yes, there are two paths you can go by, but in the long run there's still time to change the road you're on." Played backwards, the words are: "Here's my sweet Satan ... Oh I will sing because I live with Satan."

Robert Plant and Jimmy Page both claim that they don't know who wrote this song. Plant testified: "Pagey had written the chords and played them for me. I was holding the paper and pencil, and for some reason, I was in a very bad mood. Then all of a sudden my hand was writing out words. ... I just sat there and looked at the words and then I almost leaped out of my seat" (Davin Seay, *Stairway to Heaven*, p. 249).

Led Zeppelin conducted a "mock" Black Mass during a record release party, holding the event "in the underground caves which formerly housed similar rites perpetrated by Sir Francis Dashwood and his debauched Hellfire Club two centuries earlier" (Moyhahan, *Lords of Chaos*, p. 4). Led Zeppelin's song "Houses of the Holy" is sung to Satan. "Let the music be your master/ Will you heed the master's call/ Oh, Satan..." The inside cover of *Led Zeppelin IV* pictures a satanic high priest with a lantern and a hexagram in his hand. Jimmy Page said their 1976 album, *Presence*, was named to describe the force or power behind the group's musical genius.

The Led Zeppelin song "In My Time of Dying" mocks salvation in the Lord Jesus Christ. "Meet me Jesus meet me/ Meet me in the middle of the air/ If my wings should fail me Lord/ Please meet me with another pair/ You can deliver me Lord/ I only wanted to have some fun."

Many of Led Zeppelin's songs are so filthy that neither the titles nor the lyrics can be printed.

In 1982, Jimmy Page was arrested and charged with possessing 198 milligrams of cocaine. In August 1975, Robert Plant and his family were seriously injured in an automobile crash on the Greek island of Rhodes. His wife, Maureen, was driving. In 1976, just as the group embarked on a U.S. tour to promote their mysterious occultic album titled *Presence*, Plant's six-year-old son, Karac, died suddenly of a strange and extremely rare viral infection.

John Bonham, drummer for Led Zeppelin, died in September 1980 at age 32 after drinking more than 40 shots

of vodka in twelve hours. Official cause of death was alcohol poisoning and asphyxiation on his own vomit. Bonham, nicknamed “Bonzo,” was infamous for his antics which were “often violent and antisocial.” “In all areas of life, John was a slave to excess, and he drank and partied as hard as he played the drums” (*Rock ‘n’ Roll Heaven*, p. 24). He died in the mansion of the late Satanist Aleister Crowley, which had been purchased by Jimmy Page. Bonham was the drummer for the haunting song “Stairway to Heaven.” Part of the lyrics say:

“Yes, there are two paths you can go by, but in the long run, there’s still time to change the road you’re on...”

This song is a lie. For those who die without Christ there is no more opportunity to change the road they are on.

Love

Love was a ’60s rock band that continues to play in various incarnations. The leader is Arthur Lee. Original band members included Bryan McLean, John Echols, Johnny Fleckenstein, Ken Forssi, and Don Conka.

The original band was broken up by drug abuse. After MacLean nearly overdosed on heroin in 1970, he dropped out of the band to “concentrate upon Christian music.”

Forssi and Echols were convicted of armed robbery.

In 1995, Arthur Lee had an altercation with his neighbor during which he brandished a gun and fired shots in the air. The next year he was given a multi-year sentence for illegal possession of a firearm. Harry Shapiro, author of a history of drug abuse in popular music, says Lee is a victim of LSD (*Waiting for the Man*, p. 143).

At least four members of the rock group Love are dead. Don Conka died in the 1970s at roughly 30 years old (*Whatever Happened to...*, p. 116). George Suranovich died in 1990 at age 44 of heart failure. Ken Forssi died in 1997 at age

64 of brain cancer. Bryan MacLean died in 1998 at age 52 of a heart attack.

MC5

The British band MC5 was formed in 1965, and original members included Rob Tyner (real name Robert Derminer), Fred “Sonic” Smith, Wayne Kramer, Michael Davis, and Dennis Thompson.

MC5 was known for “screaming revolutionary slogans laced with profanities.” The group disbanded in 1972.

Kramer spent two years in prison for selling cocaine. Fred “Sonic” Smith died in 1994 at age 47 of a heart attack after many years of the rock & roll lifestyle. Rob Tyner died in 1991 at age 46 of a heart attack.

Mamas and Papas

The Mamas and the Papas took the name “mamas” from a term used by the Hells Angels to describe their women. The members were John Phillips, Michelle Gilliam, Mama Cass Elliot (born Ellen Naomi Cass), and Denny Doherty. They were extremely popular in the 1960s, turning out 40 hit singles and four Top 10 albums. The group split up in 1968 because of personal conflicts, including John and Michelle’s failing marriage.

“The Mamas and the Papas were an incestuous family” (Moser, *Rock Stars*, p. 147). John Phillips left his first wife for Michelle Gilliam. After John and Michelle were married, Phillips caught Denny Doherty having sexual relations with Michelle.

In 1980, John Phillips, known to have been a long-time cocaine addict, was arrested and found guilty for his involvement in a major drug ring. He admitted squandering as much as a million dollars a year on his and his third wife’s cocaine and heroin habits. After his drug conviction, he

became an alcoholic. He had a liver transplant in 1995. In his autobiography, *Papa John*, Phillips describes a wild party held by Terry Melcher and Beach Boy Dennis Wilson at Wilson's mansion. The party featured Charles Manson and his followers. Melcher's own house became infamous in August 1969 when Manson sent his followers there to murder the occupants. Melcher was not home, but they killed pregnant movie actress Sharon Tate and three others.

Cass Elliot died in 1974 at age 29 of a heart attack. She said, "Pop music is just hard work, long hours, and a lot of drugs." Four years later, Who drummer Keith Moon died of a drug overdose in the same apartment.

Joni Mitchell

Canadian folk-rock musician/song writer Joni Mitchell (born Roberta Joan Anderson) (b. 1943) was very popular in the late 1960s and 1970s, and she continues to perform and record today. The *Rolling Stone Encyclopedia* calls her "one of the most respected singer/songwriters in rock." She had a baby out of wedlock during the early years of her folk music career and gave it up for adoption (*Whatever Happened to...*, p. 128). She married Chuck Mitchell in 1965, but they separated a year or so later and soon divorced. She lived with Graham Nash of Crosby, Stills & Nash before marrying her second husband, bass player Larry Klein (*Ibid.*). They separated in 1994.

In 1974, Mitchell told the press of a male spirit who helps her write music. "Joni Mitchell credits her creative powers to a 'male muse' she identifies as Art. He has taken so much control of not only her music, but her life, that she feels married to him, and often roams naked with him on her 40-acre estate. His hold over her is so strong that she will excuse herself from parties and forsake lovers whenever he 'calls'" (*Why Knock Rock?*, p. 112, citing *Time* magazine, Dec. 16, 1974, p. 39).

Moby Grape

Moby Grape was one of the bands formed in San Francisco in the 1960s. The original members were guitarist Skip Spence (who had played drums for the Jefferson Airplane), Peter Lewis, Jerry Miller, Bob Mosley, and Don Stevenson. The group continues to record and perform in various incarnations.

Skip Spence, original guitarist of Moby Grape, went insane. After a bad acid trip in New York City, he went to the Albert Hotel with an axe in search of drummer Don Stevenson, claiming that voices told him Stevenson was possessed by the devil. He was incarcerated in the infamous New York mental institution, Bellevue Hospital, for six months. In 1969, Spence “disappeared into the bowels of the California state mental health system” (*Unknown Legends of Rock ‘n’ Roll*, p. 149). In 1994, Spence was living in a care facility, “diagnosed paranoid schizophrenic taking anti-psychotic drugs, given to hearing voices and talking to himself” (*Ibid.*, p. 153).

Former Moby Grape guitarist Bob Mosley was discovered by Peter Lewis in the early 1990s “living homeless by the side of a San Diego freeway” (*Unknown Legends*, p. 154).

Monkees

Mickey Dolenz of the Monkees lived the rock & roll lifestyle to the fullest, committed adultery, eventually divorcing his wife and the mother of his daughter.

Davie Jones divorced his wife.

Peter Tork claimed that his religion is based on the “Eastern Taoist thinking” (*The Role of Rock*, p. 170). He was arrested in 1972 for possession of hashish and sentenced to three months in a prison in Oklahoma. He had abandoned the mother of his two children (they were never married).

Tommy Boyce, one of the top rock songwriters of the '60s who co-wrote the Monkees' theme song as well as their hit

“Last Train to Clarksville,” shot himself to death in 1994 at age 50.

Moody Blues

The Moody Blues was formed in the 1960s and have sold more than 70 million albums.

The 1970 album, *In Search of the Lost Chord*, has a song titled “OM,” which is a Hindu mantra used in meditation. The album cover stated:

“To anyone who has practiced meditation or Yoga, the word MANTRA is familiar as a word of power concentrated upon in meditation. The most important word of power in the Hindu scriptures is the word OM, which pronounced AUM, means ‘God,’ ‘All,’ ‘Being,’ ‘The Answer.’ Thought or intentness on its meaning will cause the exclusion of all other thoughts, ultimately bringing about the state of mind to which the meditator aspires.”

Moody Blues’ Mike Pinder commends the philosophy of John Lennon. In an interview he said:

“Some of the things that he said and wrote pointed the way and not too many people see it. We’re always hearing ‘Imagine’ but no one really hears the words anymore—Imagine there’s no religion ... John said, ‘I don’t believe in anything except Yoko and me.’ And what we need to believe in is ourselves. You don’t have to believe in someone else’s ideas. ... There’s only one life force. People tend to call it God. A personification of something that’s a reality. It’s within us all. Why are we looking outside of ourselves when the answers are within ourselves?” (*Echoes of the Sixties*, pp. 126, 127).

Van Morrison

The Irish rock musician Van Morrison (b. 1945) started with the rock group Them in the mid-1960s. He wrote the

1965 hit song “Gloria.” The group disbanded in 1966, and Morrison has pursued a wide-ranging solo career since then.

His first solo album, *Blowin’ Your Mind*, had the pop hit “Brown-Eyed Girl.” Van Morrison’s music often reflects a “spirituality,” and many of his songs even sound biblical. His *Avalon Sunset* album (1989) contained songs such as “Whenever God Shines His Light” and “When Will I Ever Learn to Live in God.” His 1991 *Hymns to the Silence* album even contained the traditional hymns “Just a Closer Walk with Thee” and “Be Thou My Vision.”

Morrison’s faith is not that of biblical Christianity, though. He has studied many religions as well as Christian doctrine, and he says that he accepts all beliefs, “orthodox or otherwise.” “I don’t accept or reject any of it ... I’m just groping in the dark for a bit more light” (Steve Turner, *Hungry for Heaven*, pp. 124, 125). Morrison plainly states that he does not accept Jesus Christ as God. Though he claims to be a Christian, it is not because he has trusted Jesus Christ as his Savior from sin. “I was born in a Christian environment in a Christian country, and I was born after the Christ event. So that makes me a Christian.”

Morrison has delved deeply into the esoteric aspects of music. In 1989 he spoke at a conference titled “The Secret Heart of Music: An Exploration into the Power of Music to Change Consciousness.” He acknowledges such occultic, pagan influences as Alice Bailey and Krishnamurti. His 1983 album *Inarticulate Speech of the Heart* “singled out Church of Scientology founder L. Ron Hubbard for special thanks.”

Morrison divorced his first wife, Shana, in 1973 and married Michelle Rocca in the 1990s.

Of his songwriting, Morrison says, “I write [songs] a different place. I do not even know what it is called or if it has a name. It just comes and I sculpt it...” (Chris Neil, *Performing Songwriter*, March/April 2009, pp. 44–50).

Wilson Pickett

Soul music legend Wilson Pickett (1941-2006) formed a gospel singing group, the Violinaires, when he was only 14, but four years later he began pursuing a rhythm & blues career. In the mid-1960s he had the hit “In the Midnight Hour” with Booker T. and the MG’s. This became the first in a long series of successful recordings, including “Land of 1,000 Dances,” “I’m a Midnight Mover,” and “Call My Name, I’ll Be There.”

Pickett has had many problems with the law. In 1974, he was arrested for pulling a gun during an argument and was sentenced to jail for this offence. In 1991 he was arrested for yelling death threats and in 1992 for assaulting his girlfriend. In 1993, he struck and killed a pedestrian while driving drunk. He pleaded guilty to drunken driving charges and was sentenced to a year in jail and five years’ probation. He was released from jail in 1996 but was then arrested for drug offenses.

He died of a heart attack in January 2006 at age 64. Little Richard preached at Pickett’s funeral.

Pink Floyd

The British acid rock band Pink Floyd was formed by Syd Barrett in 1965, but commercial success did not come until the 1973 album *The Dark Side of the Moon*. “The themes were unremittingly bleak—alienation, paranoia, schizophrenia—and the music was at once sterile and doomy” (*Rolling Stones Encyclopedia of Rock*, p. 768). The album stayed on the Billboard pop chart for 725 weeks. Their 1990 album, *The Wall*, earned \$20 million in one year. “The Wall lyrics explored psychic powers (‘Nobody Home’), sex (‘Young Lust’ — ‘I need a dirty woman’), and educational anarchism.” Song titles included such unhealthy themes as “Goodbye Cruel World,” “Empty Spaces,” and “Comfortably Numb.” *Rolling Stone* magazine described this popular rock album as “a

foursided scream of alienation so disturbing it made Lennon's primal *Plastic Ono Band* seem like a Saturday afternoon sing-along" (Sept. 16, 1982, p. 14).

In "Another Brick in the Wall," Pink Floyd encourages young people to rebel against their parents and teachers. "We don't need no education. We don't need no thought control... I ain't did nothing to you. I ain't dumb, I ain't stupid ... Hey, teacher, leave us kids alone..."

Syd Barrett attributed part of his inspiration to acid guru Timothy Leary. He consumed endless "hits" of LSD, which turned him into a near vegetable. During his last days with the band, he was described as having "completely changed, he just looked like there was nobody home" (*Unknown Legends*, p. 111). During concerts he would merely stand on stage in a catatonic state, "playing one note, or playing nothing at all." He spent time in a mental ward and lived as a near recluse. He beat his girlfriend with a mandolin and kept her locked in a room for three days. He died in 2006 at age 60 of pancreatic cancer.

Pink Floyd's music often glorified drug abuse. One of their songs was titled "Comfortably Numb." In 1975, 511 people were arrested for possession of drugs at a series of concerts being performed by Pink Floyd at the sports arena in Los Angeles.

Their *Animals* album contains a blasphemous rendering of the 23rd Psalm entitled "Sheep." It depicts Christians as gullible sheep being led to slaughter by a cruel and merciless god. The song ends with a vicious statement that the people will eventually rise up and destroy God.

A teenager in Wisconsin committed suicide by hanging himself to death in 1986 in his dormitory room at St. John's Military Academy. "His death was clearly marked as a ritualistic suicide. Next to the body were a human skull and a burning candle. Tape-recorded rock music played continuously. What was the taped music? It was a morbid album by Pink Floyd entitled *The Wall*. The very lyrics

produced great depression and promoted suicide. The medical examiner stated, 'My personal feeling is that this type of music is going to add to the depression. If they're depressed, this music is going to send them deeper. And if he wanted to change his mind sometime during this, the music wouldn't help.' What were the titles of the songs on the albums? A few were 'Is There Anybody Out There?' and 'Goodbye, Cruel World,' and 'Waiting for the Worms'" (H.T. Spence, *Confronting Contemporary Christian Music*, p. 99).

Pink Floyd's suicide song "Goodbye Cruel World" stayed on the charts for 17 weeks in 1980.

"In Plano, Texas [in 1983], Bruce and Bill, best friends, listened to the Pink Floyd album 'Pink Floyd — The Wall,' about a rock singer who builds a wall around his life to shut out the world. The two teens began dressing in rebel-style leather jackets and boots. One night, during a drag race, Bill was sideswiped accidentally and killed. Bruce kept to himself afterward, telling friends that he would see Bill again 'Some sunny day,' a line from the album. The day after Bill's funeral, Bruce was found dead in his car of carbon monoxide poisoning. The cassette in the tape player was playing one of Pink Floyd's songs, 'Goodbye, Cruel World.' Six days later another boy in Plano killed himself by the same method. According to Newsweek, his radio was blaring the same type of music" (*The Truth about Rock*, pp. 54, 55).

Quicksilver Messenger Service

Quicksilver Messenger Service was one of the rock groups that held a concert in January 1967 to promote Krishna Consciousness and the building of a Hindu temple. Swami Prabhupada, founder of ISKCON (the International Society for Krishna Consciousness) shared the stage with Quicksilver Messenger Service, the Grateful Dead, Big Brother and the Holding Company (Janis Joplin's group), and Jefferson

Airplane. The guru led the 5,000 hippies in the Hare Krishna chant for an hour.

Dino Valenti, of Quicksilver Messenger Service died in 1994 at age 51. Valenti was arrested in 1965 shortly after the band was formed and was jailed for drug possession.

John Cipollina died in 1989 at age 45 of chronic asthma aggravated by heavy smoking.

The Rolling Stones

The Rolling Stones, formed in 1962, are one of the most influential rock bands of all time. They named themselves after the 1948 hit “Rollin’ Stone” by the famous blues musician Muddy Waters. They still record and tour. Their 1999 tour, consisting of only 45 appearances, took in more than \$89 million.

That the Rolling Stones have dark objectives beyond merely having a “good time” (or at least they did back in the 1960s) is evident in the following statement by band leader Mick Jagger: “We’re moving after the minds and so are most of the new groups” (*Hit Parader*, January 1968).

The Rolling Stones have indeed had a vast and extremely unholy influence in the minds of millions of people.

The band members grew up in upper middle class homes but were rebels. Brian Jones’ parents wanted him to pursue a career in classical music, but he fell in love with American blues as a young teenager and rebelled against his father. He was eventually forced out of the house.

ROLLING STONES AND REVOLUTION. According to a biographer of the Rolling Stones, Mick Jagger developed his interest in revolution at the London School of Economics, where the slogan was “Kill the Bourgeoisie.” The school was established by the leftist Fabian Socialists of Great Britain under the leadership of Sidney Webb, who published a book praising Joseph Stalin and the USSR (Noebel, *The Legacy of John Lennon*, p. 70). After a three-month sentence for

possession of narcotics, the embittered Jagger became a “committed revolutionary.” Jagger “really felt a revolution coming” and “he saw the Stones as the vanguard of a historical bloody period of change” (Tony Sanchez, *Up and Down with the Rolling Stones*, p. 62). Jagger wrote “Street Fighting Man” and exclaimed in the lyrics, “Now is the time for violent revolution.” Of the Stones’ *Beggar Banquet* album, the *Yale Daily News* reported that “six of the ten songs are blatantly revolutionary, their heavy rhythm pounding, mobilizing, appealing to the people.”

The chorus to “Gimme Shelter” says: “Rape! Murder! It’s just a shot away!” Jagger told critics of the album, “Anarchy is the only slight glimmer of hope. Anybody should be able to go where he likes and do what he likes” (*Rock Lives*, p. 178).

Rock critic Mikal Gilmore described a Rolling Stones concert in terms of rebellion against authority:

“I remember Jagger in an off-white suit, a bright blue ruffled shirt, barefoot and messy-haired, pulled up into a mock-toreador’s stance, coaxing the audience with the shimmies of his tambourine, getting upbraided by a policeman down front who had to hold off the rushing kids, then kicking trash in the cop’s startled face, waving him off with a scornful flick of the wrist, as if to dismiss, forever, any last threats of authority. I’d never seen anything that flirted so wildly and ably with mass chaos. ... Later, I read something by critic Jon Landau that explained that show. ‘Violence. The Rolling Stones are violence. Their music penetrates the raw nerve endings of their listeners and finds its way into the groove marked “release of frustration.” Their violence has always been a surrogate for the larger violence their audience is so capable of’” (Mikal Gilmore, *Night Beat*, p. 74).

Mick Jagger defined rock music in these terms: “The best rock & roll music encapsulates a certain high energy—an angriness—whether on record or onstage. That is, rock & roll

is only rock & roll if it's not safe. ... Violence and energy—and that's really what rock & roll's all about" (Mick Jagger, as told to Mikal Gilmore, *Night Beat*, p. 87).

In their 1965 song "I'm Free" they sang, "I'm free to do what I want any old time ... I'm free to choose what I please any old time." This has been the theme of rock & roll since the 1950s.

The Rolling Stones album *Dirty Work* in 1986 contained a vicious song with the following lyrics: "Gonna pulp you to a mess of bruises/ 'Cause that's what you're lookin' for/ There's a hole where your nose used to be/ Gonna kick you out my door/ ... Gonna blow you to a million pieces/ blow you sky high/ ... Splatter matter on the bloody ceiling..."

ROLLING STONES AND DRUGS. In 1967, Brian Jones, Mick Jagger, and Keith Richards were arrested for drug possession. Richards was found guilty of allowing his home to be used for drug use and was sentenced to one year in jail and fined 500 pounds. During his trial, Richards told the judge: "We are not old men. We are not worried about petty morals." Jagger was found guilty of illegal possession of pep pills and was sentenced to three months in jail and fined 300 pounds. Brian Jones was convicted for possession of marijuana in 1968. Jagger was arrested in 1969 for possession of marijuana. His girlfriend, Marianne Faithfull, nearly died of an overdose of barbiturates that year and entered a hospital for treatment of heroin addiction. In July 1969, Brian Jones drowned at age 26 after abusing barbiturates and alcohol. At the funeral service, Canon Hugh Evans Hopkins admitted that Jones "was a rebel" and that he "had little patience with authority, convention and tradition" (*Hellhounds on Their Trail*, p. 199). Only two members of the Rolling Stones turned up for Brian's funeral.

In 1970, Keith Richards and his live-in girlfriend, Anita Pallenberg, moved to France to dodge British taxes, and he had heroin shipped to him concealed inside his son's toys (*Rock Lives*, p. 183). The two children of Richards and

Pallenberg were both delivered while their mother was addicted to heroin. (A third child died ten weeks after it was born in 1976.) In December 1972, Richards and Pallenberg were busted in France for possession of heroin, cocaine, and hashish. Anita was arrested that same month in Jamaica for possession of marijuana. In June 1973, Richards was arrested in London when police found guns, heroin, and Mandrax tablets during a raid of his home. Richards was arrested again in 1976, when police discovered a silver cylinder containing cocaine in his car after he lost control at the wheel and slammed into a center highway divider. Richards was convicted twice of possession of heroin in 1977. In 1980, Rolling Stones guitarist Ron Wood was arrested for possession of cocaine and spent his 1983 Christmas holiday in drug rehabilitation. He had been spending more than \$2,500 a week on cocaine. After treatment, he testified that he would continue to drink because “I didn’t want to end up like some religious fanatic who couldn’t even enjoy a drink” (*Rolling Stone*, Feb. 2, 1984, p. 14).

THE ROLLING STONES AND THE OCCULT. *Newsweek* magazine (Jan. 4, 1971) called Jagger “the Lucifer of rock” and “the unholy roller.” Keith Richards says that their songs “came spontaneously like an inspiration at a séance” and “arrived ‘en masse’ as if the Stones as songwriters were only a willing and open medium” (*Rolling Stone*, May 5, 1977, p. 55). The cover to the album *Goat Head Soup* pictures a severed goat’s head floating in a boiling cauldron. This is symbolic for Satan worship. The cover to *Their Satanic Majesty’s Request* shows the group posed as warlocks. The 1968 song “Sympathy for the Devil” from the *Beggars Banquet* album is the unofficial song for Satanic groups in America. The song contains pounding African drums and screams that sound like the field recording of an African voodoo ceremony. The Rolling Stones also use the recording of a voodoo ceremony in the song “Continental Drift” from the *Steel Wheels* album (*Heartbeat of the Dragon*, p. 98).

The idea for “Sympathy for the Devil” came from Satanist Kenneth Anger, and the concept “was based on *The Master and Margarita*, a book which deals with satanic fantasy” (*Hellhounds on Their Trail*, p. 69). Mick Jagger was deeply involved in the occult at that time. He purchased many materials on occult/pagan themes, including the *Tibetan Book of the Dead* and the *Taoist Secret of the Golden Flower*. At the end of *The Rolling Stones’ Rock ‘n’ Roll Circus* tour, Jagger ripped off his shirt to reveal a tattoo of the devil on his chest. Brian Jones was dressed as the devil at that concert, which was to be his last. The concert ended with “Sympathy for the Devil.”

Jagger dressed up as the devil for his 1969 tour, which included the fateful concert near San Francisco in which at least four died and hundreds were injured. Brian Jones spent time in Morocco recording the trance music of Moroccan dervish brotherhoods, “who were reported to heal sickness and soothe troubled minds with their hypnotic drumming, singsong drone, and bluesy lute playing” (Turner, *Stairway to Heaven*, p. 178).

Jones “trekked into the Rif foothills south of Tangier to capture the ancient music, offered to the goat deity Pan, and for the next several months lost himself in producing what would eventually become the posthumously released *Brian Jones Presents the Pipes of Pan at Jajouka*” (Ibid.).

In late July 2008, Stones’ guitarist Ronnie Wood entered drug rehab for the second time in a month.

Keith Richards and his girlfriend, Anita Pallenberg, practiced magic rituals in their bedroom. When a 17-year-old boy killed himself playing Russian roulette with a .38 Smith and Wesson revolver in Richards’ home in New York, investigating police found animals that had been ritualistically killed (*Time*, Dec. 26, 1983, p. 54).

Mick Jagger wrote part of the music score for the film “*Invocation of My Demon Brother*” by Satanist Kenneth Anger, who is dedicated to promoting the evil philosophy of

Aleister Crowley. Anger called his films “visual incantations” and “moving spells.” Jagger, Keith Richards, Anita Pallenberg, and Marianne Faithfull were fascinated with Anger, who was “a great tub thumper for the occult.” Jagger assisted in the production of the Anger film *Lucifer Rising*. Marianne Faithfull performed in the film and later said: “Even as inept as Kenneth was, I knew he was dangerous in a way. ... I used to feel a lot of the bad luck in my life came from that film” (*Faithfull: An Autobiography*, p. 208).

Anger said that Brian Jones and Keith Richards’ girlfriend, Anita, were witches (*Blown Away: The Rolling Stones and the Death of the Sixties*, p. 184). Marianne Faithfull said that Anita was “sort of a black queen, a dark person.” Tony Sanchez, who traveled with the Rolling Stones, said that Anita kept a strange chest in her room “the drawers were filled with scraps of bone, wrinkled skin and fur from strange animals” (Sanchez, *Up and Down with the Rolling Stones*, p. 151). Brian Jones told Anger that “in another time they would have burned me” (David Dalton, *The Rolling Stones*, p. 111).

In *Hellhounds on the Trail*, Gary Patterson gives many other details of the Rolling Stones’ occultic involvement.

THE ROLLING STONES CONCERT AT ALTAMONT SPEEDWAY in California in 1969 was an orgy of demonic violence. At least 300,000 young people attended the poorly planned concert, and the crowd was awash with poor quality LSD. The medical team quickly ran out of Thorazine, the drug used to calm people down from a bad trip (*Waiting for the Man*, p. 147). The Stones hired the Hell’s Angels for security, allegedly paying them in drugs and alcohol; and the drunken, drug-crazed bikers began beating people mercilessly and sadistically with weighted pool cues as the crowd began to get out of order after the arrival of the Rolling Stones in a helicopter. Hells Angels ran over helpless people with their motorcycles. Marty Balin of the Jefferson Airplane was knocked senseless when he tried to rescue someone. A

young black man, Meredith Hunter, was repeatedly stabbed and viciously kicked and beaten right in front of the stage. A bucket was also brutally crushed into his eyes. When some people tried to come to his aid as he lay bleeding to death, the Angels drove them away. Mick Jagger was dressed as the devil for the concert tour. During the violence, the Stones were playing “Sympathy for the Devil,” “Under My Thumb,” and “Gimme Shelter.”

“The more they were beaten and bloodied, the more they were impelled, as if by some supernatural force, to offer themselves as human sacrifices to these agents of Satan. The violence transcended all comprehension. It had become some primeval ritual. ... And now the pounding voodoo drumming and the primitive shrieks echoed out, and the Rolling Stones were into their song of homage to the Antichrist ... ‘Sympathy for the Devil’ became the focus of all the evil energy roaring through the crowd” (Tony Sanchez, *Up and Down with the Rolling Stones*, pp. 184,185).

The vicious, Satanic concert was filmed and became a motion picture entitled *Gimme Shelter*. At least four people died, three by beating and stabbing and one by drowning in a canal, and hundreds were injured.

That was not the only violent Rolling Stones concert. In Paris in September 1970, rock fans bombarded the police with bricks and iron bars, and there were many arrests. During the 1972 North American tour, there were riots and arrests in San Diego, Tucson, Washington, Boston, and Montreal. In San Diego, 15 went to the hospital. At a Stones concert in Berlin in 1981, “the crowds ran wild, setting fire to the stadium and vandalizing the shops outside.” Mick Jagger later commented: “I entice the audience. Of course I do” (“Death at the Coliseum,” *Families* magazine, Oct. 1981, p. 108).

THE ROLLING STONES AND IMMORALITY. Many of the Rolling Stones’ songs and stage antics are so filthy that

neither the titles, the lyrics, nor the descriptions can be printed. Their 1964 British hit song “Little Red Rooster” was banned for U.S. airwaves as obscene. They have wielded a far-reaching and vile influence upon their generation.

“A Stones concert is an orgy of sexual celebration, with Jagger as head cheerleader. Strutting and prancing across the stage, his androgynous performances delight both men and women” (*Larson’s Book of Rock*, p. 181).

Rolling Stones Encyclopedia calls them “icons of an elegantly debauched, world-weary decadence.” When the Stones were invited to the *Ed Sullivan Show* in 1966, they were not allowed to sing the words “let’s spend the night together” on the air, but were required to change it to “let’s spend some time together.” The nation has become much more immoral since then, and rock & roll is one of the chief influences in the moral decline.

The members of the Rolling Stones have lived the immoral rock & roll lifestyle popularized by their music. Jagger has slept with many women. When Marianne Faithfull moved in with Jagger in the mid-1960s, she was still married to John Dunbar. She had Dunbar’s son in 1965, but by the late ’60s she was pregnant by Jagger, though she miscarried. She was not divorced from Dunbar until 1970. While Faithfull was pregnant, Jagger was having an affair with Anita Pallenberg. In an interview with David Frost, Jagger thumbed his nose at God’s laws by saying: “I don’t really want to get married particularly. ... I don’t feel that I really need it” (Sanchez, p. 119). Marianne Faithfull also had affairs with Keith Richards and Brian Jones, and in fact, was bisexual. She told Tony Sanchez, “I like to make love with young, beautiful people. Whether they are boys or girls doesn’t make an awful lot of difference” (Sanchez, p. 120). Jagger had an illegitimate child by his girlfriend Marsha Hunt not long after Faithfull miscarried his child. In May 1971, Jagger married Bianca Perez Moreno de Macias. She was four months pregnant when they married. They divorced in 1979, sharing custody

of their daughter, Jade. Bianca later testified, “A rock star is the worst husband a woman could have” (Sanchez, p. 315). In November 1990, Jagger married model Jerry Hall in Bali in a Hindu wedding. The couple had long been living together. During the ceremony, Mick and Jerry “changed their religion to Hinduism,” vowing belief in reincarnation. They had four children, but Jerry filed divorce papers on January 15, 1999. The press reported that “the Texas-born model has put up with years of Jagger’s well-publicized infidelities but apparently considered the latest reports that he had impregnated a Brazilian model [Luciana Gimenez Morad] too much to bear” (AP, London, Jan. 16, 1999). Hall and Jagger had lived together for 21 years and have four children. The couple separated the first time in 1992 after Jagger was linked to Italian model Carla Bruni. In 1999, Luciana Morad, the mother of Jagger’s illegitimate child, told Europe’s Hello magazine that, even though Mr. Jagger has yet to meet his four-month-old son, he is a “very loving father” (*Calvary Contender*, Sept. 15, 1999).

Both Brian Jones and Keith Richards were sexually involved with Anita Pallenberg. Jones abandoned his wife and baby for Pallenberg (Sanchez, *Up and Down with the Rolling Stones*, p. 26). Pallenberg later had three children by Richards (the third died shortly after birth). In 1983, Richards married Patti Hansen in Mexico. Forty-seven-year-old Rolling Stone band member Bill Wyman had an affair with a teenage girl named Mandy Smith. The affair began when she was only 13. When the relationship was revealed in the press in 1986, he fled to Nice to avoid prosecution.

The Rolling Stones advertised their album *Black and Blue* on billboards in California by “a lady scantily dressed ... being beaten black and blue by her lovers.” The same sadomachochism is depicted on the *Some Girls* album where Mick Jagger asks, “Am I rough enough, and am I tough enough for you?” in the song “Beast of Burden.” Another song on the album is “When the Whip Comes Down.”

The Stones 1983 *Undercover* album was called “very gory” by Keith Richards. One song is “the stomach-churning saga of a man who hacks up his girlfriend, eats her, makes reference to *The Texas Chainsaw Massacre*, then turns around and proclaims ‘I want to sing/ I want to dance ... and make some love’” (*Rock* magazine, February 1984).

“Brian Jones was the first heterosexual male to start wearing costume jewelry from Sak’s Fifth Avenue. ... Once he kept a box score of his women and it added up to sixty-four in one month. ... One of the first things Brian ever told me was about a vision that he once had coming out of a night club in London’s 3:00 A.M. dawn. It was as if the heavens had called upon him to look up and see the face of a goddess angel telling him to work for human good. It was a vision that guided him for as long as I knew him and yet he always kept cursing himself as one who used his power for evil. Shall I tell you about the dog chain he used to carry to beat his girl friend?” (Somma, *No One Waved Good-Bye*, p. 29).

Brian Jones, vocalist and guitarist for the Stones, drowned in July 1969 at age 26 after abusing barbiturates and alcohol. At the funeral service, Canon Hugh Evans Hopkins admitted that Jones “was a rebel,” that he “had little patience with authority, convention and tradition” (*Hellhounds on Their Trail*, p. 199). Jones last concert before his death was *The Rolling Stones’ Rock ‘n’ Roll Circus*. Jones was dressed as the devil. It ended with the song “Sympathy for the Devil,” and as the song reached its climax, Jagger ripped off his shirt to reveal a tattoo of the devil on his chest.

Authur Alexander, songwriter/R&B singer who wrote songs that were recorded by the Beatles and the Rolling Stones, died in 1993 at age 53 of heart and respiratory problems.

Jimmy Miller, rock singer/producer who produced some of the Rolling Stones’ most occultic albums, including *Beggars’ Banquet* and *Goat’s Head Soup*, died in 1994 at age 52 of liver failure.

Producer/songwriter Keith Diamond, who worked with Mick Jagger and others, died in 1997 at age 45 of a heart attack.

Mitch Ryder and the Detroit Wheels

Mitch Ryder was very popular in the 1960s with his band Detroit Wheels. (Ryder's real name was William Levis, Jr.) Their cover of "C.C. Rider" became a No. 10 hit in 1966 and was followed by "Devil with a Blue Dress On," "Good Golly Miss Molly," "Sock It to Me Baby," and many others. Ryder pursued a solo career in 1967.

In the 1970s he had a comeback with several albums, "all containing his own songs, a few of which alluded to homosexual experiences" (*Rolling Stone Encyclopedia of Rock*, p. 863).

Ryder's 1994 song "Mercy" was a tribute to Dr. Jack Kevorkian, who participated in a reputed 137 assisted suicides. In March 1999, a Michigan jury found Kevorkian guilty of murder for the September 1998 death of 52-year-old Thomas Youk, and he was sentenced to 10 to 25 years in prison.

Mitch Ryder is called a "notable acid victim" by Harry Shapiro in his history of drug abuse in popular music (*Waiting for the Man*, p. 143).

Detroit Wheels' drummer Johnny Badanjek formed his own band which in 1968 recorded "Linda Sue Dixon," a song glorifying the illicit hallucinogenic drug LSD.

Joseph Cubert, guitarist for Mitch Ryder and the Detroit Wheels, died in 1991 at age 44 of liver cancer.

Shorty Long (born Frederick Earl Long), who wrote "Devil with the Blue Dress on," that became a massive hit for Mitch Ryder & the Detroit Wheels in 1966, drowned in 1969 at age 29.

Sam and Dave

The Sam and Dave duo, which was formed in 1961 by David Moore and Dave Prater, had many hits in the 1960s, including “Soul Man” and “Hold on, I’m Coming.” Their nickname was “Double Dynamite.”

Dave Prater died in 1988 at age 50 of injuries sustained in a car wreck. A long-time drunk and drug addict, he shot his first wife, Annie Belle, to death in 1968 and was arrested in 1987 for selling crack cocaine. He had started his singing career in a church choir and sang in a gospel group called *The Sensational Hummingbirds*, but he followed his heart into the world.

Santana

The 1960s rock band Santana rocketed to fame at the 1969 Woodstock Festival.

Carlos Santana was a disciple of the Hindu guru Sri Chinmoy until 1983. In 1973, Carlos changed his name to Devadip, meaning “the Lamp of the Light of the Supreme.”

In 1977, Santana told *Rolling Stone* magazine that Chinmoy “is Divine Being” (April 7, 1977, p. 23).

Santana was led into his relationship with Chinmoy by John McLaughlin. He recorded an album with McLaughlin and went on tour to promote Chinmoy. McLaughlin said, “One night we were playing, and suddenly the spirit entered into me, and I was playing, but it was no longer me playing” (*Circus*, April 1972, p. 38). McLaughlin said his role as a musician “is to make everyone aware of his own divinity” (*Newsweek*, March 27, 1972, p. 77).

Santana’s *Oeness* album contained quotes from Chinmoy and encouraged the fans to write to him.

Santana broke with his Chinmoy when he said that homosexuality is wrong (*Rolling Stone*, March 16, 2000, p. 86).

Santana's *Caravanserai* album has the following quote from Hindu guru Paramahansa Yogananda: "The body melts into the universe. The universe melts into the soundless voice. The sound melts into the all-shiny light. And the light enters the bosom of infinite joy."

Santana believes his music is channeled through a guardian angel named Mathatron or Metaron or Metatron, who has a female twin named Sandalion. He says, "Methatron is the architect of the electron and the angel inside the womb of every woman. He makes the fingerprints" ("Spirit of Santana," *USA Today*, Oct. 16, 2002, p. D2).

Santana describes the channeling as "kind of like a fax machine." He said, "... you meditate and you got the candles, you got the incense and you've been chanting, and all of a sudden you hear this voice, 'Write this down'" (*Rolling Stone*, March 16, 2000, p. 41). He claims that his instructions for the *Supernatural* album came directly "from Metatron." He said that he tunes into the same "channel" as the late rock guitarist Jimi Hendrix and jazzman John Coltrane: "There's an invisible radio that Jimi Hendrix and Coltrane tuned in to, and when you go there you start channeling this other music" (Santana, *Rolling Stone*, March 16, 2000). He also said: "Metatron wants something from me, and I know exactly what it is. ... The people who listen to the music are connected to a higher form of themselves. That's why I get a lot of joy from this CD, because it's a personal invitation from me to people: Remember your divinity" (*Rolling Stone*, March 16, 2000, p. 89).

Santana says, "The energy of devils and angels is the same energy; its how you use it. It's fuel... You know, the halo and the horns are the same thing. I mean it's OK to be spiritually horny -- that's what creative genius is all about. Geniuses don't have time to think about how it's going to be received ... they don't have time to think whether people like it or not, is

it morally right, will God like it?” (*Rolling Stone*, March 16, 2000, pp. 87, 88).

Santana claims that he was taken over by a spirit while playing at Woodstock in 1969 and that his guitar turned into a serpent. “Instead of a guitar neck, I was playing with an electric snake” (*Rolling Stone*, March 16, 2000).

Santana’s 1999 album, *Supernatural*, sold 25 million copies.

His 2002 album was titled *Shaman*.

In 2002, Santana said, “Two things will never go out of style: spirituality and sex. They’re the same thing” (“Spirit of Santana,” *USA Today*, Oct. 16, 2002, p. D1).

In 2003, Santana announced that he was donating the proceeds of his U.S. “Shaman” tour to help fight AIDS in Africa. At a press conference attended by liberal Archbishop Desmond Tutu of South Africa, Santana said, “We invite you to join us in spreading a spiritual virus. ... When you get to the other side, they will not ask you whether you’re a Christian or a Mexican or Buddhist or Muslim. They will ask you, ‘What did you do with the energy and life that we gave you?’” (*The Straits Times*, Singapore, June 7, 2003).

Santana told *Rolling Stone* magazine that his first spiritual awakening occurred when he took LSD in the 1960s (*Rolling Stone*, March 16, 2000).

The Santana album *Abraxas* was named after a demon in occultism. The occultic term “abracadabra” is derived from this name. The cover to their *Festival* album depicts an occult Hindu idol with serpents on either side of it. Other Santana songs include “Black Magic Woman” and “Evil Ways.”

Santana divorced his first wife in 2007 and married rock drummer Cindy Blackman in 2010.

In an interview with *Rolling Stone* following his divorce, Santana said his God is a God of unconditional love that has no legal standards. Santana is one of many rock musicians who have tried to combine sexuality with spirituality.

“I’m not sick of what I do, but I find that God gave me the gift of communication even without my guitar and with the ability to get people unstuck with certain sections of the Bible having to do with guilt, shame, judgment and fear. The God of that stuff is retarded, demented and not real. The real God is beauty, grace, dignity and unconditional love. And I’m the kind of motivator who can motivate people to believe that what I’m saying is good for them. It’s like my manager Bill Graham once said to me: ‘Carlos, you have to accept that your music is very sensual and stop apologizing for it. People want to have sex to your music, and that’s just the way that it is.’ And once I accepted that, I wasn’t so much in conflict with my Catholic upbringing and thinking it was dirty or against God to have an erection” (*Rolling Stone*, Oct. 16, 2008).

David Brown, bassist for Santana, died in September 2000 at age 40.

Seals and Crofts

Seals and Crofts, composed of the duo James Seals and Darrell Crofts, formed in the 1960s and achieved success in the 1970s.

They converted to the Baha’i religion in 1969. Many of their songs refer to Baha’i. The song “East of Ginger Trees” says, “Prepare to meet Baha’u’llah in the Garden of Clove.” (Baha’u’llah was the founder of Baha’i.) Their album *Takin’ It Easy* ends with the song “A Tribute to ‘Abdu’l Baha” (Muncy, *The Role of Rock*, p. 172).

Del Shannon

As a teenager, Del Shannon (born Charles Westover) (1939-1990) idolized Hank Williams and desired to perform rockabilly music. Against his father’s wishes he practiced the guitar and began playing in school shows. He changed his

name to Del Shannon in 1960, and had a hit single, "Runaway," in early 1961. It sold over a million copies. In 1963, he was voted the most popular male singer in England.

As his popularity increased so did his addiction to liquor, which in turn affected his entire life. Though he entered a rehabilitation program in 1978, he did not stop drinking. His first wife left him in the mid-1980s. His second marriage was also falling apart. He was extremely depressed and began taking Prozac.

In February 1990, Shannon shot himself in the head with a .22 caliber handgun. He was 50 years old.

Dustie Springfield

Dustie Springfield (1939-1999) was born Mary O'Brien in London and began her career with the Lana Sisters. In 1960, she and her brother Dion joined the Springfields, a pop/folk trio. She changed her name to Dustie Springfield and he, to Tom Springfield. The group had some hits but disbanded in 1963, and Dustie pursued a solo career. She had 19 hit singles between 1963 and 1979.

She said she "lost nearly all the 1970s in a haze of booze and pills" and admitted sleeping with both men and women (*Whatever Happened to...*, p. 180).

She lived in a "domestic partnership" with Norma Tanega.

In September 1970, Springfield said, "... many other people say I'm bent, and I've heard it so many times that I've almost learned to accept it ... I know I'm perfectly as capable of being swayed by a girl as by a boy. More and more people feel that way and I don't see why I shouldn't" (Ray Connolly, "Dusty Springfield," *Evening Standard*, Sept. 1970).

She died in 1999 of breast cancer.

Steppenwolf

Steppenwolf was most famous for its 1968 mega-hit “Born to Be Wild,” which was featured in the biker film *Easy Rider* and was one of the theme songs of the hippie movement. The *All Music Guide to Rock* calls “Born to Be Wild” a “call to arms to the counterculture movement.” The song’s reference to “heavy metal thunder” was adopted as the name for metal rock.

On a recent television special about ’70s rock, young people were asked what they felt when they heard “Born to Be Wild.” Summarizing the essence of all the comments, one young lady said: “When you hear ‘Born to Be Wild’ you just want to party.” This is the essence of rock & roll.

Four members of Steppenwolf died young.

Rushton Moreve, bass guitarist, died in 1981 at age 32 in a motorcycle accident. He had been fired from the band in 1968 when he refused to fly to California, believing a prophecy by Animal Huxley, Aldous Huxley’s granddaughter, that the state was going to be destroyed by an earthquake (“Between Rushton and Nick,” GoldyMcJohn.com).

Andy Chapin, keyboardist, died in 1985 in a plane crash. He was in his 30s.

Jerry Edmonton, drummer, died in 1995 at age 45 in an automobile wreck.

I don’t have the details of the fourth death.

Sly Stone

Sly & the Family Stone was formed in 1967 by Sylvester Stewart, who calls himself Sly Stone (b. 1944). Other members were Freddie Stone (real name Freddie Stewart), Larry Graham, Cynthia Robinson, Greg Errico, Rosie Stone, and Jerry Martini. They “fused black rhythms and a psychedelic sensibility into a new pop/soul/rock hybrid” and “along with James Brown, virtually invented Seventies

funk” (*Rolling Stone Encyclopedia of Rock*, p. 912). Their many hits included “Everyday People,” “Dance to the Music,” “I Want to Take You Higher,” and “Stand!” Many of their songs promoted immorality.

Sly Stone grew up in a Christian home and began singing gospel music at age four with the family group, the Stewart Four, and started his recording career at age five with the single “On the Battlefield for My Lord.” He was much more attracted to the world and its music, and by his teen years he was pursuing a career in R&B. He and Cynthia Robinson formed Family Stone in 1966 to “merge white rock and black soul.” They quickly began to have huge hits.

By the end of the 1960s, Sly Stone was heavily involved with cocaine and was displaying a “dual personality.” He was notorious for arriving late or missing concerts in the 1970s. He canceled large numbers of music engagements, refused to fulfill his contracts, was the object of many lawsuits, was evicted from his \$250,000 house because he couldn’t make the mortgage payments, and had many confrontations with the police. In July 1972, he was arrested when police found narcotics and two pounds of marijuana in his vehicle. In early 1973, Stone was arrested for possession of cocaine, marijuana, and other dangerous drugs. In August 1981, Stone was arrested for cocaine possession. In 1982, he was charged with possession of a freebasing kit, a handgun, and cocaine. In February 1983, police found a sawed-off shotgun and “a quantity of white powder” in a van occupied by Sly Stone and four other men. In June 1983, Stone was charged with possession of cocaine and drug paraphernalia when police found him passed out in a motel room with a female companion. In August 1983, Stone was charged with grand theft for taking a \$5,000 gold ring from a hotel owner. In 1987, Stone was twice charged with possession of cocaine. The second time the drug was found when police entered his house to arrest him for non-payment of child support and found him “incoherent and violent.” In 1989, he was

sentenced to 55 days in prison for driving under the influence of cocaine.

In June 1974, Stone married 20-year-old Kathy Silva in a wedding ceremony on stage at Madison Square Garden. She had birthed their child, Sylvester Bubb Ali Stewart, Jr., several months earlier. Silva sued for divorce a few months later.

An article at the slystonemusic.com web site in 2004 reported: "Rumours of isolation and eccentricity have followed Sly's legend over the years. He lived reclusively in Los Angeles, and reports of his mental and physical health were generally not encouraging, though his musical legacy lives on through his classic and influential recordings."

In 2011, it was reported that Stone was homeless and living in a camper van. "Today, Sly is disheveled, paranoid--the FBI is after him; his enemies have hired hit men. He refuses to let *The Post* into his camper, but, ever the showman, poses flamboyantly with a silver military helmet and a Taser in front of his Studebaker" ("Funk Legend Sly Stone Homeless," *New York Post*, Sept. 25, 2011).

James Taylor

James Taylor (b. 1948) began writing songs as a teenager when he was self committed to a psychiatric hospital for several months and treated with Thorazine. He had contemplated suicide. During the Vietnam War, he received a psychological rejection from U.S. military's Selective Service System.

He moved to England in 1968 and recorded his debut album.

He was addicted to heroin for many years. His song "Paint it, Black" is about his drug experience. He also used acid, and of his alcohol consumption, he said, "I don't have much moderation in my drinking. If I get intoxicated, I lose control" (cited by Timothy White, *Rock Lives*, p. 414).

In 1968, he underwent physiotherapy treatment in a British program. Upon his return to New York, he committed himself to the Austen Riggs Center in Stockbridge, Massachusetts, which “emphasized cultural and historical factors in trying to treat difficult psychiatric disorders” (“James Taylor,” *Wikipedia*).

In 1972, Taylor married singer Carly Simon, but she left him in 1981, saying, “Our needs are different; it seem[s] impossible to stay together.” They divorced in 1983. Two years later he married actress Kathryn Walker. That marriage ended in 1996, but by then Taylor was dating Carolyn Smedvig, whom he married in 2001.

Tornadoes

The British rock band The Tornadoes were formed in 1962 by producer/songwriter Joe Meek (1929-1967), founder of Triumph Records. The band was composed of George Bellamy, Heinz Burt, Alan Caddy, Clem Cattini, and Roger Lavern. Meek’s 1962 composition “Telstar” became a massive hit for the group, eventually selling over five million copies.

Joe Meek, called by *The All Music Guide to Rock* “an inimitable figure of early British rock ‘n’ roll,” shot his landlady to death before turning the shotgun on himself in February 1966 at age 37. The murder-suicide occurred after police questioned Meek about the dismembered body of a homosexual acquaintance that had been found packed in two suitcases in a hedgerow. Meek was a homosexual who had been arrested for lewd acts in a public toilet. “His mother had wanted a girl, gave him dolls to play with and dresses to wear” (*Penguin Encyclopedia of Popular Music*).

“Meek’s tantrums were the stuff of legend—Dangerfield remembers him throwing telephones at musicians with whom he was displeased, and Lawrence recalls how he’d go into fits and lock the doors to his studio for a week or so” (*Unknown Legends of Rock ‘n’ Roll*, p. 148).

Though “Telstar” made a fortune, Meek died penniless (*One Hit Wonders*, p. 144).

Roger Lavern has gone through bankruptcy and many marriages. He has had eight wives and has had children with four other women (*Whatever Happened to...*, p. 193). His eighth wife, Maria-Esther, is 20 years his junior. By 1986, he was no longer able to play the keyboard because of a crippling disease.

T. Rex

The British band T. Rex (shortened from Tyrannosaurus Rex) was formed in 1967 and became extremely popular in England, though less so in the States. Much of the music focused on “myth, fantasy, and magic.” Their second album was titled *Prophets, Seers and Sages, the Angels of the Ages* and was inspired by Kahlil Gibran’s *The Prophet*.

Marc Bolan (born Mark Feld), vocalist for T. Rex, in an interview with *Rolling Stone* not long before his death testified that he was “living in a twilight world of drugs, booze and kinky sex.” He said that he lived for two years with a magician in Paris, France, where he practiced black magic; and “he said that magic was responsible for his popularity and musical success” (*Heartbeat of the Dragon*, p. 99).

“Whether it happened in real life or in his head, the encounter with ‘the wizard’ had a potent impact on Mark, because he became even more dreamy—writing stacks of cosmic prose about dragons and young gods” (De Barres, *Rock Bottom*, p. 26).

Bolan’s first solo record in 1965 was titled “The Wizard.” A friend from his early days in London claims that he was bisexual (De Barres, p. 25).

Bolan died in 1977 at age 29 in a car wreck which occurred while he was driving home with his girlfriend, Gloria Jones, at about 5 a.m. after partying all night in London nightclubs.

Jones was driving and she hit a tree. Bolan had left his wife in 1975 and had been living with Jones.

Steve “Peregrine” Took, original drummer for T. Rex, died in 1980 at age 31 from choking on a cherry pit after his throat had become numbed with morphine (*Rock Bottom*, p. 33). He was involved in Eastern religion and mysticism. His uncontrolled drug use had caused his expulsion from the band. After leaving, he joined drummer Dave Bidwell to form a band called Shagrat.

Bidwell also died of a drug overdose (*Waiting for the Man*, p. 248). Bidwell’s wife died the same way.

T. Rex bass player Steve Currie died in 1981 when he swerved his car off the road at midnight (*Rock Bottom*, p. 33). He was about 33 years old.

Troggs

The British rock band the Troggs was formed in 1964 as the Troglodytes but the name was shortened in 1966. Their song “Wild Thing” became a massive hit. Original members were Reg Presley (real name Reginald Ball), Chris Britton, Peter Staples, and Ronnie Bond (real name Ronald Bullis). The group split up in 1969 but was reformed in 1972 and continues to perform.

Their music focused on immoral themes. A bootleg of their studio sessions contained “much foul language” (*Penguin Encyclopedia of Popular Music*).

Ronnie Bond, original drummer for the Troggs, died in 1992 at age 50 of an undisclosed illness.

Velvet Underground

The Velvet Underground was named after the title of a porno book documenting “sexual corruption.” The group was morally vile, using drugs, flaunting fornication, homosexuality, and other forms of deviant sex, promoting a

nihilistic view of life. John Cale said their goal was to “go out there and annoy people” (Heylin, *From the Velvets to the Voidoids*, p. 22).

One of the Underground’s songs was titled “Heroin.” The song “Venus in Furs” was about sado-masochism. In spite of the group’s utter moral depravity, or perhaps because of it, the Velvet Underground “were one of the most influential white rock forces of the 1960s. David Bowie, Mott the Hoople, the New York Dolls, Elliott Murphy, Roxy Music, Brian Eno, Patti Smith, the Sex Pistols, Television, Joy Division, Jim Carroll, R.E.M., and countless others would borrow from and extend the Velvet Underground’s sound and vision” (*Night Beat*, p. 105).

Velvet Underground’s Lou Reed, “the God-father of Punk rock,” is a bisexual who has glorified the use of heroin. Even in high school, he was subject to mood swings so severe that his parents committed him to psychiatric therapy, including electroshock. He got out of his ROTC commitment at college by pointing an unloaded gun at the head of his commanding officer (*Night Beat*, p. 105). He was kicked out of Syracuse University for operating a drug operation. “Lou Reed is the guy that gave dignity and poetry and rock ‘n’ roll to smack, speed, homosexuality, sadomasochism, murder, misogyny, stumblebum passivity, and suicide...” (Lester Bangs, *Scream*). Reed’s popular song “Walk on the Wild Side” is a “paean to sexual perversion and drug abuse.” His album *Lou Reed Rock ‘n’ Roll Animal*, features drug-related songs such as “Sweet Jane,” “Heroin,” and “White Light/White Heat.” The song “Sister Ray” is about amphetamine abuse. The song “Waiting for the Man” describes the love affair between a heroin addict and his drug. “Heroin/ will be the death of me/ it’s my wife/ and it’s my life.” He has been married three times.

When he married the second time in 1980, the decision “flabbergasted many of the people who’d pegged him as a middle-aged, intractable gay” (*Night Beat*, p. 113). His song “Pale Blue Eyes” justifies sex outside of marriage: “It was good

what we did yesterday/ And I'd do it once again/ The fact that you are married/ Only proves you're my best friend/ But it's truly, truly a sin."

Angus MacLise of the Velvet Underground died in 1979 at roughly age 39 in Nepal of malnutrition and drug abuse.

Nico (born Christa Paffgen), a singer with the Velvet Underground, died in 1988 at age 49 of cerebral hemorrhage following a bicycle accident. She had long been addicted to heroin and methadone.

The Who

The British rock band The Who, formed in 1964, was one of the most influential bands of the '60s and '70s. The band originally was composed of Peter Townshend, Roger Daltrey, John Entwistle, and Keith Moon. In the early to mid-'70s, the band members began pursuing solo careers, though they also have continued to perform and record together in the 1980s and '90s.

The band was characterized by violence and rebellion. On tour they smashed guitars and blew up drum sets. They also destroyed hotel rooms. Keith Moon told *Rolling Stone* magazine how he mangled a room with a hatchet, chopping all of the furniture to pieces. The destruction of that particular Holiday Inn room cost them \$30,000 in damages. Eventually "a five-thousand-dollar security deposit was demanded before The Who could check in to any hotel in America" (*Rock Bottom*, p. 183). In Montreal, the band even ripped up the floor of a hotel room. The members of The Who and others who were involved were jailed.

At a Who concert Cincinnati, Ohio, in December 1979, eleven people were killed in the "dope-induced, hysterical" rush to get into the concert.

Many of The Who songs were about rebellion and drugs. The song "Anyway, Anyhow, Anywhere" stated: "Nothing gets in my way, not even locked doors." The song "Here Comes

the Nice” was about the drug-abusing mods in Britain. “Here comes the nice/ He knows what I need/ He’s always there when I need some speed.” Band member Steve Marriott said they did that type of song “to be rebellious in a way, to see what we could get away with” (*Waiting for the Man*, p. 116).

Many of The Who songs were also morally vile, dealing with fornication and adultery. Lead singer Roger Daltrey told his wife about his promiscuous activities during tours. “When you’re in a hotel, a pretty young lady makes life bearable” (*People*, Dec. 13, 1975, p. 24). Though drummer Keith Moon was married, he would bring strange women home with him.

Pete Townshend of The Who followed guru Meher Baba (“compassionate father”) for many years, beginning in 1968 or ’69. Baba believed himself the final incarnation of God for this age, following and fulfilling the steps of Zoroaster, Krishna, Rama, Buddha, Jesus and Mohammed. He taught that total devotion to him was necessary for one to attain oneness with God (Muncy, *The Role of Rock*, p. 176). He said: “There is no doubt of my being God personified ... I am the Christ ... I am everything and I am beyond everything.” His most famous saying was “Don’t worry; be happy;” which was contracted from the maxim: “Do your best, then leave the rest to me and don’t worry; be happy.” Meher Baba held a code of silence from the year 1925, claiming that when he finally spoke the following would occur:

“When I break my silence, the impact of my love will be universal and all life in creation will know, feel and receive of it. It will help every individual to break himself free from his own bondage in his own way. I am the Divine Beloved who loves you more than you can ever love yourself. The breaking of my silence will help you to help yourself in knowing your real Self.”

Baba died in 1969 at age 74 without breaking his silence. Townsend testified: “Baba is Christ, because being a Christian

is just like being a Baba lover” (Bob Larson, *Rock*, 1984, p. 140).

Townshend said that he believed in reincarnation and karma and called Baba “the highest, most advanced soul in the Universe.” He claimed that “Rama Krishna, Buddha, Zarathustra, Jesus and Meher Baba are all divine figures on earth. They all said the same thing...” He opened a Baba Center in London and published Baba material. In 1970, he wrote the article “In Love with Meher Baba” for *Rolling Stone* magazine. The Who song “Bargain” was written by Townshend apparently as praise to Baba. The album *Empty Glass* contains a quote from Baba: “Desire for nothing except desirelessness, hope for nothing except to rise above all hopes, want nothing and you will have everything.” The album *Who Came First* ends with a prayer almost seven minutes long adapted from Baba’s “Universal Prayer.” The double album *Tommy* (1969) was an allegory of the journey from spiritual darkness to God. The album *Quadrophenia* (1973) set forth the same theme. Townshend said Baba is the ocean of love, and he wanted to drown in that ocean. “Once he [Townshend] described a frightening encounter with demonic powers. While contemplating the Hindu ‘Om’ chant, he entered a trance state that precipitated an out-of-body experience. Townshend claims to have heard ‘the Niagaran roar of a billion humans screaming,’ quite possibly a revelation of hell’s tormented” (*Larson’s Book of Rock*, p. 191).

In spite of his faith in Baba, by 1980 Townshend’s life was a mess. He was addicted to drugs and alcohol and had “all but abandoned his family for the bottle, the nightlife, cocaine, and freebase laced with heroin” (*Rock Lives*, p. 216). He was over \$1 million in debt. His marriage was failing. In 1981, he suffered a near-fatal overdose and had to be rushed to the hospital from a London club. He underwent electroacupuncture treatment for his drug abuse and alcoholism.

Townshend told the press that his 1980 song “Rough Boys” was about homosexuality. He admitted that he had “had a gay

life” and said, “I know how it feels to be a woman because I am a woman” (*Rolling Stone Encyclopedia*, p. 1076).

Together with Eric Clapton and members of The Who, Elton John starred in the movie version of the blasphemous rock opera *Tommy*. Movie reviewer Anthony Hilder called the opera “the most blatantly anti-Christian movie malignancy ever made, at any time, anywhere, by any one. ... Everything is done to desecrate Christianity with all the lauding language of Lucifer” (Hilder, cited by David Noebel, *The Legacy of John Lennon*, p. 45). The opera featured the worship of licentious movie actress Marilyn Monroe.

In the big hit “My Generation,” The Who sang, “Hope I die before I get old,” and at least four people associated with The Who have died young.

Pete Meaden, manager for The Who, died in 1978 of an overdose of barbiturates. The death was ruled a suicide. Meaden had tried to rename the group’s name to “the High Numbers,” signifying the state they were in most of the time.

Keith Moon, drummer for The Who, died in 1978 at age 31 from an overdose of the sedative Heminevrin combined with massive amounts of liquor. Moon, known as one of the wild men of rock, was once paralyzed for days after ingesting an elephant tranquilizer. He frequently abused drugs to the point of blackout, and engaged in binge drinking contests with other rock musicians. “The parties at his home in Chelsea went on for days with gargantuan amounts of drugs and alcohol consumed” (*Rock Bottom*, p. 182). Moon once drove a Lincoln Continental into a swimming pool. He destroyed hotel rooms, as noted already. Before his death, he had become so strange and unpredictable that he was checked into a hospital “for psychiatric evaluation.” On one flight, he charged into the cockpit, drummed on the flight engineer’s table, and attacked a stewardess. In 1976, Moon drove his Rolls Royce over his chauffeur, Cornelius Boland, and killed him.

In 1981, The Who's second manager, Kit Lambert, died from a fall down a flight of stairs. Lambert "seemed to be able to function only under the influence of uppers or downers" (*Waiting for the Man*, p. 114). He was a chronic alcoholic and heroin addict and had squandered most of his wealth.

Jackie Wilson

Rhythm and Blues star Jackie Wilson's (1934-1984) performances were sensual and frantic. "Anyone who ever saw him, either live or on television, will never forget the image of Wilson, snazzy sharkskin pants rubbing against the floor, his shirt open to his waist, his processed hair flying about his head, and the crowds roaring with the frenzy of a ritual sacrifice" (*The Death of Rhythm & Blues*, p. 78). The fans sometimes ripped his clothes to shreds.

Jackie's son was killed in 1970 during a burglary. His daughter Sandra died in 1977 of a heart attack, and daughter Jacqueline was shot to death during a drug-related drive-by shooting. Jackie Wilson died in 1984 at age 49. Eight years earlier, he suffered a heart attack during a concert and struck his head, leaving him hospitalized in a comatose state.

Stevie Wonder

The blind rock star Stevie Wonder (b. 1950) began producing hits in 1963 and remains very popular.

He married in 1971, but it lasted only a year. He then had three children by two women outside of wedlock.

In 1985, he won an Oscar, which he dedicated to Nelson Mandela, head of the brutally violent African National Congress (ANC). The ANC was responsible for the horrible "necklacing" of hundreds of black South Africans. Necklacing was the practice of binding the hands and feet of an enemy, putting a petrol-soaked tire around his or her neck, lighting it

on fire, then watching the person die an unspeakably agonizing death.

Stevie Wonder's *Inversions* album contained the song "Jesus Children of America" which stated that "transcendental meditation gives you peace of mind." In this song he "blasphemes Jesus Christ and ridicules Christianity" (*The Rock Report*, p. 91). The album cover depicts Egyptian pyramids and the Hindu "third eye." Wonder's album *In Square Circle* has a song titled "It's Wrong (Apartheid)" that promotes karma. The album *Songs in the Key of Life* was released to correspond with his astrological charts (*Ibid.*).

In an interview with a leader in the Hare Krishna movement in 1982, George Harrison said, "Also Stevie Wonder had you on one of his records, you know. And it was great the song he put the chanting in 'Pastimes Paradise'" (Krishna web site, <http://introduction.Krishna.org/Articles/2000/08/00066.html>).

Woodstock

The original three-day Woodstock rock festival was held in 1969 on Max Yasgur's farm in New York State. It drew 50,000 people, but millions more "experienced" it through the popular movie that quickly appeared in late 1969 or early 1970.

The director of the Woodstock film, Martin Scorsese, also directed the blasphemous movie *The Last Temptation of Christ*. Woodstock helped popularize the hippie movement of the sixties and had a powerful influence upon American soldiers in Vietnam. I first saw it in early 1970 while on my first duty station in the U.S. Army. I had been in the military about seven months and was working as a general's driver at the U.S. Army Record Center in St. Louis, Missouri. I saw the movie just before I got my orders to go to Vietnam.

The movie glorified drug abuse, illicit sex, cursing, blasphemy against God, rock music, rebellion against authority, pacifism, pagan religion, communism, idleness. Many social critics have noted that Woodstock marked “a massive shift in the consciousness of the nation,” and that is certainly true. It represented a shift toward the one-world, New Age relativism that will eventually usher in the Antichrist.

The Woodstock festival was a drugged out orgy. A *New York Times* poll found that 99% of the attendees were using marijuana. The law officers looked the other way =. Emergency medical personnel had to be brought in to help care for the 5,000 medical cases.

While Woodstock rejected biblical Christianity, it opened its arms to pagan religions. Tom Law instructed the crowds in Kundalini yoga, and Swami Satchadinanda taught Hinduism.

“In the *Woodstock* movie, as well as in some photos recently shown in the *Life* magazine, August 1989, Woodstock memory issue, is a picture of an interesting looking man holding a staff, of sorts, topped by a human skull. From the staff hangs a sign that reads, ‘DON’T EAT ANIMALS, LOVE THEM/ THE KILLING OF ANIMALS CREATES THE KILLING OF MEN.’ The man in the picture is Louis Moonfire. He is a warlock (male witch). When Moonfire expressed his sentiments about ‘loving’ animals, many people active in the fight for animal rights would tend to applaud what appeared on the surface to be such a caring and admirably humane proclamation. But most people would never have possibly imagined that when he said ‘love them’ what he actually was referring to was making love to them! Allow me to clarify this a little further. In the book entitled *20 Years of Rolling Stone* is a reprint of an article that had previously been written about the Woodstock festival back in 1969. Here is a brief excerpt from this article: ‘Moonfire, a warlock, preached to a small crowd of people that had gathered under the stage

for shelter. A tall man with red-brown hair and shining eyes, barefoot and naked under his robes, he had traveled to the festival with his LOVER a SHEEP ... He carefully explained how sheep were blessed with the greatest capacity of love of all animals, how a sheep could conceive by a man, though tragically, because of some forgotten curse, the offspring was doomed to die at birth' (Jann Wenner, *20 Years of Rolling Stone*, 1987, p. 50)" (Mark Spaulding, *The Heartbeat of the Dragon*, p. 181,82).

Frank Zappa

Frank Zappa, founder of the Mothers of Invention, was a filthy-mouthed, blasphemous rocker who despised the "moralizing" of the "religious right" and testified before a congressional hearing against the efforts of some to police the filthy rock music industry. He once said, "If you are opposed to this music, you are like a sick dog that needs to be shot and put out of its misery." The ACLU called Zappa an "American hero."

The album *Frank Zappa and the Mothers of Prevention* mocked the attempt by parents to force record companies to label violent and immoral songs. The label on the album stated: "The language and concepts contained herein are guaranteed not to cause eternal torment in the place where the guy with the horns and pointed stick conducts his business. This guarantee is as real as the threats of the video fundamentalists who use attacks on rock music in their attempt to transform America into a nation of check-mailing nincompoops (in the name of Jesus Christ). If there is a hell, its fires wait for them, not us."

In a 1986 debate with Evangelist Eric Barger (who spent 20 years in the rock music field before he was saved), Zappa said, "There is no sound a human could make with the mouth that would send him to broil in the lake of fire." Barger replied, "You are right. It is silence, not words, that send

people there. The silence of lips that never confessed Jesus Christ as Lord is the ticket to hell” (*From Rock to Rock*, p. 41). Zappa called Barger “a lunatic” for finding fault with rock music.

Zappa correctly identified the character of rock: “Rock music is sex. The big beat matches the body’s rhythms” (Frank Zappa, *Life*, June 28, 1968).

Miss Christine, a member of Frank Zappa’s 1960s group GTO’s (Girls Together Outrageously), died in 1972 at age 22 of an overdose of prescription painkillers.

Miss Lucy, another member of the GTO’s, died in 1993 of AIDS.

Frank Zappa died in 1993 at age 53 of prostate cancer.

The Character of Rock & Roll

The following statements about the character of rock music are from a wide range of people. Most are from rock stars and secular rock researchers and historians, who are not naive about the nature of rock as many Christians are and who do not have an agenda to whitewash rock as many Christians do.

Rock & Roll Is a Lifestyle

Rock and roll is not just music; it is a lifestyle, an attitude.

The book *Rock Facts*, which is published by the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio, admits that rock is not just a type of music, IT IS A LIFESTYLE. "... rock and roll has truly become a universal language ... rock and roll also refers to an attitude, a feeling, a style, a way of life..." (*Rock Facts*, 1996, p. 7).

"What made rockabilly [Elvis Presley, Bill Haley, etc.] such a drastically new music was its spirit, a thing that bordered on mania. Elvis's 'Good Rockin' Tonight' was not merely a party song, but an invitation to a holocaust. ... Rockabilly was the face of Dionysus, full of febrile sexuality and senselessness; it flushed the skin of new housewives and made pink teenage boys reinvent themselves as flaming creatures" (Nick Tosches, *Country: The Twisted Roots of Rock 'n' Roll*, p. 58).

"...the New Left sprang ... from Elvis' gyrating pelvis... Elvis Presley ripped off Ike Eisenhower by turning our uptight young awakening bodies around. Hard animal rock energy beat/surged hot through us, the driving rhythm arousing repressed passions. Music to free the spirit.... Elvis told us to let go!" (Jerry Reuben, *Do It!*).

"Elvis Presley was one of the few people in our lifetime who changed things. You hear Mantovani in every elevator, but so what? Elvis changed our hairstyles, dress styles, our

attitudes toward sex, all the musical taste” (David Brinkley, *NBC News*, cited by Larry Nager, *Memphis Beat*, p. 216).

“If you think rockabilly is just music, you’re wrong. Rockabilly’s always been an attitude” (Billy Poore, *RockABilly: A Forty-Year Journey*, p. 113).

“We live in a Christian society concerned with order: rock ‘n’ roll was always concerned with disorder. Punk rock promoted blatantly the word chaos. Cash from Chaos” (Jon Savage, *Time Travel: Pop, Media and Sexuality 1976–96*, London: Chatto & Windus, 1996, p. 151).

Rock Music and Rebellion

Rock and roll is about rebellion and living as you please.

“I’m free to do what I want any old time” (“I’m Free,” Rolling Stones, 1965).

“It’s my life and I’ll do what I want/ It’s my mind, and I’ll think what I want” (“It’s My Life,” popularized by The Animals, 1965)

“You got to go where you want to go/ do what you want to do” (“Go Where You Wanna Go,” Mamas and Papas, 1966).

“It’s your thing/ do what you want to do” (“It’s Your Thing,” Isley Brothers, 1969)

“We don’t need no thought control” (Pink Floyd, “Another Brick in the Wall,” 1979).

“This is a story about control. My control. Control of what, I say? Control of what I do, and this time I’m gonna do it my way. ... got my own mind. I want to make my own decision; when it has to do with my life, I want to be the one in control...” (Janet Jackson, “Control,” 1986).

“You gotta right for your right to party” (“You Gotta Fight,” The Beastie Boys, 1986).

“Nothing’s forbidden and nothing’s taboo when two are in love” (Prince, “When Two Are in Love,” 1988).

“... the only rules you should live by [are] rules made up by you” (Pennywise, “Rules,” 1991).

“So what we get drunk/ So what we don't sleep (smoke weed)/ we're just having fun/ We don't care who sees/ So what we go out/ That's how its supposed to be/ Living young and wild and free” (“Young, Wild and Free” by Snoop Dog and Wiz Khalifa, 2011).

“We can do what we want; we can live as we choose. See there's no guarantee; we've got nothing to lose” (Paul McCartney, “New,” 2013).

“The whole Beatles idea was to do what you want ... do what thou wilt, as long as it doesn't hurt somebody” (John Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61).

“... the whole idea of rock 'n' roll is to offend your parents” (Rock drummer King Coffey, *The Truth about Rock*, p. 30).

“... rock 'n' roll is more than just music--it is the energy center of a new culture and youth revolution” (advertisement for *Rolling Stone* magazine).

“In a sense all rock is revolutionary. By its very beat and sound it has always implicitly rejected restraints and has celebrated freedom and sexuality” (*Time* magazine, Jan. 3, 1969).

“Rock 'n' roll is a beast. Well-intentioned people thought you could pick it up and cuddle it. They forgot it had claws of the bands--The Slits, The Damned, Bad Manners, The Vibrators, The Stranglers and Meat Loaf. ... I know, because I was one of them. Behind every sweet doowop and bebop is an unfettered sexuality and sympathy for the devil: a violently anarchic--in the face of all harmony, peace and progress. People could see that when it first happened and it hasn't changed. Anybody with a penn'orthy of grey matter could see it was trouble” (Ray Gosling, BBC Radio 4 program “Crooning Buffoons,” *The Listener*, Feb. 11, 1982).

“Rock 'n' roll, if not actually inventing the teenager, split the pop followers into the under twenties and the rest” (Bob Dawbarn, *Melody Maker*, Feb. 10, 1968).

“Rock music has widened the inevitable and normal gap between generations, turned it from something healthy--and absolutely necessary to forward movement--into something negative, destructive, nihilistic” (George Lees, music critic, *High Fidelity*, February 1970).

“The [rock] medium is so anti-Christian in its ethos--libertarian, anti-authoritarian, equating infatuation and sexual attraction with love, and on the drug-culture fringe--that when Christians assume that ethos to communicate the message of self-denial, cross-bearing and following Christ then it utterly mangles the message” (Colin Chapman, “Modern Music and Evangelism,” *Background to the Task*, Evangelical Alliance Commission on Evangelism, 1968).

“Although the music has changed over the years, the rebellious urges that created it remain the same. ... I was reminded once more of the basic appeal of rock and roll--its irreverent, nose-thumbing quality” (Ellen Willis, *TV Guide*, January 1979, p. 15).

“Most of it [rock music] is used as a vehicle for anti-Christian propaganda” (Graham Cray, appendix to J. & M. Prince, *Time to Listen, Time to Talk*, cited in *Pop Goes the Gospel*, p. 86).

“Rock music has got the same message as before. It is anti-religious, anti-nationalistic and anti-morality. But now I understand what you have to do. You have to put the message across with a little honey on it” (John Lennon, spoken not long before his death in 1980, *Pop Goes the Gospel*, p. 84).

“Rock and roll is simply an attitude” (Johnny Thunders, cited in *Rock Facts*, Rock & Roll Hall of Fame and Museum, p. 14).

“The [hippie] counterculture is the world’s first amplified music” (Timothy Tyler, “Out of Tune and Lost in the Counterculture,” *Time*, Feb. 22, 1971, pp. 15-16).

“There’s no way to grasp the subversive force of this now-innocent-sounding music unless you can feel a little of what it meant to be a kid hearing it as it was played for the first time. ... It was taboo-shattering music ... It hit you where you lived. It belonged to the kids and only the kids. It set them apart. Rock ‘n’ roll was their joy. It was their freedom” (Michael Ventura, cited by Richard Powers, *The Life of a 1950s Teenager*).

“Rock concerts are the churches of today. Music puts them on a spiritual plane. All music is God” (Craig Chaquico, Jefferson Airplane guitarist, *Why Knock Rock?*, p. 96).

“A new music emerged, again completely nonintellectual, with a thumping rhythm and shouting voices, each line and each beat full of the angry insult to all western [Christian] values ... their protest is in their music itself as well as in the words, for anyone who thinks that this is all cheap and no more than entertainment has never used his ears” (H.R. Rookmaaker, *Modern Art and the Death of a Culture*, pp. 188, 189, 190; Rookmaaker was a Dutch professor of art, music, philosophy, and religion; he was the founder of the art history department at the Free University in Amsterdam).

“Rock music is evil because it is to music what Dada and surrealism are to art--atheistic, chaotic, nihilistic” (David Noel, *The Legacy of John Lennon*, p. 42).

“‘Rock and roll,’ itself a blues music term for sex, suggested rebellion and abandon as much as it did a new style of music when it first jarred adult sensibilities in the 1950s. ‘When you’re growing up,’ says Jerry Kramer, a prominent director of music videos, ‘you like rock and roll for one reason: Because your parents don’t’” (“What entertainers are doing to your kids,” *U.S. News & World Report*, October 28, 1985, page 47).

“Rock radicalized teenagers, because it estranges them from the traditional virtues which they no longer see as relevant” (Martin Perlich, *The Cleveland Press*, July 25, 1969, p. 1N).

“Why do young people go to these rock shows? Because it’s their idol; it’s their god, in other words. They love rock and roll” (Chick Huntsberry, former bouncer, *The Truth about Rock*, p. 60).

“Rock music has always held seeds of the forbidden. ... Rock and Roll has long been an adversary to many of the basic tenets of Christianity” (Michael Moynihan, *Lord’s of Chaos*, p. x).

“Rock ‘n’ roll marked the beginning of the revolution. ... We’ve combined youth, music, sex, drugs, and rebellion with treason, and that’s a combination hard to beat” (Jerry Rubin, *Do It!*, 1970, pp. 19, 249).

“The preachers and moral guardians who in rock’s infancy warned us of the evils of the music weren’t that far off base. Rock--at least as practiced by The Who and a few others--is defiant, it is antisocial, it is revolutionary ... Anarchy, that’s what The Who is all about” (Robert W. Butler, *Kansas City Times*, Aug. 24, 1979, p. 6C).

“Violence and rebellion have been shaking their fists at the world through rock music since its inception. Though rebellion, in one form or another, is present in the lives of many of today’s youth, constant meditation on anger and alienation, through listening repeatedly to rock music, magnifies and distorts those feelings” (*Why Knock Rock?*, p. 65).

“The main purpose of rock and roll is celebration of the self” (Daryl Hall of Hall and Oates, interview with Timothy White, 1987, *Rock Lives*, p. 594).

“There is actually very little melody, little sense in the lyrics, only rhythm [in rock music]. The fact that music can both excite and incite has been known from time

immemorial. ... Now in our popular music, at least, we seem to be reverting to savagery ... and youngsters who listen constantly to this sort of sound are thrust into turmoil. They are no longer relaxed, normal kids” (Dimitri Tiomkin, *Los Angeles Herald-Examiner*, Aug. 8, 1965; Dr. Tiomkin is a famous composer and conductor).

“The great strength of rock ‘n’ roll lies in its beat ... it is a music which is basically sexual, un-Puritan ... and a threat to established patterns and values” (Irwin Silber, Marxist, *Sing Out*, May 1965, p. 63).

“Rock and roll challenged the dominant norms and values with a genuinely Dionysian fervor. Compared to an ancient Dionysian revel--trances, seizures, devotees tearing sacrificial animals to pieces with their bare hands and eating the meat raw--a rock and roll performance is almost tame. ... We must never forget our glorious Dionysian heritage” (*Rock & Roll an Unruly History*, pp. 150, 155).

“... fifties rock was revolutionary. It urged people to do whatever they wanted to do, even if it meant breaking the rules. ... From Buddy the burgeoning youth culture received rock’s message of freedom, which presaged the dawn of a decade of seismic change and liberation. ... Buddy Holly left the United States for the first time in 1958, carrying rock ‘n’ roll--the music as well as its highly subversive message of freedom--to the world at large. ... laying the groundwork for the social and political upheavals rock ‘n’ roll was instrumental in fomenting in the following decade” (Ellis Amburn, *Buddy Holly*, pp. 4, 6, 131).

The Bill Haley song “Rock the Joint” encouraged young people to throw off all restraints. “It was a song about having such a good time that nothing mattered: ‘We’re gonna tear down the mailbox, rip up the floor/ Smash out the windows and knock out the door.’”

Gene Simmons of Kiss said: “What I write is pretty much a belief in a certain lifestyle which is a free soul, a free person,

doing basically what he wants to do without hurting anybody else” (WCCO-TV, *Five P.M. Report*, Feb. 18, 1983).

“Rock & roll is about striking out independently, not caring about your parents’ disapproval” (Pop Machine, quoted in “Metallica? OK, but we still don’t like the Rock and Roll Hall of Fame,” *Chicago Tribune*, Sept. 23, 2008).

Rock Music and Sex

“If any music has been guilty by association, it is rock music. It would be impossible to make a complete list, but here are a few of the ‘associates’ of rock: drug addicts, revolutionaries, rioters, Satan worshippers, drop-outs, draft-dodgers, homosexuals and other sex deviates, rebels, juvenile criminals, Black Panthers and White Panthers, motorcycle gangs, blasphemers, suicides, heathenism, voodooism, phallicism, Communism in the United States (Communist Russian outlawed rock music around 1960), paganism, lesbianism, immorality, demonology, promiscuity, free love, free sex, disobedience (civil and uncivil), sodomy, venereal disease, discotheques, brothels, orgies of all kinds, night clubs, dives, strip joints, filthy musicals such as ‘Hair’ and ‘Uncle Meat’; and on and on the list could go almost indefinitely” (Frank Garlock, *The Big Beat*, pp. 12-13).

“For white Memphis, the forbidden pleasures of Beale Street had always come wrapped in the pulsing rhythms of the blues. ... Elvis’s [rock & roll] offered those pleasures long familiar to Memphians to a new audience” (Larry Nager, *Memphis Beat*, p. 154).

“The main ingredients in rock are ... sex and sass” (Debra Harry of Blondie, *Hit Parader*, Sept. 1979, p. 31).

“Rock is the total celebration of the physical” (Ted Nugent, rock star, *Rolling Stone*, Aug. 25, 1977, pp. 11-13).

“Rock ‘n’ roll is 99% sex” (John Oates of the rock duo Hall & Oates, *Circus*, Jan. 31, 1976).

“Rock music is sex. The big beat matches the body’s rhythms” (Frank Zappa of the Mothers of Invention, *Life*, June 28, 1968).

“That’s what rock is all about--sex with a 100 megaton bomb, the beat!” (Gene Simmons of the rock group Kiss, interview, *Entertainment Tonight*, ABC, Dec. 10, 1987).

“Everyone takes it for granted that rock and roll is synonymous with sex” (Chris Stein, rock manager, *People*, May 21, 1979).

“Pop music revolves around sexuality. I believe that if there is anarchy, let’s make it sexual anarchy rather than political” (Adam Ant, *From Rock to Rock*, p. 93).

“Rock ‘n’ roll is sex. Real rock ‘n’ roll isn’t based on cerebral thoughts. It’s based on one’s lower nature” (Paul Stanley of KISS, cited from *The Role of Rock*, p. 44).

“Rock music is sex and you have to hit them [teenagers] in the face with it” (Andrew Oldham, manager of the Rolling Stones, *Time*, April 28, 1967, p. 54).

“Rock ‘n’ roll is all sex. One hundred percent sex” (Debbie Harry of the rock band Blondie, cited by Carl Belz, “Television Shows and Rock Music,” as it appeared in *The Age of Communication*, William Lutz, Goodyear Publishing Company, 1974, p. 398).

“At the very least, rock is turning sex into something casual” (James Connor, *Newsweek*, May 6, 1985).

“The throbbing beat of rock-and-roll provides a vital sexual release for its adolescent audience” (Jan Berry of Jan and Dean, cited by Blanchard, *Pop Goes the Gospel*).

“Rock ‘n’ roll is synonymous with sex and you can’t take that away from it. It just doesn’t work” (Steven Tyler, *Entertainment Tonight*, ABC, Dec. 10, 1987).

“... rock music has one appeal only, a barbaric appeal to sexual desire—not love, not eros, but sexual desire undeveloped and untutored. Rock gives children, on a silver platter, with all the public authority of the entertainment

industry, everything their parents always used to tell them they had to wait for until they grew up and would understand later” (Allan Bloom, *The Closing of the American Mind*, New York: Simon and Schuster, 1987, p. 73).

“Sex is really an exciting part of rock and roll. When I dance onstage, I dance to turn people on. When I’m dancing, I turn myself on as well. Dancing is a sexual thing to do, you know” (Adam Ant, *Rock Fever*, May 1984, p. 13).

“When you’re in a certain frame of mind, particularly sexually-oriented, there’s nothing better than rock and roll ... because that’s where most of the performers are at” (Aerosmith’s manager, *USA Today*, Dec. 22, 1983, p. D5).

“Living on the brink of disaster at all times is what Rock ‘n Roll is all about” (Kevin Cronin, REO Speedwagon, *Newsweek*, Dec. 20, 1976).

“Rock is the perfect primal method of releasing our violent instincts” (Ted Nugent, rock star, *Circus*, May 13, 1976).

“Rock and roll, itself a blues music term for sex, suggested rebellion and abandon as much as it did a new style of music when it first jarred adult sensibilities in the 1950s. ‘When you’re growing up,’ says Jerry Kramer, a prominent director of music videos, ‘you like rock and roll for one reason: Because your parents don’t’” (“What entertainers are doing to your kids,” *U.S. News & World Report*, October 28, 1985, page 47).

“After ten years of bland, brilliant music, we were back to what Rock ‘n’ Roll should be--nasty, crude, rebellious people’s music” (Tom Robinson, punk rocker, *Dictionary of American Pop/Rock*, p. 294).

“Rock and roll is the darkness that enshrouds secret desires unfulfilled, and the appetite that shoves you forward to disrobe them” (Timothy White, *Rock Lives*, p. xvi).

“Rock and roll aims for liberation and transcendence, eroticizing the spiritual and spiritualizing the erotic, because

that is its ecumenical birthright” (Robert Palmer, *Rock & Roll an Unruly History*, p. 72).

“There is a great deal of powerful, albeit subliminal, sexual stimulation implicit in both the rhythm and [the] lyrics of rock music” (Dr. David Elkind, chairman of the Eliot-Pearson Department of Child Study at Tufts University in Massachusetts, *The Hurried Child*, Reading, Mass.: Addison Wesley Publishing Co., 1981, p. 89).

“We respond to the materiality of rock’s sounds, and the rock experience is essentially erotic” (Simon Frith, *Sound Effects*, New York: Pantheon Books, 1981, p. 164).

“Listen, rock ‘n’ roll ain’t church. It’s nasty business. You gotta be nasty too. If you’re goody, goody, you can’t sing or play it...” (Lita Ford of heavy metal group *The Runaways*, Los Angeles Times, August 7, 1988).

“Rock ‘n’ roll is pagan and primitive, and very jungle, and that’s how it should be! The moment it stops being those things, it’s dead ... the true meaning of rock ... is sex, subversion and style” (Malcolm McLaren, punk rock manager, *Rock*, August 1983, p. 60).

“The best rock & roll music encapsulates a certain high energy--an angriness--whether on record or onstage. That is, rock & roll is only rock & roll if it’s not safe. ... Violence and energy--and that’s really what rock & roll’s all about” (Mick Jagger, as told to Mikal Gilmore, *Night Beat*, p. 87).

“The present rock ‘n’ roll scene, Lennon’s legacy, is one giant, multi-media portrait of degradation--a sleazy world of immorality, venereal disease, anarchy, nihilism, cocaine, heroin, marijuana, death, Satanism, perversion, and orgies” (David Noebel, *The Legacy of John Lennon*, 1982, p. 15).

“The themes of rock ‘n’ roll include rebellion, homosexuality, satanism, the occult, drugs, murder, suicide, incest, vulgarity, sadomasochism, anti-patriotism and above

all, free sex” (Fletcher Brothers, *Rock Report*, Lancaster: Starburst Publishing, 1987).

“Its admirers want to make rock appealing by making it respectable. The thing can’t be done. Rock is appealing because it’s vulgar ... Rock is the quintessence of vulgarity. It’s crude, loud, and tasteless” (Robert Pattison, *The Triumph of Vulgarity*, 1987, preface, p. 4).

“Rock music involves a neurophysiological conditioning in connotation or felt meaning, linking aggression and sexuality. Aggression linked with sexuality. ... Our basic claim is that the rock music itself induces a behavioral link between aggression and sexuality” (Drs. Daniel and Bernadette Skubik, *The Neurophysiology of Rhythm*).

“At base and at its best, rock 'n' roll is a celebration of human sensuality” (Gail Pellert, *Christian Rock*, New York: Gannett, 1985, p. 23).

“[Our music is intended] to change one set of values to another ... free minds ... free dope ... free bodies ... free music” (Paul Kantner of the Jefferson Airplane, cited by Ben Fong-Torres, “Grace Slick with Paul Kantner,” *The Rolling Stone Interviews*, 1971, p. 447).

“Rock and roll was something that’s hardcore, rough and wild and sweaty and wet and just loose” (Patti Labelle, cited in *Rock Facts*, Rock & Roll Hall of Fame and Museum, p. 17).

“Sex, violence, rebellion—it’s all part of rock ‘n’ roll” (John Mellencamp, *Larson’s Book of Rock*, p. 170).

“Rock 'n' roll doesn't glorify God. You can't drink out of God's cup and the devil's cup at the same time. I was one of the pioneers of that music, one of the builders. I know what the blocks are made of because I built them” (Little Richard, *The Dallas Morning News*, Oct. 29, 1978, p. 14A).

“[The Rolling Stones] are raw, sloppy, savage, oppressively intense, base, bolsh, scurvy, mean, mesmerizing, cold, perverse, raunchy, decadent, and self-indulgent revolutionaries. ... their music is rugged, sinewy,

insinuating ... it reflects their way of living” (Michael Ross, *Rock Beyond Woodstock*, p. 13).

“Rock is visceral. It does disturbing things to your body. In spite of yourself, you find your body tingling, moving with the music. ... To get into rock, you have to give in to it, let it inside, flow with it, to the point where it consumes you, and all you can feel or hear or think about is the music. ... Such open sensuality” (Tom McSloy, rock music performer, “Music to Jangle Your Insides,” *National Review*, June 30, 1970, p. 681).

“Rock and roll is fun, it’s full of energy, it’s full of laughter. It’s naughty” (Tina Turner, cited in *Rock Facts*, Rock & Roll Hall of Fame and Museum, p. 12).

“Mystery and mischief are the two most important ingredients in rock and roll” (Bono, cited in *Rock Facts*, Rock & Roll Hall of Fame and Museum, p. 12).

Rock Music’s Addictiveness

“Rock music is an ideal vehicle for individual or mass hypnosis” (Andrew Salter, *Pop Goes the Gospel*, p. 20).

“Rock music in particular has been demonstrated to be both powerful and addictive, as well as capable of producing a subtle form of hypnosis in which the subject, though not completely under trance, is still in a highly suggestive state” (John Fuller, *Are the Kids All Right?*, New York: Times Books, 1981).

“Pop music is the mass medium for conditioning the way people think” (Graham Nash of Crosby Stills & Nash, *Hit Parader Yearbook*, No. 6, 1967).

“What is undeniable about rock is its hypnotic power. It has gripped millions of young people around the world and transformed their lives” (William Schafer, *Rock Music*, Minneapolis: Augsburg Publishing House, 1972, p. 79).

“Atmospheres are going to come through music, because the music is a spiritual thing of its own ... you hypnotize

people to where they go right back to their natural state which is pure positive the subconscious what we want to say ... People want release any kind of way nowadays. The idea is to release in the proper form. Then they'll feel like going into another world, a clearer world. The music flows from the air; that's why I connect with a spirit, and when they come down off this natural high, they see clearer, feel different things..." (Jimmy Hendrix, rock star, *Life*, Oct. 3, 1969, p. 74).

"An incessant beat does erode a sense of responsibility in much the same way as alcohol does. ... You feel in the grip of a relentless stream of sound to which something very basic and primitive in the human nature responds" (David Winter, *New Singer, New Song*).

"Heavy rock is body music designed to bypass your brain and with an unrelenting brutality induce a frenzied state amongst the audience" (Dave Roberts, *Buzz* columnist, Christian rock magazine in Britain, April 1982).

"Music is the most powerful medium in the world" (Tori Amos, *George*, April/May 1996).

"Don't listen to the words, it's the music that has its own message. ... I've been stoned on the music many times" (Timothy Leary, New Age guru and promoter of LSD, *Politics of Ecstasy*).

"[Rock music] is the strongest drug in the world" (Steven Tyler of Aerosmith, *Rock Beat*, Spring 1987, p. 23).

"Music works in mysterious ways. Once it goes in [the ear] you really have no say about what it does to you" (Keith Richards of the Rolling Stones, "Music Quotes," *Cynthia Radio*).

"Rock 'n' roll is like a drug. When you're singing and playing rock 'n' roll, you're on the leading edge of yourself. You're tryin' to vibrate, tryin' to make something happen. It's like there's somethin' alive and exposed" (Neil Young, cited by Mickey Hart, *Spirit into Sound*).

Janis Joplin, who died young from the rock & roll lifestyle, describes her first big concert in these words: “I couldn’t believe it, all that rhythm and power. I got stoned just feeling it, like IT WAS THE BEST DOPE IN THE WORLD. It was SO SENSUAL, so vibrant, loud, crazy” (Joel Dreyfuss, “Janis Joplin Followed the Script,” *Wichita Eagle*, Oct. 6, 1970, p. 7A).

Rock Music as Religion

It is not surprising that rock & roll has been adapted for contemporary worship because it has the power that contemporary worshippers are looking for, the power to create strong emotional experiences, the power literally to take control of you and to carry you into new realms.

Rock & rollers have long described their music in glowing spiritual and religious terms, but the religious fervor that is described in the following quotes is not that pertaining to the Spirit of God, it is that pertaining to the “god of this world” who masquerades as an angel of light.

“In whom the god of this world hath blinded the minds of them which believe not, lest the light of the glorious gospel of Christ, who is the image of God, should shine unto them” (2 Corinthians 4:4).

“And no marvel; for Satan himself is transformed into an angel of light” (2 Corinthians 11:14).

Rock & roll (in its broadest sense, which encompasses all forms of secular pop music featuring the back beat) is one of the chief gods and idols of the modern world. To think that God would be pleased with the Christianizing of rock & roll is to think that He would be pleased with the Christianizing of Hindu idols.

“Little children, keep yourselves from idols” (1 John 5:21).

“Rock concerts are the churches of today. Music puts them on a spiritual plane. All music is God” (Craig Chaquico, Jefferson Airplane guitarist, *Why Knock Rock?*, p. 96).

“Rock music is more than music, IT’S LIKE CHURCH” (Jimi Hendrix, *The Dick Cavett Show*, July 21, 1969).

“We’re making the music into ELECTRIC CHURCH MUSIC, A NEW KIND OF BIBLE you can carry in your hearts” (Jimi Hendrix, quoted in *Crosstown Traffic* by Charles Murray, p. 161).

“... THE MUSIC IS A SPIRITUAL THING of its own” (Jimi Hendrix, interview with Robin Richman “An Infinity of Jimis,” *Life* magazine, Oct. 3, 1969).

Jimi Hendrix said: “I used to go to Sunday School BUT THE ONLY THING I BELIEVE IN NOW IS MUSIC” (Curtis Knight, *Jimi*).

Paul Stanley, guitarist for KISS, said he turns into “a holy roller preacher” during concerts. “I’m testifying and getting everybody riled up for the power of almighty rock ‘n’ roll” (*Guitar Player*, November 1974).

Bruce Springsteen used to open his concerts with these words: “WELCOME TO THE FIRST CHURCH OF THE ROCK, BROTHERS AND SISTERS” and has stated that he was dead until rock and roll changed his life. In response to a screaming crowd he hollers, “Do you believe that if you die during the course of this show, due to excitement, that you’re going to heaven?” (*The Rock Report*, p. 82). *USA Today* observed: “Displaying an awesome musical chemistry, Springsteen and his E Streeters at times turned the Meadowlands’ Continental Airlines Arena [in East Rutherford, New Jersey] into a raucous revival tent, playing off themes of redemption, salvation and resurrection via rock ‘n’ roll throughout the nearly three-hour show. ... Typical of the pacing was the roof-raising Light of Day, which saw the Rev. Springsteen roaringly promise his flock ‘the power, the

majesty and the ministry of rock 'n' roll..." (*USA Today*, July 19, 1999, p. 9D).

On the 25th anniversary of Elvis Presley's death Springsteen said: "ELVIS IS MY RELIGION. But for him, I'd be selling encyclopedias right now."

"For many participants, ELVIS WEEK HAS OBVIOUSLY BECOME A QUASI-RELIGIOUS OCCASION. The Meditation Garden is an American Lourdes, a place where miracles sometimes happen. Every year on August 15, the sick and the lame hobble up the hill, full of hope. As every one of the faithful well knows, on the first anniversary of Presley's death, a fan aimed his camera skyward and photographed a cumulus cloud forming a familiar profile, right down to the famous pompadour. Elvis is watching over them. Addressing co-religionists in a letter printed in an Elvis fan club publication, an enthusiast from Belgium put it this way: "Dear friends, our LOVE and RESPECT for Elvis are unlimited ... Let's continue to work hard for him, because his LIGHT on our world today is the guarantee to give HOPE and PEACE for the next generations. ... We believe in Elvis just like we believe in God ... and I'm sure that we are on the right way" (James Miller, *Flowers in the Dustbin*, p. 345).

Robbie Kreiger, guitarist for The Doors, said the band members were "revivalists and WANTED OUR AUDIENCE TO UNDERGO A RELIGIOUS EXPERIENCE" (*Break on Through--the Life and Death of Jim Morrison*, p. 190).

Remembering Bob Marley's rock concerts, Judy Mowatt, one of his backup singers said: "It was a crusade, it was a mission. We were like sentinels, like lights. ON TOUR THE SHOWS WERE LIKE CHURCH; Bob delivering the sermon. There were mixed emotions in the audience: you see people literally crying, people in a frenzy, on a spiritual high ... These concerts were powerful and highly spiritual. There was a power that pulled you there. It was a clean feeling ... For months and maybe years it stays with you" (Sean Dolan, *Bob Marley*, p. 95).

Grateful Dead concerts have been described as “A PLACE TO WORSHIP.” “The band was the high priest, the audience the congregation, the songs the liturgy, and the dancing the prayer” (Gary Greenberg, *Not Fade Away: the Online World Remembers Jerry Garcia*, p. 42). “The Grateful Dead embody not only the cultic potentials historically inherent in rock ‘n’ roll, but the entire submerged linkage between rock and religion. ... the Dead’s legendary live concerts bear uncanny resemblance to religious festivals...” (*Stairway to Heaven*, p. 196). In interviews with David Gans (*Playing in the Band*), Grateful Dead band members admitted that THEY LOOKED UPON THEIR MUSIC AS SOMETHING LIKE RELIGION. Lesh said, “WE USED TO SAY THAT EVERY PLACE WE PLAYED WAS CHURCH.” Garcia added, “... on a certain level it’s a religion to me, too.”

Before he died, Muddy Waters admitted that the BLUES WAS HIS RELIGION (James Rooney, *Bossmen: Bill Monroe and Muddy Waters*, p. 137).

“I LOOK AT ROCK LIKE A RELIGION” (Blackie Lawless of W.A.S.P., *Faces*, Feb. 1985, p. 53).

A music reviewer described a Backstreet Boys concert as “worship” (*Express Writer*, August 16, 1998).

Jim Morrison of The Doors said, “I FEEL SPIRITUAL UP THERE PERFORMING” (*Newsweek*, Nov. 6, 1967, p. 101). As late as the early 1990s, Morrison’s gravesite was the third most popular visitor destination in Paris, France. In July 1991, on the 20th anniversary of Morrison’s death, nearly 1,000 fans gathered outside the gates of the cemetery.

“As a self appointed messiah, I view music as far more than just entertainment” (John Denver, cited in *The Rock Report*, p. 10).

“Now Billy Squier is taking the gospel to America and Europe, PREACHING HIS OWN ROCK SERMONS in sold-out concerts” (Circus magazine, cited in *The Rock Report*, p. 10).

Judas Priest had an album called “Defenders of the Faith,” and when asked about its meaning they replied, “We’re defending the faith of heavy metal music” (The Rock Report, p. 10). They said: “Heavy metal isn’t just music to us. It’s a philosophy and a way of life” (Judas Priest, *Hit Parader*, July 1984).

In his song “You Can’t Kill Rock & Roll,” Ozzy Osbourne sang, “... ROCK 'N' ROLL IS MY RELIGION AND MY LAW/ Won’t ever change.”

“MUSIC IS MY RELIGION” (Brian Jones of the Rolling Stones, cited by Stanley Booth, *Dance with the Devil*, p. 109).

“On many an occasion WHEN I AM DANCING, I HAVE FELT TOUCHED BY SOMETHING SACRED. In those moments, I felt my spirit soar, and become one with everything that exists” (Michael Jackson, cited by Steve Turner, *Hungry for Heaven*, p. 12).

“Through the music you reach the spiritual. MUSIC IS VERY INVOLVED WITH THE SPIRITUAL, as we know from the Hare Krishna mantra” (George Harrison, cited by Steve Turner, *Hungry for Heaven*, p. 71).

Brian Eno says that WHEN HE DISCOVERED ROCK AND ROLL, IT WAS “A SPIRITUAL EXPERIENCE” to him and IT OCCUPIED THE RELIGIOUS PART OF HIS LIFE (Turner, *Hungry for Heaven*, p. 150).

Dr. Paul King, medical director of the adolescent unit at Charter Lakeside Hospital in Memphis, Tennessee, was told by drug addicted teens that he had to understand their music if he wanted to understand their world. “He conducted a study of 470 adolescent patients and found that 60 percent of them designated heavy metal music as their musical choice. They said the music was a very important influence in their lives. In fact, IT WAS THEIR NEW RELIGION” (Terry Watkins, *The Truth about Rock*, p. 35).

Sting of the group Police said, “The pure essence of music is very spiritual” (Musician, Feb. 1987, p. 41). He says: “MY

RELIGION WOULD BE MUSIC, AND I HAD JUST RECEIVED MY FIRST SACRAMENT [WHEN HE FIRST HEARD THE BEATLES AT AGE 11]" (*USA Today*, Jan. 27, 1984, p. 2D).

"In spiritual terms MUSIC IS A MAGICAL OPERATION, A VEHICLE FOR MAN TO COMMUNICATE WITH THE GODS. Depending on whom the celebrants invoke, this can mean soaring to heaven on the voices of angels or raising beasts from the pits of hell" (Michael Moynihan, *Lords of Chaos: The Bloody Rise of the Satanic Metal Underground*, p. 1).

"Hip hop shows were LIKE CHURCH FOR ME WAY MORE THAN ACTUAL CHURCH WAS. A lot of lessons I learned were from my personal interpretations of the songs I would listen to. I felt like God was speaking to me through these people's thoughts and words" (Darlina, HipHop fan, commenting on "The Metaphysics of HipHop," Sept. 1, 2006, <http://rapyoudohiphopyoulive.tribe.net/thread/88ad663f-b18d-46ea-aed2-c693f961b5f6>).

"Dancing at raves may be construed as the method by which ravers worship the god of altered consciousness" (Russell Newcombe, *The Guardian*, Jul. 22, 1995).

"Andrew WK truly helped me let go. HIS SHOWS WERE LIKE CHURCH SERVICES, I felt rejuvenized, and for weeks following them I was happier and made people around me happier (which in turn made me feel even better)" (Andrew WK Paradigm Shift, <http://www.dontstopthenoise.com/josh.html>).

"Their [Far's] live shows were like church (without all that religion). They inspired a lot of kids my age" (<http://www.amazon.com/Water-Solutions-Far/dp/customer-reviews/B0000062H7>).

“Rock My Religion” is a black and white documentary by Dan Graham that describes the nature of rock & roll as religion to multitudes of people.

Many rock fans exhibit devotion that has a religious intensity. Consider the following testimony which speaks for many others that could be given: “I’m obsessed. I’d do anything for her. . . I LIVE FOR BRITNEY SPEARS, you don’t understand. I live for Britney Spears. I live for her. . . Like my life wouldn’t be complete without her” (unidentified fan interviewed on *ET*, July 10, 1999).

A fan of the Backstreet Boys said, “I love Nick! For Nick, I’ll die. If God says, ‘Die and let Nick live,’ I’ll do that” (“Boy Wonders,” *People* magazine, Sept. 14, 1998).

The memorial to John Lennon in Central Park, across the street from the Dakota building where he was murdered, has religious overtones. A steady stream of fans place flowers and other offerings on the monument, which is inscribed with the title of his song “Imagine.” The 20th anniversary of Lennon’s death in December 8, 2000, was observed in many parts of the world in ways that had religious overtones. Events included candlelight vigils by Lennon fans, the lighting of large “peace flames,” and the 24-hour playing of Beatle records by radio stations.

Sadly, it is not only the secular world that worships rock musicians. Popular evangelical speaker Josh McDowell made the following amazing statement: “Thank God for Steve Camp. The body of Christ is enriched because we have his heart and his music. My oldest daughter thinks he hung the moon” (*CCM magazine*, August 1991, p. 15). Someone might argue that McDowell was just talking off the cuff and didn’t really mean that his daughter worshipped CCM musician Steve Camp, but it was Almighty God who hung the moon, and it is foolish to apply such devotion to a mere man.

Rock Music and Rebellion

At its core, rock music has always been about rebellion against established authority and biblical morality. The following are just a few of the examples that can be given to prove this.

“Rock ‘n’ roll marked the beginning of the revolution. ... We’ve combined youth, music, sex, drugs, and rebellion with treason, and that’s a combination hard to beat” (Jerry Rubin, *Do It!*, 1970, pp. 19, 249).

Little Richard’s biographer notes that the “wild freedom” of his music “changed the lives of hundreds of thousands of young people” (Charles White, *The Life and Times of Little Richard*, p. 81). His biographer says, further, that Little Richard “freed people from their inhibitions, unleashing their spirit, ENABLING THEM TO DO EXACTLY WHAT THEY FELT LIKE DOING” (White, p. 66).

This is true for rock music in general, but the “wild freedom” of rock & roll is not the freedom promised in Jesus Christ.

The Bill Haley song “Rock the Joint” encouraged young people to throw off all restraints. “It was a song about having such a good time that nothing mattered: ‘We’re gonna tear down the mailbox, rip up the floor/ Smash out the windows and knock out the door.’”

“The great strength of rock ‘n’ roll lies in its beat. ... it is a music which is basically sexual, un-Puritan ... and a threat to established patterns and values” (Irwin Silber, Marxist, *Sing Out*, May 1965, p. 63, cited in *The Legacy of John Lennon*, p. 85).

“Rock radicalizes teenagers because it estranges them from the traditional virtues which they no longer see as relevant” (Martin Perlich, rock producer, *Cleveland Press*, July 25, 1969, p. 1N).

“... fifties rock was revolutionary. It urged people to do whatever they wanted to do, even if it meant breaking the

rules. ... From Buddy the burgeoning youth culture received rock's message of freedom, which presaged the dawn of a decade of seismic change and liberation. ... Buddy Holly left the United States for the first time in 1958, carrying rock 'n' roll—the music as well as its highly subversive message of freedom—to the world at large. ... laying the groundwork for the social and political upheavals rock 'n' roll was instrumental in fomenting in the following decade” (Ellis Amburn, *Buddy Holly*, pp. 4, 6, 131).

“Rock--at least as practiced by The Who and a few others-- is defiant, it is antisocial, it is revolutionary ... Anarchy, that's what The Who is all about” (Robert W. Butler, *Kansas City Times*, Aug. 24, 1979, p. 6C).

Rock critic Vern Stefanic noted that “John Lennon was more than a musician” because he promoted “an anti-God theme, and anti-America, pro-revolution stance” (*Tulsa World*, Dec. 12, 1980, p. 20).

Lennon explained to *Playboy* magazine that “the whole Beatles idea was to do what you want ... do what thou wilt, as long as it doesn't hurt somebody” (Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61).

Paul McCartney admitted the Beatles' part in destroying traditional convention: “There they were in America, all getting house-trained for adulthood with their indisputable principle of life: short hair equals men; long hair equals women. Well, we got rid of that small convention for them. And a few others, too” (Barbara Ehrenreich, “Beatlemania: Girls Just Wanted to Have Fun,” cited by Lisa Lewis, *The Adoring Audience: Fan Culture and Popular Media*, p. 102).

AC/DC's song “Highway to Hell,” a very popular rock anthem which continues to be played decade after decade, describes the rebellion that has been promoted by rock from its inception. It is a call to throw off moral restraint and to ignore eternal judgment: “Don't need a reason/ Don't need a rhyme/ Ain't nothing' that I'd rather do/ Goin' down/ Party

time/ My friends are gonna be there too/ I'm on the highway to Hell ... No stop signs, speed limits, nobody's gonna slow me down/ Grab the wheel, gonna spin it, nobody's gonna mess me around/ Hey, Satan, paid my dues, playing in a rocking band/ Hey, Momma, look at me/ I'm going to the promised land/ I'm on a highway to hell/ Highway to hell/ Highway to hell/ Highway to hell/ Mmmmmm don't stop me."

Satanist Aleister Crowley, whose philosophy was "Do what thou wilt shall be the whole of the law," has had a great influence on rock musicians. We have documented this elsewhere in this book.

The band Lynyrd Skynyrd was named to mock a former gym teacher, Leonard Skinner, who had talked to the band members about their long hair and rebellious attitudes. The group "stressed cocky, boisterous hard rock."

John Mellencamp's songs "Jack and Diane" and "Authority Song" were anthems of youthful rebellion. He said, "I fight authority ... I've been doing it since I was a young kid and I've come out grinning" (cited by John Muncy, *The Role of Rock*, p. 24). He also said: "I swear because I know it's not socially acceptable, so I do it around people I know are going to be upset. I hate things that are this-is-the-way-you-are-supposed-to-behave. That is why I hate schools, governments, and churches" (*People*, Oct. 11, 1982).

Of the Rolling Stones' *Beggar Banquet* album, the *Yale Daily News* reported that "six of the ten songs are blatantly revolutionary, their heavy rhythm pounding, mobilizing, appealing to the people." The chorus to "Gimme Shelter" says: "Rape! Murder! It's just a shot away!" Mick Jagger told critics of the album: "Anarchy is the only slight glimmer of hope. Anybody should be able to go where he likes and do what he likes" (*Rock Lives*, p. 178).

Black Sabbath drummer Bill Ward says, "We were rebelling and we were rebelling against just about everything" (*Black Sabbath*, p. 9).

“I’ve always gotten a kick out of defying authority” (Dave Mustaine of the group Megadeth, *Rock Scene Spotlights* #3, p. 34, cited by John Muncy, *The Role of Rock*, p. 25).

The song “Bad Boys” by Wham describes the rebellious rock & roll attitude: “Dear mommy, dear daddy, you had plans for me. I was your only son. When you tried to tell me what to do, I just shut my mouth and smiled at you. ... Dear mommy, dear daddy, now I’m 19. As you see, I’m handsome, tall, and strong. So what the ---- gives you the right to look at me as if to say, ‘...what went wrong?’ But don’t try to keep me in tonight because I’m big enough to break down the door” (Wham, “Bad Boys”).

Elton John’s song “Think I’m Gonna Kill Myself” is about a rebellious teenager who contemplates suicide. The lyrics say: “I’m getting bored being part of mankind/ There’s not a lot to do no more, this race is a waste of time/ People rushing everywhere, swarming around like flies/ Think I’ll buy a forty-four and give ‘em all a surprise/ Yeah, think I’m gonna kill myself, cause a little suicide/ ... A rift in my family, I can’t use the car/ I gotta be in by ten o’clock, who do they think they are?” Elton John’s song “Bennie and the Jets” also described rebellion against God-ordained authority: “We shall survive/ let us take ourselves along/ where we fight our parents out in the streets/ to find who’s right and who’s wrong.”

Poison’s “Let Me Go to the Show” promotes rebellion against parents: “Mamma, please let me go to the show/ I dig those bad boys playing rock ‘n’ roll/ No way, son, you can’t go out tonight/ So I got real upset and put up the biggest fight/ Out the window shimmy down the tree/ I take a look around, make sure no one’s watching me/ I steal the keys and take my old man’s Chevrolet/ I can hear my Mama scream from ten miles away” (Poison, “Let Me Go to the Show”).

“What we were telling the kids [with the song ‘Shout at the Devil’] was to stand up and shout at whoever was putting them down--whether it was their parents, their teachers or

their bosses. That's who the real devil is" (Niki Sixx from Motley Crue, *Heavy Metal Heroes*, Summer 1987, cited by John Muncy, *The Role of Rock*, p. 29).

Madonna promotes rebellion against parents. "I think your parents give you false expectations of life. All of us grow up completely misguided" (Madonna, *Spin*, February 1988, p. 48). Her song "Papa Don't Preach" is about a pregnant unmarried girl who tells her father not to preach at her.

Michael Diamond of the Beastie Boys summed up their attitude toward authority when he said: "We're probably a parent's worst nightmare" (*People*, Feb. 9, 1987, p. 93). "The Beastie Boys' smash hit 'Fight for Your Right,' in which they talk about parents forcing their kids to go to school when they 'don't wanna go,' and then the teachers treating them 'like some kind of jerk,' then 'that hypocrite' dad gets upset cause the kid is smoking, and 'living at home is such a drag' cause mom threw away the kid's 'best porno mag,' then the song goes on to tell about how the parents are upset over the clothes they are wearing, and the long hair, and of course how they complain about 'that noise' they're listening to. The video version makes the parents and the other kids look like a bunch of 'nerds' and the Beastie Boys are a real cool group of guys who are just fighting for their 'right to party!'" (John Muncy, *The Role of Rock*, pp. 30, 31). Their first album, *Licensed to Ill*, was advertised as "an album guaranteed to bug your parents (or someone you love)." Even so, the album was the fastest-selling album in the history of Columbia Records, quickly selling more than three million copies.

"Anarchy is the title of one punk group and the theme of hundreds of other punk groups just like them. Anarchy even has their own symbol ... a circled capital A. You'll see it on their posters and albums declaring that they publicly support anarchy, which the dictionary defines as 'the absence of government, a state of lawlessness; rebellion against authority'" (John Muncy, *The Role of Rock*, pp. 31, 32).

The rebellion promoted by Judas Priest is evident in their song “We Don’t Need No Parental Guidance”: “Everyday you scream at me to turn the music low. Well if you keep on screaming you’ll make me deaf you know. You always chew me out, because I stay out late. Until your three-piece suite comes back in date, get one thing straight ... We don’t need, no, no, no, no parental guidance here!” (Judas Priest, “We Don’t Need No Parental Guidance Here”; the video shows thousands of young people with fists raised high; cited by John Muncy, *The Role of Rock*, p. 34). Judas Priest guitarist Glen Tipton says this song “tells the parents of the world to leave their kids alone. ... We’ve had enough of groups of mothers telling their kids what they should or should not listen to” (*Hit Parader*, May 1981, p. 69). Vocalist Rob Halford agrees: “I know for a fact that rock’s got all the elements of rebellion against your mom and dad. You want to stay up late, want to party all night long, you don’t want to do your homework” (*Hit Parader*, Feb, 1983, p. 59). Their album *Sin after Sin* wickedly encourages young people to worry about “getting saved later” and to enjoy sin today.

“I figured the only thing to do was swipe their kids. I still think it’s the only thing to do. By saying that, I’m not talking about kidnapping, I’m just talking about changing their value systems, which removes them from their parents’ world very effectively” (David Crosby of the group Crosby, Stills, Nash and Young, Ben Fong-Torres, “David Crosby,” *Rolling Stone Interviews*, p. 410).

“Another perfect example of out-right rebellion was a smash hit by a group called Twisted Sister (a very fitting name). The title of the song speaks for itself, ‘We’re Not Going to Take It.’ The song plainly taught young people that no one has a right to tell you anything, no matter who they are. The video version of the song shows a family sitting around the supper table. The tension can be felt as the children sheepishly look at their hard nosed dad. The oldest teenager asks to be dismissed and goes up to his room to

listen to his favorite group as he 'plays' along on his guitar. Meanwhile the dad begins to question what his son is listening to and proceeds up to the son's room. When he enters the room, he begins to throw things around and complains about the boy's messy room. Then the dad begins to verbally abuse his son. Of course the producers of the video really center on the son's timid look as his dad makes all kinds of remarks about the son's music. Finally, dad stops and says, 'What are you going to do with your life?' The son, with a rebellious grin, replies, 'I wanna Rock' and with that, he strums the guitar and from its force, blows dad out the window of the two-story house to the driveway below. Then the young boy turns into Dee Snider, the leader of the band, and proceeds to get his dad back by throwing him down the stairs, pulling his hair, and knocking him out with the door. The sad thing about it was this song stayed at the top of the music charts for weeks" (Muncy, pp. 35, 36).

Snider admits that Twisted Sister's goal is rebellion against parents. He said: "...no self-respecting kid wants to listen to a band that his father approves of" (Dayton [Ohio] *Daily News*, Oct. 9, 1984). He said further: "The type of music we play and the way we look is every parent's nightmare, so I guess in some ways we are standing up for the kids against their parents. That comes across in the video, and it's in the songs as well. But that's the basic attitude of rock and roll; you like it because your parents hate it..." (Dee Snider, *Hit Parader*, April 1985, p. 68).

"That's why Heavy Metal exists. It is the only form of rock 'n' roll besides punk where that essential element of rebellion still exists. My parents did to me what happened to that kid in the video. Maybe some kid somewhere who's getting beat up on can feel better thinking about me dragging that father downstairs by his hair. The message of Twisted Sister is personal freedom. If you like what you are, #@%! what everybody else thinks" (Dee Snider, *Musician*, September 1984, p. 42).

“Heavy metal is like psychotherapy. If you can’t afford a doctor, listen to metal, dance around to the music. Then you can go home and kill your parents” (Dee Snider, quoted on *Talk Back With Bob Larson*, March 26, 1985).

The Twisted Sister video “I Want to Rock” shows a school boy chasing his teacher through the school until the teacher gets blown up.

Two of Bon Jovi’s songs, “Living in Sin” and “Wild in the Streets” encouraged rebellion against parents.

“I don’t need no license to sign on no line, and I don’t need no preacher, to tell me you’re mine. ... I know they have a hard time, and your daddy don’t approve, but I don’t need your daddy telling us what we should do. ... Baby, can you tell me where we fit in, I call it love, they call it living in sin...” (Bon Jovi, “Living in Sin”).

“A member of the boy’s brigade had a date with the girl next door/ You know it made her daddy crazy but it only made her want him more ... So she headed out thru her bathroom window/ What her daddy didn’t know was gonna be alright” (Bon Jovi, “Wild in the Streets”).

In her song “Control,” Janet Jackson sings the rock & roll philosophy: “This is a story about control. My control. Control of what, I say? Control of what I do, and this time I’m gonna do it my way. ... got my own mind. I want to make my own decision; when it has to do with my life, I want to be the one in control...”

“[Our music is intended] to change one set of values to another ... free minds ... free dope ... free bodies ... free music” (Paul Kantner of the Jefferson Airplane, Ben Fong-Torres, “Grace Slick with Paul Kantner,” *The Rolling Stone Interviews*, 1971, p. 447). The Jefferson Airplane’s profane album *Volunteers* glorified revolution and called upon young people to become “outlaws in America” and to “tear down the walls.”

In the long album version of the song "Controversy," Prince sings, "I wish there were no black and white/ I wish there were no rules." His song "When Two Are in Love" says, "Nothing's forbidden and nothing's taboo."

Rapper Ice Cube's rebellion is evident in his music and in statements he has made to the press: "I feel like this. If I'm a kid, I'm getting chastised by my parents, by teachers, by people in the community, authorities, grandmothers. When the kids go out to party, they're sick of getting told what to do. They're sick of having people go down their throats, telling them how to act" (Ice Cube, cited by Turner, *Hungry for Heaven*, p. 15).

Jim Morrison, lead singer for The Doors, was a drug-soaked rebel. He said, "I've always been attracted to ideas that were about revolt against authority--when you make your peace with authority you become an authority. I like ideas about the breaking away or overthrowing of established order--I am interested in anything about revolt, disorder, chaos, especially activity that seems to have no meaning" (Doors press kit). He sang "We want the world and we want it NOW!" At his concerts he would shout, "There are no rules; there are no limits." He and his band had a wicked influence upon the 1960s generation, and their strange music continues to have the same influence today.

Gene Simmons of KISS said, "We've always been committed to warping those little minds out there who get drivel on TV, like 'Father Knows Best,' and think that's what home life is all about" (*US*, Jan. 14, 1985, p. 30). He also said, "We wanted to look like we crawled out from under a rock in Hell. We wanted parents to look at us and instantly want to throw up" (*Hellhounds on Their Trail*, p. 130). In a debate with rock critic Dan Peters, Simmons said: "What I write is pretty much a belief in a certain lifestyle which is a free soul, a free person, doing basically what he wants to do without hurting anybody else" (WCCO-TV, *Five P.M. Report*, Feb. 18, 1983). In 1984, Simmons openly advised young people to

rebel against their parents: “Survival’s gotta do with believing in yourself, period. People are going to tell you, ‘You can’t do this. You can’t do that.’ They can all go ---- ... You don’t need them around, and that includes your parents. ... Get rid of those leeches and go after your dreams” (*Faces*, Dec. 1984). Notice the rebellious lyrics to the following Kiss songs:

“My parents think I’m crazy/ And they hate the things I do/ I’m stupid and I’m lazy/ Man, if they only knew/ How flaming youth will set the world on fire/ Flaming youth, our flag is flying higher” (KISS, “Flaming Youth”).

“Listenin’ to the teacher/ Bosses and the preacher/ Ain’t never done nobody good...” (KISS, “Tomorrow and Tonight”).

Cyndi Lauper rebelliously said the church, the family, and the state are “the three biggest oppressors of women that will ever come along” (*Newsweek*, March 4, 1985, p. 50).

Sammy Hagar’s 1984 hit, “I Can’t Drive 55,” promoted rebellion against the law. The song’s video depicted the band members breaking out of jail, defying the judge, proclaiming lawless liberty, and destroying the courtroom.

The Canadian group Loverboy have a song titled “Turn Me Loose,” in which they sing: “Makin’ love with whoever I please, I gotta do it my way, or no way at all.”

Quiet Riot promotes rebellion to parents. Their video “Party All Night Long” depicts a house-wrecking party thrown by kids while the parents are away. Quiet Riot’s lead singer says, “Kids love to have things their parents don’t like” (Kevin DuBrow, *Rock Fever*, July 1984).

Rebellion oozes from Scorpions’ music and concerts. The song “Rock You Like a Hurricane” says, “What is wrong with another sin?” The cover to the U.S. version of their album *Virgin Killer* shows the band with fists raised against authority.

Trent Reznor's (Nine Inch Nails) rebellion oozes from his statement: "I'd rather die than give you control."

Offspring's 1994 album, *Smash*, sold over four million copies. Their music is "full of obscenities, angst, and meaninglessness." Their song "Cool to Hate" says, "I never have nothing good to say/ I'd rather tear things down than build them up/ I'm only happy when I'm in my misery..."

"...the whole idea of rock 'n' roll is to offend your parents" (Rock star King Coffey, *Entertainment Today*, August 27, 1996).

Joe Armstrong of Green Day told Rolling Stone magazine that his mother said he is disrespectful and indecent and that if his father were alive, he would be ashamed of him. Their *Dookie* album was described as "lyrics that talk about mass destruction ('Having a Blast'), self-loathing and insanity ('Basket Case'), and hatred of elders ('Burnout')." It is called "a parent's nightmare."

Rob Stryker of White Zombie says, "We're just trying to communicate some feelings of violence, anger, and hatred" (*The Truth about Rock*, p. 58).

The video "Rock High School" by Heaven shows rock stars throwing away their books and battling a principal and high school guards.

The rock movie *Footloose* depicts young people in rebellion against societal laws, parents and preachers.

Marilyn Manson (real name Brian Warner) was educated in a Christian school. He admitted to *MTV News* that his band is about resentment toward Christianity: "Being a 13-year-old kid, and having someone tell you on a daily basis that this is the final hour and that the Antichrist was coming and it was going to be the end of the world. You know, I would stay up every night and have nightmares about this and then finally 1984 passed, and all those years that they said was going to be the end, I developed a real hard shell, you know, that really became what Marilyn Manson is, IT

WAS RESENTMENT” (*The Week in Rock*, MTV, Jan. 17, 1997).

Limp Bizkit sing a vicious song with the words “give me something to break” repeated over and over.

The punk band Sex Pistols “stood for nothing” and “was against everything.” The group’s first single, “Anarchy in the U.K.” was banned in Britain. In it Rotten cried out: “I am the anti-Christ ... I want to be ... anarchy!” Their second record was also banned from airplay in Britain because of its mockery of the Queen, though it sold well and was listed as the #1 single.

The British-born Tom Robinson (b. 1951) rebelled against his father and was sent to a “home for maladjusted boys” at age 17. There he met guitarist Danny Kustow, and these two rebels, joined by Mark Ambler and Brian Taylor, formed the Tom Robinson Band in 1977. Robinson later described his music: “After ten years of bland, brilliant music, we were back to what Rock ‘n’ Roll should be--nasty, crude, rebellious people’s music” (Tom Robinson, punk rocker, *Dictionary of American Pop/Rock*, p. 294).

In “Another Brick in the Wall,” Pink Floyd encourages young people to rebel against their parents and teachers. “We don’t need no education. We don’t need no thought control... I ain’t did nothing to you. I ain’t dumb, I ain’t stupid ... Hey, teacher, leave us kids alone...”

Alice Cooper was conscious of the rebellion he encouraged in young people: “If I were a kid, Alice would be my hero. He’s a rebellion symbol. He doesn’t have to answer to anybody” (*Circus*, Aug. 24, 1976). “Rebellion is the basis for our group. Some of the kids who listen to us are really deranged; but they look up to us as heroes because their parents hate us too much” (*Circus*, February 1972, p. 61).

Brian Setzer of the Stray Cats understands the rebellion of rock & roll: “Rockabilly ... it’s definitely teenage rebellion. ... The lyrics to our songs are the things I know about: cars,

bikes, getting kicked out of school, all the good things in life. Dumb stuff. Nobody wants to listen to Mom and Dad, me included. So you want a song to go with that, something you can play really loud on your stereo so Mom and Dad can hear it! It's not just the music. Half of it is being an individual. A rebel. This is what I choose to be ... a rockabilly rebel" (*Seventeen* magazine, April 1973, pp. 167,193).

Big Black's "blistering anthems like 'The Ugly American' and 'Texas' were packed with a sonic and lyrical aggression that spit rage at everything and anyone in shouting distance" (*The Secret History of Rock*, p. 195). Black Flag has a vicious song titled "Revenge" dedicated to the Los Angeles Police Department: "Revenge!/ I'll watch you bleed/ Revenge!/ That's all I read."

The punk rock band Pennywise has produced several albums that are described as "pep talks for sullen adolescents" (*Trouser Press Guide to '90s Rock*). The song "Rules" has rebellious lyrics such as these: "the only rules you should live by ... rules made up by you."

Michael Hutchence of the Australian group INXS, who committed suicide by hanging, admitted that his love for rock music stemmed from rebellion: "[Rock] music was for me, like, I never wanted my dad to like it" ("Rocked to Death," *E network*, Dec. 9, 1999).

"[My long hair] is a flag. It's Tarzan. I'll always be anti-establishment" (David Lee Roth of Van Halen, cited by John Makujina, *Measuring the Music*, p. 73).

Public Enemy's song "Fight the Power" epitomizes the defiance and rebellion of rock and roll.

Judas Priest's song "Breaking the Law" encourages and glorifies rebellion.

The Rhythm of Rock Music

Secular writings about rock music continually refer to rock rhythms as “dirty,” “sexy,” “vulgar,” “sensual,” “titillating,” “flirtatious,” “violent,” “driving,” etc.

This reminds us that music is not a neutral thing. Music, even without words, has a voice. Many have noticed the effect of music on small children. When our oldest daughter was very young and we were visiting someone’s home, she heard a rock song for the first time and started dancing to it even though she had never been around rock music and had not been conditioned to respond in any certain way. Further, she could not understand the words. The rhythm of the music itself affected her physically.

The following statements from rock musicians and rock researchers affirm this:

“Atmospheres are going to come through music, because the music is a spiritual thing of its own ... you hypnotize people to where they go right back to their natural state which is pure positive ... and when you get people at that weakest point, you can preach into the subconscious what we want to say ... People want release any kind of way nowadays. The idea is to release in the proper form. Then they’ll feel like going into another world, a clearer world. The music flows from the air; that’s why I connect with a spirit, and when they come down off this natural high, they see clearer, feel different things...” (Jimi Hendrix, *Life*, Oct. 3, 1969, p. 74).

“Don’t listen to the words, it’s the music that has its own message. ... I’ve been stoned on the music many times” (Timothy Leary, New Age guru and promoter of LSD, *Politics of Ecstasy*).

“In all pop music lyrics are secondary. Pop is music of feeling, spoken primarily to the body and only secondarily to the intellect” (Graham Cray, former

Chairman of the Greenbelt Committee, Greenbelt Christian Rock Concerts).

“Most rock records make their impact musically rather than lyrically. The words, if they are noticed at all, are absorbed after the music has made its mark” (Simon Frith, sociology professor at University of Warwick in England, *Sound Effects*, New York: Pantheon Books, 1981, p. 14).

“Words are incidental at best, or monotonous and moronic as usual. But the point is, that they don’t matter. What you dance to is the beat, the bass and drums. And with this mix and volume, not only is the beat sensed, but literally felt, as this aspect of the rhythm section takes precedence over melody and harmony” (Dr. Steven Halpern, *Tuning the Human Instrument*, Belmont, Calif.: Spectrum Research Institute, 1978, p. 14).

“We respond to the materiality of rock’s sounds, and the rock experience is essentially erotic” (Simon Frith, *Sound Effects*, New York: Pantheon Books, 1981, p. 164).

“There is a great deal of powerful, albeit subliminal, sexual stimulation implicit in both the rhythm and [the] lyrics of rock music” (Dr. David Elkind, chairman of the Eliot-Pearson Department of Child Study at Tufts University in Massachusetts, *The Hurried Child*, Reading, Mass.: Addison Wesley Publishing Co., 1981, p. 89).

“Rock is visceral. It does disturbing things to your body. In spite of yourself, you find your body tingling, moving with the music. ... To get into rock, you have to give in to it, let it inside, flow with it, to the point where it consumes you, and all you can feel or hear or think about is the music. ... Such open sensuality” (Tom McSloy, rock music performer, “Music to Jangle Your Insides,” *National Review*, June 30, 1970, p. 681).

“Adolf Hitler, ancient Greek orators, the Beatles and African witch doctors all practiced a similar type of brainwashing. . . . People can be brainwashed to believe sense or nonsense. . . . Rhythmic music and dancing are ways of getting at the nervous system. [I will show some] movies demonstrating how the primitive rhythms of a Stone Age tribe in Kenya and a band at a London ball produce the same trancelike emotions” (William Sargant, *Witchita Beacon*, Feb. 17, 1965, p. 11A; Dr. Sargant, head of the Psychological Medicine Department at St. Thomas Hospital in London, spoke these words in an address to the Royal Society of Medicine).

“A new music emerged, again completely nonintellectual, with a thumping rhythm and shouting voices, each line and each beat full of the angry insult to all western values . . . their protest is in their music itself as well as in the words, for anyone who thinks that this is all cheap and no more than entertainment has never used his ears” (H.R. Rookmaaker, *Modern Art and the Death of a Culture*, pp. 188, 189).

“The great strength of rock ‘n’ roll lies in its beat . . . it is a music which is basically sexual, un-Puritan . . . and a threat to established patterns and values” (Irwin Silber, Marxist, *Sing Out*, May 1965, p. 63).

Describing the Beach Boys’ early 1960s hit, “Surfin’ USA,” and its influence, drummer Dennis Wilson’s biographer observes: “The lead singer sounded like some teenage punk that should have been sitting out a detention at the local high school. Still, what I admired most about the song was the primitive rhythm . . . that beat. Simple and thrilling, the drums laid down the language of freedom, the dance of liberation. . . . It was Dennis Wilson introducing his [rebellious] attitude to the world” (Jon Stebbins, *Dennis Wilson: The Real Beach Boy*, p. 33).

“For white Memphis, the forbidden pleasures of Beale Street had always come wrapped in the pulsing rhythms of the blues. ... Elvis’s [rock & roll] offered those pleasures long familiar to Memphians to a new audience” (emphasis added) (Larry Nager, *Memphis Beat*, p. 154).

“I believe in the transformative power of rock and roll ... this transformative power inheres not so much in the words of songs or the stances of the stars, but in the music itself—in the SOUND, and above all, in the BEAT” (Robert Palmer, *Rock & Roll an Unruly History*, p. 12).

“[Rock’s] wellsprings ... are fundamentally African and African-American. ... The rhythm is spiritualized and the spirituality has a beat you can dance to” (Palmer, p. 77).

“Certain rhythms and their gradual acceleration play an important role [in the carousing lifestyle of the followers of the gods of licentiousness, Shiva, Pan, and Dionysus] ... A very high level of sound is useful in inducing states of trance. ... The dance and noise of the drums have the effect of creating a safety zone and of driving away ill-omened influences” (Alain Danielou, *Shiva and Dionysus*, cited by Palmer, p. 149).

“... in traditional African music, the rhythms themselves are a specific text” (John Chernoff, *African Rhythm and African Sensibility*, p. 75).

“The rhythm is more important than the meaning of the words. Our gods respond to rhythm above all else” (a Macumba priestess in Brazil, cited by John Chernoff, *African Rhythm and African Sensibility*, p. 124).

When complaints were made about his erotic behavior onstage, Jimi Hendrix replied: “Perhaps [my rock music] is sexy ... but what music with a big beat isn’t?” (Henderson, *Scuse Me While I Kiss the Sky*, p. 117).

Bluesman Robert Johnson said, “This sound [the blues] affected most women in a way that I could never understand” (Guralnick, *Searching for Robert Johnson*, p. 59).

Famous boogie-woogie pianist Professor Longhair was described as “a collector of rhythms.” He combined “a crazy jambalaya of jump blues, boogie-woogie, jazz, calypso, rhumba, samba, and his own peculiar dance rhythms” (*Rock Lives*, p. 15). These particular rhythms caused women to “jump and wriggle” (Ibid., p. 18).

John Lennon said rock & roll gets through to people because of its beat: “Because it is primitive enough and has no bull, really, the best stuff, and it gets through to you its beat. Go to the jungle and THEY HAVE THE RHYTHM and it goes throughout the world and it’s as simple as that” (Lennon, *Rolling Stone*, Feb. 12, 1976, p 100).

“Everywhere you look on the planet people are using drums to alter consciousness. . . . I’ve discovered, along with many others, the extraordinary power of music, particularly percussion, to influence the human mind and body. . . . There have been many times when I’ve felt as if the drum has carried me to an open door into another world” (Mickey Hart, drummer for the Grateful Dead, *Drumming at the Edge of Magic*, pp. 28, 30, 176).

“Our word ‘ecstatic,’ which some people like to apply to African music, means literally from its Greek origins, ‘extended out of the state one was in,’ and the word could not be more inappropriate to describe African music in general” (John Chernoff, *African Rhythm and African Sensibility*, p. 141).

The ragtime piano music in whorehouses in such places as New Orleans, St. Louis, and Memphis, at the end of the 19th century, is described as “sexually syncopated sounds.” “Like the whorehouses in New Orleans and St. Louis, the Gayoso houses provided employment for Memphis’s early ragtime pianists . . . The Gayoso brothels gave many white Memphians their first dose of syncopation and the blues. Compared to

the pallid ballads and sentimental ‘heart songs’ that the Victorian era offered, that ‘whorehouse music’ would have been exciting in any situation. Given the extra tang of forbidden fruit, of social and moral taboos being broken all around, those SEXUALLY SYNCOPATED SOUNDS proved irresistible” (Larry Nager, *Memphis Beat*, p. 26).

Even as a teenager B.B. King observed that the boogie-woogie rhythms in juke joints affected women sexually. He describes the night he first played a live performance at a blues club:

“That night I couldn’t sleep for the pictures running through my head. Ladies were in the pictures, for sure. I saw them dressed and undressed ... My mind was alive with the sound of my own music and the way women had reacted to my voice, THEIR BODIES FLOWING TO A RHYTHM COMING OUT OF MY GUITAR...” (emphasis added) (*Blues All Around Me*, p. 117).

This frank description of the musings of a bluesman (most of which we cannot print) destroys the myth that blues/rock is innocent music that can be used by God’s people. It is NOT innocent or wholesome music. It is sensual and worldly and devilish in its very rhythms, and the Bible forbids God’s people to associate with it.

Rock Musicians as Mediums

In the following statements, rock musicians describe an outside power to which they were connected or which has actually possessed them while they wrote and performed rock music. Since these are people who don't know Jesus Christ as Lord and Saviour, the source of the influence must be that which is described in Ephesians:

“Wherein in time past ye walked according to the course of this world, according to the prince of the power of the air, the spirit that now worketh in the children of disobedience: Among whom also we all had our conversation in times past in the lusts of our flesh, fulfilling the desires of the flesh and of the mind; and were by nature the children of wrath, even as others” (Eph. 2:2-3).

JIMI HENDRIX'S girlfriend, Fayne Pridgon, said: “He used to always talk about some devil or something was in him, you know. He didn't know what made him act the way he acted and what made him say the things he said, and the songs and different things like that ... just came out of him. It seems to me he was so tormented and just torn apart and like he really was obsessed, you know, with something really evil” (sound track from film *Jimi Hendrix*, interview with Fayne Pridgon, side 4, cited by *Heartbeat of the Dragon*, p. 50).

ROBERT PLANT and **JIMMY PAGE** of **LED ZEPPELIN** both claim that they don't know who wrote their occultic song *Stairway to Heaven*. Plant testified: “Pagey had written the chords and played them for me. I was holding the paper and pencil, and for some reason, I was in a very bad mood. Then all of a sudden my hand was writing out words. ... I just sat there and looked at the words and then I almost leaped out of my seat” (Robert Plant, quoted by Stephen Davis, *Hammer of the Gods*, p. 164).

PETE TOWNSHEND of The Who says that he began acting as a medium for music when he learned to play the harmonica as a boy. “I got lost in the sound of the mouth organ, and then had the most extraordinary, life-changing experience. Suddenly I was hearing music within the music-rich, complex harmonic beauty that had been locked in the sounds I’d been making. The next day I went fly fishing, and this time the murmuring sound of the river opened up a wellspring of music so enormous that I fell in and out of a trance. It was the beginning of my lifelong connection to ... what might be described as the music of the spheres. ... One day I found some chords that made me lightheaded. As I played them my body buzzed all over, and my head filled with the most complex, disturbing orchestral music. ... I had the ability to create alpha-state music in my head, go into a creative trance, have musical visions... Since so much of this music bubbled up urgently from my subconscious mind, I’m left to interpret it much like anyone else” (Townshend, *Who I Am: A Memoir*, HarperCollins, 2012, pp. 41, 46, 62, 145).

“In the end you have to look at a song and not know exactly where it came from” (**BRUCE SPRINGSTEIN**, *Dateline*, Dec. 14, 1998).

“I’ve always considered that there was some way where we were able to channel energy, and that energy was able to be, from another source, if you like, like a higher power or something, that was actually doing the work. I’ve often thought of us just being actually just the earthly beings that played the music because it was uncanny. Some of this music came out extremely uncanny” (**BILL WARD OF BLACK SABBATH**, cited by Mike Stark in *Black Sabbath An Oral History*, p. 7).

“It’s amazing, ’cause sometimes when we’re on stage, I feel like somebody’s just moving the pieces. ... I’m just going, ‘God, we don’t have any control over this.’ And that’s magic” (**STEVIE NICKS OF FLEETWOOD MAC**, *Circus*, April 14, 1971).

ANGUS YOUNG, lead guitarist for **AC-DC**, is called the “guitar demon”; and he admitted that something takes control of the band during their concerts: “... it’s like I’m on automatic pilot. By the time we’re halfway through the first number someone else is steering me. I’m just along for the ride. I become possessed when I get on stage” (*Hit Parader*, July 1985, p. 60).

KEITH RICHARDS OF THE ROLLING STONES said that their songs “came spontaneously like an inspiration at a séance” and “arrived ‘en masse’ as if the Stones as songwriters were only a willing and open medium” (*Rolling Stone*, May 5, 1977, p. 55). Richards said that he received the opening riff to the wicked song “I Can’t Get No Satisfaction” in a dream. He woke up and sang it into a tape recorder.

LITTLE RICHARD said, “I was directed and commanded by another power. The power of darkness ... that a lot of people don’t believe exists. The power of the Devil. Satan” (cited from Charles White, *The Life and Times of Little Richard*, p. 206).

“You can’t describe it [playing rock music] except to say it’s like a mysterious energy that comes from the metaphysical plane and into my body. It’s almost like being a medium....” (**MARC STORACE**, vocalist with heavy-metal band **KROKUS**, *Circus*, January 31, 1984, p. 70).

“They [**THE BEATLES**] were like mediums. They weren’t conscious of all they were saying, but it was coming through them” (**YOKO ONO**, *The Playboy Interviews with John Lennon and Yoko Ono*, Berkeley, 1982, p. 106.).

Of the Beatles’ album *Rain*, which featured one of the earliest instances of backward taping, **RINGO STARR** said, “I feel as though that was someone else playing. I was possessed!” (“Rain,” *Rolling Stone*, Dec. 9, 2004).

“[Of his music **JOHN LENNON** said] “It’s like being possessed: like a psychic or a medium” (*The Playboy Interviews*, p. 203).

“It’s amazing that it [the tune to ‘In My Life’] just came to me in a dream. That’s why I don’t profess to know anything. I think music is very mystical” (JOHN LENNON, quoted in “The Beatles Come Together,” *Reader’s Digest*, March 2001).

“I felt like a hollow temple filled with many spirits, each one passing through me, each inhabiting me for a little time and then leaving to be replaced by another” (JOHN LENNON, *People*, Aug. 22, 1988, p. 70).

“When the real music comes to me, it has nothing to do with me ‘cause I’m just a channel. It’s given to me and I transcribe it” (JOHN LENNON, quoted by Mickey Hart, *Spirit into Sound: The Magic of Music*, p. 134).

“The music to ‘Yesterday’ came in a dream. The tune just came complete. You have to believe in magic. I can’t read or write music” (PAUL MCCARTNEY, interview on *Larry King Live*, CNN, June 12, 2001).

“I wake up from dreams and go ‘Wow, put this down on paper,’ the whole thing is strange. You hear the words, everything is right there in front of your face. I feel that somewhere, someplace it’s been done and I’m just a courier bringing it into the world” (MICHAEL JACKSON, *Rolling Stone*, Feb. 17, 1983).

“When I hit the stage it’s all of a sudden a ‘magic’ from somewhere that comes and the spirit just hits you, and you just lose control of yourself” (MICHAEL JACKSON, *Teen Beat: A Tribute to Michael Jackson*, Summer 1984, p. 27).

“A lot of the songs were written in 15-30 minutes, very stream-of-consciousness, as though it was being channeled through us” (ALANIS MORISSETTE, quoted from *Hells Bells2* by Eric Holmberg).

“When the Siberian shaman gets ready to go into his trance, all the villagers get together... and play whatever instruments they have to send him off [into trance and possession]. ... It was the same way with The Doors when we played in concert... I think that our drug experience let us get

into it... [the trance state] quicker... It was like Jim [Morrison] was an electric shaman and we were the electric shaman's band, pounding away behind him. Sometimes he wouldn't feel like getting into the state, but the band would keep on pounding and pounding, and little by little it would take him over. God, I could send an electric shock through him with the organ. John could do it with his drumbeats" (**DOORS** keyboardist **RAY MANZAREK**, cited by Jerry Hopkins and Daniel Sugerman, *No One Here Gets Out Alive*, pp. 158-60).

"That certain feeling happened to me in a big way quite often with the first King Crimson. Amazing things would happen--I mean, telepathy, qualities of energy, things that I had never experienced before with music ... you can't tell whether the music is playing the musician or the musician is playing the music" (**ROBERT FRIPP**, guitarist for **KING CRIMSON**, *Down Beat*, June 1985, p. 61).

"I believe inspiration comes through me and that I channel it" (**JIM KERR**, **SIMPLE MINDS**, cited by Steve Turner, *Hungry for Heaven*, p. 147).

JOHN MCLAUGHLIN, leader of **MAHAVISHNU ORCHESTRA**, testified: "One night we were playing and suddenly the spirit entered into me, and I was playing, but it was no longer me playing" (*Circus*, April 1972, p. 38).

GLEN TIPTON of **JUDAS PRIEST** says, "I just go crazy when I go onstage ... it's like someone else takes over my body" (*Hit Parader*, Fall 1984, p. 6).

In 1974, **JONI MITCHELL** told the press of a male spirit who helps her write music. "Joni Mitchell credits her creative powers to a 'male muse' she identifies as Art. He has taken so much control of not only her music, but her life, that she feels married to him, and often roams naked with him on her 40-acre estate. His hold over her is so strong that she will excuse herself from parties and forsake lovers whenever he 'calls'" (*Why Knock Rock?* p. 112, citing *Time* magazine, Dec. 16, 1974, p. 39).

GINGER BAKER, drummer for the popular '60s band CREAM, said: "It happens to us quite often--it feels as though I'm not playing my instrument, something else is playing it and that same thing is playing all three of our instruments. That's what I mean when I say it's frightening sometimes. Maybe we'll all play the same phrase out of nowhere. It happens very often with us" (Bob Larson, *Rock and the Church*, p. 66).

JOE COCKER, who contorts grotesquely during his performances, claims that something "seizes" him when he songs rock & roll (*Time* magazine, cited by Bob Larson, *Rock and the Church*, p. 66).

"When I'm singing and in touch with the energy I'm generating, I sometimes literally have no awareness of where I am. The ego disappears, and me and my surroundings with it. ... that's the reason I'm in music--to achieve that feeling" (**DARYL OATES of HALL AND OATES**, interview with Timothy White, 1987, *Rock Lives*, p. 592).

The original recording of "I Put a Spell on You" was done after the **SCREAMIN' JAY HAWKINS** and his band members got drunk and "some type of presence seemed to seize him." He began "grunting, growling, screaming, gurgling in strange unknown tongues, and wildly dancing around the studio" (*Heartbeat of the Dragon*, p. 40).

"Rock has always been the devil's music, you can't convince me that it isn't. I honestly believe everything I've said—I believe rock and roll is dangerous. ... I feel that we're only heralding something even darker than ourselves" (**DAVID BOWIE**, *Rolling Stone*, February 12, 1976, p. 83).

CARLOS SANTANA "keeps a yellow legal pad handy to record the music when it comes to him 'just like a fax machine'" (*Rolling Stone*, March 16, 2000, p. 41). Santana believes his music is channeled through a guardian angel named Mathatron or Metaron or Metatron, who has a female twin named Sandalion. He says, "Mathatron is the architect of the electron and the angel inside the womb of every

woman. He makes the fingerprints” (“Spirit of Santana,” *USA Today*, Oct. 16, 2002, p. D2).

“I really wish I knew why I’ve done some of the things I’ve done over the years. I don’t know if I’m a medium for some outside source. Whatever it is, frankly, I hope it’s not what I think it is—Satan” (**OZZY OSBOURNE**, *Hit Parader*, February 1978, p. 24).

VAN MORRISON says, “I write [songs] a different place. I do not even know what it is called or if it has a name. It just comes and I sculpt it..” (Chris Neil, *Performing Songwriter*, March/April 2009, pp. 44–50).

Rock Music and Voodoo

CCM defenders usually deny that there is a connection between voodoo and African witchcraft and rock music. Steve Lawhead, in his book *Rock Reconsidered*, quotes Tony Palmer: “That rock and its ‘evil beat’ originated with the slaves of Africa is a racist notion which will not stand up” (*Rock Reconsidered*, pp. 55-60).

Dan and Steve Peters present the same position on page 187 of their book *What About Christian Rock?*

Such a denial is absolute spiritual blindness. Dr. William Sargent, head of the Psychological Medicine Department at St. Thomas Hospital in London, says “the Beatles and African witch doctors all practiced a similar type of brainwashing” (*Wichita Beacon*, Feb. 17, 1965, p. 11A).

Leonard Seidel, a concert pianist and distinguished lecturer on music, has researched this topic and exposes the lie that there is no connection between voodoo and African paganism and rock music:

“The incessant, poly-rhythms pounded out on cylindrical drums [by African tribals] is the catalyst of rhythm and blues, rock and roll, and today’s heavy metal. It is amazing that the reactions we see at a contemporary rock concert are an exact copy of what happened in the Pinkster celebrations [black festivals in New York] or at Place Congo [black slave dancing in New Orleans] during the Antebellum Period. Any analysis that denies this fact renders the church impoverished in its understanding of the African connection to the rock movement of the 20th century.

“In *Stairway to Heaven*, Davin Seay quotes Robert Palmer in *Rolling Stone illustrated History of Rock ‘N’ Roll*, ‘In a very real sense rock was implicit in the music of the first Africans brought to North America. And implicit in their music were centuries of accumulated

rites, rituals, and religious fervor. The music of those first brutalized and bewildered slaves, ripped from cultures as old as the Pyramids, those ancient chants and tribal stomps, didn't simply evoke the spirits of the forest gods; they animated and immortalized them' (Davin Seay, *Stairway to Heaven*, New York: Ballantine Books, 1986, p. 11).

"Implications such as these lead to a deeper investigation and a focus on the slaves who were brought to the Caribbean Isles. One of the most significant books ever published on this subject is the study done by Maya Deren under the Guggenheim Foundation in 1953 concerning the history of the African tribal origins of demon gods and voodoo meetings in Haiti. The book *Divine Horseman—The Living Gods of Haiti*, deals with the importation of the slaves from the West coast of Africa to the Caribbean Islands. These slaves were taken from the same tribes from which the slaves in the Colonies were taken: Senegalese, Bambaras, Arades, Congos, Kangas, Fons and Fulas. The first slave shipment to Haiti was in 1510.

"As with the Colony slaves, THEY BROUGHT WITH THEM ONLY THEIR WORSHIP OF GODS, THEIR DANCES AND THEIR DRUM BEATS. Eileen Southern states: 'There is no question that Haiti was the central place where African religious traditions ... syncretized with Catholic beliefs and practices to produce vaudou, (voodoo) ... the ceremonies centered upon worship of the snake god Damballa through singing, dancing, and spirit possession' (emphasis added) (Eileen Southern, *The Music of Black Americans*, New York: W.W. Horton, 1983, p. 139).

"THEIR RELIGIOUS WORSHIP WAS BASED ON DRUMS AND DANCING, and as they worshipped a god or demon, the ultimate experience was to have their bodies possessed by that demon. The rituals were grossly sensualistic and sadistic. Firmly set in the Caribbean Isles, the practice made its way to the shores

of the United States primarily through the city of New Orleans. Historically, slaves from Santo Domingo were brought to the States during the Haitian revolution in 1804, but voodoo probably existed before this because the state of Louisiana imported slaves from the West Indies in 1716, and the practice was also reported in Missouri, Georgia and Florida.

“The dances of New Orleans were named for the voodoo gods of the worship rituals. The Samba was dedicated to the god ‘simbi,’ god of seduction and fertility. The Conga was named after the African demon ‘congo.’ The Mamba was named after the voodoo priestess who offered sacrifices to the demons during the rituals. Sheldon Rodman, author of *Haiti, the Black Republic*, describes these dances and relates them to the dances of today. It is interesting to note that in the 1981 rock album, *My Life in the Bush of Ghosts*, by Brian Eno and David Byrne, they coaxed African spirits from rock’s own dim past.

“THE MOST POINTED OBSERVATION MADE IN MAYA DEREN’S BOOK CONCERNS THE DRUMMER, THE RHYTHMS AND THE BEAT. ‘Of all the individuals related to ritual activity it is the drummer whose role would seem almost analogous to that of an individual virtuoso ... Haitian ritual drumming requires more explicit craft training and practice than any other ritual activity’ (Maya Deren, *Divine Horseman—The Living Gods of Haiti*, New Paltz: McPherson & Co., 1953, p. 233).

“She observes that the dancers are forced to salute the drummers first before any other part of the ritual is entered into. It is obvious that without the drum, the ritual cannot progress. What a striking parallel to the modern rock band! The drum set is always center stage, usually elevated behind the lead singer. Without the drummer (or in many cases the bass guitarist), the rock band would cease to exist.

“Further, Miss Deren writes that it is ‘upon the drummer that the burden falls of integrating the participants into a homogeneous collective. It is the drumming which fuses the fifty or more individuals into a single body, making them move as one, as if all of these singular bodies had become linked on the thread of a single pulse—a pulse which beats ... sending the body into a slow serpentine undulation which begins in the shoulders, then the spine, legs and hips’ (Deren, *Divine Horseman*, p. 235).

“This description is a remarkable parallel to that which takes place at a modern rock concert. One has only to watch a video of the audience to be convinced. The actions would give an observer the impression that some sort of possession has occurred. Miss Deren goes to some length in her book to describe the inanimate object of the drum as being sacred, even to the place of being ‘fed food’ and guarded by those attending. ‘It is the drums and the drum beats per se, which are the sacred sound’ (Deren, *Divine Horseman*, pp. 244-246).

“Pearl Primus, long noted for her expertise on the voodoo dance, has said, “The drummers keep up a terrific throb and beat which very easily takes possession of the sensibilities of the worshippers. Observers say that these drums themselves are able to bring a person to a place where it is easy for the deity (loa) to take possession of their bodies—the defenseless person is buffeted by each stroke as the drummer sets out to ‘beat the loa (god) into his head: The person cringes with each large (accented) beat as if the drum mallet descended upon his very skull; he ricochets about the place, clutching blindly at the arms extended to support him’ (Lecture, Mount Holyoke College, Holyoke, Massachusetts, Mary E. Wooley Hall, 1953).

“There can be no denying that there is a strong relationship between what we have uncovered in demonic Haitian voodoo and its counterpart in the city of New Orleans and other southern cities. THERE IS

ALSO NO DENYING THAT THE MODERN ROCK AND ROLL MOVEMENT EVOLVED PARTIALLY FROM SOME OF THE DANCES DESCRIBED EARLIER, PROGRESSING THROUGH A NUMBER OF STAGES: RHUMBA DANCING, RHYTHM AND BLUES, ROCK AND ROLL, DISCO, HEAVY METAL AND PUNK ROCK. There are, of course, other elements that make up the evolution of rock music; however, that is not the issue here. Concerning disco, Miss Southern says, "The insistent pounding rhythms of disco pushed conventional melody and harmonies into subordinate positions ... in a manner that recalled descriptions of juba reciting to accompany dancing on the plantations in the nineteenth century" (Eileen Southern, *The Music of Black Americans*, New York: Norton and Co., 1983, p. 507). ...

"Ruth Tooze and Beatrice Krone in their book relate that 'the same instinct for pulsating rhythms that is found in the negro songs is carried over into their use of instruments ... banjos on the plantations and later in the city where they adapted to the trumpet, clarinet and trombone. With their innate talent for improvisation, a new kind of instrumental music was created—we call it jazz' (Ruth Tooze, Beatrice Krone, *Literature and Music*, Englewood Cliffs: Prentice Hall, 1955, p. 105).

"IT IS IRREFUTABLE THAT ROCK AND ROLL MUSIC OWES SOME OF ITS ROOTS TO THE TRIBES OF AFRICA. Every analysis written on the subject acknowledges that its roots are deep in 'jazz' and 'rhythm and blues.' Because of the relationship between American Negro music and the African, they have coined a term that is used considerably today, 'Aframerican music' (*Literature and Music*, p. 102). Joseph Machlis says in his voluminous work, *The Enjoyment of Music*, 'Jazz, by a rough definition-of-thumb is an improvisational, Afro-American musical idiom. It makes use of elements of rhythm, melody and harmony from Africa, and of melody and harmony

from the European musical tradition. The influence of jazz, and of closely associated Afro-American idioms has been so pervasive, that by now most of our popular music is in an Afro-American idiom, and elements of jazz have permeated a good deal of our concert music as well' (Joseph Machlis, *The Enjoyment of Music*, New York: W. W. Norton, 1963, p. 597).

“To declare that these are the only roots of rock music is to mislead and to be less than honest. A careful study of rock music reveals it to be more complex than that; however, TO DENY THAT AN AFRICAN CONNECTION TO THE ROCK RHYTHMS OF OUR DAY DOES NOT EXIST, IS TO BE EQUALLY MISLEADING AND DISHONEST. To declare that a certain rhythm or beat is ‘evil’ cannot be proved entirely. What is far more important is THE HISTORICAL REVELATION THAT DEMONIC ACTIVITY HAS BEEN OBSERVED IN CONNECTION WITH RITUALS WHERE DRUMS AND RHYTHMIC BEATS HAVE BEEN THE CATALYST. That this possibility exists should prove a warning to the church that Satan can and will use anything in his power to turn humanity from the worship of a Holy God to himself in order that he might ultimately fulfill his evil purposes and receive the glory” (Leonard J. Seidel, *Face the Music: Contemporary Church Music on Trial*, 1988, p. 34-42).

THE CONNECTION BETWEEN ROCK & ROLL AND VODOO HAS BEEN STATED BY UNSAVED ROCK MUSICIANS AND RESEARCHERS.

The British rock session drummer, Rocki (Kwasi Dziedzornu), who has recorded with many famous groups and musicians such as the Rolling Stones, Spooky Tooth, and Ginger Baker, understood that the music of Jimi Hendrix was akin to voodoo music. Note the following amazing statement from Hendrix’s biography:

“He [Hendrix] had gotten a chance to see Rocki and some other African musicians on the London scene. He

found it a pleasure to play rhythms against their polyrhythms. They would totally get outside, into another kind of space that he had seldom been in before. ... ROCKI'S FATHER WAS A VOODOO PRIEST AND THE CHIEF DRUMMER of a village in Ghana, West Africa. Rocki's real name was Kwasi Dzidzornu. ONE OF THE FIRST THINGS ROCKI ASKED JIMI WAS WHERE HE GOT THAT VOODOO RHYTHM FROM. When Jimi demurred, Rocki went on to explain in his halting English that many of the signature rhythms Jimi played on guitar were very often the same rhythms that his father played in voodoo ceremonies. The way Jimi danced to the rhythms of his playing reminded Rocki of the ceremonial dances to the rhythms his father played to Oxun, the god of thunder and lightning. The ceremony is called voodooshi. As a child in the village, Rocki would carve wooden representatives of the gods. They also represented his ancestors. These were the gods they worshiped. They would jam a lot in Jimi's house. One time they were jamming and Jimi stopped and asked Rocki point-blank, 'You communicate with God, do you?' Rocki said, 'Yes, I communicate with God'" (David Henderson, *Scuse Me While I Kiss the Sky*, pp. 250,251).

As we have noted, there are proponents of "Christian rock" music who label such an idea "racist." In Hendrix's biography, though (which is NOT written by a Christian), we see that the non-Christian son of an actual voodoo priest sees a direct connection between the music of rock star Jimi Hendrix and idolatrous voodoo. Is the black rock drummer Rocki a racist for making such an observation? His remarks cannot be dismissed conveniently as the ranting of a biblical fundamentalist!

Newsweek magazine noted the African and voodoo music connection in disco rock: "From Latin music, it takes the percolating percussion, its sensuous, throbbing rhythms;

from Afro and Cuban music, it repeats simple lyric lines like voodoo chants” (*Newsweek*, April 2, 1979, pp. 58,59).

Well-known rock artist Peter Gabriel has no doubt that there is a direct African connection to rock & roll:

“THERE ARE THINGS LIKE THE BO DIDDLEY RHYTHM THAT I’VE HEARD BEAT-FOR-BEAT IN CONGOLESE PATTERNS. Part of what we consider our fundamental rock and roll heritage originated in Africa. Period” (Peter Gabriel, interview with Timothy White, 1986, *Rock Lives*, p. 720).

Robert Palmer, noted rock music critic and historian, connects rock music directly with the blues, which, in turn, is connected directly with Africa: “The African music from which the blues ultimately derives came to what is now the southern United States with the first African slaves” (Palmer, *Deep Blues*, pp. 25, 26).

Palmer observes that influential bluesman Robert Johnson used rhythmic devices that “have counterparts in West African drumming” and he used “them in an African manner, stacking rhythms on top of each other in order to build up a dense, layered rhythmic complexity” (*Deep Blues*, p. 64).

In his book *Rock and Roll an Unruly History*, Robert Palmer is even more forthright about the direct connection between voodoo and rock music:

“The idea that certain rhythm patterns or sequences serve as conduits for spiritual energies, linking individual human consciousness with the gods, is basic to traditional African religions and African-derived religions throughout the Americas. And whether we’re speaking historically or musicologically, THE FUNDAMENTAL RIFFS, LICKS, BASS FIGURES, AND DRUM RHYTHMS THAT MAKE ROCK AND ROLL ROCK CAN ULTIMATELY BE TRACED BACK TO AFRICAN MUSIC OF A PRIMARILY SPIRITUAL OR RITUAL NATURE. In a sense, rock and roll is a

kind of ‘voodoo,’ rooted in a vigorous tradition of celebrating nature [that which the Bible calls “the flesh”] and spirit that’s far removed from the sober patriarchal values espoused by the self-appointed guardians of western culture [this is a reference to Bible-believing Christians, among others]” (emphasis added) (Robert Palmer, *Rock and Roll an Unruly History*).

In a 1982 interview with Jerry Lee Lewis, one of the fathers of rock & roll, researcher Steve Turner asked what power falls on him when he performs. Lewis replied: “The power of voodoo” (Turner, *Hungry for Heaven*, p. 26).

Little Richard, another of rock’s fathers, has also testified of this connection:

“My true belief about Rock ‘n’ Roll—and there have been a lot of phrases attributed to me over the years—is this: I believe this kind of music is demonic. ... A LOT OF THE BEATS IN MUSIC TODAY ARE TAKEN FROM VOODOO, FROM THE VOODOO DRUMS. If you study music in rhythms, like I have, you’ll see that is true ... I believe that kind of music is driving people from Christ. It is contagious” (Little Richard, quoted by Charles White, *The Life and Times of Little Richard*, p. 197).

It would be a simple matter, I suppose, for a proponent of Christian rock music to discount the testimony of Little Richard, perhaps because of his on again, off again relationship with Christianity. But answer me this: Do the defenders of Christian rock really know more about the character of rock and roll than a man like Little Richard, who was one of its creators?

The Rolling Stones and other rock & roll groups have recorded tribal and voodoo occultic drumming ceremonies and incorporated these into their rock music. The Stones’ *Goat’s Head Soup* album allegedly contained such recordings, including the frenetic drumming and the screams of voodoo adherents becoming possessed by loa or evil spirits.

John Lennon said rock & roll gets through to people because of its voodoo beat: “Because it is primitive enough and has no bull, really, the best stuff, and it gets through to you its beat. GO TO THE JUNGLE AND THEY HAVE THE RHYTHM and it goes throughout the world and it’s as simple as that” (Lennon, *Rolling Stone*, Feb. 12, 1976, p 100).

Tony Sanchez, who traveled with the Stones for many years and who wrote a book about them, described the music at their infamous concert at Altamonte, during which many people were injured and killed, as “POUNDING VOODOO DRUMMING and primitive shrieks” (Sanchez, *Up and Down with the Rolling Stones*, p. 184).

He described the music of the Rolling Stones song “Gimme Shelter” as “HYPNOTIC, VOODOO RHYTHM” (Sanchez, p. 175).

Malcolm McLaren, who managed vile punk groups such as the Sex Pistols and Adam and the Ant, incorporated ZULU TRIBAL MUSIC into his 1983 *Duck Rock* album.

Musicologist John Chernoff studied drumming in Africa, even participating in animal sacrifices and other pagan ceremonies to appease the drum spirits. After these demonic ceremonies, he claimed that his arms did not tire and he “seemed never to make a mistake.” Chernoff noted the close connection between voodoo-type African cult drumming and rock and roll: “... great drummers, aficionados, and scholars can trace the rhythms of the Latin dance halls of New York to Cuban and Brazilian cults and then to West Africa. In Haiti, I demonstrated for some drummers several Yeve Cult rhythms which were familiar enough to have Haitian names...” (Chernoff, *African Rhythm and African Sensibility*, p. 29).

David Byrne of Talking Heads produced a documentary film, *The House of Life* (1981), on THE DRUMMING AND CHANTING RITUALS OF THE AFRICAN-ROOTED RELIGION CANDOMBLE in Brazil, during which the followers are taken over by their gods. “If you go back in the

history of American popular music, you're constantly finding elements of Yoruba [voodoo] influence. The RHYTHMS are there... Even Little Richard. If you grow up with that, you've already got a taste of it. So when you see Candomble, you say to yourself, 'hey, this is part of where it all comes from'" (Byrne, *Rolling Stone*, July 13-27, 1989, p. 78).

Before his death, Brian Jones of the Rolling Stones spent time in Africa recording the trance music of Moroccan dervish brotherhoods, "who were reported to heal sickness and soothe troubled minds with their HYPNOTIC DRUMMING, singsong drone, and bluesy lute playing" (*Stairway to Heaven*, p. 178). Jones "trekked into the Rif foothills south of Tangier to capture the ancient MUSIC, OFFERED TO THE GOAT DEITY PAN, and for the next several months lost himself in producing what would eventually become the posthumously released Brian Jones Presents the Pipes of Pan at Jajouka" (Ibid.).

David Szatmary's *A Time to Rock: A Social History of Rock 'n' Roll* traces rock to African rhythms. Under the section on "the Birth of the Blues," this secular rock historian says: "THE BLUES WERE AN INDIGENOUS CREATION OF BLACK SLAVES WHO ADAPTED THEIR AFRICAN MUSICAL HERITAGE TO THE AMERICAN ENVIRONMENT. Though taking many forms and undergoing many permutations through the years, the blues formed the basis of rock-and-roll. ... Probably most important, the slaves, accustomed to dancing and singing to the beat of drums in Africa, EMPHASIZED RHYTHM OVER HARMONY" (*A Time to Rock*, p. 2).

Mickey Hart, drummer for the Grateful Dead, has studied the connection between rock music and African paganism extensively. He says that rock and roll is "the latest extension of the African backbeat" (*Drumming at the Edge of Magic*, p. 64). He says that the "mother rhythms from West Africa mutated into rock and roll" (p. 91). He traces a direct

connection between rock & roll and the rhythms of witch doctors and voodoo practitioners.

“... when the slave ships began plying the waters between the New World and West Africa, everyone thought they carried just strong, expendable bodies. But they were also carrying the Counterplayer culture—maybe even the mother goddess culture—preserved in the form of drum rhythms that could call down the Orisha from their time to ours. In the Caribbean and South America, slaves were allowed to keep their drums and thus preserved their vital connection with the Orisha, though the sudden mingling of so many different tribes produced new variations like candomble, santeria, and vodun. ... AND OUT OF THIS SEVERING CAME JAZZ, THE BLUES, THE BACKBEAT, RHYTHM AND BLUES, AND ROCK AND ROLL—SOME OF THE MOST POWERFUL RHYTHMS ON THE PLANET. ... It is hard to pinpoint the exact moment when I awoke to the fact that my tradition—rock and roll—did have a spirit side, that there was a branch of the family that had maintained the ancient connection between the drum and the gods” (Mickey Hart, drummer for the Grateful Dead, *Drumming at the Edge of Magic*, pp. 209, 210, 212).

Michael D’Angelo Archer’s 1999 album is entitled *Voodoo*. He says he called it that “because the myriad influences found on it can be traced through the blues and back deeper in history through songs sung ... in religious [voodoo] ceremonies” (*USA Today*, Jan. 25, 2000, p. D2). Thus Archer readily acknowledges the intimate connection between African pagan religions and today’s rock music.

Music is not neutral. There is music that encourages demonic activity, and there is music that encourages Holy Spirit activity. There is music that ministers to the carnal side of man, and there is music that ministers to the spiritual side of man.

Rock music has always been associated with the carnal and demonic. It has no legitimate place in Christian life and ministry.

“Ye cannot drink the cup of the Lord, and the cup of devils: ye cannot be partakers of the Lord's table, and of the table of devils. Do we provoke the Lord to jealousy? are we stronger than he?” (1 Corinthians 10:21-22).

“For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other: so that ye cannot do the things that ye would” (Galatians 5:17).

Rock Music and Insanity

It cannot be disputed that a spirit of insanity accompanies rock & roll music more than any other in modern times.

Since the 1950s, rockers have thumbed their noses at God's holy laws, proclaiming, "I'm free to do what I want, any old time." The reality has been anything but freedom.

Consider the turmoil that envelops the lives of a large percentage of rock and roll musicians, the countless untimely deaths, the broken marriages, and the mental instability, even pure insanity, that has accompanied this music.

While it is true that the following cases are often associated with drug and alcohol abuse, it is the rock & roll philosophy of "don't let anybody tell you what to do" that is the underlying culprit.

The following examples are only the tip of the iceberg. Thousands of other members of the blues, jazz, and rock & roll industry have been incarcerated in psychological institutions, undergone psychological counseling, and in other ways demonstrated serious mental imbalance.

G.G. ALLIN was arrested more than 50 times for attempted murder, assault and battery, public lewdness, inciting a riot, indecent exposure, endangering lives, etc. (Pamela Des Barres, *Rock Bottom: Dark Moments in Music Babylon*, p. 293). He treated his audiences to nudity, assault, defecation, urination, sexual acts with dead animals, eating feces, bashing out his teeth, eating his own flesh, breaking his own bones, setting himself on fire, slicing himself up with broken bottles, knocking himself unconscious, and other insane things. When Allin died in June 1993 at age 36 of a heroin overdose, his brother, Merle, said G.G. would have been disappointed to die that way because he was planning to die on stage and kill many people in the audience at the same time.

SYD BARRETT, founder of Pink Floyd, consumed endless “hits” of LSD and was turned into a near vegetable. During his last days with the band, he was described as having “completely changed, he just looked like there was nobody home” (Richie Unterberger, *Unknown Legends of Rock ‘n’ Roll*, p. 111). During concerts he would merely stand on stage in a catatonic state, “playing one note, or playing nothing at all.” He has spent time in a mental ward and lives as a complete recluse. He beat his girlfriend with a mandolin and kept her locked in a room for three days.

GRAHAM BOND, one of the pioneers of jazz-rock in Britain, was often “abusive, cruel, and self-destructive” (*Unknown Legends of Rock ‘n’ Roll*, p. 28). He claimed to be the son of Satanist Aleister Crowley. Together with his first wife, Diane Stewart, he formed a band called Holy Magick, named after Crowley’s sorcery. He was incarcerated briefly in a mental hospital. A biography by Harry Shapiro, *The Mighty Shadow*, says Bond’s life was characterized by wild mood swings and obsession with the occult. In May 1974, he committed suicide at age 36 by throwing himself under the wheels of a London underground train at the Finsbury Park Station.

In the mid-1970s, **DAVID BOWIE** became a drug-crazed recluse. His life at that time was described in the following terms: “Friends who visited Bowie in Los Angeles reported that he was living in a room with the curtains permanently drawn, a bowl of cocaine prominently displayed on the coffee table. Scattered around the floor were books of occultism and mysticism. On the walls he’d scrawled magic pentagrams as protection against the curses he believed had been uttered against him. So convinced did he become that black magicians were planning to destroy him that he hired a white witch to perform an exorcism involving the burning of blue and white candles and the sprinkling of salt” (Steve Turner, *Hungry for Heaven*, p. 93).

The late “Soul Man” **JAMES BROWN** spent many years storming about in a drug-crazed rage. In the 1980s, for example, he threw his third wife, Adrienne’s, fur coats on the lawn and blasted them with a shotgun (Moser, *Rock Stars*, p. 33). In 1988 Brown was arrested and charged with assault with intent to murder Adrienne, though she later withdrew the assault charge. In September of that year, Brown allegedly threatened a group of people with a shotgun, then led police on a high-speed interstate car chase that resulted in a six-year prison term. He was paroled in 1991 after two years behind bars. In January 1998, he was in a hospital under treatment for addiction to painkillers (Bill Harry, *Whatever Happened to*, p. 38). Brown was arrested eight times, convicted thrice, and spent a total of five years in jail.

In 1972 **RANDY CALIFORNIA** (Randolph Wolfe), who was given his name when playing in Jimi Hendrix’s band, had a nervous breakdown (*Whatever Happened to*, p. 221) and tried to commit suicide by jumping off the Waterloo Bridge in London, England (Nick Talevski, *Encyclopedia of Rock Obituaries*).

In 1977, **ALICE COOPER** (real name Vince Furnier) committed himself to a psychiatric treatment facility to gain control over his drunkenness. He had sung about insanity and gloried in insane subjects in his music and concerts, and it is not surprising that he ended up in an insane asylum, unable even to write his own name. After three months of therapy, it was determined that he had to put aside the Alice Cooper character. The following is how Furnier described his transformation into the demented Alice Cooper persona portrayed during his rock concerts: “I get all my Alice drag [female clothing] on, and then nobody’s allowed in for an hour before I go on stage. That’s when I do my transformation into Alice. Nobody knows where he comes from, but he shows up every night in my dressing room” (Alice Cooper, *Concert Shots*, November 1987, p. 10).

He later said, “When I assumed the character I had no idea what I’m gonna do, because it was not me.”

DEF LEPPARD’s drummer, **Rick Allen**, was arrested for grabbing his wife around the neck and dragging her in a violent drunken rage. In an interview with VH1’s “Behind the Music,” Allen said he has to keep busy days (1998) because otherwise he hears voices that tell him to do bad things. Def Leppard guitarist **Steve Clark** was found comatose in a gutter in 1989 and was admitted to a psychiatric hospital.

Two members of **DEPECHE MODE** have undergone psychiatric treatment. **Andrew Fletcher** had a nervous breakdown in 1993, and **Dave Gahan** attempted suicide and entered a psychiatric ward for a week in 1995.

NICK DRAKE, influential songwriter and recording artist whose songs have been recorded by Elton John and many others, suffered severe depression much of his life. After the production of his third album in 1972, he became more withdrawn than ever and spent time in a psychiatric facility. He began taking anti-depression medication in 1973, and in November 1974 he committed suicide by an overdose of this drug.

ROCKY ERIKSON of 13th Floor Elevators was incarcerated in the Rusk State Hospital (Texas) for the criminally insane in 1969 at age 22. He spent three years there. “Some years later, interviewed on radio, Erikson claimed to be interested only in horror and the Devil and denied ever having been in the Elevators” (Harry Shapiro, *Waiting for the Man*, p. 143). In 1982 he proclaimed himself inhabited by a Martian, though he later said he didn’t mean it. In 1984 he ceased recording. “He may not have died, but his mind, to most outward appearances, was fried” (Richie Unterberger, *Unknown Legends of Rock ‘n’ Roll*, p. 124).

Insanity has pursued **FLEETWOOD MAC** guitarists. **Peter Green** “took LSD and went on a 25-year trip. He was sent to a mental hospital after attacking his manager with a gun. He was diagnosed as a schizophrenic and spent 10 years

under psychiatric treatment. He wore white robes and fought to give all the band's money away to charity" (Margaret Moser, *Rock Stars Do the Dumbest Things*, p. 74). By the end of the 1980s "tabloids were reporting that the former guitar god was sleeping without a roof over his head" (*Unknown Legends*, p. 121). He also lived with his parents and "was sleeping for up to 20 hours a day" (*Whatever Happened to*, p. 76). In the 1990s Green returned to playing in a low-key fashion. Fleetwood Mac guitarist **Danny Kirwan** was admitted to a psychiatric institution in 1972 after bashing his head against the wall, smashing his guitar, and being unable to perform his music.

By 1984 "periods of deep depression and thoughts of suicide haunted **MARVIN GAYE**" and continued to do so "for the rest of his life" (Nikki Corvette, *Rock 'n' Roll Heaven*, p. 57). At one point he locked himself in his apartment with a loaded gun and threatened to kill himself or anyone who entered the room. He had squandered his music fortune and fled from the IRS to Hawaii, where "he lived for a time in a converted bread truck" (Davin Seay, *Stairway to Heaven*, p. 105). Gaye finally had a complete mental breakdown and moved back to his mother's house. "He stayed in bed all day, frozen with fear, waiting for the Devil. He wanted his mother to sleep by his side every night. Strange people kept coming by, selling him drugs and all kinds of guns. He spent hours sitting against the wall holding a pistol. . . . His mother, Alberta, told David Ritz that Marvin roughed up a couple of women who came to pay him a visit. . . . With the shades always drawn, Marvin snorted coke and watched pornography" (*Rock Bottom*, p. 116). Marvin Gaye died on April Fools Day, 1984 at age 44. He was shot to death during an argument with his father, with whom he had quarreled since his teenage years.

Two members of the gangsta rap group **GETO GOYS** have had psychological problems. **Scarface** (real name Brad Jordon) is "a suicide-prone manic-depressive who spent two

of his teenage years in a mental ward.” In May 1991, **Bushwick Bill** (real name Richard Shaw) talked his 17-year-old girlfriend into shooting him by threatening to kill their child if she didn’t. She shot him in his eye, which he lost.

Before his death of a heroin overdose at age 31 in 1995, **DWAYNE GOETTEL**, of the Canadian punk rock group Skinny Puppy, had “became erratic and self-destructive, sometimes cutting himself up with strings of barbed wire” (Alan Cross, *Over the Edge*, p. 158).

Drummer **JIM GORDON**, a member of Eric Clapton’s Derek and the Dominos and one of the most famous rock session drummers, murdered his 72-year-old mother in June 1983 by hitting her with a hammer and then stabbing her. He was heavily addicted to heroin, cocaine, and alcohol and had heard voices for years. He claimed that the voice of his mother tormented him day and night, and he had threatened to kill her previously. He had checked into psychiatric hospitals 14 times seeking help. He claimed that he killed his mother at the urging of voices that told him how to silence his mother’s voice in his head. In 1984 he was found guilty of second-degree murder and sentenced to 16 years to life in prison. He continued to play drums in prison.

Pioneer rocker **BILL HALEY’S** records sold 60 million copies during his lifetime, but the money and fame did not save him from insanity. His return to Nashville in 1973 to film *Just Rock and Roll Music* was a fiasco. He was mean and violent toward his band, breaking furniture, and such things, and he “was run out of Nashville in disgrace” (John Swenson, *Bill Haley: The Daddy of Rock and Roll*, p. 148). On a European tour in 1979, reports came back that he assaulted fans and disrobed onstage. He became increasingly paranoid, depressed, and psychotic as the years passed. “Police would often find him wandering aimlessly after nightfall, lost on some remote country lane, delirious, incoherent, suffering from amnesia.” He moved into the garage, painted the windows black, and installed floodlights outside to ward off

imagined enemies. Even to his own children he told wild tales about being in the Marines and being a deputy sheriff, though he had never done those things. Before his death he would visit restaurants and show the waitresses and various customers his driver's license, telling them he was Bill Haley. "He died, out of his mind, in Harlingen, Texas, on February 9, 1981" (Nick Tosches, *Unsung Heroes of Rock 'n' Roll*, p. 108). He was 55 years old.

On a tour with the Beastie Boys in 1994, **H.R. HUDSON** of Bad Brains "showed signs of instability, due possibly to anxiety, drugs, or a more serious mental condition" (Roni Sarig, *The Secret History of Rock*, p. 250). During a performance in Kansas, he smashed the base of a steel microphone stand over a fan's head. The youth sustained severe head injuries and barely survived, and H.R. spent a month in jail for this vicious act.

The strangeness of **MICHAEL JACKSON**, the King of Pop, is the stuff of legend. Until he had to move out for nonpayment of his debts he lived on a 2700-acre ranch in California, "complete with Ferris wheel, an exotic menagerie, a movie theater, and a security staff of 40 (Eric Barger, *From Rock to Rock: The Music of Darkness Exposed*, p. 16). For a while Jackson kept six mannequins in his room; each had a name, and he conversed with them. Through the years, he has changed his facial appearance by surgery to create a sexually ambiguous appearance. He has "had at least six nose jobs, several face lifts, fat suctioned from his cheeks, bone grafted onto his cheekbones, a 'forehead lift' to raise his eyebrows, and several eye jobs" (Moser, *Rock Stars Do the Dumbest Things*, p. 94). In 1993, Jackson was charged with child molestation, and the case was eventually settled out of court with the payment of a large amount of money. Jackson protested his innocence, but his sister reported that he used to spend the night with young boys in his room (*Rolling Stone Encyclopedia*, p. 486).

RICHEY JAMES of the British punk band Manic Street Preachers disappeared in February 1995 at age 26 and is assumed dead. “The alcoholic and anorexic James kept his word and vanished, perhaps affected by Kurt Cobain’s suicide” (*Penguin Encyclopedia*). It is probable that he jumped off the Severn Bridge into fast-moving currents. His car was found near the bridge. One of James’ last songs is about a photographer who killed himself. James had been very sick for a long time. He frequently mutilated himself with knives. “While most people are content to pass the time watching TV or reading a book, Richey would absent-mindedly carve up his arms with a knife” (Alan Cross, *Over the Edge: The Revolution and Evolution of New Rock*, p. 232). During an interview in May 1991, he carved the words 4REAL in his arm with a razor blade. He would also extinguish burning cigarettes on his skin. He was admitted to the Cardiff Hospital in the summer of 1994 because he feared that he was going insane.

In the late 1960s, after playing in the rock band Attila, **BILLY JOEL** attempted suicide and committed himself to a mental hospital for three weeks.

Rocker **DANIEL JOHNSON**, a cult figure in rock music circles (Kurt Cobain wore a Johnson T-shirt) who has been described as “a manic depressive genius,” was suffering severe bouts of depression and “demons of mental illness” by his high school years. He began writing rock songs while in college. By 1986 he followed in the footsteps of his heroes, the Beatles, and began using the powerful hallucinogenic drug LSD. He suffered a complete mental breakdown and had to return home to his parents. By 1990 he believed he was on a mission of world salvation. He “became combative with his label and incoherent in concert.” He then spent more time in a psychiatric hospital. A biography on the Internet says, “The 90’s were difficult for Daniel, but will probably be regarded as the years when medical relief was achieved. Modern

medications eventually achieved stability.” This “stability” is debatable.

GEORGE JONES spent a few weeks in an Alabama mental hospital because of drug abuse, and it was not his last visit to such institutions (Nicholas Dawidoff, *In the Country of Country*, p. 196).

There were many evidences of insanity during **JOHN LENNON'S** final years. The following information is from two biographies: *Lennon in America* by Geoffrey Giuliano (New York: Cooper Square Press, 2000) and *Nowhere Man: The Final Days of John Lennon* by Rosen, Robert (New York: Softskull Press, 2000). In the early 1970s, Lennon and Yoko underwent psychological therapy at the Primal Institute in California. Dr. Janov testified: “John was simply not functioning. He really needed help” (Giuliano, p. 18). The therapy consisted of giving oneself over to hysterical outbursts in an attempt to purge the psyche. Lennon would scream and wail, weep, and roll on the floor. “John eventually confessed to several dark sexual impulses: he wanted to be spanked or whipped and he was drawn to the notion of having a spiked boot heel driven into him. . . . Later in his life, John gathered together a collection of S&M-inspired manikins, which he kept tucked away in the bowels of the Dakota. These dummies, adorned with whips and chains, also had their hands and feet manacled. John’s violent sexual impulses troubled Yoko” (Giuliano, p. 19). Lennon was plagued by nightmares from which he awoke in terror (Giuliano, pp. 83, 137, 142). Lennon was obsessed with his weight and when he found himself overeating he would hide in the master bedroom and force himself to vomit (Giuliano, p. 92). After the couple moved into the Dakota apartments in New York City in 1973, Lennon spent most of the time locked indoors. He referred to himself as Greta Hughes, referring to Greta Garbo and Howard Hughes, famous recluses. “More and more, the increasingly reclusive Lennon began to shun his friends. . . . Lennon’s anxieties were rapidly

getting the better of him. . . . Everybody's working-class hero was sliding steadily into a morass of hopelessness and solemnity" (Giuliano, pp. 84, 97, 105). He "quietly slipped into a dark hibernation," spending entire days in bed (Giuliano, p. 129). To help him conquer his \$700 per day heroin habit, Yoko introduced him to a form of therapy involving self-hypnosis and "past-life regression." He thought he was actually traveling back into his past lives. In one session he discovered that he had been a Neanderthal man. In another, he was involved in the Crusades during the Dark Ages. Lennon was so paranoid that when he visited Hong Kong in 1976, he did not leave his hotel suite for three days. He thought he had multiple personalities, and he would lie down and imagine that his various personalities were in other parts of the room talking to him. "In doing so, Lennon was in such a state of mind that the slightest noise or shadow would terrify him" (Giuliano, p. 122). When he went out into the crowds he would hear "a cacophony of terrible voices in his head" which filled him with terror. When he returned to New York, he became a virtual hermit, "retreating to his room, sleeping his days away, mindlessly standing at the window watching the rain. Once Yoko found him staring off into space groaning that there was no place he could go where he didn't feel abandoned and isolated..." (Giuliano, p. 142). In 1978 Lennon "locked himself into his pristine, white-bricked, white-carpeted Dakota bedroom. Lying on the bed, he chain-smoked Gitane cigarettes and stared blankly at his giant television, while the muted phone at his side was lit by calls he never took. . . . he stayed in a dark room with the curtains drawn..." (Giuliano, pp. 173, 174). By 1979, at age 31, "John Lennon was already an old man haunted by his past and frightened by the future" (Giuliano, p. 177). He swung radically "from snappy impatience to bouts of uncontrolled weeping" and could only sleep with the aid of narcotics. Yoko talked Lennon into visiting their Virginia farm in 1979, but he became so paranoid and shaken from the brief excursion

into the public (they rode a train) that when they arrived back at their home in New York he “erupted violently, reducing the apartment to a shambles.” The man who is acclaimed as the towering genius behind the Beatles had “all but lost his creative drive and confessed he’d sunk so low he had even become terrified of composing” (Giuliano, p. 130).

Rock pioneer **JERRY LEE LEWIS** has exhibited a near insane lifestyle throughout his long career. In February 1952, when he was only 16, he married a girl named Dorothy, a preacher’s daughter, but he would not stay home with her and she left him in early 1953. That summer he met 17-year-old Jane Mitcham and she was soon pregnant with his child out of wedlock. He was forced to marry her by her irate father and brothers, and the marriage was registered on September 10, 1953. The 17-year-old Jerry Lee was a bigamist, because he was still legally married to Dorothy. The divorce was not finalized until a month after his second marriage. In 1957, while still married to Jane, Lewis began an affair with his 13-year-old cousin Myra Gale. He was still legally married to Jane, in fact, when he married Myra Gale in December 1957. The divorce was not granted until May 1958. Thus by age 25, Jerry Lee Lewis had been a bigamist two times over. In 1971, he married his fourth wife, a 29-year-old Memphis woman named Jaren Elizabeth Gunn Pate. They separated after only two weeks and spent more time apart than together during their stormy marriage. Jaren filed for divorce at least three times, charging him with “cruel and inhuman treatment, adultery, habitual drunkenness, and habitual use of drugs.” Shortly before the divorce settlement in 1982, she drowned in a swimming pool under mysterious circumstances. Jerry’s sister Linda Gail says Jaren took an overdose of drugs. Lewis’s drummer, Robert “Tarp” Tarrant, had a nervous breakdown when he was only 22 because of his heavy drinking and drug abuse. In 1973, Lewis jabbed the editor of *Country Music* magazine in the neck with a broken bottle when he took offense at one of the interviewer’s questions (Nick Tosches,

Country: The Twisted Roots of Rock, p. 85). In 1974 he smashed a fan in the face with a whiskey bottle and “cut the guy’s face all up to pieces.” In 1975 Jerry Lee shot 25 holes through his office door with a .45 semi-automatic handgun. Jerry Lee was particularly out of control in 1976. In September he shot his bass player, Norman Owens, in the chest with a .357 magnum handgun. Owens survived, and Lewis lamely said it was an accident. A week later Lewis was arrested at his home for disorderly conduct. He had been shouting obscenities at his neighbors. In November of 1976 he drove to the gate of Elvis Presley’s Graceland, brandished a .38-caliber derringer and drunkenly told the security guard he was there to kill Elvis. Twenty-four hours earlier Lewis had overturned his \$46,000 Rolls-Royce and was charged with reckless driving, driving while intoxicated, and driving without a license. In 1979 Lewis got into a fight onstage with a fan in Australia and suffered fractured ribs. In 1983, about a year after his fourth wife drowned in the swimming pool, Jerry Lee married his fifth wife, 25-year-old Shawn Michelle Stephens. Less than three months after the wedding she was found dead in their home. After a superficial investigation, the death was ruled a suicide by overdose of methadone pills and Lewis was not charged with foul play, though Shawn Michelle was found lying in their bed in a bruised condition with blood on her body and under her fingernails. There was also “the permeation of fresh, small bloodstains around Lewis’ Mississippi home.” A few months later the 49-year-old Jerry Lee married his sixth wife, 22-year-old Kerrie Lynn McCarver.

Mass murderer and rock musician **CHARLES MANSON** led an immoral, drug-crazed hippie cult in the 1960s, and he and his followers murdered from 35 to 40 people (Vincent Bugliosi, *Helter Skelter*, pp. 641-652). The most notorious of their murders was that of pregnant actress Sharon Tate and four others on August 9, 1969, and an elderly couple, the LaBiancas, the following night. The murders were especially

brutal. The seven victims were stabbed 169 times. In his delusion, Manson thought he could start a racial holocaust of blacks rising up against the white establishment in America. He called this racial Armageddon “Helter Skelter.” Many of Manson’s followers believed he was Christ. There are many connections between Charles Manson and rock music. Manson was obsessed with the Beatles and listened to their *White* album repeatedly, especially the songs “Revolution 9,” “Helter Skelter,” and “Piggies.” When Manson’s “troops” followed his orders to brutally murder Sharon Tate and others, they wrote the words “Helter Skelter,” “pig,” and other slogans on the walls in their victims’ blood. He viewed the Beatles as prophets and even as “the four horsemen of the Apocalypse” from the book of Revelation. Manson himself plays rock music and recorded a demonstration record with the Beach Boys’ Dennis Wilson. The Manson family lived with Wilson for several months. Manson’s song “Cease to Exist” was recorded by the Beach Boys under the title “Never Learn Not to Love” and appeared on the B side of their 1968 record *Bluebirds over the Mountain*. The Manson song later appeared on the Beach Boys album *20/20*. Guns n’ Roses’ 1993 album, *The Spaghetti Incident*, contained the song “Look at Your Game, Girl,” which was penned by Manson. As of 1994, there were at least 72 British and European rock bands playing Manson’s songs (*Helter Skelter*, p. 666). In January 1994 there was an all-Manson rock concert in London, attended by 2,000 people. The name of the rocker Marilyn Manson is from a combination of Marilyn Monroe, the movie star who committed suicide, and serial killer Charles Manson. Marilyn Manson’s debut album was recorded in the house where Sharon Tate and four others were murdered. The house was purchased by Trent Reznor of Nine Inch Nails, who helped produce the Marilyn Manson album. He built a recording studio that he called “Le Pig.” In January 1994 Reznor recorded his album *Downward Spiral* there.

JOE MEEK, rock producer called by *The All Music Guide to Rock* “an inimitable figure of early British rock ‘n’ roll,” shot his landlady to death before turning the shotgun on himself in February 1966 at age 33. Though the 1962 hit song “Telstar” made a fortune, Meek died penniless (*One Hit Wonders*, p. 144). The murder-suicide occurred after police questioned Meek about the dismembered body of a homosexual acquaintance that had been found packed in two suitcases in a hedgerow. Meek was a homosexual who had been arrested for lewd acts in a public toilet. “His mother had wanted a girl, gave him dolls to play with and dresses to wear” (*Penguin Encyclopedia of Popular Music*). “Meek’s tantrums were the stuff of legend—Dangerfield remembers him throwing telephones at musicians with whom he was displeased, and Lawrence recalls how he’d go into fits and lock the doors to his studio for a week or so” (*Unknown Legends of Rock ‘n’ Roll*, p. 148).

KEITH MOON, drummer for The Who, exhibited psychotic behaviour. He once drove a Lincoln Continental into a swimming pool. He destroyed hotel rooms, chopping one to bits with a hatchet, destroying the bed, chairs, television, dresser, doors, everything. Before his death in 1978 at age 31 from a drug overdose, he had become so strange and unpredictable that he was checked into a hospital “for psychiatric evaluation.” On one airline flight, he charged into the cockpit, drummed on the flight engineer’s table, and attacked a stewardess. In 1976, Moon drove his Rolls Royce over his chauffeur, Cornelius Boland, and killed him.

JIM MORRISON’S life as a rock & roll musician reads like that of a maniac: constant drunkenness, public nakedness, daily acid trips, destruction of private property, lewd public conduct, beating his girlfriends, threatening people with violence, stealing things even from his friends, cursing, blaspheming, lying, vandalizing public property. He was arrested for lewd behavior and profane and indecent language at a concert in Miami, Florida. One time he drove

through four red lights on Sunset Boulevard going about 100 miles per hour (*Rock Bottom: Dark Moments in Music Babylon*, p. 200). At the urging of his girlfriend, Morrison saw a psychiatrist at least two times (*Ibid.*, p. 195). Morrison admitted that he had to drink “to silence the constant voices of the demons” (James Riordin, *Break on Through: The Life and Death of Jim Morrison*, p. 23). The Door’s photographer, Frank Lisciandro, stated that, “Jim drank to quiet the ceaseless clamor of the demons, ghosts and spirits. He drank because there were demons and voices and spirits shouting inside of his head and he found that one of the ways to quell them was with alcohol” (*Ibid.*, p. 28).

BOB MOSLEY, an original member of Moby Grape, was discovered by Peter Lewis (who was also an original Moby Grape guitarist) in the early 1990s “living homeless by the side of a San Diego freeway” (*Unknown Legends*, p. 154).

NINA NAGEN is a German rocker who sings “about God and flying saucers in an operatic punk howl.” She says that she saw her first witch sitting under the table when she was three years old. “At age 17 she had an ‘out of the body experience’ during an acid trip, at which time (she claims) that a representative of God named Micky ‘borrowed’ the body of the non-tripping friend taking care of her. Nina and God had a talk. Since that time, Hagen’s albums and life have been filled with her version of [the Deity]” (*Creem*, August 1984, p. 15, cited by Jacob Aranza, *More Rock, Country & Backward Masking Unmasked*, p. 87).

In 1993, Irish rocker **SINEAD O’CONNOR** had a nervous breakdown and attempted suicide. She went into psychiatric therapy.

PHIL OCHS, well-known folk-rock singer/songwriter and friend of Bob Dylan, hung himself in April 1976 at age 35. He had long been plagued by severe alcoholism and psychological problems.

OZZY OSBOURNE was a drug-crazed wild man during his Black Sabbath days. He dressed in women’s garments at

times and stripped off most of his clothes during concerts. One time he took an axe and chopped down every door in his house (*People*, Sept. 1, 1981). He and his first wife, Thelma, kept chickens, but he shot all of them with a shotgun. He dragged Thelma around by the hair. He was banned from performing at city facilities in San Antonio, Texas, because he urinated on the Alamo in 1982 while dressed in his wife's dress. (Ten years later he donated \$20,000 to the Daughters of the Republic of Texas for restoration of the Alamo and was allowed to perform again.) He watched the *Exorcist* movie 26 times (*Circus*, Oct. 31, 1975). By 1979 he was so incoherent from drug and alcohol abuse that could not function and was asked to leave the group. The next three months he locked himself away in a hotel room and was spending \$1,000 a day on drugs. He was rescued from certain destruction when Sharon Arden visited him, talked him into accompanying her back to England, then managed him in a solo rock career. He later married Arden, but his weirdness and evil image did not stop with his second marriage. At a 1981 CBS executive meeting, Osbourne bit the head off a live dove and spit it on the table. On his 1982 "Diary of a Madman" tour he bit the head off a live bat and had to undergo a series of rabies vaccinations. Osbourne's outrageous drug abuse did not stop, either. In 1989, he was charged with threatening to kill his wife during a drug rage. Today, by his own admission, he maintains something of an even keel by means of Prozac. Osbourne admitted, "I've got many, many demons that affect me on many, many levels" (Harry Shaw, *Ozzy Talking*, p. 126). Osbourne further admitted, "I remember sitting through the *Exorcist* a dozen times, saying to myself, 'Yeah, I can relate to that'" (*Hit Parader*, Nov. 1984, p. 49).

JACO PASTORIUS, bass guitarist for Weather Report, was once confined in the psychiatric ward of Bellevue Hospital in New York.

THOMAS WAYNE PERKINS (1940-1971) died in 1971 at age 31 when he drove his automobile across four lanes of traffic, over a median, and slammed into an oncoming car, an apparent suicide. "His behavior had grown more and more erratic over the years." Before he died he confessed to a friend that he had attempted suicide at least once before when he parked his car across both lanes of an interstate highway at night and turned off his lights. The first person on the scene was a highway patrolman who arrested him and ordered a psychiatric evaluation (Scotty Moore, *That's Alright, Elvis*, p. 219).

Punk rocker **IGGY POP** committed himself to a mental hospital in the mid-1970s. His vile music is about rage and nihilism. He testified, "I am totally into corruption" (*Creem*, November 1979, p. 27). "Over the years, his notoriety grew with deeds such as threatening and vilifying audiences, cutting himself with broken bottles, pouring hot wax over his body, intentionally smashing out his teeth, and throwing up, even urinating on audiences..." (*The Rock Who's Who*, 1982, p. 576, cited by *Why Knock Rock?* p. 187).

LOU REED, "the God-father of punk rock," even in high school was subject to mood swings so severe that his parents committed him to psychiatric therapy and he underwent electroshock. He got out of his ROTC commitment at college by pointing an unloaded gun at the head of his commanding officer (*Night Beat*, p. 105). "Lou Reed is the guy that gave dignity and poetry and rock 'n' roll to smack, speed, homosexuality, sadomasochism, murder, misogyny, stumblebum passivity, and suicide..." (Lester Bangs, *Creem*).

In 1991 **AXL ROSE** of Guns n' Roses underwent psychotherapy and since then has lived a reclusive life and is rarely seen in public. He has spent 13 years working on his latest album. No one is allowed in the recording studio unless he first submits a photo and is approved by a psychic.

DEL SHANNON, who had the 1961 hit "Runaway," became extremely depressed and began taking Prozac, but it

didn't solve the problem. In February 1990 Shannon shot himself in the head with a .22 caliber handgun. He was 50 years old.

In the 1990s **DEE SNIDER** of Twisted Sister told VH1 that the reason he dressed as a woman is that he had a "severe psychological problem" (*Bad Boys*, VH1). Snider admits that he became "dark." "I was the most obnoxious, egocentric, irritating ## you ever saw. I walked into the Palladium and it was, 'Get out of the way! You are near the next superstar of this planet.' Evil is not the word for what I became, but just ... dark. My whole mind was dark. Night after night I was a real horror show. I had a bodyguard, and he was dark, and I was dark, and we just walked around being dark" (Dee Snider, cited by Toby Goldstein, *Twisted Sister*, 1989, p. 13). "I tap into everything negative in my personality. I think about the things I hate, the things I'm angry about. I let it all out—I curse, scream, roll around—and afterwards, I feel good" (Dee Snider, *Record*, December 1984, p. 37).

PHIL SPECTOR, the legendary rock producer who created the "wall of sound" effect that helped change pop music in the 1960s, is infamous for his trigger temper, for shooting off guns, and for other bizarre, near-psychotic behavior. One person who was present during Spector's recording sessions with John Lennon testified: "John was mostly disgusted by Phil and his guns. There's a famous story of how he shot a hole in the roof of the recording studio" ("Spector Case 'Victim' Speaks from the Grave," FoxNews.com, Feb. 4, 2003). Even in the 1970s, Spector was dressing up like Batman, according to his 1977 interview with the *Los Angeles Times*. Spector's last major album was in 1980, and during that recording session, which was with the Ramones, Spector pulled a gun on the band (*Toronto Star*, Feb. 3, 2003). In an interview with the *London Daily Telegraph* in early January 2003, Spector said, "I have a bipolar personality ... I have devils inside that fight me. ... I've been a very tortured soul. I have not been at peace with

myself.” He said that he has feared that his daughter would grow up “unwell herself” and be attracted to “men like that” who are “psychotic or cuckoo.” He said, “I can’t stand to be talked about. I can’t stand to be looked at. I can’t stand to be photographed.” Spector’s former wife, Ronnie, said there were “two Phil Spectors,” one who was charming and “gets everyone laughing ... But I’ve seen the dark rage that can suddenly rise out of nowhere in the dead of night when the gates to the mansion are closed and locked tight, and that Phil Spector is terrifying” (“Be My Baby, Spector Begs Ex,” *The Australian*, March 19, 2007). Spector produced the Beatles’ *Let It Be* album, George Harrison’s *Concert for Bangladesh*, John Lennons’ *Rock ‘n’ Roll*, and rock classics such as “Be My Baby” and “You’ve Lost that Lovin’ Feeling.” As of March 2007 Spector was being tried for the murder of Lana Clarkson, who died in his home of a gunshot wound in February 2003.

ALEXANDER “SKIP” SPENCE, original drummer for the Jefferson Airplane and guitarist for Moby Grape, took hundreds of LSD trips and finally went insane. After a bad acid trip in New York City, he went to the Albert Hotel with an axe in search of drummer Don Stevenson, claiming that voices told him Stevenson was possessed by the Devil. He was incarcerated in the famous New York mental institution, Bellevue Hospital, for six months. In 1969 Spence “disappeared into the bowels of the California state mental health system” (Richie Unterberger, *Unknown Legends of Rock ‘n’ Roll*, p. 149). In 1994 he was “diagnosed paranoid schizophrenic taking anti-psychotic drugs, given to hearing voices and talking to himself” (Ibid., p. 153). In 1996 David Szatmary wrote that “the scraggly, unwashed ex-rock star lives in San Jose, where he spends his seven-dollar-a-day allowance from the state. At night, when he does not confine himself to the psychiatric ward of the San Jose hospital, Spence stays alone in a dingy, rundown room in Maas Hotel. Sometimes he speaks to Joan of Arc. Once in a while he is

visited by Clark Kent, who the drummer/guitarist finds to be 'civilized, decent and a genius.' And on a few thick, intense, San Jose summer nights, Spence meets his 'master,' who materializes with startling revelations. Says Spence, delivering his own autobiography, 'I'm a derelict. I'm a world savior. I am drugs. I am rock and roll'" (*A Time to Rock*, 1996, p. 180). Spence died in April 1999 at age 52.

VIVIAN STANSHALL, vocalist for The Bonzo Dog Band, had a nervous breakdown and was confined to a mental hospital for seven weeks in 1970.

SCOTT STAPP, lead singer for Creed, was placed on a 72-hour psychiatric hold in November 2014 after he was found on the side of a road in Madison County, Florida, appearing to be drunk and claiming someone was trying to poison him. "The singer's wife, Jaclyn Stapp, told TMZ that Scott suffers from paranoid delusions, including having regular visions of people on fire. Stapp also reportedly left a voicemail message for the dean of his son's school, claiming that ISIS was planning to attack the school" ("It's been a rough week for Creed frontman Scott Stapp," Nov. 28, 2014, Breitbart.com).

KURT STRUEBING, leader of the death metal band N.M.E., brutally murdered his mother with a hatchet and a pair of scissors in 1986. Allegedly, he also sexually assaulted her. Police found books on witchcraft in the home, as well as photos of Kurt Struebing in "staged death scenes" (Pamela Des Barres, *Rock Bottom: Dark Moments in Music Babylon*, p. 288). Struebing said he felt that he was a robot and that he wanted to kill his mother to see if she was a robot. Struebing was charged with murder and rape. He pleaded guilty to second-degree murder and was sentenced to 12 years in the mentally ill offenders' unit of a reformatory. The sentence was later reduced to eight years, and he was released in April 1994, at which time, amazingly, he reformed the rock band N.M.E. with most of the original members and started playing clubs again.

JAMES TAYLOR was committed to psychiatric institutions multiple times. He began writing songs as a teenager when he was self committed to a psychiatric hospital for several months and treated with Thorazine. He had contemplated suicide. During the Vietnam War, he received a psychological rejection from U.S. military's Selective Service System. In 1968, he underwent physeptone treatment in a British program. Upon his return to New York, he committed himself to the Austen Riggs Center in Stockbridge, Massachusetts, which "emphasized cultural and historical factors in trying to treat difficult psychiatric disorders" ("James Taylor," *Wikipedia*).

Popular British rock drummer **VINCE TAYLOR**, who died in 1991 at age 52 of unknown causes, was insane in later life, frequently confined in prison cells and psychiatric wards and proclaiming himself Jesus Christ.

SID VICIOUS of the Sex Pistols died in 1979 at age 21 of a heroin overdose. He received his name "for his chain-wielding attacks on unsuspecting audience members" (*Rock Bottom*, p. 266). He mutilated himself frequently, got in constant fights, and lived in the most debased manner conceivable. At the time of his death, he was out on bail for stabbing his girlfriend, Nancy Spungen, to death in their hotel room. Nancy had been committed to a series of psychiatric institutions since age 11. By age 15 she had tried to commit suicide twice and was shooting heroin. She met her soul mate when she teamed up with Sid Vicious. He was often violent with her. In one of their fights, he tore off one of her ears. In another, he dangled her out of a seventh-story window. After being released from jail on \$30,000 bond, Vicious found a new girlfriend named Michelle and moved into her apartment. It was there that he overdosed on heroin and died. The heroin was from his mother's purse or pocket. Sid's punk rock mother committed suicide in September 1996.

By the end of the 1960s, pioneer rocker **GENE VINCENT'S** life was a disaster. *Rolling Stone* described it as "heavy drinking, mood swings, and erratic behavior."

RONNIE WILSON of the Gap Band, which had big hits in 1979, almost lost his mind because of cocaine addiction (*More Rock, Country & Backward Masking Unmasked*, p. 84).

BRIAN WILSON of the Beach Boys, who wrote many of their most popular songs, became a psychotic, bed-ridden recluse for many years, living in fear even of the ocean he had glorified in his songs. The man who sang of the glories of the automobile ("Shut Down," "Little Deuce Coupe," etc.) did not drive for years. He had a complete breakdown in 1964 and retired from touring with the Beach Boys; he did not rejoin them until 1976. His constant supervision and psychiatric care was rumored to have cost \$50,000 a month (Dan and Steve Peters, *Why Knock Rock?* p. 97). "Brian Wilson hears voices. They talk to him. They frighten him, distract him, confuse him...the voices are calling. His eyes roll toward the ceiling; they've gone blank. His brow is furrowed with thick worry lines. He is silent. Gone. He looks up, jerks his head back and forth for a few seconds, as if physically shaking away the voices" (*Rolling Stone*, August, 1988, p. 51-52). Former Warner Brother Records President, Larry Waronker, claims to have met at least five different entities possessing Brian Wilson's body.

Famous rock/blues guitarist **JOHNNY WINTER** had suicidal depression in the early 1970s.

As noted, this is only the tip of the iceberg. Thousands of other members of the blues, jazz, and rock & roll industry have been incarcerated in psychological institutions, undergone psychological counseling, and in other ways demonstrated serious mental imbalance.

Rock Music and Suicide

The rise of rock music to a place of prominent influence in a global westernized pop culture has been accompanied by a dramatic rise in youth suicide.

A study made by Metropolitan Life Insurance Company found that the suicide rate among teens rose 50% from 1952 to 1962. It rose another 200% between 1962 and 1982, with as many as 500,000 teens attempting suicide each year (“The Frightening Facts about Teen Suicide,” *Teen* magazine, October 1983, p. 10).

Between 1980 and 1995 the suicide rate doubled again for youth ages 10 to 14.

Suicide has become the second leading cause of death among youth ages 15 to 18.

Many rock songs have glorified suicide.

Kamikaze Kloner's song “Death Can Be Fun” glorifies suicide.

Sting's song “Consider Me Gone” is about a man in despair with nothing to look forward to but death.

Blondie's song “Die Young, Stay Pretty” encourages young people to die before old age robs them of their youthful beauty.

The song “No Way Out” by D Generation is about the desire to kill oneself.

The rock group Accept's *Russian Roulette* album depicts two young men playing the deadly suicide game on the album cover.

Marilyn Manson has sold T-shirts with the slogan “Kill God, kill your parents, kill yourself.” When asked about suicide, he said, “If someone wants to kill himself--fine, you know? [chuckling] Suicide is that person's option” (*Alternative Press*, February 1997, Marilyn Manson: Artist of the Year, p. 44).

The lyrics to the Marilyn Manson song “Suicide is Painless” include these words: “The game of life is hard to play/ I’m gonna lose it anyway/ The losing card I’ll someday lay/ So this is all I have to say/ Suicide is painless/ It brings on many changes/ And I can take or leave it if I please. ... and you can do the same thing if you please.”

The very name of the rock group Suicidal Tendencies glorifies suicide. Their song “Suicidal Failure” says: “I don’t want to live/ I don’t know why/ I don’t have no reasons/ I just want to die...” The song “Suicide’s an Alternative” says: “Sick of life . . ./ Sick and tired—no one cares/ Sick of myself—don’t wanna live/ Sick of living—gonna die/ Suicide’s an alternative!”

Police’s song “Can’t Stand Losing You” is about suicide. “I can’t see the point in another day/ for nobody listens to a word I say/ You can call it lack of confidence/ but to carry on living doesn’t make no sense/ ... You’ll be sorry when I’m dead/ all this guilt will be on your head/ I guess you call it suicide/ but I’m too full to swallow my pride...”

Between 1985 and 1990, Ozzy Osbourne was sued by three different sets of parents from Georgia and California, all claiming that his song “Suicide Solution” had induced their sons to commit suicide (*Rolling Stone Encyclopedia of Rock*, p. 734). Osbourne won all three suits, claiming the song was actually written to lament the death of rock star Bon Scott and that it was actually anti-alcohol and anti-suicide. The courts ruled that the lyrics were protected by the First Amendment and the rockers have a right to “artistic freedom.”

The song itself does not sound like a statement against suicide. Its dark rhythms and depressing lyrics certainly can be taken as an encouragement for suicide, and it is an irrefutable fact that young people have snuffed out their lives while listening to it repeatedly.

The Black Sabbath song “Paranoid,” which was sung by Osbourne, says: “Think I’ll lose my mind, if I don’t find

something to gratify, can you help me? Oh, won't you blow my brains?"

Two other songs by Black Sabbath, "Killing Yourself to Live" and "Die Young," promote dark suicidal thoughts.

In 1987, two young men in Sparks, Nevada, killed themselves with a shotgun while sitting in a car in a church parking lot. After listening to the Judas Priest *Stained Glass* album for hours they had made a suicide pact. Eighteen-year-old Raymond Belknap died instantly, while 19-year-old James Vance was permanently disfigured with part of his face blown away. The parents sued Judas Priest, claiming that the lyrics of the album combined with the grinding, vicious, depressing heavy metal music mesmerized the youth, convincing them that "the answer to life was death" (Gannett News Service, Aug. 4, 1987). The parents' lawyer, Kenneth McKenna, stated: "The suggestive lyrics combined with the continuous beat and rhythmic non-changing intonation of the music combined to induce, encourage, aid, abet and otherwise mesmerize the plaintiff into believing the answer to life is death."

That is a reasonable assumption, but the case was lost on the grounds that the vile music is protected under the First Amendment.

A teenager in Wisconsin committed suicide by hanging himself in 1986 in his dormitory room at St. John's Military Academy. "His death was clearly marked as a ritualistic suicide. Next to the body were a human skull and a burning candle. Tape-recorded rock music played continuously. What was the taped music? It was a morbid album by Pink Floyd entitled 'The Wall.' The very lyrics produced great depression and promoted suicide. The medical examiner stated, 'My personal feeling is that this type of music is going to add to the depression. If they're depressed, this music is going to send them deeper. And if he wanted to change his mind sometime during this, the music wouldn't help.' What were the titles of the songs on the albums? A few were 'Is There

Anybody Out There?’ and ‘Goodbye, Cruel World,’ and ‘Waiting for the Worms” (H.T. Spence, *Confronting Contemporary Christian Music*, p. 99).

“In Plano, Texas [in 1983], Bruce and Bill, best friends, listened to the Pink Floyd album ‘Pink Floyd — The Wall,’ about a rock singer who builds a wall around his life to shut out the world. The two teens began dressing in rebel-style leather jackets and boots. One night, during a drag race, Bill was sideswiped accidentally and killed. Bruce kept to himself afterward, telling friends that he would see Bill again ‘Some sunny day,’ a line from the album. The day after Bill’s funeral, Bruce was found dead in his car of carbon monoxide poisoning. The cassette in the tape player was playing one of Pink Floyd’s songs, ‘Goodbye, Cruel World.’ Six days later another boy in Plano killed himself by the same method. According to *Newsweek*, his radio was blaring the same type of music” (*The Truth about Rock*, pp. 54, 55).

In 1975, 16-year-old John Tanner, listening to acid rock and smoking marijuana, drew deeper and deeper into a depressed state. On January 13, he loaded his 12-gauge shotgun with a slug and set it against the chimney in his room, his mind filled with thoughts of suicide. On January 15, he skipped school and listened to rock music all day, especially Black Sabbath’s *Paranoid* album. At 5:15 p.m. he put his shotgun to his chin and pulled the trigger. Though much of his face was blasted away, he lived through the horrible ordeal, and his face was painfully reconstructed in 20 surgeries over 10 years at a cost of \$300,000. By his own testimony, his involvement in heavy metal music quickly led to drug abuse, rebellion against his elders, depression, and thoughts of self destruction. He could quote the nihilistic lyrics to Black Sabbath’s “Killing Yourself to Live” by heart. “The execution of your mind, you really have to learn/ You’re wishing that the hands of doom could take your mind away/ And you don’t care if you don’t see again the light of day.”

Happily, after Tanner shot himself, he received Jesus Christ as his Savior (*Why Knock Rock?*, pp. 161, 162).

When a 14-year-old AC/DC fan in Indianapolis, Indiana, shot himself in the head in an attempted suicide, his mother was convinced that the heavy metal rock music exercised a strong influence in her son's depression (*Why Knock Rock?*, p. 155).

In 1981, AC/DC fanatic Steve Boucher killed himself with a 30-30 hunting rifle, which had been given to him by his grandfather. He was 14 years old. "Later, searching for clues as to why their son would take this tragic step, his parents began listening to his music. His mother said, 'The one [song] that stands out in my mind the most is the AC/DC song 'Shoot to Thrill.' It goes like this: 'Are you willing?/ Keep it coming/ and put your head up to me/ I'm gonna pull it, pull it/ pull the trigger/ Super thrill, way to kill .../ I've got my gun and I'm ready/ and I'm gonna fire at will.' Other songs Steve loved about death and suicide were pounded into his mind until he finally did what the lyrics urged. Steve's father said, '[The music] gives suicide credibility—it promotes it, encourages it, advertises it'" (The Truth about Rock, p. 55). His walls were filled with AC/DC and KISS posters. He died beneath an AC/DC calendar that his mother did not want him to have.

One young man who committed suicide used the words of the depressing Metallica song "Fade to Black" in his suicide note. The lyrics say: "Life it seems will fade away/ drifting further every day/ Getting lost within myself/ nothing matters, no one else/ I have lost the will to live/ simply nothing more to give/ There is nothing more for me/ need the end to set me free" (Muncy, *The Role of Rock*, p. 306).

One of the Scorpions' songs advocated suicide, describing it as flying "over the rainbow." When a 17-year-old in North Carolina killed himself by jumping from a bridge onto Interstate 40 thirty feet below, he left a suicide note saying, "I wouldn't mind if someone would write the Scorpions and tell

them their No. 1 fan has left. Tell them I've flown to the rainbow" (*The Raleigh Times*, Raleigh, North Carolina, Feb. 13, 1986).

Elton John's song "Somebody Saved My Life Tonight" is about a boy who tries to kill himself at 4 a.m. in the morning. Jerry Johnston, an expert in the area of suicide, documented a case in which 17-year-old Alan Stubbs killed himself by running a hose from the exhaust into the family car. Alan died at approximately 4 a.m. while listening to "Somebody Saved My Life Tonight" (John Muncy, *The Role of Rock*, p. 293).

Elton John's song "Think I'm Gonna Kill Myself" is about a teenager who contemplates suicide. The lyrics say:

"I'm getting bored being part of mankind/ There's not a lot to do no more, this race is a waste of time/ People rushing everywhere, swarming around like flies/ Think I'll buy a forty-four and give 'em all a surprise/ Yeah, think I'm gonna kill myself, cause a little suicide/ Stick around for a couple of days, what a scandal if I died. Yea, I'm gonna kill myself, get a little headline news/ I'd like to see what the papers say on the state of teenage blues/ A rift in my family, I can't use the car/ I gotta be in by ten o'clock, who do they think they are?"

These are only a few examples of rock songs that have encouraged suicide.

Suicide is not restricted to rock listeners. It has been a leading cause of death among rock musicians.

The following are a few examples:

Christopher Acland of Lush committed suicide in 1996 at age 30 by hanging himself in his parents' barn.

Three members of the British rock group Badfinger have committed suicide. Pete Ham, leader and chief songwriter of the group, hanged himself in 1975 just four days before his 28th birthday. Graham Bond, one of the pioneers of jazz-rock in Britain, was addicted to drugs and alcohol and was heavily

involved in the occult. He was often “abusive, cruel, and self-destructive” (*Unknown Legends of Rock ‘n’ Roll*, p. 28). In May 1974, he committed suicide by throwing himself under the wheels of a London underground train at the Finsbury Park Station. He was 37 years old. Badfinger guitarist Tony Evans hanged himself at age 36.

Two members of the Bay City Rollers, Eric Faulkner and Alan Longmuir, attempted suicide.

Peter Bellamy, founding member of Young Tradition, committed suicide in 1991 at age 47.

Bobby Bloom, who sang the 1970 hit “Montego Bay,” died in 1974 at age 28 of a self-inflicted gunshot wound to the head.

Tommy Boyce, one of the top rock songwriters of the ‘60s who co-wrote the Monkees’ theme song as well as their hit “Last Train to Clarksville,” shot himself to death in 1997 at age 52.

Bruce Cloud of Billy Ward and the Dominoes committed suicide in 1968 at age 36.

Kurt Cobain, leader of Nirvana, blasted himself in the head with a shotgun in a room above his garage in April 1994, at age 27. His body was not found until three days later. Cobain’s first band was called Fecal Matter (Pamela Des Barres, *Rock Bottom*, pp. 54-55). He decorated his first apartment with blood-splattered baby dolls hanging by their necks and spray-painted his neighborhood with the words “ABORT CHRIST,” “GOD IS GAY,” and “HOMO SEX RULES.” There was garbage and rotting food all over his Seattle house. “When the Cobains tried to hire some help, the maid walked into their house, then ran out screaming, ‘Satan lives here!’” (Moser, *Rock Stars*, p. 43).

Vincent Crane committed suicide in February 1989 at age 45 by overdosing on sleeping pills.

Lloyd Clayton, rocker brother of Carl Perkins of “Blue Suede Blues” fame, committed suicide in 1974 at age 39 with a 22 caliber pistol.

Ian Curtis, vocalist for Joy Division, died in 1980 at age 25, of suicide by hanging. Before hanging himself, he put on his favorite Iggy Pop album, *The Idiot*.

Monika Danneman, who was with Jimi Hendrix when he died and who wrote a book about him (*The Inner World of Jimi Hendrix*), apparently committed suicide in 1995.

Nick Drake, influential songwriter and recording artist whose songs have been recorded by Elton John and many others, suffered severe depression much of his life. After the production of his third album in 1972, he became more withdrawn than ever and spent time in a psychiatric facility. He began taking anti-depression medication in 1973, and in November 1974, he committed suicide by an overdose of this drug.

Don Drummond, leader of the Jamaican ska group The Skatalites, committed suicide in 1969 at roughly age 26 in a mental hospital. He had been incarcerated in 1965 for murdering his live-in girlfriend.

Jim Ellison of the punk band Material Issue committed suicide in 1996 at age 32 by carbon monoxide poisoning in a closed garage.

Sims Ellison, bassist for the hard-rock band Pariah, committed suicide in 1995 at age 28 with a gun.

Brian Epstein, the manager of the Beatles, attempted suicide at least once before his death by the cumulative effect of Carbitral in 1967 at age 37.

Matthew Fletcher of the British group Heavenly committed suicide in 1996 at age 25.

Marvin Gaye was plagued by suicidal thoughts. “Periods of deep depression and thoughts of suicide haunted Marvin for the rest of his life” (*Rock ‘n’ Roll Heaven*, p. 57).

Gary Glitter (real name Paul Gadd), who had many hits in the 1970s, selling 18 million records at the height of his career, tried to commit suicide two times.

Dickie Goodman, who recorded on more than 30 labels, committed suicide in 1989 at age 55 by shooting himself at his son's home.

Donny Hathaway, singer, songwriter and keyboardist, died in 1979 at age 33 after falling from his 15th storey hotel room. Hathaway had been given to depression and some strange behavior and the coroner ruled the death a suicide.

Michael Holliday (born Michael Miller), who had several hits, including "Stairway of Love," committed suicide in 1963 at age 34 by a drug overdose.

Doug Hopkins of the group Gin Blossoms shot himself to death in December 1993 at age 32.

Yogi Horton, session drummer for the Rolling Stones, John Lennon, and others, killed himself in 1987 at age 37 by jumping to his death from the 17th floor window of a hotel in New York City.

Johnny Will Hunter of the Hombres, who had the 1967 hit "Let It Out (Let It All Hang Out)," shot himself to death in 1976 at age 34.

The group Hüsker Dü disbanded after their manager, David Savoy, killed himself in 1987 at roughly age 27.

Michael Hutchence, lead singer for INXS, committed suicide by hanging in 1997.

Phyllis Hyman committed suicide in 1995 at age 45 by a drug overdose.

Hubert Johnson of The Contours shot himself to death in 1981 at age 40.

Guitarist Billy Jones of The Outlaws committed suicide in 1995 at age 44.

Kesier of the heavy metal band Krokus committed suicide in 1986 at roughly age 31.

Helmut Koellen, of the German rock band Triumvirat, committed suicide in 1977 at age 27.

Ronald Koal of The Trillionaires shot himself to death in 1993 at age 33.

British soul singer Ephraim Lewis committed suicide in 1994 at age 26 by jumping from the balcony of a Los Angeles apartment.

Billy MacKenzie, vocalist for the rock group Associates, died in January 1997 at age 39 by suicide. He took an overdose of drugs.

Richard Manuel, pianist for The Band, the backup group for Bob Dylan, committed suicide by hanging himself in 1986 at age 40.

Pete Meaden, manager for The Who, died in 1978 of an overdose of barbiturates. The death was ruled a suicide.

Joe Meek, rock producer called by *The All Music Guide to Rock* “an inimitable figure of early British rock ‘n’ roll,” shot his landlady to death before turning the shotgun on himself in February 1966 at age 33. Though the 1962 hit song “Telstar” made a fortune, Meek died penniless (*One Hit Wonders*, p. 144). The murder-suicide occurred after police questioned Meek about the dismembered body of a homosexual acquaintance that had been found packed in two suitcases in a hedgerow. Meek was a homosexual who had been arrested for lewd acts in a public toilet. “His mother had wanted a girl, gave him dolls to play with and dresses to wear” (*Penguin Encyclopedia of Popular Music*).

Phil Ochs, well-known folk-rock singer/songwriter and friend of Bob Dylan, hung himself in April 1976 at age 35. He had long been plagued by severe alcohol and psychological problems.

Thomas Wayne Perkins (1940-1971) died in 1971 at age 31 when he drove his automobile across four lanes of traffic, over a median, and slammed into an oncoming car. There is evidence that he committed suicide. “His behavior had grown

more and more erratic over the years.” Before he died he confessed to a friend that he had attempted suicide at least once before when he parked his car across both lanes of an interstate highway at night and turned off his lights. The first person on the scene was a highway patrolman who arrested him and ordered a psychiatric evaluation (Scotty Moore, *That’s Alright, Elvis*, p. 219).

Rob Pilatus of Milli Vanilli attempted suicide in 1991 and died in 1998 at age 32 of an overdose of alcohol and pills.

Danny Rapp, lead vocalist for Danny and the Juniors, who wrote the famous 1958 rock song “At the Hop,” committed suicide with a gun in 1983 at age 41.

David Savoy, manager of the punk rock group Hüsker Dü, killed himself in 1987 at roughly age 27.

Del Shannon, who had the 1961 hit “Runaway,” became extremely depressed and began taking Prozac. In February 1990, Shannon shot himself in the head with a .22 caliber handgun. He was 50 years old.

Ray Smith, who had the January 1960 hit “Rockin’ Little Angel,” committed suicide in 1979 at age 45 with a gun.

John Spence, founding member of the rock band No Doubt, committed suicide in December 1987 at roughly age 18.

Doug Stegmeyer, leader of Billy Joel’s band, committed suicide in 1995 at age 43 with a gun.

Rory Storme of the Hurricanes, the group Ringo Starr played in before joining the Beatles, died in 1974 of an overdose of sleeping pills. “He was found dead in his home with his head in the oven, the result of a suicide pact with his mother, whose body was discovered nearby” (*Why Knock Rock?*, p. 130).

Screaming Lord Sutch (born David Edward Sutch), of the Monster Raving Loony Party, hung himself in 1999 at age 58.

Jason Thirsk, Pennywise bassist, shot himself to death in August 1996. The band insisted he shot himself accidentally, but the police ruled it a suicide. He was roughly age 27.

Nick Traina of the punk group Link 80 committed suicide with an overdose of morphine in 1997 at age 18.

Larry Troutman of Zapp committed murder/suicide in 1999 at age 54, when he shot his brother, Roger, to death, then shot himself.

Janet Vogel, of the Skyliners, committed suicide in February 1980 at age 37.

Chuck Wagon of the punk band The Dickies committed suicide in 1981 at age 24.

Jeff Ward, touring drummer for Nine Inch Nails, committed suicide in 1993 at age 30 of carbon-monoxide poisoning. At the time of his death, he was the drummer for Low Pop Suicide.

Wendy O. Williams, lead of The Plasmatics, died in April 1998 at age 48 of a self-inflicted shotgun wound.

Paul Williams, vocalist with The Temptations, died in 1973 at age 34 of a self-inflicted gunshot wound.

Rozz Williams, singer with the gothic rock group Christian Death, hanged himself in 1998 at age 34. He was addicted to heroin.

Rock Music and Violence

Rock music goes hand in hand with violence. This is not true for most other types of music, including classical, folk, country, Irish, march, hymns, or bluegrass.

General Statements

“The best rock & roll music encapsulates a certain high energy—AN ANGRINESS—whether on record or onstage. That is, rock & roll is only rock & roll if it’s not safe. ... Violence and energy—and that’s really what rock & roll’s all about” (Mick Jagger, as told to Mikal Gilmore, *Night Beat*, p. 87).

“Now in our popular music, at least, we seem to be reverting to savagery ... and youngsters who listen constantly to this sort of sound are thrust into turmoil. They are no longer relaxed, normal kids” (Dimitri Tiomkin, *Los Angeles Herald-Examiner*, Aug. 8, 1965; Dr. Tiomkin is a famous composer and conductor).

“[Rock music is providing] ceaseless, incessant, pounding propaganda in the ears and eyes of the young, promoting fornication, mysticism, marijuana, and violent revolution, and we are at the point where young women seek roles as ‘urban guerrillas’ and others feel ‘pregnant with murder’” (McCandlish Phillips, former *News York Times* writer, *The Bible, the Supernatural and the Jews*, 1970, p. 272).

“Rock and roll has dominated the United States and England more than any other two nations in the civilized world ... by the same token these two nations have the highest juvenile delinquency rate of any other nation in the world” (Jack Staulcup, *Today’s Teenager and Dance Music*, Illinois: Metropolis Printing Service, 1964, pp. 6, 7; Staulcup, president of American Federation of Musicians Local No.

200, researched the effects of rock & roll over its first decade of existence.

Blue Oyster Cult band member Allen Lanier said: "Rock and roll has a real violent catharsis to it. It brings out violent emotions. There's a lot of violence, a lot of aggression in the music" (*Super Rock* magazine, June 1978).

Mick Jagger of the Rolling Stones said: "I get a strange feeling on stage. I feel all the energy coming from the audience. I feel quite violent sometimes. I quite often want to smash up the microphone or something" (Sanchez, *Up and Down with the Rolling Stones*, p. 152).

By 1980, 70% of violent crimes were committed by youths under the age of 17 (*Why Knock Rock?*, p. 140).

"I think rock 'n' roll in its highest form is a death cult. The gods of rock 'n' roll are all dead ... Sid Vicious, Janis Joplin, Jimi Hendrix, Jim Morrison. The best thing you can do in rock 'n' roll is die" (Sting, lead singer for the group Police, *The Rock Yearbook*, 1984, p. 203).

"The intense sadistic and sexual violence of a large number of rock music videos is overwhelming. It's shocking to see this subculture of hatred and violence becoming a fast-growing part of rock music" (Dr. Thomas Radecki, head of the National Coalition on Television Violence, cited by Muncy, *The Role of Rock*, p. 189).

MTV reaches 43% of all teenagers weekly (*Creem*, Vol. 17, #8, p. 6). The National Coalition on Television Violence reported that 46% of over 900 videos studied contain or suggest violence, and 13% contain violence related to sadism, showing attackers obviously deriving pleasure while committing violent acts (Talk Back Report, Nov. 1985). They show 18 acts of violence in each hour of programming. *U.S. News & World Report* warned, "Day and night, America's youth are enticed by electronic visions of a world so violent, sensual and narcotic that childhood itself appears to be under siege" (*U.S. News & World Report*, Oct. 28, 1985, p. 46). The

same magazine noted the connection between music videos and violence among young people: “Heavy viewing of music videos may increase violence in our society because it closely links erotic relationships with violence performed not by villains but by teenage idols” (*From Rock to Rock*, p. 18).

Rock Concert Violence

VIOLENCE BY THE CONCERT FANS

From its inception, rock concerts have always been associated with violence.

The first rock concert in 1952 (called the Moon Dog Coronation Ball), organized by disk jockey Alan Freed, resulted in a riot that sent mobs of young people on a rampage in Cleveland, Ohio. More than 25,000 kids tried to jam into an arena which had an official capacity of less than half that. When officials tried to stop the show, mobs of kids smashed open the doors, overwhelmed the police, and went on the first rock & roll rampage. Many were injured.

Riots, beatings, and stabbings occurred at other Freed concerts. Teddy Reig, Freed’s tour manager, described a concert in New York: “At the Brooklyn Paramount, the kids came in, and they tore the hall up like you never seen a hall torn up before in your life. They broke about twelve store windows, stole the suits. And all the fancy furniture out in the lobby...” (*Rock & Roll an Unruly History*, p. 134).

On May 3, 1958, at the Boston Arena “Big Beat” concert, a 19-year-old sailor was stabbed and at least 15 others were beaten, robbed, and raped in front of the arena.

Following that, rock concerts were banned in several cities.

Many of Elvis Presley’s performances, even before his national fame, were characterized by hysteria and near rioting. In DeLeon, Texas, in July 1955, fans “shredded Presley’s pink shirt--a trademark by then—and tore the shoes from his feet.”

An article in *Variety* magazine, April 11, 1956, warned: “On the police blotters, rock ‘n’ roll has been writing an unprecedented record. In one locale after another, rock ‘n’ roll shows, or disc hops where such tunes have been played, have touched off every type of juvenile delinquency.”

Pittsburgh Police Inspector Fred Good said that “wherever there’s been teenage trouble lately, rock and roll has almost always been in the background” (*A Time to Rock*, p. 55).

Knife fights and bottle-throwing melees broke out at concerts by Bill Haley and the Comets in 1956. A concert at the National Guard Armory in Washington, D.C., for example, resulted in stabbings and a brain concussion. The fighting spilled out into the street, where more injuries were sustained. A riot at Asbury Park, New Jersey, on June 30, 1956, left 25 youth hospitalized. The mayor subsequently banned rock concerts from city dance halls.

Bill Haley’s early hits defined early rock music. “Rock Around the Clock” encouraged all-night wild partying, while “Shake, Rattle and Roll” encouraged lewd behavior. When the *Rock Around the Clock* movie was released, “theater seats were torn to shreds by fans in San Francisco and elsewhere” (*Why Knock Rock?*, p. 14).

After rioting broke out at the movie’s premier in Manchester, England, it was banned in several other British cities.

The movie *Blackboard Jungle*, which featured the song “Rock Around the Clock” and “captured the spirit of teenage rebellion” embodied by rock during the mid-1950s, caused riots worldwide.

The Rock ‘n’ Roll Trio, featuring Johnny and Dorsey Burnette, also experienced near riots at their concerts. At one in Evansville, Indiana, in late 1956, for example, the crowd of 2,000 kept up a continuous howl throughout the program, then hundreds of wild-eyed girls attacked him and “tore his shirt to bits for souvenirs.”

Violence was also connected with the performances of Gene Vincent and the Blue Caps. Vincent's 1956 hit "Be-Bop-A-Lula" was one of the '50s rock anthems. Their performances were "one of the wildest" in the business. "The Blue Caps developed a reputation for violence—they destroyed dressing rooms, set fires backstage, and incited riots at many of their shows" (*Rock 'n' Roll Heaven*, p. 32).

At a Bill Haley rock concert in San Jose, California, in 1957, rock fans routed 73 policemen and caused \$3,000 in damage. Eleven people were injured. The mayor of the nearby city of Santa Cruz banned rock concerts.

Authorities claimed that an Alan Freed rock concert in Boston in 1957 caused a violent incident in the subway. Mayor John Hynes subsequently banned rock concerts from the city. The next year he lifted the ban to allow another Alan Freed-sponsored concert on May 3, 1958. The lights were turned on before the concert was entirely over, and Freed foolishly stirred up youthful rebellion by saying, "I guess the police here don't want you kids to have a good time." The teens mobbed into the streets, attacking and robbing people. A navy man was stabbed in the belly and two girls with him were beaten. Nine men and women required hospitalization.

The mayor again banned rock concerts, and District Attorney Garrett Byrne denounced "rock 'n' roll paganism."

A European tour in October 1958 by Bill Haley and the Comets was plagued with violence. A riot broke out at a concert in Paris, France, and "legions of fans pulverized chairs and streamed into the streets screaming 'Long live Haley! Down with the police!'" Ten fans were injured and 50 arrested. The next stop on the tour was Germany, and a riot broke out at the East Berlin concert on October 26. Kids smashed their seats and each other with clubs. They trashed the arena, wrecked music equipment, and threw chairs at the police, who had to bring in fire hoses to disperse the crowd. Driven outside, the rock fans rampaged through the city. The

damage was more than 30,000 Deutschmarks; there were 17 injuries and 18 arrests. A policeman was blinded in one eye.

Even as early as the beginning of 1961, before they became international rock stars, the Beatles experienced rioting at their concerts. "In most places the appearance ended in riots, especially when Paul sang 'Long Tall Sally,' a standard rock number but done with tremendous beat and excitement. They were beginning to realize the effect they could have on an audience and often made the most of it, until things got out of hand. Paul says that some of the early ballrooms were terrifying" (*The Beatles*, p. 94). The Beatles fans used fire extinguishers on each other at the Hambledone Hall. Paul McCartney said, "When we played 'Hully Gully,' that used to be one of the tunes which ended in fighting." Neil Aspinall, the Beatles' road manager, said that "they were beginning to cause riots everywhere." A British rock fan magazine of that time observed that the reason for the violence was that the Beatles "symbolised the rebellion of youth." There was a riot by 5,000 teenagers at a Beatles concert in Manchester.

"When the Beatles began their trek into hard rock, the *New York Times* reported 'fighting all over Britain.' 'Rarely a night passes,' stated the *Times*, 'without an outbreak in some town or other. Sometimes it is a mere skirmish involving a few hundred policemen, but most often there is a battle with broken legs, cracked ribs and bloody noses'" (David Noebel, *The Marxist Minstrels*, p. 70).

Dr. Bernard Saibel, child guidance expert for Washington State community services, described a 1964 Beatles concert as follows:

"The experience of being with 14,000 teenagers to see the Beatles is unbelievable and frightening. And believe me, it is not at all funny, as I first thought when I accepted this assignment. The hysteria and loss of control go far beyond the impact of the music. Many of those present became frantic, hostile, uncontrolled, screaming, unrecognizable beings. ... This is not simply

a release, as I at first thought it would be, but a very destructive process in which adults allow the children to be involved—allowing the children a mad, erotic world of their own without the reassuring safeguards of protection from themselves.

“The externals are terrifying. Normally recognizable girls behaved as if possessed by some demonic urge, defying in emotional ecstasy the restraints which authorities try to place on them. ... There are a lot of things you can say about why the Beatles attract the teenage crowd. The music is loud, primitive, insistent, strongly rhythmic, and releases in a disguised way (can it be called sublimation?) the all too tenuously controlled, newly acquired physical impulses of the teenager.

“Mix this up with the phenomena of mass hypnosis, contagious hysteria, and the blissful feeling of being mixed up in an all-embracing, orgiastic experience, and every kid can become ‘Lord of the Flies’ or the Beatles.

...

“Regardless of the causes of reasons for the behavior of these youngsters, it had the impact of an unholy bedlam, the like of which I have never seen. It causes me to feel that such should not be allowed again, if only for the good of the youngsters. It was an orgy for teenagers” (*Seattle Daily Times*, Aug. 22, 1964, p. 1).

“When the Beatles presented one of their early concerts in Vancouver, British Columbia, in 1964, a hundred people were stomped, gouged, elbowed and otherwise assaulted during the twenty-nine minute performance. Nearly 1,000 were injured in Melbourne, Australia, that same year. In Beirut, Lebanon, fire hoses were needed to disperse hysterical fans” (David Noebel, *Rhythm, Riot, and Revolution*, 1966, p. 81, citing the *Chicago Sun-Times*, Sept. 5, 1964, and the *Saturday Evening Post*, Aug. 8, 1964).

At a rock concert in 1964 in Long Beach, California “more than a dozen policemen fought a valiant but losing battle with 5,000 frenzied, screaming teen-age girls in the Long Beach Arena before halting the show in self-defense” (*The Independent*, Long Beach, Oct. 24, 1964, p. 1).

There was a riot at a Rolling Stones concert in Chicago in early 1964.

At a 1965 rock concert in Long Beach, more than 4,000 teenage girls caused a melee which injured three police officers, damaged three vehicles, and sent seven of the fans to the hospital (*The Independent*, Long Beach, May 17, 1965, p. B1).

In San Francisco, “A mob of howling teen-age boys and girls, at least 1,000 strong, rampaged through Mission district last night, inflicting heavy damage to automobiles and shops ... the trouble, theorized Police Sergeant William Mikulik, can be attributed to the strange powers of rock and roll” (*San Francisco Chronicle*, March 8, 1965, p. 18).

Less than a month later in San Francisco, at a concert for The Animals, “police riot squads with dogs took an hour to break up gang fights outside the Cow Palace; the gangs fought with knives and tire chains. Three teenage boys suffered deep stab wounds while outside the arena. Another was stabbed while in front of the bandstand. One officer said The Animals ‘wound up the crowd so tight they snapped’” (*Evening Tribune*, San Diego, April 3, 1965, p. 1).

At a Rolling Stones rock concert in Los Angeles in December 1965, there was “mass hysteria” and police testified that many fans were “uncontrollable.” Girls ripped off their clothes and threw them at the rock stars. Many were hospitalized and much property was damaged.

There was much violence at Doors concerts. In 1965, in Jacksonville, Florida, 6,700 rock and roll fans were sent into a “screaming, fighting frenzy.” Twenty police officers on duty at the show were swamped and called for reinforcements. The

officers said the fans were “like a herd of cows stampeding” (*Jacksonville Journal*, Feb. 23, 1965, p. 1). The fans fought and stabbed one another and destroyed property. In May 1968, in Chicago, there was a riot at The Doors concert, and teen fans had to be clubbed and kicked back from the stage by the police and the road crew. In New York in August 1968, hundreds of wooden folding chairs were hurled at the police. Hundreds were injured in the melee. Lead singer Jim Morrison incited both the rioters and the police. He badgered the police and mocked them in front of the crowds and urged his fans to do immoral and violent things.

There was a riot at the Beatles concert in Los Angeles on August 28, 1966. Police charged the crowd with shields and clubs, and the fans retaliated by throwing bottles and sticks and attempting to break down the gates and barricades.

A riot ensued during a concert by John’s Children (a support band for The Who) in Germany in April 1967. The police fought the rioters with water guns, and John’s Children were deported from the country (*Unknown Legends of Rock ‘n’ Roll*, p. 42).

The Rolling Stones concert at Altamont Speedway in California in 1969 was an orgy of demonic violence. At least 300,000 young people attended the poorly planned concert, and the crowd was awash with a poor quality LSD. The medical team quickly ran out of Thorazine, the drug used to calm people down from a bad trip (*Waiting for the Man*, p. 147). The Stones hired the Hell’s Angels for security, allegedly paying them in drugs and alcohol; and the drunken, drug-crazed bikers beat people mercilessly and sadistically with weighted pool cues when the crowd began to get out of order after the arrival of the Rolling Stones in a helicopter. Hells Angels ran over helpless people with their motorcycles. Marty Balin of the Jefferson Airplane was knocked senseless when he tried to rescue someone. A young black man, Meredith Hunter, was repeatedly stabbed and viciously

kicked and beaten right in front of the stage. A bucket was also brutally crushed into his eyes. When some tried to come to his aid as he lay bleeding to death, the Hells Angels drove them away. Mick Jagger was dressed as the devil, and the Stones were playing "Sympathy for the Devil," "Under My Thumb," and "Gimme Shelter" during the violence. "The more they were beaten and bloodied, the more they were impelled, as if by some supernatural force, to offer themselves as human sacrifices to these agents of Satan. The violence transcended all comprehension. It had become some primeval ritual. ... And now the pounding voodoo drumming and the primitive shrieks echoed out, and the Rolling Stones were into their song of homage to the Antichrist ... 'Sympathy for the Devil' became the focus of all the evil energy roaring through the crowd" (Tony Sanchez, *Up and Down with the Rolling Stones*, pp. 184,185). The vicious concert was filmed and became a motion picture entitled *Gimme Shelter*. At least four people died, three by beating and stabbing and one by drowning in a canal, and hundreds were injured.

At a Rolling Stones concert in Paris in September 1970, rock fans bombarded the police with bricks and iron bars, and there were many arrests.

During the 1972 North American Rolling Stones tour, there were riots and arrests in San Diego, Tucson, Washington, Boston, and Montreal. In San Diego, 15 went to the hospital and 60 went to jail. The Stones' equipment van was dynamited in Montreal, and 3,000 fans rioted.

At a punk concert in 1976 at London's 100 Club, several people were badly cut and one fan's eyesight was severely endangered during a bottle-throwing ruckus (*Why Knock Rock?* p. 29).

Fans rioted at a Led Zeppelin concert in Houston, Texas, in April 1977, causing half a million dollars in damages. Forty were arrested.

At a Quiet Riot concert in 1978, more than 700 people were treated for drug overdoses and other medical problems. There were also car lootings, robberies, rapes, and a stabbing (*Circus*, May 4, 1978).

In December 1978, the punk fans at an Ian Dury concert stomped and pogoed on the floor so hard that it gave way.

At the July 1979 World Series of Rock concert in Cleveland, Ohio, headlined by Aerosmith, there were many acts of violence and vandalism, including five shootings.

In December 1979, eleven fans were trampled to death in the mad rush to get into a concert in Cincinnati, Ohio, to hear The Who. Twenty-two others were injured. The coroner said that all eleven of the deceased had consumed a drug, either alcohol, marijuana, methaqualone, or cocaine.

In 1980, after a stabbing at a punk concert, a police officer stated: "These punks are something else. They showed no remorse at all about the stabbing. They didn't give a hoot that the guy almost died" (*Gazette Telegraph*, Colorado Springs, July 11, 1980, p. 7F).

In October 1980, Blue Oyster Cult and Black Sabbath were involved in a riot in Milwaukee, Wisconsin. Bass player Geezer Butler was knocked unconscious by a flying bottle or a piece of wrought iron from a chair. When the band left the stage, there was a vicious riot. The crowd went insane, ripping up everything in sight, throwing metal rods that injured a member of the road crew, beating the security guards. The concert was stopped and the band had to flee the building. There were 160 arrests, half on drug charges, and the arena suffered \$10,000 in damage. The young people "overturned chairs, ripped out seat cushions, pulled out iron railings, lit firecrackers and small fires, vandalized telephones and fire extinguishers, knocked out lighting fixtures, and threw objects around the area" (*The Legacy of John Lennon*, pp. 105, 106). Ronnie James Dio of Black Sabbath observed that the fans "just went insane and ripped the place apart. ... We had pieces of wrought iron embedded in our road cases. Some of

them had gone through from one side and ended up inside” (*Black Sabbath An Oral History*, p. 62). When the two injured men were placed in an ambulance, the enraged crowd tried to tip it over.

A riot ensued at a ZZ Top concert in Dallas, Texas, in 1980, causing thousands of dollars in damage and hospitalizing many young fans. Some were pushed through large plate glass windows.

At a Rolling Stones concert in Berlin in 1981, “the crowds ran wild, setting fire to the stadium and vandalizing the shops outside.” Mick Jagger later commented: “I entice the audience. Of course I do” (“Death at the Coliseum,” *Families* magazine, Oct. 1981, p. 108).

At a ZZ Top concert in Vancouver, British Columbia, in February 1984, fans caused \$20,000 damage to the Coliseum.

Fans of Judas Priest’s violent music went on a rampage and caused much destruction to Madison Square Garden in 1984.

In 1986 alone, there were three deaths, 124 injuries, and 91 arrests from episodes of rock concert violence (*The Record*, American Bible Society, Winter 1987).

When Ozzy Osbourne toured the Los Angeles area in June 1986, hospitals were swamped with emergency calls that came as a result of the concerts (*Time*, June 16, 1986, cited by *The Rock Report*, p. 64). A 22-year-old man fell and broke his neck at the concert in Long Beach.

At a 1986 gangsta rap concert in Long Beach, California, featuring Run-D.M.C., L.L. Cool J, and Whodini, a riot broke out and 42 people were beaten or stabbed and one person was shot. Seats and furniture were smashed (*Rolling Stone*, Sept. 25, 1986).

“Monster Jam ’86” in Brooklyn, New York, had to be stopped when a 14-year-old boy was killed and three others were wounded by gunfire.

At a 1986 AC/DC concert in Minneapolis, Minnesota, a 17-year-old fan was stabbed. A 15-year-old was arrested in

connection with the violence (*Minneapolis Star & Tribune*, Aug. 31, 1986, p. 1A). One of the dead youth's friends commented: "Things like this happen at concerts; they get out of control."

At a 1986 Judas Priest concert in Tacoma, Washington, a fan standing in front of the stage pulled a knife and stabbed two people, killing a young man and wounding a girl. The band was playing "Screaming for Vengeance." Judas Priest fans outside the concert turned over a police car.

At a 1986 Cure concert in Los Angeles, a fan ran toward the stage and began stabbing himself with a hunting knife before being carried away by security guards.

At a Cure concert in Buenos Aires in 1987, 30 people were trampled as the crowd rushed to the stage.

In October 1987, rock fans trashed a Washington State ferry and attempted to harm policemen after attending a heavy metal concert. "The Bremerton ferry sustained over \$30,000 in damage as rioters broke windows, overturned seats, and chopped up ceiling and floor tiles shouting 'kill, kill, kill' as they tried to chop down a door behind which two policemen were hiding with two captured rioters. All told, five people were arrested, including a 38-year-old woman who had begun to strip and a youth who had exposed himself" (*Seattle Post-Intelligencer*, Seattle, Washington, Oct. 6, 1987).

Two teenage girls were crushed to death in December 1987 at a Public Enemy concert in Nashville.

In 1987, rock fans fought police for hours, hurling bottles and stones at them, during David Bowie's performance at the Flaminio Stadium in Rome. Fifteen officers were injured. Fire was set to several parked cars.

A 1988 Slayer concert in New York's Felt Forum had to be stopped when fans rampaged, tearing up seats and pelting the stage with debris and getting into fights with security guards.

At a Guns 'N' Roses concert at the Castle Donington festival in 1988 two fans were crushed to death (*Music Express* # 132, 1989, p. 29).

At a Michael Jackson concert in Liverpool, England, in September 1988, 40 people were hospitalized and 1,500 more were injured in a crush near the stage ("Have Rap Concerts Become Inextricably Linked to Violence?" *New York Times*, Sept. 13, 1988).

During the Monsters of Rock heavy metal concert in England in 1988, two fans were crushed to death during a Guns N' Roses set.

At a 1989 concert by gangsta rap group N.W.A. (Niggas With Attitude), two fans were stabbed. Another concert was stopped that year after fans stormed the stage.

A crowd rampaged in 1990 during an appearance of Depeche Mode at a Los Angeles record store. It took 150 police in full riot gear to stop the violence.

In November 1990, a riot occurred at a Jane's Addiction concert in Philadelphia. Fans fought with police. Twenty-three people were arrested and dozens injured.

At an AC/DC concert in Salt Lake City in January 1991, three teens died when 13,000 fans rushed the stage.

A 1991 rap concert/celebrity basketball game in New York featuring "Heavy D" Myers and Sean "Puffy" Combs erupted in a stampede that killed eight people and injured dozens more. A New York Court of Claims judge found the rappers 50% responsible for the deaths. Combs' security team closed the only entrance to the gym, and in spite of the pounding and cries for help, refused to open the door, according to the judge's ruling (*Live Daily*, Jan. 13, 1999).

Axl Rose was charged with assault and property damage after he allegedly attacked a camera-wielding fan at a 1991 concert in St. Louis, Missouri. An ensuing riot left 60 people hospitalized and the band's equipment destroyed or stolen. The concert hall sustained over \$200,000 in damages.

During David Cassidy's solo tour in London, 1,000 people were injured and a teenage fan was crushed to death.

In August 1992 the crowd went on a violent rampage at a Metallica/Guns 'n' Roses concert in Montreal. The damage was estimated at \$1 million. Rioters looted businesses and burned a sports car.

At the 1992 Monsters of Rock Festival, there were 123 head injuries, of which over 50% were the result of missiles thrown by audience members.

In July 1993, dozens were injured at a Pearl Jam concert in Dublin, Ireland.

At a Pearl Jam concert in Washington State in September 1993, five were hospitalized and more than 100 treated for injuries sustained during a riot.

In March 1994, Pearl Jam fans rampaged, tearing through fences, tossing rocks and bottles. Five people were injured and four arrested.

Pearl Jam has been sued several times after fans were injured in the mosh pit.

Three young people died at a Golden Life concert in Gdansk, Poland, when fans rushed to escape a fire.

In August 1995, six fans at a Soul Asylum concert in Lincoln, Nebraska, were injured while moshing and body-surfing.

At a Silverchair concert in Santa Monica, California, in September 1995, singer Daniel Johns was hit in the head by a bottle and required five stitches.

At a Smashing Pumpkins concert in Dublin, Ireland, in May 1996, 17-year-old Bernadette O'Brien was crushed to death in the mosh pit.

In June 1996, several fans were injured at a Smashing Pumpkins concert in San Francisco. The city of Cincinnati subsequently imposed a ban on concerts by this band.

Two 15-year-old girls were trampled to death at a rock concert in December 1996, in Taegu, South Korea.

In June 1997, a 16-year-old girl was killed at a Toten Hosen concert in Dusseldorf, Germany.

More than 5,000 fans rampaged during a Stone Temple Pilots concert at Purdue University in April 1997, causing \$8,500 in damage. Singer Scott Weiland had urged the fans to tear the place apart.

In November 1997, seven died at a Raimundos rock concert in Regatta Santista, Brazil, when a handrail collapsed.

According to an annual report released by Chicago-based consulting firm Crowd Management Strategies, nineteen people died at rock concerts in 1997. The report notes that concert-related injuries were also on the upswing in 1997, as were arrests and citations, and points to large-capacity general admission shows as a leading cause of injuries. Moshing, largely prohibited at most major venues, was cited in three of the deaths in the report. Three people died of concert-related injuries in the United States in 1997 (http://www.livedaily.com/archive/1998/9803/wk4/Report__Crowd_Control_Injuries,_Deaths_At_Concerts_Up_In_1997.html).

Another part of the death and injury toll associated with rock concerts rarely tallied is that involving traffic accidents. For example, accidents following the large Phish Lemonwheel concerts in Limestone, Massachusetts, in 1997 and 1998 claimed the lives of at least seven people and injured at least three times that many. The accidents were blamed on fatigue and driving under the influence of drugs and alcohol. Following the 1998 concert, for example, a 17-year-old was critically injured after his car was struck by the pickup truck of a concertgoer who was arrested at the scene and charged with driving under the influence of drugs and possession of marijuana. Eighteen arrests were made at the concert in 1998, fifteen for drug-related offenses (*Live Daily*, Aug. 20, 1998).

At a Backstreet Boys concert in August 1998 in Edmonton, Alberta, more than 50 fans were treated for injuries after a surge to the stage. "I was in tears because I was happy," says Heather Tasko, 13, who escaped with bruised ribs. "I was

lucky to even get close to the stage. It was the best day of my life” (“Boy Wonders,” *People* magazine, Sept. 14, 1998).

Also in August 1998, police officers in the Detroit, Michigan, area urged local politicians to ban rap concerts at city venues, following a series of fights and confrontations with police associated with performances by rap acts Scarface and Master P.

In December 1998, a guard was stabbed and another man was injured at a Black Crowes concert in Tucson, Arizona. The singer was also hit by thrown bottles.

At least 5,711 people were injured at rock concerts in 1998 (*U.S. News & World Report*, Sept. 6, 1999).

On Sunday, May 30, 1999, a post-concert stampede in the Belarus capital of Minsk left 53 people dead and more than 150 others injured. The tragedy occurred when hundreds of fans rushed for a subway station to escape a hailstorm. As young girls wearing heels began to fall in the front of the crowd, those behind ran over them. There was a complete lack of compassion. “Then they started screaming but no one in the back paid any attention.” Festival ads had promised free beer, and witnesses said that many involved in the stampede appeared drunk (*Live Daily*, June 1, 1999).

On June 29, 1999, eight people were stabbed in a brawl at an R. Kelly concert in Miami, Florida. The brawl involved 40 to 50 people (*Live Daily*, July 1, 1999).

At a July 1999 Limp Bizkit concert, a female fan was allegedly gang raped in the mosh pit, and police investigated three other rapes. During the song “Break Stuff,” fans ripped wood from walls and a security fence and built bonfires (“10 Rock Concerts which Results in Bloodshed,” Neatorama.com, Oct. 24, 2012).

There was violence and moral degeneracy at Woodstock ’99 in Rome, New York. Nakedness and open fornication was rampant. More than 100 people posed naked for a photo by photographer Spencer Tunick. Hundreds were treated for

drug overdoses and injuries, including broken bones, many from falls in the mosh pits. One person died of a heart attack. Twenty percent (about 100) of the volunteer security force walked off the job. After three days of vicious music by groups such as Korn, The Offspring, Kid Rock, Limp Bizkit [who sang a vicious song with the words “give me something to break” repeated over and over], and Metallica, combined with drugs and alcohol, hundreds of people went on a rampage, burning and looting. Cars were overturned. Valuable equipment was stolen. ATM machines were robbed. Bottles were hurled at security staffers and reporters. Policemen were injured. The damage was massive. Twelve expensive, refrigerated tractor-trailers were looted and destroyed. One of the large speaker towers was pulled down and destroyed. In spite of the fact that a young man was standing on the top of it, a tower was set on fire by the rampaging crowd. Property damage was estimated at \$1 million. The riot was set off during the performance of the vicious grunge rock group Red Hot Chili Peppers, whose bass player performed in the nude. Some media reports claimed that the rioting was the problem only of “a relative few,” but New York State Police superintendent James McMann described a “faceoff between the state police and 200 to 500 hostile people” (*USA Today*, July 27, 1999, p. D1). Furthermore, “thousands cheered on the rioters.” MTV’s main announcer for the event, Kurt Loder, went off the air at 11 p.m. and fled the festival. “It was dangerous to be around ... The whole scene was scary. There were just waves of hatred bouncing around the place. It was clear we had to get out of there.”

There were 50 arrests, dozens of injuries, and a wrecked automobile during two nights of Dave Matthews band concerts in Hartford, Connecticut (“Violence Erupts,” *MTV News*, Aug. 9, 1999).

On June 30, 2000, nine fans were killed and 28 injured at a Pearl Jam concert in Roskilde, Denmark (*Rolling Stone*,

August 17, 2000). They were knocked down and trampled in the mud when the crowd rushed the stage. The dead, all males, included young men in their early 20s and teens from the Netherlands, Germany, Sweden, and Denmark. The Roskilde festival, inspired by Woodstock, was first held in 1971 and in recent years has been broadcast by MTV. It attracts rock lovers from most of northern Europe and the United Kingdom.

After a rap concert in Concord, California, in 2001, fans looted a store and a bystander was shot and killed.

On Friday, January 26, 2001, a 15-year-old teenager died of an apparent heart attack and about 35 other fans were injured in the mosh pit during Limp Bizkit's performance at the Big Day Out festival in Sydney, Australia. One witness described the festival's medical tents as "a war scene" (Associated Press).

A 2002 study by Crowd Management Strategies (CMS) analyzed 31 rock concerts. There were a total of 4,567 violence-related injuries and 20 violence-related deaths. Based upon these figures, CMS "estimated that between 20,000 and 40,000 concertgoers sought violence-related medical attention in 2002."

At a Marilyn Manson concert in October 2003 in Kansas City, 2,000 fans tried to destroy the venue and smashed nine police cars.

Because of violence at a punk rock concert in San Bernardino, California, in March 2006, several people were injured, one by stabbing, two police cars were destroyed, and businesses were vandalized ("Violence Erupts," AP, Mar. 5, 2006). Property damage was estimated at \$500,000.

At the Electric Daisy concert in Los Angeles in 2010, more than 200 people were taken to the hospital after either overdosing or being trampled.

During a rap concert in Sweden in 2010 featuring House Mafia and Snoop Dogg, multiple people were stabbed and three died from drug overdoses.

From 2010 to 2013, there were 57 deaths at rock concerts in the U.S. and Canada, 14 from drug overdoses and 46 from violence and other causes (“Dying at a Concert Is Easier than You Think,” Clickitticket.com, May 30, 2014).

A brawl at a hardcore rock concert in Lakewood, Ohio, in April 2014 resulted in five injuries and 23 arrests (“Feud between Hardcore Rock Fans,” Cleveland.com, April 24, 2014).

Three fans were shot at a rap concert at the Red Rocks Amphitheater in Denver, Colorado, in June 2014 (Mail Online, June 20, 2014).

There were 55 arrests and 46 medical incidents at a Keith Urban concert in Mansfield, Massachusetts, in July 2014. The Mansfield Fire Department announced a mass casualty event to summon help from surrounding communities.

VIOLENCE ON THE CONCERT STAGE

Jerry Lee Lewis was possibly the first rock & roller to light his musical instrument on fire. He did this at a 1958 Alan Freed rock concert. “They still talk of that show, how Jerry Lee had the crowd screaming and rushing the stage, how he took a Coke bottle of petrol from his jacket pocket and doused his piano with one hand as the other hand banged out ‘Whole Lot of Shakin’ Going On,’ how he set the piano aflame, his hands still riding the keys like a madman as the kids went finely and wholly berserk with the frenzy of it...” (*Country: Twisted Roots of Rock*, p. 82).

The Who’s concerts and lifestyle were characterized by violence and rebellion. On tour they smashed guitars and blew up drum sets. They also destroyed hotel rooms. Keith Moon told *Rolling Stone* magazine how he mangled a room with a hatchet, hacking all of the furniture to pieces.

The group Kiss presented themselves as “rock & roll demons,” puking blood, breathing fire, and screaming, “God of rock and roll, we’ll rob you of your virgin soul!”

Black Sabbath drummer Bill Ward says: “We were rebelling and we were rebelling against just about everything. ... I know that sometimes in our music it was loud and there was violence, too, onstage violence. Often I would become violent onstage. It’s not an unusual phenomenon where I would literally pick up my drums and throw them at the audience” (*Black Sabbath An Oral History*, pp. 9, 16).

Jimi Hendrix promoted violence through his music, at times destroying his guitars and amplifiers during concerts and setting his guitar on fire. This would send the young concert-goers into a frenzy. Hendrix was also violent off the stage. In January 1968, he was arrested after destroying a hotel room in Sweden in a drunken rage (Henderson, *’Scuse Me While I Kiss the Sky*, pp. 325, 326).

Keith Emerson of Emerson, Lake and Palmer burned his Hammond keyboard during the finale of their concerts.

Nirvana’s music was very violent and destructive, and they commonly destroyed their instruments during concerts. Nirvana’s *Lithium* video contains concert footage of the band smashing guitars, amps, and drums. The lyrics include the words “I’ll kill you” repeated many times.

Motley Crue destroyed many instruments on stage.

“Alice Cooper became famous for his mock public executions, dousing audiences with beer and dollar bills, and mutilating chickens and baby dolls by pulling their arms, legs, and heads off and throwing the pieces to the crowd. He called his song ‘Dead Babies’” (*The Legacy of John Lennon*, p. 98).

The band members of Aerosmith “went berserk” and destroyed the backstage area on the opening night of their first Japanese tour. They claimed that the Japanese promoter had ignored their instructions not to put turkey roll on their buffet table.

Mark O’Toole destroyed £15,000 worth of equipment rented to BBC at the 1986 Montreaux Pop Festival.

The punk band Sex Pistols were “systematically banned from [seedy London nightclubs] after fistfights, furniture hurling, and general audience provocation.”

Wendy O. Williams of the Plasmatics smashed television sets with a sledge hammer and blew up cars. She said, “I like being the roughest, toughest woman in rock ‘n roll” (*The Rock Yearbook*, Vol. 8, p. 57).

Iggy Pop was very violent on the stage. He jumped into broken glass, forced himself to vomit, and invited the audience to beat him up. “Over the years, his notoriety grew with deeds such as threatening and vilifying audiences, cutting himself with broken bottles, pouring hot wax over his body, intentionally smashing out his teeth, and throwing up, even urinating on audiences...” (*The Rock Who’s Who*, 1982, p. 576, cited by *Why Knock Rock?* p. 187).

Lizzy Borden’s concerts included simulated murders by shooting and axe. The victim’s blood splattered all over the singer’s clothes.

There are nearly 20 documented occasions when the members of the Pogues got into fights with each other during performances (Alan Cross, *Over the Edge*, p. 209).

During a performance in Kansas in 1994, H.R. of the punk/reggae band Bad Brains, smashed the base of a steel microphone stand over a fan’s head. The youth sustained severe head injuries and barely survived, and H.R. spent a month in jail for this vicious act.

“Trent Reznor [Nine Inch Nails] can be a very violent performer, smashing guitars, tearing the keys off keyboards, body-checking anyone he can find and throwing debris all over the stage, and his bandmates have often found themselves in the line of fire. Guitarist and keyboardist Danny Lohner was hit in the face by a mic stand and had his wrist broken. Keyboardist James Wooley has been hit over the head with the keyboard several times. Drummer Chris Vrenna once required 18 stitches to close a cut on his face

that was caused by a flying piece of equipment” (Alan Cross, *Over the Edge*, p. 204).

VIOLENCE ASSOCIATED WITH ROCK, PUNK, AND HEAVY METAL

The very names of many of the punk and heavy metal groups express violence.

Consider just a few:

Abuse, Aggression, At War, Axewitch, Black Death, Blasters, Blessed Death, Bloodlust, Blood Death, Blood Feast, Castration Squad, Child Molesters, Condemned to Death, Corpse Grinders, Crucifix, Cryptic Slaughter, Dead Boys, Dead Kennedys, Dead Milkmen, Death, Deathcorp, Death Squad, Doom, Discharge, Executioner, Flesh Eaters, Gravestone, Grave Digger, Hellion, Homicide, Indestroy, Intense Mutilation, Iron Maiden (named after a torture device used in the Dark Ages), Lizzy Borden (named after the woman who murdered her mother and father with an axe), Manson Youth, Megadeth, Metal Massacre, Millions of Dead Cops, Monster, Necrophagia, Necros, Onslaught, Overkill, Pain, Poison, Savage Steel, Septic Death, Sick Pleasure, Skulls, Slaughterhouse, Slayer, Slow Death, Stranglers, Suicidal Tendencies, Sword, Violent Children.

Iron Maiden’s *Killer* album depicted their death zombie mascot, Eddie, holding an axe dripping with the blood of his victim. Another of their albums depicted Eddie killing British Prime Minister Margaret Thatcher with a knife. The cover to their *Piece of Mind* album depicted Eddie with his skull cut open and then screwed back together and his brain being served to the rock group at a dinner table.

The album *Damaged* by the group Black Flag has a young man smashing his fist into a mirror reflecting his own image (Muncy, *The Role of Rock*, p. 192).

Sodom’s album *Obsessed* by Cruelty depicts a human skull dripping in blood while being scratched with long fingernails (Muncy, p. 193).

Serial killer Richard Ramirez, California's "Night Stalker," claimed that he received inspiration for murder from the AC/DC song "Night Prowler" on their *Highway to Hell* album. AC/DC's song "Highway to Hell" mocked the Bible's warning of eternal judgment: "Don't need a reason/ Don't need a rhyme/ Ain't nothing' that I'd rather do/ Goin' down/ Party time/ My friends are gonna be there too/ I'm on the highway to Hell..."

Van Halen's album *Fair Warning* depicted a man beating another man and also a man ramming his head against a wall. "This is where we get the term 'head banging music'; some young people will literally bang their heads against the stage while listening to the music. While in a crusade in California, a gentleman asked me to help him with his son. He had decided not to let his 15-year-old son listen to rock music in the house anymore, according to Deut. 7:25-26. His son soon began to literally slam his head into walls and doors of the house. While speaking at a school in North Carolina, one teacher told me about a young man in her class who would suddenly go into a rage and would begin to beat himself against the brick wall until the blood would flow. In Ohio, I received a call from a pastor who asked for some advice concerning a teenager in his youth group. His parents refused to allow him to go to an Ozzy concert, and he threw himself down and began to scream. Many would just excuse these things as bad temper problems, but I find a certain similarity with many of these kind of things with the accounts in the Bible, such as Luke 4:33-35 and Mark 9:17-22" (Muncy, *The Role of Rock*, p. 194).

John W. Hinckley, Jr., who tried to assassinate President Ronald Reagan, was hooked on punk rock. "While not much is known about his personal likes, he did have a reputation in Denver for liking rock 'n' roll music, and had recently been a fan of and attended a concert by his current favorite, a punk rock group called the Kamikaze Klones, who played such songs as 'Death Can Be Fun,' and 'Psycho Killer'" (*Wall Street*

Journal, April 1, 1981, p. 14; cited by David Noebel, *The Legacy of John Lennon*, p. 92).

In 1981, 14-year-old Marcy Renee was murdered outside of Milpitas, California. At least 13 students went out to look at her dead body before the police found out about it. One teen took his eight-year-old brother along to see the body. One boy went twice. Those who saw the body went back to class or to the pinball arcade. In reflecting on why the teens could be so callous and indifferent about a violent death, the *Sacramento Bee* observed that the kids were lost in a “void of television and electronic games and punk rock” (cited by David Noebel, *The Legacy of John Lennon*, p. 95).

In 1984, a 17-year-old boy was tortured and had his eyes gouged out by boys who were high on drugs and “convinced they were Satanists after hours of listening to heavy metal.” One of the murderers was wearing an AC/DC sweatshirt when he was led off to jail. Two days later he hung himself in his cell (Steve Turner, *Hungry for Heaven*, p. 100).

A 17-year-old boy in California who was obsessed with Prince hung himself in the yard of an elementary school (*Los Angeles Herald-Examiner*, June 13, 1986).

In Newark, New Jersey, 14-year-old Thomas Sullivan, Jr., began studying the occult and listening to violent, satanic music. His father heard him singing “about blood and killing your mother.” A week later, he stabbed his mother over 24 times in the neck and chest, then attempted to set the house on fire to kill his father and brother (Muncy, *The Role of Rock*, p. 186). The boy claimed that Satan had appeared to him in a dream and told him to kill his parents.

Mass murderer Charles Manson listened to the Beatles *White* album over and over, especially the song “Helter Skelter.” When Manson’s hippie followers obeyed his orders to brutally murder actress pregnant Sharon Tate and her friends, they wrote the words “Helter Skelter” on the walls in their victims’ blood.

In 1988, 16-year-old David Brom, of Rochester, Minnesota, murdered his mother, father, sister, and brother with an ax. He was immersed in hard-core, punk rock groups and loved songs about pain, insanity, and death. A favorite group, according to one of his friends, was Suicidal Tendencies. One of their songs says, “The maniac I’ll meet/ His love for me is like a father to a son/ And now the maniac and I are one.”

The wicked Twisted Sister rock video “We’re Not Going to Take It,” which depicts a father being blasted out of a second-floor window by rock music, was named as causing an imitation murder in New Mexico (*Rock: Making Musical Choices*, p. 46).

All five teens featured on the “Kids Who Kill” edition of *Geraldo* cited Slayer as one of their favorite bands (*Rolling Stone Encyclopedia*, p. 909).

A 12-year-old boy in Hollywood, Florida, imitated a scene in a Motley Crue video by dousing himself in rubbing alcohol and setting himself afire (*From Rock to Rock*, p. 21).

Fifteen-year-old Sam Manzie sexually assaulted and murdered 11-year-old Eddie Werner in 1997. The *Time* magazine report on this vicious crime (Oct. 13, 1997) noted that community members and the local press ascribed partial blame to Manzie’s Internet activities and his love for “depressing” music. In particular, Manzie has a passion for the Smashing Pumpkins.

Three heavy metal-addicted 17-year-old teens murdered a 19-year-old with a baseball bat, weighted the body, and dumped it into ten feet of water. One of the murderers, Ronald Clements, told psychiatrists that he was inspired by a magazine interview with a heavy metal rock star. Clements’ attorney, C.R. Rhoades, noted that the boys were deeply involved in heavy metal music and “thought they would somehow be rewarded by Satan.” At the trial, Megadeth’s vicious song “Good Morning, Black Friday” was played: “Killer, intruder, homicidal man/ If you see me coming, run

as fast as you can/ A bloodthirsty demon who's stalking the street/ I hack up my victims like pieces of meat."

In July 1991, on the 20th anniversary of Jim Morrison's death, nearly 1,000 fans gathered outside the gates of the cemetery in Paris, France, where he is buried. Appropriately, there was a violent melee, during which an automobile was crashed and burned, three people were injured, and 21 arrested.

In 1996, 14-year-old Barry Lucidas murdered two classmates and a teacher and wounded another student at Frontier Junior High School in Moses Lake, Washington. At the trial the prosecutors played the Pearl Jam video "Jeremy," depicting an angry student who commits violence on other students. Lucidas had watched the video repeatedly.

THE VIOLENCE IN THE MUSIC ITSELF

Metallica's album *Kill 'Em All* depicts a bloody hammer on the front cover, and the back cover says, "Bang that head that doesn't bang!" The Metallica song "Harvester of Sorrow" says, "Drink up, shoot up/ Let the beating begin/ Distributor of pain/ Your loss becomes my gain/ To see into my eyes/ You'll find where murder lies/ Infanticide."

Rod Stewart's song "Foolish Behavior": "I'm gonna kill my wife/ I'm really gonna take her life/ ... maybe blow out her brains with a bullet/ they'll think it's suicide/ they won't know who done it/ ... I've got my hand locked around her throat."

Motley Crue's song "Knock 'em Dead, Kid" describes a person who is "primed for hate." The chorus cries out,

"Knock 'em dead, kid/ the blade is red, kid/ ... knock 'em dead!" Their song "Too Young to Fall in Love" says, "I can just taste the hate/ Well, now I'm killing you/ Watch your face turning blue..."

Their song "You're All I Need" describes a man killing his girlfriend: "You're all I need, make you only mine/ I loved you so I set you free/ I had to take your life/ ... Laid out cold/

Now we're both alone/ But killing you helped me keep you home..."

Motley Crue sold two million copies of their song "South of the Devil." The lyrics said, "Out go the lights; in goes my knife; pull out his life. . . . make it quick/ blow off his head."

The original cover to the Beatles album *Yesterday...and Today* depicted John Lennon and the other Beatles in butcher outfits holding dismembered babies and pieces of raw meat. (Outrage by disk jockeys, reviewers, and store owners forced a hasty recall, and the album cover was replaced with a more benign photo, though the original photo was reissued in the 1980s in the album *The Beatles Rarities*.)

John Lennon's 1972 *Sometime in New York City* album contained many songs calling for violence. The song "Sisters O Sisters" instructed women that "we must learn to fight" in order "to build a new world." The song "Bloody Sunday" called British police "Anglo pigs." The song "Attica State" proclaimed that "now's the time for revolution." In "Angela," violent revolutionary Angela Davis was glorified as a political prisoner.

The Rolling Stones have produced some of the most vicious music that has ever been recorded. Six of the ten songs on the *Beggars Banquet* album were blatantly revolutionary and violent. "Street Fighting Man" said, "The time is right for violent revolution." Their *Let It Bleed* album "sported some of the most deliberate and gleeful incitements to destruction and rapine" (*Stairway to Heaven*, p. 183). Music critic Davin Seay admits that the Stone's music of that era was "diamond-hard and dangerous as a barbed wire fist." Rock critic Jon Landau described the Rolling Stones in concert in these terms: "Violence. The Rolling Stones are violence. Their music penetrates the raw nerve endings of their listeners and finds its way into the groove marked 'release of frustration.' Their violence has always been a surrogate for the larger violence their audience is so capable of" (cited by Mikal Gilmore, *Night Beat*, p. 74).

One of Guns 'N' Roses' albums was *Appetite for Destruction*. The song "Anything Goes" describes a brutal rape. The lyrics to the song "Used to Love Her" included the words: "I used to love her/ but I had to kill her/ I had to put her six feet under/ And I can still hear her complain/ I knew I'd miss her/ so I had to keep her/ She's buried right in my backyard."

Jim Morrison of The Doors sang about killing his father and having sexual relations with his mother in the song "The End."

Black Sabbath and Ozzy Osbourne had many songs about violence and death. "Paranoid" says: "Think I'll lose my mind, if I don't find something to gratify, can you help me? Oh, won't you blow my brains?" Two other songs by Black Sabbath, "Killing Yourself to Live" and "Die Young," encourage dark thoughts about killing oneself. Osbourne's song "Suicide Solution" motivated several young people to take their own lives, according to the testimony of their parents.

Ohio Player's album *Climax* depicted a woman stabbing a man in the back with a large knife.

Grim Reaper's album *See You in Hell* depicted a death reaper with blood dripping from his blade.

Black Flag's song "Revenge" was dedicated facetiously to the Los Angeles Police Department: "Revenge!/ I'll watch you bleed/ Revenge!/ That's all I read."

Pink Floyd's "Goodbye Cruel World" glorified suicide in order to escape the troubles of this world. It stayed on the charts for 17 weeks in 1980.

Police's song "Murder by Numbers" said:

"Once that you've decided on a killing/ First you make a stone of your heart/ And if you find that your hands are still willing/ Then you can turn a murder into art/ There really isn't any need for bloodshed/ You just do it with a little more finesse/ If you can slip a tablet into someone's

coffee/ Then it avoids an awful lot of mess/ Now if you have a taste for this experience/ And you're flushed with your very first success/ Then you must try a twosome or a threesome/ And you'll find your conscience bothers you much less/ Because murder is like anything you take to/ It's a habit-forming need for more and more/ You can bump off every member of your family/ And anybody else you find a bore..."

Omen's album *Battle Cry* depicted huge skeleton-type warriors decapitating and maiming people with huge axes and swords with blood splattered everywhere (*The Role of Rock*, p. 195).

Exiter's album *Feel the Knife* depicted a double-fisted grip on a knife ready to be used in violence.

One of Kreator's albums was entitled *Pleasure to Kill*.

Judas Priest's song "Devil's Child" is about young people who offer themselves as human sacrifices.

Slayer has albums entitled *Show No Mercy* and *Reign in Blood*. The latter depicts Satan's slaves carrying him through knee-deep blood as decapitated heads float around in it. Other victims are hanging on the walls (*The Role of Rock*, p. 196). *Reign in Blood* contained more than 50 variations of the word "death" in the lyrics. On the vinyl of side one of *Show No Mercy* are the words "SATAN LAUGHS AS YOU ETERNALLY ROT." The song "Altar of Sacrifice" says: "Waiting the hour, destined to die, here on the table of hell. High priest awaiting, dagger in hand, spilling the pure virgin blood. Satan's slaughter, enter the realm of Satan."

Blondie's song "Die Young, Stay Pretty" encourages young people to die before old age robs them of their youthful beauty.

The cover to Malice's album *License to Kill* depicts a blood splattered scene of a masked man axing a victim to death.

Megadeth brags on one of their albums, "Killing is my business ... and business is good" (*The Role of Rock*, p. 197).

The album depicts a human skull that has been used in torture. Their song “Liar” says: “Start trouble, spread pain/ ... Talk nasty, breathe fire/ ... Eat garbage, spit blood/ ... Rot in hell, it’s time, you know/ To your Master, off you go.” Megadeth’s song “Good Morning, Black Friday” says: “Killer, intruder, homicidal man/ If you see me coming, run as fast as you can/ A bloodthirsty demon who’s stalking the street/ I hack up my victims like pieces of meat.”

One of the many vicious songs by Suicidal Tendencies is “I Saw Your Mommy”: “I saw her lying in a pool of red. I think it’s the greatest thing I’ll ever see, your dead mommy lying in front of me. I’ll always remember her lying dead on the floor, I hope she dies twenty times more.”

Suicidal Tendencies’ song “Suicidal Maniac” describes someone being possessed by a “maniac.” I am convinced that this chilling song describes what happens to those who become mass murderers and serial killers. They entertain wickedness in their imagination and become possessed by violent demons:

“A birth that came from more than sound/ Now rages on from town to town/ A giant grows more every day/ And now the Maniac is here to stay/ A feeling you can’t kill/ It’s the power, it’s a will/ Controls your thoughts but you can’t see/ A power of another kind/ A PRESENCE THAT IS GROWING OUT OF SOUND/ And now it’s come, the time the Maniac I’ll meet/ He takes my hand and now I bow down to his feet/ His love for me is like a father to a son/ And now the Maniac and I are one/ I bow to his might/ Too powerful to fight/ It’s my destiny/ NOW THE MANIAC LIVES INSIDE OF ME.”

Note that this rock band understands the intimate connection between vile music and spirit possession. They portray the “presence that is growing out of sound.” In this they are right. Music does have a powerful effect, and I have no doubt that some kinds of music are channels for evil spirits. They are wrong, though, when they claim that the

possessing spirit has a love for the one he possesses. The devil and his demons do not love anyone or anything. They hate people and have only one goal in their relationships with people, and that is to destroy them. They are also wrong in saying that it is someone's destiny to be consumed by evil spirits. God offers eternal salvation and forgiveness to all people who repent of their sin and trust Jesus Christ as their Savior.

“For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life. For God sent not his Son into the world to condemn the world; but that the world through him might be saved. He that believeth on him is not condemned: but he that believeth not is condemned already, because he hath not believed in the name of the only begotten Son of God” (John 3:16-18).

AC/DC's album *If You Want Blood You Got It* depicts one band member impaled by the guitar of another member. Their song “Shoot to Thrill” encourages the listener to pull the trigger for the ultimate thrill. “Are you willing?/ Keep it coming/ and put your head up to me/ I'm gonna pull it, pull it/ pull the trigger/ Super thrill, way to kill .../ I've got my gun and I'm ready/ and I'm gonna fire at will.”

Abattoir's *Vicious Attack* album depicts a woman being attacked by a man with a 12-inch knife and a huge hook and the word “Maniac” tattooed on his arm.

The group Blessed Death sings: “Take me blessed death/ Give me blessed death/ Free me blessed death/ Save me blessed death” (Muncy, *The Role of Rock*, p. 296).

Cheap Trick's *Dream Police* album depicts a band member holding a chain saw with a mannequin cut up on the ground.

Lizzy Borden's album *Love You to Pieces* depicts a man slaying a woman with an axe.

One of Elton John's hits is titled "Saturday Night is a Fine Time to Fight." His song "Burn Down the Mission" advocates burning down the rich man's house. The song "Think I'm Gonna Kill Myself" — "I'm getting bored being part of mankind/ There's not a lot to do no more, this race is a waste of time/ People rushing everywhere, swarming around like flies/ Think I'll buy a forty-four and give 'em all a surprise/ Yeah, think I'm gonna kill myself, cause a little suicide." Elton John's song "Somebody Saved My Life Tonight" is about a boy who tries to kill himself at 4 a.m. in the morning.

The cover to Scorpion's *Black Out* album depicts a lobotomy patient whose eyes were being clawed out by bent forks.

The video to Sammy Hagar's 1984 hit, "I Can't Drive 55," depicted the destruction of a courtroom.

The Dead Kennedy's song "I Kill Children" has these vile words: "God told me to skin you alive/ I kill children, I love to see them die/ I kill children and make their mamas cry/ Crush them under my car, I want to hear them scream/ Feed them poison candy to spoil their Halloween/ I kill children, I bang their heads in doors/ I kill children, I can hardly wait for yours."

The album *Dream Police* by Cheap Trick depicts one of the band members holding a chain saw "with which he has just dismembered a female figure hanging from the ceiling" (*The God of Rock*, p. 191).

Nine Inch Nails is a blasphemous band formed in 1989 by Trent Reznor. Reznor's violent "music" is described even by the *All Music Guide to Rock* as "relentless darkness," "a towering monument of angst and hatred," "raging, angry assault," and "undiluted rage." Reznor's vicious rebellion oozes from his statement: "I'd rather die than give you control." His first album was titled *Pretty Hate Machine*.

The vicious rock band Bush "links rage and erotica" and "portrays life as miserable and meaningless" (*The Truth about*

Rock, p. 23). Their song “Bomb” says, “Blow me away, see if I care ... kill a man; kill a girl.”

The “music” of California thrash rock band Korn is described as “a fiery ball of teeth-gritting anxiety that refuses to relinquish its anger.” Korn’s songs are filled with anger, viciousness, blasphemy, cursing, and immorality. On the song “Kill You” from their 1996 *Life Is Peachy* album, Davis screams out to parents, “All I want to do is kill you.”

The rapper Coolio glorifies violence. In “Recoup This” he shoots his agent and secretary over money (*The Truth about Rock*, p. 26). He makes violent threats in “Gangsta’s Paradise.”

The rap group KRS-One has a vicious song that glorifies the murder of police. “On the ground was a bottle of Snapple/ I broke the bottle in his ... Adam’s apple/ His partner called for backup/ I had the shotgun and began to act up/ With that ‘bo-bo-bo, kak-kak-kak’/ The only way to deal with racism/ If you’re black.”

The violent Black Metal band Obituary has songs such as “Bloodsoaked,” “Suffocation,” and “Deadly Intention.”

Scarface is a “foul-mouthed gangsta rapper” whose obscenity-filled songs are about guns, hate, and killing. His vicious 1997 album *The Untouchable* was No. 1 on the charts and had lyrics such as these: “Sunshine, I’ll blow your brains... No death like this ever semi-automatic exploding between your eyes.”

The gangsta rap group Geto Boys often deals with violent themes. Their vile song “Mind of a Lunatic” says: “She’s naked, and I’m a peeping tom. . . . I’m thinking rape. . . Leaving out the house, got [her] by the mouth, dragged her back in, slammed her down on the couch...”

Rapper Ice-T’s music is often violent. He said: “I have a morbid fascination with violent actions ... so lyrics like ‘Shoot You in Your Face’ turn me on” (*US* magazine, cited by *The Truth about Rock*, p. 50). In 1991, Ice-T formed the thrash-metal band Body Count, and their self-titled debut

album the following year included the vicious song “Cop Killer.”

Rapper Ice Cube’s 1990 album, *AmeriKKKa’s Most Wanted*, deals with themes such as gang violence, abusive police, drugs, and sex. In the song “You Can’t Fade Me,” the singer “fantasizes aborting his girlfriend’s pregnancy with a coat hanger.” This depraved album is considered a rap classic. Ice Cube’s subsequent albums are just as vile. These include *Kill at Will* (1990), *Death Certificate* (1992), *The Predator* (1994), and *Lethal Injection* (1994).

Bone Thugs-N-Harmony has an album entitled “The Art of War.”

One member of rap group ICP (Insane Clown Posse) calls himself “Violent J.” “The Great Melenko” album advocated violence.

The cover to the Gravediggaz’ album *6 Feet Deep* depicts the scowling rappers holding a sharp knife.

The cover to Prodigy’s *Music for the Jilted Generation* album depicts a man screaming in pain.

The rock band Birthday Party stood for “unbridled anarchy” and had a “dark and sometimes ghoulish persona” (*The Secret History of Rock*, p. 192). They had a reputation for their violent stage shows, “which made it difficult to get gigs and caused problems with the police.” Punk rocker King Coffey said, “They seemed like psychotics who might kill you or each other.”

The Dead Kennedys’ debut album, *Fresh Fruit for Rotting Vegetables*, contained violent songs such as “Kill the Poor” and “Let’s Lynch the Landlord.” Their song “I Kill Children” has these words: “God told me to skin you alive/ I kill children, I love to see them die/ I kill children and make their mamas cry/ Crush them under my car, I want to hear them scream/ Feed them poison candy to spoil their Halloween/ I kill children, I bang their heads in doors/ I kill children, I can hardly wait for yours.”

The Sex Pistols' song "Anarchy in the U.K." is vicious, closing with the words: "I want to be anarchy, you know what I mean/ 'Cause I want to be an anarchist/ Again I'm [angry]/ Destroy!"

Most of the records of the rock band Exodus "brandished themes of murder, relentless hate, sacrifice, the abyss of life, the inferno (and morbid allure) of death, and an apocalypse that would cleanse the world of religion and virtue" (Mikal Gilmore, *Night Beat*, p. 257). The words to one of their songs are as follows: "Get in our way and we're going to take your life/ Kick in your face and rape and murder your wife/ Plunder your town, your homes they'll burn to the ground/ You won't hear a sound until my knife's in your back."

In 1994, gangsta rapper Notorious B.I.G. released his popular album "Ready to Die." It was filled with cursing, violence, and immorality. One cut was titled "Suicidal Thoughts," and Notorious B.I.G. sang, "When I die, ----- I wanna go to hell." The rap star was shot to death three years later at age 24.

In 1998, leaders of two major agencies that champion the rights of battered women (Women Fighting Back and the Domestic Abuse Awareness Foundation) denounced Eric Clapton for the contents of the song "Sick and Tired" on his *Pilgrim* album. At issue are the story and the lyrics of the song—the subject of which is a man who is intent on seeing his girlfriend dead. Lyrics include "Now I'm gonna get me a shotgun baby/ keep it stashed behind the bedroom door/ I may have to blow your brains out, baby/ then you won't bother me no more" (*Live Daily*, "Eric Clapton under Fire," June 1998).

Rock Music and Drug Abuse

The following is a chronological account documenting the intimate relationship between rock music and drug abuse. Of course, this list contains only a small sampling of the drug usage that has accompanied the rock & roll culture, and it largely ignores the rampant alcohol abuse.

1930s and 1940s

Amphetamine was introduced in 1932 as a Benzedrine nasal inhaler to relieve the symptoms of colds, hay fever, and asthma. Young people quickly learned to get high by removing the Benzedrine and drinking it in beverages. The drug was widely used in the military during World War II. It was also abused by jazz and blues musicians.

Use of marijuana (also called muggles, muta, gage, tea, reefer, grifa, Mary Warner, Mary Jane, rosa maria, weed, and grass), cocaine, and heroin permeated the jazz and blues bands of the 1920s and '30s.

The July 1, 1928 issue of the *Chicago Tribune*, in an article entitled "New Giggle Drug Puts Discord in City Orchestras," reported that marijuana addiction was common among local musicians.

The *St. Louis Post Dispatch*, April 8, 1934, warned of a drug menace at the University of Kansas: "Everything points to the introduction of the drug [marijuana] into the University by travelling jazz bands that come to play for large university or smaller fraternity and sorority dances. [Narcotics Investigator] Johns says that he has learned that many members of jazz bands not only in this section, but generally throughout the country, often resort to marijuana or some other drug to obscure the monotony of their lives, the ceaseless thumping of jazz night after night."

The British paper *Melody Maker*, Feb. 22, 1936, reported: “Drug peddling and drug-taking is growing in this country. It can no longer be denied that jazz clubs have been among the haunts of drug peddlers.” Joseph Bell, Federal District Supervisor in Minneapolis for the Narcotics Bureau, told the *Minneapolis Tribune* in 1938 that “present-day swing music, the Big Apple Dance and orchestra jam sessions are responsible for increasing the use of marijuana both by dance band musicians and the boys and girls who patronize them.”

Jazz bands with musicians arrested for marijuana possession in the 1930s included the most famous ones, such as Louis Armstrong, Count Basie, Cab Calloway, Duke Ellington, Dizzy Gillespie, and Lionel Hampton.

Milton Mezzrow, famous jazz/bluesman, was a marijuana dealer who brought high quality Mexican marijuana into the Harlem jazz community, but Mezzrow himself became addicted to opium. From 1931 to 1935, he “spent a large part of his time in a cleaned-out six-foot-square coal bin which served as an opium pad” (*Waiting for the Man*, p. 37). In 1940 he was arrested for dealing marijuana and was imprisoned for three years.

Jazz clarinetist Woody Herman’s band was typical in that only one member (trombonist Bill Harris) did NOT use heroin (*Waiting for the Man*, p. 70).

Looking back on his music career, Jazz trumpeter Louis Armstrong said: “My ... memories will always be lots of beauty and warmth from gage [marijuana]. Well, that was my life and I don’t feel ashamed at all. Mary Warner [marijuana], honey, you sure was good...” (Louis Armstrong, cited by Harry Shapiro, *Waiting for the Man*, p. 25). Armstrong’s second wife, Lil Hardin, divorced him in 1932 because she “got tired of Louis smoking that stuff [marijuana]. He smoked pot just like you smoke regular cigarettes” (Larry Nager, *Memphis Beat*, p. 94).

“Neither rock ‘n’ roll, nor the mod or garage bands of the sixties, nor punk in the seventies can be legitimately

considered outside the context of amphetamine. The same applies to West Coast rock and acid, and to marijuana and reggae. But this is not to suggest that acid-rock bands used only LSD or that punks stuck only to amphetamine; far from it. Certain drugs influenced the sound and creative context of particular genres more than others, but as the pharmaceutical industry became more competitive and street chemists more sophisticated, so more drugs were added to the music pharmacopeia. There were sedatives, hypnotics and tranquilizers in a hundred different colours and dosages, notably methaqualone (Quaaludes/Mandrax); a range of synthetic painkillers like Dilaudid; an alphabet soup of hallucinogens — LSD, DMT, PCP, MDA, STP, etc. — and a variety of one-offs like amyl nitrate” (*Waiting for the Man*, p. 99).

In April 1943, the psychedelic drug lysergic acid diethylamid (LSD) was first synthesized by Albert Hofmann in a laboratory in Switzerland. Hofmann describes his first experiment with it: “At home I lay down and sank into a not unpleasant intoxicated-like condition, characterized by an extremely stimulated imagination. ... I perceived an uninterrupted stream of fantastic pictures, extraordinary shapes with intense kaleidoscopic play of colours.”

LSD helped fuel the rock revolution twenty years later.

1950s

Heroin abuse claimed (directly or indirectly) the following jazzmen (among others) in the 1950s — Billie Holiday, Fats Havarro, Sonny Berman (Woody Herman’s trumpet player), pianist Carl Perkins, Wardell Gray, Tadd Dameron, Shadow Wilson, Charlie Christian, Jimmy Blanton, Phil Seaman, and Tubby Hayes (*Waiting for the Man*, pp. 80, 81).

Musicians arrested on drug charges in the 1950s and early ’60s included Gerry Mulligan, Stan Getz, Tadd Dameron, Anita O’Day, Billie Holiday, Art Pepper, Lester Young, Red

Rodney, Hampton Hawes, Chet Baker, Thelonious Monk, Miles Davis, Art Blakey, Percy Heath, Phil Urso, Milt Jackson, Elvin Jones, Charlie Persip, Curtis Fuller, and Philly Joe Jones (*Waiting for the Man*, p. 74).

In 1951, famous jazzman Thelonious Monk spent 60 days in jail for possession of heroin.

In August 1952, the first white teenager was arrested for marijuana possession in Britain, “having acquired the habit through frequenting bebop clubs.”

Rockabilly star Hank Williams, Sr., died on the last day of December 1953, at age 29 in the back seat of his Cadillac, of drug-alcohol induced heart failure. “He had died from the combined effects of alcohol, an undetermined number of morphine shots, and chloral hydrate...” (Colin Escott, *Tattooed on Their Tongues*, p. 241). Williams had sung his own epitaph on some of his songs, such as “Too Many Parties and Too Many Pals” and “Tear in the Beer.” In the latter, he sang: “I’m gonna keep drinkin’ until I’m petrified ... I’m gonna keep drinkin’ ’til I can’t even think.” He did just that. He was also abusing drugs that were prescribed for his chronic back pain. “He would go to see several doctors, obtain multiple prescriptions, then take more than the prescribed dose.” One of Hank Williams’ booking agents, F.D. McMurry, was “amazed at the number and variety of pills that he took.” Quack therapist Horace Marshall prescribed chloral hydrate, a powerful sedative and anti-anxiety drug, for Williams. This drug was very dangerous in itself, but when combined with alcohol or other depressants, it was extremely deadly.

Jerry Lee Lewis’s drummer, Robert “Tarp” Tarrant, had a nervous breakdown when he was only 22 because of his heavy drinking and drug abuse.

Ritchie Valens, popular young Latin rock star who was killed in 1959 in the plane crash which also took the lives of fellow rockers Buddy Holly and the Big Bopper, “loved speed,

which he called ‘whites’ ...” (Ellis Amburn, *Buddy Holly*, p. 231).

In 1953, the star trumpet player in Charlie Parker’s quintet, Red Rodney, was sentenced to five years in prison for heroin possession. He was released on parole in 1955, but he was back on heroin within two weeks and returned to burglary as a means of obtaining money for drugs.

Psychologist Charles Winick, who in 1954 carried out an extensive study on the use of drugs by jazz musicians, “estimated that there were probably over 750 regular users of heroin among the New York jazz community.”

In the late 1950s, the Quarrymen, who later would become the Beatles, played in various sleazy clubs while high on “prellies,” a form of speed called Phenmetrazine and marketed as Preludin. John Lennon was so out of control one night, that “when a customer over-enthusiastically approached the stage, he kicked him in the head twice, then grabbed a steak knife from a table and threw it at the man” (*Waiting for the Man*, p. 107). John Lennon claimed that he had been on pills since he was 17 and soon after turned to pot. He said: “I have always needed a drug to survive. The others, too, but I always had more, more pills, more of everything because I am more crazy, probably (Noebel, *The Marxist Minstrels*, p. 111).

Charlie Parker, jazz saxophonist who died in 1955 at age 34 of a hemorrhage, had long been addicted to drugs, and had been institutionalized in 1946. “Prior to a gig, he might consume two three-course dinners or two dozen hamburgers, washed down with torrents of whiskey and followed by a gargantuan whack of heroin” (*Waiting for the Man*, p. 69).

Little Richard became heavily addicted to drugs such as cocaine and heroin. “I became very nasty, which I never used to be. Cocaine made me paranoid. It made me think evil ... When I got real high I couldn’t sleep. ... I spent my time locked up in a hotel room. ... The drugs brought me to realize what homosexuality had made me. When I felt that, I wanted

to hurt. I wanted to kill” (*The Life and Times of Little Richard*, p. 189).

In 1958, jazz/blues bassist Hampton Hawes (also known as “Wally Shade”) was sentenced to ten years in prison for selling heroin.

In 1958, jazzwoman Anita O’Day almost overdosed on heroin. She did this again in March 1966. She had been jailed in 1947 or 1948 for narcotics possession, and again in 1952.

In the late 1950s and early 1960s beatnik poet Allen Ginsberg and many jazz musicians experimented with hallucinogenic drugs, such as psilocybin and LSD. The musicians included Thelonious Monk, Dizzy Gillespie, and John Coltrane.

Billie Holiday, famous jazz/blues singer, died in July 1959 at age 44 of heroin- and alcohol-related causes. Holiday had long abused herself through massive doses of drugs and alcohol. She was turned down as a foster parent because of her drug abuse.

1960

In 1960, Freddy Fender, writer of “Wasted Days and Wasted Nights,” began his three-year prison term for a drug-related conviction (John Muncy, *The Role of Rock*).

Lord Buckley (born Richard Myrle Buckley), blasphemous jazz/swing humorist who founded the Church of the Living Swing, died in 1960 at age 54 of drug and alcohol abuse. “A voracious appetite for artificial stimulants eventually took its toll, and despite rumours that the cause of his death was a beating by Black Muslims, Lord Buckley’s death in 1960 is recorded as the result of prolonged drug and alcohol abuse” (*Virgin Encyclopedia of Fifties Music*, p. 53).

1961

Ray Charles was arrested two times in 1961 for possession of drugs and drug paraphernalia.

1962

In 1962, Harvard University professor Dr. Timothy Leary took his first “trip” on LSD and became the guru of acid. “A religious fervour had gripped him; religious imagery informed all he felt about LSD. He was a priest of the God Acid” (*Waiting for the Man*, p. 131). In 1963, Leary founded the International Federation for Internal Freedom. Harvard fired him that year “amid rumors of campus orgies.” In 1964, Leary and others founded the Castalia Foundation in upstate New York. His message to young people was “Turn On, Tune In, Drop Out.” Leary’s 1964 book, *The Psychedelic Experience*, was intended to assist novices to take LSD as a tool of spiritual enlightenment. The introduction urged: “Whenever in doubt, turn off your mind, relax, float downstream.” Leary said rock musicians are “the philosopher-poets of the new religion.” He called the Beatles the “four Evangelists” and “rock stars become holy men,” and their *Sergeant Pepper* album “the sermon from Liverpool.” The rock & roll crowd went crazy for LSD in the 1960s. It was estimated that chemist Augustus Stanley III alone produced and distributed 15 million LSD “hits,” many of which were distributed freely at rock concerts. Leary appeared on stage with the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service, and others. John Lennon read Timothy Leary’s book *The Psychedelic Experience* in 1966 and wrote the songs “Come Together” and “Give Peace a Chance” for Leary. The Moody Blues’ song “Legend of a Mind” is about Leary. The Who song “Seeker” is about him. Jimi Hendrix sought Leary’s help in interpreting dreams. Pink Floyd’s founder, Syd Barrett, attributed Leary with part of his inspiration (*Rock Bottom*, p. 3), though his LSD experiences eventually left him in a vegetative condition.

1963

Dinah Washington, the most popular rhythm & blues female singer of the 1950s, died in 1963 at age 37 of an overdose of pills and alcohol, probably accidental.

Michael Holliday (born Michael Miller), who had several hits, including “Stairway of Love,” committed suicide in 1963 at age 34 by a drug overdose.

1964

Bob Dylan “went through some profound drug experiences during 1964-5, taking up Baudelair’s formula for immortality: ‘A poet makes himself a seer by a long prodigious and rational disordering of the senses.’ He ... tried just about everything he could to ‘open his head’ as biographer Tony Scaduto puts it” (*Waiting for the Man*, p. 144). Many of Dylan’s songs were about drugs, including “Lay Down Your Weary Tune,” “Subterranean Homesick Blues,” and “Mr. Tambourine Man.” It was Dylan who introduced the Beatles to marijuana (Peter Brown, *The Love You Make: An Insider’s Story of the Beatles*).

In 1964, Ray Charles was arrested in Boston for heroin and marijuana possession. After this third drug charge, he decided to give up his 17-year heroin habit (Muncy, *The Role of Rock*).

John Lennon admitted that he began taking LSD in 1964 and that “it went on for years. I must have had a thousand trips ... a thousand. I used to just eat it all the time” (*Rolling Stone*, Jan. 7, 1971, p. 39; cited by Jann Wenner, *Lennon Remembers*, p. 76). Lennon wrote “Tomorrow Never Knows” after taking LSD. He admitted to the *Rolling Stone* interviewer that there were “a lot of obvious LSD things in the music.” Lennon said, “God isn’t in a pill, but LSD explained the mystery of life. It was a religious experience.”

Brian Wilson of the Beach Boys, who wrote many of their most popular songs, was heavily involved with psychedelic and other drugs and liquor and became a psychotic recluse for many years.

Rudy Lewis of the Drifters, died in 1964 of a drug overdose at roughly age 31.

1965

According to Lennon, it was in 1965 that the Beatles began using marijuana. He said they smoked it for breakfast and nobody could communicate with them because they were “just all glazed eyes” (*Playboy*, Jan. 1981, p. 112, cited by *The Legacy of John Lennon*, p. 58).

Eric Burdon of the Animals admits that he took many acid (LSD) trips. He participated in these hallucinogenic drug experiences with Brian Epstein (the Beatles’ manager), Andy Summers (who played with the Animals and later was with the rock group Police), and many others. Burdon claims that LSD opened him up to Hinduism.

The Grateful Dead glorified drug abuse from its inception in 1965 as the house band for Ken Kesey’s Acid Test, a series of public LSD parties. LSD chemist Owsley Stanley III bankrolled the rock group for a while. Garcia testified that Stanley’s “mind was completely shot.” The Grateful Dead “arrived stoned, played stoned and their fiercely loyal fans, ‘Deadheads,’ were stoned along with them” (*Waiting for the Man*, p. 142).

The Eagles said that most of their songs were written under the influence of the hallucinogenic drug peyote (*Time*, Aug. 15, 1975, p. 4).

Jet Harris, one of the top British bass guitarists, was arrested in the mid-1960s for driving under the influence of alcohol and for possession of marijuana and LSD.

Dino Valenti, of Quicksilver Messenger Service, was arrested in 1965 shortly after the band was formed and was jailed for drug possession.

1966

It was in 1966 that LSD finally became illegal in California where most of the early “Acid Rock” groups gathered.

Bill Graham, considered the most important rock promoter ever, helped Ken Kesey stage a three-day “Trip Festival,” a sort of extended LSD test (Muncy, *The Role of Rock*).

Donovan was fined 250 English pounds for possession of marijuana. He had at least two hit songs about drugs. “Mellow Yellow” was about marijuana, and “Sunshine Superman” was about LSD (*Waiting for the Man*, p. 159).

Bobby Fuller died in July 1966 at age 22 under mysterious circumstances. Friends and band members later testified that he was involved with drugs.

Timothy Leary and his third wife were arrested in early 1966 for marijuana possession and Leary was sentenced to 10 years. While free on bond awaiting appeal of the conviction, Leary was again arrested for marijuana possession in December 1968 and sentenced to another 10 years.

1967

In January 1967, Augustus Owsley Stanley III, called the King of LSD, parachuted into the “Be-In” rock festival at Golden Gate Park in San Francisco to give away 100,000 hits of LSD.

Jazzman Art Blakey’s 1967 Japan tour was canceled because of the arrests of Elvin Jones and Tony Williams on drug charges.

In June 1967, the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band* album “heralded the drug revolution.” Songs included

“I Get High with a Little Help from My Friends.” In the United Nations Bulletin on Narcotics, S. Taqi warned that the *Sgt. Pepper* album gave the green light to drugs in songwriter’s material and “heralded the drug revolution in this country, a revolution still unchecked” (“Approbation on Drug Usage in Rock and Roll Music,” *U.N. Bulletin on Narcotics*, Oct.-Dec. 1969, p. 35). “Sergeant Pepper galvanized the acid subculture and gave LSD an international platform” (*Waiting for the Man*, p. 145).

Media researcher Brian Key observed: “The Beatles became the super drug culture prophets ... of all time” (Key, *Media Sexploitation*, 1976, p. 136). On the *Sgt. Pepper* album Ringo Starr sang, “I get high with a little help from my friends.” The members of the Beatles later openly admitted that the album was “a drug album” (*Flowers in the Dustbin*, p. 253). *Sgt. Pepper’s* was hugely influential, one of the best-selling albums of rock history. Many of the Beatles songs were about drugs. These include “Strawberry Fields Forever,” “Day Tripper,” “Yellow Submarine,” “Help,” “Rubber Soul,” “Cold Turkey,” “Glass Onion,” “I Am the Walrus,” and “Penny Lane.” (All of these were admitted to be drug songs by the Beatles.) BBC removed the Beatles’ song “A Day in the Life” from the air because of its drug implications.

In June 1967, the Beatles took out a full-page ad in the *London Times*, calling for the legalization of marijuana in Britain.

Brian Epstein, manager of the Beatles, died from an overdose of sleeping pills. By this time, all four Beatles were experimenting with drugs including LSD. That same year, Paul McCartney told *Life* magazine that he was “deeply committed to the possibilities of LSD as a universal cure-all.” He went on to say, “After I took it, it opened my eyes. We only use one-tenth of our brain. Just think what all we could accomplish if we could only tap that hidden part. It would mean a whole new world. If politicians would use LSD, there

would be no more war, poverty or famine” (*Life*, June 16, 1967, p. 105).

A music industry spokesman observed: “Drug taking is nothing new to the music business, but it has always been a secretive thing. No one went around boasting about it, but now it is really getting out of hand” (*Central California Register*, Sept. 6, 1967, p. 7).

Brian Jones, Mick Jagger, and Keith Richards of the Rolling Stones were arrested for drug possession. Richards was found guilty of allowing his home to be used for drug use and was sentenced to one year in jail and fined 500 pounds. During his trial, Richards told the judge: “We are not old men. We are not worried about petty morals.” Jagger was found guilty of illegal possession of pep pills and was sentenced to three months in jail and fined 300 pounds.

The original rock band Love was broken up by drug abuse in 1967. After Bryan MacLean nearly overdosed on heroin, he dropped out of the band.

John Sinclair, manager of the MC5, was arrested along with 57 other people at his Artists’ and Writers’ Workshop in Detroit and was charged with possession of marijuana (Muncy, *The Role of Rock*).

All six members of the Grateful Dead were arrested in 1967 for possession of marijuana (Muncy).

Rolling Stone magazine’s first issue included a free “roach clip” (a device used to hold a marijuana cigarette) (Muncy).

1968

The student newspaper for the University of Wisconsin noted that the Beatles have “proselytized the use of drugs so subtly that words and conceptions once only common to drug users are found in sentences of teeny-boppers and statesmen alike” (*Daily Cardinal*, Dec. 3, 1968, p. 5, cited by David Noebel, *The Legacy of John Lennon*, p. 63).

Brian Jones of the Rolling Stones was convicted in 1968 for possession of marijuana.

Grace Slick (known as the “Acid Queen”) of the Jefferson Airplane told the media: “We all use drugs and we condone the judicious use of drugs by every one. Kids are going to blow their minds somehow, and this is a better way to do it than racking up their car against the wall” (Grace Slick, *Cavalier*, June 1968). The Jefferson Airplane album *Bark* was entirely written under the influence of cocaine (*Waiting for the Man*, p. 229). The song “White Rabbit” openly promoted drug usage. Slick claimed she had planned to spike President Nixon’s tea with 600 micromilligrams of LSD at a White House Party (*People*, April 7, 1980, p. 61).

Larry Graham of Sly and the Family Stone was arrested in London for possession of marijuana (Muncy, *The Role of Rock*).

Frank Weber, manager of The Kingston Trio, was arrested along with five others, when 400 pounds of marijuana was found in their possession (Muncy).

John Lennon and Yoko Ono were arrested for marijuana possession. The drug conviction nearly cost Lennon the right to live in the United States.

Bob Weir and Ron McKernan of the Grateful Dead were busted on a variety of drug charges after a police raid at their San Francisco home. Ron died five years later because of his alcohol abuse (Muncy, *The Role of Rock*).

Eric Clapton and three members of The Buffalo Springfield (Neil Young, Richie Furay and Jim Messina) were arrested on marijuana charges. About this time, Clapton claimed that “Acid was conducive to exploring music” (Herman, *Rock and Roll Babylon*, p. 39).

Syd Barrett, founder of Pink Floyd, left the group in 1968, suffering from psychiatric disorders brought about by his drug abuse. Roger Waters said, “There was so much dope and acid around in those days that I don’t think anyone can

remember anything about anything” (*Rock and Roll Babylon*, p. 52).

Influential disc jockey Dewey “Daddy-O” Phillips, who pioneered the *Red Hot & Blue* program in Memphis in the early 1950s and was the first to play an Elvis Presley record on the air, was addicted to alcohol and pain killers. He had several car wrecks in the 1950s because of his heavy drinking. His wife separated from him, and he became “virtually homeless.” He had to be bailed out of jail frequently. Phillips moved back home with his mother, and in September 1968 he died of heart failure at age 42.

Frankie Lymon, who wrote “Why Do Fools Fall in Love,” died at age 25 from an overdose of heroin in the bathroom of his grandmother’s apartment. He had a long history of drug abuse.

After his recovery from a terrible automobile accident, Jan Berry of Jan and Dean became addicted to drugs for several years and contemplated suicide.

1969

The music reviewer for *Holiday* magazine warned: “In songs meant for children of twelve and even younger, they proclaim that it is wise, hip, and inside to dissolve your responsibilities and problems of a difficult world into the mists of marijuana, LSD, or heroin” (*The Legacy of John Lennon*, p. 61).

Time magazine observed, “Rock musicians use drugs frequently and openly, and their compositions are riddled with references to drugs, from the Beatles’ ‘I Get High with a Little Help from My Friends’ to the Jefferson Airplane’s ‘White Rabbit’...” (Sept. 26, 1969, p. 69).

Etta James, the ’50s R&B singer, tried to kick her heroin habit with the aid of methadone, but it turned out to be “the most horrible thing I’ve ever experienced. It sets up a blockage against heroin, but creates a stomach habit. Then

the blockage wears off, and you have a double craving; your stomach craves methadone and your veins crave heroin” (Penny Stallings, *Rock & Roll Confidential*, p. 231).

Paul Kantner of the Jefferson Airplane was arrested in Honolulu for possession of marijuana. Jack Casady, also of the Jefferson Airplane, was arrested for possession of marijuana in his hotel room in New Orleans and received a two-and-a-half year suspended sentence. Kantner said the band paid for the drugs as “a business expense” (*Rolling Stone*, Sept. 30, 1971, p. 30).

The Woodstock rock festival, which was held in New York State in 1969, was a drugged out orgy. A *New York Times* poll found that 99% of the attendees were using marijuana. The subsequent movie also glorified drug abuse.

Mick Jagger of the Rolling Stones was arrested in London for possession of marijuana. Jagger’s girlfriend, Marianne Faithfull, nearly died from an overdose of barbiturates that same year and entered a hospital for treatment of heroin addiction. In July, Brian Jones of the Rolling Stones drowned at age 26 after abusing barbiturates and alcohol.

In April 1969, George Harrison and his wife, Patti, were arrested at their home and charged with possession of 120 joints of marijuana. The drugs were found by a police dog. They pleaded guilty and were fined (Muncy, *The Role of Rock*).

Jimi Hendrix was arrested in the Toronto International Airport for possession of several ounces of heroin in a travel bag. Hendrix was quoted as saying, “Knowing me, I’ll probably get busted at my own funeral” (*The Book of Rock Quotes*, p. 64). He was dead one year later.

John Lennon said: “If people can’t face up to the fact of other people being naked or smoking pot ... then we’re never going to get anywhere” (*Penthouse*, Oct. 1969, p. 29, cited in *The Legacy of John Lennon*, p. 66).

Entertainer Art Linkletter, who lost a son to drug abuse, called the Beatles “the leading missionaries of the acid society” and observed: “Today in the top 40 pop records played by rock groups, I would say at least half of them are a constant secret message to the whole teenage world to drop out, to turn on, to groove with chemicals” (House Select Committee on Crime, *Crime in America—Illicit and Dangerous Drugs*, October 1969, p. 152).

Eric Clapton and three members of the Buffalo Springfield were arrested on marijuana charges in 1968. By 1969, Clapton was drinking two bottles of vodka a day (*Sunday Times*, June 27, 1999). By 1973, he was almost dead from drug abuse. He was spending up to 1500 pounds per week to feed his heroin habit. In 1973, he underwent drug treatment. In 1985, he again underwent rehabilitation, this time to overcome the alcoholism which had taken the place of his former heroin addiction.

Skip Spence, original guitarist of Moby Grape, went insane after a bad acid trip in New York City.

Lou Reed, “the God-father of Punk rock,” has glorified the use of heroin. He was kicked out of Syracuse University for operating a drug operation. “Lou Reed is the guy that gave dignity and poetry and rock ‘n’ roll to smack, speed, homosexuality, sadomasochism, murder, misogyny, stumblebum passivity, and suicide...” (Lester Bangs, *Scream*). Reed’s popular song “Walk on the Wild Side” is a “paean to sexual perversion and drug abuse.” His album *Lou Reed Rock ‘n’ Roll Animal*, features drug-related songs such as “Sweet Jane,” “Heroin,” “White Light/White Heat,” and “Sister Ray” (amphetamine abuse). The song “Waiting for the Man” describes the love affair between a heroin addict and his drug. “Heroin/ will be the death of me/ it’s my wife/ and it’s my life.”

Original War bassist Peter Rosen died of a drug overdose in 1969 at roughly age 28.

1970

Jazz critic Gene Lees warned: “About three years ago, having caught the reference to drugs—indeed, the exhortation of their use—buried in a lot of rock and folk-rock lyrics, I wrote an article, suggesting that if this continued, THE COUNTRY WAS IN FOR A WAVE OF DRUG USE THAT COULD SHAKE ITS FOUNDATION” (Gene Lees, “Rock, Violence, and Spiro T. Agnew,” *High Fidelity*, Feb. 1970, pp. 108, 110).

Revolutionary Jerry Rubin noted: “Rock ‘n’ roll marked the beginning of the revolution. ... We’ve combined youth, music, sex, drugs, and rebellion with treason, and that’s a combination hard to beat” (Rubin, *Do It!*, pp. 19, 249).

Steve Stills of Crosby, Stills, Nash and Young was arrested in his motel for possession of cocaine and barbiturates.

Though the Byrds tried to deny that the song “Eight Miles High” was about drugs, David Crosby later admitted that this was a lie. “Did I think ‘Eight Miles High’ was a drug song? No, I knew it was. We denied it, of course. But we had a strong feeling about drugs, or rather, psychedelics and marijuana. We thought they would help us blast our generation loose from the fifties. Personally, I don’t regret my psychedelic experiences. I took psychedelics as a sort of sacrament” (Crosby, cited by *Rock an Unruly History*, p. 166).

Bobby Charles, who wrote some of the best-known fifties rock songs, including “See You Later, Alligator,” got into trouble with the law in the 1970s because of drug abuse (Colin Escott, *Tattooed on Their Tongues*, p. 16).

In May 1970, Marty Balin of the Jefferson Airplane was arrested for marijuana possession, along with two members of the road crew, backstage after a concert in Minneapolis. Four weeks later, Jefferson Airplane’s Paul Kantner was arrested in Honolulu on a marijuana charge. When he was convicted, he brazenly said: “I only want to say the verdict

and this court is one of the main reasons people have no faith in the government any more.”

Keith Richards of the Rolling Stones and his live-in girlfriend Anita Pallenberg moved to France to dodge British taxes, and he had heroin shipped to him concealed inside his son's toys (*Rock Lives*, p. 183). He also began shooting heroin into his veins. The two children of Richards and Pallenberg were both delivered while their mother was addicted to heroin.

Chubby Checker and three others were arrested at Niagara Falls after marijuana, hashish, and unidentified drug capsules were found in his car (Muncy, *The Role of Rock*).

Jimi Hendrix died that year in London at age 27. The official cause of death was “barbiturate intoxication” and “inhalation of vomit.” Hendrix had abused drugs and alcohol for many years. He took acid, smoked marijuana, used heroin and amphetamines, and drank liquor. Noel Redding testified: “Whether it was true or not, we felt we had to be stoned to play properly. Good dope equalled good music” (*A Time to Rock*, p. 200).

Janis Joplin died in 1970 at age 27 of alcohol abuse and a heroin overdose. She had previously been revived at least a half dozen times after overdosing on heroin. *Time* magazine quoted her a year before saying, “I wanted to smoke dope, take dope, lick dope, anything I could get my hands on I wanted to do” (*Time*, Aug. 9, 1969, p. 76).

Alan “Blind Owl” Wilson of Canned Heat died in 1970 at age 27 of a drug overdose.

Iggy Pop retired for over a year to kick a heroin addiction. By 1973, he was addicted again.

1971

In 1971, John Lennon admitted he and Yoko Ono had taken heroin and LSD (Muncy, *The Role of Rock*).

Jim Morrison died in 1971 at age 27 of an alcohol and drug induced heart attack in France. His live-in girlfriend, Pamela, died three years later of a heroin overdose. The record of Morrison's life as a rock & roll musician reads like that of a drugged out maniac, drunk most of the time, public nakedness and other lewd conduct, daily acid trips, destruction of private property, beating his girlfriends, threatening people with violence, stealing things even from his friends, cursing, blaspheming, lying, vandalizing public property.

In 1971, members of the Grateful Dead were accused of distributing LSD-laced apple juice to an unwitting audience. Police shut down the concert and rushed 36 people to a nearby crisis clinic for treatment.

1972

Johnny Winter had a heroin addiction problem and had suicidal depression in the early 1970s.

In March 1972, Washington journalist Jack Anderson broke the “drugola” scandal story. “Record company employees came forward with tales of drug ‘saloons’ held by promotion staff, where cocaine, marijuana and assorted pills were handed out to DJs, station managers and performers. Unknown artists took it upon themselves to supply drugs to DJs hoping to secure airplay for records that otherwise would have sunk without trace. ... Paid anything up to \$15,000 a week for their services, [independent promoters] used every means at their disposal to get records played on Top Forty radio—cash, women, holidays, threats of violence, but most usually cocaine” (*Waiting for the Man*, pp. 204,205).

Drug abuse and alcoholism nearly destroyed some of the members of Black Sabbath. Their 1972 *Volume 4* album was supposed to be titled *Snowblind*, but their record company forced them to change it. *Snowblind* referred to cocaine abuse. In interviews with the press, the band members

admitted this. Their song “Sweet Leaf” glorified marijuana. Drummer Bill Ward testified: “I was a full-on junkie, still am a full-on junkie, except that I don’t use junk. ... I had been using blow [cocaine] every day for a number of years, so it was definitely time to let that go. And I was using plenty of other drugs, at the time, to keep me numb, so losing the blow wasn’t that big of a deal” (*Black Sabbath*, p. 22).

Joe Cocker and six members of his band, along with his road crew, were busted for drug possession after a concert in Australia. Police confiscated marijuana, heroin, and hypodermic syringes. He was forced to leave the country (Muncy, *The Role of Rock*).

Paul McCartney and his wife, Linda, along with drummer Denny Seiwell, were arrested for smuggling marijuana into Sweden (Muncy).

Miss Christine, a member of Frank Zappa’s 1960s group GTO’s, died in 1972 at age 22 of an overdose of prescription painkillers. Zappa once said, “Society’s major hang-ups could be cured by a drug and sexual openness” (*Life*, June 28, 1968).

Billy Murcia, drummer for New York Dolls, choked to death at age 21 during a drug-induced stupor.

Rory Storme, of The Hurrricanes, died from an overdose of sleeping pills.

Brian Cole, bass player for The Association, died at age 29 from an overdose of heroin.

Danny Whitten, singer for Neil Young’s Crazy Horse, died at age 27 from an overdose of heroin.

Phil Lesh, bassist of The Grateful Dead, was arrested for possession of drugs in Marin County, California.

Peter Tork, bassist for the Monkees, was arrested for possession of hashish and sentenced to four months in prison.

In December, Keith Richards and his girlfriend, Anita Pallenberg, were arrested in France for possession of heroin,

cocaine, and hashish. Anita was arrested that same month in Jamaica for possession of marijuana.

1973

Jerry Garcia of The Grateful Dead was arrested for possession of marijuana, cocaine and LSD. Referring to their style of music, Garcia once said, “Acid rock is music you listen to when you are high on acid [LSD]” (*Rolling Stone*, Feb. 3, 1972, p. 30).

Paul McCartney was convicted of growing marijuana plants at his Scottish farm.

The Bee Gees said, “We do smoke marijuana now and again” (*Circus*, Aug. 3, 1973, p. 38). In fact, they did more than that. They were heavy drinkers and “got into pills—Dexedrine” (*Rock Lives*, p. 493).

Buddy Rich was busted for possession of marijuana while touring Australia, the second bust for the 56-year-old drummer (Muncy, *The Role of Rock*).

Tom Johnston of The Doobie Brothers (so named for a marijuana joint) was arrested on charges of marijuana possession.

In June, Keith Richards of the Rolling Stones was arrested in London when police found guns, heroin, and Mandrax tablets during a raid of his home.

Gram Parsons of The Byrds and the Flying Burrito Brothers died in September 1973 at age 26 of an overdose of alcohol and morphine. Cocaine and amphetamines were also found in his system. He had just filed for divorce from his second wife. He had been a heroin user for years.

The rock band Journey helped fund the organization N.O.R.M.L. toward the legalization of marijuana.

1974

Vinnie Taylor, guitarist for Sha Na Na, died in 1974 at age 25 of a heroin overdose.

Pamela Morrison, girlfriend of Jim Morrison, died from an overdose of heroin.

Nick Drake, singer/songwriter, died from an overdose of pills.

Robbie McIntosh, drummer for Average White Band, died from an overdose of heroin.

Graham Bond committed suicide by throwing himself under the wheels of a London underground train at the Finsbury Park Station, in May 1974. He was 37 years old. Bond, one of the pioneers of jazz-rock in Britain, was addicted to drugs and alcohol.

By 1974, Marvin Gaye was deeply addicted to drugs. Gaye's biographer David Ritz said that Marvin Gaye's every decision was made high on drugs (*Waiting for the Man*, p. 230). Gaye was addicted to marijuana, cocaine, and freebase heroin.

1975

Chuck Negron, lead singer of Three Dog Night, was busted in Louisville, Kentucky, after police found two grams of heroin and a gram of cocaine in his hotel room (Muncy, *The Role of Rock*).

Chad Mitchell, leader of the folk trio named after him, was sentenced to five years in prison for possession of over 400 pounds of marijuana (Muncy, *The Role of Rock*).

Paul McCartney's wife, Linda, was arrested in Los Angeles in 1975 for possession of eight ounces of marijuana.

Mitch Ryder, who had a comeback in the 1970s, is called a "notable acid victim" by Harry Shapiro in his history of drug abuse in popular music (*Waiting for the Man*, p. 143).

Dave Alexander, bass guitarist for Iggy Pop and the Stooges, died in 1975 at age 27 of pneumonia after years of alcohol and chemical abuse.

Five hundred and eleven people were arrested for possession of drugs at a series of concerts being performed by Pink Floyd at the sports arena in Los Angeles. Pink Floyd's music often glorified drug abuse. One of their songs was entitled "Comfortably Numb." Group leader Syd Barrett consumed endless "hits" of LSD and attributed part of his inspiration to acid guru Timothy Leary. Sadly, LSD and other drugs turned Barrett into a near vegetable.

Members of Dr. Hook were busted after marijuana was found in one of their hotel rooms. One of their songs entitled "Get My Rocks Off" says, "Some men need some killer weed [pot]/ And some men need cocaine/ Some men need some cactus juice [peyote]/ to purify their brains/ Some men need two women/ And some need alcohol/ Everybody needs a little something/ But, Lord, I need it all..." (Muncy, *The Role of Rock*).

Tim Buckley, popular Sixties folk-rock singer, died in 1975 from an overdose of drugs.

Guitarist Dickie Betts of the Allman Brothers was arrested on drug charges.

In December, Timothy Leary was arrested for marijuana possession.

Jazzman Miles Davis had a heroin habit that took him "as low in the gutter as you can get" (*Waiting for the Man*, p. 80). "During his years of inactivity, Davis was often to be found on the bathroom floor of Howard McGhee's apartment with a needle in his arm.

Gary Glitter, who had many hits in the 1970s and sold 18 million records at the height of his career, was addicted to alcohol and drugs and tried to commit suicide two times.

The band Motorhead, which was formed in 1975, is named after a user of amphetamines or "speed."

1976

Black Sabbath drummer Bill Ward had a heart attack in 1976 and had to take a break from the band. Ward was heavily addicted to alcohol and illegal chemicals. Of his early days with the band he said: “At that time, my cocaine addiction had accelerated tremendously. It had become, like, real bad. Real bad. And I was getting sicker. ... I was a full-on junkie, still am a full-on junkie, except that I don’t use junk” (Bill Ward, cited by Mike Stark, *Black Sabbath*, p. 21). Knowing that cocaine was killing him, he gave it up but turned to other drugs and to alcohol. By the early 1980s, Ward was nearly dead from alcoholic binges.

Eric Faulkner, singer for Bay City Rollers, nearly died after swallowing Seconal and Valium tablets.

One hundred and eighty-eight people were arrested for drug possession at a Jethro Tull concert in Los Angeles.

Alman Brother Band roadie Scotter Herring was sentenced to 75 years in prison for distributing cocaine and other drugs to Gregg Allman. Gregg was granted immunity in exchange for his testimony.

Jerry Lee Lewis has abused drugs and alcohol like a wild man and has undergone treatment for addiction to painkillers. He claims to have spent \$500,000 on the drug Demerol alone. In March 1976, federal narcotics agents confiscated “a substantial amount of drugs” from Jerry Lee’s private plane.

Keith Richards of the Rolling Stones was arrested again in 1976, when police discovered a silver cylinder containing cocaine in his car after he lost control at the wheel and slammed into a center highway divider.

David Bowie and Iggy Pop were arrested in their hotel room in Rochester, New York, and charged with possession of marijuana. That year Bowie had portrayed himself as the “Thin White Duke,” reflecting his “cocaine-fueled paranoia.” He admitted that he used drugs to enhance his creativity

(*Rolling Stone*, Jan. 12, 1978, p. 83). His life at that time was described in the following terms: "Friends who visited Bowie in Los Angeles reported that he was living in a room with the curtains permanently drawn, a bowl of cocaine prominently displayed on the coffee table" (Turner, *Hungry for Heaven*, p. 93).

The popular Canadian rock band Rush was named for the euphoric feeling produced by drugs. One of the songs on the 1976 album entitled *2112*, "A Passage to Bangkok," describes the alleged glories of powerful drugs from various parts of the world, including Acapulco, Morocco, Kathmandu, and Afghanistan.

Neil Diamond was arrested in his home for possession of marijuana.

Paul Kossoff, guitarist for the rock group Free, died in 1976 at age 25 of a heroin-induced heart attack on an airplane en route to New York. A year earlier his drug abuse had resulted in a heart/lung stoppage, but doctors managed to revive him.

Tommy Bolin, guitarist/song writer for Deep Purple and other groups, died in 1976 on his 26th birthday from an overdose of morphine, cocaine, Lidocaine and alcohol in a hotel room.

Scott Quick, guitarist for Sammy Hagar Band, died from an overdose of drugs.

Gary Thain, bassist for Uriah Heep, died from an overdose of heroin.

Motorhead's bass guitarist, Ian "Lemmy" Kilminster, was a "self-confessed devotee of amphetamine sulphate" (*Waiting for the Man*, p. 122).

Bette Midler bailed out seven members of her entourage following their arrest for possession of cocaine and marijuana.

Drugs were involved when Mel Evans, former Beatles road manager, was shot to death by police in 1976 during an argument involving a rifle. His girlfriend had called the

police and told them that Mal had taken Valium and was “totally messed up,” and when he allegedly made threatening gestures with the gun, they shot him. The rifle was not loaded.

Florence Ballard, vocalist with The Supremes, died virtually penniless in 1976 at age 27 of a heart attack that was probably alcohol and drug related (Shapiro, *Waiting for the Man*, p. 226).

1977

Rick Scully, manager for The Grateful Dead, was jailed for four months for conspiracy to smuggle marijuana.

Keith Richards of the Rolling Stones, was arrested and fined \$1,300 for possession of heroin, 130 grams of cocaine and other narcotic paraphernalia (Muncy, *The Role of Rock*).

Elvis Presley died on August 16, 1977, at age 42 in his bathroom at Graceland, of a shutdown of his central nervous system caused by polypharmacy, or the combined effect of multiple drugs. Fourteen drugs were found in his body during the autopsy, including toxic or near toxic levels of four. Dr. Norman Weissman, director of operations at Bio-Sciences Laboratories, where the toxicity tests were performed, testified that he had never seen so many drugs in one specimen. Elvis’s doctor, George Nichopolous, had prescribed 19,000 pills and vials for Elvis in the last 31.5 months of his life. Elvis required 5,110 pills per year just for his sleeping routine. Elvis obtained drugs from many other sources, both legal and illegal. It was estimated that he spent at least \$1 million per year on drugs and drug prescribing doctors (Goldman, *Elvis: The Last 24 Hours*, p. 56). Elvis began using amphetamines and Benzedrine to give him a lift when he began his rock & roll career in the first half of the 1950s. It is possible that they were first given to him by Memphis disc jockey Dewey Phillips, who helped popularize Elvis’s music by playing his songs repeatedly (Goldman, p. 9).

The drugs “transformed the shy, mute, passive ‘Baby Elvis’ of those years into the Hillbilly Cat.” He also used marijuana some and took LSD at least once. In her autobiography, Priscilla Presley said that Elvis was using drugs heavily by 1960 and that his personality changed dramatically. After the breakup of his short-lived marriage in 1973, Elvis “was hopelessly drug-dependent.”

Peter Laughner, guitarist for the rock band Pere Ubu and other groups and a writer for *Creem* magazine, died in 1977 at age 24 of pancreatitis caused by alcohol and drug abuse.

1978

Rich Evers, Carol King’s songwriter and third husband, died from a heroin overdose.

TV Guide noted that “the average rock musician likes to perform [in an environment] of stomping, cheering crowds, typically well-dosed with alcohol and marijuana” (July 29, 1978, p. 21).

Greg Herbert, saxophonist for Blood, Sweat, and Tears, died from an overdose of drugs (Muncy, *The Role of Rock*).

Pete Meaden, manager for The Who, died from an overdose of barbiturates.

Keith Moon, drummer for The Who, died from an overdose of drugs in 1978 at age 32.

1979

Philip Hale, a photographer friend of rock star Jimmy Page, died in Page’s home from an overdose of morphine, cocaine and alcohol (Muncy, *The Role of Rock*).

Congressman Lester Wolff (D-NY), chairman of the House Select Committee on Narcotics Abuse and Control, warned: “DRUG ABUSE AMONG OUR CHILDREN HAS RISEN, IN THE PAST TWO YEARS, FROM EPIDEMIC TO PANDEMIC PROPORTIONS. It has grown so large that

neither the nation--nor any nation in history--has ever before faced a problem that is so insidious and so dangerous” (Peggy Mann, “Frightening Facts about Children and Drugs,” *Family Weekly*, Nov. 25, 1979).

Marianne Faithful, former girlfriend of Mick Jagger, was arrested at Oslo Airport in Norway for possession of marijuana (Muncy, *The Role of Rock*).

By 1979, Ozzy Osbourne of Black Sabbath was so incoherent from drug and alcohol abuse that he could not function and was asked to leave the group. The next three months he locked himself away in a hotel room and stayed drunk and high on drugs constantly. He had used LSD every day for years and was spending \$1,000 a day on drugs. He was rescued from destruction when Sharon Arden visited him, talked him into accompanying her back to England, then managed him in a solo rock career. (Osbourne divorced his first wife in 1981 and married Arden in 1982.)

Sid Vicious of the punk rock band Sex Pistols died in 1979 at age 21 of a heroin overdose. His mother, Anne Beverly, was also a punk rocker and a drug addict. The drug-addicted rocker mutilated himself frequently, got into constant fights, and lived in the most debased manner conceivable. A few months before his death, Vicious had overdosed on Methadone during an airplane flight and had to be hospitalized. At the time of his death, he was out on bail for stabbing his girlfriend, Nancy Spungen, to death in their hotel room. Nancy had been committed to a series of psychiatric institutions since age 11, and was using drugs by age 12. By age 15 she had tried to commit suicide twice and was shooting heroin. She met her soul mate when she teamed up with Sid Vicious. After being released from jail on \$30,000 bond, Vicious found a new girlfriend named Michelle and moved into her apartment. It was there that he overdosed on heroin and died. The heroin was from his mother’s purse. Sid’s mother overdosed in February 1980 on the anniversary

of her son's death, and eventually she committed suicide in September 1996.

George Lowell, of the Mothers of Invention and Little Feat, died in 1979 at age 34. Official cause of death was listed as an apparent heart attack, but drugs contributed. Pamela Des Barres in *Rock Bottom* says he died "from too much booze and coke abuse."

Jimmy McCulloch, guitarist for Stone the Crows and Paul McCartney's Wings, died in 1979 at age 26 of an overdose of morphine mixed with liquor and marijuana.

Ronnie Wilson of the Gap Band, which had big hits in 1979, almost lost his mind because of cocaine addiction (*More Rock, Country & Backward Masking Unmasked*, p. 84).

Rick James' song "Mary Jane" was about marijuana. He also loved cocaine. He said: "I started smoking Mary Jane when I was fifteen. And I was snorting an ounce [of cocaine] a day when I was recording albums in the seventies and eighties. I sat with a bottle of Black Jack, a bottle of Quaaludes, and an ounce a day" (*Rock Bottom*, p. 147).

George Jones spent a few weeks in an Alabama mental hospital because of drug abuse, and it was not his last visit to such institutions. Jones had become "an alcohol and cocaine fiend who flushed thousands of dollars down toilets, fired a pistol at a close friend, and was briefly committed to a padded cell" (Nicholas Dawidoff, *In the Country of Country*, p. 196).

By 1979, Lee "Scratch" Perry was drinking heavily and "smoking huge amounts of marijuana."

Angus MacLise, of the Velvet Underground, died in 1979 in Nepal of drug abuse.

1980

Paul McCartney was arrested at Tokyo International Airport when nearly a half-pound of marijuana was discovered in his suitcase. He was kicked out of Japan after

being detained for nine days. Later McCartney told reporters, “Marijuana isn’t as dangerous as some people make it” (*People*, March 6, 1980, p. 30).

By 1980, Pete Townshend’s life was in a mess. He was addicted to drugs and alcohol and had “all but abandoned his family for the bottle, the nightlife, cocaine, and freebase laced with heroin” (*Rock Lives*, p. 216). Many of The Who songs were about drugs. The song “Here Comes the Nice” was about the drug-abusing mods in Britain. “Here comes the nice/ He knows what I need/ He’s always there when I need some speed.”

It was in 1980 that *Parade* magazine observed: “We know that Elvis Presley, the greatest rock ‘n’ roller of his time, was a drug-bedeveled addict. We know that Paul McCartney, 37 ... is a user of marijuana. ... We know that guitarist Keith Richards of the Rolling Stones and his common-law wife, Anita Pallenberg, used to shoot heroin. We know that punk rock musician Sid Vicious stabbed his sweetheart to death, then ‘mainlined’ his own life away via heroin. We know that Greg Allman, Mick Jagger, the late Jimi Hendrix and Janis Joplin ... all the rock stars on pot, cocaine, heroin, uppers, downers, and in-betweeners...” (*Parade*, March 2, 1980, p. 16).

John McVie from Fleetwood Mac, and his wife, Julie, were arrested in Honolulu for possession of cocaine. Mick Fleetwood estimated that he had spent \$8 million on cocaine (Moser, *Rock Stars*, p. 76).

John Phillips of The Mamas and the Papas, known to have been a long-time cocaine addict, was arrested and found guilty for his involvement in a major drug ring. He admitted squandering as much as a million dollars a year on his and his third wife’s coke and smack habits. After his drug conviction, he became an alcoholic. He had a liver transplant in 1995. Mama Cass Elliott, also a member of the group, said of drugs, “Pop music is just hard work, long hours, and a lot of drugs” (*The Book of Rock Quotes*, p. 95).

Don Henley, drummer for the Eagles, was arrested at his home in Los Angeles when a 16-year-old girl was found nude and overdosed on drugs. Henley, who was 33 at the time, was charged with possession of various drugs, including marijuana, cocaine, Quaaludes, and contributing to the delinquency of a minor.

Hugh Cornwell, singer/guitarist for The Stranglers, was sentenced to two months in a London jail for possession of marijuana, cocaine, and heroin.

Jon-Jon Poulos, drummer for The Buckingham, died in 1980 at age 32 of a drug overdose.

Darby Crash, leader of the Germs, was a nihilist who was addicted to heroin. Crash played the leading role in the vile 1981 punk film *The Decline of Western Civilization*. In that role he sang, "If I am only an animal, then I can do no wrong." If evolution is true, this punk rock film was right. Crash died in December 1980 at age 22 of a drug overdose.

John Bonham, drummer for Led Zeppelin, died in September 1980 at age 32 after drinking more than 40 shots of vodka in twelve hours. Official cause of death was alcohol poisoning and asphyxiation on his own vomit.

Ian Curtis, vocalist for Joy Division, died in 1980 at age 25, of suicide by hanging. He had been mixing epileptic prescriptions with illegal drugs and alcohol.

Malcolm Owen, singer with The Ruts, died at 24 in 1980 of a heroin overdose.

Steve Took, original drummer for T. Rex, died in 1980 at age 31 from choking on a cherry pit after his throat had become numbed with morphine (*Rock Bottom*, p. 33). His uncontrolled drug use had caused his expulsion from the band. After leaving, he joined drummer Dave Bidwell to form a band called Shagrat. Bidwell also died of a drug overdose, as did Bidwell's wife (*Waiting for the Man*, p. 248).

O.V. Wright, Memphis soul singer, died in 1980 at age 41 of a drug abuse-precipitated heart attack.

Lester Bangs, member of punk band The Delinquents and famous rock music critic for *Rolling Stone* and *Creem* magazines, died in 1982 at age 33 of a heart attack, “resulting from a combination of the flu, long-term respiratory problems and the prescription drug Darvon” (*Encyclopedia of Rock Obituaries*).

Tim Hardin, rock singer and songwriter, whose songs such as “If I Were a Carpenter” and “Reason to Believe” were covered by many rockers, died of a heroin overdose in December 1980, only six days after his 39th birthday. Hardin had long abused alcohol and drugs. “He took everything to the limits—then stretched them. He ate in binges, drank to excess, smoked constantly, doped himself up excessively, loved suffocatingly” (*Tattooed on Their Tongues*, p. 212).

1981

Tracy Pew of the group Birthday Party was arrested and imprisoned for drinking and driving offenses and drug charges.

Bob Marley (leader of the Wailers) died in 1981 at age 36 of lung and brain cancer. He had crusaded for the legalization of marijuana.

Robert Kimball, lead singer for Toto, was arrested for selling four ounces of cocaine to an undercover officer.

Guy Stevens, who produced Spooky Tooth, Traffic, and others, died in 1981 at age 42 of a heart attack. He had spent time in jail for drug offenses.

Michael Bloomfield, who played electric guitar on Bob Dylan’s hit “Like a Rolling Stone,” died in 1981 at age 36 from a drug overdose (cocaine/amphetamine poisoning). His life had deteriorated because of heroin addiction and he had become increasingly irresponsible. He had stated: “I’ve got a friend named Greenspan that says, ‘I need a little cocaine to give me energy. I need a little liquor to give me courage. And I need a little pot to give me inspiration.’ I believe this to be

the case for many musicians. ... I tend to stay slightly [high] all the time” (Bloomfield, cited by *Waiting for the Man*, p. 213). Bloomfield also said: “I know if I take a particular chemical, I’ll attain a state that I can rely on. So in this way, I think drugs make a musician’s life a little more dealable” (*High Times*, June 1983, p. 42).

Kit Lambert, original manager of The Who and Jimi Hendrix, died in 1981 at age 45 after falling down a flight of stairs. He was a chronic alcoholic and heroin addict and had squandered his wealth.

Rick Rivers of the New York Dolls died of a combination of drugs and alcohol.

Keith Levine of Public Image almost died of a heroin overdose. The group took its name from bluesman Tommy Johnson’s “Canned Heat Blues,” which dealt with the theme of irrational drunkenness.

Bob Hite of Canned Heat died in 1981 at age 36 of a heroin-related heart attack.

In 1981, Pete Townshend of The Who suffered a near-fatal overdose and had to be rushed to the hospital from a London club. He underwent electro-acupuncture treatment for his addictions.

1982

In 1982, rock researcher David Noebel observed: “While millions of families desperately try to rescue their children from the unspeakably evil clutches of the drug culture—a culture largely created and promoted by the rock ‘n’ roll industry—the industry entices these same children right back into it” (*The Legacy of John Lennon*, p. 67).

David Crosby was arrested for possession of Quaaludes and drug paraphernalia, driving under the influence of cocaine, and for carrying a concealed .45 caliber pistol. Two weeks later he was arrested again for possession of cocaine and a concealed weapon. He said, “I was stoned for every bit

of music I've ever played. Every record, every performance--I was stoned halfway out of my gourd" (*The Rock Yearbook*, 1984, p. 208).

Jimmy Page, former lead guitarist for Led Zeppelin, was arrested and charged with possessing 198 milligrams of cocaine.

Jazzman Art Pepper died in 1982 at age 56 of long years of substance abuse. He was a heroin user who spent nearly 10 years in prison. A rehabilitation program with Synanon did not stop him.

Bon Jovi's manager, Doc McGhee, was arrested in 1982 and charged with drug smuggling.

In the early 1980s, Larry Gatlin of the Gatlin Brothers turned himself in at a drug abuse center for rehabilitation (*More Rock, Country & Backward Masking Unmasked*, p. 86).

When Stevie Ray Vaughan and his group Double Trouble played at the Montreux Jazz Festival, he was drinking a bottle of Chivas Regal whiskey and using seven grams of cocaine a day.

1983

Dennis Wilson of the Beach Boys drowned twenty-four days after his 39th birthday. His blood alcohol level was .26 percent, nearly three times the legal driving limit in California. Traces of cocaine and Valium were also found in his system (*Helter Skelter*, p. 697). In 1965, he said: "They say I live a fast life. Maybe I just like a fast life. I wouldn't give it up for anything in the world." Before his death he was drinking a fifth of vodka a day plus using cocaine.

James Booker, an influential blues pianist who recorded for Chess and Ace, died in 1983 at age 43 of a heart attack from longstanding drug abuse. He claimed his drug addiction began at age 10. He had been arrested in 1970 for drug possession and spent time in Angola State Prison.

Johnny Cash spent 43 days at the Betty Ford clinic in 1983. “For years Cash has vacillated between Saturday night and Sunday morning, between debauchery and devotion” (Nicholas Dawidoff, *In the Country of Country*, p. 193). In 1989, he was back in alcohol and drug treatment.

Chris Wood, saxophonist for the British rock group Traffic, died in 1983 at age 39 of liver failure. He was a drug abuser.

B.J. Thomas was arrested and fined for possession of marijuana.

In 1983 David Weiss told *Rolling Stone* magazine that he used drugs to get himself into a “negative rocky state”—a self-willed, isolated depression—so he could write the off-beat concoction of psychedelic funk, jazzy-heavy-metal, and rock-and-roll Was (Not Was) is known for” (*Why Knock Rock?* p. 98).

Sly Stone was arrested in 1983 when police found narcotics and two pounds of marijuana in his vehicle. That was only the latest in a long string of drug-related arrests. He was arrested in July 1972, when police found narcotics and two pounds of marijuana in his vehicle. In early 1973, Stone was arrested for possession of cocaine, marijuana, and other dangerous drugs. In August 1981, he was arrested for cocaine possession. In 1982, he was charged with possession of a freebasing kit, a handgun, and cocaine. In February 1983, police found a sawed-off shotgun and “a quantity of white powder” in a van occupied by Sly Stone and four other men. In June 1983, Stone was charged with possession of cocaine and drug paraphernalia when police found him passed out in a motel room with a female companion. In 1987, Stone was twice charged with possession of cocaine. In 1989, he was sentenced to 55 days in prison for driving under the influence of cocaine.

Police arrested 60 rock fans for drinking and drugs at a Def Leppard concert in Columbus, Ohio.

Rolling Stones guitarist Ron Wood was arrested for possession of cocaine and spent his 1983 Christmas holiday in drug rehab. He was spending more than \$2,500 a week on cocaine. After treatment, he testified that he would continue to drink because “I didn’t want to end up like some religious fanatic who couldn’t even enjoy a drink” (*Rolling Stone*, Feb. 2, 1984, p. 14).

Drummer Jim Gordon (a member of Derek and the Dominos and one of the most famous rock session drummers) murdered his 72-year-old mother in June 1983. Heavily addicted to heroin, cocaine, and alcohol, he had heard voices for years.

Pete Farndon, bass guitarist for The Pretenders, died in 1983 at age 30 from a drug overdose-induced heart attack.

1984

Paul McCartney and his wife, Linda, were arrested in Barbados for possession of marijuana. A few days later, Linda was again arrested, this time for importing marijuana into Heathrow Airport.

Wells Kelly, organist and vocalist for Orleans and Meat Loaf, died in 1984 in his mid 30s. He choked on his own vomit after overdosing on drugs and alcohol.

Little Esther Phillips, one of the most popular female rhythm & blues vocalists, died in 1984 at age 48 of substance-abuse-related kidney and liver failure.

Paul Gardiner, bass player with Gary Numan’s band The Tubeway Army, died in 1984 at age 30 of a heroin overdose.

Candy Givens of Zephyr died in 1984 at age 36 of a drug and alcohol overdose.

1985

Ike Turner, ex-husband of Tina Turner, was arrested along with three others for conspiracy to sell \$16,000 worth of cocaine.

Ace Frehley, former lead guitarist for Kiss, was arrested and charged for trying to buy drugs with a forged prescription.

David Byron, founding member of Uriah Heep, died in 1985 at age 38 of a heart attack brought on by long-term drug and alcohol abuse.

The Grateful Dead's Jerry Garcia was arrested and charged with possession of narcotics. He entered a drug treatment program, but a year later he collapsed into a near-fatal coma caused by drug abuse.

Robbin Crosby of Ratt was arrested at a concert in Boise, Idaho, in 1985, when he leaped into the crowd and began smoking marijuana with the fans.

Gary Holton, vocalist for Heavy Metal Kids, died in 1985 at age 32 of a heroin overdose.

Vince Neil of Motley Crew was convicted of vehicular manslaughter after he killed one person and seriously injured two others in a drug- and alcohol-related car crash. The band had been on an alcohol-drug orgy for three days before the accident. The morning of the third day, Neil decided to drive four blocks to purchase more liquor. The drummer for rock group Hanoi Rocks, Nicholas Dingley, went along for the ride and was killed when Neil lost control of his car and spun into the path of an oncoming Volkswagen.

When Ricky Nelson, one of the pioneers of rock music, died in 1985 at age 45 in a private airplane crash, traces of cocaine and alcohol were found in his body and in the bodies of those who died with him in the crash.

1986

NBC's *Nightly News* reporter Brian Ross broadcast a report on drugs used as payola in the music industry. Miami disc jockey Don Cox testified that it was common to be offered cocaine for promoting a record" (*Waiting for the Man*, p. 206).

Howard Hewett, former lead singer for Shalamar, along with his wife, was arrested for selling a kilo of cocaine to an undercover officer.

Boy George of Culture Club was arrested and charged with possession of heroin. His brother claimed Boy George had a \$1,200 a day heroin habit. Later the same year, Boy George and his friend Mark Golding were arrested for possession of marijuana. Golding died the next day of an overdose of heroin and methadone. Another of George's friends, keyboardist Michael Rudetsky, who had played on the album *From Luxury to Heartache* and who was helping Boy George produce another album, also died of heroin overdose in 1986.

In the 1980s, Smokey Robinson was addicted to drugs and almost lost his marriage.

Francis Rossi of Status Quo was fined 600 pounds for possession of cocaine.

In September 1986, after experiencing severe internal bleeding from the substance abuse, Stevie Ray Vaughn entered treatment in the Alcoholics Anonymous program. His rock musician brother, Jimmy, was also deeply abusive of alcohol and drugs.

Hollywood Fats, of The John Harmon Band and The Blasters, died in 1986 at age 33 of a drug-induced heart attack.

By 1986, Daniel Johnson, who is something of a cult figure in rock circles, followed in the footsteps of his heroes, the Beatles, and began using the powerful hallucinogenic drug LSD. He suffered a complete mental breakdown.

Philip Lynott of Thin Lizzy died in January 1986 at age 34 of drug overdose-related heart failure. Nine months later, Liam Kelly, former roadie with Thin Lizzy, went to prison for two years for supplying cocaine to Lynott.

When asked by *USA Today* what he thought of the use of drugs and alcohol in the entertainment industry, David Lee Roth of Van Halen replied: "If you took away every musician ... who drank or did drugs, you wouldn't have anybody left" (*NRD Journal*, Oct. 1986, p. 9).

1987

Aerosmith's guitarist, Joe Perry, acknowledged that drugs nearly killed him and vocalist Steven Tyler. The two were nicknamed "the Toxic Twins" for their heroin use. Perry said: "I spent so many years sedated. We were all addicted, some more than others. Everyone in the band has been through an up and down thing — whether it's alcohol or cocaine, I guess Steven and I have been the worst as far as that goes. We've been junkies, heroin addicts, and we thought it worked really well in the early years..." (*OM*, Oct. 1987, p. 33, cited by John Muncy, *The Role of Rock*, p. 135).

Newsweek magazine described the Beastie Boys in these terms: "Among other things, the Boys lustily exclaim the joys . . . getting high—a frosty brew and angel dust are the drugs of choice in their lyrics" (Feb. 2, 1987, p. 70).

Mick Jagger said: "It still seems absurd to me now that anybody can actually be put in jail for smoking marijuana or even selling it. It's absurd" (*Rolling Stone*, Nov. 5 - Dec. 10, 1987, p. 32).

Doc McGhee (manager for Motley Crue and Bon Jovi) was convicted of helping to smuggle 20 tons of marijuana into the United States.

Ed Williams of Lil' Ed & the Blues Imperials developed a drug and alcohol dependency that forced him to "break up his band and take a hiatus in order to get cleaned up and shed

some of the baggage that had come with a life in the blues” (*Grand Rapids Press*, Grand Rapids, Michigan, July 23, 1999, *The Weekend*, p. 5).

Jaco Pastorius of Weather Report, who died in 1987 at age 35 of head injuries suffered during a bar fight, was addicted to heroin and liquor.

Former Clash drummer Topper Headon was jailed for 15 months for supplying heroin to a man who later died. Headon himself almost died of a heroin overdose. Joe Strummer of The Clash said: “I’ve smoked so much pot, I’m surprised I haven’t turned into a bush” (*The Rock Yearbook*, Vol. 5, p. 166).

Paul Butterfield, founder of the Paul Butterfield Blues Band, died in 1987 at age 44 of a drug-related heart attack.

Will Shatter of the punk group Flipper died in 1987 at age 31 of a heroin overdose.

David Savoy, manager of the punk rock group Hüsker Dü, killed himself in 1987 at roughly age 27. The group was plagued with drug and alcohol abuse problems.

William Reed, of The Jesus and Mary chain, said: “Sometimes speed makes me feel like I could walk on water” (*The Rock Yearbook*, 1987, p. 133).

Nikki Sixx of the Motley Crew almost died in 1987 of a drug overdose.

Guitarist Peter Tosh of the Wailers died in 1987 at age 42. He had called for the legalization of marijuana and had been jailed for possession of marijuana in the mid-sixties.

1988

Andy Gibb of the Bee Gees, who died in 1988 at age 30 of a cardiac infection, had long been addicted to cocaine and three years earlier had undergone treatment at the Betty Ford Clinic.

James Brown and his wife, Adrienne, were arrested for possession of PCP, also known as Angel Dust.

Hillel Slovak of Red Hot Chili Peppers died in 1988 at age 26 of a heroin overdose. Jack Irons was also addicted to heroin.

Dave Prater of Sam and Dave died in 1988 at age 50 of injuries sustained in a car wreck. He was a long-time drunk and drug addict, had shot his wife to death in 1968, and had been arrested in 1988 for selling crack cocaine.

Jimmy Soul, who had the 1963 hit “If You Want to Be Happy,” died in 1988 at age 45 of a heart attack. He was in prison serving his third long-term drug conviction.

Well-known jazz trumpeter Chet Baker died in May 1988 at age 58 by falling from a hotel window in Amsterdam after “taking heaps of drugs.”

1989

Vincent Crane of Atomic Rooster committed suicide in February 1989 at age 45 by overdosing on sleeping pills.

Ozzy Osbourne’s outrageous drug abuse did not stop in the 1970s. In 1989, he was charged with threatening to kill his wife during a drug rage. He has come close to dying numerous times because of his alcohol and drug abuse. Today, by his own admission, he maintains something of an even keel by means of Prozac.

Mike Dirnt of Green Day said, “I think drinking and doing drugs are very important. ... To me, everybody should drop acid at least once.” Tre Cool added, “People bring weed [marijuana] to our shows; that’s wonderful.” Billie Joe Armstrong admitted that he had an alcohol problem but claimed that their main drug of choice is speed.

By 1989, three members of the Guns n’ Roses were addicted to heroin. Drummer Steve Adler was forced to leave the group because of his addiction.

Phineas Newborn, Jr., well known Beale Street bluesmen, died in 1989 at age 57 from drug- and alcohol-induced heart illness.

Cowboy, of The Furious Five (one of the first groups to perform rap), who died in 1989 at age 28 of an undisclosed illness, had used crack cocaine heavily and had been arrested frequently on drug charges.

1990

In the early 1990s Steve Earle entered a drug detoxification program.

By 1990, Elton John, near self-destruction through years of drug abuse and debauched living, checked himself into a treatment center to overcome his addictions.

Ike Turner was convicted in 1990 on several charges, including possessing and transporting cocaine, and sentenced to 18 months in jail. “He was in prison when he and Tina were inducted into the Rock and Roll Hall of Fame in January 1991” (*Rolling Stone Encyclopedia*).

Dave Mustaine of Megadeth was arrested in early 1990 when police found him driving under the influence of heroin, cocaine, speed, and liquor.

Pearl Jam was named “after a psychedelic confection made by one of the band member’s half-Native American great-grandmother” (*Rolling Stone Encyclopedia*).

Around 1990, Sean Ryder of Happy Mondays announced that he was a heroin addict and was undergoing detoxification treatment.

B.J. Wilson of Procol Harum died in 1990 at age 43 from the effects of a drug overdose. He had been in a drug-induced coma since 1987.

Rob Graves of punk rock bands 45 Graves and Thelonus Monster died in 1990 at age 30 of a heroin overdose.

Andrew Wood, pioneer of grunge rock and member of Mother Love Bone (which gave birth to Pearl Jam), died in March 1990 at age 24 from heroin overdose.

1991

Gene Clark, who played tambourine and guitar for The Byrds, died in 1991 at age 47 of a heart attack after long years of drug and alcohol abuse.

Johnny Thunders died in 1991 at age 38 of an overdose of methadone. Thunders had often been through detox programs and had made light of heroin addiction in his solo album titled *Too Much Junkie Business*.

Martin Hannett, famous British rock producer, died in April 1991 at age 43 of a heart attack brought about by years of alcohol and drug abuse.

1992

Eddie Hazel, guitarist for Parliament and Funkadelic, died in 1992 at age 42 of complications from liver failure. He was convicted and jailed for drug possession in 1974.

Drummer Jeff Porcaro, who played for Toto and Steely Dan, died in 1992 at age 38 of cocaine abuse-related heart attack.

Ollie Halsall of the British group Pato, who died in 1992 at age 43 of a heart attack, had abused drugs.

Stefanie Sargent, guitarist for the grunge band Seven Year Bitch, died in June 1992 of a heroin overdose at age 24.

Jerry Nolan of the Heartbreakers and the New York Dolls died in 1992 at age 40 of a drug-related stroke. The Heartbreakers had songs such as “Chinese Rocks” and “Too Much Junkie Business” which glorified the heroin-junkie lifestyle.

1993

Depeche Mode almost fell apart in 1993 because of Dave Gahan's heroin habit.

Patrick Waite, bassist for Musical Youth, died in 1993 at age 25 of a "mystery virus" while awaiting trial on charges of marijuana possession.

In 1993, David Lee Roth, formerly of Van Halen, was arrested while purchasing marijuana in Washington Square Park.

G.G. Allin died in June 1993 at age 36 of a heroin overdose.

British rocker Rob Jones died in 1993 at age 29 of an accidental heroin overdose.

Toy Caldwell, co-founder of the Marshall Tucker Band, died in 1993 at age 44 of cocaine-related respiratory failure.

1994

Kristen Pfaff, bass guitarist for Hole, died in 1994 at age 27 of an overdose of heroin.

Fred "Sonic" Smith of MC5 died in 1994 at age 47 of a heart attack after many years of drug/alcohol abuse.

Ken "Dimwit" Montgomery, who played with D.O.A. (dead on arrival), Subhumans, Pointed Sticks, and others, overdosed on heroin in September 1994 at age 36.

Kurt Cobain, leader of Nirvana, blasted himself in the head with a shotgun in a room above his garage in April 1994, at age 27. He was addicted to heroin and other drugs and had attempted suicide several times before.

Punk rocker Billy Idol overdosed on drugs in 1994 and 1996. He said, "Drugs don't really alter your perception or anything that much. I mean they do, but I think if you feel pretty much in control of who you are, then drugs aren't really a problem" (*Song Hits*, May 1984, p. 15).

Brian Warner (Marilyn Manson), began using drugs at an early age. He says: "I tend not to advocate drugs to anybody.

Use them how you want. It's your own discretion. We all use drugs in our own ways" (Kurt Reighley, *Marilyn Manson*, p. 41). At that time he used cocaine, crystal methamphetamine, and Valium. Marilyn Manson band members Madonna and Daisy smoked pot "from the minute they wake up until the minute they go to sleep" (Reighley, p. 105).

1995

Shannon Hoon, screaming lead singer for Blind Melon, died in 1995 at age 28 of a cocaine overdose.

Bob Stinson, guitarist for The Replacements, died in 1995 at age 35 of a drug overdose.

Bassist Frank O'Keefe of the Outlaws died in 1995 at age 45 of a drug overdose.

Phyllis Hyman, who had the hit jazz album *Living All Alone* in 1977, committed suicide in 1995 at age 45 by a drug overdose.

Dwayne Goettel, of the Canadian punk rock group Skinny Puppy, died in 1995 at age 31 from a heroin overdose. He had "became erratic and self-destructive, sometimes cutting himself up with strings of barbed wire" and going on "drug binges" (Alan Cross, *Over the Edge*, p. 158).

1996

Dave Gahan of Depeche Mode was arrested in 1996 for possession of cocaine. He had overdosed and gone into full cardiac arrest in his hotel room.

Jeffrey Lee Pierce, leader of the Gun Club, was a drunkard and drug abuser who died in 1996 at age 37 of a cerebral hemorrhage.

Wilson Pickett was arrested for drug offenses in 1996.

Brad Nowell, lead singer for Sublime, died on May 25, 1996 of a heroin overdose. He was 28 years old and had been addicted to heroin and cocaine for many years.

Jonathan Melvoin, Smashing Pumpkins' touring keyboardist, died of a heroin overdose in 1997 at age 35. The substance he died from is called Red Rum or "Mur-der" spelled backward. It is extremely popular among rock & roll lovers. Jimmy Chamberlin, another band member, overdosed with Melvoin.

British paper *The News of the World* reported that the Gallagher brothers were spending 4,000 pounds per week on cocaine.

Alexander "Skip" Spence, original drummer for Jefferson Airplane, took hundreds of LSD trips and finally went mad.

1997

Billy MacKenzie, vocalist for the rock group Associates, died in January 1997 at age 39 by suicide from an overdose of drugs.

Keith Ferguson of The Fabulous Thunderbirds died in 1997 at age 49 of liver failure caused by long-term heroin use.

Glen Buxton, original guitarist and keyboardist for Alice Cooper, died in 1997 at age 49 of long-term drug abuse-related problems.

Nick Traina of the punk group Link 80 committed suicide with an overdose of morphine in 1997 at age 18.

1998

In January 1998, James Brown was in a hospital under treatment for addiction to painkillers (*Whatever Happened to...*, p. 38). He was arrested again in July for marijuana possession and unlawful use of a firearm (*Rolling Stone*, Dec. 24, 1998, p. 72).

Rob Pilatus of Milli Vanilli died in 1998 at age 32 of an overdose of alcohol and pills. He had been ordered to enter drug rehabilitation for the tenth time a short while earlier.

Jazz pianist Kenny Kirkland, who was part of Sting's recording and touring band, died in 1998 at age 43 of heart disease and cerebral hemorrhage brought on by a cocaine overdose. Drug paraphernalia was found at the scene of his death.

Stacy Guess of The Squirrel Nut Zippers died in 1998 at age 33 of a heroin overdose.

Rozz Williams, of the gothic rock group Christian Death, who hanged himself in 1998 at age 34, was addicted to heroin.

Manilyn Manson said, "Let's all take drugs and we'll be fine" (*Politically Incorrect*, October 2, 1998).

1999

John Baker Saunders of Mad Season died at age 44 of a drug overdose.

2000

Matthew Roberts of Blaggers I.T.A. died in February 2000 at age 36 of drug related causes.

2002

Layne Staley, lead singer and guitarist for the grunge band Alice in Chains, was found dead in his apartment in April 2002. Police suggested his death was drug related. He was 34. In a 1996 interview with *Rolling Stone* magazine, Staley said, "I wrote about drugs, and I didn't think I was being unsafe or careless by writing about them."

Dee Dee Ramone, of the pioneer punk band the Ramones, died of a possible drug overdose in June 2002 at age 49. Drug paraphernalia were found nearby. The Ramones best-known songs included "I Wanna Be Sedated" and "Now I Wanna Sniff Some Glue." Dee Dee Ramone was the co-author of the song "Chinese Rock," which is about heroin abuse.

John Entwistle, bass player for The Who, died June 27, 2002, at age 57 of an apparent heart attack. He was found dead in his hotel room in Las Vegas, where the band was preparing to start an American tour. A large amount of cocaine was in his system at the time of death.

2009

Eminem admitted that he had a drug addiction for many years. He said he consumed from 40-60 Valium and 30 Vicodin tablets a day (“Eminem Bounces Back,” Tiffany McGee, May 4, 2009). He overdosed on methadone in 2007. Doctors said he had taken the equivalent of four bags of heroin.

Rock Music, Blasphemy, and Antichrist

The following are just a few examples of the blasphemous, occultic, antichrist spirit that permeates much of rock music.

The very names of many rock groups speak of blasphemy against Jesus Christ and the God of the Bible. Examples are Black Sabbath, Cloven Hoof, Crown of Thorns, Crucifix, Darkthrone, Deicide, Christian Death, Rosemary's Baby, Voodoo Church, Father, Son, and Holy Ghost, etc.

The Beatles were very anti-christ and blasphemous. Their press officer, Derek Taylor, testified: "They're completely anti-Christ. I mean, I am anti-Christ as well, but they're so anti-Christ they shock me which isn't an easy thing" (*Saturday Evening Post*, August 8-15, 1964, p. 25).

In 1964, Paul McCartney stated, "We probably seem to be anti-religious ... none of us believes in God."

By age 11, John Lennon was permanently barred from Sunday services in his aunt's Anglican church because he "repeatedly improvised obscene and impious lyrics to the hymns" (Timothy White, *Rock Lives: Profiles and Interviews*, p. 114). He did things even cruder and viler than that, such as urinate on members of the "clergy" from second floor windows and display homemade dummies of Christ in lewd poses.

In 1966, Lennon created a furor by claiming: "Christianity will go, it will vanish and shrink. I needn't argue about that. I'm right and will be proved right. ... We're more popular than Jesus now" (*Newsweek*, March 21, 1966). Though he claimed that he was misunderstood and gave a half-hearted apology (after learning that his remarks might financially jeopardize their U.S. tour), it is obvious what the head Beatle thought about Christianity.

In his 1965 book *A Spaniard in the Works*, published by Simon and Schuster, Lennon portrayed Jesus Christ as Jesus El Pifico, a "garlic eating, stinking little yellow, greasy fascist

bastard Catholic Spaniard.” In this wicked book, Lennon blasphemed the Father, Son, and Holy Spirit by calling them “Fahter, Sock, and Mickey Most.”

In his hugely popular song “Imagine” (1971), Lennon mused: “Imagine there’s no heaven ... No hell below us, above us only sky. ... no religion too/ You may say I’m a dreamer, but I’m not the only one/ I hope some day you’ll join us, and the world will live as one.” That is a blasphemous denial of Almighty God and a repudiation of His Holy Word.

In his song “I Found Out,” Lennon exclaimed: “There ain’t no Jesus gonna come from the sky.”

In the 1970 song “God” from his *Plastic Ono Band* album, Lennon stated that he did not believe in God, the Bible, or Jesus Christ. “I just believe in me/ Yoko and me/ And that’s reality.”

George Harrison financed Monty Python’s vile and blasphemous *Life of Brian*, which even *Newsweek* magazine described as “irreverent.” *Time* magazine called it an “intense assault on religion” (Sept. 17, 1979, p. 101).

Paul McCartney described himself and the other Beatles as “four iconoclastic, brass-hard, post-Christian, pragmatic realists” (*Time*, Sept. 5, 1968, p. 60).

The blasphemous rock opera *Tommy* featured rock & roll’s most famous guitarist, Eric Clapton, plus The Who and Elton John. Other rockers who have performed in it are Phil Collins, Patti LaBelle, Steve Winwood, Billy Idol, and Tina Turner.

Movie reviewer Anthony Hilder called the opera “the most blatantly anti-Christian movie malignancy ever made, at any time, anywhere, by any one. ... Everything is done to desecrate Christianity” (Hilder, cited by David Noebel, *The Legacy of John Lennon*, p. 45). *Tommy* depicts the worship of licentious movie star Marilyn Monroe.

Yet *Tommy* has been very popular and continues to be performed in many parts of the world to wide acclaim. The

chief curator of the Rock & Roll Hall of Fame Museum called *Tommy* “one of The Who’s greatest works” (“Tommy: The Amazing Journey,” Rock and Roll Hall of Fame, Mar. 12, 2006). It has been made into a movie, a Broadway musical, an opera, a ballet, and a television special. The album has sold 20 million copies.

Marilyn Manson (real name Brian Warner) was nominated “a reverend” in Anton LeVey’s Church of Satan (*National Liberty Journal*, June 1999). Warner’s message is that each person is his own god and can make his own rules.

The cover for the Marilyn Manson album *HolyWood* depicted a rotting crucified man on the cover, which is a mockery of Christ’s crucifixion and a denial of His resurrection.

The band’s second album was blasphemously titled *Antichrist Superstar*. Warner claims that “a lot of it was culled from dreams that I’ve been having.” He says: “For me, the idea of Antichrist is an unspoken knowledge that every person has, and it’s just the denial of God and the acceptance of yourself as a powerful entity that can make their own decisions” (Reighley, *Marilyn Manson*, p. 138).

The Marilyn Manson song “The Reflecting God” blasphemously states: “I went to god just to see/ and I was looking at me/ saw heaven and hell were lies/ when I’m god everybody dies/ can you feel my power?”

Warner has ripped up Bibles, burned Bibles, and spit on pictures of Jesus. It is said that he has worn a bracelet with the letters WWJD, saying that it stands for “We Want Jesus Dead.”

He says: “Hopefully, I’ll be remembered as the one who brought an end to Christianity. ... Each age must have at least one brave individual that tries to bring an end to Christianity. ... No one has managed to succeed yet; maybe through music we can finally do it” (*Spin*, August 1996, p.

34). We have news for Mr. Manson. True Christianity will never end, because Jesus Christ is the eternal God.

Led Zeppelin's famous guitarist, Jimmy Page, was a follower of Satanist Aleister Crowley. In 1970, Page purchased Crowley's estate on the shores of Loch Ness. Page scored a soundtrack for Kenneth Anger's occultic, Crowley-inspired film, *Lucifer Rising*. Page's collection of original Crowley books and possessions is among the best in the world. In 1975, Page financed an occultic bookshop called *Equinox*, named after a Crowley journal of magic, and published out-of-print writings by the Satanist. Page testified, "I think Aleister Crowley is completely relevant to today. We're all still seeking for truth—the search goes on. ... Magic is very important if people can go through with it" (*Hammer of the Gods: The Led Zeppelin Saga*, p. 229). Page called Crowley a "misunderstood genius" and praised his philosophy as the "liberation of the person." Page had Crowley's statement "Do What Thou Wilt" inscribed in the plastic surrounding the label of *Led Zeppelin III* (Steve Taylor, *Hungry for Heaven*, p. 94). Led Zeppelin conducted a "mock" Black Mass during a record release party, holding the event "in the underground caves which formerly housed similar rites perpetrated by Sir Francis Dashwood and his debauched Hellfire Club two centuries earlier" (Moyhahan, *Lords of Chaos*, p. 4). Led Zeppelin's song "Houses of the Holy" is sung to Satan. "Let the music be your master/ Will you heed the master's call/ Oh, Satan..." The inside cover of *Led Zeppelin IV* pictures a satanic high priest with a lantern and a hexagram in his hand. Jimmy Page said their 1976 album, *Presence*, was named to describe the force or power behind the group's musical genius.

Famous Satanist Aleister Crowley, who has had a large influence upon modern rock music, once offered himself to the Russian authorities to help destroy Christianity (Steve Turner, *Hungry for Heaven*, p. 92). Crowley is gone, though. Mick Jagger of the Rolling Stones and Jimmy Page of Led

Zeppelin both scored soundtracks for film about Crowley. As we have seen, Page was a Crowley fanatic. Crowley's photo appeared on the Beatles' *Sargent Pepper* album cover. The Beatles testified that the characters who appeared on the album were their "heroes." John Lennon explained to *Playboy* magazine that "the whole Beatle idea was to do what you want ... do what thou wilt, as long as it doesn't hurt somebody" (Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61). This was precisely what Crowley taught. Ozzy Osbourne's song "Mr. Crowley" glorifies the drug-crazed Satanist. Osbourne called Crowley "a phenomenon of his time" (*Circus*, Aug. 26, 1980, p. 26). On the back cover of The Doors' *13* album, Jim Morrison and the other members of the band are shown posing with a bust of Aleister Crowley. David Bowie referred to Crowley in his song "Quicksand" from the album *The Man Who Sold the World*. Graham Bond thought he was Crowley's illegitimate son and recorded albums of satanic rituals with his band Holy Magick. Iron Maiden lead singer Bruce Dickinson said: "... we've referred to things like the tarot and ideas of people like Aleister Crowley" (*Circus*, Aug. 31, 1984). The members of the Grateful Dead got a reader's ticket to London's Warburg Institute, where the most complete collection of magical books in the English language is housed along with many of Aleister Crowley's manuscripts" (Turner, *Hungry for Heaven*, p. 119). Daryl Hall of the rock duo Hall and Oates admitted that he followed Crowley. "I became fascinated with Aleister Crowley, the nineteenth-century British magician who shared those beliefs. ... I was fascinated by him because his personality was the late-nineteenth-century equivalent of mine—a person brought up in a conventionally religious family who did everything he could to outrage the people around him as well as himself" (*Rock Lives: Profiles and Interviews*, p. 584). Hall owned a signed and numbered copy of Crowley's *The Book of Thoth* (about an Egyptian god). Sting, formerly of the Police, spent many

hours studying Crowley's writings. Stiv Bators, lead singer for The Dead Boys and Lords of the New Church, had a song entitled "Do What Thou Wilt/ This Is the Law," after Crowley's philosophy. In another song, Bators sang: "I heard the devil curse/ I recognized my name." Michael Jackson's *Dangerous* CD featured Crowley on the front cover. Rappers Jay-Z and Tyler the Creator have worn Crowley t-shirts. Paradise Lost has used Crowley's own readings of his works in its songs.

The Rolling Stones have been deeply involved with the occult. *Newsweek* magazine called Mick Jagger "the Lucifer of rock" and "the unholy roller." The cover to the album *Goat Head Soup* featured a severed goat's head floating in a boiling cauldron, symbolic of Satan worship. The cover to *Their Satanic Majesty's Request* depicted the group posed as warlocks. The 1968 song "Sympathy for the Devil" from the *Beggars Banquet* album is the unofficial song for Satanic groups in America. The song contains pounding African drums and screams that sound like the field recording of an African voodoo ceremony. At the end of *The Rolling Stones' Rock 'n' Roll Circus* tour, Jagger ripped off his shirt to reveal a tattoo of the devil on his chest. Brian Jones was dressed as the devil at that concert, which was to be his last. The concert ended with "Sympathy for the Devil."

Yet the Rolling Stones are one of the most popular and acclaimed rock bands of all time. "Symphony for the Devil" was ranked No. 32 in the *Rolling Stone* magazine's "500 Greatest Songs of All Time." The Rolling Stones have sold 250 million albums.

Motley Crue's first hit album was *Shout at the Devil*. The album cover was black and depicted a large satanic pentagram. Nikki Sixx said: "We have skulls, pentagrams, and all kinds of satanic symbols on stage. I've always flirted with the devil" (*Circus*, Jan. 31, 1984, p. 70). Their song "City Boy Blues" blasphemously stated, "Don't look to Jesus to change your seasons." The song "Wild Side" was also blasphemous: "I

carry my crucifix under my death list/ Forward my mail to me in hell/ Our father who ain't in Heaven/ Be thy name on the wild side.”

The group Danzig, led by Glenn Danzig, has a logo with a picture of a demon strangling Jesus Christ while blood is coming out of Christ's bulging eyes. Danzig conceived of the vile logo and told a reporter that “it's cool” (*Heartbeat of the Dragon*, p. 124). Their song “Until You Call on the Dark” says: “I wanna be the God who kills/ I wanna be the Christ who dies/ Upon the fires of infamy.” The inside of Danzig's album *Lucifuge* depicted Glenn Danzig wearing the cross of Jesus Christ — upside down — with a demon's head in the middle of it. Danzig's song “Snakes of Christ” says: “Serpent Jesus/ snake of Christ/ nailed to a cross/ of a holy design/ blood to water/ water to wine/ whip the soul 'til a mother cries/ bring it down/ pierce the side/ start the legend with a funeral rite/ serpent Jesus/ snake of Christ/ Gonna build you/ a world of lies.”

The cover of Deicide's album *Once upon the Cross* depicts Jesus Christ taken off the cross, cut open, and his insides being removed. They sing about the joys of killing Jesus in songs like “Crucifixation” and “Deicide.” Lead singer Glen Benton branded an inverted cross on his forehead and named his son Daemon, allegedly meaning “master of the supernatural.”

Black Sabbath has spewed forth a constant stream of abuse and hatred toward Bible-believing Christians. Their 1989 album and 1990 tour was called the *Headless Cross*, which is blasphemy against Jesus Christ. Of that album, Black Sabbath lead singer at the time, Tony Martin, said, “With Headless Cross I went as far to the dark side as I could possibly get away with...” (Mike Stark, *Black Sabbath*, p. 84). They placed inverted crosses on the platform during concerts. (Witchcraft uses inverted crosses to symbolize blasphemy against Christ and a rejection of His atonement.)

At a concert in Ontario, Canada, Black Sabbath gave an altar call to Lucifer, inviting the audience to commit their lives to Satan (H.T. Spence, *Confronting Contemporary Christian Music*, p. 99). Black Sabbath lead singer, Ronnie James Dio gave the satanic salute at concerts and invited the audiences to do the same. At that moment, a cross onstage would burst into flames. The song “Master of Reality” presented Satan as lord of the rock & roller. “Your soul is ill, but you will not find a cure/ Your world was made for you by someone above/ But you chose evil ways instead of love/ You made me master of the world where you exist/ The soul I took from you was not even missed/ Lord of this world ... Evil possessor ... Lord of this world ... He’s your confessor now!”

Ozzy Osbourne’s song “Who Are You” calls Jesus Christ a liar and says that Christians are blind (*From Rock to Rock*, p. 133).

Black Sabbath bassist Geezer Butler gave the following testimony in 1996: “I was really interested [in the occult] because I was brought up Catholic. When I was a kid, I was a religious maniac. I loved anything to do with religion and God. Being a Catholic, every week you hear what the devil does and ‘Satan’s this’ and ‘Satan’s that,’ so you really believe in it. What sparked my interest was when I was in London around 1966-67. There was a whole new culture happening and this one guy used to sell these black magic magazines. I read a magazine and thought, ‘Oh yea, I never thought of it like that’—Satan’s point of view. I just started reading more and more ... You come to a point where you cross over and totally follow it and totally forget about Jesus and God” (Butler, interview with Steve Blush, *Seconds* magazine, 1996, Issue 39, p. 64).

Ronnie James Dio, the lead singer for Black Sabbath from 1979 to 1982, admits that he has studied the occult and attempted to contact the spirit world via séances (*Hit Parader*, Feb. 1985, p. 17). After he pursued a solo career, he continued

his occultic involvement and his blasphemy. He named himself Dio (his real name is Padavana), which means “God.” On his albums, he spells *Dio* upside down, referring to the devil (*Creem*, Oct. 1985, p. 8). The stage for his *Sacred Heart* album tour featured a leering, red-eyed creature symbolizing Satan. The cover to his album *Holy Diver* depicted a priest or a preacher in chains being thrust into the sea, depicting the lie that the devil has power over Christianity. Of course, none of these rockers make a distinction between true and false Christianity.

Yet Black Sabbath has won two Grammys and sold more than 70 million records. They have been ranked by MTV as “the greatest metal band” and by VH1 as No. 2 in its “100 Greatest Artists of Hard Rock” list. In recent years, Black Sabbath leader Ozzy Osbourne has enjoyed mainstream acceptance. His reality television show was the most popular program on MTV in the early 2000s. He was lauded by President George W. Bush at the 2002 White House Correspondents Dinner. He has appeared on Jay Leno’s *The Tonight Show*.

Jefferson Airplane’s original singer, Grace Slick, blasphemously named her illegitimate child “god” (*The Rock Report*, p. 85). Before the birth certificate was recorded, though, the child’s name was changed to “China.” The Jefferson Airplane song “The Son of Jesus” from the *Long John Silver* album is filled with blasphemy against Jesus Christ. The song claims that Christ’s miracles “go only so far,” that he learned his “secret” wisdom in Egypt, that he had sexual relations with Mary Magdalene, and that God the Father was sexually attracted to Jesus’ daughter. The *Long John Silver* album was the 20th most popular album at the time. Jefferson Airplane’s song “El Diablo” (Spanish for “the devil”) says, “El Diablo I can feel your power in my soul...”

The leader of the Swedish rock group Bathory said they wore crosses upside down “to show everybody that I’d rather

turn to Satan than to Christ” (1993 interview with Quorthon, Michael Moynihan, *Lords of Chaos*, p. 18).

During performances, David Bowie’s Ziggy Stardust character blasphemously offered himself as a rock & roll suicide “in mockery of the martyrdom of Jesus Christ” (*Flowers in the Dustbin*, p. 300). In his weird song “Modern Love,” Bowie promoted the idea that God is a myth. “Get me to the church on time/ church on time terrifies me/ Church on time makes me party/ church on time puts my trust in God and man/ God and man no religion/ God and man don’t believe in modern love.”

The British rock group Crass was investigated by the police for “criminal blasphemy” because they slandered the name of Christ. One of the band members wore a tee shirt which said “Destroy Christianity” (*The Legacy of John Lennon*, p. 93).

The popular rock opera *Jesus Christ Superstar* blasphemed the Christ of the Bible, depicting him as one who is a confused, doubting, fearful man, a man who dies for his own sin and does not rise from the dead.

The British rock group Venom has endorsed Satanism. Their music was characterized by “an open policy of violent opposition to Judeo-Christianity” and “endless blasphemy.” In a 1997 interview, band member Abaddon admitted that he has been a Satanist and that he “got a lot from people like LaVey” (*Lords of Chaos*, p. 10). Venom songs include “Welcome to Hell,” “In League with Satan,” “Sons of Satan,” “Possessed,” and “Heaven’s on Fire.” The cover to one of Venom’s albums states: “Without any fear of God, we’re possessed by all that is evil. The death of you, God, we demand. We spit at the virgin you worship and sit at lord Satan’s left hand” (*The Rock Report*, p. 91).

Death metal rocker Varg Vikernes, who was convicted of murdering another death metal rocker in Norway, claims that he worships the Odin, the Viking god of war and death, “the one-eyed enemy of the Christian God” (Steve Turner, *Hungry for Heaven*, p. 100).

Punk rocker Patti Smith said her mother was a devout Catholic and her father was an atheist and that she inherited both sides. She learned to blaspheme and swear against God from her father and to be “religious” from her mother. She said that as she read the Bible she fell in love with rebels, such as Eve, Cain, and Lucifer. On her 1975 song “Gloria,” she sang:

Jesus died for somebody's sins but not mine
Meltin' in a pot of thieves
Wild card up my sleeve
Thick heart of stone
My sins my own
They belong to me, me
People say “beware!”
But I don't care
The words are just
Rules and regulations to me, me

AC/DC's song “Hell's Bells” says: “if God's on the left, then I'm stickin' to the right! ... If you're into evil, you're a friend of mine.” The album *Back in Black*, on which “Hell's Bells” appeared, has sold 50 million copies and is the bestselling hard rock album of all time. The song “Hell's Bells” is ranked at No. 190 on Rolling Stones' “500 Greatest Songs of All Time” and No. 2 on VH1's “Greatest Hard Rock Songs.” The San Diego Padres baseball team used this vile song as the theme song for their pitcher Trevor Hoffman.

The group Devo mocked Bible-believing Christians. The song “Thru Being Cool” said: “We're through being cool/ Eliminate the ninnies and the twits/ Going to bang some heads . . . / Time to show those evil spuds what's what...” In *Creem* magazine they said the ninnies and twits refer to “the guys in the polyester suits beating Bibles” (Jan. 1982, p. 43).

The Dead Kennedys often blasphemed Jesus Christ and mocked Christians. The song “Religious Vomit” in the blasphemous album *In God We Trust* stated: “All religions

make me wanna throw up/ All religions make me sick/ All religions make me wanna throw up...”

The cover to the Eagles’ album *Hotel California* contains a photo of Anton LaVey, founder of the First Church of Satan and author of *The Satanic Bible*. Eagles recording manager Larry Salter said the group had dealings with the Church of Satan (*Waco Tribune Herald*, Feb. 28, 1982, cited in *The Rock Report*, p. 38). The Eagles’ song “Good Day in Hell” stated: “In that good book of names/ I wanna’ go down in flames/ seein’ how I’m going down ... Fire, devil’s on the phone laughs and says you’re doing just fine.”

Fleetwood Mac’s singer, Stevie Nicks, was deeply involved in witchcraft. *Rolling Stone* called her “Fleetwood Mac’s blond priestess of the occult” (*Rolling Stone*, Sept. 17, 1981, p. 57). She has dressed as a witch on some of her solo album covers. Her music was published under the name “Welch Witch Music.” The booklet for her 1983 *Wild Heart* tour says, “She believes in angels, witches and magic wands.” Nicks’ song “Lonely Night” was dedicated to all the lonely witches in the world (*The Rock Report*, p. 41).

Daryl Hall of the rock duo Hall and Oates, has been involved in the occult. He says, “I believe in the ability to change reality through will, and that is the definition of magic. I feel I’ve done that” (*Rolling Stone*, Jan. 17, 1985, p. 22). “Around 1974, I graduated into the occult, and spent a solid six or seven years immersed in the cabala and the Chaldean, Celtic, and druidic traditions, [and] ancient techniques for focusing the inner flame, the will that can create unimagined things and truly transform your individual universe. I became fascinated with Aleister Crowley, the nineteenth-century British magician who shared those beliefs. ... I was fascinated by him because his personality was the late-nineteenth-century equivalent of mine—a person brought up in a conventionally religious family who did everything he could to outrage the people

around him as well as himself” (*Rock Lives: Profiles and Interviews*, p. 584).

Though Iron Maiden band members have denied that they are Satanists, they do admit a fascination with the occult. Bruce Dickinson, who became the vocalist for Iron Maiden in 1981, wrote songs based on mythology and Egyptian black magic. He has a copy of the *Egyptian Book of the Dead* and finds it “quite fascinating reading” (*Larson’s Book of Rock*, p. 159). Iron Maiden opened up their concerts with the words “Welcome to Satan’s Sanctuary.” The lyrics to their song “The Number of the Beast” are: “In the night the fires burning bright, the ritual has begun, Satan’s work is done. ... Sacrifice is going tonight. ... I feel drawn toward the evil chanting hordes. They seem to mesmerize me, can’t avoid their eyes. 666, the number of the beast. 666, the one for you and me. I’m coming back, I will return and possess your body...” At a 1986 concert in Portland, Oregon, Iron Maiden greeted the crowd with the words “Welcome to Satan’s sanctuary!” The back cover of their *Piece of Mind* album contained a verse from Revelation 21:4, which they have perverted. Instead of reading “neither shall there be any more pain,” the Iron Maiden version reads “neither shall there be any more brain,” implying that those who believe on the Lord Jesus Christ are brainless. The Iron Maiden song “Heaven Can Wait” is a mockery of the biblical heaven and of salvation through Jesus Christ and promotes the rock & roll philosophy that people should ignore spiritual matters and live according to their earthly lusts. The lyrics say, “Heaven can wait, I have a lust for the earth below.”

Madonna blames religion for making her feel guilty about nakedness and fornication and has dedicated her work to the eradication of shame. Her hit song “Like a Prayer” combined prayer and praise of God with fornication. In the video, Madonna appeared half-naked with a crucifix around her neck, a burning cross in the background, accompanied by immoral dancers, while singing about prayer and God.

Advertisements for the *Like a Prayer* album featured the mocking words “Lead us into Temptation.”

Yet the song has sold five million copies, and the video ranks at No. 2 on VH1’s “100 Greatest Videos.” It has been widely acclaimed by rock critics, and the Pepsi company used the song for a commercial.

Bruce Springsteen blasphemously presents rock & roll as salvation. He has opened concerts with the words, “Welcome to the first church of the rock, brothers and sisters.” He has mocked the Christian testimony by telling stories of how he was going to become a baseball star “until rock and roll saved him” (*People*, Sept. 3, 1984, p. 70, cited by *The Rock Report*, p. 82). Springsteen’s 1999 tour was characterized by this type of blasphemy. “Typical of the pacing was the roof-raising ‘Light of Day,’ which saw the Rev. Springsteen roaringly promise his flock ‘the power, the majesty and the ministry of rock ‘n’ roll...’” (*USA Today*, July 19, 1999, p. 9D).

Yet Springsteen is one of rock’s most popular and best-selling singers. He has won 20 Grammy awards and sold more than 120 million records.

The Talking Heads’ sang the blasphemous song “Heaven Is a Boring Place.” “Another album cover contains blasphemous remarks regarding God, the Bible, and Christianity alongside caricatured depictions of ‘so called’ Biblical scenes” (*The Rock Report*, p. 87).

Twisted Sister’s 1985 album, *Come Out and Play*, oozes with rebellious blasphemy. Consider the lyrics to the song “I Believe in Rock ‘n’ Roll” —

“I pledge allegiance to the flag/
Of the United States of
Rock/
And to the point of view for which it stands/
One music under God/
Yes, even God loves Rock ‘n’ Roll/ ...
But as for me, I know that Heavy Metal lives/
And that it will at last stand forth upon the dust/ ...
And from my flesh I shall see it Rock/
My inmost being is consumed with longing/
This is the Word of the Rocker” (Twisted Sister, “I Believe in Rock ‘n’ Roll”).

Twisted Sister's song "Burn in Hell" mocked the Bible's warnings:

"Take a good look in your heart/ Tell me, what do you see?/ It's black and it's dark/ Now is that how you want it to be?/ It's up to you, what you do will decide your own fate/ Make your choice now, for tomorrow may be far too late/ And then you'll burn in Hell/ Oh burn in Hell/ You're gonna burn in Hell..." (Twisted Sister, "Burn in Hell," from the 1984 album *Stay Hungry*).

More than four million copies of this perverted album were sold.

Prince is extremely blasphemous. *Newsweek* called him "a prophet of sexual anarchy" who "apparently believes in salvation through sex" (Dec. 21, 1981). Prince has combined the vilest sexual immorality with religious fervor, claiming that "sexual passion and the Good Lord are as high as you can possibly get." "He could be as dirty as a pornographer and as evangelistic as a preacher" (Turner, *Hungry for Heaven*, p. 194). Blasphemously, he sang hymns before launching into the vilest type of immoral performances. The cover to Prince's blasphemous *Love Sexy* album (1989) showed a naked Prince on one side and the plan of salvation on the other. Prince even presents himself as the messiah in his song "I Would Die for You."

In the song "(Don't Need) Religion," Motorhead sings: "I don't need no blind belief/ I don't need no comic relief/ I don't need to see those scars/ I don't need Jesus Christ superstar/ Don't need Sunday television/ You bet your life I don't need religion." The video for Motorhead's song "Killed by Death" blasphemously depicted a band member hanging on a cross with the other band members standing by, dressed as Roman soldiers.

Yet Motorhead has sold more than 30 million records.

Nine Inch Nails is a blasphemous band formed in 1989 by Trent Reznor. The *Closer* video shows a monkey crucified on

a cross. Reznor said: “If you think I worship Satan because of something you see in the Closer video—great” (*People*, Feb. 6, 1995).

Kurt Cobain, lead singer of Nirvana, spray-painted his neighborhood with the words “Abort Christ” and “God is Gay” (“Inside the Heart and Mind of Nirvana,” *Rolling Stone*, Apr. 16, 1992). He was obsessed with Satanists William Burroughs and Anton LaVey.

Yet Cobain is widely acclaimed as a great rock “artist.” Nirvana has sold 75 million albums and has been called “one of the most influential and important rock bands.”

The Slayer song “Jesus Saves” mockingly stated: “You go to church you kiss the cross/ You will be saved at any cost/ You have your own reality/ Christianity/ Jesus saves, listen to you pray/ You think you’ll see the pearly gates/ When death takes you away.” Slayer song “Hell Awaits” is equally blasphemous: “Jesus knows your soul cannot be saved/ Crucify the so called Lord/ He soon shall fall to me/ Your souls are damned your God has fell/ To slave for me eternally.”

Pink Floyd’s *Animals* album contains a blasphemous rendering of the 23rd Psalm entitled “Sheep.” It depicts Christians as gullible sheep being led to slaughter by a cruel and merciless god. “The song finishes with the promise that, in time, man will resist such slaughter and will even rise up to dethrone God Himself” (*Rock: Making Musical Choices*, p. 39).

BowWowWow’s song “Prince of Darkness” says: “Who’s going to hell? What’s his name? ... Open the door and let me in. I am the Prince of Darkness.” “At this point in the song, it’s as if the devil actually takes over, speaking through the group, saying he wants to possess the listener” (*Why Knock Rock?*, p. 76).

Sting calls Christianity a “myth” (*Seventeen* magazine, Jan. 1984, p. 110). He says that rock music is his religion. “My religion would be music, and I had just received my first

sacrament [when he first heard the Beatles at age 11]" (*USA Today*, Jan. 27, 1984, p. 2D). He was glad that his six-year-old son had "a concept of God he invented himself." Sting has been deeply involved in the occult.

The Blue Oyster Cult portrayed a dark, occultic, violent image. A rock reviewer says Blue Oyster Cult is "to pop music what the Ouija board is to parlor games" (*Larson's Book of Rock*, p. 148). The inside cover to Blue Oyster Cult's album *On Your Feet or on Your Knees* depicts the band performing on a church platform with those in attendance wearing black hooded garments (*The Rock Report*, p. 11).

Rush's logo is an occultic pentagram with a circle around it. Rush's *Moving Pictures* album contains the song "Witch Hunt," which mocks Christians who believe the Bible is the truth and who condemn other religions as false. "They say there is strangeness too dangerous/
In our theaters and bookstore shelves/
Those who know what's best for us/
Must rise and save us, from ourselves/
Quick to judge/
Quick to anger/
Slow to understand/
Ignorance and prejudice and fear/
Go hand in hand."

The Jane's Addiction song "Three Days" blasphemously claims that Jesus Christ had "erotic" relations with more than one Mary.

Andy Partridge of the group XTC says: "God is MANMADE. We invited this to keep other members of mankind and especially womankind under control. It's a protectionist racket" (*Power Metal*, February 1988, p. 51). The song "Dear God" from XTC's *Skylarking* album blasphemously states: "I don't believe in heaven and hell/
No saints no sinners no devil as well/
No pearly gates no thorny crown/
The Father Son and Holy Ghost/
Is just somebody's unholy hoax/
... If there's one thing I don't believe in/
[music stops, next line sung by a child] It's you Dear God."

One of the inspirations for the rock group Mercyful Fate was Anton LaVey's *Satanic Bible*. Band leader King Diamond testified: "I read the book and thought, hey, this is the way I

live my life—this is the way I feel inside! ... and you'll see it reflected in our early lyrics" (1993 interview with Michael Moynihan, *Lords of Chaos*, p. 14). Diamond said: "Satanism isn't dangerous at all ... it's a sound life philosophy" (*Graffiti*, vol. 5, cited in *The Truth about Rock*, p. 62). Their albums brimmed "with stories of magical rites, nightmarish fantasies of the consequences of broken pacts, and declarations of Satanic allegiance" (*Lords of Chaos*, p. 14). The lyrics to their 1984 song "Don't Break the Oath" stated: "If you say Heaven, I say a Castle of Lies/ You say forgive him, I say revenge/ My sweet Satan, You are the One." Even bolder were the lyrics, "I deny Jesus Christ the deceiver/ And I abjure the Christian faith/ Holding in contempt all of its works..." King Diamond painted an upside cross on his forehead.

The Onslaught song "Fight with the Beast" says: "Demons of hell bear the mark of the Beast/ The sons of the Dragon are born/ Summoned to earth Armageddon is here/ To slaughter the Christian hordes/ Destroying the temples Jehova has lost/ The Nazarene will fester in hell!!! ... Replacing the cross with the mark of the beast/ The Kingdoms of Jesu have fell..."

The song "Blasphemous Rumours" by Depeche Mode says, "I think that God has a sick sense of humor/ And when I die I expect to find him laughing." The song "Personal Jesus" mocks salvation in Jesus Christ. "Your own personal Jesus/ Someone to hear your prayers/ Someone who cares."

The Van Halen song "Best of Both Worlds" from the *5150* album denies biblical salvation: "You don't have to die to go to heaven/ Or hang around to be born again/ Just tune into what this place has to offer/ For we may never be here again."

Coven's album cover for *Witchcraft: Destroys Minds and Reaps Souls* closes with a 13-minute Satanic Mass, including the words, "Do you renounce Jesus as the Christ?" Coven performed Black Masses at their stage shows. One of the group's road crew hung on a cross during the show. As a finale, the female lead singer, Jinx, would recite Aleister Crowley's philosophy, "Do what thou wilt shall be the whole

of the law,” and then turn around and scream “Hail Satan!” at the cross and altar. At that point, the road crew member would get down off the cross, invert it into the Satanic symbol, and go off the stage dancing. Coven’s first album was titled *Blessed Is the Black*. The cover contained a vile depiction of Satan overcoming Jesus. The title song on the album states:

“Taught from birth you’ll burn in hell/ For all eternity/
If you don’t pledge your soul to Christ/ And serve Him
faithfully/ Searching deep within yourself/ The evil
answer lies/ You know your heart is black as hell/ And
death is in your eyes/ ... Preachers of the holy gospel/
Evangelists of lies/ Blessed are the men in black/ Who
see through their disguise” (“Blessed Is the Black,”
Coven).

Coven’s song “Burn the Cross” is at least as blasphemous:

“Tormented Christian sons of God/ Lie cold within the
grave/ Tortured and then sacrificed/ For a God they
thought to save/ ... Sons of God repent your sins/ And
pledge your soul to hell/ Pray that Satan will forgive/
Once your God has fell/ Expect the death of those who
pray/ To a God so long since passed/ Your God is dead
and now you die/ Satan rules at last.”

The punk rock band Birthday Party stood for “unbridled anarchy” and had a “dark and sometimes ghoulish persona.” Their 1981 album had a song blasphemously titled “Big-Jesus-Trash-Can.”

Public Image Limited’s first album, *Public Image: First Issue*, was “an unrestrained attack on organized religion” (*The Secret History of Rock*, p. 199).

In the video of Def Leppard’s popular song *Bringing on the Heartache*, lead singer Joe Elliott was mockingly put on a cross.

Describing The Doors’ music, Jim Morrison said: “Right now I’m more interested in the dark side of life, the evil thing,

the dark side of the moon, the night-time. But in our music it seems to me that we're seeking, striving, trying to break through to some clearer, freer realm." Morrison was a student of the occult and performed blood drinking rituals and Wiccan ceremonies. The Doors song "Soft Parade" blasphemously proclaimed that "You CANNOT petition the Lord with prayer!"

The members of the Grateful Dead were fascinated by the occult. They devoured "all the information they could find on ancient mysteries. They raided occult bookstores in London and Paris and brought back folio editions to California. They even managed to get a reader's ticket to London's Warburg Institute, where the most complete collection of magical books in the English language is housed along with many of Aleister Crowley's manuscripts" (Steve Turner, *Hungry for Heaven*, p. 119).

Tori Amos sings about "Father Lucifer" (1996). Her stage shows are "laced with blasphemous imagery and convey a ferocious hatred of Christianity" (Steve Bonta, "Is It Only 'Rock 'n' Roll?'" *WorldNetDaily*, April 8, 2002).

Homosexual rocker Elton John sang, "If there's a God in heaven/ What's he waiting for/ If He can't hear the children/ Then he must see the war/ But it seems to me/ That he leads his lambs/ To the slaughter house/ And not the promised land" ("If There's a God in Heaven," 1976).

Shakira's 2005 song "How Do You Do" is a wicked, doubting, blasphemy. It charges God with not caring about man's trouble and with making mistakes. "You've made mistakes/ Well that's OK 'cause we all have/ But if I forgive yours/ Will you forgive mine?/ How do you do? How does it feel to be so high?"

In the song "Judas," Lady Gaga plays Mary Magdalene and pretends that she is in a love triangle with Jesus Christ and Judas and ultimately chooses Judas. The filthy video depicts Mary, Judas, and Jesus together in a hot tub.

Lady Gaga is not only blasphemous, she is one of the filthiest rockers.

Yet she has sold more than 150 million albums and singles and has won five Grammys and 13 MTV Video Music Awards. In 2010, *Time* magazine named her one of the world's most influential people.

Black Metal rock is filled with blasphemy. Following are a few examples:

“The Nazarene will fester in hell!” (“Fight With the Beast,” Onslaught).

“I deny Jesus Christ, the deceiver” (“The Oath,” Mercyful Fate).

“Cursed Nazarene! Do nothing king” (“Cursed Nazarene,” Acheron).

“There is no truth to the Holy Cross” (“No Believers,” Sacred Reich).

“The Father, the Son, and Holy Ghost is just somebody's unholy hoax” (“Dear God,” XTC).

“God is love and his love is dead” (“I Feel Nothing,” Immolation).

“Deny resurrection, behead the Nazarene son” (“Behead the Prophet,” Deicide).

“Only in the darkness of Christ have I realized God hates us all” (“Darkness of Christ,” Slayer).

Many of the blasphemies are so sick and filthy that they cannot be repeated.

Yet black metal rock songs receive Grammy awards and are lauded by rock magazines. For example, Slayer's vile album *God Hates Us All* sold 300,000 copies and was nominated for a Grammy award.

Rap music is also filled with blasphemy, but it is couched in such filthy language that most of it can't be repeated.

Kanye West appeared as a thorn-crowned Jesus on the cover of *Rolling Stone* in 2006. His 2013 album was titled *Yeezus*, which is a play on West's nickname *Yeezy* and the name *Jesus*. The cover art depicts West being crowned king by angels. In the song "I Am a God," he raps, "I just talked to Jesus, and he said, 'What up, Yeezus?'"

Jay-Z mocks Jehovah God as "Hova" and calls himself "Jay-Hova."

In his song "Amen," Meek Mills mockingly thanks God for all sorts of immoral things and likens fornication to church.

Lil B has an alter ego called "Based God." In "I'm the Devil," he sings, "I'm Satan, I make deals and death wishes/ I hate Based God, want to put him on the guest list." Lil B is depicted crucified on a cross on the cover of his *Angels Exodus* album.

In "Sandwiches," Tyler the Creator (real name Tyler Okonma) curses the church and sings, "You told me God has the answer/ When I ask him for ----, I get no answer, so God is the cancer." In another song, he says that the devil is his father.

On "Live at the Barbeque," Main Source sings, "When I was twelve/ I went to hell for snuffing Jesus."

On "Deadly Combination (Remix)," Tupac Shakur (2Pac) and Notorious B.I.G. cursed Jehovah and sang about raping and killing Mary. Tupac also appeared on a cross on the cover of his *Makaveli* album.

Tupac was shot to death in 1996 at age 25, and Notorious B.I.G. was shot to death in 1997 at age 24.

The blasphemous rap song "Deadly Combination" appeared on Big L's album *The Big Picture*. Big L sang about raping Christ in "Danger Zone." Another Big L album was titled *Return of the Devil's Son*. Big L was shot to death in 1999 at age 23.

On “Pearly Gates,” 50 Cent sang about going to the pearly gates and having “a beef” with the “Boss Man” and beating “his only Son.”

In spite of their blasphemy, these rappers have been highly acclaimed and their records have sold by the millions.

These are only a very few examples of how that blasphemy has played an integral part of rock & roll. Prominent rockers are angry at the holy Creator God, and it comes out in their lives and their music.

Rock Music and Pagan Religion

There has been an intimate connection between rock music and pagan religion, particularly Eastern religion, since the 1960s. One reason for this is described by Tina Turner, a Buddhist. “In this faith you decide what is right and wrong” (*Life*, August 1985). The practitioner of an Eastern religion actually worships himself, makes his own decisions about right and wrong, and allegedly controls his own destiny. That philosophy fits the rock and roll lifestyle.

Hinduism

In the summer of 1967, the Beatles and other rock stars, including Brian Jones and Mike Jagger of the Rolling Stones, visited Guru Maharishi Mahesh Yogi during his trip to North Wales and listened to the teachings that he called the “Spiritual Regeneration Movement.” This false teacher claimed to have a path of regeneration other than that of being born again through faith in Jesus Christ. Later the Beatles, along with Donovan, Mia Farrow, Beach Boy Mike Love, and others, visited the Maharishi’s ashram on the banks of the River Ganges in India to study Transcendental Meditation. The Beatles soon split with the Maharishi. One reason was his suggestion that they turn over 25 percent of their income to his work. Another reason was that they caught the Guru eating meat, which was not allowed to his disciples, and engaging in acts of immorality with female disciples. John Lennon later composed a song about the Maharishi titled “Sexy Sadie.”

The Beatles had a central role in popularizing the Hare Krishna movement in the West. In December 1966, Hindu Swami Bhaktivedanta recorded an album of chanting entitled *Krishna Consciousness*. George Harrison was in New York at the time and had been joining in with Hare Krishna chanting sessions in Tompkins Square Park. He took the album back to

England and the Beatles ordered 100 copies. Soon after that, Harrison and Lennon sang the Hare Krishna chant “for days” during a sailing trip through the Greek islands. Harrison reminisced, “Like six hours we sang, because we couldn’t stop once we got going.”

In September 1969, at the invitation of the Beatles, the Swami moved to England and set up shop at Tittenhurst Park, an 80-acre estate owned by John Lennon. Three or four times a week he gave public lectures in a building at the north end of the property, about 100 yards from the main house, in which John and his second wife, Yoko, lived. A Hindu altar was set up and eventually the building was called “the Temple.”

The Swami, who took the impressive but blasphemous title of His Divine Grace A. C. Bhaktivedanta Swami Prabhupada, founded the Hare Krishna movement. In June of 1969, Hare Krishna followers sang in Montreal, Canada, with John and Yoko on the recording of “Give Peace a Chance,” a song that would become extremely influential. John and Yoko chanted Hare Krishna on that song. “The Hare Krishna devotees had been visiting with the Lennons for several days, discussing world peace and self-realization” (Krishna web site, <http://introduction.Krishna.org/Articles/2000/08/00066.html>), and the Lennons recorded the song to promote the Hindu concept of world peace.

That same summer, George Harrison produced a hit single, “The Hare Krishna Mantra,” which featured Hindus from the London Radha-Krishna Temple. It rose to the Top 10 and made the pagan Hare Krishna chant a household word in the West. Harrison co-signed the lease on the first Hare Krishna temple in London. He also gave them a mansion outside London, which they made into an international ashram where hundreds of thousands of people have learned about Hinduism in the heart of the old British Empire. Harrison financed the publication of *Krishna* magazine and put up \$19,000 to print the first edition of the Krishna book in 1970.

In his introduction, Harrison said, "As GOD is unlimited. HE has many Names. Allah-Buddha-Jehova-Rama: All are KRISHNA, all are ONE."

By 1982, a leader in the Hare Krishna movement said it is "growing like wildfire" and "Krishna consciousness has certainly spread more in the last sixteen years than it has since the sixteenth century" (Interview with George Harrison at the Hare Krishna web site). Today the complete works of Swami Prabhupada are in all the major colleges and universities of the world. Millions upon millions have been influenced to think more favorably of pagan gods because of the Beatles.

Though Lennon rejected organized forms of Hinduism, he continued to believe in yoga till the end of his life. "If John's energy level and ambition were running high, a half hour or more of yoga was next on the agenda. . . . Outside of walking, yoga was the only exercise he ever did. But spiritual rather than physical reasons motivated him to continue meditating. . . . [He believed yoga could help him achieve his greatest ambition, which was] a state of spiritual perfection by following The Way of The Masters: Jesus, Buddha, Mohammed, Krishna and Gandhi. . . . John believed that if he meditated long and hard enough, he'd merge with God and acquire psychic powers, like clairvoyance and the ability to fly through the air. And he wanted those powers as badly as he wanted anything" (Robert Rosen, *Nowhere Man*, p. 18).

George Harrison followed Hinduism to the end of his life. He admitted to *Rolling Stone* magazine that the drug LSD opened his mind to this pagan religion. "Although up until LSD, I never realized that there was anything beyond this state of consciousness. . . . I think for me it was definitely LSD. The first time I took it, it just blew everything away. I had such an overwhelming feeling of well-being, that there was a God, and I could see him in every blade of grass" (*Rolling Stone*, Nov. 5 - Dec. 10, 1987, p. 48). The creator of LSD, Dr. Albert Hofman, also acknowledges that the hallucinogenic

drug led him into Hindu meditation (Mark Spaulding, *The Heartbeat of the Dragon*, p. 75).

Harrison's 1971 song "MY SWEET LORD," which he published the year following the breakup of the Beatles, is a song of praise to the Hindu god Krishna. It mentions the long process of achieving Nirvana through meditation and mysticism. At the end of the song, there is a little ruse, when the words "hallelujah, hallelujah, hallelujah" cunningly and almost imperceptibly merge into "Hare Krishna, Hare Krishna, Hare Rama." Thus the song morphs from a form of Christian praise to the praise of the Hindu god Krishna. Harrison testified that he did that to trick people. In his 1982 interview with the Hare Krishna organization he said:

"I wanted to show that Hallelujah and Hare Krishna are quite the same thing. I did the voices singing 'Hallelujah' and then the change to 'Hare Krishna' so that people would be chanting the maha-mantra before they knew what was going on! ... My idea in 'My Sweet Lord,' because it sounded like a 'pop song,' was to sneak up on them a bit. The point was to have the people not offended by 'Hallelujah,' and by the time it gets to 'Hare Krishna,' they're already hooked, and their foot's tapping, and they're already singing along 'Hallelujah,' to kind of lull them into a sense of false security. And then suddenly it turns into 'Hare Krishna,' and they will all be singing that before they know what's happened, and they will think, 'Hey, I thought I wasn't supposed to like Hare Krishna! ... It was just a little trick really'" (Harrison, Krishna web site, <http://introduction.Krishna.org/Articles/2000/08/00066.html>).

The trick worked, because when it first came out, many Christians thought Harrison was glorifying the Lord of the Bible. Ten years later, Harrison said, "... they're still trying to figure out what the words mean" (Ibid.).

The song was immensely popular. The album on which it appeared, *All Things Must Pass*, remained the top selling

album in America for seven weeks straight. Another song on that album, "Awaiting on You All," also deals with Hinduism and chanting.

Harrison also sang about Krishna in his albums *Living in the Material World* (1973), *Dark Horse* (1974), and *Somewhere in England* (1982). *Living in the Material World* had the lyrics: "I hope to get out of this place/ By the Lord Sri Krishna's grace/ My salvation from the material world." The *Living in the Material World* album cover contained a photo of the Hindu god Krishna and promoted the Bhagavad-gita, the Hindu scriptures. During his 1974 concerts in America, Harrison led audiences in the Hare Krishna mantra. In 1987, Harrison said. "I still believe the purpose of our life is to get God-realization. There's a science that goes with that, the science of self-realization. It's still very much a part of my life, but it's sort of very personal, very private" (*People*, Oct. 19, 1987, p. 64).

George Harrison died of throat cancer on Nov. 29, 2001, at age 58, surrounded by old friends from the Hare Krishna movement. Ravi Shankar, the famous Indian musician who trained Harrison on the sitar in 1966, said Harrison "looked so peaceful" ("Harrison's ashes to be spread in India," *Fox News*, Dec. 3, 2001). Guada Chandra Das of the International Society for Krishna Consciousness told AFP that Harrison died to the sound of "chanting and praying" ("Harrison had a passion for the East," AFP, Dec. 2, 2001). After his body was cremated, his widow and 23-year-old son carried the ashes to India and sprinkled them in the Ganges River in Varnasi and Allahabad, India. They were accompanied by two Hare Krishna devotees who performed Hindu rites on the ashes. His widow asked fans to give a minute of meditation as a tribute to the musician at the hour of the scattering, which was 3 a.m. on Tuesday, December 4. Harrison's longtime friend Gavin De Becker said that the former Beatle "died with one thought in mind -- love God and love one another" (Associated Press, Nov. 30, 2001).

Sadly, though, the love that the Beatles sang about is not the true love of God in Jesus Christ which offers eternal salvation for sinful men. The god that Harrison worshipped and promoted was the Hindi-New Age god of self. In an interview, he said, “The Lord, or God, has got a million names, whatever you want to call him; it doesn’t matter as long as you call him. ... Every one of us has within us a drop of that ocean, and we have the same qualities as God, just like a drop of that ocean has the same qualities as the whole ocean. Everybody’s looking for something, and we are it” (“George Harrison’s Credo,” *The Himalayan Times*, Kathmandu Nepal, Dec. 17, 2001). In an interview with the Hare Krishna organization, Harrison said: “The word ‘Hare’ calls upon the energy of the Lord. If you chant the mantra enough, you build up identification with God. God’s all happiness, all bliss, and by chanting His names, we connect with him. So it’s really a process of actually having God realization, which becomes clear with the expanded state of consciousness that develops when you chant. ... The best thing you can give is God consciousness. Manifest your own divinity first. The truth is there. It’s right within us all. Understand what you are” (George Harrison, “Hare Krishna Mantra, There’s Nothing Higher,” 1982, <http://introduction.krishna.org/Articles/2000/08/00066.html>).

In January 1967, a large rock concert was held to promote Krishna Consciousness and the building of a Hindu temple. Swami Prabhupada, founder of ISKCON (the International Society for Krishna Consciousness) shared the stage with the Grateful Dead, Big Brother and the Holding Company (Janis Joplin’s group), Quicksilver Messenger Service, and Jefferson Airplane. The guru led the 5,000 hippies in the Hare Krishna chant for an hour.

The British rock band Quintessence was dedicated to Hinduism. The band members wore Indian robes on stage and burnt incense and sang songs about Brahman.

Jimi Hendrix's *Rainbow Bridge* film was "saturated with Eastern occult teachings and techniques. Meditation, astral projection, astrology, the worship of Indian yogis and gurus (Paramahansa Yogananda, Lahiri Mahasaya, Meher Baba, and Swami Satchadinanda), mind-altering drugs such as LSD and hashish, chanting the Hindu mantra OM, the doctrine of reincarnation; all these occult ideas were strongly promoted by the movie" (*Heartbeat of the Dragon*, p. 190). Hendrix believed his music could open his listeners to "cosmic powers" and that people can rise through various spiritual levels through music. He believed in reincarnation and thought he was from another planet, an asteroid belt off of Mars, and that he had come to earth to show people new energy. He thought he had assumed other life forms in previous lives:

"There's no telling how many lives your spirit will go through—die and be reborn. Like my mind will be back in the days when I was a flying horse" (Hendrix, interview with Robin Richman "An Infinity of Jimis," *Life* magazine, Oct. 3, 1969).

The cover to Neil Diamond's album *Jonathan Livingston Seagull* depicted pagan religious books such as the Bhagavad-gita, The Sermon on the Mount according to Vedanta, *KRSNA Supreme Personality of Godhead*, and *The Aquarian Gospel of Jesus the Christ*.

Eric Burdon claims that the drug LSD opened him up to Hinduism. In his biography, he describes a meeting he allegedly had with the gruesome Hindu goddess Kali while he was on an LSD trip.

"Then I came face to face with Kali. I was covered in a void. Darkness, darkness. Then a voice asked what right I had to come there and disturb Kali. 'I'm just a man,' I said. 'And what makes you think you're man enough to disturb me while I'm making love?' 'My ego tells me that if I have a chance to change the world, I have the power to make that change.' 'Ah, so you need answers,' said

Kali. 'If you want information you have to make me a gift.' I didn't know which world I was in. My own was left behind me. 'I can't see you. You've already taken my sight. What more do you want?'; She laughed a wicked, cruel laugh in the darkness. 'How much are you willing to give?' 'My life,' I said. My life was sucked out of me. I was Gonzo. Melted to the floor. Dead" (Eric Burdon, *I Used to Be An Animal, But I'm All Right Now*, p. 150).

Kali, a goddess of destruction, is often depicted as a fearsome, black, multiple-armed personage with weapons of destruction in each hand and a necklace of skulls around her neck. During our years of missionary work in Nepal, I have often walked past the large Kali idol located in the heart of Kathmandu near the temple of the Living Goddess. The Nepalis believe that if a person tells a lie in front of this idol, he or she will die.

We know from the Bible that the gods and goddesses behind idolatry are demonic spirits.

“What say I then? that the idol is any thing, or that which is offered in sacrifice to idols is any thing? But I say, that the things which the Gentiles sacrifice, they sacrifice to devils, and not to God: and I would not that ye should have fellowship with devils” (1 Cor. 10:19, 20).

According to God's Word, it appears that Eric Burdon met the same demons through drug experiences that the Hindu yogi meets through meditation and other practices.

The Beach Boys were very instrumental in promoting Hindu Transcendental Meditation. Mike Love accompanied the Beatles and Donovan to Guru Maharishi Mahesh Yogi's ashram in India in 1967. The Beach Boys embarked on a tour in 1968 which included Maharishi as the opening act, but the tour had to be aborted after only a few days because Beach Boy fans didn't want to sit through a Hindu lecture. By the late '70s, the Beach Boys were still promoting TM. Their 1976 album, *15 Big Ones*, contained the "TM Song" by Brian Wilson. The lyrics stated:

“It’s time for me to meditate/ What time is this/ How long has it been/ ... The mantra, my mantra must have took me away/ It must have took me away/ Maharishi gave it to me/ And I wondered if it set me free/ And it did/ And he’ll tell you/ Sometimes it goes real fast/ And other times it goes real slow/ Anyway you do it, well it’s bound to work I know/ Transcendental Meditation should be part of your time/ It’s simple, it’s easy as making this rhyme/ Transcendental Meditation, works for me good/ More much more than I thought it would.”

The proceeds to the Beach Boys 1978 album, *M.I.U.*, were dedicated to help build the Maharishi International University in Iowa.

Jim Morrison of The Doors dedicated the song “Take It As It Comes” to Maharishi, the father of Transcendental Meditation (Hopkins, p. 109).

Other rockers who practiced Transcendental Meditation were Ray Manzarek and Robbie Krieger of The Doors, Skip Spence of Moby Grape, Maurice and Verdine White of Earth, Wind and Fire, and Larry Blackmon from Cameo.

The Moody Blues 1970 album, *In Search of the Lost Chord*, had a song titled “OM,” which is a Hindu mantra used in mediation. The album cover stated: “To anyone who has practiced meditation or Yoga, the word MANTRA is familiar as a word of power concentrated upon in meditation. The most important word of power in the Hindu scriptures is the word OM, which pronounced AUM, means ‘God,’ ‘All,’ ‘Being,’ ‘The Answer.’ Thought or intentness on its meaning will cause the exclusion of all other thoughts, ultimately bringing about the state of mind to which the meditator aspires.”

Stevie Wonder’s song “Jesus Children of America” says, “transcendental meditation gives you peace of mind.”

The BeeGees album *Spirits Having Flown* contained many references to reincarnation.

Gene Hoglan, drummer for Dark Angel, said that the song “Hunger of the Undead” is about “karma, reincarnation, prolonged sleep or even complete nullification” (*RIP* magazine, Oct. 1987, p. 10).

Annie Lennox, lead singer for Eurythmics, studied Krishna with her husband, a Hare Krishna devotee (*USA Today*, Aug. 9, 1984, p. D1).

The Brothers Johnson’s album *Right On Time* promoted the Hindu concept of Karma. “Be peaceful to your brother/ For Life wasn’t meant to hate/ Guide the hand of one who needs you/ Good Karma breeds good fate.”

Boy George was a devotee of Krishna (*Hungry for Heaven*, p. 13).

Robert Palmer said that he believed in reincarnation and wanted to return as a dolphin (*The Rock and Roll Handbook*, cited by John Muncy, *The Role of Rock*, p. 155).

Chrissie Hynde of the Pretenders believed in reincarnation and regularly visited a Krishna temple (*People*, Mar. 23, 1987, p. 68).

The group Journey promoted reincarnation in their album *Next Journey*. The last song is titled “Karma.”

The back cover of Linda Ronstadt’s album *Silk Purse* says “she believes in reincarnation.”

Tom Araya, bass player for Slayer, says, “I believe in reincarnation. Everybody’s spirit comes back, and once you have reached your highest point, you move on to a higher plane” (*Metal Mania*, Dec. 1987, p. 34).

David Cloverdale, lead singer for Whitesnake, says: “I believe more and more in destiny and karma, and there’s a reason for things” (*Metal Creem Close Up*, Sept. 1987, p. 15).

Country singers Waylon Jennings, Willie Nelson, Johnny Cash, and Kris Kristofferson sang the song “Highway Man” which describes past lives and says they will be back “again, again, again, and again...”

Elvis Presley constructed “a personalised religion out of what he’d read of Hinduism, Judaism, numerology, theosophy, mind control, positive thinking and Christianity” (*Hungry for Heaven*, p. 143). He diligently studied the Hindu guru Yogi Paramahansa Yogananda, author of *Autobiography of a Yogi*, one of Elvis’ favorite books. Elvis traveled with a portable bookcase containing over 200 volumes of his favorite books, including *The Prophet* by Kahilil Gibran; *Autobiography of a Yogi* by Yogananda; *The Mystical Christ* by Manley Palmer; *The Life and Teachings of the Master of the Far East* by Baird Spalding; *The Inner Life* by Leadbetter; *The First and Last Freedom* by Krishnamurti; *The Book of Numbers* by Cheiro; and *Esoteric Healing* by Alice Bailey. One of the books he was reading before he died was *The Force of Jesus* by Frank Adams. This book presents an unscriptural, pagan christ.

Gary Wright of the group Spooky Tooth was a follower of the Hindu guru Paramahansa Yogananda. His album *Dream Weaver* promoted astral projection, and he told his manager that “Paramahansa Yogananda is my spiritual manager” (Gary Herman, *Rock and Roll Babylon*, p. 159).

The group Yes also followed and promoted Paramahansa Yogananda. “On the back of the *Tales from Topographic Oceans* album, they go into great detail explaining how the *Autobiography of a Yogi* had inspired the material. Their album *Big Generation* ends with the song ‘Holy Lamb (song for harmonic convergence),’ a song dedicated to the celebration of the dawning of a new age of world harmony and peace, also known as the Age of Aquarius” (John Muncy, *The Role of Rock*, pp. 160,161).

The rock group Cro-Mags from New York promoted Hinduism, claiming that the only way to solve the earth’s problems “is if we become concerned with self-realization. Then there’ll be peace on the planet” (*Metal Mania*, Dec. 1987, p. 56).

Carlos Santana was a disciple of the Hindu guru Sri Chinmoy until 1983. In 1973, Carlos changed his name to Devadip, meaning “the Lamp of the Light of the Supreme.” Santana’s Caravanserai album has the following quote from Paramahansa Yogananda: “The body melts into the universe. The universe melts into the soundless voice. The sound melts into the all-shiny light. And the light enters the bosom of infinite joy.” Santana’s *Oneness* album contained quotes from Sri Chinmoy and encouraged fans to write to him.

Marvin Gaye said: “I respect the Eastern religions. Their philosophies are beautiful and wise. ... I also believe in reincarnation” (*Stairway to Heaven*, p. 103).

Pete Townshend of The Who followed guru Meher Baba for many years, beginning in 1969. Townsend testified: “Baba is Christ, because being a Christian is just like being a Baba lover” (Bob Larson, *Rock*, 1984, p. 140). Townsend said that he believed in reincarnation and karma. Townsend opened a Baba Center in London and published Baba material.

Clarence Clemons, saxophonist for Bruce Springsteen, was a disciple of the Hindu guru Sri Chinmoy. Clemons adopted the name of “Mokshagun,” meaning “Lord’s All-Illuminating Liberation Fire.” His solo album, *Hero*, had a quote from Sri Chinmoy on the record sleeve along with this statement in the credit lines: “Special thanks to the Supreme Being for blessing us with Strength & Love—To Guru Sri Chinmoy for Soulful Inspiration & Joy” (Muncy, *The Role of Rock*, p. 174).

John McLaughlin, leader of Mahavishnu Orchestra, also followed Sri Chinmoy from 1972 to 1978. His album *Apocalypse* bore a poem written by Chinmoy. Mahavishnu is the combination of the name of two Hindu deities, “Hahadeva,” the god of creative power and destruction (also known as Shiva); and “Vishnu,” the second of three Hindu supreme deities, the preserver of the universe (Muncy, p. 175). In 1973, McLaughlin joined Carlos Santana in recording *Love Devotion Surrender*, with the album containing a message from Chinmoy. Though no longer a

disciple of Chinmoy, McLaughlin remains involved with mysticism. He formed Shakti (which is the Hindi term for spiritual power) in 1976, and The One Truth Band in 1979. He said: "When I let the spirit play me, it's an intense delight. My role as musician is to make everyone aware of his own divinity" (*Newsweek*, March 27, 1972, p. 77).

Styx promotes Hindu yoga in the song "The Serpent Is Rising."

Earth, Wind, and Fire's album *Powerlight* promotes Hindu yoga. Their song "Serpentine Fire" is based on the New Age teachings found in the Shah Kriza Yogi Meditation cult.

Buddhism

Tina Turner practices Buddhism and believes in reincarnation and psychics. She regularly chants at her Buddhist altar and told *People* magazine, "Psychics are my drugs. My real goal in life is opening that third eye" (*People*, July 15, 1985, p. 46).

Suzanne Vega followed Buddhism since she was 17 and "likes to spend her free hours chanting at a small wooden altar" (Muncy, *The Role of Rock*, p. 166).

Herbie Hancock has been a devout Buddhist since the early 1970s. He chants and meditates twice a day before a rosewood altar. The cover for his *Sextant* album depicts Buddhist prayer beads.

In 1966, David Bowie spent some weeks in a monastery studying Buddhism.

Timothy Leary's research with psychedelic drugs led him into occultic eastern religions and the study of the *Tibetan Book of the Dead*, the *Bhagavad-Gita*, and Zen Buddhist writings. Leary's homosexual research co-worker, Richard Alpert, who was fired from Harvard with Leary, changed his name to Baba Ram Dass and "became one of America's most respected teachers of Eastern disciplines" (Mikal Gilmore, *Night Beat*, p. 409). Just before Leary died in May 1996,

homosexual beatnik poet Allen Ginsberg dispatched his Buddhist teacher, Gelek Rinpoche, to Leary's side to utter a final prayer for his passage into death (Mikal Gilmore, *Night Beat*, p. 436). Thus, Timothy Leary apparently died with a Buddhist prayer on his lips or at least ringing in his ears.

The cover to Bob Dylan's *Desire* album (1976) depicted him smoking marijuana in one corner, a black magic tarot card in another corner, and a huge Buddha in the bottom corner. Next to the Buddha were the words: "I have a brother or two and a whole lot of Karma to burn ... Isis and the moon shine on me" (Muncy, *The Role of Rock*, p. 167).

Taoism, Islam, Bahai

Cat Stevens (original name Steven Demetre Georgiou) became a follower of Islam in 1977. He made the conversion after trying "Zen and Ching, numerology, tarot cards, and astrology." The back cover to his *Footsteps in the Dark* album contains his testimony:

"A long time ago I started my quest for peace and enlightenment. I took a strong interest in Eastern religions and philosophies and was just beginning to discover the conscious self within me. ... I was almost at the point of giving up when one day it happened—my brother, who had just come back from a visit to Jerusalem, handed me a copy of the Holy Qur'an. After I had read The Opening, it was as if suddenly, someone, somewhere, had switched on the lights and I was able to perceive the wonderful order of things which, before, I could barely feel in the dark. The Qur'an was like no other book I had come across. The words all seemed strangely familiar and yet so unlike anything I had ever read before, but what moved me most was its message—the absolute and uncompromising belief in one universal God (Allah), the sole Creator and Sustainer of the heavens and the earth. This belief somehow had a direct effect on my inner psyche and on my view of life.

I realized that this 'oneness' was the purpose behind the universe ... The word Islam itself means 'submission' or 'entering into peace.' Therefore, it was not a new religion, but the original faith which God inspired to messengers throughout human history: Abraham, Moses, Jesus and lastly, Mohammed. Peace be upon them, they were all prophets and messengers of the one God..."

Cat Stevens, who renamed himself Yusuf Islam, continues to follow Islam. While claiming to be a "man of peace," Yusuf told the students at Kingston University in February 1989 that he supported Ayatollah Khomeini's call for the killing of Salman Rushdie. Yusuf said, "He must be killed. The Qur'an makes it clear--if someone defames the prophet, then he must die." Two months later, Yusuf said on the BBC program *Hypotheticals* that if Rushdie turned up on his step, he would try to contact the Khomeini and tell him where Rushdie was (*New York Times*, May 23, 1989).

After an outcry against his remarks, Yusuf backed away from them and even made the deceptive claim that he "never called for the death of Salman Rushdie; nor backed the Fatwa issued by the Ayatollah Khomeini" (Yusuf's website). Rushdie called Yusuf's claims of innocence "rubbish" (*Letters to the Sunday Telegraph*, May 6, 2007)

Rick Springfield's album *Tao* is dedicated to the Chinese philosophy of Taoism. "The concept of Yin and Yang is a major belief behind Taoism. Yin and Yang is the belief that two great opposite principles interplay. Therefore, everything in the universe depends upon this unity. Yin represents the female, and is dark and negative, while Yang is male, light and positive. The same concept is that of the 'Force' in Star Wars, having a 'dark' or 'light' side. Martial arts, acupuncture, yoga, and I Ching all stem from this 'doctrine of devils'" (Muncy, *The Role of Rock*, p. 170).

Peter Tork, bassist for The Monkees, claimed that his religion is based on the “Eastern Taoist thinking” (*The Role of Rock*, p. 170).

Rock guitarist Pat Martino claims that the guitar itself is connected with the Taoist I Ching (*Guitar World*, July 1985, p. 22).

Guitarist Robert Fripp of King Crimson is a follower of Gurdjieff, who taught that man achieves truth through the process of the “Golden Ladder.” A man must ascend seven rungs of an evolutionary ladder. The ladder is ascended not by logical knowledge, but by psychological wisdom—through self-study, self-awareness, self-remembering, and the discovery of the essential unchanging “I” (Muncy, *The Role of Rock*, p. 171).

Roger McGuinn of the Byrds and Keith Jarrett were also followers of Gurdjieff’s teachings.

Seals and Crofts were converts to the Bahai faith. Many of their songs refer to Bahai. The song “East of Ginger Trees” says, “Prepare to meet Baha’u’llah in the Garden of Clove.” (Baha’u’llah was the founder of Bahai.) Their album *Takin’ It Easy* ends with the song “A Tribute to ‘Abdu’l Baha’” (Muncy, *The Role of Rock*, p. 172).

John Denver followed est (Erhard Seminar Training). On the inside cover to his *Back Home Again* album he stated: “Participating in est has created an amazing amount of space for joy and aliveness in my life. It pleases me to share est with you.” He dedicated his *Wingsong* album “to Werner Erhard and everyone in est.” “Erhard basically has a pantheist view of life. We are all just little ‘gods.’ There is neither wrong nor right. This movement is subtly based on Zen Buddhism and teaches the disciple never to use the rational mind, but to open up to the so-called ‘ever present now’” (Mundy, *The Role of Rock*, p. 177).

Van Morrison has delved deeply into the esoteric aspects of music. In 1989 he spoke at a conference titled “The Secret

Heart of Music: An Exploration into the Power of Music to Change Consciousness.” He acknowledges such occultic, pagan influences as Alice Bailey and Krishnamurti. His 1983 album *Inarticulate Speech of the Heart* “singled out Church of Scientology founder L. Ron Hubbard for special thanks.” He has studied many religions and Christian doctrines and he says that he accepts all beliefs, “orthodox or otherwise.” “I don’t accept or reject any of it ... I’m just groping in the dark for a bit more light” (Turner, *Hungry for Heaven*, pp. 124, 125).

Death Metal

Death Metal (also known as Black or Goth Metal, Shock Rock, or Grindcore) which arose in the 1990s in the United States and Europe and has spread to Japan and other parts of the world, focuses on “a lyrical glorification of all things morbid and decaying” (Michael Moynihan, *Lords of Chaos: The Blood Rise of the Satanic Metal Underground*, 1998, p. 29).

It is exercising a vast influence upon young people today. “Between 1989-1993 Death Metal had become immensely popular worldwide, with bands drawing crowds in the thousands on an average night” (Ibid., p. 31).

Black Metal “songs” exhibit a fascination with violence and death in general, murder, torture, rape, dismemberment, and mayhem. Death Metal groups have names like Cannibal Corpse, Carcass, Cloven Hoof, Cradle of Filth, Darkthrone, Dismember, Deicide, Entombed, Extreme Noise Terror, Morbid Angel, Napalm Death, Necropolis, Obituary, Slayer, Unleashed, Venom, Christian Death, and Vicious Circle.

Tampa, Florida, has been a center for some of the most popular Death Metal groups, including Morbid Angel and Deicide. Another center for Death Metal is Scandinavia, particularly Sweden and Norway.

Some of the groups also praise Nazism and celebrate pagan gods.

All exhibit an anti-Christian philosophy. Johnny Hedlund, lead singer for the Swedish band Unleashed, makes “fervent declarations on the necessity of destroying the Christian religion” (*Lords of Chaos*, p. 30). Deicide has songs about the joy of killing Jesus. Lead singer Glen Benton, who branded an inverted cross on his forehead, named his son Daemon (“master of the supernatural”). Deicide’s bass player, Eric Hoffman, says, “Death metal is Satanic. We relay our music all into Satanism.” Varg Vikernes of the Death Metal group

Burzum worships Odin, the Viking god of war and death, “the enemy of the Christian God.”

The Roots of Death Metal

Death Metal is more violent and anti-Christian than previous forms of rock, but only in intensity. The seeds of Death Metal can be traced to the thrash metal groups of the 1980s, such as Slayer, Metallica, Venom, and Anthrax; and to heavy metal groups of the 1970s, such as Black Sabbath and Led Zeppelin, which destroyed equipment, praised Satan, and promoted the grossest type of hedonism.

This theme goes even farther back, to the blues of the early part of this century. The most famous bluesmen were immoral, violent, and some, such as Robert Johnson, even allegedly sold their souls to the devil for fortune and fame. Three of Johnson’s songs were titled “Crossroads Blues” (a reference to selling one’s soul to the devil at a crossroads at midnight), “Me and the Devil Blues,” and “Hellhound on My Trail.” Johnson lived a carousing, violent, immoral life, and died at age 27 when he was poisoned by a jealous husband.

Rock music has always been associated with an anti-Christian attitude, an immoral lifestyle, and violence. The first rock concert in 1952 (called *Moon Dog Ball*), organized by disc jockey Alan Freed, resulted in a riot that sent mobs of young people rampaging through the streets of Cleveland, Ohio. Riots, beatings, and stabbings occurred at other Freed concerts. Following a riot in Boston in 1958, rock concerts were banned in several cities and Freed was kicked out of the concert business. Freed, called by *Rolling Stone Encyclopedia of Rock* “the original Pied Piper of Rock & Roll,” allegedly was the first to apply the term “rock and roll” to the new blues-based music. He died in 1965 at age 42, penniless and drunken. Freed well epitomizes the wretched history of rock & roll.

Rock and its most direct predecessors—the blues, ragtime, jazz, and boogie woogie—have shared a philosophy of hedonism. Whatever feels good is right; do your own thing.

This is also the basic philosophy of Satanism. Famous early 20th-century Satanist Aleister Crowley (1847-1947) has had a large influence upon modern rock music. His philosophy was “Do what thou wilt shall be the whole of the law.” Mick Jagger of the Rolling Stones and Jimmy Page of Led Zeppelin scored soundtracks for films about Crowley. Images of Crowley’s Satanist religion were woven throughout Led Zeppelin’s albums. The Satanist’s photo appeared on the Beatles’ *Sargent Pepper* album cover. Ozzy Osbourne wrote a song entitled “Mr. Crowley.” David Bowie referred to Crowley in his song “Quicksand.” Graham Bond thought he was Crowley’s illegitimate son.

Michael Moynihan researched the violence and occultism of Death Metal for his 1998 book *Lords of Chaos*. Moynihan, who makes no claim to Christianity, traces a direct connection between the blues, ’70s rock, and Death Metal.

“Bathory’s [a Swedish Death Metal group] bizarre bloodline of demonic inheritance—and that of Black Metal itself—can be traced straight back through Venom, Mercyful Fate, and other darker-themed Metal bands of the early ‘80s, to the Heavy doom-ridden sounds of Black Sabbath and the mystical Hard Rock of Led Zeppelin, to their bluesy antecedents the Rolling Stones, and all the way to a poor black guitarist from the American South who may have sold his soul to Satan in a lone act of desperation. An unlikely Black Metal pedigree, but there it stands, helped along the way by countless others who poured their own creative juices into an evolving witches’ brew” (Moynihan, *Lords of Chaos*, p. 22).

Black Metal is simply pushing the envelope of licentiousness and blasphemy that has always been present in rock music. Even the Beatles, who were Sunday School boys

by comparison to many Death Metal groups, were viciously anti-Christian and blasphemous and thus did their part to pave the way for Death Metal. The Beatles' press officer, Derek Taylor, testified: "They're [the Beatles] completely anti-Christ. I mean, I am anti-Christ as well, but they're so anti-Christ they shock me which isn't an easy thing" (*Saturday Evening Post*, August 6, 1964). In 1970, Paul McCartney stated, "We probably seem to be anti-religious ... none of us believes in God" (*Hit Parader*, January 1970, p. 15). In *A Spaniard in the Works*, John Lennon portrayed Jesus Christ as Jesus El Pifico, a "garlic eating, stinking little yellow, greasy fascist bastard Catholic Spaniard." In his hugely popular song "Imagine," Lennon mused: "Imagine there's no heaven ... No hell below us, above us only sky. ... no religion too." That is a blasphemous denial of Almighty God and His Holy Word. The description of other blasphemous rock & rollers from the '50s, '60s, '70s, and '80s would fill a large book.

Violence and Blasphemy

The Norwegian group Mayhem, which was formed in 1984, is considered the father of Black Metal in Europe. The founder, Oystein Aarseth (1967-1993) (who originally called himself "Destructor" but changed later to "Euronymous," allegedly meaning "the prince of death"), was stabbed to death in 1993. He was murdered by another Death Metal rocker, Varg Vikernes, of the group Burzum. Aarseth was 26 years old. Other band members were called "Necro Butcher," "Dead," and "Hellhammer."

One of the trademarks of Mayhem and other Norwegian Black Metal groups is the wearing of "corpsepaint," which is black and white makeup designed to create a morbid appearance.

Aarseth operated an occultic bookstore/record shop in Oslo that was very influential upon young people. It was called "Helvete," which is the Norse word for hell. The

vocalist for Mayhem, Per Yngve Ohlin (whose alias was “Dead”), cut his wrists and throat and blew his brains out with a shotgun in 1991. His body was found by Oystein Aarseth. Before the police arrived, Aarseth took pictures of Ohlin’s shattered body and collected pieces of his brain and skull. Describing the death of his fellow band member, Aarseth replied with complete lack of concern, “Yeah, Dead killed himself.” Aarseth made necklaces with the skull pieces and allegedly cooked some of the brain and “ate it so he could claim himself to be a cannibal” (Michael Moynihan, *Lords of Chaos*, p. 59). A photo of the gruesome suicide scene appeared on the cover of a bootleg album *Dawn of the Black Hearts*. Ohlin had once stabbed Aarseth with a knife. Ohlin also hated cats and tried to cut them with knives. Ohlin, who saw himself “as a creature from another world,” had an obsession with snuff films that depict real deaths by horrible torture.

Death Metal in Scandinavia has been connected with the burning of many churches. Between 1992 and 1996 there were 50-60 arson attacks on churches in Norway alone. Many have a documented connection to the Black Metal scene (*Lords of Chaos*, p. 79). In every case that has been solved, the Kripos (Norwegian national investigation department) found that the arsonists were Black Metal “Satanists.” A fire fighter was killed while battling one of the blazes. Black Metal rocker Varg Vikernes (b. 1973), who is suspected of setting the first fire in 1992, of an ancient church building in Fantoft, Norway, was sentenced to 21 years in prison for the murder of Oystein Aarseth and for setting church fires.

Burzum was convicted of burning down four churches, including the 11th century Fantoft Stave Church. He used a photo of the destroyed church on the cover of one of his albums. Many other Black Metal musicians spent time in prison for these atrocities.

There were roughly a dozen church fires in Germany from late 1993 to early 1997. Most have a proven link to Black Metal and Satanism.

There have also been Black Metal church burnings in Italy, Australia, Texas, California. In the winter of 2005, an 105-year-old church building in Minnesota was burned down by Black Metal fans on the birthday of the aforementioned Varg Vikernes (“Canadian Church Fire Linked to Norwegian Black Metal Movement,” Blabbermouth.net, Apr. 29, 2006). When the perpetrators were arrested, they were found to possess a homemade CD entitled *Introduction to Blasphemy* which contained some of Vikernes’ songs.

Death Metalist drummer Bard Eithun of the group Emperor went to prison for brutally murdering a homosexual with a knife for no reason other than the lust of killing. That was in August 1992. He stabbed the man 37 times. A fellow band member of Emperor said Eithun had been fascinated with serial killers for a long time. The day after the murder, Eithun participated in a church burning.

The members of the German Death Metal group Absurd, composed of three high school students (Hendrik Mobus, Sebastian Schauscheill, and Andreas K.), murdered a 15-year-old classmate in April 1993. The group also called themselves “Children of Satan.” Band leader Hendrik Mobus stated in an interview that we are at “the dawn of the New Aeon, when Christendom will perish and a neo-heathen state will arise” (*Lords of Chaos*, p. 260).

A member of the Swedish Death Metal band Dissection was imprisoned for desecrating 250 graves.

In 1992, at a Halloween celebration attended by members of the Swedish Death Metal groups Dissection and Abruptum, an elderly man was stabbed repeatedly in the neck by an 18-year-old who had been instructed to prove that he could kill without compunction (*Lords of Chaos*, p. 268). Another member of Dissection, Jon Nodtveidt, was charged

in 1997 with another person in connection with assaulting people.

Members of British Death Metal band Necropolis assaulted churches and cemeteries in 1994.

A member of the French Death Metal band Funeral, Anthony Mignoni (who uses the pseudonym “Hades”), says he created the group “to spread my ideas based on the destruction of the Jewish, Christian, and Muslim religions, and on the purity and supremacy of the true Aryan race” (*Lords of Chaos*, p. 275). He was convicted of desecrating a grave in 1996. He and three others exhumed the body of Yvonne Foin, who had been dead 20 years, and placed a cross in the region of the cadaver’s heart. Another youth police believe to be associated with Mignoni, David Oberdorf, murdered a priest by stabbing him 33 times with a dagger. He then carved on the body after the man was dead. He had confronted the priest with the words, “I am possessed by the demon—I must annihilate men of religion!” Investigators found a collection of death metal CDs in the teen’s room, and neighbors testified that they had heard “gnawing music, hard and stressful” blaring from his room.

Violence has been committed by young people intimately connected with the music of the popular Tampa, Florida, Death Metal group Deicide. In January 1993, two 15-year-old boys mutilated a neighbor’s dog. They later told police that their fascination with Deicide led them to commit the atrocity. In April 1994, a female employee of a convenience store was brutally murdered and another woman nearly murdered in Eugene, Oregon, by teenagers. The families of the dead woman sued, claiming the youth were heavily influenced by the music of Deicide and Cannibal Corpse. The killer told police, “I did it in essence of Glen Benton and Chris Barnes [lead singer of Cannibal Corpse].” The youths had allegedly been listening to Deicide music in a church parking lot shortly before the bloodbath (*Lords of Chaos*, p. 290). The cases were settled out of court, with the record

labels paying substantial sums while “expressly not admitting guilt” (Ibid.).

In July 1995, three teenagers in California, who were members of a Death Metal band called Hatred and who were “fanatical Slayer fans,” murdered 15-year-old Elyse Pahler as a Satanic sacrifice. The three were Royce Casey, Jacob Delashmutt, and Joseph Fiorella. As Pahler prayed to God and called out for her mother, they stabbed her at least 12 times and left her to bleed to death. They chose Pahler because “her blond hair and blue eyes and virginity made her a perfect sacrifice to the devil” (Scripps-McClatchy Western Service, *San Luis Obispo Telegram-Tribune*, Feb. 21, 1997). When the chief investigator asked one of the teens why they committed such a deed, he replied that “it was to receive power from the devil to help them play the guitar better” so they could be able to “play crazier and harder” and “go professional.” Two other teens associated with these three were convicted of murdering a 75-year-old woman. The murder of Elyse Pahler was unsolved for months until Casey came forward to the police and guided them to the body. He said he had “new found religious beliefs” and that he was afraid that the others would kill him if he distanced himself from them. Casey told the police that a lyric from the band Slayer warned, “If you’re not with us, you may no longer exist.”

A Wisconsin Death Metal band, The Electric Hellfire Club, titled their 1993 debut album, *Burn, Baby, Burn!*, the cover of which depicted a church in flames. The lyrics to their song “Age of Fire” state: “Synagogues and churches burning/ Can’t you see the tide is turning?/ How many fires will it take?/ Before you realize your god is dead?” This vicious, blasphemous song is a crowd-pleaser at their concerts. A fan of The Electric Hellfire Club, Caleb Fairley, of King of Prussia, Pennsylvania, murdered a woman and her young daughter and violated their corpses in 1995.

In April 1996, a group of young people with intimate connection with Death Metal, who called themselves the Lords of Chaos, went on a crime, arson, and murder spree in Fort Myers, Florida. They burned a Baptist church and a large tropical aviary containing a collection of exotic birds. They burned down a former Coca-Cola bottling plant. They then murdered the director of their high school marching band, blasting him in the face at close range with a shotgun, because he had stopped them from vandalizing the school the day before. The leader of the group, 18-year-old Kevin Foster, was referred to by the others as "God." Before they were caught by police, the group was making plans to dress up in costumes and walk through Disney World shooting tourists with silencer-equipped guns.

In October 1997, another teenage Death Metal lover, 16-year-old Luke Woodham of Pearl, Mississippi, killed his mother by beating her with a baseball bat, stabbing her repeatedly, and slitting her throat. He then went to his high school and calmly opened fire with a .30-30 rifle on fellow students. He killed two girls and wounded seven others. Woodham was part of a group of Death Metal fans who prayed to Satan, admired Hitler, tortured animals, and embraced the anti-Christian views of the German philosopher Nietzsche. The leader of the group was 18-year-old Grant Boyette, referred to by the others as "Father." Woodham was chosen as the assassin for the attack upon the school. Woodham and five other teens were charged with conspiracy to commit the attack upon the school. The group had also planned the murder of the father of one of the members, but they had failed to carry out the plan. Woodham had written out his blasphemy against God on a paper found by the police: "Hate the accursed god of Christianity. Hate him for making you! Hate him for flinging you into a monstrous life you did not ask for nor deserve! Fill your heart, mind, and soul with hatred; until it's all you know ... hate until you can't anymore." The students allegedly

had grander plans, including more killings, napalm fires, and ultimately taking over their high school and then disappearing (“Small Town Rocked by Bizarre Murder Case,” CNN, Oct. 21, 1997).

In December 1997, 14-year-old Michael Carneal shot and killed three students and wounded five others at a high school in Paducah, Kentucky. One of the injured was paralyzed from the waist down. All of the targeted students were participating in a prayer meeting sponsored by a Christian club. Carneal was a member of a group of students who claimed not to believe in God and who heckled the prayer meetings. A lawsuit brought after the crime alleged that Carneal was influenced by violent movies, videos, and music.

In March 1998, 13-year-old Black Metal lover Mitchell Johnson, and his 11-year-old friend, Andrew Golden, killed four girls and a teacher and wounded 10 others at a school in Jonesboro, Arkansas. Many speculated that the violence in the music that Mitchell loved contributed to the slayings.

In April 1999, Death Metal lovers Eric Harris and Dylan Klebold walked onto the campus of their high school in Littleton, Colorado, and brutally murdered 12 fellow students and a teacher and wounded 20 others before taking their own lives. Some of those murdered were picked out because they were Christians. Before they shot 17-year-old Cassie Bernall to death, they asked, “Do you believe in God?” She replied, “Yes,” and they shot her. They laughed as they assaulted their victims. Witnesses reported that “they were just hooting and hollering, having the time of their lives.” Harris and Klebold loved the most wretched forms of rock music, particularly Marilyn Manson and German “techno” and Death Metal rock groups.

Marilyn Manson rips apart Bibles on stage and says: “Hopefully, I’ll be remembered as the one who brought an end to Christianity. ... Each age must have at least one brave individual that tries to bring an end to Christianity. ... No one

has managed to succeed yet; maybe through music we can finally do it” (*Spin*, August 1996, p. 34). We have news for Mr. Manson. True Christianity will never end. Of those who believe on Jesus Christ for salvation, Christ promised they “shall not perish, but have everlasting life” (John 3:16). Everlasting is a very long time. John Lennon once said Christianity will vanish and shrink; I needn’t argue about that; I’m right and will be proved right” (*Newsweek*, March 21, 1966). Lennon is gone. Church of Satan founder Anton LaVey, who exercised influence upon rock & roll, said that Christianity would be finished if a representative of the Church of Satan could have just one hour on national TV (*Lords of Chaos*, p. 236), but LaVey is gone. Famous Satanist Aleister Crowley, who had a large influence upon modern rock music and who has been glorified by rock stars such as Ozzy Osbourne, David Bowie, Graham Bond, the Beatles, and Mick Jagger, once offered himself to the Russian authorities to help destroy Christianity (Steve Turner, *Hungry for Heaven*, p. 92). Crowley is gone, though. After Marilyn Manson is gone, biblical Christianity will continue forever.

Some claim that no matter how vile, no matter how violent rock music is, it does not have a destructive influence upon its hearers. There are many who make light of those who find connections between such things as violent music and violent crime, or pornography and rape.

We believe this is strange and unreasonable—yea, irresponsible—thinking. The pounding beat of rock does have an influence. A visit to any rock concert will demonstrate that. And the rock lyrics also have an influence. Those who saturate themselves with rock are affected by it. I know this by the sad personal experience of the years I spent immersed in the world of rock.

Countless others who have similar backgrounds testify the same thing. Why is it that it is rock music that is always connected with licentiousness and violence, and not classical music or “easy listening” or bluegrass or Christian hymns?

The fact is that rock corrupts. Rock injures. Rock maims. Rock kills.

Gladys Alarcon, a detective with the Hillsborough County Sheriff's Department in Florida, testifies that "every teen she has interviewed in relation to a hate or occult crime has listened to 'black metal' music and used hallucinogenic drugs" ("Police Chiefs Warned Against Occult Crime," *Charisma*, January 1991, p. 26).

If there is such a thing as cause and effect—and there is!—it is clear that rock produces aberrant behavior. We believe the gruesome summary of Death Metal rock music is found in the title of another popular rock song: "Another one bites the dust." Rock destroys.

My friends, evil is rampant in this world, and we must diligently guard our own hearts and minds and those of our children. The Bible warns that "a child left to himself bringeth his mother to shame" (Proverbs 29:15).

"Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour: Whom resist stedfast in the faith, knowing that the same afflictions are accomplished in your brethren that are in the world" (1 Peter 5:8-9).

Marilyn Manson

The fact that the filthy, blasphemous Marilyn Manson was named Artist of the Year by *Rolling Stone* magazine in January 1997 speaks loudly of the moral condition of rock & roll.

The name Marilyn Manson, which is the name of the band as well as the stage name of the bandleader (real name Brian Warner), is from a combination of Marilyn Monroe, the sensual movie star who committed suicide, and Charles Manson, the serial killer. Manson and his followers brutally killed many people, including pregnant actress Sharon Tate. Marilyn Manson's debut album was recorded in the house where Tate and four others were murdered. Slogans had been written on the walls of the house in the victims' blood. The house was purchased by Trent Reznor of Nine Inch Nails, who helped produce the Marilyn Manson album. Marilyn Manson has also recorded one of Charles Manson's rock songs.

Most of the band members have taken names following this pattern: a first name from a famous actress or model and a last name from a convicted serial killer. Names of other Marilyn Manson band members past and present include Daisy Berkowitz, Twiggy Ramirez, Gidget Gein, Madonna Wayne Gacy, Ginger Fish, and Sara Lee Lucas.

Daisy Berkowitz refers to the infamous "Son of Sam" murderer, David Berkowitz, who killed several people at close range with a .44-caliber handgun.

Twiggy Ramirez is named for the skinny model Twiggy and the serial killer Richard Ramirez, nicknamed the "Night Stalker," who terrorized Los Angeles in the late 1980s, sneaking into houses through windows to beat, rape, rob, torture, and kill his victims. He was eventually convicted of 13 murders.

Gidget Gein refers to Ed Gein, who dug up and desecrated female corpses in unspeakable ways and who killed and dismembered two women.

The name Madonna Wayne Gacy honors John Wayne Gacy, who kidnapped, tortured, and murdered 33 boys and young men.

The name Ginger Fish honors Albert Fish, America's most notorious cannibal. This vile man stuck dozens of needles inside of himself and ate human dung. He dismembered a 12-year-old girl and ate parts of her. He was responsible for at least 100 sexual attacks.

The name Sara Lee Lucas honors Henry Lee Lucas, whom police believe to be responsible for at least 100 vicious murders.

Brian Warner's parents are Episcopalian, and he was educated in an interdenominational Christian school that had a female principal. For a while he attended Ernest Angely's charismatic church with a girlfriend and observed the hypocrisy and inconsistency of the Word-Faith movement. Rebels can always see the hypocrisy of others, but usually they are completely blind to their own.

In his biography and in interviews, Manson describes how he was taught that Christ could return at any moment and that the prospect of being caught unsaved scared him greatly. He describes school assemblies during which converted drug addicts and prostitutes and Satanists gave their testimonies of salvation and urged the students to be born again:

“Every time I knew I should have walked up there, but I was too petrified to stand on stage in front of the entire school and too embarrassed to admit that I was morally, spiritually and religiously behind everybody else” (*The Long Hard Road out of Hell*, p. 20).

Warner's biography should actually be titled *The Long Hard Road INTO hell*. The road OUT OF hell was lovingly purchased by the blood and death of Jesus Christ on the cross

of Calvary and is offered freely through the gift of salvation. “For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord” (Romans 6:23). The road INTO hell, on the other hand, is the road of rejecting God’s salvation and pursuing one’s own rebellious, self-willed path.

Warner admitted to *MTV News* that his band represents resentment toward Christianity:

“Being a 13-year-old kid, and having someone tell you on a daily basis that this is the final hour and that the Antichrist was coming and it was going to be the end of the world. You know, I would stay up every night and have nightmares about this and then finally 1984 passed, and all those years that they said was going to be the end, I developed a real hard shell, you know, that really became what Marilyn Manson is, it was resentment” (*The Week in Rock*, MTV, Jan. 17, 1997).

Brian Warner rejected Jesus Christ. “Gradually I began to resent Christian school and doubt everything I was told. ... The seeds of who I am now had been planted. ‘Fools aren’t born,’ I wrote in my notebook one day during ethics class. ‘They are watered and grown like weeds by institutions such as Christianity’” (*The Long Hard Road*, p. 22).

While it is true that false Christianity is a great hindrance to the truth in this world, it is also true that each individual is responsible before God to seek God and to respond to the light that he has. No man will be able to stand before God and claim that he did not know the truth or be able to blame someone else for his rebellion. Jesus Christ gives light to every man (John 1:9). The book of Romans describes three forms of light that men have: the light of creation (Rom. 1:20), the light of conscience (Rom. 2:11-16), and the light of the Scriptures, which has been translated into most of the world’s languages (Rom. 3:1-2). The Bible indicates that when a man responds to the light he has, God will give him more light. It is God Himself that enlightens men and guides them

to the truth, but they must respond. The book of Proverbs describes this:

“How long, ye simple ones, will ye love simplicity? And the scorers delight in their scorning, and fools hate knowledge? Turn you at my reproof: behold, I will pour out my spirit unto you, I will make known my words unto you. Because I have called and ye refused: I have stretched out my hand, and no man regarded; But ye have set at nought all my counsel, and would none of my reproof: I also will laugh at your calamity; I will mock when your fear cometh; When your fear cometh as desolation, and your destruction cometh as a whirlwind; when distress and anguish cometh upon you. Then shall they call upon me, but I will not answer; they shall seek me early, but they shall not find me: For that they hated knowledge, and did not choose the fear of the Lord: They would none of my counsel: they despised all my reproof. Therefore shall they eat of the fruit of their own way, and be filled with their own devices. For the turning away of the simple shall slay them, and the prosperity of fools shall destroy them. But whoso hearkeneth unto me shall dwell safely, and shall be quiet from fear of evil” (Proverbs 1:22-33).

Scorners like Brian Warner have no excuse. They have access to the Bible. They can read the Bible and seek God for themselves. They cannot blame their wickedness on any Christians they have known, regardless of how hypocritical they are.

If we can believe his own testimony, Warner’s home life was not godly. His mother spoiled him, while his father was neglectful and allegedly mean to him.

“It was emblematic of the way he [Warner’s father] had always treated me, which is that he didn’t treat me at all. He didn’t care and wasn’t around to care. ... he would always find an excuse to blow up at me. ... Most of my childhood and adolescence was spent in fear of him. He constantly threatened to kick me out of the house and

never failed to remind me that I was worthless and would never amount to anything. So I grew up a mama's boy, spoiled by her and ungrateful for it" (Marilyn Manson, *The Long Hard Road out of Hell*, pp. 46, 47)

According to Warner's autobiography, his father encouraged him to commit immorality even as a teenager and wanted to take him to a prostitute. His mother and father fought frequently. "For a period, my parents had violent screaming matches because my father suspected her of cheating on him with an ex-cop turned private investigator" (*Long Hard Road out of Hell*, p. 47).

Warner admits that he entertained evil imaginations from an early age and "escaped into a fantasy world." He said he "liked being a sinner" and has "always been attracted to the bad guy" (Kurt Reighley, *Marilyn Manson*, pp. 3, 49). He held a fascination for role-playing games like *Dungeons & Dragons*. He also had a passion for the most vile forms of rock music. "Every morning I woke up staring at Kiss, Judas Priest, Iron Maiden, David Bowie, Motley Crue, Rush and Black Sabbath. Their hidden messages had reached me" (*The Long Road out of Hell*, p. 26). He also mentions Queen, Alice Cooper, Rainbow, Led Zeppelin, and Ronnie James Dio.

He claims that his introduction to sex was through pornographic magazines and curios collected by his paternal grandfather and kept in the basement of his grandparent's home. These included depictions of bestiality. Warner told *Rolling Stone* magazine that he took pictures of naked women and cut them up in vile ways and had dreams of doing this to women in real life.

Here we find the secret to why Warner developed into the vile Marilyn Manson. He entertained wicked imaginations from his youth up and did not repent, turn his heart to the Lord and cry out for salvation. The human imagination is very powerful and very dangerous. It can be the instrument of the Lord or the devil's playground, depending on what the individual does with it. The imagination can be filled with the

things of God (1 Chronicles 29:18) or with evil (Jeremiah 3:17; 7:24; 11:8; 13:10; 16:12; 18:12; 23:17). In the days of Noah before God destroyed the world with the flood, the Bible says, “And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually” (Genesis 6:5).

The downward progress of evil in man’s heart is described plainly in Romans 1:21-32 —

“Because that, when they knew God, they glorified him not as God, neither were thankful; but BECAME VAIN IN THEIR IMAGINATIONS, and their foolish heart was darkened.

22 Professing themselves to be wise, they became fools,

23 And changed the glory of the uncorruptible God into an image made like to corruptible man, and to birds, and fourfooted beasts, and creeping things.

24 Wherefore God ALSO GAVE THEM UP TO UNCLEANNESSE through the lusts of their own hearts, to dishonour their own bodies between themselves:

25 Who changed the truth of God into a lie, and worshipped and served the creature more than the Creator, who is blessed for ever. Amen.

26 For this cause GOD GAVE THEM UP UNTO VILE AFFECTIONS: for even their women did change the natural use into that which is against nature:

27 And likewise also the men, leaving the natural use of the woman, burned in their lust one toward another; men with men working that which is unseemly, and receiving in themselves that recompense of their error which was meet.

28 And even as they did not like to retain God in their knowledge, GOD GAVE THEM OVER TO A REPROBATE MIND, to do those things which are not convenient;

29 Being filled with all unrighteousness, fornication, wickedness, covetousness, maliciousness; full of envy, murder, debate, deceit, malignity; whisperers,

30 Backbiters, haters of God, despiteful, proud, boasters, inventors of evil things, disobedient to parents,

31 Without understanding, covenantbreakers, without natural affection, implacable, unmerciful:

32 Who knowing the judgment of God, that they which commit such things are worthy of death, not only do the same, but have pleasure in them that do them” (Romans 1:21-32).

Notice that the downward progress of the human race began with vain thoughts filling the imagination (verse 21), pride and self-delusion (verse 22), rejecting Almighty God and worshipping self and the things of the world instead (verses 23, 25). When man does this, God gives him up to uncleanness (verse 24), vile affections (verse 26), and a reprobate mind (verse 28).

An unbelieving heart results in the defilement of the mind and conscience (Titus 1:15). Based on the authority of this Bible passage, I believe homosexuality and other moral perversions begin when individuals entertain vile things in their imaginations and refuse the cleansing that comes through regenerating faith in the blood of Jesus Christ and the renewing of the mind (Romans 12:2). This is how it is possible to have a “pure heart” and a “good conscience” (1 Timothy 1:5). The Bible, the Word of God, has the power to search the “thoughts and intents of the heart” (Hebrews 4:12) and to renew the mind.

The Lord Jesus Christ gives light to every man (John 1:9). God uses the light of creation, conscience, and the Scriptures to speak to men (Romans 1-3), but men can willfully reject this light and proceed on in darkness (Mat. 23:37; Acts 13:46).

Another thing that encourages moral degeneracy is drug abuse. Warner began using drugs at an early age. He says: "I tend not to advocate drugs to anybody. Use them how you want. It's your own discretion. We all use drugs in our own ways" (Reighley, p. 41). He claims to drink a bottle of Jack Daniel's whiskey a day when he tours (Reighley, p. 74). He also uses cocaine, crystal methamphetamine, and Valium. Marilyn Manson band members Madonna and Daisy smoke pot "from the minute they wake up until the minute they go to sleep" (Reighley, p. 105).

Marilyn Manson songs are filled with cursing and hatred and have titles such as "Irresponsible Hate Anthem," "Misery Machine," "Cake and Sodomy," and "Antichrist Superstar."

Consider some of the lyrics to their song "The Reflecting God":

"I went to god just to see/ and I was looking at me/ saw heaven and hell were lies/ when I'm god everybody dies/ can you feel my power?/ shoot here and the world gets smaller/ can you feel my power?/ one shot and the world gets smaller/ let's jump upon the sharp swords and cut away our smiles/ without the threat of death/ there's no reason to live at all..."

Warner was appointed a priest in Anton LaVey's Church of Satan. He testified: "LaVey is a huge influence on a lot of the things I do. ... [Satanism] is about realizing, much like Nietzsche said, that you are your own god. Life is the Great Indulgence and Death is the Great Abstinence, as there is no afterlife" (Reighley, p. 62). A Church of Satan spokesman said that they have received inquiries from "kids who first got interested in Satanism because of Marilyn Manson's music and attitudes."

The Marilyn Manson song "Misery Machine" contains the lyrics, "We're gonna ride to the abbey of Thelema." The Abbey of Thelema was the temple of Satanist Aleister Crowley.

In the book *The Long Hard Road out of Hell*, Warner describes his introduction into witchcraft. It occurred during his teenage years when he accompanied a friend to the room of the friend's brother, a practicing Satanist. There they were introduced to marijuana, music by Ozzy Osbourne, black masses, and magic incantations and curses. (Ozzy Osbourne, former lead singer for Black Sabbath, claims that his dark music is only for entertainment, but countless young people have been introduced into witchcraft through it.) After describing that experience, Warner states: "... I had learned something from the previous night: that I could use black magic to turn the lowly lot life had given me around..." (*Long Hard Road out of Hell*, p. 45).

Warner's chief message is that each person is his own god and can make his own rules.

The band's second album was blasphemously titled *Antichrist Superstar*. Warner claims that "a lot of it was culled from dreams that I've been having." He says: "For me, the idea of Antichrist is an unspoken knowledge that every person has, and it's just the denial of God and the acceptance of yourself as a powerful entity that can make their own decisions" (Reighley, p. 138).

In his book *The Long Road out of Hell*, Warner states:

"The Antichrist isn't just me, or just one person. It's all of us, a collective state of mind that America needs to have awakened in them. I want to wake it in them. That's the purpose of this tour, maybe even my life, to make Americans realize they don't have to believe in something just because they've been told it all their lives. You can't have someone who's never had sex or drugs telling you it's wrong. Only through experience can you determine your own morality" (p. 247).

Warner is a proud, bitter, deluded man, thinking he and other Christ-rejecting rebels are the only people who know anything about sin, and thinking that puny, fallen man is his own god. Warner pretends that Christians are mere robots

who have no experience in the things of the world and follow Christ only because “they have been told it all their lives.”

I know many godly Christians who were converted after drinking deeply of the world, who know as much about liquor and drugs and sex as Mr. Warner does. They are wiser than Warner, though, because they know that they are sinners and not gods and they have bowed their knees before the God of Creation and have turned from the path of eternal destruction to the path of eternal life in Jesus Christ.

If Warner is a god, let us see his power. He cannot make himself grow even one inch. He cannot perform even one miracle. And when God’s appointed time comes, he will not be able to save himself from death. He is a mere man and no god.

Warner has ripped up Bibles, burned Bibles, and spit on pictures of Jesus. It is said that he has worn a bracelet with the letters WWJD, saying that it stands for “We Want Jesus Dead.”

He says: “Hopefully, I’ll be remembered as the one who brought an end to Christianity. ... Each age must have at least one brave individual that tries to bring an end to Christianity. ... No one has managed to succeed yet; maybe through music we can finally do it” (*Spin*, August 1996, p. 34).

We have news for Mr. Manson. True Christianity will never end, because Jesus Christ is the eternal God.

Marilyn Manson’s 2000 album, *HolyWood (In the Shadow of the Valley of Death)*, has a depiction of a rotting man on a cross, mocking Christ’s crucifixion. Songs on this blasphemous album include “Godeatgod,” “Born Again,” and “The Fall of Adam.”

Warner screams obscenities and uses the American flag as toilet paper during his stage shows. He leads the crowds in vicious slogans such as “We hate love/ We love hate.”

Warner performed in a pornographic snuff scene in the film *Lost Highway*.

The lyrics to “Get Your Gunn” are largely unprintable, but include the following:

“I eat innocent meat/ The housewife I will beat/ The prolife I will kill/ What you don’t do I will/ I bash myself to sleep. ... The most that I can learn/ Is in records that you burn/ Get your gunn, get your gunn, get your gunn, get your gunn...”

Warner alleges that this song is partially about the murder of abortion doctor David Gunn. It appears to promote violent rage, though the song, like many other rock songs, incorporates double entendre so that it could possibly refer to different things. This is often done by rock musicians to thwart lawsuits and censors.

When asked about suicide, he said, “If someone wants to kill himself--fine, you know? [chuckling] Suicide is that person’s option” (*Alternative Press*, February 1997, Marilyn Manson: Artist of the Year, p. 44).

Warner has performed homosexual acts onstage. He frequently mutilated himself during the early days of his rock performances. In fact, he began cutting himself with a pocketknife in the ninth grade. His body bears dozens of scars from his self-mutilation. He also has tattoos of satanic images on his body. His violence on the stage has included smashing his drummer over the head and injuring him so severely that he had to be hospitalized. He hit another band member with a mike stand, severing an artery.

Rapper Confusion

Rap music, which is overwhelmingly dominated by its beat and is aggressive and sensual by its very nature, often focuses on extremely immoral and violent themes; and many rap musicians have been involved in violent episodes. Even the secular media calls it “very rebellious music” (*USA Today*, July 6, 2001, p. 4E).

Despite this, rap has become one of the dominant forms of pop music and has influenced everything from the fashion industry to popular jargon. It has even been accepted by Christians as a proper vehicle for the worship of a holy God.

Following are a few of many examples that can be given to document the character of rap music:

MICHAEL D'ANGELO ARCHER

Michael D'Angelo Archer's (b. 1974) father pastors a Holiness church, and D'Angelo was playing piano in the church band by age five. He was more interested in the world, though, and in his teenage years he joined a rap group called I.D.U., and in his late teens he signed with EMI Records (later absorbed into Virgin Records). Like Marvin Gaye, Prince, Jimi Hendrix, Santana, and many others, Archer intermingles an unscriptural “spirituality” with his very sensual music and lifestyle. He denies the “contradiction between sexuality and spirituality,” claiming that “a sincere sexual experience, can be very spiritual, and sometimes a real spiritual experience can feel sexual” (“D'Angelo's timeless magic,” *USA Today*, Jan. 25, 2000, p. D1). This is contrary to what the Bible says: “For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other” (Galatians 5:17). Archer's songs include “Feel Like Makin' Love” and “Devil's Pie.” His *Untitled (How Does It Feel)* video is described as “erotic” even in *USA Today*. His 1999 album is entitled *Voodoo*. He says he called it that “because the myriad influences found on it can be traced through the blues and

back deeper in history through songs sung ... in religious [voodoo] ceremonies” (Ibid., p. D2). Thus Archer readily acknowledges the intimate connection between African pagan religions and today’s rock music.

BEASTIE BOYS

The Beastie Boys was formed in 1981 by Adam Yauch, Michael Diamond, John Berry, and Kate Schellenbach. They later gave themselves the nicknames King Adrock, shortened to Ad-Rock (Horovitz), Mike D (Diamond), and MCA (Yauch). They were “the first white group to offer a successful sendup of rap” (*Rolling Stones Encyclopedia*, p. 57). *Time* magazine called them “rock’s degenerate darlings.” Their music and concerts are filled with vile profanity. *Newsweek* noted that they spiced “almost every sentence with obscenities.” This is how a secular magazine describes them: “Among other things, the Boys lustily exclaim the joys of girls [referring not to wholesome relationships with girls but to immoral relationships], gunplay and getting high—a frosty brew and angel dust are the drugs of choice in their lyrics” (*Newsweek*, Feb. 2, 1987, p. 70).

Michael Diamond of the Beastie Boys summed up their attitude toward authority when he said: “We’re probably a parent’s worst nightmare” (*People*, Feb. 9, 1987, p. 93). The song “(You Gotta) Fight for Your Right (to Party)” pokes fun at teachers, parents, and authority in general.

“The Beastie Boys’ smash hit ‘Fight for Your Right,’ in which they talk about parents forcing their kids to go to school when they ‘don’t wanna go,’ and then the teachers treating them ‘like some kind of jerk,’ then ‘that hypocrite’ dad gets upset cause the kid is smoking, and ‘living at home is such a drag’ cause mom threw away the kid’s ‘best porno mag,’ then the song goes on to tell about how the parents are upset over the clothes they are wearing, and the long hair, and of course how they complain about ‘that noise’ they’re listening to. The video version makes the parents and the other kids look

like a bunch of ‘nerds’ and the Beastie Boys are a real cool group of guys who are just fighting for their ‘right to party’” (John Muncy, *The Role of Rock*, pp. 30, 31).

Their first album, *Licensed to Ill*, was advertised as “an album guaranteed to bug your parents (or someone you love).” Yet the album was the fastest-selling album in the history of Columbia Records, quickly selling more than three million copies.

The Beastie Boys opened for wicked rock tours such as Madonna’s sacrilegious *Virgin Tour* and Run-D.M.C.’s violence-plagued *Raisin’ Hell Tour*. Their own 1987 tour, “Fight for Your Right,” was “plagued by lawsuits, arrests, blame for violence and vandalism, and accusations of sexism and obscenity.”

They based their heavy metal sound on the “24-64 formula,” which they explained in this way: “After about 24 ounces of beer, the creativity begins. After 64 ounces, the babbling begins” (*Time*, Feb. 23, 1987, p. 92).

Their concerts are too vile to describe.

Mike D says, “Our lyrics are about girls, drinking, getting drunk with girls, and hanging out with girls. Basically, we make fairly sexist drunk records” (*The Rock Yearbook*, Vol. 8, p. 59, cited by Muncy, *The Role of Rock*, p. 72).

The television show *Coming Attractions* taped a report on the Beastie Boys in 1987, and it was so filthy that all 50 of the cable markets that carry the syndicated show turned it down. In their interview with *Coming Attractions*, members of the Beastie Boys used 215 obscenities.

SEAN COMBS

A 1991 rap concert/celebrity basketball game in New York featuring “Heavy D” Myers and Sean “Puffy” Combs erupted in a stampede that killed nine people and injured dozens more. In January 1999, a New York Claims Court judge found the rappers 50% responsible for the deaths. Combs’ security team closed the only entrance to the gym, and in

spite of the pounding and cries for help, refused to open the door, according to the judge's ruling. Though Combs testified that he was also caught in the crush and fought to help people that were hurt, a police officer at the scene testified that during the crush, he witnessed Combs safely inside the venue with two women, and that all three had money in their hands (*Live Daily*, Jan. 13, 1999).

CRAZY TOWN

Crazy Town is a rap-rock group led by Bret "Epic" Mazur and Shifty Shellshock. Their first album in 1990 was titled *Poison*. They have performed on Ozzfest heavy metal tours.

"Lyrics celebrate sexual conquests and intoxication. ... Shellshock, jailed for several months after a spree of shoplifting and drug dealing a few years back, was on crack when he tossed a chair out a hotel window during Ozzfest 2000. Struggling with anger and sobriety 'strengthens our bonds,' Mazur says" ("New rockers blast away old trends," *USA Today*, July 6, 2001, p. 4E).

EMINEM

The real name of superstar rapper Eminem is Marshall Mathers III (b. 1972). He is the best-selling music artist of the 2000s, having sold more than 155 million albums and singles. *Rolling Stone* magazine dubbed him "the King of Hip Hop." In 2009, *Billboard* magazine named him "Artist of the Decade." He was number 83 on *Rolling Stone's* list of *100 Greatest Artists of All Time*.

In Eminem's second album, *The Slim Shady LP*, the Slim Shady character is a "drug-dealing, bloodthirsty thug who spits furious rhymes about murder, rape, drugs and living by the law of the urban jungle." The album "features constant references to drug use, sexual acts, mental instability, and over-the-top violence." The song "97 Bonnie and Clyde" is about a man killing the mother of his child. The singer explains to his daughter, "Where's mama? She's just taking a little nap in the trunk/ Oh, that smell? Dada must have

runned over a skunk.” In the song “Guilty Conscience,” Slim Shady tries to convince a man to kill his wife.

Eminem won a Grammy in February 2000 for this vile album, which shows how wicked the music industry has become.

Eminem’s *The Marshall Mathers* album, which appeared in June 2000, is described by a secular music reviewer as “an hour-plus of vile, hate-filled spew, dripping with references to rape, murder and violence toward women, gays and pretty much anyone Eminem doesn’t like. On the opening track, the rapper even threatens to rape and kill his estranged mother, who in real life is suing him for remarks he made about her on his debut album, *The Slim Shady LP*” (Dan Durchholz, “Eminem tops the charts — and goes over the edge,” *St. Louis Post-Dispatch*, June 25, 2000, p. F3).

The Bible warns, “The eye that mocketh at his father, and despiseth to obey his mother, the ravens of the valley shall pick it out, and the young eagles shall eat it” (Proverbs 30:17).

In spite of this, *Marshall Mathers* sold 1.7 million copies in its first week, making it the second biggest opening week for any album in U.S. history. Within the first month it had sold 5 million copies.

The song “Stan” on Eminem’s *The Marshall Mathers LP* is about a deranged man who kills himself and his girlfriend. Yet *Q* magazine named it the third-greatest rap song of all time, and *Rolling Stone* ranked it 290th in the magazine’s *500 Greatest Songs of All Time* list.

After living with his high school girlfriend, Kimberley, for years and having a baby girl out of wedlock, Mathers married in June 1999. Less than a year later, on June 3, Mathers found his wife kissing a man outside a night club and assaulted the man with an unloaded gun. In July, Kimberley trashed their living room and attempted suicide by slashing her wrists (*Rolling Stone*, August 17, 2000, p. 38). In August, only 14 months after the marriage, Mathers filed for divorce from his

wife. He remarried Kimberley in January 2006 and filed for divorce yet again three months later.

Eminem had a powerful drug addiction for many years. He said he would consume from 40-60 Valium and 30 Vicodin tablets a day. He overdosed on methadone in 2007. Doctors said he had taken the equivalent of four bags of heroin.

FAT BOYS

The Fat Boys was a rap trio composed of Buff Love “The Human Beatbox” Robinson, Mark “Prince Markie Dee” Morales, and Damon “Kool Rockski” Wimbley. Robinson died in 1995 at age 27 of a heart attack. A couple of years earlier, Robinson had been found guilty of sexual abuse of a minor.

FURIOUS FIVE

Cowboy (Robert Keith Wiggins) of The Furious Five died in 1989 at age 28 of an undisclosed illness. He had used crack cocaine heavily and had been arrested frequently on drug charges. The Furious Five was first led by Grandmaster Flash, then by Melle Mel, and was one of the first groups to perform rap. The angry song “The Message” set the stage for the rise of gangster rap.

GETO BOYS

The gangsta rap group Geto Boys was formed in 1986 and included Scarface (Brad Jordon), Willie D (Willie Dennis), Bushwick Bill (Richard Shaw), and Ready Red (Collins Lyaseth). Willie D served time in prison for robbing a gas station. Scarface is “a suicide-prone manic-depressive who spent two of his teenage years in a mental ward.” Their first album, in 1989, “ignited a firestorm of controversy” because of “an unprecedented level of explicit violence and pathology” (*Rolling Stone Encyclopedia*, p. 376). Their vile song “Mind of a Lunatic” says: “She’s naked, and I’m a peeping tom. . . . I’m thinking rape...” From that time, the subject of rape has permeated rap music. In May 1991,

Bushwick Bill talked his 17-year-old girlfriend into shooting him by threatening to kill their child if she didn't. She shot him in his eye, which he lost. In January 1993, Scarface was wounded by an off-duty policeman during a gang-related fight. Scarface's friend was killed in that fight.

ICE CUBE

Rapper Ice Cube left N.W.A. in 1990 and formed Da Lench Mob. Their first album, *AmeriKKKa's Most Wanted*, was a vicious, vile thing. It dealt with themes such as gang violence, abusive police, drugs, and sex. In the song "You Can't Fade Me," the singer "fantasizes aborting his girlfriend's pregnancy with a coat hanger." This depraved album is considered a rap classic. Ice Cube's subsequent albums were just as vile. These are *Kill at Will* (1990), *Death Certificate* (1992), *The Predator* (1994), and *Lethal Injection* (1994).

Ice Cube is a member of Louis Farrakhan's Black Muslim group, the Nation of Islam. Ice Cube's rebellion is evident in his music and in statements he has made to the press: "I feel like this. If I'm a kid, I'm getting chastised by my parents, by teachers, by people in the community, authorities, grandmothers. When the kids go out to party, they're sick of getting told what to do. They're sick of having people go down their throats, telling them how to act" (Ice Cube, cited by Turner, *Hungry for Heaven*, p. 15).

ICE-T

Tracy Marrow (b. circa 1958) changed his name to Ice-T in 1983 and produced his debut album in 1987. His music is "sex-obsessed," filled with expletives and cursing, and is often violent. Many of the lyrics are unprintable. He said, "I have a morbid fascination with violent actions ... so lyrics like 'Shoot You in Your Face' turn me on. Is that wrong?" (*US magazine*, cited by *The Truth about Rock*, p. 50). His 1989 album mocked parents who try to warn their children about vile music. It was titled "Iceberg/Freedom of Speech ... Just Watch What You Say." In 1991, Ice-T formed the thrash-metal band Body Count, and their self-titled debut album the

following year included the vicious song “Cop Killer.” Police groups were so outraged that music publisher Time Warner dropped the song from subsequent editions of the album. Ice-T changed producers a few months later. In spite of the moral depravity of his music, it is very popular. Ice-T has had at least five gold albums.

ICP

ICP stands for Insane Clown Posse. In 1997, Disney issued 100,000 copies of ICP’s *The Great Melenko* album. It was filled with obscenities and advocated violent action, and Disney pulled the album because of pressure from conservatives. One member of the group calls himself “Violent J.”

KRS-ONE

The rap group KRS-One has a vicious song that glorifies the murder of police. “On the ground was a bottle of Snapple/ I broke the bottle in his ... Adam’s apple/ His partner called for backup/ I had the shotgun and began to act up/ With that ‘bo-bo-bo, kak-kak-kak’/ The only way to deal with racism/ If you’re black.”

NOTORIOUS B.I.G.

In 1994, gangsta rapper Notorious B.I.G. released his popular album “Ready to Die.” It was filled with cursing, violence, and moral filth. On the song “Suicidal Thoughts,” Notorious B.I.G. sang, “When I die, -----, I wanna go to hell.” He was shot to death three years later at age 24.

N.W.A.

The name of the gangsta rap group N.W.A. stands for Niggas With Attitude. The group was composed of Ice Cube (O’Shea Jackson), M.C. Ren (Lorenzo Patterson), Eazy-E (Eric Wright), and Dr. Dre (Andre Young). Their vicious, curse-filled songs have expressed violence against the police and many other types of people. Many of the song titles and lyrics are too vile to repeat. One song was titled “To Kill a Hooker.” The song “Don’t Drink that Wine” encourages drug abuse instead of alcohol. Their albums address “gang rape

and pedophilia, alongside the established agenda of oral sex, cop killing and prostitution” (*Virgin Encyclopedia of Eighties Music*). Observe that “sex, cop killing and prostitution” are the “established agenda” of rap music.

At an N.W.A. 1989 concert, two fans were stabbed. Another concert was stopped that year after fans stormed the stage. In 1991, Dr. Dre was arrested for hitting and kicking television rap-show host Dee Barnes. The next year, Dr. Dre was charged with assault and battery for breaking the jaw of producer Damon Thomas. Eazy-E died in 1995 at age 21 of AIDS. He had fathered at least seven children by six different women.

PUBLIC ENEMY

Public Enemy was originally composed of Chuck D (Carlton Ridenhour), Flavor Flav (William Drayton), Terminator X (Norman Rogers), and Professor Griff (Richard Griffin). They follow Louis Farrakhan and his Black Muslim movement, the Nation of Islam. “Members of Public Enemy, who have become embroiled in controversy over their more extreme views, are protected on tours by bodyguards supplied by the Fruit of Islam (the Nation of Islam’s youth wing). In their lyrics [described as ‘fervent Black Panther-inspired rhetoric’] they sometimes praise Nation of Islam leader Louis Farrakhan. ‘Public Enemy is at war,’ Chuck D once said. ‘Black people should be at war to regain their enslaved minds. It’s the war to regain awareness’” (Steve Turner, *Hungry for Heaven*, 1995 ed., p. 199). They are accompanied on and off stage by body guards, carrying allegedly fake Uzi machine guns. Professor Griff left the group in 1990 after saying in an interview, “The Jews are evil. And we can prove this.” He was replaced by Sister Souljah.

Public Enemy has been plagued by drugs and violence. In 1994, Flav was arrested for attempted murder in a shooting incident, and the next year he was sentenced to 90 days in jail. His license was suspended at least 43 times. In 1997, he told college students that “you’ve got to kill some folks” in

order to end racism (Moser, *Rock Stars*, p. 208). Two teenage girls were crushed to death in December 1987 at a Public Enemy concert in Nashville.

SCARFACE

Scarface is a “foul-mouthed gangsta rapper” whose obscenity-filled songs are about guns, hate, and killing. His vicious 1997 album, *The Untouchable*, was No. 1 on the charts and had lyrics such as these: “Sunshine, I’ll blow your brains... semi-automatic exploding between your eyes.” Rap music is literally filled with this type of wickedness.

TUPAC SHAKUR

Tupac Shakur (2Pac) (1971-1996), a gangsta rap superstar, lived a lifestyle that was befitted the violent, immoral music he produced. In 1992, a six-year-old boy was killed by a stray bullet fired during a gun fight between Shakur and two others. In 1993, he was arrested repeatedly: for swinging a baseball bat at a person, for assaulting a limo driver, for assaulting a woman in his hotel room, for attacking a television director with a lead pipe, and for shooting two off-duty police officers. In November 1994, he was shot four times (two bullets grazed his head), but he survived. Having apparently lost none of his bravado and having gained no wisdom from his experiences, his 1995 album was titled *Me against the World*. In 1996, at age 25, Tupac was shot to death.

A teenager who shot and killed a Texas state trooper in 1992 claimed that Tupac’s album *2Pacalypse Now* incited him to violence.

SNOOP DOGGY DOGG

Gangsta rapper Snoop Doggy Dogg’s real name is Calvin Broadus (b. 1972). He was arrested for cocaine possession soon after graduation from high school and spent the next three years in and out of jail. He began recording underground tapes in 1990. His 1993 album, *Doggystyle*, set a new record as the biggest-selling rap album. The songs are filled with cursing, expletives, sex, and violence. In 1993, he

was charged with being an accomplice to the murder of a man he claims had been stalking him. He was acquitted in February 1996. The song “Ride 4 Me” from his *Tha Doggfather* album describes a gang member telling a fellow member to shoot a rival.

TONE-LOC

Rapper Tone-Loc (Anthony Terrell Smith, b. 1966) was briefly a member of a gang in Los Angeles before attending the prestigious Hollywood Professional School. His first hit, “Wild Thing,” came out in 1989 and sold 2.5 million copies, becoming one of the top-selling singles of the 1980s. It was “an infectious paean to the joys of casual sex” (*Rolling Stone Encyclopedia*, p. 1008). *The Rolling Stone Encyclopedia* described Tone-Loc as a “hedonist.”

2 LIVE CREW

2 Live Crew was composed of Luke Skywalker (Luther Campbell), Fresh Kid Ice (Christopher Wong-Won), Brother Marquis (Mark Ross), and Mr. Mixx (David Hobbs). Campbell was the founder. Their 1989 album *As Nasty as They Want to Be* was as depraved as it sounds and included songs that are so vile they are unprintable. In March 1990, a circuit court judge in Broward County, Florida, found probable cause that the album was obscene under state law, and sheriff’s deputies arrested a record retailer for selling the album. The rappers were arrested at a nightclub in Hollywood, Florida, for performing the songs from the album. The group mocked the Florida legal system by producing an album entitled *Banned in the USA* the next year. A jury later acquitted the rap group of the obscenity charges.

In 1992, the 11th Circuit Court of Appeals reversed the Florida obscenity ruling against the *As Nasty as They Want to Be* album, and the U.S. Supreme Court refused to hear the appeal.

The filthy influence of rock music is a major reason why obscenity laws no longer have effect in American society

The vile rap album sold more than two million copies.

In his biography, Campbell described filthy orgies in the band's motel rooms.

When it comes to the filth that has flowed from rap, this is only the tip of the iceberg.

How Christian Homes Produce Rock Rebels

I grew up in a Christian home but spent many years of my life as a “rock & roll rebel” before the Lord mercifully granted me repentance (Acts 11:18) in 1973 at age 23. When we look around at churches today, even Bible-believing ones, we see that this pattern is being repeated frequently. What is the cause?

A Three-Fold Responsibility

The Bible teaches that there is a three-fold responsibility in the rearing of Christian children.

First, the child himself is responsible before God.

“Even a child is known by his doings, whether his work be pure, and whether it be right” (Proverbs 20:11).

Though parents and churches have a dramatic influence on young people, no one will be able to stand before God and claim that he did not know the truth or be able to blame someone else for his rebellion. Jesus Christ gives light to every man (John 1:9). The book of Romans describes three forms of light: the light of creation (Rom. 1:20), the light of conscience (Rom. 2:11-16), and the light of the Scriptures (Rom. 3:1-2). When a man responds to the light he has, God gives him more. It is God Himself that enlightens men and guides them to the truth, but they must respond. The book of Proverbs describes this:

“How long, ye simple ones, will ye love simplicity? And the scorners delight in their scorning, and fools hate knowledge? Turn you at my reproof: behold, I will pour out my spirit unto you, I will make known my words unto you. Because I have called and ye refused: I have stretched out my hand, and no man regarded; But ye

have set at nought all my counsel, and would none of my reproof: I also will laugh at your calamity; I will mock when your fear cometh; When your fear cometh as desolation, and your destruction cometh as a whirlwind; when distress and anguish cometh upon you. Then shall they call upon me, but I will not answer; they shall seek me early, but they shall not find me: For that they hated knowledge, and did not choose the fear of the Lord: They would none of my counsel: they despised all my reproof. Therefore shall they eat of the fruit of their own way, and be filled with their own devices. For the turning away of the simple shall slay them, and the prosperity of fools shall destroy them. But whoso hearkeneth unto me shall dwell safely, and shall be quiet from fear of evil” (Proverbs 1:22-33).

Scorners have no excuse, and this is particularly true for those who grow up in Christian homes. They can read the Bible and seek God for themselves. They cannot blame their rebellion on the Christians they have known, regardless of how hypocritical or unscriptural they are.

Second, the parents are responsible to raise the child in the right way.

“Train up a child in the way he should go: and when he is old, he will not depart from it” (Proverbs 22:6).

This verse contains a promise for parents who train their children properly, though it certainly does not promise that the children will not go through some spiritual struggles. An ancient Waldensian instruction manual contained the following wise counsel:

“Instruct thy son in the fear of the Lord, and in the ways of God’s laws, and in the faith. Despair not of thy child when he is unwilling to receive correction, or if he prove not speedily good; for the laborer gathereth not the fruits of the earth as soon as it is sown; but he attends a fitting time” (Waldensian discipline, Jean Paul Perrin, *History of the Ancient Christians Inhabiting the Alps*,

“History of the Old Albigenses,” Book 3, Chapter 7, 1618).

Third, the church is responsible, as the pillar and ground of the truth, to disciple both parents and young people in Christ.

“But if I tarry long, that thou mayest know how thou oughtest to behave thyself in the house of God, which is the church of the living God, the pillar and ground of the truth” (1 Timothy 3:15).

The Great Commission was given to the churches, and part of that command was as follows: “Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you alway, even unto the end of the world” (Matthew 28:20). Thus it is the church’s job is to train parents, children, and young people in their responsibilities before Christ.

Some Things That Produce Rebels

It is no accident that some families and churches produce godly young people and some do not. Following are some of the things that produce rebellious young people:

1. Hypocritical Christianity

Few things cause more damage in this world than hypocritical Christianity. Most of the rock music pioneers grew up in Christian homes, yet they turned out to be tenacious rebels. One of the reasons was the gross hypocrisy in the lives of their parents.

Elvis Presley’s mother, for example, was a churchgoer but she did not live a consistent Christian life. In fact, she drank herself into an early grave. She was extremely superstitious, though the Bible condemns this as a form of occultism. She even prayed to a dead son, Elvis’s twin who died at birth. She was double-minded and lukewarm, up and down in her spiritual life, unfaithful to church. Elvis’s father was even more of a hypocrite. Though he claimed to be a Christian and

attended church sometimes, he was a moonshiner and a drunkard and lived for the world, the flesh, and the devil.

Jerry Lee Lewis's parents were also professing Christians, but the home was filled with the flesh rather than godliness. A biographer says that his parents fought constantly. His father was a moonshiner who made and sold illegal liquor.

Marvin Gaye's father was a preacher, but his Christianity was grossly hypocritical. He rarely worked, drank heavily, and even wore his wife's silk blouses, panties, and nylons on occasion. He was mean to his boys, beating them unreasonably. Marvin described living with his father as "living with a very peculiar, changeable, cruel, and all-powerful king" (*Rock Bottom*, p. 104).

To use a more recent example, Marilyn Manson (real name Brian Warner) grew up in a Christian home. His parents are Episcopalian, and he was educated in an interdenominational Christian school. For a while with a girlfriend he attended Ernest Angely's charismatic church. In his biography he recalls being frightened at the prospect of being caught unsaved at Christ's return. In an interview with MTV in 1997, he said he even had nightmares about that, yet he did not want to go forward during the invitations and be saved. Instead he hardened his heart to Christ. If we can believe his own testimony, Warner's home life was not godly. His mother spoiled him, while his father encouraged him to visit a prostitute when he was a teenager. "For a period, my parents had violent screaming matches because my father suspected her of cheating on him with an ex-cop turned private investigator" (Marilyn Manson, *The Long Hard Road out of Hell*, p. 47).

Many other examples could be given. Parents who claim to be Christians and who attend church but who do not live for Christ in their daily lives are in great danger of producing rock & roll rebels. Many Christian homes are filled with the works of the flesh rather than the fruit of the Spirit. Instead of love, joy, peace, longsuffering, gentleness, goodness, faith,

meekness, and temperance, there is anger, jealousy, strife, impatience, uncleanness, self-centeredness, self-will, unreasonableness, stubbornness, and bossiness.

Many Christian parents have a form of godliness by attending church and going through some of the motions, but their real love is the things of this world, such as sports, fishing, hunting, their jobs, politics, fashion, sensual Hollywood programs, etc. You can tell what they really love by observing how they spend their time and money. Children know what their parents most deeply love, and they usually follow in their footsteps. If the parents genuinely love the Lord Jesus Christ and His service, the children usually follow suit; but if they love the things of this world, they usually follow that.

Many parents who wonder what went wrong with their children should look no further than their own lukewarmness, double-mindedness, worldliness, and spiritual hypocrisy.

2. Weak Fathers

“And, ye fathers, provoke not your children to wrath: but bring them up in the nurture and admonition of the Lord” (Ephesians 6:4).

Another common problem is weak fathers. For some reason, it is easier for a man to fail as a father than to succeed. Many men in the Bible who loved God and accomplished great things for God failed as fathers. We can see this in the lives of many rock & roll rebels. We have already described the weakness of the fathers of Elvis Presley, Jerry Lee Lewis, and Marvin Gaye. Many others could be mentioned. In his misnamed biography, Marilyn Manson gives this testimony about his relationship with his father:

“It was emblematic of the way he [Warner’s father] had always treated me, which is that he didn’t treat me at all. He didn’t care and wasn’t around to care. ... he would always find an excuse to blow up at me. ... Most of my

childhood and adolescence was spent in fear of him. He constantly threatened to kick me out of the house and never failed to remind me that I was worthless and would never amount to anything. So I grew up a mama's boy, spoiled by her and ungrateful for it" (Marilyn Manson, *The Long Hard Road out of Hell*, pp. 46, 47)

One of the greatest needs of our time is for Christian fathers to be real men of God and to be dedicated to Jesus Christ and to their families and churches.

3. Absentee Mothers

Another great problem in our day is that of absentee mothers. The Bible plainly describes a mother's responsibility to her children and home. They are "to be sober, to love their husbands, to love their children, to be discreet, chaste, KEEPERS AT HOME, good, obedient to their own husbands, that the word of God be not blasphemed" (Titus 2:4, 5).

The feminist movement of the past 50 years has sought to "free" women from biblical restraints, and today it is common for mothers to work outside the home and to leave the training of their children to baby sitters, relatives, teachers, and others.

We realize that some mothers are forced to work by circumstances entirely beyond their control, such as the death or injury of their husbands. No one faults this. What is fault worthy, though, is the large numbers of Christian mothers who choose to work outside the home instead of being there for their children.

Ronald Williams is the founder and director of the Hephzibah House, a home for troubled girls. For many years the Hephzibah House has been attempting to straighten out rebellious girls who grew up in Christian homes. Brother Williams has heard the sad testimonies of hundreds of parents who have lost their children to the world and who regret that they did not take the Bible more seriously.

“Recognizing the relatively short time a child is in the home, they would have put stress on teaching obedience, self control, personal responsibility, and character training. They would have taught them to work and would have diligently used the rod and reproof during the whole process of child training. They would have chosen their children’s friends and scrupulously kept them away from wrong influences, both in terms of other youngsters and activities. Because they love them, they would have purged their house of every television set. They would have insisted on regular family altar, Bible reading, prayer, and faithful church attendance. They would not have allowed wrong music or clothing, nor would they have allowed their children to participate in other ‘fads’ that were popular” (Ronald Williams, *Working Mothers*).

Further, since the accomplishment of all of these things requires a full-time parent, Brother Williams says that many grieving parents have told him, “WE WOULD HAVE KEPT MOM AT HOME.”

4. Lack of or Improper Discipline.

“Train up a child in the way he should go: and when he is old, he will not depart from it” (Proverbs 22:6).

Another area of failure that can produce rock & roll rebels is the lack of child discipline or improper child discipline.

Following are a few of the essential areas of biblical discipline:

The discipline must begin early. “He that spareth his rod hateth his son: but he that loveth him chasteneth him betimes” (Prov. 13:24). Many parents do not discipline their children when they are young. They try to reason with them instead of using the rod to teach them obedience. They ignore the child’s disobedience. Undisciplined children are a shame to their parents and a nuisance to everyone else. They grow up self-willed, angry and frustrated with themselves, and they do not understand or possess the fear of God.

The discipline must be godly, meaning it must have qualities such as compassion, patience, firmness, and consistency. Proverbs speaks of the “rod of correction,” not the rod of anger. Inconsistent and harsh discipline frustrates children and causes them to rebel against authority.

The discipline must be given from a basis of unity between father and mother. “Likewise, ye husbands, dwell with them according to knowledge, giving honour unto the wife, as unto the weaker vessel, and as BEING HEIRS TOGETHER of the grace of life; that your prayers be not hindered” (1 Peter 3:7). Children quickly sense division between their parents and attempt to work one parent against the other to get their way. It is crucial that the parents have one mind in rearing their children and that they work out any differences in private.

The discipline must not become lax in the teenage years. If anything, parents need to have a closer relationship than ever with their children when they reach their teen years. It is customary, though, for parents to back off and give teenagers unsupervised adult liberties. Many young people have their own cars, televisions, computers, mobile phones, internet access, etc., with little or no adult supervision. Parents who grant such liberty should not be surprised when their children succumb to the powerful temptations of the world, the flesh, and the devil.

“The rod and reproof give wisdom: but a child left to himself bringeth his mother to shame” (Proverbs 29:15).

“Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever” (1 John 2:15-17).

5. Unholy Associations

Another cause for failure in Christian homes is to allow children to develop unholy associations.

“Be not deceived: evil communications corrupt good manners” (1 Cor. 15:33).

“He that walketh with wise men shall be wise: but a companion of fools shall be destroyed” (Proverbs 13:20).

“Flee also youthful lusts: but follow righteousness, faith, charity, peace, WITH THEM that call on the Lord out of a pure heart” (2 Timothy 2:22).

“But king Solomon loved many strange women, together with the daughter of Pharaoh, women of the Moabites, Ammonites, Edomites, Zidonians, and Hittites; OF THE NATIONS CONCERNING WHICH THE LORD SAID UNTO THE CHILDREN OF ISRAEL, YE SHALL NOT GO IN TO THEM, neither shall they come in unto you: for surely they will turn away your heart after their gods: Solomon clave unto these in love. And he had seven hundred wives, princesses, and three hundred concubines: and his wives turned away his heart. For it came to pass, when Solomon was old, that HIS WIVES TURNED AWAY HIS HEART AFTER OTHER GODS: and his heart was not perfect with the LORD his God, as was the heart of David his father” (1 Kings 11:1-4).

In looking back on my own life, I am convinced that one of the most major causes for my rebellion was public school and the ungodly relationships that I made there. I spent far more time in that worldly environment each week than I did at church. I made worldly friends and developed a taste for worldly things.

Though some young people who have attended government schools have turned out strong for the Lord, that is the rare exception and not the rule. For each one that has

turned out right, there are probably a thousand who succumbed to the lure of the world.

“Be not deceived: evil communications corrupt good manners” (1 Cor. 15:33).

Dr. Keith Wanser, a physics scientist in California, grew up in a Bible-believing church but lost his faith and morals in a secular college. This sad story has been repeated countless times.

It is not only public government schools and colleges that are dangerous. Many Christian schools are such in name only and are almost as worldly as the public institutions. When choosing a Christian school, wise parents will look at the product. How do most of the young people turn out? There will always be exceptions, but what do you observe in the majority? Do a high percentage of the graduates go on to serve Jesus Christ, or are they more committed to the things of this world? I do not mean that most of the young people should be going into “full time Christian service.” That is a special calling of God. What I mean is that a high percentage of the young people should be true disciples of Jesus Christ and this will be evident in their daily lives.

It often happens that worldly relationships are developed by young people even in their own Bible-believing churches. Parents must jealously guard against this. If they find themselves in a church in which the majority of the young people are worldly and they see their own children moving in the direction of the world, it is essential that they leave before it is too late.

“Be not deceived: evil communications corrupt good manners” (1 Cor. 15:33).

Leaving a church is not easy, but it is far better to do that than lose one’s children to the world. I recall a family that was forced to do this a few years ago. They home schooled their kids and were separated from the world in their family life, but the relationships the children were developing in the

church were undermining this separation. The church had a reputation of holding godly standards, but in practice this was not the case. The youth director was worldly, and this was eventually reflected throughout the youth group. Some of the parents approached the pastor about the problem, but he turned a blind eye to it. Since there was not a good church nearby that supported their godly standards in practice, this family was forced to move their home.

If a church or school is consistently producing worldly young people, something is wrong. Many church and school leaders blame the parents for all the failures while taking credit for any successes. One youth leader told my wife that he is not accountable for how the young people turn out, that the parents alone are accountable. That would be a pretty neat trick, if it were true, but it is not reasonable. If parents alone are responsible, why did the Lord establish the church? And why do churches have programs for young people? It is nonsense to say that a church or a Christian school has no responsibility in how its young people turn out. The parents have their responsibility, and the churches and schools also have theirs. Everyone who touches the lives of the young people has some responsibility before God for his or her influence.

6. The Wrong Church

Another very common factor in the failure of child training is the wrong church. For parents to take their kids to church is not sufficient to rescue children from the world. It must be the right church. Though most rock pioneers were raised in church, they were not strong Biblical churches, for the most part.

Most were Pentecostal, for example, and held the doctrine that a born again child of God can lose his salvation. This produces great confusion in the Christian life, because the individual does not know where and how he stands with God. He doesn't understand the difference between his

eternal position in Christ and his practice in this present world. When he sins, the devil tempts him with the thought that he is lost, that God does not love him, that he might as well go into the world.

False doctrine is not the only church problem that can spoil children. Such things as lack of godly standards for leadership, lack of separation from the world, and lack of spiritual zeal and vision can create a church atmosphere that produces a crop of spiritually bankrupt youth

Exceptions aside, godly young people are the product of God-fearing homes working in harmony with God-fearing churches. If the church does not back up the home's biblical standards, the home is undermined. If the home does not back up the church's biblical standards, the church is undermined. They must work in harmony. Even a godly home can be undermined by a worldly church, and vice versa.

How the church can undermine the home:

Unqualified, unspiritual leaders and workers. Even a home that is God-fearing and zealous for the Lord will be undermined by a church that has worldly leaders and teachers. The pastors, Sunday School teachers, and youth workers will influence the young people one way or the other, either toward the world or toward the things of God. This is why it is so essential that churches have high standards for workers. If men and women have demonstrated that they are worldly and that they do not have the ability to lead young people in God-fearing paths, they should never be allowed to teach or otherwise be involved with the training of children and youth. I know of many churches, though, in which teachers and youth workers are very worldly-minded and have even lost their own children to the world, yet the church places them in positions so they can continue to influence other people's children. This will undermine the homes.

Lighthearted, entertainment-oriented youth programs instead of spiritual discipleship. A church that has a worldly,

entertainment-oriented youth program will drag down the spiritual condition and zeal of young people from God-fearing families.

Boring preaching and ritualistic church services that lack God's power and blessing. Many church services among fundamental Baptist churches today are almost completely lacking in Holy Spirit guidance and power. Everything is a ritual. The song service is a ritual. No one, including the song leader, is thinking seriously about the message of the songs. The preaching is boring and lifeless. A church that has boring preaching and ritualistic services will produce hypocrisy and deadness.

By allowing improper boy-girl relationships. Few things have destroyed God's calling in young peoples' lives more than improper dating and the resulting marriages outside of God's will. The reason it is so essential that boy-girl relationships be diligently supervised by parents and church authorities is so that young people will marry in God's will, strong Christian homes will be established, and God's work will be accomplished in this needy world.

Conclusion

1. Parenting is a very difficult and serious responsibility, but parents who are serving the Lord must be careful not to lose heart. God's grace and mercy are sufficient to cover our weaknesses and failings.

“It is of the LORD'S mercies that we are not consumed, because his compassions fail not. They are new every morning: great is thy faithfulness. The LORD is my portion, saith my soul; therefore will I hope in him. The LORD is good unto them that wait for him, to the soul that seeketh him. It is good that a man should both hope and quietly wait for the salvation of the LORD” (Lamentations 3:22-26).

2. Any problem can be overcome if faced before God. Paul testified, "I can do all things through Christ which strengtheneth me." What cannot be overcome is neglect and carelessness. Following are some tips for parents who are struggling with their children:

Dedicate yourself anew to this task. Quit vain activities and spend your time with things of eternal value.

Study to gain wisdom for the task of raising your children for the Lord. The books of Proverbs and Ephesians are an excellent starting place. Most of the books that are generally available today are filled with humanistic psychology and self-esteemism. Beware of these. We recommend *Keeping the Kids: How to Keep the Children from Falling Prey to the World*, available from Way of Life Literature.

Follow godly example and get good counsel (Proverbs 12:15; 15:22; 19:20; 20:18; 24:6). Seek help from wise pastors and other men and women.

Draw near to your marriage partner. Successful parenting needs to be a matter of unity between a husband and a wife. Husbands need to communicate with and listen to their wives, who are usually more expert in the matter of children than the men are.

Share your burdens with prayer partners. "Again I say unto you, That if two of you shall agree on earth as touching any thing that they shall ask, it shall be done for them of my Father which is in heaven" (Matt. 18:19). "Confess your faults one to another, and pray one for another, that ye may be healed. The effectual fervent prayer of a righteous man availeth much" (James 5:16).

Practice earnest prayer with fasting. "Howbeit this kind goeth not out but by prayer and fasting" (Mat. 17:21). "But thou, when thou fastest, anoint thine head, and wash thy face; that thou appear not unto men to fast, but unto thy Father which is in secret: and thy Father, which seeth in secret, shall reward thee openly" (Mat. 6:17-18).

What Is Wrong with Soft Rock?

One of the reasons why Contemporary Christian Music has gained such rapid influence in churches is that this generation is so completely addicted to rock music.

Over the past 50 years, rock music has permeated society in practically every part of the world. It is on the radio and television, in commercials, in stores, at sporting events.

Even the mildest form of rock music was shocking to people in the 1950s, but that which was shocking then is old hat today. As rock has gotten ever more violent and vicious, we have become DESENSITIZED to the milder forms.

Many people don't even recognize soft rock as rock music. When they think of rock, they think of heavy metal or punk or some other kind of very hard rock.

The average church member is so accustomed to and even addicted to rock music in his daily life, he craves for it in church. Thus, practically every pastor today is faced with an ongoing battle if he attempts to hold the line in the area of music and refuses to allow soft rock sounds.

Is soft rock really innocent and proper for a child of God? Is soft rock a godly influence?

Following are six warnings:

1. THE MESSAGE OF "SOFT ROCK" IS OFTEN AS IMMORAL AS THAT OF HARD ROCK.

From its earliest days, free sex has been one of the themes that has permeated rock music, soft, hard, pop, metal, punk, whatever. It promotes sensual, lustful relationships that are not grounded in marriage. The "love" that is such a major theme of rock music, is not love by God's standards; it is lust. It is very dangerous to allow one's mind to dwell on such things.

“But fornication, and all uncleanness, or covetousness, let it not be once named among you, as becometh saints” (Ephesians 5:3).

“Marriage *is* honourable in all, and the bed undefiled: but whoremongers and adulterers God will judge” (Hebrews 13:4).

2. EVEN SOFT ROCK USES SENSUAL “SEXY RHYTHMS” THAT APPEAL TO THE FLESH.

Dr. David Elkind, Chairman, Department of Child Study, Tufts University, warned: “There is a great deal of powerful sexual stimulation in the rhythm of rock music.”

Certain kinds of rhythms produce certain effects on people. In his history of music in Memphis, Tennessee, one of the homes of rock and roll, author Larry Nager observed that “...the forbidden pleasures of Beale Street had always come wrapped in the PULSING RHYTHMS of the blues” (Larry Nager, *Memphis Beat*). That part of Beale Street near the river was infamous for its bars, gambling dens, and houses of prostitution. Those are the forbidden pleasures referred to by Nager. It is not happenstance that those wicked activities were accompanied by certain types of rhythms.

And those old blues and boogie-woogie rhythms were not always loud and boisterous. Like rock music, there was soft blues as well as hard.

Famous bluesman Robert Johnson knew that his music had a licentious affect on women. He said, “This sound [the blues] affected most women in a way that I could never understand.”

B.B. King, one of the most famous of the bluesmen, made the same observation in his autobiography: “The women reacted with their bodies flowing to a rhythm coming out of my guitar...” (B.B. King, *Blues All Around Me*).

These unsaved blues musicians are saying that certain rhythms are sexy. This is a loud warning to those who have ears to hear.

“For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other: so that ye cannot do the things that ye would” (Gal. 5:17).

3. BY LISTENING TO SOFT ROCK, ONE DEVELOPS AN APPETITE, AN ADDICTION, FOR POP MUSIC.

Rock music, even soft rock, creates a taste for sensual music and acts like a musical drug.

Consider the testimony of rock & rollers themselves:

“**Rock ’n’ roll is like a drug**” (Neil Young, cited by Mickey Hart, *Spirit into Sound*).

“**Rock music is the strongest drug in the world**” (Steven Tyler of the group Aerosmith, *Rock Beat*, Spring 1987, p. 23).

“I’ve been **STONED ON THE MUSIC** many times” (Timothy Leary, *Politics of Ecstasy*, 1968).

Describing how she felt when attending her first big rock concert, Janis Joplin said: “I couldn’t believe it, all that rhythm and power. I got stoned just feeling it, like **IT WAS THE BEST DOPE IN THE WORLD. It was SO SENSUAL...**” (Joel Dreyfuss, “Janis Joplin Followed the Script,” *Wichita Eagle*, Oct. 6, 1970, p. 7A).

“**Modern music is AS DANGEROUS AS COCAINE**” (Pietro Mascagni, Italian composer, (Slonimsky’s *Book of Musical Anecdotes*).

“To the children of the Spiritual Sixties nothing was more singularly important than **ADDICTION to music**” (David Di Sabatino, *The Jesus People Movement*).

Rock is made up of many types of syncopation, but they all have the same effect on the body.

The sensual dance rhythm of rock music has addictive power. It matters not whether it is soft or hard, quiet or loud. It matters not if it is played on an acoustic guitar, a piano, or an electric bass.

Dan Lucarini, a former contemporary worship leader, led churches from using traditional hymns to a contemporary worship program, and in the book *Why I Left the Contemporary Christian Music Movement*, he describes how he did it.

The key was starting out with soft rock, which acts as an addictive, transformative influence on the congregation.

“In reality, what happens over time is a steady slide down the slippery slope, away from all traditional music into the latest, ‘edgiest’ contemporary styles. ... Contemporary always prevailed over Traditional, because it fed the sinful desire of our flesh” (Lucarini, pp. 119, 122).

Graham West, who was associated with the pop music industry before he was a pastor, issued the same warning:

“Once you begin listening to soft rock, you begin sliding down that slippery slope to the more aggressive forms of rock. **SOFT ROCK BEGINS TO ORIENT THE WHOLE WAY OF PERCEIVING MUSIC AROUND RHYTHM** and away from melody. Your musical interest will change. Hymns will seem dull in comparison to your newly acquired tastes. It’s a progression I’ve seen over and over again in the lives of Christians. **IT’S A DOWNWARD SPIRAL**. It happens in the lives of individuals; it happens in the lives of families; it happens in the lives of churches.

“There is a **GRAY AREA OF IGNORANCE ABOUT THE POWER OF POP SYNCOPATION**. And the devil, taking advantage of this, being not only the master musician but also the master of subtlety, comes along to a strong fundamental church or a Bible college and he offers his wares of CCM rock ballads. It sounds great. There’s no drums, no wild electric guitars, no obvious back beat, just the piano or guitar and the singer. And it’s almost the same as the songs that they used to sing, except the rhythm kind of trips a little bit.

But that's O.K. because it's exciting, and the young people love it. The problem is that when the rhythm does that little trip it means that the music contains a basic, distinctive rhythmic feature of all rock & roll since its inception in the 1950s. In this way, before you've even known it, you've been deceived by the subtle strategy of Satan. This is the blind spot that Satan is using to his advantage. He knows that once a church accepts rock ballads, complete capitulation is almost inevitable.

“In the case of vigilant, serious-minded Christians, he has to start them up at the very top of the slope with very gentle rock so that the conscience doesn't scream out, ‘This music is wrong!’ Just as long as he can get you started, he has won, because **JUST LIKE A DRUG PUSHER HE KNOWS THAT HIS USERS WILL WANT MORE AND MORE OF THAT SENSUAL RHYTHM**” (Graham West, *The Rhythm of Rock*).

Many churches that are adapting CCM think they are removing the “rock” from Christian rock, but they are actually just toning it down to “soft rock.” They are unwittingly addicting their people to the rock sound, and this addiction is insatiable.

Like all addictions, this one is never content.

“Hell and destruction are never full; so the eyes of man are never satisfied” (Prov. 27:20).

4. SOFT ROCK IS A DANGEROUS BRIDGE TO THE WORLDLY THINGS THAT PERMEATE THE ROCK AND ROLL.

“Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever” (1 John 2:15-17).

As we have documented in this book *Rock & Roll's War against God*, the world of rock music is filled with rebellion, blasphemy, pride, anger, immorality, and every filthy thing that is contrary to God's will.

The lust of the flesh, and the lust of the eyes, and the pride of life is a perfect definition of rock & roll. Nothing is more dangerous than building bridges in my Christian life to such things.

5. THE LISTENER HAS TO SORT THROUGH A HUGE AMOUNT OF GARBAGE IN POP MUSIC TO FIND A FEW RELATIVELY INNOCENT SONGS.

Is this a safe and wise use of this short earthly life?

“See then that ye walk circumspectly, not as fools, but as wise, Redeeming the time, because the days are evil. Wherefore be ye not unwise, but understanding what the will of the Lord is” (Ephesians 5:15-17).

Steve Peters, who does not believe all rock & roll is wrong for Christians, nevertheless makes the following important admission: “Just about the time I think I’ve found a good-clean-acceptable secular musician, they blow it on their next album or tour. And if I have recommended them, suddenly I find myself scrambling to tell thousands of teens who know-- I WAS WRONG” (*The Truth about Rock*, p. 90).

We would remind Mr. Peters that he will never undo all the damage he has caused by recommending secular rock, even hesitatingly. Such recommendations by Christian authority figures are a bright green light to young people that it is acceptable to explore the filthy world of rock. VERY few of them will be as cautious about what they listen to as Mr. Peters claims to be.

6. WE MUST BE CONCERNED ABOUT OUR INFLUENCE ON OTHERS.

If I listen to “soft rock,” it is possible that my influence will encourage others to listen to music that is much worse.

If a parent, for example, listens to “soft rock” or country rock or folk rock, how can he or she consistently and effectively warn young people about the dangers of rock music in general?

“All things are lawful for me, but all things are not expedient: all things are lawful for me, but all things edify not. Let no man seek his own, but every man another's wealth. . . . Give none offence, neither to the Jews, nor to the Gentiles, nor to the church of God” (1 Cor. 10:23, 24, 31).

“It is good neither to eat flesh, nor to drink wine, nor any thing whereby thy brother stumbleth, or is offended, or is made weak” (Rom. 14:21).

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BIBLE TIMES AND ANCIENT KINGDOMS: TREASURES FROM ARCHAEOLOGY. ISBN 978-1-58318-121-8. This is a package consisting of a book and a series of PowerPoint and Keynote (Apple) presentations which are a graphical edition of the book. The PowerPoints are packed with high quality color photos, drawings, historic recreations, and video clips. Bible Times and Ancient Kingdoms is a course on Bible geography, Bible culture, and Bible history and has a two-fold objective: to present apologetic evidence for the Bible and to give background material to help the student better understand the setting of Bible history. We cover this fascinating history from Genesis to the New Testament, dealing with the Table of the Nations in Genesis 10, the Tower of Babel, Ur of the Chaldees, Egypt, Baal worship, the Philistines, the Canaanites, David's palace, Solomon and the Queen of Sheba, Ahab and Jezebel, the fall of the northern kingdom of Israel, the Assyrian Empire, Hezekiah and his times, Nebuchadnezzar and his Babylon, the Medo-Persian Empire, Herod the Great and his temple, the Roman rule over Israel, and the Roman destruction of Jerusalem. Many of the archaeological discoveries from the past 200 years, which we relate in the course, are so fascinating and improbable that they read like a novel. It is easy to see God's hand in this field, in spite of its prevailing skepticism. The course also deals with Bible culture, such as weights and measures, plant and animal life, Caesar's coin, the widow's mite, ancient scrolls and seals, phylacteries, cosmetics, tombs, and the operation of ancient lamps, millstones, pottery wheels, and olive presses. The course begins with an overview of Israel's geography and a timeline of Bible history to give the student a framework for better understanding the material. Each section includes maps to help the student place the events in their proper

location. The course is packed with important but little-known facts that illuminate Bible history and culture. The preparation for the book is extensive, the culmination of 40 years of Bible study, teaching, and research trips. In this context the author built a large personal library and collected information from major archaeological museums and locations in North America, England, Europe, Turkey, and Israel. We guarantee that the student who completes the course will read the Bible with new eyes and fresh enthusiasm. 500 pages book + DVD containing 19 PowerPoint presentations packed with more than 3,200 high quality color photos, drawings, historic recreations, and video clips.

THE BIBLE VERSION QUESTION ANSWER DATABASE. ISBN 1-58318-088-5. This book provides diligently-researched, in-depth answers to more than 80 of the most important questions on this topic. A vast number of myths are exposed, such as the myth that Erasmus promised to add 1 John 5:7 to his Greek New Testament if even one manuscript could be produced, the myth that the differences between the Greek texts and versions are slight and insignificant, the myth that there are no doctrines affected by the changes in the modern versions, and the myth that the King James translators said that all versions are equally the Word of God. It also includes reviews of several of the popular modern versions, including the Living Bible, New Living Bible, Today's English Version, New International Version, New American Standard Version, The Message, and the Holman Christian Standard Bible. 423 pages.

THE FOREIGN SPIRIT OF CONTEMPORARY WORSHIP MUSIC. This hard-hitting multi-media video presentation, published in March 2012, documents the frightful spiritual compromise, heresy, and apostasy that permeate the field of contemporary worship music. By extensive documentation, it proves that contemporary worship music is impelled by "another spirit" (2 Cor. 11:4). It is the spirit of charismaticism, the spirit of the latter rain, the spirit of the one-world church, the spirit of the world, the spirit of homosexuality, and the spirit of the false god of *The Shack*. The presentation looks carefully at the origin of contemporary worship in the Jesus Movement of the 1970s,

examining the lives and testimonies of some of the most influential people. Nearly 60 video clips and hundreds of photos are featured. It is available on DVD and as an eDownload from the Way of Life web site.

THE FUTURE ACCORDING TO THE BIBLE. ISBN 978-1-58318-172-0. One of the many reasons why the Bible is the most amazing and exciting book on earth is its prophecies. The Bible unfolds the future in great detail, and *The Future According to the Bible* deals in depth with every major prophetic event, including the Rapture, the Judgment Seat of Christ, the Tribulation, the Antichrist, Gog and Magog, the Battle of Armageddon, the Two Witnesses, Christ's Return, Muslim nations in prophecy, the Judgment of the Nations, the resurrection body, the conversion of Israel, the highway of the redeemed, Christ's glorious kingdom, the Millennial Temple, the Great White Throne judgment, and the New Jerusalem. The first two chapters deal at length with the amazing prophecies that are being fulfilled today and with the church-age apostasy. Knowledge of these prophecies is essential for a proper understanding of the times and a proper Christian worldview today. The 130-page section on Christ's kingdom describes the coming world kingdom in more detail than any book we are familiar with. Every major Messianic prophecy is examined. Prophecy is a powerful witness to the Bible's divine inspiration, and it is a great motivator for holy Christian living. In this book we show that the Lord's churches are outposts of the coming kingdom. The believer's position in Christ's earthly kingdom will be determined by his service in this present world (Revelation 2:26-27; 3:21). The book is based on forty years of intense Bible study plus firsthand research in Israel, Turkey, and Europe.

INDEPENDENT BAPTIST MUSIC WARS. ISBN 978-1-58318-179-9. This book is a warning about the transformational power of Contemporary Christian Music to transport Bible-believing Baptists into the sphere of the end-time one-world "church." The author is a musician, preacher, and writer who lived the rock & roll "hippy" lifestyle before conversion and has researched this issue for 40 years. We don't believe that good

Christian music stopped being written when Fanny Crosby died or that rhythm is wrong or that drums and guitars are inherently evil. We believe, rather, that Contemporary Christian Music is a powerful bridge to a very dangerous spiritual and doctrinal world. The book begins by documenting the radical change in thinking that has occurred among independent Baptists. Whereas just a few years ago the overwhelming consensus was that CCM was wrong and dangerous, the consensus now has formed around the position that CCM can be used in moderation, that it is OK to “adapt” it to a more traditional sacred sound and presentation technique. The more “conservative” contemporary worship artists such as the Gettys are considered safe and their music is sung widely in churches and included in new hymnals published by independent Baptists. As usual, the driving force behind this change is the example set by prominent leaders, churches, and schools, which we identify in this volume. The heart of the book is the section giving eight reasons for rejecting Contemporary Christian Music (it is built on the lie that music is neutral, it is worldly, it is ecumenical, it is charismatic, it is experienced-oriented, it is permeated with false christs, it is infiltrated with homosexuality, and it weakens the Biblicist stance of a church) and the section answering 39 major arguments that are used in defense of CCM. We deal with the popular argument that since we have selectively used hymns by Protestants we should also be able to selectively use those by contemporary hymn writers. There are also chapters on the history of CCM and the author’s experience of living the rock & roll lifestyle before conversion and how the Lord dealt with him about music in the early months of his Christian life. The book is accompanied by a DVD containing two video presentations: *The Transformational Power of Contemporary Praise Music* and *The Foreign Spirit of Contemporary Worship Music*. 285 pages.

KEEPING THE KIDS: HOW TO KEEP THE CHILDREN FROM FALLING PREY TO THE WORLD. ISBN 978-1-58318-115-7. This book aims to help parents and churches raise children to be disciples of Jesus Christ and to avoid the pitfalls of the world, the flesh, and the devil. The book is a collaborative effort. It contains testimonies from hundreds of individuals who provided feedback to our questionnaires on this subject, as well as powerful ideas

gleaned from interviews with pastors, missionaries, and church people who have raised godly children. The book is packed with practical suggestions and deals with many issues: Conversion, the husband-wife relationship, the necessity of permeating the home with Christian love, mothers as keepers at home, the father's role as the spiritual head of the home, child discipline, separation from the pop culture, discipleship of youth, the grandparents' role, effectual prayer and fasting. Chapter titles include the following: "Conversion," "The Home: Consistent Christian Living and the Husband-Wife Relationship," "Child Discipline," "The Church," "Unplugging from the Pop Culture," "Discipleship," "The Grandparents," "Grace and the Power of Prayer." 531 pages.

MUSIC FOR GOOD OR EVIL. This video series, which is packed with photos, video and audio clips, has eight segments. **I. Biblical Principles of Good Christian Music.** **II. Why We Reject Contemporary Christian Music.** It is worldly, addictive, ecumenical, charismatic, shallow and man-centered, opposed to preaching, experience-oriented, and it weakens the strong biblicist stance of a church. **III. The Sound of Contemporary Christian Music.** In this section we give the believer simple tools that he can use to discern the difference between sensual and sacred music. We deal with syncopated dance styles, sensual vocal styles, relativistic styles, and overly soft styles that do not fit the message. **IV. The Transformational Power of Contemporary Worship Music.** We show why CCM is able to transform a "traditional" Bible-believing church into a New Evangelical contemporary one. Its transformational power resides in its enticing philosophy of "liberty" and in its sensual, addictive music. We use video and audio to illustrate the sound of contemporary worship. **V. Southern Gospel.** We deal with the history of Southern Gospel, its character, its influence, and the role of the Gaithers in its renaissance. This section is packed with audio, video, and photos. **VI. Marks of Good Song Leading.** There is a great need for proper training of song leaders today, and in this segment we deal with the following eight principles: Leadership, preparation, edification, spirituality, spiritual discernment, wisdom in song selection, diversity. One thing we emphasize is the need to sing worship songs that turn the people's focus directly to God. We give dozens

of examples of worship songs that are found in standard hymnals used by Bible-believing churches, but typically these are not sung properly as “unto God.” **VII. Questions Answered on Contemporary Christian Music.** We answer 15 of the most common questions on this subject, such as the following: Is rhythm wrong? Isn't this issue just a matter of different taste? Isn't the sincerity of the musicians the important thing? Isn't some CCM acceptable? Didn't Luther and the Wesleys use tavern music? What is the difference between using contemporary worship hymns and using old Protestant hymns? **VIII. The Foreign Spirit of Contemporary Worship Music.** This presentation documents the frightful spiritual compromise, heresy, and apostasy that permeate the field of contemporary praise. Through extensive documentation, it proves that contemporary worship music is controlled by “another spirit” (2 Cor. 11:4). It is the spirit of charismaticism, the spirit of the “latter rain,” the spirit of Roman Catholicism and the one-world “church,” the spirit of the world that is condemned by 1 John 2:16, the spirit of homosexuality, and the spirit of the false god of *The Shack*. The presentation looks carefully at the origin of contemporary worship in the Jesus Movement of the 1970s, examining the lives and testimonies of some of the most influential people. 5 DVDs.

ONE YEAR DISCIPLESHIP COURSE, ISBN 978-1-58318-117-1. This powerful course features 52 lessons in Christian living. It can be broken into sections and used as a new converts' course, an advanced discipleship course, a Sunday School series, a Home Schooling or Bible Institute course, or for preaching outlines. The lessons are thorough, meaty, and very practical. There is an extensive memory verse program built into the course, and each lesson features carefully designed review questions. Following are some of the lesson titles (some subjects feature multiple lessons): Repentance, Faith, The Gospel, Baptism, Eternal Security, Position and Practice, The Law and the New Testament Christian, Christian Growth and Victory, Prayer, The Armor of God, The Church, The Bible, The Bible's Proof, Daily Bible Study, Key Principles of Bible Interpretation, Foundational Bible Words, Knowing God's Will, Making Wise Decisions, Christ's Great Commission, Suffering in the Christian Life, The Judgment Seat of Christ, Separation -

Moral, Separation - Doctrinal, Tests of Entertainment, Fasting, Miracles, A Testing Mindset, Tongues Speaking, The Rapture, How to Be Wise with Your Money, The Believer and Drinking, Abortion, Evolution, Dressing for the Lord. 8.5X11, coated cover, spiral-bound. 221 pages.

THE PENTECOSTAL-CHARISMATIC MOVEMENTS: THE HISTORY AND THE ERROR. ISBN 1-58318-099-0. The 5th edition of this book, November 2014, is significantly enlarged and revised throughout. The Pentecostal-charismatic movement is one of the major building blocks of the end-time, one-world “church,” and young people in particular need to be informed and forewarned. The author was led to Christ by a Pentecostal in 1973 and has researched the movement ever since. He has built a large library on the subject, interviewed influential Pentecostals and charismatics, and attended churches and conferences with media credentials in many parts of the world. The book deals with the history of Pentecostalism beginning at the turn of the 20th century, the Latter Rain Covenant, major Pentecostal healing evangelists, the Sharon Schools and the New Order of the Latter Rain, Manifest Sons of God, the charismatic movement, the Word-Faith movement, the Roman Catholic Charismatic Renewal, the Pentecostal prophets, the Third Wave, and recent Pentecostal and charismatic scandals. The book deals extensively with the theological errors of the Pentecostal-charismatic movements (exalting experience over Scripture, emphasis on the miraculous, the continuation of Messianic and apostolic miracles and sign gifts, the baptism of the Holy Spirit, the baptism of fire, tongues speaking, physical healing guaranteed in the atonement, spirit slaying, spirit drunkenness, visions of Jesus, trips to heaven, women preachers, and ecumenism). The final section of the book answers the question: “Why are people deluded by Pentecostal-Charismatic error?” David and Tami Lee, former Pentecostals, after reviewing a section of the book said: “Very well done! We pray God will use it to open the eyes of many and to help keep many of His children out of such deception.” A former charismatic said, “The book is excellent and I have no doubt whatever that the Lord is going to use it in a mighty way. Amen!” 487 pages.

A PORTRAIT OF CHRIST: THE TABERNACLE, THE PRIESTHOOD, AND THE OFFERINGS. ISBN 978-1-58318-178-2. (new for 2014) This book is an extensive study on the Old Testament tabernacle and its priestly system, which has been called “God’s masterpiece of typology.” Whereas the record of the creation of the universe takes up two chapters of the Bible and the fall of man takes up one chapter, the tabernacle, with its priesthood and offerings, takes up 50 chapters. It is obvious that God has many important lessons for us in this portion of His Word. Speaking personally, nothing has helped me better understand the Triune God and the salvation that He has purchased for man, and I believe that I can guarantee that the reader will be taken to new heights in his understanding of these things. Everything about the tabernacle points to Jesus Christ: the design, the materials, the colors, the court walls and pillars, the door into the court, the sacrificial altar, the laver, the tabernacle tent itself with its boards and curtains and silver sockets, the tabernacle gate, and veil before the holy of holies, the candlestick, the table of shewbread, the incense altar, the ark of the covenant, the high priest, and the offerings. All is Christ. The tabernacle system offers brilliant, unforgettable lessons on Christ’s person, offices and work: His eternal Sonship, His sinless manhood, His anointing, His atonement, His resurrection glory, His work as the life and sustainer and light of creation, His eternal high priesthood and intercession, and His kingdom. In addition to the studies on every aspect of the tabernacle, *A Portrait of Christ* features studies on the high priest, the Levitical priests, the five offerings of Leviticus, the day of atonement, the ransom money, the red heifer, the cherubims, strange fire, the golden calf, leprosy, the Nazarite vow, the pillar of cloud and pillar of fire, and the transportation of the tabernacle through the wilderness. The tabernacle is very practical in its teaching, as it also depicts believer priests carrying Christ through this world (1 Pet. 2:5, 9). Like the Israelites in the wilderness, believers today are on a pilgrimage through a foreign land on the way to our eternal home (1 Pet. 2:11). Don Jasmin, editor of the *Fundamentalist Digest* says, “This new book on the Tabernacle constitutes the 21st-century classic treatise of this rich theme.” 420 pages.

SEEING THE NON-EXISTENT: EVOLUTION'S MYTHS AND HOAXES. ISBN 1-58318-002-8. This book is designed both as a stand alone title as well as a companion to the apologetics course *AN UNSHAKEABLE FAITH*. The contents are as follows: Canals on Mars, Charles Darwin and His Granddaddy, Thomas Huxley: Darwin's Bulldog, Ernst Haeckel: Darwin's German Apostle, Icons of Evolution, Icons of Creation, The Ape-men, Predictions, Questions for Evolutionists, Darwinian Gods, Darwin's Social Influence. The **ICONS OF EVOLUTION** that we refute include mutations, the fossil record, homology, the peppered moth, Darwin's finches, the fruit fly, vestigial organs, the horse series, the embryo chart, the Miller experiment, Archaeopteryx, bacterial resistance, the big bang, and billions of years. The **ICONS OF CREATION** that we examine include the monarch butterfly, the trilobite, the living cell, the human eye, the human brain, the human hand, blood clotting, the bird's flight feathers, bird migration, bird song, harmony and symbiosis, sexual reproduction, living technology, the dragonfly, the bee, and the bat. The section on **APE-MEN** deals with Cro-Magnon, Neanderthal, Java Man, Piltdown Man, Nebraska Man, Peking Man, Lucy, Ardi, Ida, among others. The section on **PREDICTIONS** considers 29 predictions made by Biblical creationism, such as the universe will behave according to established laws, the universe will be logical, and there will be a vast unbridgeable gulf between man and the animal kingdom. **DARWINIAN GODS** takes a look at inventions that evolutionists have devised to avoid divine Creation, such as panspermia and aliens, self-organization, and the multiverse. 608 pages.

SOWING AND REAPING: A COURSE IN EVANGELISM. ISBN 978-1-58318-169-0. This course is unique in several ways. *It is unique in its approach.* While it is practical and down-to-earth, it does not present a formulaic approach to soul winning, recognizing that individuals have to be dealt with as individuals. The course does not include any sort of psychological manipulation techniques. It does not neglect repentance in soul winning, carefully explaining the biblical definition of repentance and the place of repentance in personal evangelism. It explains how to use the law of God to plow the soil of the human heart so that

the gospel can find good ground. *The course is unique in its objective.* The objective of biblical soul winning is not to get people to “pray a sinner’s prayer”; the objective is to see people soundly converted to Christ. This course trains the soul winner to pursue genuine conversions as opposed to mere “decisions.” *The course is also unique in its breadth.* It covers a wide variety of situations, including how to deal with Hindus and with skeptics and how to use apologetics or evidences in evangelism. There is a memory course consisting of 111 select verses and links to a large number of resources that can be used in evangelism, many of them free. The course is suitable for teens and adults and for use in Sunday School, Youth Ministries, Preaching, and private study. **OUTLINE:** The Message of Evangelism, Repentance and Evangelism, God’s Law and Evangelism, The Reason for Evangelism, The Authority for Evangelism, The Power for Evangelism, The Attitude in Evangelism, The Technique of Evangelism, Using Tracts in Evangelism, Dealing with Skeptics. 104 pages, 8x11, spiral bound.

THINGS HARD TO BE UNDERSTOOD: A HANDBOOK OF BIBLICAL DIFFICULTIES. ISBN 1-58318-002-8. This volume deals with a variety of biblical difficulties. Find the answer to the seeming contradictions in the Bible. Meet the challenge of false teachers who misuse biblical passages to prove their doctrine. Find out the meaning of difficult passages that are oftentimes overlooked in the Bible commentaries. Be confirmed in your confidence in the inerrancy and perfection of the Scriptures and be able to refute the skeptics. Learn the meaning of difficult expressions such as “the unpardonable sin.” A major objective of this volume is to protect God’s people from the false teachers that abound in these last days. For example, we examine verses misused by Seventh-day Adventists, Roman Catholics, Pentecostals, and others to support their heresies. We deal with things such as the blasphemy against the Holy Spirit, cremation, head coverings, did Jesus die on Friday, God’s repentance, healing in the atonement, losing one’s salvation, sinless perfectionism, soul sleep, and the Trinity. Jerry Huffman, editor of *Calvary Contender*, testified: “You don’t

have to agree with everything to greatly benefit from this helpful book.” In researching and writing this book, the author consulted roughly 500 volumes, old and new, that deal with biblical difficulties and the various other subjects addressed in *Things Hard to Be Understood*. This one volume, therefore, represents the essence of a sizable library. Sixth edition Feb. 2014, enlarged and completely revised, 441 pages.

AN UNSHAKEABLE FAITH: A CHRISTIAN APOLOGETICS COURSE. ISBN 978-1-58318-119-5. The course is built upon nearly 40 years of serious Bible study and 30 years of apologetics writing. Research was done in the author’s personal 6,000-volume library plus in major museums and other locations in America, England, Europe, Australia, Asia, and the Middle East. The package consists of an apologetics course entitled *AN UNSHAKEABLE FAITH* (both print and eBook editions) plus an extensive series of Powerpoint/Keynote presentations. (Keynote is the Apple version of Powerpoint.) The 1,800 PowerPoint slides deal with archaeology, evolution/creation science, and the prophecies pertaining to Israel’s history. The material in the 360-page course is extensive, and the teacher can decide whether to use all of it or to select only some portion of it for his particular class and situation. After each section there are review questions to help the students focus on the most important points. The course can be used for private study as well as for a classroom setting. Sections include The Bible’s Nature, The Bible’s Proof, The Dead Sea Scrolls, The Bible’s Difficulties, Historical Evidence for Jesus, Evidence for Christ’s Resurrection, Archaeological Treasures Confirming the Bible, A History of Evolution, Icons of Evolution, Icons of Creation, Noah’s Ark and the Global Flood.

WAY OF LIFE ENCYCLOPEDIA OF THE BIBLE & CHRISTIANITY. ISBN 1-58318-005-2. This hardcover Bible encyclopedia contains 640 pages (8.5x11) of information, over 6,000 entries, and over 7,000 cross-references. Twenty-five years of research went into this one-of-a-kind reference tool. It is a complete dictionary of biblical terminology and features many other areas of research not often covered in such volumes,

including Bible Versions, Denominations, Cults, Christian Movements, Typology, the Church, Social issues and practical Christian living, Bible Prophecy, and Old English Terminology. It does not correct the Authorized Version of the Bible, nor does it undermine the fundamental Baptist's doctrines and practices as many study tools do. The 5th edition (October 2008) contains new entries, extensive additions to existing entries, and a complete rewriting of the major articles. Many preachers have told us that apart from *Strong's Concordance*, the *Way of Life Bible Encyclopedia* is their favorite study tool. A missionary told us that if he could save only one study book out of his library, it would be our Bible encyclopedia. An evangelist in South Dakota wrote: "If I were going to the mission field and could carry only three books, they would be the Strong's concordance, a hymnal, and the *Way of Life Bible Encyclopedia*." Missionary author Jack Moorman says: "The encyclopedia is excellent. The entries show a 'distilled spirituality.'" 5th edition, 640 pages. A computer edition of the encyclopedia is available as a standalone eBook for PDF, Kindle, and ePub. It is also available as a module for *Swordseacher*.

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