

Inside Rock Music

Inside Rock Music

Inside Rock Music

Inside Rock

Music

VANCE FERRELL



Violence
Drug overdose
Hypnotic trance
Licentiousness
Demonic control
Murder
Backward masking
Escaping the addiction



Evolution Facts, Inc.

EF-761

Inside Rock Music

by Vance Ferrell

Published by Evolution Facts, Inc.

Altamont, TN 37301 USA

Printed in the United States of America

Cover and Text Copyright © 2006

“There is a way that seemeth right unto a man, but the end thereof are the ways of death.” —Proverbs 16:25

“Rock music can make it easy for you to go somewhere you want to go, but know you shouldn’t.”—Lawson, *Rock is Here!* p. 70.

“The same exact rhythms are used in each of the three religions named above, in African and Indian music, in rock music, and in music used in meetings of faith healers. **The god comes, whenever he is called by anyone using those rhythms . .**

“Does the god come to celebration-type worship services, when the god’s rhythm is played in Christian rock music, even though the people present do not realize that they are calling a god? **There is quite a strong consensus that the god does come.”—*Demon Possession and Music*, by Dr. Juanita McElwain.**

Additional copies: For additional copies of this book at remarkably low prices in boxful quantities, write to Evolution Facts, Inc., Altamont, TN 37301. When you write, ask for a copy of our “General Book Order Sheet,” containing low-cost boxful prices of this and other books, such as *Evolution Cruncher*, *Evolution Handbook*, *Science vs. Evolution*.

Inside Rock Music

CONTENTS

Introduction	4
Not Morally Neutral	6
What is Rock Music?	15
More about Rock	19
What is Christian Rock?	38
More about Christian Rock	48
Music that Destroys	59
Tracing It to Its Origins	66
Worked by Demons	73
Satanic Control	85
Backward Masking	92
Unveiling a Master Plan	97
Country Music	100
Some Personal Experiences	103
Escaping the Addiction	112
Music in the Bible	119
Guide to Selecting Good Music	130
Final Appeal	138
Appendices	—
1 - Best Chapter in the Book	143
2 - How Rock Stars Die	160
3 - Applause	170
Bibliography	183
General Index	189

Inside Rock Music

INTRODUCTION

The following appeal was given by a young man, at an international Christian assembly, to church leaders, pastors, and youth leaders representing ninety Christian organizations.

They were asked to wake up to the devastation that rock music is having on the youth of the churches:

“Back then, it wasn’t a question of whether the music was right or wrong, because that did not matter to me. **Somebody could come to me and say, ‘This worldly music that you have now given yourself over to is wrong.’ However, I could not agree with him, because I had to listen to it.** I had no choice . . .

“After years of rebellion and doing things that were very damaging to myself and to those around me, I finally got back under my parents’ authority and God’s plan for music.

“I saw that rock music, rebellion, and immorality were hooked together, and that only when you get rid of the wrong music can you get rid of the immoral desires and wrong feelings to which I was in bondage.

“As I talk with others about music, they tend to argue, just as I did. However, when it comes right down to it, I can look them in the eye and say, ‘Are you experiencing victory in your life morally?’ After talking to *hundreds* that listen to this music, not one has said to

me, 'Yes.'

"I bring you a plea, a cry from my generation, from the generation that was brought up in this music, and for the next generation that is coming along,—stop this music! Help us! Or a moral decay will overwhelm us—such as we have never known before!"—David Hill, testimony presented to a gathering of Christian pastors and youth leaders, at a CoMission Christian Conference, at the Moody Bible Institute, March 30, 1992.

"For even hereunto were ye called: because Christ also suffered for us, leaving us an example, that ye should follow His steps."—1 Peter 2:21

"Let this mind be in you, which was also in Christ Jesus: Who, being In the form of God, thought it not robbery to be equal with God: But made Himself of no reputation, and took upon Him the form of a servant, and was made in the likeness of men: And being found in fashion as a man, He humbled Himself, and became obedient unto death, even the death of the cross."—*Philippians 2:5-8*

"Looking unto Jesus the author and finisher of our faith; who for the joy that was set before Him endured the cross, despising the shame, and is set down at the right hand of the throne of God. For consider Him that endured such contradiction of sinners against Himself, lest ye be wearied and faint in your minds."—*Hebrews 12:2-3*

"He that saith he abideth In Him ought himself also so to walk, even as He walked."—1 John 2:6

"Be ye therefore followers of God, as dear children; and walk in love, as Christ also hath loved us, and hath given Himself for us an offering and a sacrifice to God for a sweet smelling savour."—*Ephesians 5:1-2*

"If ye abide in Me, and My words abide in you, ye shall ask what ye will . . . Herein is My Father glorified, that ye bear much fruit."—*John 15:7-8*

Inside Rock Music

NOT MORALLY NEUTRAL

Some say that music is never bad or good, but just something pleasant to be experienced.

In defense of that idea, Maurice Zam, former director of the Los Angeles Conservatory of Music, wrote:

“Let us emancipate ourselves from the myth that music has anything to do with morals. Music is as amoral as the sound of a babbling brook or the whistling wind. The tones E, D, and C can be sung to the words, ‘I love you,’ ‘I hate you,’ or ‘three blind mice.’ ”—*Maurice Zam, quoted in Chicago Tribune, August 19, 1993.*

Dana Key heartily agrees. He says it is not the sound of the music itself, but only the lyrics—the words—that count.

“The ‘goodness’ or ‘badness’ of instrumental music is based on the performers’ competence and skill. If the music is played without skill it is bad. If it is performed skillfully, it is good.”—*Dana Key with Steve Rabey, Don’t Stop the Music, p. 69.*

Writing in *Moody Monthly*, Don and Dave Wyrzten, declared:

“The morality or immorality of the sounds needs to be located in the hearts of the composer, the performer, and the listener, not in the music itself.”—*Don and Dave Wyrzten, Moody Monthly, September 1985.*

The Wyrzens are saying that the music itself is always wonderful; the only thing that can be bad is the hearts of those who play or hear it.

They continue:

“If music is neutral with the morality rooted in the message, the artist intends to convey rather than the form itself, there is no such thing as a particular satanic sound.”—*Ibid.*

Thomas Dorsey, the well-known Gospel musician, put it this way:

“The message is not in the music but in the words of the song. It matters not what kind of movement it has, if the words are Jesus, Heaven, Faith, and Life, then you have a song with which God is pleased.”—*Thomas A. Dorsey, quoted in Oral L. Moses, “The Nineteenth-Century Spiritual Text: A Source for Modern Gospel,” in Feel the Spirit: Studies in Nineteenth-Century Afro-American Music, ed. George R. Keck and Sherrill V. Martin, p. 50.*

You have just read the major argument in defense of rock music. Regardless of how it is played and what the words say, how bewildering the sounds and wild the music,—it is claimed that the music is always good, with no moral effect upon the listener, either positive or negative.

It is of interest that among those who primarily maintain this are the ones publishing, promoting, performing, and making money on what has become known in the world as “rock music,” and in the churches as “contemporary Christian music” (CCM).

But there are other musicians, highly trained in the field, who present a clearer picture of the situation:

“Dr. William J. Schafer tells us that **‘rock music is communication without words**, regardless of what ideology is inserted into the music.’ And Professor Frank Garlock says, **‘The Words only let you know what the music already says** . . . The music is its own message and it can completely change the message of the words.’

“To those who would propose the argument that music in itself is neutral and that it is the words that make it either moral or immoral, Dr. Max Schoen in his book *The Psychology of Music* says, **‘Music is the most powerful stimulus known among the perceptive senses**. The medical, psychiatric and other evidences for the non-neutrality of music is so overwhelming that it frankly amazes me that anyone should seriously say otherwise.’”—*Dr. Ruben Gonzalez, History of Rock Music*.

Dr. Howard Hanson, famed composer and former head of the Eastman School of Music in Rochester, New York, wrote:

“Music is made up of many ingredients and, according to the proportion of these components, it can be soothing or invigorating, ennobling or vulgarizing, philosophical or orgiastic. **It has powers for evil as well as good.**”—*Dr. Howard Hanson, American Journal of Psychiatry, Vol. 40, 1943, p. 317*.

Dr. Adam Knieste, a musicologist who has given careful study to the effects of music on human behavior, describes it this way:

‘Music is a two-edged sword. It’s really a powerful drug. Music can poison you, lift your spirits or make you sick without knowing why. Whereas mellow tones can relax you, in contrast, loud,

grinding music can cause blood pressure to rise, leading to headaches and an anxious feeling.”—*Dr. Adam Knieste, quoted by David Chagall, in Family Weekly, January 30, 1983, p. 14.*

Elsewhere in the same article, Chagall quotes Eddy Manson, Oscar-winning composer, on the powerful relationship between music and sex: “Even the sex drive is kindled by the right music” (p. 15).

Writing in a Northwestern University Press publication, Alan Merriam, a cultural anthropologist, declares:

“There is probably no other human cultural activity which is so all-pervasive and which reaches into, and shapes—and often controls—so much of human behavior.”—Alan P. Merriam, *The Anthropology of Music, 1964, p. 218.*

Donald Grout, a musical researcher, explained how music can change people:

“Music . . . directly affects the passions or states of the soul—gentleness, anger, courage, temperance, and their opposites and other quality. When one listens to music that imitates a certain passion, he becomes imbued with the same passion. **If over a long time he habitually listens to the kind of music that arouses ignoble passions, his whole character will be shaped to an ignoble form.** In short, if one listens to the wrong kind of person—he will become the wrong kind of person.”—*Donald Jay Grout, A History of Western Music, rev. ed., 1973, p. 7.*

The ancients understood this also. About 500 B.C., Confucius wrote:

“If one should desire to know whether a kingdom is well-governed, if its morals are good or

bad, the quality of its music will furnish the answer . . . Character is the backbone of our human culture, and music is the flowering of the character.”—*Confucius, quoted in The Wisdom of Confucius, ed. Lin Yutang, 1938, p. 272.*

Plato said that good music should be encouraged and bad music—which led to bad thoughts and actions—should be outlawed (*Gretchen L. Finney, Musical Backgrounds for English Literature, p. 52*).

Gordon Epperson agrees:

“Music is the expression . . . of the emotions; an aural image of how the feelings feel, how they operate.”—*Gordon Epperson, The Musical Symbol: An Exploration in Aesthetics, 1990, p. 75.*

Music has a powerful effect on the listener. Clynes calls the effect “*sentics*.”

“It can touch the heart as directly as can a physical touch. A caress or an exclamation of joy in music needs not to be consciously translated into a touch, caress, or a physical ‘jump for joy’ to be perceived as of such a quality. It does so directly through perception.”—*Manfred Clynes, Sentics: The Touch of the Emotions, 1978, p. 41.*

To find out how large groups of people would respond to the same music, Dr. Alexander Capruso, director of Syracuse University School of Music, tested over a thousand non-music students. Using several different types of recordings, he played them for groups of 100 or more at a time. To his surprise, **he found that the mood of an entire group could be changed by changing the music.**

Another researcher went even further. Using 90 different records, Bingham tested over 20,000 persons. The results, he found, were essentially the same as Dr.

Capruso's.

There are four primary aspects to music: the music (the sounds), the lyrics (the words), the way it is played (the performance), and the effects it has on those who play it and listen to it. The total effect is powerful.

In this book, you are going to learn about the powerful effects of rock music and what causes them.

You will recall that we quoted Zam's statement, that three tones have no meaning in themselves; but it is only the words which produce the meaning. However, the tones E, D, and C never exist in isolation in a piece of music. **The surrounding harmonies, rhythms, phrasing, accentuation, volume, etc.—make those three tones take on a variety of emotional colorations.** This fact is where Zam's defense of the total innocence of music breaks down. Music is more than tones.

According to the way it is written, arranged, and played,—even music without words can have a wide variety of meanings!

A godly church hymn—presented with tones, inflections, and volume indicating fear, suspense, or hate—would totally destroy the message of the words!

While individual letters in an alphabet may be neutral, they take on powerful meanings when combined into words, phrases, and sentences; meanings which can be refined and decent or crude, vile, and vicious.

The same is true of music. **When combined with certain other tones, arranged in certain ways, played with certain accents, in certain rhythmic formations, and sounded on certain instruments—the meaning of the music can vary widely.**

On a very basic level, music influences our feelings and emotions. As an art form, it is unique—and made of many factors, including rhythm, harmony, texture, and melody. Depending on the presence, amount, and balance of these and other related components, music can be soothing or invigorating, ennobling or vulgarizing, philosophical or evil. **Music can be a source of great blessing, or something which prompts people to rebellion and sinful behavior.**

To hear music is to respond to it in some way. It enters our being on a subverbal level, and produces physiological changes and glandular secretions which can modify our emotions and feelings. Researchers call this an “*affective response*.”

There can be changes in respiration, blood distribution within the body, and variations in blood sugar level. Pupillary reflexes change, brain-wave patterns are modified, and metabolism is affected. As these changes occur, a person may be stimulated or sedated, depending on the nature of the music.

It is significant that researchers have found that **similar musical experiences produce nearly the same moods or emotional changes in different people** within a given culture. The emotional changes may begin to develop certain thought patterns in us. **Because thoughts encourage actions, music can modify our behavior.**

Bob Larson, in his book, *Rock and Roll: The Devil's Diversion*, tells of one experiment: **A missionary took back to Africa records of regular Christian music and acid rock.**

He played both to members of the local tribe. **When regular Christian hymns were played, the people responded with smiles and nods of approval** and

were generally calm and peaceful.

Then, without comment, he switched to the rock. **Immediately their expressions changed. They became confused and agitated.** Some grabbed their spears and were ready for war. Others sized up the situation and began throwing rocks at the record player.

—All this just by changing the music. The change in behavior was a natural reaction to the music.

Below are characteristics of music. Understanding them will help us better understand the difference between good and bad music.

First, here are the elements of good music:

1. Volume changes (soft to loud, etc.).
2. Tempo changes.
3. Rhythmic changes.
4. Melody clearly distinguishable.
5. Changing harmony.
6. Modulation (key changes).
7. Variety in development.
8. Organization.
9. Main emphasis on melody line and its development.
10. Rhythmic emphasis on the down beat.
11. Variations in intensity (tension - relaxation - tension - relaxation, etc.)

Second, here are key aspects of bad music:

1. Volume the same (generally too loud).
2. Tempo the same with little or no change.
3. Rhythm the same or too many at the same time.
4. Melody often lost in the midst of intense beat and/or volume.

5. Little harmony; much dissonance.
6. Same key throughout.
7. Repetition.
8. Jumbled; poorly organized.
9. Main emphasis on volume, beat, rhythm, rather than on the melody line.
10. Rhythmic emphasis on syncopation.
11. All tension.

Fronidizi summed it up in these words:

“The essence of the moral reformer and of the creator in the field of the arts lies in not adjusting to the predominant norms, or tastes, but unfurling the flag of what ‘ought to be’ over and above people’s preferences.”—*Risieri Frondizi, What is Value? An Introduction to Axiology, 2nd ed., 1971, p. 29.*

“Not every one that saith unto Me, Lord, Lord, shall enter into the kingdom of heaven; but he that doeth the will of My Father which is in heaven.”—*Matthew 7:21*

“This day the Lord thy God hath commanded thee to do these statutes and Judgments: thou shalt therefore keep and do them with all thine heart, and with all thy soul.”—*Deuteronomy 26:16*

“Fear thou not; for I am with thee: be not dismayed; for I am thy God: I will strengthen thee; yea, I will help thee; yea, I will uphold thee with the right hand of My righteousness.”—*Isaiah 41:10*

“For the Word of God 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.”—*Hebrews 4:12*

“Then Peter and the other apostles answered and said, We ought to obey God rather than men.”—*Acts 5:29*

Inside Rock Music

WHAT IS ROCK MUSIC?

Rock music is an extreme form of rock 'n' roll. Here are several definitions by well-known rock musicians and singers. These are experts in their field, and they tell us exactly what it is:

“Rock 'n' roll: The term is a blues euphemism for sexual intercourse.”—*The Rolling Stones Encyclopedia of Rock and Roll*.

“Rock 'n' roll is 99% sex.”—*John Oates*.

“Everybody takes it for granted that rock 'n' roll is synonymous with sex.”—*Chris Stein*.

“Rock music is sex. The big beat matches the body's rhythm.”—*Frank Zappa*.

“Rock 'n' roll: A general term with sexual implications, as rocking 'n' rolling, originally meant fornicating. It has been used to cover many styles and types of music since the early 50s.”—*Robert Fink and Robert Ricci, The Language of 20th Century Music*.

“In a sense, all rock is revolutionary. By its beat and sound, it has always implicitly rejected restraint and celebrated freedom and sexuality.”—*Time magazine, January 3, 1969*.

“You cannot take sex out of rock and roll or rhythm and blues. True, the quality of the mixture spans a wide range.”—*Kathleen Sullivan, quoted in Martha Bayles, Hole in Our Soul, p. 349*.

Newsweek mentioned the concerns of a worried mother who, though personally addicted to rock, feared for her children.

“A mother who calls herself a ‘rock freak’ says, ‘**I am concerned about the number of hit tunes that can only be called porn rock**, and about the tasteless, graphic and gratuitous sexuality saturating the airwaves and filtering into our homes.’”—*Newsweek*, “*My Turn*,” May 6, 1985.

Although they may want to keep the parents fooled, those who sell the recordings know what it contains.

“In Alexander City, Alabama, record-store owner Tommy Hammond knew that some parents in town didn’t have much patience for foul mouths and dirty minds. He’d sell the raunchy rock and rap albums, but he always kept them behind the counter, out of public view . . . Johnson [the store-owner’s attorney] argues that **raunchy sexual language has always been a vital element of rock music**.”—*Newsweek*, *Justice Section*, October 16, 1989.

Each year the merchants of rock filth become bolder.

“Rock bands have responded vigorously to the difficult challenge of how to shock the already numb. You can see how the dial has been turned up just by looking at the names of current rock bands. Vulgar or sexual band names used to be ambiguous or hidden . . . Now there are at least 13 bands named after the male genitals.”—*U.S. News and World Report*, March 19, 1990.

Dr. Allan Bloom described it well in his book, *The Closing of the American Mind*:

“Rock music has one appeal only, a barbaric

appeal to sexual desire—not to a pure, unselfish love, but sexual desire undeveloped and untutored. It acknowledges the first emanations of children's emerging sensuality and addresses them seriously . . . Young people know that rock has the beat of sexual intercourse."—*Dr. Allan Bloom, Closing of the American Mind.*

Bloom's book was so devastating in its disclosures, that it received five pages of coverage in *Time* magazine (*August 17, 1987*).

The following statement was penned back in the 1980s; yet it describes young people today who walk around like zombies, with earplugs connected to rock on an Apple Ipod, in order to get an uninterrupted emotional kick.

"The big thing about rock music is its power of suggestion. Sensual singing, an insistent beat that builds, suggestive lyrics—these turn people on today. Music is used everywhere to condition the human mind.

"Our future music may be a frequency machine feeding impulses to our nervous system through electrodes, or something attached to the ear, giving us highs and lows more powerful than any drugs in use today."—*Ken Lynch, Gospel Music, 1987, p. 8.*

Mike Quatro is a well-known producer of rock shows and an expert at knowing how to bring in the paying customers. He describes rock in this way:

"Rock motivates you internally, gives you a sensual feeling. A girl can be turned on by the music. It releases her inhibitions. The beat of the drum has always been a factor . . . A girl realizes her own sexuality through the music."—*Mike*

Quatro, quoted in Ira Peck, The New Sound, Yes, p. 112.

“Jazz and rock to the pagan are the symptoms of a glorious release from the bonds of moral restraint . . . These musical forms came from the slums of music, and they corrupted taste and manners.”—Issa Goldberg, Tinpan Alley.

An article in the trade journal, *High Fidelity*, warned:

“If you ask me whether rock music has been a symptom or a cause of America’s terrible problems with its young people, I would be inclined to say both—but primarily a cause.”—Gene Lees, High Fidelity, February 1970.

In 1978, a music therapist in California investigated the effects of rock music on teenagers. He gave an emotional stability test to 240 school children, aged 10-18. Rock music was played during the test.

Without explaining how the test was given or who it was given to, the results were then handed to a psychologist to examine. **He concluded that the test had been given to patients in a mental institution.**

Checking into this further, the same therapist found that, in tests using an *auto-driver trainer* simulating actual driving conditions, listening to rock while behind the wheel increased the frequency of driver error by 34.4%.

“Thy Word is a lamp unto my feet, and a light unto my path.”—*Psalms 119:105*

“Trust In the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy paths.”—*Proverbs 3:5-6*

“The Lord is gracious, and full of compassion; slow to anger, and of great mercy.”—*Psalms 145:8*

Inside Rock Music

MORE ABOUT ROCK

Where did rock 'n' roll and hard rock come from? A clear understanding is needed, so here is this information:

Earnest Budge has traced this strange music from Egypt to West Central Africa, where it still exists (*Osiris*, p. 34).

Rodney H. Mill, former Music Specialist at the Library of Congress, explains how this pagan dance music (used in fertility rituals and to make contact with demons) traveled west:

“Brought to the American continents with the slaves and incubated in the **voodooism of the Caribbean region**, the resultant mixture made landfall at **New Orleans** in the first decade of the twentieth century. There, in the brothels of that city’s notorious Storyville district, it developed into jazz.

“Jazz then made its way up the Mississippi River to the nightclubs of Saint Louis and Chicago, from there it spread to New York and California—and so on to the rest of the world. It soon infected, to a greater or lesser degree, all American popular music.

“In the 1950s, **through fusions with its alternates, the blues, and with country-western music, it formed an idiom that was designated ‘rock and roll,’** a euphemism for illicit sexual in-

tercourse.”—R.H. Mill, from a forthcoming book he is writing.

Louis R. Torres, once a bass player in one of the very earliest rock bands (Bill Haley and The Comets), is now the head of a Christian school of evangelism. His research agrees with the findings of Mill, and provides a still more complete picture:

“The use of syncopated rhythms, with their ability to alter states of consciousness, stem from ancient Egypt. It is to Egypt that historians trace the origin of drum-syncopated music and its uses. In the temples, priests intentionally employed complex syncopation in order to induce trances and other disturbances (Penethorne Hughes, *Witchcraft*, p. 23; cited in Ismael Reed, *Mumbo Jumbo*, p. 191).

“Primitive percussionists learned to induce physiological responses, from ecstasy and hallucinations to seizures and unconsciousness (Michael Segell, “Rhythmitism,” *American Health*, December 1988, pp. 19, 37).

“This form of pagan worship was in time transplanted to central Africa, where it took root especially in Duhomy, now known as the Democratic Republic of Congo (Marshall Stearn, *The Story of Jazz*, p. 20). Duhomy became the center of voodoo religion. Participants were moved by the rhythmic beats. In the *danse du ventre*, or belly dance, shoulders, buttocks, stomach, and breasts were all separately or simultaneously rotated, wagged, or otherwise set in motion.

“Through the slave trade, this devil-worship music, with its incessant beat, was carried to the island of Hispaniola in the Caribbean. Here

again it took root. Today, voodoo is still practiced in Haiti, which occupies the western third of Hispaniola, and in the Dominican Republic, which occupies the rest of the island.

“As the slave trade continued, the rhythm was transported to the United States. **New Orleans became a hotbed for the new pounding of drums and the erratic dancing that accompanied it.**”

While this music was arriving in the Caribbean and Gulf Coast, European settlers were bringing a different kind of music to the northeastern American Colonies: Christian music.

In marked contrast from the pagan music of Africa, which is based on *polyrhythms* (odd and multiple rhythms and beats), **Christian music is keyed to harmony and melody.** This simple melodic music was used to worship the true God, the Creator of heaven and earth. (Some of it was also *polyphonic*, that is, consisting of counterpoint; which is a couple simple melodies placed together.)

Ira Altshuler explains that sacred music can be traced from Jewish synagogue music, through Byzantine and Gregorian chant, onward, through classical music (*A Psychiatrist's Experiences with Music*, pp. 270-271). **It is here, in Christian music, that we find the chorales of the Lutheran church and hymn and psalm tunes of the Protestant churches in England and early North America.**

But eventually, the Egyptian/African music began to be mixed with the melodic and harmonic type of music, brought to America by Christians. This began in New Orleans and spread northward, from there to the red-light districts of St. Louis and Chicago

(Andre Francis, *Jazz*, p. 56).

The new music was called “rhythm,” “blues,” and “jazz.” Soon, “boogie-woogie” and similar music was devised. Women were flung, twirled, and swung around as the pounding beat dictated.

The style of music known as “rock ’n’ roll” (which gradually intensified in later years into “hard rock”) originated in the early 1950s with the music of such groups and individuals as Bill Haley and The Comets, and Elvis Presley. **The term “rock ’n’ roll” was first coined** by an Ohio disc jockey, named Alan Freed.

“In the early 1950s, a Cleveland disc jockey, Alan Freed, was one of the first whites to play rhythm and blues over the air. He had borrowed the term, ‘rock ’n’ roll’ (a ghetto expression sometimes used to mean illicit sex) and attached it to this music.”—*Lowell Hart, Satan’s Music Exposed*, p. 83.

Bill Haley and his Comets were one of the first to play the new music. In 1951, he recorded *Crazy Man Crazy*, which eventually sold a million copies. Two years later, *Rock Around the Clock* became his first big moneymaker.

In 1954 an unknown black group, The Chords, recorded *Sh-Boom*. Within a short time, it was the top seller in Los Angeles. When the Crew Cuts did a reissue of it,—it went across the nation as a national hit.

Then, in 1956, young Elvis Presley stepped before the cameras on a national telecast. His stage conduct was something new. With his hair flapping in his face, voice charged with emotion and hips gyrating back and forth, he wailed, “*Ah w-ha-hunt yew-hou. Ah nee-heed yew-hoo.*”

A new era had begun. Millions of teenagers flipped. So did their parents, but for different reasons.

“He outraged adult sensibilities. But the more parents, moralists, clergymen and critics railed against him, the more teenagers flipped for him. Elvis was, for them, the supreme symbol of juvenile rebellion.”—*Ira Peck, ed., The New Sound, Yes, p. 62.*

Riots broke out in Atlanta, Boston, Washington, D.C., Minneapolis, San Jose, Hartford, and elsewhere. Theaters in London and Sao Paulo, Brazil, were demolished.

A storm of national protest grew, and civic leaders soon insisted that rock 'n' roll be banned. A Senate subcommittee investigated the link between rock music and juvenile delinquency, but nothing more was done about it.

Soon other singers began using Elvis' style. Parents hoped it would all end soon. But then came the wave of excitement.

In February 1964, the Beatles appeared on the Ed Sullivan Show, one of the largest TV audiences in history, and was watched by an estimated 68 million. Using amplified music, long hair, undersized suits, and high heeled boots, the four Britons from Liverpool, who originally called themselves the Quarrymen Skiffle Group, were given a makeover by Brian Epstein, a former women's dress designer. He gave them peculiar beetle-shaped hairdos, and then called them “Beatles.” By 1964, they were earning over \$14 million a year, plus millions more on Beatle-licensed products.

It was after Queen Elizabeth presented them with medals of the Order of the British Empire, that John Lennon remarked, **“Christianity will go. It will vanish and shrink.** I needn't argue about that. I'm right and

I will be proven right. We're more popular than Jesus now!" (Lennon was later shot to death, at the age of 40, on August 12, 1980, while Christianity continues to expand.)

Whereas folk singers had earlier majored in simple ballads, like *The Green Leaves of Summer*, the flood of new Beatle copycats hardened everything into solid rock music—and **the message was centered in anti-establishment themes: protest, violence, drugs, and sex.** Bob Dylan's 1969 song, *Lay Lady Lay*, became a national hit. The Rolling Stones came out with *Let's Spend the Night Together* and *I Can't Get No Satisfaction*, which sold 4.5 million copies.

By the mid-1960s, yearly single records of rock sold totaled 137 million records (90% of total single records). Album sales added another 100 million.

A decade later, the rock music industry was totaling almost \$2 billion a year.

There are several types of rock, including folk rock, hard rock, and acid rock. When it is used only to serve as a musical background for those listening under the influence of drugs, it is called psychedelic rock.

What is it about rock 'n' roll and hard rock that makes both so hypnotic? Here is part of the reason it so captivates minds:

"[Rock music] is a type of American music that became very popular in the late 50s and early 60s in the U.S., England, and elsewhere. **Its main distinguishing feature is a driving rhythm based on eighth notes of equal duration. The meter is frequently 4/4, with accents on the second and fourth beats** of the measure, instead of the traditional first and third beats . . . Harmonies

range from the common triad of classical harmony to formerly forbidden **parallel fourths and fifths, as well as every kind of dissonant harmonic progression.**—Christine Ammer, *Harper's Dictionary of Music*, 1972.

Rhythms that emphasize the second and fourth beats are described by supporters of rock music as “*simulated sexual rhythms.*”

In the same dictionary, music itself is defined as “**the art of organizing or arranging sounds** into meaningful patterns or forms involving pitch, harmony, and rhythm.” Notice that the emphasis is on the organization of sounds which use the three basic building blocks: pitch, harmony, and rhythm.

If the definition of “rock music” is atonal music that has become “increasingly amorphous,” that is “without definite form, formless,”—then, by definition, rock is something which ceases to be music.

Dr. Frank Garlock, in his book, *The Big Beat*, describes rock as “characterized primarily by **repetition; strong, driving beat; and intense, loud volume.**”

It is actually a type of noise which has no moral or cultural value. The dictionary describes “noise” as “a din.” The word, “din,” is defined as “Noise: particularly loud, confused sound that is continued.” The verb form of “din” is defined in this way: “to assail with loud noise, to press with constant repetition.”

In those two definitions of “din” we have **two of the basic and most fundamental components of rock: intense, loud volume and constant repetition!**

In his book, *How to Sing for Money*, Charles Henderson tells some of the secrets of captivating audiences with modern music, with the help of instruments

which scoop and slide, using unresolved dissonances (6ths, 7ths, and 9ths) and repetitive use of the same few chords. Never-changing, throbbing syncopation occurs. Often two or three syncopated rhythms are played simultaneously. There is a heavy beat, with dissonances and rhythms which keep the nervous system keyed up and tense. Heavy emphasis on rhythm instruments: drums and bass guitar.

Add to this the “mike in mouth” syndrome, producing the intimate sensual sounds.

Finally, combine all these into a “total sound,” then amplify it to a screaming extreme—and you have rock.

(“Scooping” is a sensuous technique, used by vocalists when they start just below pitch and then slide up to the pitch. “Sliding” is when the singer or instrument does stay within distinct notes, but slides between them.)

But we need to dig deeper into the hypnotic power of this weird mixture of sound. First, there are the strange rhythmic patterns which are used.

Earlier, we discovered that the meter of rock is “**frequently 4/4 with accents on the second and fourth beats**, instead of the traditional first and third beats” (*Harper’s Dictionary of Music*). That is a description of a special, basic characteristic of rock—its *syncopated beat*.

“Syncopation” means “to modify a piece of music by displacing normal accents to create rhythmic contradiction” (*New Webster’s Home and Office Dictionary*).

“A metric pattern created by stressing one or more normally unaccented beats in a measure.”—*Macmillan Dictionary*.

Notice that **syncopation is an abnormal set of beats. The “normal accents” are changed to ones which “cre-**

ate rhythmic contradiction.”

The term, “contradiction,” means “to be logically inconsistent with.”

The normal accents are on the first and third beats (in a 4/4 meter); whereas **rock music frequently displaces those “normal accents” to the “abnormal” second and fourth beats.**

“Syncopation is the accenting of a beat between the regular beats of the rhythm. You might call it misplacing the beat.”—*Steve Lawhead, Rock Reconsidered, 1981, p. 62.*

There are times in various musical forms, where this misplaced beat occasionally occurs—but rock uses it almost constantly.

“Rock relies on this musical device to a greater degree than other forms of music.”—*Ibid.*

This is an understatement. Syncopation is one of the fundamentals of rock!

“Rock uses stronger or more urgent rhythms than other forms of music . . . and **it is the intensity of rock which sets it apart from other types of music.**”—*Ibid., p. 69.*

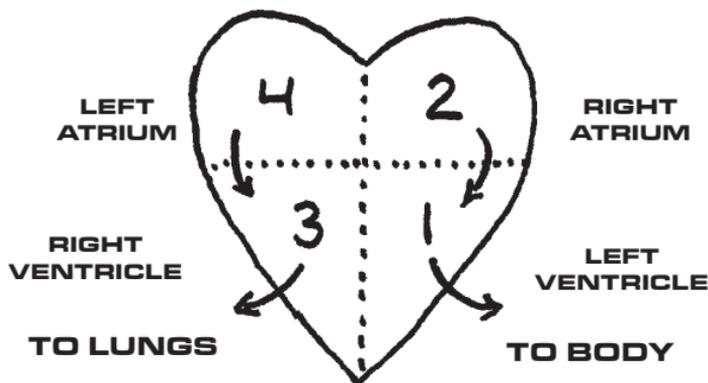
“It is the rhythm that controls the activities of large groups . . . It furnishes a nonverbal persuasion not only to act—but to act together.”—*E. Thayer Gaston, Music in Therapy, p. 140.*

In one experiment, a young man was listening to a military march, and he began tapping his toe. But on the repeat, the band jazzed up the music with syncopation. Immediately, the young man’s body began to sway slightly to the offbeat rhythms.

The driving syncopation had built tension in a different part of the body.

Our bodies are rhythmic in nature. Each of our

hearts has a “beat.” This is a regular beat pattern, during which blood is pumped through its four chambers and on out into the body.



The main beat is called the “systolic.” This occurs as blood is pumped from the left ventricle out into the aorta into the body. In music, this occurs on the first beat.

The secondary beat in the heart is known as the “diastolic,” and occurs as blood is pumped from the right ventricle to the lungs (in order to be replenished by fresh oxygen). In music, this occurs on the third beat.

“Good music” emphasizes the first and third beats in the rhythmic pattern (when the meter is 4/4). This is a normal, natural biological pattern.

In contrast, the rhythmic emphasis of rock music is on the syncopated beat; that is, the abnormal second and fourth beats. This causes rock to not be in synchronization with the beat of the heart.

Not only is the rhythm of the beats important, but also the speed of those beats.

The normal pulse rate of the heart is between 60 and 90. The MM (metronome markings, which indicate

the pace or speed) of most rock music is between 70 and 90. This is right within the normal pulse range. In this way, the off-balanced beats will more directly conflict with those produced as blood flows through the body.

We have here a musical pattern which appears to have been devised in a council of devils. By keeping the same basic time (musical tempo) with the body's natural rhythm,—but emphasizing that abnormal beat pattern,—a mental and emotional tension is produced in both performer and listener. The physical body is also affected. **The “misplaced beats” create tension, confusion and (with extended exposure) causes the blood pressure to rise.**

Those who are exposed to the ultra-loud, syncopated sounds of rock music, over a period of time, experience to one degree or another, long-term nervous and emotional problems.

Just as street drugs produce a “high,” followed by a “downer,” the same occurs with rock music. The more that either or both are done, the worse the effects on body, mind, and soul.

As in the beats of the heart, so in normal music: The first, or primary, beat is slightly louder and the third, or secondary, beat is much softer and more subtle.

In order to magnify the pressure of emotional confusion within the mind and body of the person who listens to rock music, the emphasis is *equally strong and powerful* on both beats 2 and 4.

It was mentioned earlier that **the “intensity” of rock also sets it apart from other music.** This is another serious problem with rock music. It is extremely intense and extremely loud!

To add to the overall effect, so that it becomes both overwhelming and overmastering, **the volume of the speakers is turned up extremely high—so the incredibly loud noise of rock is often between 100-125 decibels.** Rock music is usually as loud as being close to a jack hammer, which registers at 125 decibels.

Research studies have found that even **attendance at one rock concert—just one—can cause a slight hearing impairment that might last for years.** What happens to those who go to several concerts?

“From a physical standpoint, there is plenty of evidence that the loud blare of rock has left a generation of young people hard of hearing. In the mid-60s, colleges were finding that the average entering freshman possessed only the hearing efficiency of a typical 65-year-old.

“In experiments with guinea pigs, the unfortunate rodents also developed hearing problems when exposed to rock for comparable lengths of time and at similar decibel levels as these young people were hearing.”—*Lowell Hart, Satan’s Music Exposed, p. 101.*

Another research study found that rock music damages the mind. In 1988, Gervasia Schreckenber and Harvey Bird, two scientists at Princeton University, placed three groups of mice in different environments.

The control group of mice remained in the lab, surrounded by the normal quiet sounds of scientists at work. The second group was placed in a sound chamber where they listened to classical music at a normal sound range (75-80 decibels). The third group was subjected to rock rhythms, played at the same moderate (75-80

decibels) sound range. **These mice were only being tested for possible effects of rhythm, not loudness.**

Both the first and second groups developed normally, with quiet inquisitive temperaments, good appetites, and glossy fur. They quickly learned the “tricks” taught them by the researchers (such as what button to touch or which tunnel to select, in order to find food).

In remarkable contrast, the fur of the rock-rhythm mice became dull instead of glossy. Some became hyperactive and aggressive, even to the point of killing and eating fellow mice, while others became lethargic and inattentive. All became unable to follow directions and think as clearly as before.

Music is perceived through the portion of the brain that receives stimuli for emotions, sensations, and feelings, without being first subjected to the brain centers involving reason and intelligence. This discovery was made more than 50 years ago, and since confirmed by a number of scientific studies.

“Music which does not depend upon the master brain to gain entrance into the organism can still arouse by way of the thalamus—the relay station of all emotions, sensations and feelings. Once a stimulus has been able to reach the thalamus, the master brain is automatically invaded.”—*Ira A. Altshuler, A Psychiatrist's Experiences with Music,* quoted in *Dorothy Schullian and Max Schoen, Music and Medicine, pp. 270-271.*

Research studies have convinced even the American Medical Association that jazz and rock music negatively affects the minds of those who listen to it, especially young people.

“Doctors should be alert to the listening habits of young patients as a clue to their emotional health,

because fascination with rock 'n' roll, especially heavy metal music, may be associated with drug use, premarital sex and satanic rites. A study found that 7th and 10th graders, after watching one hour of music videos, were more likely to approve of premarital sex than was a control group of adolescents."—*Chicago Sun Times, September 15, 1989.*

Another research study found that children and youth who like rock music became confused, lost their moral bearings, cast normal caution aside, and tended toward aggression and violence.

"[Among boys, the study] reported a higher rate of a wide range of reckless behaviors, including driving behavior, sexual behavior, and drug use. They were also less satisfied with their family relationships.

"Girls who liked heavy-metal music were more reckless in areas of shoplifting, vandalism, sexual behavior, drug use, and reported lower self-esteem."—*Eric Werner, The Sacred Bridge.*

Rock has devastating physical effects on those who listen to it. It damages a person's emotional bearings. **It leads to moral pollution.** Not only the lyrics but the music is deadly to one's well-being.

Commenting on some of the problems of rock, **Lawson speaks of its "rhythm and beat which produce a hypnotic effect."** But then he mentions another soul-destroying aspect of rock music—the people who perform it and the places you go to hear it:

"This grease on the slide to depravity is supplied by the cultural atmosphere surrounding rock music—the way the fans and the performers themselves live."—*Lawson, Rock is Here!*



Jazz, rock, and their variants is the music that is used almost exclusively in nightclubs, taverns, discotheques, houses of prostitution, and striptease joints. This is because such music is more in harmony with the objectives of those places.

It helps attract customers to enter. And, when they arrive, it reduces the inhibitions of the customers as well as the entertainers.

Actually, much of our church music, that is called “contemporary,” is not contemporary at all. It has been borrowed from musical styles that have been in existence since the late 1890s, when ragtime, grandfather of all “beat” music, became popular. But these styles—jazz coming before World War I, swing in the 1930s, boogie-woogie in the 1940s, and rock in the 1950s—have always been a part of the honky-tonk, ballroom, nightclub

culture. They have never been a part of the church.

Not until the 1960s did someone decide that this worldly music would be just the thing to attract un-saved young people to Christ.

—We are using the world's music as the basis for many of our new Christian songs!

Here is a promotional copy, describing several “Christian music” albums:

“Ranging from a Chicago [rock-jazz group] sounding, *My Tribute*, to the country gospel music of *Since I Opened the Door* . . . This recording combines the easy listening of *Given Them All* with the country-flavored soft rock of *You Got the Power* and includes a popular tune, *For Baby* . . . You'll be thrilled by Randie's interpretation of the hymn tune *Amazing Grace* covering styles from Elton John and other hit-tuners . . . These Christian songs vary from rhythm and blues to tender ballads . . . The new album will use the same unique combination of rock, pop and country sounds, that first brought him national attention.”

This new “Christian” sheet music (in place of traditional tempo markings: *andante*, *allegro*, *moderato*) is *very rhythmical, with rock beat which is driving, aggressive, lively, bossa nova, and medium bounce.*

These are the tempo markings you will also find in hard rock. **The music industry is taking the sensual and fleshly—and saying, “With a few Christian words, we are going to appear to be spiritual while we work to take control of the music of Christians.”**

Why are they doing it? For the money.

Young people and young adults are frequently immature in their understanding of Bible truths; and they do

not understand that this is contrary to clear Biblical teaching. It is also evident that those same young people were not taught respect for the authority of God's Word. They are not familiar enough with it to use it as a guide in making life's decisions.

The effects of rock music can be deadly to the soul. Yet **“Christian rockers” counter with the argument that Martin Luther and Charles Wesley used low-class tunes, so we should do so today.**

First, Martin Luther did not use barroom music for his *A Mighty Fortress is Our God*. The fable that it was a “drinking song” is denied by all historical musicologists.

It has also been said that he used beer hall music for the song, *Away in the Manger*. But that tune was not written until 300 years after his death! It first appeared in a collection published by James Murray in 1897. “The tune is without question by James Murray (*Story of Our Hymns*, p. 161). Describing Luther's hymns, *Grove's Dictionary of Music and Musicians*, says this:

“Noble words, closely wedded to noble music, severely simple, yet never trivial; these hymns seem an echo of the Reformer's own great spirit.”—*Grove's Dictionary of Music and Musicians*, Vol. 2, p. 178.

But we should let Luther speak for himself:

“These songs were arranged in four parts to give the young—who at any rate should be trained in music and other fine arts—something to wean them from love ballads and carnal songs, and teach them something of value in their place, thus combining the good with the pleasing as is proper for youth.”—*U.S. Leupold, ed., Luther's Work: Liturgy and*

Hymns.

This does not sound like a man who borrowed beer songs to make into hymns!

“The value of the melody for *Our God He is a Castle Strong* [a literal translation of the German title] consists . . . in its basic integrity and strength. This is no patchwork of bits and pieces taken from here and there [in barrooms], but a masterpiece of musical expression. The melody reflects not only the general mood of the text, but gives strong rhythmical emphasis to the important words.”—*Ulrich S. Leupold, Liturgy and Hymns, Vol. 53, in Helmut T. Lehman, gen. ed., Luther's Works, pp. 283-284.*

One-fourth of Luther's upper-division doctoral studies was devoted to music. Luther knew music theory and played well on the lute (a soft-toned guitar) and the flute.

“Luther undoubtedly was a musical genius of high rank, who would have become a great composer, had not Providence destined him” for a differing work (*Paul Netl, Luther and Music, p. 62*).

Second, it is said that Charles Wesley used crude worldly tunes for his songs! That is also not true! A noted British hymnologist wrote:

“The poverty-stricken drunks of Redruth and Wednesbury were not providing this music for the Wesleys.”—*Eric Routley, Twentieth Century Church Music, p. 155.*

Here is a summary of the problem in two paragraphs:

Rock music is degenerate, immoral, and degrading. Musically, it is poorly constructed and uses a few simple chords with much dissonance. It also has intense, loud volume and wild, syncopated rhythmic pat-

terns.

These weird effects drive people to distraction, so they can hardly think straight. The objective is to promote free love, sex, perverted sex, drugs, rebellion, and violence.

—This is rock music. Can any good come out of it? Can it possibly be used to help people come to Christ? Can it help them clean up their lives and, in the enabling strength which only Christ can give, obey the Ten Commandments?

Pastors and “gospel” singers urge that Christian rock is all right because the words are different. Worldlings are laughing at professed Christians for believing that lie.

We know now what rock music is. Next, we must turn our attention to so-called “Christian” rock.

“If My people, which are called by My name, shall humble themselves, and pray, and seek My face, and turn from their wicked ways; then will I hear from heaven, and will forgive their sin, and will heal their land.”—*2 Chronicles 7:14*

“Blessed are they that mourn: for they shall be comforted.”—*Matthew 5:4*

“Seeing ye have purified your souls in obeying the truth through the Spirit . . . see that ye love one another with a pure heart.”—*1 Peter 1:22*

“Open ye the gates, that the righteous nation which keepeth the truth may enter in.”—*Isaiah 26:2*

“Enter ye in at the strait gate: for wide is the gate, and broad is the way that leadeth to destruction, and many there be which go in thereat.

“Because strait is the gate and narrow is the way which leadeth unto life, and few there be that find it.”—*Matthew 7:13-14*

“The end of all things is at hand. Be ye therefore sober, and watch unto prayer.”—*1 Peter 4:7*

Inside Rock Music

WHAT IS CHRISTIAN ROCK?

“One of my first experiences with Christian rock music came a few years ago when a **Christian rock group, representing a small Christian college, came to town to present a ‘contemporary sacred concert’** in the local high school gymnasium.

“It was typical of the scores of similar groups that were springing up all over the country in colleges and church youth groups. **The phenomenon of ‘Christian’ rock was then just getting a start.** I had never heard one of these groups and thought it might be interesting, though I really didn’t know what to expect.

“The concert was scheduled for 8:00. By 8:20, with no sign of the performers, the audience began to get a little restless and noisy.

“I noticed a young fellow of about 19 or 20 dressed in a white T-shirt and faded jeans, whom I supposed to be the janitor, still setting up chairs in the back. Then, suddenly, the ‘janitor’ took a running leap onto the stage and introduced himself as the leader of the group. He was joined by the other members who were all about his age, and dressed in the same faded jeans and T-shirts.

“The leader began his introductions, telling everyone how glad they were to be there and that the only reason for their coming was to

glorify God.

“Then, suddenly, the concert began. The first chord exploded over the audience, ricocheting off the walls in an ear-splitting roar. We were off like a rocket hurling into space!”

“The group had two levels: loud and louder. The audience clapped along, talked among themselves, and were obviously enjoying it. My ears hurt.

“What few words they were singing that could be heard over the loud accompaniment didn’t seem to relate in any way to the music—or to anything godly. **Although some lyrics mentioned God, they didn’t go with the earthly, sensuous style of the musical delivery.**

“I left the gymnasium that night with my ears ringing, my senses dulled, and depressed about the whole thing.”—*Lowell Hart, Satan’s Music Exposed, 1980, pp. 19-22.*

Hart then described the next “Christian concert” he heard that year:

“Later that same year, another contemporary group came to town. They called themselves *The Hallelujah Sound*, representing the Salvation Army. The only Salvation Army groups I had known played stirring arrangements of hymns. This one was different.

“They were an ensemble of six . . . with two electric guitars, electric organ, drums, alto sax, and one trumpet. The audience was about equally divided between youth and adults.

“The spokesman for the group announced that the concert would be in two parts: the first, the



more formal and traditional; the second, informal and contemporary. **They said they ‘just wanted to praise the Lord.’**

“With that the concert began. As with the previous concert, it began with another loud explosion of sound—which traveled over the audience, bouncing off the walls . .

“Hearing a rock version of *‘The Old Rugged Cross’* is a shocking experience! It is, frankly, hideously secular.

“After the intermission came the ‘informal part.’

It was. **During one song the trumpet player took off on a 'hot ride,' hips swinging back and forth as he played.** What this had to do with the 'gospel song' he was supposedly playing, I didn't know.

"Before the evening was over, the entire audience was swinging and swaying to the glorious beat. If you have never watched a group of middle-aged people swaying back and forth in the pews and clapping their hands to the music, you've missed something.

"This was the Salvation Army? What would General Booth have thought?"—*Ibid.*, pp. 22-23.

Here is another description of a rock concert:

"Audio Adrenaline, one of those I have seen advertised in Christian college student newspapers, hauls in huge speakers, band equipment, synthesizers, and smoke devices.

"When the show starts, everyone goes wild. While a singer (if that is the proper word) is screaming into the mike, other mikes are picking up the noise of the band. **All of it is piped through the huge speakers. The mesmerized audience hears decibels so loud it damages their eardrums, and sound waves literally beat on their chest.** All the while (especially if it is an outdoor event) four smoke machines, evenly spaced across the stage, are sending billowing clouds of white smoke into the air, where floodlights illuminate them."—*Demon Possession and Music*, by Dr. Juanita McElwain.

Juan Carlos Pardeiro, who has since found Christ as His Saviour and has totally abandoned his former life, recalls what it was like at the rock concerts he

used to give, when he was the leading rock singer in his nation:

“In my youth I was a nationally famous rock star in Uruguay, my home country. God has brought me a long way. I especially remember a particular evening long ago:

“The air was warm and radiant; **the screams could be heard several blocks away.** Thousands of cars overflowed the parking lot of the huge stadium. Inside, the voices of the wild audience mingled with the screeching of electric guitars and the lead singer’s intense yelling. **Smoke rising through colors flashing from the strobe lights, along with the fans’ frenzied dancing, helped create a bewitching atmosphere.** Every movement the rock stars made was watched by thousands of intently adoring eyes. **As the sounds burst from the stage, a wave of** screaming and uncontrolled crying flooded back.

“From the outside, the scene in the stadium resembled a cage of demons. Inside, the sensual atmosphere made everyone lose command of self-respect and sanity.

“Everyone was caught up in a single torrent of emotions, **as if guided by invisible hands toward an abyss** of endless ecstasy.

“Everyone, that is, except the lead singer. He was there watching it all, unable to understand it. I was that lead singer. I was a major cause of the madness.”

In the 1960s, Louis Torres, now an evangelism instructor, was the bass player in Bill Haley and His Comets. Looking back on those days before he was con-

verted, Torres says this:

“I recalled the effects of the music I once helped produce in nightclubs. **I remembered seeing sensuality, uncontrolled emotions, rebellion, violence, and what I would now call devil possession.** I heard people on drugs blurt out ‘Wow!’ as they experienced highs stimulated by our music. I also saw extreme lethargy. I confess with shame that **our ability to produce these different reactions and sensual responses to our music filled us with glee.** Yes, we knew we were manipulating people’s minds.”

A crucial decision was made early in 1980. Several of the major, secular recording companies announced the signing of Christian singers, to introduce “gospel music” into the mainstream of the nation’s churches.

The final step in the secularization of contemporary Christian music had begun, as records, tapes, radio stations, and local concerts blared this “new Christian sound” to the public.

The effect was not the changing of worldlings into Christians, but Christians into worldlings. Why did the secular music industry do this? The reason was the money they would haul in! In an article about the Christian recording industry, a major trade journal explained the reason:

“Gospel music is a flourishing multibillion dollar enterprise. Prominent artists can realize more than 756,000 unit sales for a given album.”—*The Music Scene magazine, January-February 1980 issue.*

The situation continues on down to the present day. **The secular music companies want to continu-**

ally increase their profits. If they destroy genuine Christianity in the process, who cares? —They surely don't.

In 1979, Paul Baker in his book, *Why Should the Devil Have All the Good Music?* wrote this:

“In 1964 there was no rock equivalent in the gospel realm . . . **By 1979, every secular form of music, short of punk rock, had its counterpart in Christian music.** Both contemporary gospel and Jesus music had added extensively to the variety of Christian music available.”

In the above statement, he said that every secular musical form is now being played in Christian churches and in Christian concerts.

At last, the world in all its worst sordid musical forms has permeated Christianity. Surely, we are nearing the end of time.

Contemporary Christian Music magazine has this definition of Christian rock music:

“**A screaming, syncopated style of music used to glorify Jesus and edify the young ones.**”—*Contemporary Christian Music, November 1982, p. 71.*

In the November 1982 issue of *Contemporary Christian Music*, one of the feature articles was entitled, “*Rock Artists Look at Gospel Music.*” Here are several quotations from it:

William King (of the Commodores) is quoted as saying:

“Contemporary Christian music is what we call a pop sound, yet with gospel lyrics. But **any song that people would normally dance to—because of the beat—is now coming into the churches**

. . . Everyone is not comfortable with God, but contemporary music is a way of making them comfortable.”—*Ibid.*

Any “gospel” which makes sinners “comfortable” is not the genuine Gospel of the Bible!

Alan O’Day (singer/musician and composer) wrote this:

“To me, Contemporary Christian music is the station that I tune in on the radio, thinking that I’m hearing secular music because it sounds so hip—until I catch the words and realize the lyric has a slightly different intent. **I’m happy to see that Christian music is moving into the 20th century, and that in some cases, the distinction between Christian and secular music is being blurred.**”—*Ibid.*

Laurence Juber (former lead guitarist for Paul McCartney):

“Christianity is a point of view that’s been around for a couple thousand years, and over the last few years it’s been quite good at adopting contemporary styles of music. I’m not terribly religiously motivated, but **I’m sure that contemporary Christian music is going to become more commercial** because the better the music is, the better it is going to get sold.”—*Ibid.*

Richard Harrington, writing in the *Washington Post*, says that the religious record industry recognizes the terrific sales potential in pushing more “positive pop” into the churches. He says **it is capitalizing on its opportunity to make big sales by fusing current popular musical styles with religious words.**

Harrington mentions a statement by John Styll, editor of *Contemporary Christian Music* magazine,

which says that “the record companies realize they are dealing with a commercial product and **they have to consider the entertainment factor of the record in order to increase sales.**”

The rock music industry recognizes that “entertainment” is the key to penetrating the churches. And in doing that, **it is changing church congregations** into church audiences.

In his book, *Why Should the Devil Have All the Good Music?* on page xv, Paul Baker says “**Jesus music has emanated from people for whom rock music has been a natural language.**”

Elsewhere in his book, Baker explains that “**Christian rock**” entered the churches—not through Christian musicians who sought to glorify the Lord—but by unsaved, secular rock performers who capitalized on religious themes.

What is today hailed by church administrators, pastors, and youth leaders as a great victory—something that will energize the youth of the churches and bring in young people from the streets,—is actually a device of the devil to destroy everyone in the churches!

Rock music, by its very history and what it does in the lives of those who tamper with it, is unholy. To attempt to use it “to glorify God” is blasphemy.

Rock music began as a rebellious sexual style of music. It remains that today. It is offensive to God and to genuine Christians who love Him and seek to obey His Word, the Bible.

From its inception, rock music has been associated with sex, perverted sex, drugs, rebellion, and immorality of every kind. It is associated with nightclubs, disco halls, dance halls, and barrooms. Any music

which is at home in such places cannot be used to the glory of God.

Trying to unite a holy message with the unholy music of the world is an abomination in the eyes of God.

“Thou gavest also Thy good spirit to instruct them, and withheldest not Thy manna from their mouth, and gavest them water for their thirst.”—*Nehemiah 9:20*

“Howbeit when He, the Spirit of truth, is come, He will guide you into all truth: for He shall not speak of Himself; but whatsoever He shall hear, that shall He speak: and He will shew you things to come.”—*John 16:13*

“If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and It shall be given him.”—*James 1:5*

“When thou goest, it shall lead thee; when thou sleepest, it shall keep thee; and when thou awakest, it shall talk with thee. For the commandment is a lamp; and the law is light; and reproofs of Instruction are the way of life.”—*Proverbs 6:22-23*

“Trust In the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy paths.”—*Prov. 3:5-6*

“Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.”—*Matthew 4:4*

“Commit thy works unto the Lord, and thy thoughts shall be established.”—*Proverbs 16:3*

“And thine ears shall hear a word behind thee, saying, This is the way, walk ye in it, when ye turn to the right hand, and when ye turn to the left.”—*Isaiah 30:21*

“The steps of a good man are ordered by the Lord: and he delighteth in His way.”—*Psalms 37:23*

“For Thou art my rock and my fortress; therefore for Thy name’s sake lead me, and guide me.”—*Psalms 31:3*

“Be careful for nothing; but In every thing by prayer and supplication with thanksgiving let your requests be made known unto God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.”—*Philippians 4:6, 7*

Inside Rock Music

MORE ABOUT CHRISTIAN ROCK

Comparing one Christian songbook, dated 1952, with a more recent “contemporary Christian” one, we find that Christ or God the Father are mentioned 45 times in the earlier one, but only 18 times in the more recent one. The pages of the 1952 publication are filled with words of praise and adoration. **The songs are about God and Christ. The current one dwells on people, problems, and how we feel.** Often a vague “He” or Him” is used, without telling that it is talking about Christ or God.

Modern songs omit the words that characterized hymns of the past: sin, redemption, salvation, blood, Saviour, cross, holy, repentance, surrender, obedience.

Picking up a copy of a Singspiration songbook, *Folk Celebration*, we find that Fred Bock, compiler of the songs, writes in the foreward that **he chose “the best folk tunes, the best tunes from musicals, the best rock tunes . . .”** Here are a couple examples of song tunes:

“The man in sandals came to help the poor and lame.
—No one could stay the same after they spoke His name.”
Chorus: “Sandals, sandals, on His feet, dusty roads
where people meet. Sandals, sandals came to me, steps
that lead past Calvary.”

“Hear the calling of the dawn, glory, hallelujah. I feel it coming on! Lord, make me ready for a brand-new start—I’ve got Jesus in my heart.”

—Such music is feeling oriented, nothing more. Here is one which promotes New Age pantheism (that God is a nothingness in everything):

“I saw Him in the morning, I saw Him in the dawn, I saw Him in the sunrise and His sunshine lingers on.

“I saw Him in a forest, I saw Him in a tree, I saw Him in all mankind, I see Him in you and me.”

—Very poetic, very flowery words, with a deceptive message.

“He gives you joy like a soft robe wrapping you up in His love. He gives you strength, like an eagle hovering high above. He comes hoping to show you the way to be free.”

One of the “new” Christmas songs has these words: “. . . born again, baby Jesus has been born again.”

—**We have here the words of pagan songwriters who have not the slightest inkling what Christianity is all about.** One of them heard from someplace that “born again” was a Christian term; so he applied it to Jesus!

A “youth musical” has this: “There once lived a man with a plan that showed us how to live together.”

There is no mention of Christ. It could apply to a political figure or an insurance agent.

In the late 1980s, an extension of heavy-metal rock emerged and became known as Thrash or Speed Metal. The violence and aggression in the music itself—was acted out by fans in what had become known as a **“moshing pit,”** where they gyrated to the vicious

music with frenzied thrashing movements, sometimes even breaking limbs in the process.

This diabolic, wild activity has continued to be popular since then and, for example, was performed at the 1999 Woodstock Music Festival.

Commenting on it, Lance Morrow described **the arson, pillaging, and general mayhem that “was much in the spirit of the music” at the festival** (*Lance Morrow, “The Madness of Crowds,” Time, August 9, 1999, p. 64*). What does that tell you about the “spirit of the music” played there?

A crowd the size of Rochester, NY (pop. 247,000) was there. **Under the influence of the “vehemently moronic music,” the place turned into a confused riot.**

Yet, when this “moshing pit” first emerged, there were churches in Los Angeles, and elsewhere, which decided to use it in order to attract larger audiences—in the hope that it might help them “come to Jesus.”

Even the trade journal of the industry, *Contemporary Christian Music*, was uncertain whether or not they should reject **this attempt to bring violence into the churches.**

Then a young person wrote them a letter and told them that, unless they didn't seem to understand what was coming into the churches, she did! She describes it for us:

“What’s with this “Moshing for the Master” stuff? Some of those thrash people have their heads screwed up. I see absolutely nothing Christian about diving into an audience on top of people or running around like maniacs, risking being trampled to death!

“This kind of violence has no place in a Christian concert. No violence at all should be involved!

“Now as for, what they call, a ‘thrash’ sound—it is too wild! . .

“I know you mean well; you want to bring those headbanging unbelievers to Christ—but you have taken it too far . .

“By the way, this letter is not from an old granny. I’m 15 years old!”—*Alisa Williams, quoted in Doug van Pelt, Contemporary Christian Music, February 1989, pp. 20-21.*

Those who believe that rock music can be “Christianized,” by substituting better lyrics, should keep in mind what an expert on the subject said:

“Paul McCartney, originally of the Beatles and a solo artist since the 1970s, told the *Washington Post*: **‘The message is not in the lyrics, but in the music.’** ”—*Washington Post, quoted in Review, October 30, 1997.*

If the message is in the twisted patterning of the music—far more than in the words,—how could adding “Christian” words (lyrics) to rock music make it acceptable?

There really is no such thing as “Christian” rock. Rock is inherently evil, whatever words may be used.

Since music releases certain kinds of feelings or emotions, and since these affect behavior, it is extremely important that we are cautious as to what kind of music we listen to. The music registers both in our minds and in our bodies.

The most important criteria that the Christian can employ in making such a choice are these: How does

this music affect me? What does it do to my emotional balance? Does it help me pray better? Does it draw me closer to Jesus? Does it help me resist temptation and overcome sin?

Both the music and the words are very important. Do they only suggest ideas which are wholesome and actions that are Christlike? We must guard the avenues of the soul—and music is an important one.

It is not enough to merely say, “I like it,” as a reason to listen to certain music. We must ask, “What is this music designed to do to me—what is its intended effect?”

Salem Kirban provides us with additional insights on Christian rock:

“The head of one rock group said, ‘Our music is intended to broaden the generation gap, to alienate children from their parents, and to prepare people for the revolution.’ ”

And he adds this:

“Rock music appeals to the body’s glands and sensuous nature. ‘Christian rock’ is essentially spiritual fornication. The low frequency vibrations of the bass guitar . . . the driving beat of the drum have a direct effect on the pituitary gland. The pituitary gland produces hormones that control the sexual responses of male and female. **With the incessant beat of rock music, a radical imbalance occurs in the brain.** The end effect is an overload of hormones that can cause moral inhibitions to either drop or be wiped out completely.”—*Salem Kirban, quoted in Lowell Hart, Satan’s Music Exposed, p. 45.*

Rock musicians know the truth about so-called “Contemporary Christian Music” (CCM). Here is an ex-

tremely revealing statement:

“You have a super option: Contemporary Christian music. CCM, like regular rock, comes in a wide variety of musical flavors. **You can choose from pop rock, new wave, jazz-oriented, folk rock, and more.** The lyrics are usually based on Scripture and **the sound quality is on a plane with most secular rock.**”—*J. Bill Brent, Rock and Roll, p. 74.*

You have just heard an expert speak: **There is no difference, in the music, between secular rock and “Christian” rock.**

“Christian contemporary music can help fill that void—that sensation of not knowing what to do with your ears—and **there are bands to fit into every style, gospel to rockabilly, heavy metal to new wave.**”—*Peters Brothers, Why Knock Rock? p. 217.*

At least three books, written to promote “Christian” rock in the churches, have sections of comparisons between CCM and secular musicians and singers. There really is no difference.

Dr. Wolfgang Stefani, a religion scholar, tells about the time he traveled to a distant city to study under a distinguished professor of music. When asked one day why he wanted advance training, Dr. Stefani replied,

“I told him I was a minister as well as a musician and I wanted to gain a better understanding of how to use music meaningfully in Christian worship.

“He turned to me and laughed, ‘You Christians!’ He said, **‘Often when I hear music in your churches as I walk past, it is no different from what I hear on radio and TV shows. It often speaks more of aggression and sexuality than it**

does of reverence. Does that say something about your religion? If you really want to touch and draw me, I'm looking for something different from what I can get blaring from every commercial radio station in the land.' ”—*Dr. Wolfgang H.M. Stefani, Here I Stand, 2005, p. 448.*

Those out in the world laugh at the way Christians ape worldly music,—because they think that doing so will make Christians out of the few worldlings it attracts to their churches. Instead, it is making worldlings out of many of the Christians inside those churches.

“Contemporary Christian music [CCM] is taking Christian young people by storm. For every ten country music albums sold in America, seven Christian CDs are sold. Sales for a recent year totaled \$747 million. It is now 7 percent of the overall sales in the U.S. music industry. For every U.S. Latin music CD sold last year, two CCM CDs were sold. **It topped the combined numbers of jazz, classical and New age music sales.**”—*Demon Possession and Music, by Dr. Juanita McElwain.*

Astounded by what was happening, Newsweek published the following article in mid-summer 2001, describing a current “Christian rock concert”:

“ ‘Are you ready to rip the face off this place?’ screams the lead singer of Pillar. **A hyped-up crowd of teens—6,000 strong—goes nuts.** The aggressive rap-rock band launches into a pummeling kickoff number, the surly singer pounding the stage with his steel-toed boot, sweating right through his baggy Army fatigues and black bandanna. **He gestures like a member of some vicious street gang as he screams and roars**

into the mike, his arms swinging low . . . The singer's hand slaps down hard on his thigh—and stays there. **Gripping his pants leg with conviction, he screams, 'Jesus Christ!'** Pause, 'Is he in your heart?'

"It's time to wreak havoc and give praise at *Festival Con Dios*, a Christian alternative-rock tour . . . On the tour, which will span more than 30 U.S. cities throughout the summer and early fall, the ska band, the OC Supertones, **dedicates its music to God while goofing around the stage in giant Afro wigs. Thuggish rapper T-Bone busts gansta-style rhymes about the Lord.**

"Newsboys, the festival creators, and **platinum-selling Christian-rock veterans scream in an upbeat song as their drummer defies gravity on a vertical, rotating riser.** And it's all in the name of Jesus.

"Alternative rock is just one pillar in the gigantic cathedral of Christian entertainment. It spans from the popular *Left Behind* novels, which sold 28.8 million copies, to the artists who helped pack in 50,000 at the *Freedom Live festival* in Tulsa, Oklahoma, last week . . .

"The heavenly ring of cash registers has finally grown so loud that major publishers (including Warner Books) have started Christian-book divisions, and independent gospel based labels are being snapped up by such corporate giants as Sony and Universal."—*Newsweek*, July 16, 2001.

The Christian rock industry is determined to invade the churches, take them over, and capture their young people and older ones. Consider the

daring boldness of what it is trying to do:

“Jesus Rock is definitely maturing into the accepted *lingua franca* [the common language] for this generation of Christians. **It is no longer a fad.** And, while it will always offend the ‘Graham generation,’ **it must be used as an integral part of all efforts to evangelize the young adult culture** which now dominates the American society.

“This will happen in two ways: (1) **As contemporary Christian music is allowed to become the grass-roots medium for worship and local evangelism;** and (2) as more professional artists are used for major special events like telecast rock concerts, rallies, and weekend ‘Jesus festivals,’ **we must organize effort to train a cadre of new young artists—and support them with this new ministry of music.** This can be done by supporting new associations, seminars, and events aimed at them. Concert promoters and contemporary musicians need to learn how to **build a network of support and donor constituency.** We have a new way to feed the sheep.”—*Christian Concert Promotion Seminar and Showcase Convention newsletter, quoted in Lowell Hart, Satan’s Music Exposed, 1980, p. 45.*

Here is what we just read: Brainwash the church members and their youth into thinking *this is Christianity.* Change the services and evangelism into rock concerts. Divert church donations to the support of hundreds of additional rock musicians and singers! Let them thoroughly enjoy the new sheep feed!

And the Christian rock industry is gradually taking over!

“In a survey of ‘professing’ Christian teens, 63%

of those surveyed indicated that they listened to, and enjoyed, on a regular basis CCM. **Of that number, 97% indicated that they also listened to, and enjoyed, on a regular basis secular rock. The reason for that is very simple.** There is no essential difference between the two.”—*Gospel Music: Blessing or Blight?* Ken Lynch, p. 26.

“The best Christian groups can rock as well or better than the best of the secular bands.”—*An Alternative: Christian Rock,* Cornerstone magazine (published by the Rez Band), Vol. 11, No. 62, p. 38.

Where are your teens tonight? Better check. Better yet, start making Christianity real to them. Take time to do things with them, including mission projects in your area. If they see you really believe that religion is worth living for, they will want to copy your example.

In the hearts of millions, Christian music has lost its special place. Contemporary Christian music has incorporated the world’s styles into its own. Today there is no difference in sound. God says, “Come out from among them, and be ye separate” (2 Corinthians 6:17).

Christian “pop stars” move easily from one world to the other. Many of these musicians and singers entertain in nightclubs on Saturday night and then give special performances in church on Sunday. **Their fans flock to both places with equal enthusiasm.** If you were of the world, the world would love its own (John 15:19).

The truths of the Gospel are being diluted. The message found in the words of many current “Christian” songs is vague; and the true Gospel is being replaced by a false one. Yet few appear offended. “Gospel” music has, for many, just become a pop style of

singing.

Christian rock groups treat the message of salvation as though it were just another product to be promoted. Whatever part of the message can have money squeezed out of it is used; the rest is thrown away. In their trade journals and advertising, they flip out such phrases as, “The gospel music industry,” “The Jesus music scene,” “The Christian market,” and “The top twenty gospel hits”—yet it is all a sham. The industry cares nothing about Jesus, repentance of sin, forgiveness, and obedience to God’s Ten Commandment law.

When faced with the decision as to what his firm should do, Bill Cole, vice president of Light Records (which had earlier been producing traditional Christian recordings)—pulled back from the abyss, fearing to step through the doorway leading to great riches, at the expense of destroying the lives of young Christians:

“If for the sake of the world’s approval the message is softened; if Jesus’ name is omitted lest it offend; then I question whether it should succeed . . . Someday, Christian artists, executives, or even consumers will be held accountable for what they have done . . . Jesus said you cannot serve God and mammon.”—*Bill Cole, writing in Christian Life, February 1980, p. 14.*

“Then Peter said unto them, Repent, and be baptized every one of you in the name of Jesus Christ for the remission of sins.”—*Acts 2:38*

“But if the wicked will turn from all his sins that he hath committed, and keep all My statutes, and do that which is lawful and right, he shall surely live, he shall not die.”—*Ezekiel 18:21*

Inside Rock Music

MUSIC THAT DESTROYS

Why did his followers, who originally were Christians when they arrived at his place, stay with David Koresh at his Waco compound—even after he separated husbands and wives—and then “remarried” these wives and teenage daughters? Shortly after the compound burned to the ground, a Branch Davidian surviving cult member who had not been inside explained why: **“It was addicting! He controlled us with rock music!”** Koresh entertained them for several hours each day with his hard rock band (*New York Times News Service, in Chicago Tribune, April 20, 1993*).

“Rock music can make it easy for you to go somewhere you want to go, but know you shouldn’t.”—*Lawson, Rock is Here! p. 70.*

Journalist Jack Kelley describes an Amy Grant “Christian Rock concert”:

“Inside the pavilion, 10,000 teens clap and stomp in anticipation. The band begins a fast-paced drum beat. And then, Grant emerges, dressed in a flashy leopard-print jacket and leg-hugging black tights. The screams are deafening.”—*USA Weekend, November 8, 1985.*

Describing her music, author Cliff Jahr writes:

“With her successful blend of gospel and rock, Amy’s Christian music could easily pass for

secular. Its hard-driving arrangements, featuring guitar riffs, and her impassioned delivery sound exactly like today's mainstream pop."—*Cliff Jahr, Ladies' Home Journal, December 1985, p. 98.*

Then he turns his attention to the thousands of young people from Christian homes who are there:

"She has attracted hundreds of thousands of well-scrubbed young fans . . . who know every lyric by heart. **Like rock fans everywhere, they clap, cheer, join hands, sway in their seats and boogie in the aisles.**"—*Ibid.*

The youth of the churches are being destroyed, with the permission of pastors and youth leaders who imagine that something good is being accomplished.

"We've got to reach kids where they are right now. **We've got to get in there with whatever is communicating musically.**"—*Amy Grant, USA Weekend, November 8-10, 1985.*

The objective of such "Christian music" groups as Stryper is to pull Christian youth, as deeply as possible, into mind-paralyzing heavy rock.

"Stryper is trying to stay away from being known simply as a Christian band. We want to be known as 'a metal band for Christ.' **We're here to show people you can play rock music, you can look this way** [in the grotesque costumes of the Strypers], **and you can still let Jesus be the Lord of your life.**"—*Michael Sweet of Stryper, quoted in Christianity Today, February 1985.*

Not only Christian rock—but **all rock is gradually destroying the youth of the land—whether in the churches or out of them.**

"Rock is an established pervasive social force

and is still growing.”—*John Rublowsky, Popular Music, p. 14.*

“It’s arrogant, aggressive, slaps you right in the face. Rock is the first music ever addressed directly to the teenage world.”—*Ira Peck, The New Sound, Yes, p. 19.*

In the summer of 1993, **2,750 young people, between the ages of 12 to 26**, from all 50 states and from Canada, France, Mexico, New Zealand, the Netherlands, and Russia were asked the question: **“Do you believe rock music can be addictive?”** —**99.3% said “Yes!”**

“Nothing is more singular about this generation than its addiction to music.”—*Dr. Allan Bloom, in his book, The Closing of the American Mind.*

Here is what some of the leading performers say:

The Beatles, in the late 1960s: **“Our music is capable of causing emotional instability, disorganized behavior, and even revolution.”**

Spencer Dryden: **“Get them while they’re young. Bend their minds.”**

Jan Berry: “The throbbing beat of rock provides a vital sexual release for its adolescent audience.”

Donnie Brewer of Grand Funk: **“We take the kids away from their parents** and their environment to where the only reality is: the rhythm and the beat.”

John Denver, though primarily a folk and country-western singer, said of rock: **“Rock music is a greater influence over the souls of men than primitive Christianity.”**

Andrew Oldham (recording manager of the Rolling Stones) wrote in a trade journal: “Once love without sex was the great theme of folk song; today’s music

rhapsodizes sex without love . . . **Never before have pop singers been so explicit and so carnal' . .**

"Let's spend the night together urges the [Rolling] Stones; and their manager (Andrew Oldham) cynically states, 'Pop music is about sex and you have to hit them in the head with it.'"—*High Fidelity magazine, December 1968.*

They make a lot of money destroying people's morals, and seem to enjoy doing it. **Rock concerts around the world began creating mass hysteria and violence.** In Vancouver, during a 30-minute Beatles performance, **100 people were 'stomped upon, gouged and assaulted.'**

In Melbourne, nearly 1,000 were injured at a rock concert. **Fire hoses were needed to disperse hysterical fans** in Los Angeles.

A Rolling Stones concert, held in Southern California, drew more than 300,000, creating huge traffic jams. The Hell's Angels were hired to 'police' the event, in which **one person was killed and three others died** of drug overdoses.

Young people gathered outside Cincinnati's Riverfront Coliseum. By 7:30 p.m., there were close to 7,000 waiting to get in. When the doors opened, a stampede occurred as everyone rushed to get the best seat. **When the chaos ended, 11 people were dead,** crushed under the feet of the uncontrollable crowd.

The total number of people attending these "rock festivals" ran into the millions. But when it became obvious that the events were nothing more than gigantic drug and sex orgies, they were outlawed in many places.

"Surprisingly, some of the worst carnage has occurred at some of the biggest shows, where one might expect concert-industry professionals

11 are killed in stampede at concert

*Cincinnati
rock event
then goes on*



Clothes lost in the crush: People were stacked up like kindling



to be more vigilant about safety.

“Reportedly, **almost 10,000 people were injured** at Woodstock 1999 in Rome, New York, where a near-riot broke out during a performance by the hard-rock group, Limp Bizkit. **Three deaths and several rapes** also occurred among the crowd of

almost 200,000.

“[In May 2000] over 900 were injured at the 93XFest at Float-Rite Park in Somerset, Wisconsin. Artists, show announcers, and guest celebrities called upon women to disrobe; and their naked images were projected on large screens. **Three women told police they were raped** during the three-day festival . .

“[Speaking of the dangers of “*mosh pits*”] Cory Meredith, owner of StaffPro security company in Orange County, California, lays much of the blame on the performers themselves. **The rowdiness, he says, ‘could be stopped, but it seems like it is part of the show,** so they let it continue.’ ”—*“The Rock ‘n’ Roll Horror Show: What Every Parent should Know,” Family Circle, November 1, 2001.*

We need not be surprised at the results. **Music which originated in brothels, bars, slums, and earlier still from pagan cultures in foreign lands—is the new heritage of Christian music!**

Worldlings laugh at the way Christian young people—and even their youth leaders and pastors—excitedly accept whatever has a sprinkling of Christian words in it. **The cry of church leaders is “Let’s be contemporary; let’s have new church music. The old hymns are boring.** People won’t come to church if we play them!”

In an article, entitled “*Problem of Religious Content,*” the rock magazine, *Rolling Stone*, praised Bob Dylan’s latest album as one of his best. **It then discussed the “problem” that, in order to break into the Christian churches, the music industry was having to use Christian words which few music writers and singers be-**

lived in.

Then the comment was made: "The words really don't matter after all." The secular music industry recognized that it would be the music itself which would capture the churches and its young people. A few Christian words, detested by the rock composers and singers, scattered here and there in the songs, would just help get more to enter the doors.

"The Counterculture springs more than anything else from rock 'n' roll music. **The shattering, obliterating volume . . . amounted to a new form of violence . . . coupled with the anarchic, brutosexual rhythm and lyrics** of rock 'n' roll music. The counterculture is the world's first socio-political movement to grow out of the force of electronically amplified music."—*Time magazine, February 22, 1971.*

The rock magazine, *Rolling Stone*, agreed: "Rock is more than just music. **It is the energy center of the new culture and youth revolution.**"

Special note: In this book, I only hint at the extremely evil words of rock music, the things that are done on stage, and the things that are done with men and women fans and others after the performance is over.

The biographies of composers, musicians, and singers all read the same: total excess of sex, perversion, street drugs, alcohol, and violence interspersed with crime and suicides. Their devoted, possessed fans are led along the same road.

It appears that Satan brings all his rock worshipers along the same pathway to hell.

Inside Rock Music

TRACING IT TO ITS ORIGINS

“Its strength has always been rooted in the sexual energy of its rhythm . . . Rock ’n’ roll made you want to move and shake and get physically excited.”—*Janet Podell, Rock Music in America, pp. 46-47.*

“Its insistent basic backbeat and shuffle rhythms demanded a physical response . . . So the harsh, direct syncopation of rock ’n’ roll came as a physical manifestation of its content—a challenge to loosen up, to break the old molds of convention and standards of propriety . . . The musicians themselves moved and danced as they played, begging the listener to cast off his inhibitions.”—*William J. Shafer, Rock Music, p. 15.*

The following passage was penned by a non-Christian who studied deeply into the roots of the music his ancestors brought to the Western world.

“Spurred by the holy drums [in Central Africa], deep in the meditation of the dance, one is literally entered by a god [demon] . . . and it can happen to anyone.

“In Abomey, Africa, **these deities that speak through humans are called vodun.** The word means ‘mysteries.’ From their *vodun* (also called *voden*) comes our *Voodoo*, and **it is to Voodoo that we must look for the roots of our music . . . Voodoo is not so much Africa in the new World as**

it is Africa meeting the New World, absorbing it and being absorbed by it . . . **Protestantism and Voodoo are always at odds.** A Haitian saying goes, 'If you want the *loa* [a voodoo god] to leave you alone—become a Protestant [believer]' . . .

"Elvis Presley was the first product of African music in America which the official culture could not ignore . . . When whites started playing rock 'n' roll, the whole aesthetic of Western performance changed . . . **Spurred by a god within him, the devotee . . . throws himself into a series of improvisations [bodily movements]** . . . The audience is not taken in: it is to the *loa* [Voodoo god] and not the *loa's* servant [the performer] that their admiration goes out.

"The Voodoo rite of [demon] possession by the god became the standard of American performance in rock 'n' roll. Elvis Presley, Little Richard, Jerry Lee Lewis, James Brown, Janis Joplin, Tina Turner, Jim Morrison, Johnny Rot-ten, Prince;—they let themselves be possessed not by any god they could name but by the supernatural spirit they felt in the music . . . **Western performers transmitted their possession through their voice and their dance to their audience, even through their records.**

"Music can be understood by the body instantly. It carries so much history within it that we don't need history to understand it . . .

"From the first, this music has felt like an attack on the institutions [marriage, the family, the church, etc.]—and that was what it was attacking . . . 'If I told you what our music is really about, we'd probably all get arrested,' Bob Dylan

told an interviewer in 1965. It is a music that won't stop, and it won't leave us alone. It speaks through the body and invokes the spirit."—*Michael Ventura, "Hear that Long Snake moan," Whole Earth Review, Spring 1987, pp. 28-43; and Summer 1987, pp. 82-92.*

In the following passage, the author refers to the demons as "gods," because that is what the native musicians and worshipers call them. But **they are actually demons which, at the sound of the drum rhythms, come and enter those in attendance.**

"Much has been said and written by many people about the harmfulness of the beats in rock music. One of the most important reasons it is harmful is because it calls the demons. This use of music goes way back in African history. It is also found in Indian history.

"The author has, in her possession, tapes of **songs to the oldest known, original gods of India.** These come from Tamil in the southern part of India, and go back to the early time of Indian history.

"From these countries, and particularly from Africa, the music and religion spread in the world because of the dispersion of people in slavery. Even though slaves, people preserved their loyalty to their religion, through whatever means they could.

"There are three main religions which are still extant which grew out of this dispersion.

"In Haiti, it is called Voodoo. In Cuba, it is called Santeria. And, in Brazil, it is called Condomble.

“In each of these religions, as in African and Indian religions, **specific rhythms are used to call specific gods. This is the purpose** of the rituals performed.

“Drums are played; there is dancing. **A certain rhythm is played, depending on which god is desired, and that god comes and possesses individuals.**

“**The same exact rhythms are used** in each of the three religions named above, in African and Indian music, in rock music, and in music used in meetings of faith healers. **The god comes, whenever he is called by anyone using those rhythms on the drums.**

“Does the god come to celebration-type worship services, when the god’s rhythm is played in Christian rock music, even though the people present do not realize that they are calling a god? **There is quite a strong consensus that the god does come.**”—*Demon Possession and Music*, by Dr. Juanita McElwain.

Dr. McElwain said that the demon comes when those rhythms are played. Why does he come? in order to possess people. Sounds terribly dangerous! Would you want to be present at such a gathering?

But why do the natives want to call the demons to come and possess them? Because the people have learned that when the demons enter their bodies,—**the people feel excited and exhilarated**, and want to wave their arms, dance around wildly, and fall on the floor in apparent ecstasy.

While they are gathered together, the demons give them—what seems to be—a glorious feeling of excitement and exaltation. Amid the excitement of

these native rituals, the natives are urged to want to have sexual intercourse with one another.

But then afterward, those demons—still in their bodies—give them feelings of depression and anger, and gradually lead them to acts of violence.

Elsewhere in this book, we learn that *exactly the same thing happens to those who attend rock concerts!*

Just below is an incident which exactly fits the above description of what happens in African voodoo rituals! Although the location was very different, **the steady drum beats brought the same “gods,”**—with the same effects on the worshipers—who, like African natives, had come to the gathering that evening in order to experience those effects!

Without realizing it, these worshipers, at a small church in America that you will soon read about, had invited demons to enter their bodies. As a result, in the weeks and months which followed, you can know that those people experienced various difficulties with feelings of depression, hostility, and desires to engage in acts of immorality.

The demons are very intelligent; and their objective is to remain in the people after the meeting is over, so they can influence them to maintain a half-dead Christian experience. For this reason, the demons will not cause too many problems, lest the people become alarmed, stop attending the demon drum rituals, and flee to Christ for help.

“Not long ago, at the invitation of one of my music students, I visited a local church and was able to witness a use of ‘gospel music’ that was totally out of harmony with normal standards of worship.

“In front of the church, which seated no more than 250 worshipers, were enough drums, synthesizers, amplifiers, and loudspeakers to fill a room many times that size with sound at a decibel level that would even then be decidedly uncomfortable.

“At the beginning of the worship service, the performance of standard gospel hymns began at a relatively soft level, at a moderate tempo and very little use of the drums.

“However, the musicians gradually abandoned the *pianissimo* in favor of the *forte* and then *fortissimo*—with all twelve speakers at maximum volume level. **The percussion instruments [drums], at high volume and with complex rhythms, were leading out in a drastic change in the conduct of those who had come to this evening worship service.**

“As tempo and sound level increased, the congregation began to stir in the pews and soon were standing and raising their hands. As the music progressed from simple melodies and rhythms to higher volume levels and rhythmic complexities, **many in the congregation** (of primarily Anglo-Saxon heritage) **began to dance in the aisles and chancel of the little church!**

“The dancing was not with another person, but **individual parishioners would jump and whirl, often shaking violently as they fell to the floor—with screams of ecstasy!** As the service was at its height of excitement, the musicians very gradually lowered the volume while simplifying and softening the beat. Gradually, the physical manifestations moderated, and soon all were back in their

pews, singing softly and occasionally raising one or both hands, **while recuperating from the strenuous exercises they had just experienced.**

“The congregation had been led through this entire experience by the influence of music—music that led them in tiny increments of excitement by means of skillfully played instruments. During the zenith of the service, a young man seated behind me asked me, ‘Are you saved?’ He was apparently puzzled by my lack of participation.

“I asked a high-school-age girl, ‘What does it feel like to be writhing on the floor with people above you?’ ‘It is the most ecstatic and glorious experience you can imagine,’ she replied. However, if it had not been for the musical excesses, these ‘high’ experiences would not have taken place. I did not sense the presence of the Holy Spirit in the church that evening.”—*Paul E. Hamel, D.Mus.Ed., Eeritus Professor of Music, Andrews University.*

—*There is much more on this subject of the origins of this captivating music in the next two chapters.*

“Put on the whole armour of God, that ye may be able to stand against the wiles of the devil.”—*Ephesians 6:11*

“And take the helmet of salvation, and the sword of the Spirit, which is the Word of God.”—*Ephesians 6:17*

“But let us, who are of the day, be sober, putting on the breastplate of faith and love; and for an helmet, the hope of salvation.”—*1 Thessalonians 5:8*

“And they overcame him by the blood of the Lamb, and by the word of their testimony; and they loved not their lives unto the death.”—*Revelation 12:11*

Inside Rock Music

WORKED BY DEMONS

They have been happy ruining young people and gradually destroying their own lives as well. Yet this is understandable; for **demons are not only working on the minds and bodies of those who attend their services,—they are working on the composers, musicians, and singers as well.** Demons do not mind destroying their own.

This helps explain the strange hypnotic spell which seems to fall on those willing to attend. It explains the weird sensations which pass through their bodies—and cause them to go wild during the concert and eager to return again for more.

In this chapter, we will consider additional causes of the bewitching fascination in rock music.

Because rock, more than any other previous form of popular music, was able to create such mass hysteria and behavior changes in those who listened to it, **worried authorities began investigating it.**

In the hope of finding a cause of the national teenage monomania, studies were made and reports compiled. Researchers, journalists, and newspaper reporters began putting in personal appearances at rock concerts in order to get an inside view.

Here was part of one report:

“After an hour or so, even I felt drugged. But **20,000 people, most of them high on marijuana, if nothing stronger, were rocking the whole building**, swaying, standing on their seats, arms around each other . . . **The crowd seemed hypnotized.** It was part of a mass frenzy.”—*Reader's Digest*, July 1973, p. 173.

At these concerts, Satan not only works directly on minds and bodies, but he also works through the music—a music which he earlier invented.

Rock has a heavy, incessant, throbbing beat, **the same beat that people in primitive cultures use in their demonic rites and dances.** If the beat is monotonous enough and the volume loud enough, it can induce a type of hypnosis.

Dr. Walter Wright, Ontario psychiatrist, in a report to the Canadian Association of Music Therapy, compared rock to voodoo drums:

“The tempo of the voodoo drums has been known to make a listener powerless to resist the music's pounding beat . . . At rock concerts when the tempo of the music hits a certain pitch, it brings a psychological response which the audience is unable to resist.”—Walter Wright, M.D., *Calgary Herald*, May 19, 1976.

“When a listener submits himself to the beat, he loosens his mind from its moorings in space and time . . . The difficult world of external objects is blurred and unreal; only the inner pulse is real, the beat its outer projection. **Earthly worries are submerged in a rising tide of exultation.**”—Jeremy Lerner, quoted in Ira Peck, *The New Sound*, Yes, p. 112.

"We are more popular than Jesus now."—John Lennon.

A memorable mansion

Former Beatle John Lennon has purchased an ocean-front mansion in Palm Beach, Fla., for \$700,000, according to the Palm Beach socialite who sold the home.

Lennon and his wife, Yoko Ono, used the home on previous stays in Palm Beach. The palatial Spanish-style home has seven bedrooms, quarters for five servants, two swimming pools and 150 feet of beach front.

Lennon's fortune is said to include more than \$150 million in real estate holdings and other investments from his money-making days in the 1960s as one of the Beatles.

Lennon Says Beatles Had Orgies and Dope

San Francisco — (UPI) — Former Beatle John Lennon says the rock music group indulged in sexual orgies on tours and made heavy use of drugs.

Despite this, he says, The Beatles managed to maintain a "clean image" for years.



At the request of the *Seattle Times*, Dr. Bernard Saibel, child guidance expert for the Washington State Division of Community Services, attended a concert of the Beatles. After the performance he wrote:

"The experience of being with 14,000 teenagers to see the Beatles is unbelievable and fright-

ening . . . **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 first thought it would be, but a very destructive process.

“Normally recognizable girls behaved as if possessed by some demonic urge, defying in emotional ecstasy the restraints which authorities and common sense would place on them.”—*Seattle Times*, August 22, 1964.

A supernatural power is at work here. His satanic majesty, the devil, is using these strange sounds to captivate the senses and lead into sin.

This use of continuous beating sounds, as the medium for communication with evil spirits, has had a long history.

“Those cultures that choose to access the domains of the spirit world **have often used some form of rhythmically controlled noise to facilitate the communion.**

“The shamans say they ‘ride their drum’ to the World Tree. **The classic possession cultures say that the Orisha, the ancestor spirits, ride the rhythm of the drum down into the dancing bodies.** It is called the trance drum.

“How does rhythmic music serve as a catalyst for the transformation? What role does the musician play? What quality of balance is needed before we can dance at the edge of music—and not slip into captivity?”—*Hart, Lieberman, and Sonneborn, Planet Drum*, p. 102.

The path led from the East and Africa—to the shores of America. It began with ragtime, led to blues,

and then jazz, later rock 'n' roll, and finally various forms of rock. But it was the intensity of the drums which hurtled it into the greatest shock attack on the souls of men and women.

“Some scholars connect **the West African possession cultures** with **the ancient Neolithic mother goddess culture**, which over 3,000 years ago stretched from eastern Europe into what is now the Sahara desert . .

“When they came to America, in those places where Africans were allowed to keep their drums, it mutated into *candomblé*, *santería*, and *vóden*. **In America, where the drums were prohibited for many generations, this legacy of possession-trance dance rhythm became jazz, rock and roll, rock, and then hard rock.**”—*Ibid.*, p. 138.

“The importance of jazz as a contribution to modern music is a greatly debated question . . **Jazz is, of course, a stimulus coming from primitive art.**”—*Karl Nef, An Outline of the History of Music.*

The incessant, monotonous drum beat was the key to reviving the possession cults of the East and Africa in America. From America, through rock, it has been carried around the world.

John Chernoff, a sociologist, in his book, *African Rhythm and African Sensibility*, comments on how, during his time in Africa, **when he played the drums with possession-cult members, he could always play them perfectly and satisfy the spirits.** But, when alone in his hut, he could not do so. **He recognized that there was a mysterious, overruling presence where the cult drums were played.**

He was experiencing a type of rock concert in

Africa. It had the incessant, confusing beat which, although lacking sound amplifying equipment, was still an intense sound to the encircling natives who swayed, danced, screamed in frenzy, and fell to the ground.

Dr. Juanita McElwain, in her book, *Demon Possession and Music*, explains it further:

“Having established that spirit possession does take place, **the possibility of the role of music in possession may be examined.** Satan has always been highly involved with music, beginning in heaven. ‘Satan had led the heavenly choir.’ *Story of Redemption*, p. 25. This suggests that **Satan is the most intelligent being regarding music in our world. He knows how to make the best use of it to achieve his ends.** He does things with music that seem strange and even impossible.

“The search for the use of music in devil possession resulted in finding two main avenues. One is the use of beats in music to call the spirits or gods. The other is the altered state of consciousness.”—*Demon Possession and Music*, by Dr. Juanita McElwain.

Immediately after the above statement, Dr. McElwain discusses the use of beats in music by demons. That which African ritual musicians and dancers refer to as “gods” are actually demons. **By coming to the “drum trance” area, the natives were entering into a compact with demons that would permit them to take control of their minds and bodies.** When men and women in Western lands consent to attend the offspring of those African drum trances (various forms of rock concerts), they are also giving permission to demons to enter their bodies and fill them with a

strange excitement and craving for sensual satisfactions.

“Music Beats: The role of the drums is to call the gods and thus bring on spirit possession, which is the ultimate purpose of most rituals.

Drums are usually played in a battery of three. The largest drum is played by the master drummer and is the most important, because it is specific in spirit possession. Specific rhythms correspond to specific gods.

“It is the rhythm identified with each god that is a primary instrument in summoning him. And **no worship of the gods is possible without the rhythms that call and speak for the god.** (See Harold Courlander, *A Treasury of Afro-American Folklore*, 1976.)

“The drums have the primary religious function of calling the gods, and thus of bringing on spirit possession. (See G. Behague, “Patterns of Condomble Music Performance: An Afro-Brazilian Religious Setting,” *Performance Practice Ethno-musicological Perspectives*, 1984, p. 231.)

..

“Altered State of Consciousness: The other mainstream technique, in which the devil uses music to bring about spirit possession, is that of the altered state of consciousness. ‘Thoughts naturally flit across the mind, and considering an idea generally brings up related thoughts. Occultists teach that this natural flow of thoughts can be interrupted. As this occurs, subjects slip into **an altered state of consciousness** which we have identified as the corridor of the mind’ (T.E. Wade, *Spirit Possession*, 1991, pp. 74-75).

“This is called by various names such as illumi-

nation, enlightenment, **trance**, tuning in, and **hypnotism**. Wade further states: '**Any type of concentration on sensual stimulation may alter consciousness**. Music with a strong rhythm, or concentration on the relaxation of different parts of the body, can induce it. The apparently innocent concentration on a mental image of Jesus standing in your favorite spot can bring the same effect' (*ibid.*).

“Entrainment: Before proceeding, **it is important to understand the ways in which music facilitates an altered state of consciousness. One important element of the process is called entrainment.** In 1665, the Dutch scientist Huygens noticed that if two clocks were placed next to each other, they would soon begin ticking synchronously—and so was discovered the *Law of Entrainment*. **Rhythms in close proximity will entrain.** Because of entrainment, music is often used beneficially to control heart rate and other rhythms in the body. Since this is true, **it is also possible to use the rhythm of sound to control the rhythm of brain waves.** Neuro-chemical cortical brain activity may be measured. A set of descriptors has been developed and identified as Beta, Alpha, Theta and Delta.

“Beta is predominantly present when the individual is attending to a task, particularly such a task as mathematics. This is also the state of the brain during critical thinking. When **Alpha** is predominant, the individual is in a relaxed state. There are some claims that hypnotism takes place in higher levels of Alpha. One description is alert relaxation. The **Theta** condition is extremely re-

laxed. Meditation conditions could take place here. Lower levels might include approaching sleep. **Delta** is the sleep condition. It is an extremely low level of brain activity.

“Neurons are constantly firing at various rates all over the brain, but **one of these levels may be predominant at any given time under given circumstances**. Brain waves are vibrations measured in Hertz (Hz), or cycles per second.

“**Vibrations:** Music is also vibration which is measured in cycles per second, or Hertz, which determines frequency or pitch.

“Another element, which the demons employ in their arsenal, is that of **difference tones**. This is a phenomena commonly explained in psychology of music texts whereby **a phantom tone is heard**. Under certain conditions, when two tones are sounded simultaneously, a tone equal to the difference in Hz (cycles per seconds) between the two tones may be heard even though it is not being played. If tones of 100 Hz and 106 Hz were sounded, a phantom tone of 6 Hz might be heard. Or if a C and a G above it were played simultaneously, the C an octave lower might be heard.

“**To combine these three (entrainment, difference tones and brain waves), consider the following:** Notes producing difference tones of very low or small frequency could be played and embedded just below the audible sound of the music. **When the listener hears the music, the embedded difference tones (although inaudible to him) will entrain with the listener’s brain waves, thus controlling them or causing them to match the difference tones.** Without realizing

what is happening to him, **the listener's brain waves may be led to an Alpha, Theta, or Delta state** according to the whim of the controller. Some believe that the devil has been using techniques such as these since the beginning of the world and is still using them."—*Demon Possession and Music*, by Dr. Juanita McElwain.

Dr. McElwain then provides us with additional information on how this hypnotic trance works:

"All this leads to the present. **Twentieth-century people discovered an ancient usage of difference tones and entrainment and successfully used them to produce an altered state of consciousness.**

"A man named Monroe first discovered the use of **specific frequencies to entrain the brain.** He discovered that certain frequencies, which were in the same spectrum as brain waves, could produce entrainment of brain waves. These are too low for the human ear to hear, but by using higher sounds he could produce difference tones.

" 'If the frequencies of two sound sources are applied separately, one to each ear, an abinaural beat frequency is created. As explained above, **this is not an actual sound, but only a frequency difference between two actual sounds.** The sound is heard within the brain itself. The binaural beat frequency is created by both brain hemispheres working simultaneously. The entrainment or frequency following response did not take place only in the area of the brain responsible for hearing, or only in the left or right hemispheres: **The entire brain resonated, the waveforms of both hemispheres becoming identical in frequency.**'

thus achieving an altered state of consciousness (*Don Campbell, Music Physician for Times to Come, Quest Books, Wheaton, IL, 1991, pp. 228-229*).

“Subliminal Programming: There is a phenomenon used in meditation techniques. The music on meditation tapes uses two technologies: **sound phasing** and **subliminal programming**.

“The subliminals use such messages as: ‘I am one. I am love. I am peace. I am the source of my experience. I am existence . . . consciousness . . . ecstasy . . . peace.’ These are mantras that have come down through the centuries, which make up a very holistic program of non-dual, I-Consciousness.

“Sound phasing is defined as ‘a vibrate sound, a tone that contains two tones, the top and bottom of the vibration. **Phasing** is the interval between the tones. **The sound we call the interval is heard only in the brain.** Your brain creates that sound from the two tones’ (*Patrick Harbula, Sounds of Transformation: A talk with Brother Charles, Meditation, 2(4), 1987, pp. 20-29*). This is, what is called, difference tones.

“Guarding the Mind: Tone wave generators have been built which can insert any difference tones in desired musical carriers. They are called **binaural tone generators**. They are available for anybody to purchase and are very easy to use. **This means that this technique which can open the mind to demon possession is readily available to any that choose to use it.** It is to be found in videotapes, cassette tapes, etc., which are being used.

“The only protection available to counteract these wiles of Satan is found in Isaiah 26:20, which speaks about the present days: ‘Come, My people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast.’”—*Demon Possession and Music, by Dr. Juanita McElwain.*

“In the latter times some shall depart from the faith, giving heed to seducing spirits, and doctrines of devils.”—*1 Timothy 4:1*

“And no marvel; for Satan himself is transformed into an angel of light.”—*2 Corinthians 11:14*

“Regard not them that have familiar spirits, neither seek after wizards, to be defiled by them: I am the Lord your God.”—*Leviticus 19:31 (1 Chronicles 10:13-14)*

“Beloved, believe not every spirit, but try the spirits whether they are of God.”—*1 John 4:1*

“For they are the spirits of devils, working miracles.”—*Rev 16:14 (2 Thess 2:10; Lev 20:6-8)*

“Him that overcometh will I make a pillar in the temple of My God, and he shall go no more out: and I will write upon him the name of My God, and the name of the city of My God, which is new Jerusalem, which cometh down out of heaven from My God: and I will write upon him My new name.”—*Revelation 3:12*

“To him that overcometh will I grant to sit with Me in My throne, even as I also overcame, and am set down with My Father in His throne.”—*Revelation 3:21*

“He that overcometh shall inherit all things; and I will be his God, and he shall be My son.”—*Revelation 21:7 (1 John 5:4)*

“And the Lord shall guide thee continually, and satisfy thy soul In drought, and make fat thy bones: and thou shalt be like a watered garden, and like a spring of water, whose waters fail not.”—*Isaiah 58:11*

“Thus saith the Lord, thy Redeemer, the Holy One of Israel; I am the Lord thy God which teacheth thee to profit, which leadeth thee by the way that thou shouldest go.”—*Isaiah 48:17*

Inside Rock Music

SATANIC CONTROL

Do the rock groups worship and serve Satan? They surely do,—and this by their own admission.

Here are several examples of how these rockers openly declare their abject loyalty to the devil. The rock group, Black Sabbath, has been known to **make altar calls to Lucifer** in some of their concerts.

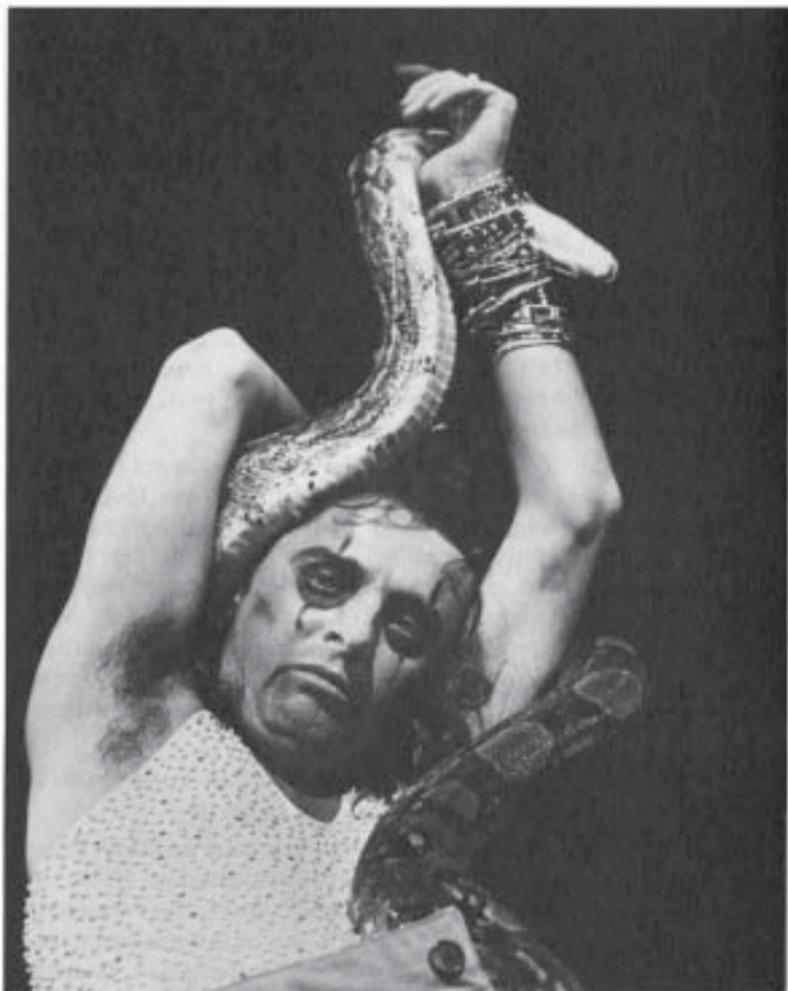
Stevie Nicks, of the Fleetwood Mac group, is known for **openly dedicating their concerts to the witches of the world.** At an Iron Maiden concert in Portland, Oregon, their first words were **“Welcome to Satan’s Sanctuary.”**

On the back of their album, *Welcome to Hell*, the rock group, Venom, has these words printed in bold print: **“We are possessed by all that’s evil. The death of your God we demand:** We . . . sit at the Lord Satan’s right hand.”

The rock group, called Satan, has weird album covers and horrible music. However, the album covers and music of the other rock groups are about as bad.

Savoy/Brown’s album is named ***Hellbound Train.*** The album *Healing*, by Todd Rundren, includes a song, entitled **“Tiny Demons.”**

In their *Shout at the Devil* album, Motley Crue has a song, entitled **“God bless the Children of the Beast!”**



ALICE COOPER (VINCE FURNIER) WAS A 1970'S ROCK STAR

One of the reasons that the various rock groups dare to so openly talk and sing about their love for sex, perversion, hard drugs, and Satan—is because they believe they have Satan's protection. This has made them all the more brazen in their conduct and music—with devastating effects on their adoring, screaming worshipers.

These demon-controlled men know that the more they flaunt their demonology, the more they will be empowered by the devil to continue doing so. **Yet it is all a deception. Satan is not nice to anyone! He brings ongoing misery and final destruction even to his own.**

A master satanist, **Aleister Crowley**, helped teach **Anton LaVey**, who started the Satanic Church of America, with headquarters in San Francisco. Before his death, Crowley made human sacrifices in his home. That house is now owned by Led Zeppelin guitarist, Jimmy Page.

Here are several of the rock groups which have openly identified with Aleister Crowley and his satanic teachings: Iron Maiden, Hall and Oates, The Beatles, Led Zeppelin, Ozzy Osbourne, Eagles, Rolling Stones.

The father of **Terri Nunn**, the female sex symbol and leader of the Berlin group, taught her Eastern religions and her mother taught her astrology. Terri, in turn, taught it to her fans at rock concerts.

Ronnie James Dio, formerly with the group, **Black Sabbath**, is known for using the patented satanic salute (extending the index finger and smallest finger, so they look like horns). This is supposed to ward off evil spirits and spells—but, of course, it only places the one doing it more in the power of the devil. Prior to his horrible death in the 1990s, Anton LaVey also used that sign on the back of his *Satanic Bible*.

On the cover of his rock album, *Holy Diver*, Dio shows a demonic creature with horns, with the satanic salute with one hand and the other with a chain around the neck of a Christian minister, drowning him in wa-

ter!

Grim Reaper is satanic and occultic. Their two albums are titled *See You in Hell* and *Fear No Evil*. "Come with me to a place you know so well. I will take you to the very gates of hell."

The three men in **Iron Maiden** readily admit that they are into witchcraft and the occult. For their album, *Powerslave*, they present Egyptian cultic themes. "The idea of *Powerslave*," says **Bruce Dickenson**, the leader of Iron Maiden, "is to try and get enough magic on the album so that it'd maybe rub off on those who hear it."

The stage for their "World Slavery Tour," has an Egyptian motif, complete with a stone coffin, and replicas of Isis (the occultic Egyptian goddess of fertility) and her mate Osiris (occultic god of the dead). Dickenson adds, "In other songs, we refer to guidance through tarot cards (witchcraft cards) and the ideas of Aleister Crowley."

"To people of antiquity, as well as of the modern world, Egypt appeared as the very mother of magic."—*Encyclopedia of Occultism and Parapsychology*, p. 285.

Marc Storace of **Krocus** says he is convinced his throat is energized by a supernatural force as soon as the band starts playing. "You can't describe it," he says, "except to say it's like a mysterious energy that comes from the metaphysical plane and into my body. It's like being a [spiritist] medium, contributing to the energy and using bits of it" (*Circus*, January 31, 1984).

Like the other rock groups, **Motley Crue's presentation** consists of sex, drugs, and violence. The symbol they use for their group is a pentagram (upside-down star) which is a symbol of Satan. Speaking of their stage shows, **Nikki Sixx** says, "We have skulls, pentagrams,



and all kinds of satanic symbols on stage . . . I've always flirted with the devil" (*Circus*, January 31, 1984).

The original band of **Rob Halford**, the leader of **Judas Priest**, was named **Lord Lucifer**. They advertise on an album that "Judas Priest has sin for sale."

Ozzy Osbourne is front man for the heavy metal group, **Black Sabbath**. Constantly delving into witchcraft, he has continued to emphasize it after leaving Black Sabbath. On his album, *Blizzard of Oz*, he sang a song about one of the leading satanists of the 20th century, Aleister Crowley. **As part of his satanic ritual, he publicly bites the head off a live bat.** People are known to have committed suicide after listening to his song, *Suicide Solution*.

Police was the name of another rock group. Its song, *Wrapped Around Your Finger*, tells about Mephistopheles who will teach us how to enter a new, better sphere of existence. The word, "Mephistopheles," comes from an opera in which Faust signs a compact with a demon who gives him success for a time, but later causes him to suffer a horrible death.

Bruce Springsteen has been guided by the spirits to mockingly appear onstage, dressed as a minister who says he was dead until rock music "saved him." "Welcome to the first church of the rock," he announces. He then ridicules going to heaven and promises the audience something better when they die.

Van Halen is one of the heavy metal rock bands. **David Roth**, its singer, says the demons taught him to emphasize sex while onstage. "Rock and roll is more than music, it's a lifestyle," he says. "I abandon my spirit to them. You work yourself up into that state and you fall in supplication of the demon gods . . . Rape and pillage play important parts in rock and roll . . . and . . . yeah I'm toastmaster for the immoral majority" (*Rock*, April 1984). Roth says he is involved in the cultic Zen, a sect of Buddhism (*Hit Parader*, July 1984). One of his songs is *Running with the Devil*.

After **Chrissie Hynde** started The Pretenders and released their first album, everything seemed to go well. They were able to get lots of money, sex, and drugs. But, within two years, they had to fire the bass player for becoming a total heroin addict. Two years later, in 1984, their guitarist died at the age of 25 from an excess of cocaine and alcohol. In order to find solutions to her problems, rock friends of Chrissie suggested that she read the Hindu books and Hare Krishna's books. In a *Rolling Stone* magazine interview, she said there were times when she was so heavy on drugs and alcohol, she could not speak. But, she added, "But for every act of [public or filmed] sodomy I perform, I'm getting 10,000 pounds [British money] for now" (*Rolling Stone*, April 26, 1984).

John Lennon, along with his group, the **Beatles**, helped shape the values of an entire generation of young people. In 1974, John Green, an occultist, was hired by

Yoko Ono (Lennon's wife) to be her tarot card reader. For years, he worked closely with John and Yoko. They did everything according to "the cards."

In the 1980s, a man living in Hawaii, who was also deep into the occult, was impressed by Satan to kill John Lennon—so he shot Lennon as he entered his New York City hotel.

—More examples of open worship of Satan in rock concerts could be cited!

The concern of the devil is to ruin and then kill everyone, including those he directly controls. Here are a few of many examples of his regard for those who give him faithful service:

Larry Gatlin started out in Texas, with his two brothers (the Gatlin Brothers), singing gospel songs "to share the love of Jesus Christ." Later, Larry got into big-time rock—and his life changed. After drug-ging himself out, he turned himself in to a drug rehabilitation center.

Marvin Gaye is another story of someone who abandoned the church so he could sing rock. He became so vile that his angry father shot him dead. "He became beastlike while under the influence of cocaine," his father said.

The three members of the **Gap Band** were sons of a Pentecostal minister. Although raised in a Christian home, now, like other jazz and rock musicians and singers, they are battling drugs, alcohol, and sexual immorality.

Billy Idol pleaded guilty of assaulting a 20-year-old girl in a New York motel after a concert.

In a later chapter in this book ("How Rock Stars Die") you will learn how 280 of them died!

Inside Rock Music

BACKWARD MASKING

You have probably heard about “backward masking” and have wondered what it is all about. The fact that it is purposely done and the words which are implanted in the unsuspecting minds of rock 'n' roll and hard rock listeners—**clearly shows that demons are in control of all such music.**

The music industry knows the master whom they are serving, and they serve him well; for he rewards them with great profits for their services.

The satanist, Aleister Crowley, in his book, *Magick* (considered by those in satanism to be one of their sacred books), instructs those who are learning witchcraft and satanism that they should learn how to speak, write, and think backwards! He explains that they will later use this tool to help capture the minds of others.

There are many satanists, masquerading as “rock artists,” who are using backward masking in their recordings.

When someone wants to join a satanic coven, he is given a cross which he must turn upside down and then break. Satan hates Christianity and Christians above everything else, and his followers must share his hatred.

New converts to satanism are also required to say the Lord's Prayer backwards, as a sign of their rejection of Christianity. In addition, they are taught “back-

ward masking.”

A majority of the jazz and rock groups which use backward masking in their recordings, and as background recorded music in their live performances, have learned it from the teachings of Aleister Crowley. Many have admitted it.

Satan is using rock stars to destroy souls. **A significant number of those composers, musicians, and singers have studied witchcraft and made definite compacts with the devil.** If he will give them fame and riches,—they will serve him and do his bidding.

The vicious, violent messages of destruction and death in rock music are part of their fulfillment of the compact. Their satanic clothing is another part. Their sensual contortions on stage are yet another. Backward masking is still another.

Backward masking is the placement of special messages in the rock music, intended to affect the hearers on a subliminal level.

Messages pass the conscious mind and go directly into the subconscious. If a backward message is embedded in a song, the listener’s conscious mind will not pick it up because it is not obvious. But, subconsciously, he will get the message. The music is frequently listened to over and over again.

It is dangerous, in the extreme, to listen to satanic music or attend concerts where it is presented! Do not frequent such places.

Dr. Wilson Bryan Key, a foremost authority on subliminal perception, has written three books on the subject. Writing in *Subliminal Seduction*, he says:

“Experiments have demonstrated that humans can receive, process, and transmit information which makes no conscious appearance at any

stage of its passage through their nervous system . . . Indeed, **the unconscious can operate quite independently** from the conscious mechanism in the brain.”

In his book, *The Clam-Plate Orgy*, Key discusses how to bypass the conscious mind:

“The unconscious system appears able to unscramble even kinds of distorted information without individuals becoming consciously aware of the perception.”

To help illustrate how this is done, you actually see everything upside down and backward; but your brain turns it right-side up and forward. It can do this with sounds also.

Those New Age satanic rockers who have not actually entered into a compact with the devil—still copy the methods of those who have, because they are more successful and, following the devil’s advice, make more money. The result is that **Satan is able to use the entire rock industry—for they have learned to use the same techniques.**

The rock group, Quiet Riot, has this segment in their *Metal Health* album which, when played backward, says, “**Serve beast for money!**”

Led Zeppelin, in their *House of the Holy* album, has this on a segment played backward: “**Satan is really Lord!**”

Prince is a rock star who, on his *Purple Rain* album announces the soon coming of Satan to the earth! One of the segments, played backward, says “**My Lord is coming soon!**”

Motley Crue is a rock group which openly states on their albums, “*This album may contain backward messages.*” And they do. One among several segments

in their rock song, *Shout at the Devil*, played backward, says **“Satan is our God!”**

Venom, another well-known rock group, in their album, *Welcome to Hell*, has this in a backward-played segment: **“It’s better to reign in hell than to serve in heaven.”**

Cheap Trick, on their *Heaven Tonight* album, plays the Lord’s Prayer backward so fast that it sounds like insects singing.

Blue Oyster Cult uses a different method. They speed up a forward (not backward) segment very fast. When it is played at a very slow speed, the words can be heard: **“Our father who art in heaven, Satan.”**

A segment of the Rolling Stone’s album, *Tattoo*, played backward, says **“I love you, said the devil,”** as an encouragement to the listener to not fear, but trust him.

We are here discussing a very real demonic power at work in human minds and bodies. We dare not dabble with it. To do so is to be captured!

William Sargent, a British psychiatrist, studied extensively the work of **witch doctors, voodoo priests,** and faith healers. **He compared their methods with hypnotic trances and rock music festivals.** Attention is specifically diverted, then riveted on something. Fatigue sets in and the mind is captured. Eager anticipation and high expectation of ecstasy also play a role. Individual will power is weakened (*William Sargent, The Mind Possessed: a Physiology of Possession, Mysticism and Faith Healing, 1974*).

T.E. Wade examined transcendental meditation, hypnosis, glossolalia, and spiritism in connection with spirit possession. He concludes:

“It is my personal conviction that the normal

human brain is capable of experiencing the functional relation to the Holy Spirit by a mechanism which is misused to achieve hypnotic trance . . . **This mechanism may be surrendered to the control of an evil spirit, as occurs in voodoo spirit possession;** or a human hypnotist may intrude into the relationship when he casts a spell over his subject.”—*T.E. Wade, Spirit Possession, 1991, p. 47.*

As we have learned earlier in this book, rock music is the most powerful example of voodoo drum trances in our world today!

If one submits to the suggestions of an evil spirit, possession by that evil spirit will take place. The mechanism, designed by God for communication with the Holy Spirit, has been taken over by evil spirits.

“And thine ears shall hear a word behind thee, saying, This is the way, walk ye in it, when ye turn to the right hand, and when ye turn to the left.”—*Isaiah 30:21*

“Let the wicked forsake his way, and the unrighteous man his thoughts: and let him return unto the Lord, and He will have mercy upon him; and to our God, for He will abundantly pardon.”—*Isaiah 55:7*

“Let us hold fast the profession of our faith without wavering (for He is faithful that promised) . . . Cast not away therefore your confidence, which hath great recompence of reward.”—*Hebrews 10:23, 35*

“Let that therefore abide In you, which ye have heard from the beginning. If that which ye have heard from the beginning shall remain In you, ye also shall continue in the Son, and in the Father . . . And now, little children, abide in Him; that, when He shall appear, we may have confidence, and not be ashamed before Him at His coming.”—*1 John 2:24, 28*

“Heaven and earth shall pass away: but My words shall not pass away.”—*Luke 21:33*

“Wait on the Lord: be of good courage, and He shall strengthen thine heart.”—*Psalms 27:14*

Inside Rock Music

UNVEILING A MASTER PLAN

In 1985, Jacob Aranza wrote these words:

“Recently, one of America’s most popular youth evangelists was on a plane flying to a crusade. Everything seemed as though it would be a typical flight. **Little did he know today he would peek into Satan’s agenda for the music world.** As the plane became airborne, he began to talk with the man seated beside him.

“After the normal small talk, the evangelist asked the gentleman in what business he was involved. **To his surprise, the man was the manager of one of the largest rock groups in the world.** The evangelist then asked, ‘What’s next in the rock music world?’

“As the manager of the rock group began to talk, the evangelist was shocked by his knowledge, not only about rock music, but also about the sales and the marketing plans of the industry. **The man proceeded to tell him about, what he called, the ‘four step plan’ taking place in rock music.**

“He explained that each phase or step in this agenda appeals to a different side of the human personality. He said that **Step One began in 1955, at the birth of rock music and lasted until 1965. This step pushed sex through music.** Elvis

Presley, Chuck Berry, and Gene Vincent helped to accomplish this. This promotion of sex, from 1955-1965, greatly helped in bringing on the sexual revolution and the free-love generation. Young people across America, and around the world, threw away their moral standards so they could both listen to this music and experience it. This was to open the door for Step Two which began in 1965.

“Step Two ran from 1965-1970. He said that this phase was meant to arouse the spirit of young people toward drugs, rebellion, and anti-establishment movements. Protests began to develop on campuses across the nation. A rejection of all traditional values evolved, and an arousal of the spirit world through the supernatural began.

“Many remembered groups, like the Beatles, turning to **gurus and Eastern religions. This ‘spiritual awakening’ through music gave way to millions turning to cults,** like the Children of God, Hare Krishna, Ma Jura Ja Gi, and many others.

“Step Three, he continued, began in 1970 and has run through part of the 1980s. In this step, the quality of music isn’t important, but that **it has an addicting sound caused by loud beats and violent tones.**

“He went on to say, ‘We’re just like any other business. How does a business sell cosmetics, clothes, or cars? They all have what is called a motivational trigger. You touch someone’s hot button and they buy. In rock music we have been looking for the ultimate hot button for years, and we believe we have finally found it!’ He explained

this to be part of **Step Four**.

“‘We have found,’ he said, ‘that the greatest commitment anyone makes is a religious one. That would be the greatest motivator to get people to buy rock records. So, beginning in the 1980s, we will bring rock into mainline Christianity.’”—*Jacob Aranza*.

It was all about making more, and still more, money from music. First, the concerts and recordings were keyed to emphasizing **sex**. To this was added more money to be made on music that focused on **rebellion** against parents who tried to forbid attendance at such concerts and owning of such recordings. Then came an added emphasis on the power of **demonic cults**, as an additional way to help sell them. After this came the emphasis on the heavy, loud, addicting qualities of the almost ear-shattering **rock beat**. Finally, in the early 1980s, rock knocked on the doors of **Christian homes and churches**.

It is unlikely that any humans could plan such an agenda in advance; but, as it progressed, the music industry was quick to cash in. Yet it was a carefully worked out agenda—by the devil. Satan worked it out in councils with his demons.

From the 1980s, onward, Christian rock has been a withering blight to destroy the faith of millions of Christians, young and older.

When will the preachers, youth leaders, and leaders of the churches wake up to Satan’s master plan?

“If ye continue in My word, then are ye My disciples Indeed; and ye shall know the truth, and the truth shall make you free.”—*John 8:31-32*

Inside Rock Music

COUNTRY MUSIC

We have traced a direct line from pagan drum possession rituals, through ragtime, rock 'n' roll, and down to hard rock. But what about so-called "country music"?

First, there is the problem of the words in country music. They consist of three major areas: sex, divorce, and drinking. It is true that rock music lyrics also include satanism and hard drugs; but that does not make country music any more virtuous. Both are evil, and produce evil in the lives of those who listen to them.

After careful research, James Schaefer, Ph.D., Director of the Office of Alcohol and Drug Abuse at the University of Minnesota, found that **country music increases alcohol consumption and can lead to alcoholism.**

The second problem with country music is the lives of its musicians and performers. When a certain type of music damages those most involved with it, we should take warning and avoid it! (Most recent "Western songs" share the problems which are found in country music.)

Many country artists, including George Jones, are known for their much publicized drinking. He has been known to not even show up for some concerts, due to excessive drinking on those days.

One Gatlin Brothers' song says, "If there's no Mogen

David [brand of wine] in heaven, then who the h__ wants to go." Larry Gatlin entered a drug abuse center for recovery.

Bad music ruins the lives of those who present it and the lives of those who listen to it. Many country music musicians and performers openly boast about their use of street drugs.

In a story in the Nashville *Tennessean*, Johnny Paycheck said his several debts, criminal charges, and missed shows should be blamed on the country music industry. In another article, he commented that cocaine and alcohol are all right for people to use; only heroin is something to be avoided.

It has been charged that some of those performers swap husbands and wives about as often as they change record labels.

"As a country artist, I'm not proud of a lot of things in my field. There is no doubt in my mind that we are contributing to the moral decline in America."—Conway Twitty, in a *People Magazine* interview.

Like many others in country music, Willie Nelson came out of a Christian background. He was raised by his grandparents who carefully taught him godly principles. His grandmother wrote gospel songs, and he began writing them too.

But since then, like so many others, Willie Nelson has fallen a long way. He now confesses that he believes in reincarnation.

It is significant that many country music artists were originally gospel music singers. When they switched to country music, their personal lives deteriorated.

"Honky-tonk angels and cheatin' men have always played their part in country songs, but

never in the history of country music have their illicit affairs been so graphically depicted as they are today.”—*News and Observer, Raleigh, North Carolina.*

The following 24 country music song titles very clearly tells the story: Stay away from country music!

“Let’s Get It While the Getting’s Good” / “You’d Make An Angel Want to Cheat” / “When I Get My Hands on You” / “Behind Closed Doors” / “Loving Up a Storm” / “She’s Pullin’ Me Back Again” / “Heavenly Bodies” / “Why Don’t You Spend the Night?” / “To All the Girls I’ve Love Before” / “Let’s Stop Talkin’ About It” / “She’s Not Really Cheatin,’ She’s Just Gettin’ Even” / “When We Make Love” / “War is Hell on the Home Front Too” / “That Lovin’ You Feelin’ Again” / “Something to Brag About” / “Making Love from Memory” / “I Dream of Women Like You” / “First Time Around” / “Makin’ Love Don’t Always Make Love Grow” / “I May be Used, But Baby I Ain’t Used Up” / “I Feel Like Lovin’ You Again” / “Just Give Me One More Night.”

“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 4:22-24*

“It is good for me that I have been afflicted; that I might learn Thy statutes.”—*Psalms 119:71*

“Take My yoke upon you, and learn of Me; for I am meek and lowly in heart: and ye shall find rest unto your souls.”—*Matthew 11:29*

“Cease to do evil; learn to do well; seek judgment, relieve the oppressed.”—*Isaiah 1:16-17*

“For this God is our God forever and ever: He will be our guide even unto death.”—*Psalms 48:14*

Inside Rock Music

SOME PERSONAL EXPERIENCES

“When I was about seven, I became involved in a satanic coven . . . I grew up with a ‘Star Wars’ mentality. I loved Star Wars and the whole concept of the sinister side of the forces of darkness. Those things were very important to me. I also enjoyed other science fiction movies.

“When I was eight and a half, I was involved in my first ritual sacrifice. Often when we recruited young people to our meetings, we gave them alcohol or drugs, so they would have a hard time remembering what had taken place . . .

“Satanic worship services are designed to put the worshipers into a mood where spirits can be called to manifest themselves during the service. They always use live music, and the music always has a beat.

“They start with a drummer. The rest of the instruments are geared to the drumming. These people practiced many, many hours for every service we had. **It was rock music with rock beat.**

“Subconsciously, while you listened to the music, it would open you up. People weren’t aware that they were opening up to spirits, because they were concentrating on the music. This music prepared everyone to open themselves up

to the forces of darkness.

“As those forces respond to that invitation, **the people become inhabited by demons.** There is no way to do the things done in those services without inviting spirits into your life to empower you to do them. During those services, I saw atrocities and vile acts . . .

“I am now in my twenties. **I am asking God to bring healing from my involvement in satanism** and the horrors of those years of my life.

“Whenever I hear rock music, whether it’s supposedly Christian or not, my reaction is extreme. I can’t handle the music. I don’t care what the words say. **As soon as I hear the beat, it takes me back to those services where we called the enemy to empower us to do great evil.** I am grieved about ‘Christian rock’ music. I can’t believe Christians accept those things.

“Whenever I attend a church service where ‘Christian rock’ is played, I have to leave. I can’t stay. It triggers so many memories . . . **It’s very difficult for me to understand why any Christian would want to put Christian words to that kind of music.**

“When I hear rock music in church, to me it’s like taking an *Ouija* board to church and saying, **‘We’re going to play this and try to not summon the powers of darkness.** We’re going to play this and try to get a message from God.’ It just doesn’t fit!

“I attended one church service where a young man ran out of the room making noises as they started playing ‘Christian rock’ music. When I ran after him, I found him down the hall on his knees

crying. He said, 'I can't stand the thoughts that are coming into my mind because of that music. **Why are they using it in this church? I thought it would be different here.'**

"One of the many things they trained us for, back in the coven, was understanding music. **A number of us were taken to a fellow who had a lot of involvement in a large music recording firm.** He explained to us that **wherever we went in the world, we would hear that kind of music, and there would be people worshiping Satan.** He played sections of music from different countries, beginning with Ireland, throughout Europe, and into Africa. It was part of our training to understand that **all over the world, people are able to call spirits through music.**"—*Testimony of a 20-year-old man, verified by his pastor, Dr. Jim Logan, quoted in a leaflet by International Center for Biblical Counseling, Sioux City, Iowa.*

"I was raised in a Christian home and made a profession of faith at the age of five. **Until I graduated from high school, I had a strong faith in God,** and I was committed to living a godly life. **However, my choice of music dramatically changed my life.**

"I was introduced to rock music when I began keeping a nursery for a local aerobics class. I began to listen to music that my parents did not allow in our home. **It had a strange, incessant beat that fascinated me.** The more I listened to this music, the more I wanted to listen to it, and the more I desired the various kinds of rock music available.

"Against my parents' wishes, I moved away to

attend college. I discovered more and more jazz and rock music I liked. **I had begun by listening to 'soft rock' music but was led into harder and harder stuff.**

"I began flirting with occult activities, including mind-control techniques. I found that I could alter my mood easily if I put the right cassette into the stereo. **I could make myself sad, angry, or manic—but never happy. I could completely lose my mind, if I wanted to.**

"As I continued to listen to this music, I was led ever deeper into rebellion against my parents and the values that they had taught me. **By the time I graduated from college, I was mired in anger, drinking, depression, self-hatred, sexual promiscuity, eating disorders, and suicidal thoughts.** I continued to be involved with occult and 'soft-core' pornography. My grades plummeted, and **nothing could motivate me to do anything—nothing but music. Rock music ruled my life.**

"I am grateful for the people and events that God used to bring me back to Himself. Financial difficulties forced me to return home, and my parents asked me not to listen to rock music anymore. **The music was affecting my spiritual, mental, and physical health . . .** I was gradually led back to God . . . **When I stopped listening to rock music, I was amazed to find my mind revitalized. I could memorize and meditate on Scripture again! I could concentrate** on whatever task I was doing, so my job performance improved dramatically. My parents noticed that **my eyes had lost their dull look and were begin-**

ning to shine with alertness and joy. My countenance had softened. My anxieties left as the sinful oppression under which I had labored for years was lifted. I was developing an intimate relationship with my Saviour. All these wonderful things did not happen overnight . .

“Rock music combines the two most detrimental and dangerous forces in musical composition: driving backbeat and unbalanced, chaotic harmonies. These characteristics affect the listener’s heartbeat and respiration. More significantly, **they are tools with which a musician or performer can manipulate the emotions and behavior of his audience.**”—Wendy Vanessa Griffin, *Tennessee*, quoted in *How to Conquer the Addiction of Rock Music*, pp. 91-93.

“All my life I have had a strong desire to follow the Lord, whatever the cost. I daily delighted myself in memorizing Scripture, praying, and encouraging others.

“When I was in the sixth grade, my best friend introduced me to ‘Christian rock’ music. At first I didn’t enjoy it, because it gave me a deep unrest in my spirit, but it didn’t take long for me to become accustomed to it. Soon it became a regular part of my life, and **I felt that I almost couldn’t live without it.**

“This music began to change me into a self-seeking, sensual person. It drove a wedge between me and my parents, contributing to deep bitterness in my family. The music turned my focus to things of the world.

“By the time I reached high school, I was desperately seeking a new way of life. I wondered, ‘Is

there fulfillment in anything? How can I get closer to Christ? I know He is the answer, but how do I find Him?’

“My youth leaders at church directed me to heavier ‘Christian rock’ music while also reading the Bible. This combination gave me a ‘sensual gospel.’ Using my own definition of grace, I felt free to fulfill my fleshly lusts. **My friends and I worshiped with ‘Christian rock’ music; we drove with ‘Christian rock’ music. It controlled my life.**

“My parents helped me join a missions organization when I graduated from high school. **I became a lead singer for a ‘Christian rock’ evangelistic band in Europe.** But nothing had changed in my life. I was still sensual and could not gain victory. I deeply desired to know God, but there were so many walls I could not get through.

“While our group was singing one night in Romania, God began to show me the destruction that this so-called ‘Christian rock’ music caused. **I had just finished singing, and my friend started to give a testimony of what God had done in his life** [which was being translated].

“I looked out over the crowd and saw confusion on almost every face. They hadn’t understood the words of the songs—but they had understood the music—and it carried a much different message than the words of the testimony. The people went home confused. I came back from Europe disillusioned and questioning . . . **I humbled myself and asked God to show me the truth of His ways in music, and I now thank**

Him for the freedom and victory He has given me.”—*Ruthie Fritsch, Oregon, ibid., pp. 32-33.*

“We have a seventeen-year-old daughter who recently had surgery to remove a benign tumor from her right index finger.

“In the middle of the surgery, the nurse came running down from the operating room to ask me if our daughter had ever had heart problems. She said not to panic, but that **the heart monitor indicated dangerous heart problems.**

“The doctors planned an EKG after the surgery. I wondered if the Lord had allowed the lump to grow on her finger so we could discover the heart problem before it became too serious.

“About 45 minutes later, the doctors and nurses wheeled our daughter into the recovery room where I was, and they were all laughing. **They explained that as soon as Debbie’s headset clicked off, her heart rhythm, as revealed by the monitor, went to normal.**

“**Our daughter had been listening to a ‘Christian rock’ tape** called *‘Beyond Belief’* as she was in surgery. Just two days before the surgery, we had advised our daughter to listen to traditional Christian music during the surgery, but she didn’t.”—*Mr. and Mrs. Tom Boyd, Washington State, quoted in ibid, pp. 85-86.*

Richard Mendoza tells of his journey deep into rock music and finally to the point of being part of a rock band that was just starting to reap real profits from audience attendance. But, just then, he first learned about the satanic, subliminal, backward masking words found in rock recordings. Deeply convicted by

the Spirit of God that he must break with rock music or be lost, Richard shared the information with friends. We will begin his story at this point:

“We saw that we had come to a fork in the road and that we needed to make a choice either for God or for Satan. Three of us, the drummer, the lead guitarist, and I, decided we had no good choice but to quit.

“We called a special meeting of the band members along with our technicians and stage hands. It turned out to be our last meeting together. I remember it clearly.

“I was the first to speak. I told my fellow hardcore young rockers how I felt about the music we were playing. I told them about my new convictions about my belief in God, and also about how awful I felt influencing young people to do drugs, some of whom were only 10 or 12 years old. **I distinctly remember falling to my knees and bawling like a baby.**

“Much to my surprise, I heard someone else sobbing and saying similar things. It was the 6'2" drummer, Randy Robinson. He had spent over \$8,000.00 on his Ludwig Octoplus drum set . . . [which he had worked six months to purchase] . . . Now he was crying. I sensed that something supernatural was taking place. He had never cried in my presence before. His heart had been hard as iron, but now it was melting . . .

“We tried to explain . . . but it was no use, and the band broke up. That very night, rock ceased to roll in my life. It came to a halt. I ceased devoting myself to the devil's music. **Such peace and freedom I had never sensed before. I**

gave up drugs too, and have never used them since.”—*Personal testimony of Richard P. Mendoza, Michigan pastor.*

Richard mentioned that additional personal decisions were made and, ultimately, three band members and two stage hands who had been present that night became Christians.

“For God is not the author of confusion, but of peace, as in all churches of the saints.”—*1 Corinthians 14:33*

“For God hath not given us the spirit of fear; but of power, and of love, and of a sound mind.”—*2 Timothy 1:7*

“For the Lord GOD will help me; therefore shall I not be confounded: therefore have I set my face like a flint, and I know that I shall not be ashamed.”—*Isaiah 50:7*

“Cast thy burden upon the LORD, and He shall sustain thee: He shall never suffer the righteous to be moved.”—*Psalms 55:22*

“Trust in the LORD with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy paths.”—*Proverbs 3:5-6*

“If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him.”—*James 1:5*

“I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with Mine eye.”—*Psalms 32:8*

“Be careful for nothing; but in every thing by prayer and supplication with thanksgiving let your requests be made known unto God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.”—*Philippians 4:6-7*

“He that keepeth thee will not slumber. Behold, He that keepeth Israel shall neither slumber nor sleep. The Lord is thy keeper: the Lord is thy shade upon thy right hand.”—*Psalms 121:3-5*

Inside Rock Music

ESCAPING THE ADDICTION

A practicing psychiatrist, who has done careful research into various forms of addiction, including rock music, explains the problem. Although she has not learned about the “drum possession rhythms,” discussed earlier, her insights are still very revealing.

“One of the most powerful releases of the fight-or-flight adrenaline high is music which is discordant in its beat or chords. Good music follows exact mathematical rules, which cause the mind to feel comforted, encouraged, and ‘safe.’ **Musicians have found that when they go against these rules, the listener experiences an addicting high.**

“Like unscrupulous ‘diet’ doctors who addicted their clients to amphetamines to ensure their continued dependence, musicians know that discordant music sells and sells. **As in all addictions, victims become tolerant and want something stronger.** The music must become more jarring, louder, and more discordant. **One starts with soft rock, then rock ‘n’ roll, then on up to heavy metal music . .**

“I have also noted mood swings in all adrenaline addicts, including hard music addicts. It is normal after a fight-or-flight response to have a

recuperation phase . . . **It is then followed by a mood crash.** The addict's solution is to try to stay high. This high cannot be maintained, but rather the longer the high, the deeper the crash.

“Many addicts affirm that the music actually calms them and they feel better. **This is similar to a nicotine addict who claims that smoking calms him.** Even after a cigarette, he is more anxious than he would have been if he had never smoked.

“**Still the cigarette seems to calm because it reduces the withdrawal temporarily.** Anti-anxiety drugs do the same thing: They lose their beneficial effect, but now the person is anxious and must take the pills, because to quit is to be more anxious. **It is the same with strong, beating music.**

“**I have found both despair and a tolerance of dangerous activities in music-adrenaline addicts.** Danger can produce the same high, and the high feels similar to the music high. **Thus the danger feels familiar—even comfortable.** The brain system designed to protect from danger now leads into danger.”—*Verle L. Bell, M.D., Psychiatrist.*

Here is a classic example of the change which occurs in young people who, through continually listening to rock, become possessed and want to rebel against whatever is right:

“When I got angry at my parents for not giving me my way, **I went to my room and turned on my rock music. The music told me** I did not need my parents and that what I want to do is my own business. I began making my own decisions

against my parents' wishes and got into a lot of trouble with wrong friends, drugs, and addiction to rock music and rap."—*Misty West, 14, Tennessee, quoted in How to Conquer the Addiction of Rock Music, p. 29.*

In each of the following experiences, young people describe how rock music led them to depression, rebellion, and suicidal thoughts. But we want to focus on how they were able to escape from rock:

"A well-meaning friend wanted to help me while I worked one summer fixing up a house. So he gave me his favorite tape of contemporary Christian music . . . [He tells how one "Christian rock" tape got him started on the wrong path.]

"The worst thing is that **I didn't even notice the growing darkness that was overtaking my life. The steady drone of the rock beat was a powerful anesthesia that deadened my spiritual senses** and thus ushered in a host of tragic decisions. Like a patient that is being operated on, I had no sense of spiritual pain . . . [He then told about how it soon became easy to violate what once had been his firm Christian standards].

"Years have passed since that time, and God has shown me the deadly poison of the rock beat in so much modern music. **It took months of daily time in prayer and study of God's Word to regain what I had lost.** I grieve over the destruction that Satan brought to me through the rock beat."—*Matthew Mears, Ohio, ibid., pp. 8-9.*

"Because of the lifestyle that rock music leads into, and **the depressed, even suicidal thoughts**

that would occur as I listened to this music, I knew it was a bondage from which I needed to be freed. However, I did not have the power to do this. **Each time I tried to break free, the next rock song I heard would pull me down again.**

“Not until a year ago, when I heard that each rock song I listened to gave a piece of my soul to Satan—did I break free. **I found that, as I confessed listening to rock music as sin, and now ask God to take away individual rock songs as I remember them, there is a complete release from the bondage and addiction to rock music.** In place of rebellion and depression, God has given me freedom and joy!”—*Sara Powers, Vermont, in ibid., pp. 10-11.*

“I went back and confessed to my parents [what rock had led me to] . . . Clearing my conscience in this way was the first step in gaining freedom in my life. I claimed the blood of Christ and asked Him to regain the ground I had given to Satan . . .

“Satan would often bring these songs to my mind to open me to temptation . . . **but by confessing each song to God, I was able to rid my soul of this music.** The result was a whole new love and respect toward my parents.”—*Matthew, ibid., p. 34.*

“When I walk into a store or any other place that is playing rock music familiar to my past, **I immediately feel spiritual warfare.** However, I discovered a method that is very effective in overcoming this music. **When I hear a rock song, I think of a hymn that contains a spiritual truth that combats the lies in the rock song. I sing**

that hymn to myself, or even out loud.”—*Angela, ibid., p. 34.*

“Five years after I stopped listening to Christian and secular rock music, I was by myself one morning, and the words of a wicked song flooded my mind. I was shocked, because normally at that time I would be singing to the Lord.

“The Lord reminded me of my recent prayer that He reveal any area of my soul that was not fully under His control . . . **I immediately asked God to take back His ownership of this part of my mind and cleanse it of this terrible song. At that moment I felt a freedom and a great joy in serving a God who can break any bondage, no matter how large or small.**”—*Melissa, ibid., p. 35.*

“ . . . I prayerfully decided to go on a ‘music fast.’ **I got rid of all my questionable tapes—and listened only to music that was clearly unobjectionable. I began memorizing large portions of scripture** during this ‘music fast’—something that I had had a difficult time doing before.

“Instead of falling asleep listening to music, **I went to bed reciting Scripture.** For the first time, I could see definite progress in my commitment to the Lord. **Whenever I faced temptation, I would go to Scripture instead of to my tape deck.**

“I then made it my goal to create a big gap between the music to which I would listen—and the music of the world, rather than seeing how close I could come to the line.”—*Kathy Voyer, in ibid., p. 17.*

In the following words, the authors of the above book write their summary of how to win the battle over rock:

“*Steps to regain [the] ‘ground’*: Before we can conquer rock addiction, **we must confess our sins and ask God to regain the ‘ground’ that was given to Satan** through bitterness, greed, or immorality . .

“We are not merely to confess that we have sinned or that we are sinners, but we are also to confess specific sins . .

“**‘If we confess our sins, He is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness’** (*1 John 1:9*). We can overcome Satan by Christ’s blood and by our testimony . . **‘They overcame him [Satan] by the blood of the Lamb, and by the word of their testimony’** (*Rev 12:11*) . . ‘He that covereth his sins shall not prosper, but whoso confesseth and forsaketh them shall have mercy’ (*Prov 28:13*).

“**Every rock song we accepted in our minds contains strongholds of false ideas. Each one must be cast down and replaced with specific truths from the Bible.** Develop disciplines such as **Scripture memorization, daily Bible reading, and meditation on God’s Word**, and ‘receive with meekness the engrafted Word, which is able to save your souls’ (*James 1:21*).

“**‘Make not provision for the flesh, to fulfill the lusts thereof’** (*Rom 13:14*). **Any rock music or materials in your home will bring defeat.** The Christians of Ephesus showed their repentance by burning all their evil books and materials (*Acts 19:19*). God commanded to burn with fire the graven images that are worshiped by the world (*Deut 7:25*).

“The best way to get darkness out is to let the light in. **If we fail to replace evil music with good music, Satan will fill the void with even more destructive addictions.**

“Each time you remember a rock song, confess it to God as iniquity, claim the blood of Christ, and ask God to take back the ‘ground’ earlier given to Satan—and tear down the strongholds which Satan built in your soul. Continue on until all the ‘ground’ is regained.”—*Ibid.*, pp. 30-31.

[See the last page in this book for information on an outstanding songbook, which you can purchase singly or in small boxfuls!]

“In quietness and in confidence shall be your strength.”—*Isaiah 30:15*

“He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty.”—*Psalms 91:1*

“God is our refuge and strength, a very present help in trouble.”—*Psalms 46:1*

“My presence shall go with thee, and I will give thee rest.”—*Exodus 33:14*

“Lo, I am with you always, even unto the end of the world. Amen.”—*Matthew 28:20*

“He shall give His angels charge over thee, to keep thee in all thy ways.”—*Psalms 91:11*

“Behold, I am the Lord, the God of all flesh: is there any thing too hard for Me?”—*Jeremiah 32:27*

“Behold, I come quickly: hold that fast which thou hast, that no man take thy crown.”—*Revelation 3:11*

“The righteous also shall hold on His way, and he that hath clean hands shall be stronger and stronger.”—*Job 17:9*

“As the Father hath loved Me, so have I loved you: continue ye In My love.”—*John 15:9*

“Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us.”—*Hebrews 12:1*

Inside Rock Music

MUSIC IN THE BIBLE

We were created to worship God and to bless one another. Our music should focus on praising Him. Here are several quotations which will help us better understand the deep value of godly song:

“Man will rise no higher than his conceptions of truth, purity, and holiness. If the mind is never exalted above the level of humanity, if it is not uplifted by faith to contemplate infinite wisdom and love, the man will be constantly sinking lower and lower.”—*Patriarchs and Prophets*, p. 91.

“Jehovah, the eternal, self-existent, uncreated One, Himself the Source and Sustainer of all, is alone entitled to supreme reverence and worship. Man is forbidden to give to any other object the first place in his affections or his service. **Whatever we cherish that tends to lessen our love for God or to interfere with the service due Him, of that do we make a god.**”—*Ibid.*, p. 305.

“Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God.

“What a contrast between the ancient custom and the uses to which music is now too often devoted! How many employ this gift to ex-

alt self instead of using it to glorify God!

“A love for music leads the unwary to unite with world lovers in pleasure gatherings where God has forbidden His children to go. Thus that which is a great blessing when rightly used, becomes one of the most successful agencies by which Satan allures the mind from duty and from the contemplation of eternal things.”—*Ibid.*, p. 594.

“They [the youth] have a keen ear for music, and **Satan knows what organs to excite to animate, engross, and charm the mind so that Christ is not desired.** The spiritual longings of the soul for divine knowledge, for a growth in grace, are wanting . . . **Music, when not abused, is a great blessing; but when put to a wrong use, it is a terrible curse.** It excites, but does not impart that strength and courage which the Christian can find only at the throne of grace while humbly making known his wants and with strong cries and tears pleading for heavenly strength to be fortified against the powerful temptations of the evil one.”—*1 Testimonies*, p. 497.

“No one who has an indwelling Saviour will dishonor Him before others by producing strains from a musical instrument which call the mind from God and heaven to light and trifling things.”—*1 Testimonies*, p. 510.

“Satan is leading the young captive. Oh, what can I say to lead them to break his power of infatuation! He is a skillful charmer, luring them on to perdition.”—*1 Testimonies*, p. 497.

“The history of the songs of the Bible is full of suggestion as to the uses and benefits of music

and song. **Music is often perverted to serve purposes of evil, and it thus becomes one of the most alluring agencies of temptation.** But, rightly employed, it is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul.

“As the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. **There are few means more effective for fixing His words in the memory than repeating them in song. And such song has wonderful power.** It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.

“It is one of the most effective means of impressing the heart with spiritual truth. How often to the soul hard-pressed and ready to despair, memory recalls some word of God’s—the long-forgotten burden of a childhood song,—and temptations lose their power, life takes on new meaning and new purpose, and courage and gladness are imparted to other souls!

“The value of song as a means of education should never be lost sight of. **Let there be singing in the home, of songs that are sweet and pure,** and there will be fewer words of censure and more of cheerfulness and hope and joy. **Let there be singing in the school,** and the pupils will be drawn closer to God, to their teachers, and to one another.

“As a part of religious service, singing is as much an act of worship as is prayer. Indeed, many a song is prayer. If the child is taught to realize this, he will think more of the meaning of the words he sings and will be more susceptible to their power.

“As our Redeemer leads us to the threshold of the Infinite, flushed with the glory of God, we may catch the themes of praise and thanksgiving from the heavenly choir round about the throne; and as the echo of the angels’ song is awakened in our earthly homes, hearts will be drawn closer to the heavenly singers. **Heaven’s communion begins on earth. We learn here the keynote of its praise.**”—*Education*, pp. 167-168.

The Bible gives us excellent instruction about music, and its uses and dangers.

Miriam and Moses used godly songs of praise to celebrate the triumph over the Egyptians at the Red Sea (*Ex 15:1-21*). **David** used music to express his love for God in the Psalms. **Children** used it to express their joyful hallelujahs as Jesus traveled toward Jerusalem (*Matt 21:15-16*).

It will flood all heaven as the redeemed of all ages gather on the sea of glass before the throne of God:

“And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.”—Isaiah 35:10.

In that wonderful, final day of reunion in heaven, God Himself will rejoice over us with singing!

“The Lord thy God in the midst of thee is

mighty; He will save, He will rejoice over thee with joy; He will rest in His love, **He will joy over thee with singing.**—*Zephaniah 3:17.*

“And **He hath put a new song in my mouth, even praise unto our God:** many shall see it, and fear, and shall trust in the Lord.”—*Psalms 40:3.*

The “new song” God wants to give us is a song of richest praise to Him, because we have become His truly converted little children! (*Ps 33:3; 40:3; 93:1; 92:1; 144:9; 149:1; Isa 42:10.*)

“O sing unto the Lord a new song: sing unto the Lord, all the earth. Sing unto the Lord, bless His name; show forth His salvation from day to day. Declare His glory among the heathen, His wonders among all people. For the Lord is great, and greatly to be praised.”—*Psalms 96:1-4.*

“The heavens shall praise Thy wonders, O Lord: Thy faithfulness also in the congregation of the saints. For who in the heaven can be compared unto the Lord?”—*Psalms 89:5-6.*

Harps, lyres, and cymbals were the musical instruments used in Bible times. The first two are soft, melodious string instruments.

“String instruments were used extensively to accompany singing, since they would not cover up the voice or the ‘word of the Lord’ which was being sung.”—*Garen Wolf, The Music of the Bible in Christian Perspective, p. 287.*

The cymbals were only used to mark the beginning of the song or stanzas:

“The cymbals were not used by the precantor to conduct the singing by beating out the rhythm of the song, but rather **to announce the beginning of the song or a stanza** in the song.”—*John*

Kleinig, The Lord's Song, p. 82.

"The percussive instruments were reduced to one cymbal which was not employed in the music proper, but **merely to mark pauses and intermissions.**"—A.Z. Idelsohn, *Jewish Music in Its Historical Development, p. 17.*

Because of this, Israel's music was softer and more sweetly melodious than that of the nations around them. This can be deduced from Exodus 32:17-19. When Moses and **Joshua heard the aggressive Egyptian-type sounds from below**, Joshua interpreted it as the sound of war. But Moses recognized it as worldly singing.

When King Saul, because of his evil thinking, was overcome by an evil spirit, **the godly young man, David, would be called in to help him with the soft melodies of his voice, accompanied on the harp.** It would be unthinkable that David would use rock music, with its demonic origins, to help one tormented by a demon! Instead, **he played gentle, calming music on his harp** (1 Samuel 16:23). It would be equally impossible for Christians today to be able to use worldly music to help those controlled by Satan.

The music of the surrounding nations was far different than that of Israel's,—because the purposes of their worship, and the gods whom they worshiped, were far different:

"At the great fire-festival of Astarte . . . **the orgiastic music of double oboes, cymbals, and drums created among the onlookers such a delirious frenzy** that young men emasculated themselves with their own hands."—*Alfred Sendrey, Music in the Social and Religious Life of Antiquity, p. 69.*

"The characteristics of musical civilization of the ancient peoples in the Near East . . . [have] . . . a

rather homogeneous pattern. **This music, for the most part, had a sensuous, orgiastic quality.** Its character was . . . determined by the use of **blaring trumpets, or harsh sounding horns, of noisy cymbals, and of an arsenal of instruments of percussion,** which created a mood and a tone color considered orgiastic by their contemporaries. **Sedate and dignified music** . . . [with] the noble outlines of its melodic aspect . . . did not come into its own prior to the Hebrews.”—*Ibid.*, pp. 75-76.

This lure of worldly music may be one of the reasons why the Hebrews were so often drawn to the idolatrous worship of surrounding nations.

“At Balaam’s suggestion, a grand festival in honor of their gods was appointed by the king of Moab, and it was secretly arranged that Balaam should induce the Israelites to attend . . . Great numbers of the people joined him in witnessing the festivities . . . **Beguiled with music and dancing,** and allured by the beauty of heathen vestals, they cast off their fealty to Jehovah.”—*Patriarchs and Prophets*, p. 454.

The Apostle Paul predicted that, **later on, “grievous wolves [will] enter in among you, not sparing the flock.** Also of your own selves shall men arise, speaking perverse things, to draw away disciples after them” (*Acts 20:29-30*). We must continually be on guard.

That which is called “contemporary Christian music” is not an alternative to the music of the world;—it is the same basic thing! **The Bible commands us in Romans 12:2: “And be not conformed to this world.”**

That is not a request, but a clear command issued to every believer! God says we are not to conform

to this world! The word, “conform,” means “to fashion or shape one thing like another.” “*Conform*” has to do with an outward change. “*Transform*” speaks about the inward change which must also take place.

Here is another command of God:

“And **they** [pastors and youth leaders] **shall teach My people the difference between the holy and profane, and cause them to discern between the unclean and the clean.**”—*Ezekiel 44:23*.

There are two aspects to sin. One is doing what God says I am not to do and the other is not doing what God says I am to do.

If you do not want to lose your soul, get away from contemporary “Christian” jazz and rock music—as far as you can! Get out, stay out, and work to get others out!

“**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*.

“And **have no fellowship with the unfruitful**

works of darkness, but rather reprove them. For it is a shame even to speak of those things which are done of them in secret.”—*Ephesians 5:11-12*.

“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.”—*1 Peter 5:8-9*.

“Strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it. **Beware of false prophets, which come to you in sheep’s clothing,** but inwardly they are ravening wolves. Ye shall know them by their fruits.”—*Matthew 7:14-16*.

God is speaking to every church: **If they refuse to cast out the heathen altars, He will give them up to the temptations they are enchanted by.**

“Ye shall make no league with the inhabitants of this land; ye shall throw down their altars.

“But ye have not obeyed My voice: why have ye done this? Wherefore I also said, I will not drive them out from before you; but they shall be as thorns in your sides, and their gods shall be a snare unto you.”—*Judges 2:2-3*.

“They did not destroy the nations, concerning whom the Lord commanded them: **but were mingled among the heathen, and learned their works. And they served their idols:** which were a snare unto them. **Yea, they sacrificed their sons and their daughters unto devils.**”—*Psalm 106:34-37 (also read down to verse 43)*.

God wants us to praise Him with godly music. This is the happy, joyful task He gives us. We are to begin

now, and continue throughout all eternity!

“Be filled with the Spirit; **speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;** giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ.”—*Ephesians 5:18-20*.

“Let the word of Christ dwell in you richly in all wisdom; **teaching and admonishing one another in psalms and hymns and spiritual songs,** singing with grace in your hearts to the Lord.”—*Colossians 3:16*.

“Whether therefore ye eat, or drink, or **whatsoever ye do, do all to the glory of God.**”—*1 Corinthians 10:31*.

“I will declare Thy name unto my brethren, **in the midst of the church will I sing praise unto Thee.** And again, I will put my trust in Him. And again, **Behold I and the children which God hath given me.**”—*Hebrews 2:12-13*.

“Finally, brethren, **whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure,** whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.”—*Philippians 4:8*.

God has woven music into the very fabric of His Creation. When He made all things, the morning stars sang together and the angels shouted for joy (*Job 38:7*). **The book of Revelation portrays heaven as a place of ceaseless praise, with songs of adoration to God and the Lamb** resounding from all (*Rev 4:9-11; 5:9-13; 7:10-12; 12:10-12; 14:1-3; 15:2-4; 19:1-8*).

“And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for Thou wast slain, and hast redeemed us to God by Thy blood out of every kindred, and tongue, and people, and nation; and hast made us unto our God kings and priests: and we shall reign on the earth.

“And I beheld, and I heard the voice of many angels round about the throne and the beasts and the elders: and the number of them was ten thousand times ten thousand, and thousands of thousands; **saying with a loud voice, Worthy is the Lamb that was slain to receive power**, and riches, and wisdom, and strength, and honour, and glory, and blessing.

“And every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honour, and glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb forever and ever.”—*Revelation 5:9-13.*

“My tongue shall speak of Thy righteousness and of Thy praise all the day long.”—*Psalms 35:28*

“And the shepherds returned, glorifying and praising God for all the things that they had heard and seen.”—*Luke 2:20*

“Sing praises to the Lord, which dwelleth in Zion: declare among the people His doings.”—*Psalms 9:11*

“Praise the Lord, call upon His name, declare His doings among the people, and make mention that His name is exalted. Sing unto the Lord; for He hath done excellent things: this is known in all the earth.”—*Isaiah 12:4-5*

“Strive to enter in at the strait gate: for many, I say unto you, will seek to enter in and shall not be able.”—*Luke 13:24*

Inside Rock Music

GUIDE TO SELECTING GOOD MUSIC

All music fits into one of three categories:

First, there is music that helps you and gives you strength. Only godly music can do that. It is the only kind that can help you go to heaven.

Second, there is music that doesn't do much of anything for you. It is useless, turns your mind into a desolate wilderness, and should be rejected.

Third, there is music that definitely hurts and weakens you. It tempts you to do bad things and can lead to demon possession. Totally avoid being around such music.

Here are three basic Bible principles which should help guide you toward better decisions:

First, will it glorify God? Here is the first basic principle: "Whatsoever ye do, do all to the glory of God" (*1 Corinthians 10:31*). If your life is dedicated anew to Him each morning, this will be the cardinal rule of your life.

Second, only involve yourself with that which is good. "Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things" (*Philippians 4:8*). If it is not virtuous, and does not

increase virtue, leave it alone.

Third, you can identify it by its fruits. “Wherefore by their fruits ye shall know them” (*Matthew 7:20*). Music can easily be judged by the effects on those who listen to it. Does it draw you closer to God? Is it only casual entertainment which is not helping you fulfill your work for God? As for music which sensualizes and debases the character,—leave it totally alone!

Here are several questions you should ask yourself, when you select godly music for your church or for yourself:

1. Are the words doctrinally correct? 2. Is the message clear? 3. Does the music fit the words? 4. Is it people-oriented or God-oriented? 5. Does it draw attention to the performance/performer or to the message? 6. What is the message that it teaches? 7. The way it is given, will it actually teach that message?

In summary: Does it honor and glorify God? (*1 Cor 10:31*). Is it doctrinally sound? (*2 Jn 10*). Is it musically well constructed? Is it associated with the world and impurity? (*2 Cor 5:17; 1 Jn 2:15; James 4:4*).

We could also phrase these guidelines in more detail:

1. Above all else, all “Christian” music must glorify God—or it is not Christian (*1 Cor 10:31; Col 3:17, 23-24; Eph 5:19*).

2. Some styles of music are just not Christian.

3. Contemporary “Christian” music was not, and is not, designed to reach the lost. We should not use the excuse that “we must use music the sinner is used to and can identify with in order to reach him.”

4. We should not, in any manner, use music which

is identified with the world's music, its patterns, its impurities, or its objectives (*1 Cor 2:14*).

5. Truly Christian music must be doctrinally sound if it is to glorify God and help human beings. Many current “gospel songs” are doctrinally incorrect. We must not let ourselves be attracted to a nice, catchy tune and forget to weigh the words in the light of Scripture (*2 Jn 10; 1 Tim 1:3; 4:16; 2 Tim 4:2-3; Titus 1:9; 2:1, 7, 10*).

6. Christian music, if it is to honor God, must be “good” music and not have the perversion beats, drums, slides, and noise of pagan music.

7. If it is to honor and glorify God, Christian music must be of a style that is not associated with the world, its sin, and impurities. We should not borrow from rock, jazz, popular, big band, rhythm and blues, etc. For they originated in dance halls, barrooms, nightclubs, discotheques, and earlier still from heathen rituals to establish communion with evil spirits.

8. What is the appearance of the performers and the atmosphere of the performance? Many contemporary performers wear styles of hair and clothing that are not Biblical (*1 Cor 11:14*). Many performances feature elaborate sound systems designed to make the music as loud as possible, along with flashing colored lights (to produce a “psychedelic” effect) and/or white smoke to provide an eerie, demonic atmosphere (*2 Cor 5:17-18; 6:17-18*).

9. Much of contemporary “Christian” music is not much different from the world's music, except for the words—which are often very weak or just plain unscriptural. The Bible tells us there is to be a distinct difference between believers and non-believers (*2 Cor 5:17; Rom 12:1-2*).

Here are several interesting descriptions of good quality music:

Clear soft tones which are not harsh, shrill, or offend the ear. The singing is not loud, but clear in intonation. The words are given with distinct utterance and clear intonation (*9 Testimonies*, 144). Music ought to have beauty, pathos, and power (*Evangelism*, 505). It is all right for properly selected musical instruments to accompany voices in their songs of praise (*9 Testimonies*, 144), but they should not compete with and overpower them with noise and confusion (*2 Selected Messages*, 36-37). Good singing is subdued and melodious, similar to the sweet music of birds (*Evangelism*, 510). Voices should be modulated, softened, and subdued (*ibid.*, 507-508). Sharp, rasping voices are also inappropriate (*ibid.*, 507).

We should try to sing praises to God, sweetly and reverently like the angels in heaven, not like commercial hard rock singers, only intent to make another dollar.

Here are additional guidelines for what the musical presentation should be like:

1. It should direct the hearer to Jesus as the way, the truth, and the life.

2. It should prepare the way for the presentation of the message from God's Word or continue its appeal, in order to bring a godly response from the hearers.

3. It should be played and sung by those whose lives are consistent with the message they bear.

4. It should be a vehicle for the deep impression of Bible truth, which will inspire a positive change in the life.

5. It should be presented in a carefully planned,

orderly manner.

6. It should be simple and melodic, and presented without any emphasis on personal display.

7. It should give precedence to the preaching of the Word of God, both in emphasis and in allotment of time given to the music.

8. It should maintain a balanced appeal to the emotion and intellect, and not just charm the senses.

This is yet another set of suggestions for what the presentation of music and words should be like:

1. It should bring glory to God and assist us in acceptably worshipping Him.

2. It should ennoble, uplift, and purify the Christian's thoughts.

3. It should effectively influence the Christian in the development of Christ's character in his life and in that of others.

4. It should have words that are in harmony with the clear teachings of the Bible.

5. It should reveal no mixing of the sacred with the profane.

6. The music should match the message of the words.

7. It should be presented in such a manner as to shun theatrical and prideful display.

8. The words should be presented so they can be clearly heard and understood.

9. The message of the words should not be overpowered by the music or the way it is presented.

10. A careful balance of the emotional, intellectual, and spiritual elements should be maintained.

11. High principles of dignity and excellence should never be compromised, in efforts to reach people just where they are.

12. The musical presentation should be appropriate for the occasion, the setting, and the audience for which it is intended.

The following two basic principles should govern our choice of music:

1. All music that we listen to, perform, or compose, should glorify God. "Whether therefore ye eat or drink, or whatsoever ye do, do all to the glory of God" (1 Cor 10:31). This is the fundamental Bible principle. Anything that cannot meet this high standard will weaken our experience in the Lord, and we dare not yield to it.

2. All music that we listen to, produce, or present should be the noblest and the best. "Finally, brethren, whatsoever things are true . . . whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things" (Phil 4:8). This present life is a preparation for heaven; and all our music should be a foretaste of what we will experience in the life to come.

Lastly, we might mention these points:

1. *Vocal treatment:* The raucous style common to rock; the suggestive, sentimental, breathy, crooning style of the nightclub performer; and other distortions of the human voice should be avoided.

2. *Harmonic treatment:* Music should be avoided that is saturated with the 7th, 9th, 11th, and 13th chords, as well as other exotic sonorities. These chords, when used with careful restraint, produce beauty; but, when used to excess, they distract from the true spiritual quality of the text.

3. *Visual presentation:* Anything which calls undue attention to the performer(s), such as excessive,

affected bodily movement or inappropriate clothing, should find no place in worship or in witnessing.

4. *Amplification:* Great care should be exercised to avoid excessive instrumental and vocal amplification. It should only be the amount needed so that the congregation can clearly hear the words, as distinguished from the background music. When amplifying music, there should be a sensitivity to the spiritual needs of those giving the witness and of those who are to receive it. Careful consideration should be given to the selection of instruments for amplification.

5. *Performance:* The basic objective in the performance of all sacred music should be to exalt Christ rather than to exalt the musician or to provide entertainment.

In the home, the following guidelines should be considered:

1. Music education and appreciation should begin early in the life of the child through the introduction of great hymns and songs in the informal happy experience of family worship. Only carefully selected music should be played on home audio equipment. The example of father and mother to these high standards is very important; for the children will tend to emulate the conduct of their parents.

2. Family singing, possibly with the playing of accompanying musical instruments, should be encouraged.

3. Experiments in writing poetry and song compositions might be encouraged.

4. Parents must keep ever before them the fact that Satan is trying to ruin the Christian experience of each member of the family. So, by precept and example, they must teach and lead in the highest standards of Christian music.

5. Extreme care must be used in the type of programming and music listened to on the various media. Everything vulgar, enticing, cheap, immoral, theatrical, and countercultural should be totally avoided.

“Let the word of Christ dwell in you richly . . . teaching and admonishing one another in psalms and hymns.”—*Colossians 3:16*

“Let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to His name.”—*Hebrews 13:15*

“Behold, God is my salvation; I will trust, and not be afraid: for the Lord Jehovah is my strength and my song; He also is become my salvation.”—*Isaiah 12:2*

“I, even I, will sing unto the Lord; I will sing praise to the Lord God of Israel.”—*Judges 5:3*

“Let the people praise Thee, O God; let all the people praise Thee.”—*Psalms 67:3*

“And when He [Christ] was come nigh . . . the whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they had seen.”—*Luke 19:37*

“Ye that fear the Lord, praise Him; all ye the seed of Jacob, glorify Him.”—*Psalms 22:23*

“O give thanks unto the Lord; for He is good: for His mercy endureth forever.”—*Psalms 118:29*

“Cast thy burden upon the Lord, and He shall sustain thee: He shall not suffer the righteous to be moved.”—*Psalms 55:22*

“My heart is fixed, O God, my heart is fixed: I will sing and give praise.”—*Psalms 57:7*

“Thou art my God, and I will praise Thee: Thou art my God, I will exalt Thee.”—*Psalms 118:28*

“I know the thoughts that I think toward you, saith the Lord, thoughts of peace, and not of evil, to give you an expected end.”—*Jeremiah 29:11*

“Say ye to the righteous, that it shall be well with him: for they shall eat the fruit of their doings.”—*Isaiah 3:10*

“A just man falleth seven times, and riseth up again.”—*Proverbs 24:16*

Inside Rock Music

FINAL APPEAL

“In large auditoriums, slick folk musicals with an unmistakable rock beat are premiering before crowds of 5,000 and 10,000 people, and when the invitation is given hundreds of people respond . . . There’s no doubt about it, God is working through contemporary music today.”—*William Peterson, A New Day for Christian Music, The Wesleyan Advocate, September 16, 1974, p. 6.*

It is unfortunate that many church leaders think that Christian rock is bringing people to Christ, but it is not really happening.

“The impact of a Christian musician in concert is not always what it appears. The serious call of Jesus Christ entails extra-severe obedience and commitment . . .

“At a recent concert I asked how many people loved Jesus. All 500 raised their hands. Then I asked how many had witnessed about Jesus in the past few weeks. **About six to ten raised their hands.** Then I asked how many could explain the plan of salvation. **About three said they could.**

“People, you’re in love with someone you don’t know. Actually, we’ve forgotten Him. We’re laughing in the face of God.

“It concerns me that in the last few years, we’ve been able to fill the convert halls, but not our

churches.”—*Bill Cole, vice-president of Light Records, in Christian Bookseller, 1980.*

Instead of bringing young people into our churches, we are detouring them out of it—into rock music!

Bill Cole, quoted above, is head of a Christian recording company. He refused the opportunity to make a lot of money by producing “Christian rock” tapes and CDs, because he saw how they were destroying the lives of young people.

A former staff member of Youth for Christ in a large metropolitan city sent out several Jesus rock groups to tour the country in the early 1970s. Looking back on it all, after hearing the reports of the returned workers and while taking part in the tours, he concluded:

“I don’t know how much we influenced anybody. It was good entertainment, but not much use in bringing to the kids that the basis of Christianity lies in a commitment to Christ.”—*The Jesus Rock Phenomenon, in St. John’s Calgary Report, February 10, 1978, p. 20.*

Phil was a young man who spent many years, first, in rock music and, later, in a Christian rock band. **Then one day, he entered a godly Christian church—and found Christ. Recognizing that he must leave his worldly past, or be lost, he immediately severed all connections with the rock band.** Here is part of his story. Notice that he did try to give invitations to accept Christ at the end of each performance; yet, because the audience had just been saturated with rock music, they were too bewildered to make decisions that had any real stability.

“In 1973, I became a Christian after playing with rock bands and being in the music business

for about seven years. I was manager of a record shop and played drums in nightclubs and ballrooms. **I knew the Lord wanted me to come out from among the crowd I was in, and also that He wanted me to put away the rock music that I loved.**

“[At an earlier time] Some well-meaning Christians encouraged me to ‘use my talents for the Lord.’ **So we formed a group to play what we considered to be the new Christian sound. It was nothing more than secular rock with Christian words.** We thought that the type of music we played, the length of our hair, and the way we dressed would more effectively reach these young people.

“At the close of the concert, we gave our testimonies with soft, slow music in the background. When we gave the invitation, sometimes a hundred or more teenagers would come forward. **Were these conversions genuine? We decided to begin a follow-up.**

“**We were shocked to find that almost everyone who had given us an address had gone back to their old ways.** I can’t think of one person I could show you today as fruit of our so-called ‘ministry.’ I realize now that they were responding to the music, not to the Holy Spirit.”—*Phil Wilson, June 1978.*

Christian musicians, singers, and executives who have their eyes fixed on the money they will make, instead of trying to help young people and older ones have a deeper faith and commitment to God—are making a terrible mistake.

They are playing into Satan’s hands, and they will have to answer in the final Judgment for their actions.

The words in Christian rock teach that God approves of whatever we do! —It teaches that there is no need of repentance from sin or putting away of our idols. It teaches that we do not have to change our lives or obey God's Ten Commandment law. **The lyric message of Christian rock is actually watered-down worldliness.**

The music, with its incessant rock beat, was devised in the councils of Satan to excite the passions and lower nature of men and women. It weakens their moral nature, so that they are less able to resist temptation and indulgence in sin.

Christian rock is the total opposite of godliness. **Masquerading as it does under the label of "Christian," it is all the more sinister in its attack** and successful in overcoming the faithful followers of Jesus.

Because "Christian contemporary music" so closely resembles the world's worst secular music, it easily lures Christian believers into giving themselves fully to all that the world can offer. **A full 97% of those who keep listening to "Christian contemporary music," eventually become addicted to secular rock.** It is the intense beat in both which is addicting; so a cross-over from one to the other is easily made.

The offense of the cross has been removed. Genuine godliness is old-fashioned and out of date. **Christians are fooled into thinking that a "Christian rock concert" is the best way to fulfill the Great Commission** to "give the message to all the world."

Music has a tremendous power, not only for evil, but also for good. Consider the simple message of a song appealing to those in the audience to accept Christ as their Saviour. It can have a tremendous effect on those with whom the Spirit of God is working. Many evangelists use a musical selection as the high point of

their appeal for decisions for Christ. One writer said this:

“Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God.”—*Messages to Young People*, p. 293.

We live in a world infested with sin and evil; yet there are those who imagine that all music is harmless. **In this book we have learned the truth of the matter. The facts are quite obvious.** The conclusions are startling.

If you have not already done so, you must immediately flee from Christian Rock music. Henceforth, you must totally avoid it.

Will you, just now, make this decision? Remember that the only way you can do this is through surrender to God, earnest prayer for help, memorizing Scripture, and singing good songs—so Satan cannot put the bad songs back into your mind!

“Wherefore gird up the loins of your mind, be sober, and hope to the end for the grace that is to be brought unto you at the revelation of Jesus Christ.”—*1 Peter 1:13*

“And let us not be weary in well doing: for in due season we shall reap, if we faint not.”—*Galatians 6:9*

“Thou wilt keep him in perfect peace, whose mind is stayed on Thee: because he trusteth in Thee.”—*Isaiah 26:3*

“They that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint.”—*Isaiah 40:31*

“The Lord is my light and my salvation; whom shall I fear? the Lord is the strength of my life; of whom shall I be afraid?”—*Psalms 27:1*

“Cast thy burden upon the Lord, and He shall sustain thee: He shall never suffer the righteous to be moved.”—*Psalms 55:22*

Inside Rock Music

Appendix 1 —

BEST CHAPTER IN THE BOOK

With a title like that, everyone will turn to this chapter. *But it will only be the best—if you read this chapter all the way through.* Then you will find out how truly wonderful it really is.

The secret of how to acquire a radiant Christian experience is to be found here. It will take some work; but, actively entered into, it will encourage you for years to come. It can also be the means of helping you save your loved ones and your children.

“As the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. **There are few means more effective for fixing His words in the memory than repeating them in song. And such song has wonderful power.** It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.”—*Education*, pp. 167-168.

It was going to be a rough school year. An old mansion had been rented in Philadelphia, not far from the train depot. Most of the church conference funds had

been sunk into purchasing the building; so there was not much left for some of the needed supplies.

Called “The Philadelphia Academy,” it was a private religious school for high-school-age church youth, many of whom were not too religious.

With a staff of four teachers, besides himself, and a student body of 70 teenagers, George H. Akers, the young principal, was not sure what the year would bring. But he was enthusiastic and determined that, with the help of the Lord, it would be a good year.

Yet the situation did not look too good as soon as the term began in early October. Rather quickly, young Harry came to him with the query, “Prof, how can we have worship when we ain’t got no songbooks?”

“Yes, I know, Harry, and we’re going to see what we can do about that,” was Akers’ confident reply. But he did not feel as confident as he sounded.

That led them to start something new. At first, there were a few grumblers, but it was not long before they began to like the idea too. Fortunately, Principal Akers was the type of person who knew how to pray—and then enthusiastically get the others to climb on board and help make it a success.

But we are getting ahead of our story. We will let “Prof” Akers describe how the project got started. (I have edited the story a little, for added clarity.)

“Early in the school year, I was discussing with the student-faculty council the centrality of morning worship for our school family. It was very important that we have all the ‘family’ present each day for morning worship so that we could get our spiritual bearings for the day from God’s Word, inviting the Holy Spirit and good angels to sweeten our fellowship with their presence.

“We needed to make this family worship the *very first appointment* of the school day, prime family time for all of us, faculty and students together.

“One of the kids suggested that we call it our ‘Power Hour.’ The name stuck immediately.

“The discussion took an interesting turn when one of the student monitors weighed in with, ‘When do we start? I really dig this “family” idea. You’re Dad, and the faculty are like our big brothers and sisters, and we’re *all* together, like family, getting our day started with God. It will be especially nice to have all the faculty present to experience this with us!’

“Little did I realize that moving the chapel time to early morning *every day* would launch a major debate in the next faculty meeting. It became a moment of truth for us as a faculty of five.

“For whose benefit did the school and the schedule exist? ours or the students?

“As I look back on that historic faculty meeting, I sense now how the Holy Spirit took over that discussion. He knew that *making the worship service our very first business* would become a potent symbol in our school. It was a powerful signal, declaring that as a school family we really did believe Matthew 6:33: ‘Seek ye *first* the Kingdom of God . . . and all these’ - other - ‘things shall be added unto you.’

“It meant some radical shifts in faculty schedules, some of them quite painful and inconvenient at first; But God worked it all out, beyond our wildest expectations. Within weeks, we thanked the Lord for the day that we deliberately made worship, prayer, and praise the central organizing principle of our school.

“But what about songbooks? The academy had recently purchased this grand old mansion in west Philadelphia, and the three churches that sponsored

the school had exhausted themselves just in providing all the other physical imperatives to outfit the school. Perhaps there had been songbooks before; but, if so, in the big move to the new quarters they got lost in the shuffle. And we were fresh out of money to buy new ones.”

So when Harry asked how they were going to get through the year without songbooks, Prof Akers was puzzled.

Yes, where *would they* get the songbooks? How could they go through nine months of daily worships—without songbooks?

Actually, there were two songbooks, but only two: one for the pianist and the other for the song leader.

So Prof Akers held an emergency meeting with the students, to try and decide what should be done. And then it was that the decision was made.

But we will let him tell what happened next. He mentioned the problem when everyone was present at the next student-faculty discussion:

“I well remember the naive optimism of Susie, one of the senior girls who piped up, ‘That’s no real problem; we can just *memorize* all the words!’

“What she said almost staggered me! ‘And besides,’ she went on, ‘if what we learned in Bible class yesterday is true—and I’m sure it is—someday we’re going to be out in the rocks and mountains, and we’ll only have what’s in our heads. Why don’t we begin storing away those hymns and songs *now*? Who needs songbooks?’

“Believe it or not, the kids bought her suggestion, enthusiastically! I was beginning to think that things were getting out of hand, gone totally unrealistic. But youth are divinely pre-programmed to be mountain

movers. They're looking for a banner to march under, some consuming cause worthy of their boundless energies and fierce loyalties. It was coming out in this student-faculty discussion: youth's instinctive yearning for an overwhelming challenge. They're born for it; they're bored silly and short-circuited without it."

If there are any present or future parents, teachers, or youth workers reading this, you would do well to carefully think through the next few pages. They not only can change your own life, but also the lives of the young people you work with.

"As I look back on this experience now, I realize that God was teaching me an important lesson as a young principal, that keeping lofty ideals constantly and uncompromisingly before our youth, making these the glue that keeps everything in the school and their lives stuck together, is probably the surest way to release and focus their constructive pent-up energies and unflagging commitment. Our youth are weary of religious shadow boxing and playing church; they want something 'real.' To Susie, the time of trouble was just around the corner, and there was little time to spare in getting prepared spiritually for it."

Still unsure of whether this was all going to come to a crashing halt pretty soon, Prof Akers decided he had better go with the momentum for now.

"The discussion tumbled over itself, as the kids happily began laying plans. And I sensed that I was in too deep now to lag behind them or drag my feet; so I let things roll on, figuring I might corral the matter at a more convenient stage later on.

"At the close, one of the boys brought me face to face with present reality:

“ ‘Prof, you’re the head of this house, and you’ll be leading out in Power Hour;—*you can teach us all these hymns!* We promise to learn.’ ”

At those words, Prof Ackers just about choked, but it was true: He was in too deep now to back out.

“With my low voice and lack of giftedness at song leading, I demurred. But they wouldn’t let me out of it. And the next week, I was up front with the lone hymnal in hand, drilling the words into the kids, verse-by-verse.

“Neither I nor the faculty—nor the students themselves—realized that we had kicked a stone, quite impulsively, which would trigger a heavenly avalanche on our little academy! We’d never be the same again.”

But then it was time to begin the first, new worship Hour of Power. So, with songbook in hand, Prof Akers stood in front of the puzzled faculty and enthusiastic students. It was time to start.

“At the piano was Lois Mae, who could play just about anything by ear and really could lead a congregation from the keyboard. I believe that was providential too. What I lacked in vocal melody leadership, she made up with her carry-along accompaniment.

“From Christianity’s most time-honored and majestic paeans of praise to the simplest melodies, she was master of them all. She could re-key any piece and pitch it so that my bass voice could handle it; yet keep it nicely in the range of the girls.

“We discovered, too, that many of those boys who were backing out of song service were not irreligious, as we had thought; they were just shy and self-conscious because their voices were changing and they

were afraid of being embarrassed.

“I later learned from one of these lads that it put him at ease to have a male figure leading out in the music, who frequently flubbed a note or two, who was natural and unapologetic—something he said he readily identified with.

“Another plus: With its smooth, hard-surfaced walls, our little chapel was, what you could call, very ‘live’ acoustically, almost like singing in the shower! Our 75 voices sounded like a mass choir in St. Paul’s Cathedral, and the kids loved it!”

If you want to succeed with a pack of young people in doing this,—*the information on how to do it is here!* Point after point of helpful information, by one who has done it, is in the following paragraphs!

“Our approach was generally relaxed and informal, family-ish, by intent. We encouraged youthful fellowship, tolerated a bit of good-natured banter and laughter; but we certainly had times of sober, reverent reflection and silent prayer too, learning to savor the Lord.

“Special prayer requests and learning to ‘bear one another’s burdens’ soon became a standard part of the morning service.

“The ‘Power Hour’ steering committee deliberately planned for lots of variety and change of pace. Monotony and predictability are lethal with kids; that’s one of the first lessons you learn working with that age level.

“The student-faculty council selected the new song for each week, making selection of repertoire a generational partnership. Result: Both generations learned to appreciate and enjoy the other’s sacred music.

“Of course, there were some ground rules in the council about what was acceptable and what was not.

These discussions were in themselves an educational experience for the youngsters. And the faculty had to rely on persuasion rather than coercion or adult authority, to carry their points. That made for a healthy faculty-student relationship.

“Nominations from either side were seriously and courteously examined. There was a deliberate effort to balance the great hymns of the church with more recent youth gospel songs which were worthwhile. But, by common consent, certain junior camp ditties like ‘Do Lord’ and pre-school finger play routines were ruled out-of-bounds. Even the kids recognized that these tended to trivialize true worship and constituted, as it were, ‘strange fire on the altar.’

“Selections were favored which focused on the Lord—praise and prayer songs which could easily transfer over into one’s own devotional life, rather than songs which merely highlighted youthful togetherness and groupiness. We all sensed that this morning Power Hour was an educational exercise in sacred musical taste, as well as a whetting of the spiritual palate of the younger generation in the peculiar pleasures of personal communion with one’s Maker.

“How did we proceed with learning the various hymns and songs? Well, I would begin each week by announcing the song the student-faculty council had selected. Lois Mae would play it on the piano so we could get the feel of the tune.

“I would follow by reading off one verse of the lyric from the songbook in my hand (the only other one around!). We would repeat the line or verse together, maybe twice if needed, depending on how well it was coming. Then we’d take the next few lines and complete that verse for the day.

“Pure drill. But we endeavored to make it fun; and

it turned out to be just that, far exceeding our expectations and assuaging our qualms.

“Then we’d sing the verse of the day, plus previous ones learned—sometimes jubilantly, sometimes in a quiet meditational mode, but always worshipfully, as befitted the selection on which we were working.

“And so the week progressed, with the effect building as we approached its end: one verse per day, three-to-four-verse songs Monday through Thursday, *and then Friday for the finale!*

“That’s when the kids liked to prove that we really *had* learned all the verses of that song by heart! How we sang on Fridays! How happy and rewarded they felt at the end of the week. I don’t recall once having to throw anyone a dark look or having to hold a tight rein on discipline; we were enjoying the whole experience!

“Occasionally I would pull impromptu trios and quartets out of the audience and let them demonstrate the piece before we would attempt to sing it congregationally. And we planted the faculty strategically around the room to help carry the tunes and identify with the students as fellow learners.

“I had not entered this experiment with instructional objectives. But, as we went along, it became apparent that we were really modeling, instructing the youngsters on how to have a rich and rewarding devotional life on their own, using sacred music in a more deliberate way (along with Scripture),—learning how to talk and *sing to God*.

“Frequently, the brief homily of the day expanded the theme of the song or the particular verse we were learning that day. It’s so easy to sing congregational songs mechanically, without realizing that these are often *personal addresses* to God.

“So we tried to help the students personalize each

song they were singing;—help them make it their very own musical conversation with their Maker. We also savored the lyrics as great literature and reflected on the deep spiritual truths therein.

“That in itself became a musical literature class, an experience in the arts! I especially remember the open discussion times too, when we would ‘freewheel’ it by, letting the students say how the lyric affected them. Spontaneous testimony usually followed.

“For closing, there was often a verse of Scripture used, with or without commentary, as time permitted, and a closing prayer, often by a volunteer or two from the student body.

“And, of course, Friday night vesper service was review time, not only of the week, but of the whole acquired repertoire of the school year to date!

“Folk came in from all around eastern Pennsylvania for Friday night and Sabbath evening sundown vespers;—they said they wouldn’t miss one for all the world. And they came early, so they wouldn’t miss the best part: the song service (without songbooks, mind you!).

“Often our little chapel was jam-packed a half hour before the announced meeting time. Our springtime visitors could hardly believe their ears. Here was a group of teenagers singing their hearts out for 45 minutes straight, comfortably replaying off the scroll of their minds anywhere from 30 to 40 familiar (and not-so-familiar) hymns and songs that they had been learning all year, and never having to consult a songbook!

“The response was usually one of awe and inspiration. Many visitors went home with a new spiritual hobby: learning hymns and gospel songs by heart. In fact, it has become a lifelong hobby for me; one which I have continued ever since. How grateful I am for what

those kids taught me! It has so enriched my own devotional life.

“My latest addition is #32 in the new hymnal, ‘Day by day and with each passing moment, Strength I find to meet my trials here.’ Talk about a spiritual upstart for the day!

“When I think of the difficult situation we started off with, I marvel that the kids hung in there with me on ‘Dear Lord and Father of Mankind.’ But they did, and loved every line of it. Get out your hymnal and read that high-density poetry by John Greenleaf Whittier, and experience the beautiful melody provided by F.C. Maker. It is not only great literature, it’s magnificent, irresistible music too! I can still sing all five verses by heart and find that ‘musical prayer’ more packed with meaning with each recital and singing.

“What a sound track for the day’s routine duties! It sure beats anything Hollywood or the pop song merchants can serve up. So many kids remarked about it just that way. The new habit literally put a new song in their hearts, to be reviewed and relished all day long!

“Think of it—a student body learning by heart about forty sacred songs in a school year, just by completing one each week—and having so much fun and getting a spiritual lift doing it!

“Take it from me: This practice will transform a school—any school! This corporate hobby harnesses a supernatural element.

“The value of song as a means of education should never be lost sight of. Let there be singing in the home, of songs that are sweet and pure, and there will be fewer words of censure and more of cheerfulness and hope and joy. Let there be singing in the school; and the pupils will be drawn closer to God, to their teachers, and to one an-

other' (*Child Guidance*, p. 523).

"Who can calculate the eternal impact of such happy-time memorization on each student? For the rest of their lives, they will be powerfully blessed by this joyous devotional-life regime—thoughtfully singing (or just reciting) inspired prayer songs!

- " 'Make me a captive, Lord,
 'and then I shall be free;
 " 'Force me to render up my sword,
 'and I shall conqueror be.
 " 'I sink in life's alarms
 'when by myself I stand;
 " 'Imprison me within Thine arms,
 'and strong shall be my hand.'

"And there were also other majestic paeans of praise and commitment, that the kids really got into,—like 'Live Out Thy Life Within Me,' 'There's a Wideness in God's Mercy,' 'Amazing Grace,' 'Bless This House,' 'We Gather Together,' and the like. We even learned old-timers like 'A Mighty Fortress Is Our God.' Hymns like that one especially made them appreciate the reality of their personal conflict with the forces of darkness and the superior, supernatural keeping power of God,—for the battle is real and so is the victory! Would you believe it? These 'heavies' became standby favorites with a group of very normal teenagers.

"Some verses of some songs, like the second verse of 'Beneath the Cross of Jesus,' invoked special relish and adoration with the kids. Another example is 'When Peace Like a River.' They just doted on each phrase of that one, especially at the conclusion of revival services, closing with testimonies and dedication. They loved to sing out their confession for the universe to hear: 'It is well, it is well, with my soul!'

“I was surprised at how personally they came to appropriate the messages of the songs. But I shouldn’t have been. After all, that’s what the whole thing was all about, and what Christian education should be about. —*Learning to praise God and express heartfelt gratitude to Him* is truly one of the ‘distinctives’ of any godly Christian school that is properly organized around its mandated objectives.

“Don’t tell me that teenagers can only relate to the superficial, sentimental, or bounce-and-sway stuff; I have learned differently! I have listened to them handle ‘I Sing the Mighty Power of God.’ I have watched their faces and seen them savor the songs as one would savor an exotic dish—making each line *intensely personal* as they sang it to their God.

“Whoever thought that ‘I Am So Glad that Jesus Loves Me’ is for kindergarten? Review that lyric, to be sung with zest, and you’ll find it has a special charm and exuberance about it *for adults!* The second and third verses of that song really thrilled these young people, and probably the angels as they heard them sing it!

“As the students memorized these songs, the Holy Spirit led them to adopt their messages as their very own! I think the Spirit even sharpened their memorization skills. This was Christian education in verity.

“Faculty and students together all began to comprehend that hymns and gospel songs enjoy a special kind of inspired quality, not at Scriptural level, of course, but certainly more than just good poetry or melody. We found ourselves becoming personally grateful to the poets and musicians who so enriched our lives, especially our private devotional lives.

“One of our boys worked at a construction site during the next summer to earn school money. I got to

chat with him a bit at campmeeting. Here's how he looked back on that special school year:

“ You know, Prof, I have to admit I don't remember a lot from the Bible class, the weeks of prayer, the church sermons, or even your talks. But those songs we learned each morning in Power Hour—*now that's another thing!* ”

“ This construction job I'm working on is a real cesspool. The dirty jokes, coarseness, and profanity.

“ I don't know what I'd do if it weren't for those wonderful songs we learned at the academy. It's almost like I've got soundproof earmuffs on, and I'm shut in with God while I'm carryin' hod. I just rehearse 'em all day long, and that vileness doesn't stain me. And I go home at night like I spent the day in a prayer meeting! ”

“ The influence of those songs went beyond ourselves. The Philadelphia Transit Authority, which provided the buses that carried our students to each of the three sponsoring churches on a rotation basis, informed us that its drivers were putting in reservations weeks ahead for the privilege of driving *our kids* to church! The supervisors couldn't get over it; since that kind of assignment was usually the very last thing their drivers wanted to get hung with, considering the way typical high schoolers usually behaved on the buses.

“ It was the singing, of course, that made the difference. Forty-five minutes of it, non-stop. The whole collection of songs, learned at school, punctuated by a lot of laughter, youthful zest and fellowship. As one of the girls put it, 'Going to church was never so much fun before!' ”

As you can see, those memorized songs were preparing those students for their entire future life here on earth, amid all its perils and heartaches. They were

also helping them make their personal decision to continue their daily walk with Christ—so they would have a grand class reunion later in heaven, when Christ returns the second time for His own!

Prof Akers also told of an incident which occurred shortly after that school year began. It was a foggy Friday evening in October, and three of the girls were on the front steps of the old mansion that served as their academy that year.

As they sat there in the gathering darkness, they enthusiastically sang a song, earlier memorized during a morning worship which they planned to sing that night for vespers, which was soon to begin.

This was the song they were singing:

“Once I was lost in sin’s degradation, Jesus came down to bring me salvation, Lifted me up from sorrow and shame, Now I belong to Him!

“Joy floods my soul for Jesus has saved me, Freed me from sin that long had enslaved me, His precious blood He gave to redeem, Now I belong to Him!

“Now I belong to Jesus, Jesus belongs to me, Not for the years of time alone, But for eternity.”

But just then, as they finished singing the song over the first time,—someone appeared. We will let Prof Akers tell what happened next:

“Out of the fog and the darkness loomed the form of a well-dressed middle-aged gentleman, hat pulled down in front and topcoat collar turned up to protect him from the elements. Briefcase in hand, he was presumably a business executive just off the last commuter train [at the nearby train station].

“His sudden appearance startled the girls. But he stood a respectful ten or twelve feet away on the sidewalk leading up to the school and asked in a friendly

tone, 'Girls, what kind of an institution is this—a seminary or something? I just heard your lovely music wafting through the fog and wondered. Where did you learn to sing a song like that?'

" 'We're students in this Christian school, and we learn these songs every day,' came the reply.

"There was an awkward silence, which he finally broke: 'My young friends, you don't know how fortunate you are. I sure wish I'd attended a high school like that when I was your age! Thank you, ladies; you'll never know how much I needed that tonight.

" 'I'd give a million dollars right now if I could sing a song like that from *my* heart, like you do. May you always be able to sing it.'

"And with that, he disappeared into the darkness."

All around us are men and women disappearing into the darkness of this world. They need Jesus Christ, the One revealed so clearly in your Bibles and your old-time hymn books.

All around us are young people, in the churches and in the world, who are also disappearing in the darkness of worldliness.

Why would anyone want that Satan-inspired, demon-filled junk noise—called rock,—when they can have godly music which will help them prepare for eternal life!

The problem is that the youth are spiritually starved. We are not pointing them in the right direction: *toward study and memorization* of Bible verses and Christian songs.

I urge you to begin changing things at your home, at your school, and at your church. Bring godly songs into them all. Make the songs real to yourself and to others. Begin memorizing and singing them. Let the

good work begin in your own life—and let it radiate outward. It will affect everyone you meet.

If you cannot find an old-fashioned songbook, turn to the last page in this book! We have one for you, and at a fairly low cost.

“O come, let us sing unto the Lord: let us make a joyful noise to the Rock of our salvation.”—*Psalms 95:1*

“And they sung as it were a new song before the throne . . . These are they which follow the Lamb whithersoever He goeth.”—*Revelation 14:3-4*

“Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord, to the Mighty One of Israel.”—*Isaiah 30:29*

“And when he had consulted with the people, he appointed singers unto the Lord, and that should praise the beauty of holiness, as they went out before the army, and to say, Praise the Lord; for His mercy endureth forever.”—*2 Chronicles 20:21*

“What is it then? I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also.”—*1 Corinthians 14:15*

“Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”—*Ephesians 5:19*

“Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for He hath triumphed gloriously.”—*Exodus 15:1*

“And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvelous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of saints.”—*Revelation 15:3*

“Is any among you afflicted? let him pray. Is any among you merry? let him sing psalms.”—*James 5:13*

“But ye are a chosen generation, a royal priesthood, an holy nation, a peculiar people; that ye should shew forth the praises of Him who hath called you out of darkness into His marvelous light.”—*1 Peter 2:9*

Inside Rock Music

Appendix 2 —

HOW ROCK STARS DIE

“The fear of the Lord prolongeth days, but the years of the wicked shall be shortened.”—*Proverbs 10:27*.

Here is how 280 rock performers, that we were able to locate, died. Each one experienced a miserable death.

Most “rockers” die between the ages of 25 and 45. Some die by suicide or are murdered. Others die from a drug overdose. Many die from car or airplane crashes caused by liquor or street drug overdoses. Because of their sexual excesses and hard drug, liquor, and tobacco usage, still others die at relatively early ages from heart attacks, lung cancer, or AIDS. (*From the World Almanac and Book of Facts, 1997.*)

The average age at death of Americans is 75.8 years. The average age at death of rock stars is 36.9 years.

(1) NAME

(2) - (ROCK GROUP)

(3) - DATE OF DEATH [YY/MM/DD]

(4) - AGE AT DEATH

(5) - CAUSE OF DEATH

Johnny Ace - 54-12-24 - 25 - **Suicide**

Nick Acland (Lush) - 96-10-17 - **Suicide**

Carl Albert - (Vicious Rumours) - 95-04-23 - **age ? - Car crash**

- GG Allin - 93-06-28 - **age 36 - Drug overdose**
Duane Allman - (Allman Brothers Band) - 71-10-29 - **age 24 - Motorcycle accident**
Matthew Ashman - (Bow Wow Wow) - 95-11-21 - **age 35 - Diabetes**
Chet Baker - 88-05-13 - **age 58 - Fell out window**
Florence Ballard - (Supremes) - 76-02-22 - **age 32 - Medical**
Ray "Raybeez" Barbieri - (Warzone) - 97-08-11 - **Pneumonia**
Carlton Barrett - (Wailers) - 87-04-17 - **age 37 - Murdered**
Stiv Bators - (Dead Boys) - 90-06-03 - **age 40 - Hit by a Car**
Paul Beaver - (Beaver and Krause) - 75-01-16 - **age 50 - Heart attack**
Chris Bell - (Big Star) - 78-12-27 - **age 27 - Car crash**
Jesse Belvin - (Jesse & Marvin) - 60-02-06 - **age 26 - Car crash**
Duster Bennett - 76-03-26 - **age 29 - Car crash**
Bert Berns - (*producer*) - 67-12-30 - **age 38 - Heart attack**
Bobby Bloom - 74-02-28 - **age 28 - Suicide**
Mike Bloomfield - 81-02-15 - **age 37 - Drug overdose**
Marc Bolan - (T-Rex) - 77-09-16 - 30 - **Car crash**
Tommy Bolin - (Deep Purple) - 76-12-04 - **age 25 - Drug overdose**
Graham Bond - 74-05-08 - **age 36 - Suicide**
John Bonham - (Led Zeppelin) - 80-09-25 - **age 32 - Alcohol overdose**
Dennes Boon - (Minutemen) - 85-12-22 - **age 27 - Car crash**
David Box - (Crickets) - 64-10-23 - **age 21 - Airplane crash**
Roy Buchanan - 88-08-14 - **age 48 - Suicide**
Jeff Buckley - 97-05-29 - **age 30 - Drowned**
Tim Buckley - 75-06-29 - **age 28 - Drug overdose**
Johnny Burnette - 64-... - **age 30 - Drowned**
Cliff Burton - (Metallica) - 87-09-27 - **age 25 - Traffic accident**
Glenn Buxton - (Alice Cooper) - 97-10-19 - **age 49 - Pneumonia**
David Byron - (Uriah Heep) - 85-02-28 - **age 38 - Heart attack**
Ronnie Caldwell - (Bar-Kays) - 67-12-10 - **age 19 - Airplane crash**
Tommy Caldwell - (Marshall Tucker Band) - 80-04-28 - **age 30 - Car crash**
Randy California - (Spirit) - 97-01-02 - **age 45 - Drowned**
Robert Calvert - (Hawkwind) - 88-08-14 - **age 42 - Heart attack**
John Campbell - 93-06-.. - **age 41 - Heart attack**
Karen Carpenter - (Carpenters) - 83-02-04 - **age 33 - Anorexia**
Eric Carr - (Kiss) - 91-11-24 - **age 41 - Cancer**
Chas Chandler - (Animals) - 96-07-17 - **age 58 - Heart attack**
Harry Chapin - 81-07-16 - **age 38 - Car crash**
Bill Chase - (Chase) - 74-08-12 - **age 39 - Airplane crash**
Miss Christine - (GTO's) - 72-11-05 - **age ? - Drug overdose**
Gene Clark - (Byrds) - 91-05-24 - **age 49 - Heart attack**

- Steve Clark - (Def Leppard) - 91-01-08 - **age 30 - Alcohol**
 Walter Clark - (Chase) - 74-08-12 - **age 25 - Airplane crash**
 Kurt Cobain - (Nirvana) - 94-04-05 - **age 27 - Suicide**
 Eddie Cochran - 60-04-17 - **age 21 - Car crash**
 Brian Cole - (Association) - 72-08-02 - **age 28 - Drug overdose**
 Nat 'King' Cole - 65-02-15 - **age 48 - Cancer**
 Allen Collins - (Lynyrd Skynyrd) - 90-01-23 - **age 37 - Pneumonia**
 Rob Collins - (Charlatans) - 96-07-23 - **age 32 - Car crash**
 Sam Cooke - 64-12-11 - **age 33 - Murdered**
 Vincent Crane - (Atomic Rooster) - 89-02-01 - **age 44 - Suicide**
 Darby Crash - (Germs) - 80-12-07 - **age 22 - Suicide**
 Jim Croce - 73-09-20 - **age 30 - Airplane crash**
 Carl Cunningham - (Bar-Kays) - 67-12-10 - **age 18 - Airplane crash**
 Ian Curtis - (Joy Division) - 80-05-18 - **age 23 - Suicide**
 King Curtis - 71-08-13 - **age 37 - Murdered**
 Dalida - 87-05-03 - **age 53 - Suicide**
 Bobby Darin - 73-12-20 - **age 37 - Heart attack**
 Cyril Davies - (Blues Incorporated) - 64-01-07 - **age 31 - Leukemia**
 Pete De Freitas - (Echo & the Bunnymen) - 89-06-14 - **age ? - Motorcycle accident**
 Louise Dean - (Shiva) - 95-07-08 - **age 24 - Car crash**
 Zenon DeFleur - (Count Bishops) - 79-03-17 - **age 28 - Car crash**
 Sandy Denny - (Fairport Convention) - 78-04-21 - **age 31 - Fall**
 John Denver - 97-10-12 - **age 53 - Airplane crash**
 \$nbsp Dimwit - (DOA) - 94-08-27 - **age ? - Drug Overdose**
 Nicholas Dingley - (Hanoi Rocks) - 84-12-08 - **age 24 - Car crash**
 Tom Donahue - 75-04-28 - **age 46 - Heart attack**
 Nick Drake - 74-11-25 - **age 26 - Suicide**
 Tony Duhig - (Jade Warrior) - 91-01-.. - **age ? - Heart attack**
 Cass Elliot - (Mamas and Papas) - 74-07-29 - **age 32 - Choked**
 John Emma - (Chase) - 74-08-12 - **age 22 - Airplane crash**
 Tom Evans - (Badfinger) - 83-11-18 - **age 36 - Suicide**
 Hans Holzl (Falco) - 98-02-06 - **age 40 - Car crash**
 Pete Farndon - (Pretenders) - 83-04-14 - **age 30 - Drug overdose**
 Jimmy Fernandez - (God Machine) - 94-05-12 - **age 29 - Medical**
 Matthew Fletcher - (Heavenly) - 96-06-14 - **age 26 - Suicide**
 Tom Fogerty - (Creedence Clearwater Revival) - 90-09-22 - **age 49 - Heart attack**
 Rhett Forrester - (Riot) - 94-01-22 - **age 37 - Murdered**
 Bobby Fuller - (Bobby Fuller 4) - 66-07-18 - **age 22 - Murdered**
 Billy Fury - 83-01-28 - **age 41 - Heart attack**

- Cassie Gaines - (Lynyrd Skynyrd) - 77-10-20 - **age ? Airplane crash**
Steven Gaines - (Lynyrd Skynyrd) - 77-10-20 - **age 28 - Airplane crash**
Rory Gallagher - 95-06-14 - **age 47 - Alcohol**
Rick Garberson - (Bizarros) - 79-07-15 - **age ? Poisoning**
Jerry Garcia - (Grateful Dead) - 95-08-09 - **age 53 - Heart attack**
Danny Gatton - (*session musician*) - 94-10-04 - **age 49 - Suicide**
Marvin Gaye - 84-04-01 - **age 45 - Murdered**
Lowell George - (Little Feet) - 79-06-29 - **age 34 - Heart attack**
Andy Gibb - 88-03-10 - **age 30 - Medical**
Ray Gillen - (Black Sabbath, Badlands) - 93-12-01 - **age 33 - Cancer**
Steve Gilpin - (MI-sex) - 92-11-25 - **age 41 - Car crash**
John Glascock - (Jethro Tull) - 79-11-17 - **age 28 - Medical**
Keith Godchaux - (Grateful Dead) - 80-07-23 - **age 32 - Car crash**
Dwayne Goettel - (Skinny Puppy) - 95-08-23 - **age 31 - Drug overdose**
Steve Goodman - 84-09-20 - **age 36 - Leukemia**
Ric Grech - (Family, Blind Faith) - 90-03-17 - **age 44 - Drug overdose**
Paul Hackman - (Helix) - 92-07-05 - **age 39 - Car crash**
Bill Haley - 81-02-09 - **age 56 - Alcohol**
Ollie Hallsall - (Patto, Timebox, Boxer) - 93-... - **age 43 - Heart attack**
Pete Ham - (Badfinger) - 75-04-23 - **age 28 - Suicide**
Roy Hamilton - 69-07-20 - **age 40 - Heart Attack**
Tim Hardin - 80-12-29 - **age 39 - Drug overdose**
Slim Harpo - 70-01-31 - **age 43 - Heart Attack**
Alex Harvey - (Sensational Alex Harvey Band) - 82-02-04 - **age 46 - Heart attack**
Les Harvey - (Stone The Crows) - 72-05-03 - **age 27 - Electrocuted**
Donny Hathway - 79-01-13 - **age 33 - Suicide**
Ted Hawkins - 95-01-01 - **age 58 - Heart attack**
Sean Hayes - 95-07-12 - **age 49 - Aids**
Eddie Hazel - (Parliament, Funkadelic) - 93-02-.. - **age 42 - Medical**
Helno - (Les Negresses Vertes) - 93-01-21 - **age 29 - Drug overdose**
Jimi Hendrix - 70-09-18 - **age 27 - Drug overdose**
Jay Hening - (Demolition 23) - 97-04-18 - **age 23 - Suicide**
Gregory Herbert - (Blood, Sweat & Tears) - 78-... - **age 28 - Drug overdose**
Bob Hite - (Canned Heat) - 81-04-05 - **age 36 - Heart attack**
Eldon Hoke (El Duce) - (The Mentors) - 97-04-19 - **age 38 - Hit by Train**
Buddy Holly - 59-02-03 - **age 22 - Airplane crash**
James Honeyman-Scott - (Pretenders) - 82-06-16 - **age 25 - Drug overdose**
Shannon Hoon - (Blind Melon) - 95-10-21 - **age 28 - Drug overdose**

- Little Willie John - 68-05-27 - **age 30 - Pneumonia (in prison)**
 Keith Hudson - 84-11-14 - **age 38 - Cancer**
 Michael Hutchence - (INXS) - 97-11-22 - **age 37 - Suicide**
 Phyllis Hyman - 95-07-03 - **age 44 - Suicide**
 O'Kelly Isley - (Isley Brothers) - 86-03-31 - **age 48 - Heart attack**
 Al Jackson - (Booker T. and the MGs) - 75-10-01 - **age 39 - Murdered**
 Paul Avron Jeffreys - (Cockney Rebel) - 88-12-21 - **age 36 - Airplane crash**
 Ken Jensen - (D.O.A.) - 95-01-29 - **age ? - Fire**
 Robert Johnson - 38-08-16 - **age 27 - Poisoned**
 Billy Jones - (Outlaws) - 95-02-.. - **age 45 - Suicide**
 Brian Jones - (Rolling Stones) - 69-07-03 - **age 27 - Drowned**
 Phalin Jones - (Bar-Kays) - 67-12-10 - **age 18 - Airplane crash**
 Janis Joplin - 70-10-04 - **age 27 - Drug overdose**
 Wong Ka Kui - (Beyond) - 93-06-30 - **age 31 - Accident**
 Terry Kath - (Chicago) - 78-01-23 - **age 32 - Gun accident**
 Tim Kelly - (Slaughter) - 98-02-05 - **age 34 - Car crash**
 Wells Kelly - (Orleans, Meat Loaf) - 84-10-29 - **age 35 - Choked**
 Eddie Kendricks - (Temptations) - 92-09-.. - **age 52 - Cancer**
 Frankie Kennedy - (Altan) - 94-10-14 - **age 38 - Cancer**
 Johnny Kidd - 66-11-07 - **age 27 - Car crash**
 Freddie King - 76-12-28 - **age 43 - Heart attack**
 Jimmy King - (Bar-Kays) - 67-12-10 - **age 18 - Airplane crash**
 Sam Kinison - 92-04-10 - **age 38 - Car crash**
 Helmut Koellen - (Triumvirat) - 77-05-03 - 27 - **Poisoning**
 Alexis Korner - (Blues Incorporated) - 84-01-01 - **age 56 - Cancer**
 Paul Kossoff - (Free) - 76-03-19 - **age 26 - Heart Attack**
 Fela Kuti - 97-08-02 - **age 58 - Aids**
 Randy Laire - (Heathen) - 92-01-.. - **age ? - Car crash**
 Martin Lamble - (Fairport Convention) - 69-06-01 - **age 19 - Car crash**
 Nicolette Larson - 97-12-16 - **age 45 - Medical**
 Peter Laughner - (Pere Ubu) - 77-06-22 - **age 24 - Medical**
 John Lennon - (Beatles) - 80-12-08 - **age 40 - Murdered**
 Philip Lithman - (Snakefinger) - 87-07-.. - **age 38 - Heart attack**
 Trevor Lucas - (Fairport Convention) - 89-02-04 - **age 45 - Heart attack**
 Frankie Lymon - (The Teenagers) - 68-02-28 - **age 25 - Drug overdose**
 Phil Lynott - (Thin Lizzy) - 86-01-04 - **age 35 - Drug Abuse**
 Billy MacKenzie - (Associates) - 97-01-23 - **age 39 - Suicide**
 David Mankaba - (Bhundu Boys) - 91-10-.. - **age ? - Aids**
 Geoff Mann - (Twelfth Night) - 93-03-.. - **age ? - Cancer**
 Richard Manual - (The Band) - 86-03-04 - **age 42 - Suicide**

- Bob Marley - 81-05-11 - **age 36 - Cancer**
Steve Marriott - (Small Faces, Humble Pie) - 90-04-20 - **age 43 - Fire**
Van McCoy - 79-07-06 - **age 38 - Heart attack**
Jimmy McCulloch - (Wings) - 79-09-27 - **age 27 - Heart attack**
Sean McDonnell - (Surgery) - 95-01-18 - **age 29 - Medical**
Robbie McIntosh - (Average White Band) - 74-09-23 - **age 23 - Drug overdose**
Ron 'Pigpen' McKernan - (Grateful Dead) - 73-03-08 - **age 27 - Alcohol**
Harold McNair - (Ginger Baker's Airforce) - 71-03-26 - **age ? - Cancer**
Clyde McPhatter - (Drifters) - 72-16-13 - **age 38 - Medical**
Don McPherson - (Main Ingredient) - 71-04-04 - **age 39 - Leukemia**
Joe Meek - (*producer*) - 67-02-03 - **age 38 - Suicide**
Jonathan Melvoyn - (Smashing Pumpkins) - 96-07-11 - **age 34 - Drug overdose**
Freddie Mercury - (Queen) - 91-11-24 - **age 45 - Aids**
Country Dick Montana - (Beat Farmers) - 95-11-.. - **age 40 - Heart attack**
Keith Moon - (Who) - 78-09-07 - **age 32 - Drug overdose**
Jim Morrison - (Doors) - 71-07-03 - **age 27 - Heart attack**
Sterling Morrison - (Velvet Underground) - 95-08-30 - **age 53 - Cancer**
Bill Murcia - (New York Dolls) - 72-11-06 - **age 21 - Drug overdose**
Dee Murray - (Elton John) - 92-02-.. - **age 45 - Stroke**
Brent Mydland - (Grateful Dead) - 90-07-01 - **age 38 - Drug overdose**
Don Myrick - (Earth, Wind & Fire) - 93-07-30 - **age 53 - Murdered**
Rick Nelson - 85-12-31 - **age 45 - Airplane crash**
Christa Paffgen - (Nico, Velvet Underground) - 88-07-18 - **age 44 - Cerebral Hemorrhage**
Harry Nilsson - 94-01-15 - **age 52 - Heart attack**
Jerry Nolan - (New York Dolls, Heartbreakers) - 92-02-.. - **age 45 - Stroke**
Yogi Norton - (Luther Vandross) - 87-06-.. - **age ? - Suicide**
Notorious BIG - 97-03-09 - **age 24 - Murdered**
Bradley Nowell - (Sublime) - 96-05-25 - **age 28 - Drug overdose**
Nusrat Fateh Ali Khan - 97-08-16 - **age 48 - Heart attack**
Laura Nyro - 97-04-08 - **age 49 - Cancer**
Berry Oakley - (Allman Brothers Band) - 72-11-10 - **age 24 - Motorcycle accident**
Phil Ochs - 76-04-07 - **age 35 - Suicide**
Criss Oliva - (Savatage) - 93-10-17 - **age ? - Car crash**
Roy Orbison - 88-12-07 - **age 52 - Heart attack**
Malcolm Owen - (Ruts) - 80-07-14 - **age 24 - Drug overdose**
John Panozzo - (Styx) - 96-07-16 - **age 47 - Alcohol**
Felix Pappalardi - (Mountain) - 83-04-17 - **age 43 - Murdered**

- Junior Parker - 71-11-18 - **age 44 - Brain Tumor**
 Gram Parsons - (Byrds) - 73-09-19 - **age 26 - Drug Overdose**
 John 'Jaco' Pastorius - (Weather Report) - 87-09-21 - **age 35 - Murdered**
 Mike Patto - (Patto, Spooky Tooth) - 79-03-04 - **age 36 - Medical**
 Tracy Pew - (Birthday Party) - 86-11-.. - **age 28 - Medical**
 Kristen Pfaff - (Hole) - 94-06-16 - **age 24 - Drug overdose**
 Kenny Pickett - (Creation) - 97-01-07 - **age 49 - Heart attack**
 Jeffrey Lee Pierce - (Gun Club) - 96-03-31 - **age 37 - Stroke**
 Robert Pilatus - (Milli Vanilli) - 98-04-02 - **age 32 - Medical**
 Jeff Porcaro - (Toto) - 92-08-05 - **age 38 - Heart attack**
 William Powel - (O'Jays) - 77-05-26 - **age ? - Cancer**
 Cozy Powell - (Rainbow, Whitesnake, etc.) - 98-04-05 - **age 50 - Car crash**
 Presley Elvis - 77-08-16 - **age 42 - Drug Overdose**
 Rainer Ptacek - (Rainer & Das Combo) - 97-11-12 - **age 43 - Cancer**
 Carl Radle - (Derek and the Dominos) - 80-05-30 - **age 38 - Medical**
 Bobby Ramirez - (Edgar Winter's White Trash) - 72-07-24 - **age 23 - Murdered**
 Otis Redding - 67-12-10 - **age 26 - Airplane crash**
 Keith Relf - (Yardbirds, Renaissance) - 76-05-14 - **age 33 - Electrocuted**
 Randy Rhoades - (Quiet Riot, Ozzy Osbourne) - 82-03-20 - **age 26 - Airplane crash**
 J.P. Richardson - (The Big Bopper) - 59-02-03 - **age 24 - Airplane crash**
 Minnie Ripperton - 79-07-12 - **age 30 - Cancer**
 Mick Ronson - (David Bowie) - 93-04-30 - **age 47 - Cancer**
 John Rostill - (Shadows) - 73-11-01 - **age 31 - Electrocuted**
 Dave Rowbotham - (Durutti Column) - 92-01-.. - **age 34 - Accident**
 David Ruffin - (Temptations) - 91-06-01 - **age 50 - Drug overdose**
 Stefanie Sargent - (7 Year Bitch) - 92-06-27 - **age 24 - Drug overdose**
 David Savoy Jr. - (Husker Du) - 87-02-.. - **age 25 - Suicide**
 Ingo Schwichtenberg - (Halloween) - 95-03-08 - **age 29 - Suicide**
 Bon Scott - (AC/DC) - 80-02-19 - **age 33 - Alcohol**
 Selena - 95-03-31 - **age 23 - Murdered**
 Tupac Shakur - 96-09-13 - **age 25 - Murdered**
 Del Shannon - 90-02-08 - **age 51 - Suicide**
 Will Shatter - (Flipper) - 87-12-09 - **age 31 - Drug Overdose**
 James Sheppard - (Shep & the Limelights) - 70-01-24 - **age 24 - Murdered**
 Guitar Slim - 59-02-07 - **age 32 - Pneumonia**
 Hillel Slovak - (Red Hot Chili Peppers) - 88-06-?? - **age 25 - Drug Overdose**

Fred 'Sonic' Smith - (MC5) - 94-11-05 - **age 45** - **Heart attack**
Vivian Stanshall - (Bonzo Dog Band) - 95-03-05 - **age 51** - **Fire**
Ian Steward - (Rolling Stones) - 85-12-12 - **age 47** - **Heart attack**
Billy Stewart - 70-01-17 - **age ?** - **Car crash**
Bob Stinson - (Replacements) - 95-02-20 - **age 35** - **Drug overdose**
Rory Storm - (Rory Storm and the Hurricanes) - 72-09-27 - **age 32** -

Suicide

Stu Sutcliff - (Beatles) - 62-04-10 - **age 21** - **Medical**
Vinnie Taylor - (Sha Na Na) - 74-04-17 - **age 25** - **Drug overdose**
Biggie Tempo - (Bhundu Boys) - 95-08-13 - **age 37** - **Suicide**
Tammi Terrell - 70-03-16 - **age 24** - **Brain Tumor**
Joe Tex - 82-08-13 - **age 49** - **Heart attack**
Gary Thain - (Uriah Heep) - 76-03-19 - **age 27** - **Drug overdose**
Jason Thirsk - (Pennywise) - 96-07-28 - **age 27** - **Suicide**
Johnny Thunders - (New York Dolls) - 91-04-23 - **age 38** - **Drug overdose**
Steve Took - (T-Rex) - 80-10-27 - **age 31** - **Medical**
Peter Tosh - 87-09-11 - **age 42** - **Murdered**
Nicholas Traina - (Link 80) - 97-08-21 - **age 19** - **Suicide (overdose)**
Arnie Treffers - (Long Tall Ernie & the Shakers) - 95-08-25 - **age 48** -

Cancer

Rob Tyner - (MC5) - 91-09-17 - **age 46** - **Heart attack**
Richie Valens - 59-02-03 - **age 17** - **Airplane crash**
Townes Van Zandt - 97-01-01 - **age 52** - **Alcohol**
Ronnie Van Zant - (Lynyrd Skynyrd) - 77-10-20 - **age 29** - **Airplane crash**
Stevie Ray Vaughan - 90-08-27 - **age 35** - **Helicopter crash**
Henry Vestine - (Canned Heat) - 97-10-20 - **age 52** - **Medical**
Sid Vicious - (Sex Pistols) - 79-02-02 - **age 21** - **Drug overdose**
Gene Vincent - 71-10-12 - **age 36** - **Alcohol**
Jr. Walker - 95-12-.. - **age 53** - **Cancer**
Clarence White - (Byrds) - 73-07-14 - **age 29** - **Car crash**
Danny Whitten - (Crazy Horse) - 72-11-18 - **age 29** - **Drug overdose**
Simon Wilde - (DOA) - 91-05-04 - **age ?** - **Brain Tumor**
Paul Williams - (Temptations) - 73-08-17 - **age 34** - **Suicide**
Tony Williams - (Tony Williams Lifetime Band) - 96-02-23 - **age 52** - **Heart attack**
Wendy O. Williams - (Plasmatics) - 98-04-06 - **age 48** - **Suicide**
Chuck Willis - 58-04-10 - **age 30** - **Car crash**
Al Wilson - (Canned Heat) - 70-09-03 - **age 27** - **Suicide**
Barrie B.J. Wilson - (Procol Harum) - 90-10-.. - **age 43** - **Car crash**
Carl Wilson - (Beach Boys) - 98-02-06 - **age 51** - **Cancer**
Dennis Wilson - (Beach Boys) - 83-12-28 - **age 39** - **Drowned**

Jackie Wilson - 84-01-12 - age 49 - **Medical**
 Ricky Wilson - (B-52's) - 85-10-13 - age 32 - **Cancer**
 Kurt Winter - (Guess Who) - 97-12-15 - age 51 - **Liver failure**
 John Christian Wolters - (Dr. Hook) - 97-06-16 - age 52 - **Cancer**
 Andrew Wood - (Mother Love Bone) - 90-03-19 - age 24 - **Drug overdose**
 Chris Wood - (Traffic) - 83-07-12 - age 39 - **Medical**
 Wallace Yohn - (Chase) - 74-08-12 - age 27 - **Airplane crash**
 Mia Zapata - (Gits) - 93-07-07 - age ? - **Murdered**
 Frank Zappa - (Mothers of Invention) - 93-12-04 - age 52 - **Cancer**

“For their rock is not as our **ROCK.**”—*Deuteronomy 32:31.*

“Behold, God is mighty, and despiseth not any: He is mighty in strength and wisdom. He preserveth not the life of the wicked . . . They **DIE** in youth, and their life is among the unclean.”—*Job 36:5, 6, 14.*

“As righteousness tendeth to life: so he that pursueth evil pursueth it to his own **DEATH.**”—*Proverbs 11:19.*

“There is a way which seemeth right unto a man, but the end thereof are the ways of **DEATH.**”—*Proverbs 14:12.*

“For the wages of sin is **DEATH; BUT** the gift of God is eternal **LIFE** through Jesus Christ our Lord.”—*Romans 6:23.*

“He that believeth on the Son hath everlasting Life: and he that believeth not the Son shall not see life; but the **WRATH** of God **ABIDETH ON HIM.**”—*John 3:36.*

“See, I have set before thee this day **LIFE** and **GOOD**, and **DEATH** and **EVIL**; in that I command thee this day to love the Lord thy God, to walk in His ways, and to keep His commandments and His statutes and His judgments, that thou mayest live and multiply: and the Lord thy God shall bless thee in the land whither thou goest to possess it. But if thine heart turn away,

so that thou wilt not hear, but shalt be drawn away, and worship other gods, and serve them; I denounce unto you this day, that ye shall surely perish, and that ye shall not prolong your days upon the land, whither thou passest over Jordan to go to possess it. I call heaven and earth to record this day against you, that I have set before you **LIFE** and **DEATH**, blessing and cursing: **THEREFORE CHOOSE LIFE**, that both thou and thy seed may live: that thou mayest love the Lord thy God, and that thou mayest obey His voice, and that thou mayest cleave unto Him: for He is thy life, and the length of thy days.”—*Deuteronomy 30:15-20*.

“God is our refuge and strength, a very present help in trouble.”—*Psalms 46:1*

“I can do all things through Christ which strengtheneth me.”—*Philippians 4:13*

“Be strong in the Lord, and in the power of His might.”—*Ephesians 6:10*

“Ye shall receive power, after that the Holy Ghost is come upon you.”—*Acts 1:8*

“Have not I commanded thee? Be strong and of a good courage; be not afraid, neither be thou dismayed: for the Lord thy God is with thee whithersoever thou goest.”—*Joshua 1:9*

“I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with Mine eye.”—*Psalms 32:8*

“Commit thy works unto the Lord, and thy thoughts shall be established.”—*Proverbs 16:3*

“For this God is our God forever and ever: He will be our guide even unto death.”—*Psalms 48:14*

“The Lord redeemeth the soul of His servants, and none of them that trust in Him shall be desolate.”—*Psalms 34:22*

“Whoso keepeth his mouth and his tongue keepeth his soul from troubles.”—*Proverbs 21:23*

“As many as received Him, to them gave He power to become the sons of God, even to them that believe on His name.”—*John 1:12*

Inside Rock Music

Appendix 3 —

APPLAUSE

Should we applaud God in church? No, that does not sound right. Should we applaud fellow Christians? We all recognize that applause is a very strong form of flattery and that clapping our hands in applause for musicians, singers, or preachers will not help them remain close to God.

Is this something we should just keep doing, or should we pause and consider what is involved here? Should we be praising frail humans so often, so vigorously?

Here are several facts you will want to know. I recognize that I am rowing against the stream in telling you this, since applauding by Christians seems almost universal now. But you want me to tell you the truth, don't you?

There are many pastors and non-rock Christian musicians and singers who earnestly wish that people would not applaud them. Yet it continues anyway. Few dare to speak up and say, "Brethren and sisters in Christ, applause is not God's plan for our lives. There is something better."

Consider this chapter to be a message from your pastor, urging you toward a better course;—for many pastors would heartily approve of what I will here briefly say to you.

Where did applause come from?

“Clappers were among the earliest and most characteristic instruments” of Egypt and were closely associated with the idolatrous worship of Isis, the Egyptian goddess of fertility (*The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 6:70 and 4:427). It goes on to explain that “clappers” were wood or ivory instruments shaped like the forearm and hand. These, along with the clapping of hands, was used in the worship of heathen gods in ancient Egypt.

The Egyptian priests taught the people that the gods liked the expressions of flattery. The priests liked being applauded also.

The practice spread from there to other heathen nations. Both priests and witch doctors quickly found that it dramatically deepened their control over the minds of the people.

It is a startling fact that the effects of both the beat and applauding people are similar. According to Dr. Paul Hamel, an Emeritus Professor of Music, the clapping of hands and beating of drums work together to intensify the emotions, deaden the thinking power of the frontal lobes, as well as affecting the entire body.

Commenting on the captivating influence of clapping in inducing trancelike states of reduced mental discernment, we are told:

“The rhythms of the drums, reinforced by clapping, can amplify the rhythms of body movements . . . Clapping can also play an important role in producing the hypnotic effect necessary to certain ritual dances” (*New Encyclopedia Britannica*, Vol. 16, p. 945).

Applause lowers the threshold of thoughtful analysis, and renders the mind more susceptible to incor-

rect concepts and emotions it would otherwise guard against. When we applaud someone, we are giving him a *carte blanche*—an open door to our mind. We are saying, “Whatever you say, whatever you do, I want it!”

Although hand clapping has always been common in heathen worship, it was not part of the worship of the true God at the ancient sanctuary of Israel.

No one applauded either God nor His ministers. All the worldliness of Egypt, all its styles of worship, the Israelites had to leave behind, when they chose the Creator God as their God.

“And the Lord spake unto Moses, saying, Speak unto the children of Israel, and say unto them, I am the Lord your God. After the doings of the land of Egypt, wherein ye dwelt, shall ye not do: and after the doings of the land of Canaan, whither I bring you, shall ye not do: neither shall ye walk in their ordinances. Ye shall do My judgments, and keep Mine ordinances, to walk therein: I am the Lord your God. Ye shall therefore keep My statutes, and My judgments: which if a man do, he shall live in them: I am the Lord.”—*Leviticus 18:1-5*.

They had entered into a solemn covenant not to follow the ways of the world. It is a covenant we need to more frequently renew today.

The Israelites could not give the excuse that it was their “culture” or their “custom” to worship God in His sanctuary with drums and clapping, as they had seen done in Egypt. Yet there are people who today use that excuse for doing such things in church.

We know that pagan practices, including hand clapping, had entered the early Christian Church by the

time of Chrysostom, bishop of Constantinople (A.D. 398-404). He wrote how he mourned that preachers and other Christian speakers were being applauded by church members in those Christian congregations which had become worldly.

We need Chrysostoms today who will plead with the people to return to the humble, godly faith of our forefathers.

The services of the ancient sanctuary were centered around the cross. It was a place of sacrifice, a place of repentance, a place for God to make appeals to the heart. A place to rededicate lives.

The sound of applause would have disturbed the solemn appeals of the Holy Spirit, as He attempted to speak to hearts at each religious gathering.

One significant problem here is where Christians go and what they watch—*when they are not in church*: the theater, sports arena, worldly musical concerts, and television shows.

Because of worldly entertainment they indulge in at other times, the people have come to expect that, at religious services, the performers up front will entertain and the audience will pay them with flattering applause.

But the house of God is not a sports arena, and a truly Christian concert should not be one either.

Applause is an intense form of praising men. Yet, in giving it to an erring mortal like ourselves, we weaken our own hold on God and we do not help the one we are praising. Flattery always injures. It exalts people and separates them from God. In the minds of those giving it, such lavish praise tends to make a god of the one they are applauding. Those who receive it imagine that they are greater people than they really are. Weak-

ened by the overflowing praise, they are more likely to fall into sin when they leave the podium or stage.

Applause shifts the focus from the vertical to the horizontal. Our attention and devotion has been radically turned from God to mortal man. This injures those who give it and those who receive it.

Applause in a Christian gathering reveals that *it is not a closer walk with God that the audience came for*. They are saying that they really do not want Him around; they want to praise men.

The ancient sanctuary service was designed to create deepest respect for the awesome holiness of God, and the urgent need to repent of sin and obey His stated requirements.

We must magnify, not decrease, the difference between the holy and the unholy. Our thoughts must be directed to our God. We are not to clap in adulation of the sayings and music of fallible man.

In Leviticus 10:3, the Lord declared that *He must* be sanctified and glorified in all those who enter a meeting place where He is present.

That great truth still applies today.

We should not ape the ways of the world, and we surely should not bring them into church!

The rounds of applause become a temptation to some religious speakers and vocalists. They come to live for the applause; and, in their thirst for still greater approval, they do that which will increase it. It becomes heady wine for them. Encouraging pride and self-adulation in our fellowmen is a dangerous thing to do.

Speakers become addicted, not to telling the truth that men and women need, but to receiving praise. They are tempted to tell more jokes, give flowery sermons, and refrain from condemning sin.

“Christian” singers artificially give a breathy, “contemporary” song, sung with swaying body and hand motions, eyes half closed, microphone held close to the lips. The hearty applause tells them that they succeeded—at what? at drawing attention and praise to themselves.

They well-know how unworthy they are; yet the applause glorifies them as though they were a god. Craving all the more applause, the only way they can increase it the next time is to keep lowering the standard of their presentation—keep making it more worldly. The craving for ever more applause becomes intoxicating. It becomes the only measure of success.

Applause measures entertainment value. Think about that a minute. Applause in church and religious services reduces them to little more than entertainment for its own sake.

People leave, thinking that they have had their religion for the week, and they are free to go home and watch more entertainment on television. The search for entertainment becomes their religion, their recreation, their way of life.

Indeed, while the applause produces a craving in the performer for ever more, it leaves a feeling of emptiness in the hearts of those who, having praised men, leave the religious meeting. Many are tempted to leave the church entirely and seek more exciting entertainment out in the world.

Here is an interesting question: What are we trying to accomplish by clapping? Is it to give praise and adulation to the performers? If so, we have defeated the purpose of the gathering, which was to give honor and praise to God, and to renew our dedication to Him.

By applause, the message conveyed to speakers

and performers is “Please us and we will applaud you. That is the only reason you are here: to please us.”

But does it make us more like God? Does it help us draw closer to Him? Does it help us resist temptation and sin? Does it help us study the Bible more and obey its precepts?

Everywhere we go today, there is artificial excitement and a craving for entertainment. Must we drag our churches down to that low objective also?

Intelligent people who are thinking about what they are hearing do not applaud. They are too intent on the message and the urgency of its meaning.

Clapping of hands is mentioned only nine times in the Bible, and it never occurs in a worship service. Nowhere in the Bible are we told to praise men, with clapping—or without it.

Let me conclude this brief chapter with two stories:

In the summer of 1972, I attended a college to finish up master’s level certification. Hearing that the Democratic convention was on the television in the lobby, I watched it for an hour and was astonished. As the cameras would pan out and in to individuals, it was clear that the clapping by the audience was deadening their abilities to consider the message of the speaker, who happened to be the U.S. ambassador to the United Nations. Then a camera panned in on one woman who was doing something very different. She was sitting there silently listening to the message and thinking about it. I will never forget what I saw that night. The others were being mindlessly entertained, their perceptions dulled by their interest in clapping. She was quietly listening and thinking about what she heard.

Then there is the intriguing experience which happened to young John Thurber and his singing group. Returning from a North Carolina youth congress in the 1960s, they were driving into Chattanooga.

“The quartet and Marilyn Dillow, our young-lady soloist, were riding into the city about 5 p.m. The car radio was advertising a gospel all-night sing in the civic auditorium. We had never experienced a gospel sing; and, since our music was hymns and gospel songs, we felt we could discover some new music by attending.

“We were college kids with no money, so we stopped at a gas station and changed into our uniforms. We hoped that the person at the ticket counter would recognize us as a quartet and let us in free. Well, she not only let us in free; she showed us right up to the stage door, apparently assuming that we were on the program!”

Backstage, Thurber explained the situation; and the auditioner was startled when they told him that they sang simple songs without accompaniment.

“The man was surprised but asked us to sing anyway. Jack blew the pitch pipe and we sang *The Old Rugged Cross*. No frills, just the plain message in simple style. The man asked us to sing another . . . When we finished, he got up and said for us to go backstage and wait. We might be used some time during the program.

“We felt a little nervous standing around with all the famous gospel quartets and trios that were advertised features for the evening.

“Soon the program started, and the first quartet to be introduced was one of the most popular ones at that time. The place went wild with

whistles and thunderous applause. The group sang for about twelve minutes and came backstage. The audience wanted more, so the group went back out.”

The atmosphere continued to get wilder, with still more applause, plus other noises from the audience. Thurber’s group had never been to such a worldly concert.

“We were not sure which spirit was evident—one of praising God or one of praising men. But which spirit it was became quite evident in their next song, and we knew we were in the wrong place! The title of that [second] song was *Hallelujah Boogie*.

“We huddled together and discussed whether to exit the backdoor or stay on just a little longer. We decided to stay, hoping the music would improve.

“But when the quartet came off stage, the emcee went out and introduced us as the next group! Much to our surprise, we heard him talking about this college quartet from the Chattanooga area that had happened in, and that were different. ‘They don’t use any accompaniment, but sing *a cappella*,’ he explained.

“We were stunned to be second on the program. The crowd gave us polite applause as we walked on stage. Wayne went to the microphone, introduced us, and announced our first song, *The old Rugged Cross*. When we finished, we got very little applause, and we felt sure this was out of place.

“Wayne introduced our second song, *Have You Been in the Garden with Jesus, Alone with the Saviour in Prayer?* When we finished this time,—*there was absolutely no applause.*

“Wayne said to us, ‘Let’s sing one more and leave.’ He chose a number that Marilyn sang with us, *The Song of Heaven and Homeland*:

“ ‘Sometimes I hear strange music, Like none e’er heard before, Come floating softly earthward, As through heaven’s open door. It seems like angel voices, In strains of joy and love, That swell the mighty chorus Around the throne above.’ Marilyn was off stage behind the curtain with a microphone, adding an obligato part. Her voice sounded truly like an angel’s. —*When we finished, there was again silence.*”

Why had they stopped clapping?

First, instead of applauding people, the audience sat quietly thinking about the powerful message in the simple songs, clearly heard words they had just sung.

Second, the Holy Spirit was able to use these simple godly songs, without accompaniment, to reach their hearts. They sensed its presence—and knew it was a time for silence and thoughtful reflection on their part.

Third, they knew they should not be applauding these godly young people who had brought this divine presence into their midst.

Lastly, everyone in that vast civic center knew they should not be applauding the presence of God or clapping while the Holy Spirit was moving quietly upon their hearts!

At this juncture, the question could be asked: *What should have been done next?*

The answer is something which is never done. The Holy Spirit was pleading with the hearts of the audience, and all could sense it. *The meeting should have been stopped right there*, and a godly servant of God should have stepped to the podium and made a series of urgent appeals to the audience: a call to many to accept

Christ for the first time, followed by an appeal to many to rededicate their lives to Him. The need to put away sin and live dedicated lives should have been presented. A call to come forward should have been given, and those who did should have been counseled and helped, provided written materials, and directed to godly pastors who could help them remain with Christ.

But this was not done, simply because, first, it would not be customary to do this. Second, when such situations occur (and they do occur!), few are alert to what is happening and daring enough to cooperate with God in bringing the people to Him.

“As soon as we walked off stage, the emcee went back to introduce the next group. But the audience started to applaud lightly and kept on doing so until the emcee asked if they wanted to hear more of our kind of music—and they kept on applauding.”

The only way the audience knew to get them back on stage was to begin applauding continuously, but they did it softly.

“So we went back and sang for another twenty minutes—*once more without any applause.*

“As we were coming off stage for the second time, one of the singers in another gospel group said to us, ‘Don’t ever change your music; it’s of God. I know that some of our music is not pleasing to God.’ ”

The message of this chapter has been that applauding speakers and singers interferes with thoughtful attention to the message. The blatant praise of the human instrument causes the Spirit of God to withdraw itself. Like a steady drum beat, it dulls the forebrain so it can more easily be moved by a power from beneath.

The Bible teaches that we are to live our lives dedicated to God and His service, and that we are to reverence His sanctuary.

“And He said, Draw not nigh hither: put off thy shoes from off thy feet, for the place whereon thou standest is holy ground.”—*Exodus 3:5*.

“The Lord is in His holy temple: let all the earth keep silence before Him.”—*Habbakuk 2:20*.

“But as for me, I will come into Thy house in the multitude of Thy mercy: and in Thy fear will I worship toward Thy holy temple.”—*Psalms 5:7*.

If your pastor were here, he would probably be glad you are reading this chapter. He wants you in heaven. It is only as, through the enabling grace of Christ, we adhere to the rules given in the Bible that we are safe.

When others about you are applauding men, what should you do? If (if) there is something in the message that prompts a godly response on your part, what should that response be? *How did God's people in Bible times show their appreciation of what was said?* Although it may seem old-fashioned, the Bible has not changed; why should we? We are plainly told His plan for us in this respect; here it is:

“*And all the congregation said, Amen, and praised the Lord. And the people did according to this promise.*”—*Nehemiah 5:13*.

“*And Ezra opened the book in the sight of all the people (for he was above all the people); and when he opened it, all the people stood up: And Ezra blessed the Lord, the great God. And all the people answered, Amen.*”—*Nehemiah 8:5-6*.

Twelve times in Deuteronomy 27, the people are directly commanded by the Lord to say “amen” as the way

to express their agreement and approval of what was about to be said in a religious meeting.

“Amen” means “Yes, it is true; I agree; that is right!” Look the word up in a complete KJV concordance; it is said 72 times! Are we ashamed to be as old-fashioned as the Bible writers?

This is the Bible pattern given us of God. Responses from the audience of “Amen” and “yes” indicate understanding of what is said and agreement with the message. Notice that the response concerns the meaning of the words or the songs themselves. It is not in the slightest praising the humble instrument bringing the message. Praising the speaker or performer would, Biblically, be totally out of place.

The way which God has marked out for us is to carefully consider and think through the message as it is given. If that message is true, we should acknowledge it as such, and then apply those principles to our lives.

The world’s way is to set the thinking powers aside and lavishly praise the speaker for his performance. This very act dulls the deliberative functions of the mind still more.

Let us choose God’s way.

As we draw nearer to the coming of our Lord, should our worship become more like the world,—or less like the world and more like heaven? None of the angels are praising one another up there. The several songs in the book of Revelation reveal that they only live to praise God and worship Him.

“Go not after other gods to serve them, and to worship them, and provoke Me not to anger with the works of your hands; and I will do you no hurt.”—*Jeremiah 25:6*

Inside Rock Music

BIBLIOGRAPHY

- African Gods and Music*, J.H. Kwabena Nketia, University of Ghana, Ghana, 1970
- American Journal of Psychiatry*, Vol. 40, 1943, p. 317 (Dr. Howard Hanson)
- "An Alternative: Christian Rock," *Cornerstone* magazine (published by the Rez Band), Vol. 11, No. 62, p. 38
- Anthropology of Music*, Alan P. Merriam, Northwestern University Press, 1964
- Aesthetic Aspects of Ancient Art*, Robert L. Scranton, University of Chicago Press, 1964
- Backward Masking Unmasked*, Jacob Aranza, Huntington House, 1983
- Better Music in Our Churches*, John M. Walker, Methodist Book Concern, 1923
- Big Beat: A Rock Blast*, Frank Garlock, Bob Jones University, 1971
- Bulletin*, G.M. Schreckenber, H.H. Bird, *New Jersey Academy of Science*, Vol. 32, No. 2, 1987, pp. 77-86
- Calgary Herald*, May 19, 1976 (Walter Wright, M.D.)
- Can Rock Music be Sacred?* Frank Garlock, Musical Ministries, 1974
- Chicago Tribune*, April 20, 1993
- Chicago Tribune*, August 19, 1993 (Maurice Zam)
- Christian Bookseller*, 1980 (Bill Cole, vice-president of Light Records)
- Christianity Today*, February 1985 (Michael Sweet of Stryper)
- Christian Life*, February 1980, p. 14
- Christian Music in Contemporary Witness*, Donald Ellsworth,

- Baker Book House, 1979
- Christian Rock Music*, William Fusco, Bible for Today, 1971
- Church and Music*, Erik Routley, Gerald Duckworth Co., London
- Church Music Handbook*, Lynn Thayer, Zondervan, 1971
- Church Music: Sense and Nonsense*, D. Sweatt, Bob Jones University Press, 1981
- Closing of the American Mind*, Dr. Allan Bloom
- Columbus Dispatch Magazine*, July 26, 1970, pp. 24-27
- Contemporary Christian Music*, November 1982, p. 71
- Contemporary Music and Music Cultures*, Charles Hamm, Bruno Nettl, and Ronald Byrnside, Prentice-Hall, 1975
- Demon Possession and Music*, Dr. Juanita McElwain
- Don't Stop the Music*, Dana Key with Steve Rabey
- Encyclopedia of Parapsychology*, p. 285
- Family Weekly*, January 30, 1983, p. 14 (David Chagall)
- Feel the Spirit: Studies in Nineteenth-Century Afro-American Music*, ed. George R. Keck and Sherrill V. Martin
- God of Rock*, Michael Haynes, Priority Publishers
- God's New Song: A Biblical Perspective of Music*, Lenny Seidel, Grace Unlimited, 1980
- Great Asian Religions*, Wingsit Chan, et al.
- Harper's Dictionary of Music*, Christine Ammer, 1972
- "Hear that Long Snake moan," Michael Ventura, in *Whole Earth Review*, Spring 1987, pp. 28-43; and Summer 1987, pp. 82-92
- History of Rock Music*, Dr. Ruben Gonzalez
- History of Western Music*, Donald Jay Grout, J.M. Don and Sons, London, 1973
- Hit Parader*, Sept 1979
- How to Sing for Money*, Charles Henderson
- International Center for Biblical Counseling*
- Jazz Dance*, Marshall and Jean Stearns, Longmans, 1965

- Face the Music*, Lenny Seidel, Grace Unlimited
- High Fidelity* magazine, December 1968
- Hippies, Hindus and Rock & Roll*, Bob Larson, Bob Larson Publishing, 1969
- Hit Parader*, July 1984
- Jewish Music in its Historical Development*, A.Z. Idelsohn, 1967
- Ladies' Home Journal*, December 1985, p. 98 (Cliff Jahr)
- Legacy of John Lennon*, David A. Noebel, Nelson Publishers
- Luther on Music*, Walter E. Buszin, *Musical Quarterly* 32, January 1946, pp. 80-97
- "*Madness of Crowds*," Lance Morrow, *Time*, August 9, 1999, p. 64
- Martin Luther: His Music and His Message*, Robert Harrell, Musical Ministries, 1980
- Mind Possessed: a Physiology of Possession, Mysticism and Faith Healing*, William Sargent, 1974
- Ministry of Music*, Kenneth Osbeck, Zondervan, 1961
- Moody Monthly*, September 1985 (Don and Dave Wyrzten)
- More Rock and Country and Backward Masking Unmasked*, Jacob Aranza, Huntington House, 1985
- More than Drumming: Origins of Music*, Irene V. Jackson, Greenwood Press, 1985
- "*Moshing for the Master*," Doug van Pelt, *Contemporary Christian Music*, February 1989, pp. 20-21
- Mumbo Jumbo*, Ismael Reed
- Musical Backgrounds for English Literature: 1580-1650*, Gretchen L. Finney, Rutgers University Press
- Music and Medicine*, Dorothy M. Schullian and Max Schoen, Abelard-Schuman Publishers
- Music and Worship in the Church*, Rice and Lovelace, Abingdon Press, 1960
- Music Scene* magazine, January-February 1980

- Music in Therapy*, E. Thayer Gaston, Macmillan Co. 1968
- Music in the Social and Religious Life of Antiquity*,
Sendrey, Alfred, Fairleigh Dickinson University Press,
1974
- Music of Black America*, Eileen Southern, W. Norton &
Co. 1971
- Music of the Bible in Perspective*, Garen Wolf, 1996
- Music Physician for Times to Come*, Don Campbell, Quest
Books, 1991
- Music Through the Eyes of Faith*, Harold M. Best, Harper,
1993
- “Neurobiologic Functions of Rhythm, Time, and Pulse in
Music,” M. Clynes, J. Walker, in *Music, Mind and
Brain: The Neuropsychology of Music*, Plenum Press,
pp. 171-215
- New Sound*, Ira Peck, Scholastic Book Services, 1966
- Newsweek*, “My Turn,” May 6, 1985
- Newsweek*, Justice Section, October 16, 1989
- Newsweek*, July 16, 2001
- Nineteenth-Century Spiritual Text: A Source for Modern
Gospel*, Oral L. Moses
- Olean (N.Y.) Times Herald*, 1978, p. 18
- Osiris*, Earnest A. Budge, University Books 1961
- Outline of the History of Music*, Karl Nef
- “Patterns of Condomble Music Performance: An Afro-
Brazilian Religious Setting,” *Performance Practice
Ethno-musicological Perspectives*, 1984, p. 231 (G.
Behague)
- Planet Drum*, Hart, Lieberman, and Sonneborn, p. 102
- Pop Goes the Gospel*, John Blanchard, Evangelical Press
(England)
- Popular Music*, p. 14 (John Rublowsky)
- Psychiatrist’s Experiences with Music*, Ira A. Altshuler

- Questions about Music*, Roger Sessions, W.W. Norton, 1971
- Ravaged by the New Age*, Texe Marrs, Living Truth Publishers, 1989
- Reader's Digest*, July 1973, p. 173
- Rebirth of Music*, LaMar Boschman, 1980
- Rhythm in Psychological, Linguistic, and Musical Processes*, ed. James R. Evans and Manfred Clynes, Charles Thomas Publishing, 1986
- "Rhythmitism," in *American Health*, December 1988, pp. 19, 37 (Michael Segell)
- Rock*, April 1984
- Rock*, Bob Larson, Tyndale House, 1981
- Rock and Roll*, Bill Brent, Revell, 1984
- Rock and the Church*, Bob Larson, Tyndale House, 1971
- Rock & Roll: the Devil's Diversion*, Bob Larson, Bob Larson Publishing, 1970
- "Rock Artists Look at Gospel Music," *Contemporary Christian Music*, November 1982
- Rock: Making Musical Choices*, Richard Peck, Bob Jones University Press, 1985
- Rock 'n' Roll and the Occult*, Joel Landis Ministries
- Rock-'n'-Roll: The Bible and the Mind*, Tom Allen, Horizon House, Canada, 1982
- Rock Reconsidered*, Steve Lawhead, InterVarsity Press, 1981
- Rock's Hidden Persuader*, Dan and Steve Peters, 1985
- Rock is Here!* Ron Lawson
- Rock Music*, William J. Schafer, Augsburg, 1972
- Rock Music in America*, Janet Pidell, W.W. Wilson, 1987
- Sacred Art in East and West: Its Principles and Methods*, Titus Burckhardt, Perennial Books, London, 1967
- Sacred Bridge*, Eric Werner

Satan's Music Exposed, Lowell Hart, Salem Kirban Publishing, 1981

Sentics: The Touch of the Emotions, Manfred Clynes, Anchor Press, 1978

Spirit Possession, T.E. Wade, 1991

"The Jesus Rock Phenomenon," in *St. John's Calgary Report*, February 10, 1978, p. 20

"The Rock 'n' Roll Horror Show: What Every Parent should Know," *Family Circle*, November 1, 2001

Time magazine, January 3, 1969

Time magazine, February 22, 1971

Tinpan Alley, Issa Goldberg

Treasury of Afro-American Folklore, Harold Courlander, 1976

Truth about Rock Music, Hugh Pyle, *Sword of the Lord Twentieth Century Church Music*, Eric Routley

USA Weekend, November 8-10, 1985 (Amy Grant)

U.S. News and World Report, March 19, 1990

What About Christian Rock? Dan and Steve Peters, Bethany House, 1984

What God Says about Music, Eurydice V. Osterman, AWSAHM Music, 1998

Witchcraft, Pennethorne Hughes

Why Knock Rock, Steve and Dan Peters, Bethany House

"Fear not: for I have redeemed thee, I have called thee by thy name; thou art Mine. When thou passest through the waters, I will be with thee; and through the rivers, they shall not overflow thee: when thou walkest through the fire, thou shalt not be burned; neither shall the Holy One of Israel."—*Isaiah 43:1-3*

"He [Satan] was a murderer from the beginning, and abode not in the truth, because there is no truth in him."—*John 8:44*

Inside Rock Music

GENERAL INDEX

- Adrenaline addicts 112
 Affective response 12
 Akers, George H. 144
 Album sales, CCM 54
 Alpha brain waves 80, 82
 Altar calls to Lucifer 85
 Altered state of consciousness 78, 79-80
 Altshuler, Ira 21
 Ancestor spirits 76
 Applause 170-182
 Astarte fire-festival 124
 Beatles 23, 61, 75
 Beats, accents on 26
 Beats to call spirit gods 78
 Beta brain waves 80
 Bible, music in 119-129
 Bibliography 183-188
 Binaural tone generators 83
 Bloom, Allan 17
 Blues 22
 Body rhythms 28
 Boogie-woogie 22
 Brain waves 80
 Budge, Earnest 19
 Capruso, Alexander 10
 Caribbean music 19, 21
 Chernoff, John 77
 Christian rock, identifying 38-47
 Clapping 170-182
 Clapping rituals 171
 CoMission Christian Conference 5
 Condomble 68, 77
 Confucius 9
 Contemporary Christian music, definition of 53
 Country Music 100-102
 Crowley, Aleister 87
 Delta brain waves 81, 82
 Demon possession 69, 73-91
 Denver, John 61
 Difference tones 81
 Dorsey, Thomas 7
 Drums, demonic 69
 Drum trance area 78
 Embedded difference tones 81
 Entrainment 80
 Epperson, Gordon 10
 Frondizi, Risieri 14
 Garlock, Frank 25
 Good music, guide to selecting 130-137
 Grant, Amy 59-60
 Grout, Donald 9
 Haiti, music of 68
 Haley, Bill and Comets 22
 Hanson, Howard 8
 Harp music 123, 124
 Henderson, Charles 25
 Hill, David 5
 Hispaniola 20-21

- Human sacrifices 87
 India, music in 68
 Israel's soft, melodious music 123-124
 Jazz 19, 22, 33
 Jazz, origin of 77
 Key, Dana 6
 King, William of the Commodores 44
 Knieste, Adam 8
 Larson, Bob 12
 LaVey, Anton 87
 Lyre music 123
 Luther, Martin and music 35
 Masking, backward 92-96
 Master plan 97
 McCartney, Paul of the Beatles 51
 McElwain, Juanita 41, 78, 84
 Merriam, Alan 9
 Metronome markings 29
 Moods, changing African 12-13
 Moods, changing student 10
 Moody Bible Institute 5
 Moshing pit 50, 64
 Musical carriers 83
 Music beats 79
 Music, eleven elements in 13
 Music, demonic aspects of 73-96
 Music, four primary aspects 11
 Music in the Bible 119-129
 Music, key aspects of bad 13-14
 Music that destroys 59-65
 Nef, Karl 77
 Neuron firings 81
 Neutral, rock not morally 6-14
 New Orleans 19, 21
 O'Day, Alan 45
 Orisha 76
 Pardeiro, Juan Carlos 41
 Phantom tone 81
 Phasing 83
 Possession cultures 76, 77
 Presley, Elvis 22, 23, 67
 Quatro, Mike 17
 Riots at rock concert 23, 62, 63, 64
 Rock, hypnotic effect of 24
 Rock music, amorphous 25
 Rock music and mind 30, 31
 Rock music and moral bearings 32
 Rock music, origins of 66-72, 76, 77
 Rock music, tested on mice 31
 Rock stars, death of 160-169
 Saibel, Bernard 75
 Santeria 68, 77
 Satanic coven 92, 103-105
 Satanic rock worshipers 85
 Satanic worship services 103
 Scooping 26
 Sliding 26
 Sound phasing 83
 Specific frequencies 82
 Stefani, Wolfgang 53
 Subliminal programming 83
 Sweet, Michael of Stryper

- 60
 Syncopation 27
 Systolic and diastolic beats
 28
 Theta brain waves 81, 82
 Tone wave generators 83
 Trance drum 76-78
 Unresolved dissonances 26
 Vibrations 81
- Vodun (Voden) 66, 77
 Voodoo 66, 67, 68, 70
 Voodoo drums 74
 Wesley, Charles and music
 36
 Witches of the world,
 dedicated to 85
 Woodstock 50
 Wright, Walter 74

“The Lord is good unto them that wait for Him, to the soul that seeketh Him.”—*Lamentations 3:25*

“Ye shall serve the Lord your God . . . and I will take away sickness from the midst of thee.”—*Exodus 23:25*

“The Lord God is a sun and shield: the Lord will give grace and glory: no good thing will He withhold from them that walk uprightly.”—*Psalms 84:11*

“The Lord preserveth the simple: I was brought low, and He helped me.”—*Psalms 116:6*

“Believe in the Lord your God, so shall ye be established; believe His prophets, so shall ye prosper.”—*2 Chronicles 20:20*

“Be perfect, be of good comfort, be of one mind, live in peace; and the God of love and peace shall be with you.”—*2 Corinthians 13:11*

“To do good and to communicate forget not; for with such sacrifices God is well pleased.”—*Hebrews 13:16*

“I will look unto the Lord; I will wait for the God of my salvation: my God will hear me.”—*Micah 7:7*

“But know that the Lord hath set apart him that is godly for Himself: the Lord will hear when I call unto Him.”—*Psalms 4:3*

“If there be first a willing mind, it is accepted according to that a man hath, and not according to that he hath not.”—*2 Corinthians 8:12*

“If ye keep My commandments, ye shall abide in My love.”—*John 15:10*

“Gird up the loins of your mind, be sober, and hope to the end for the grace that is to be brought unto you at the revelation of Jesus Christ.”—*1 Peter 1:13*

“Every man that hath this hope in him purifieth himself, even as He is pure.”—*1 John 3:3*

Time for Singing

Replace rock songs with godly hymns and songs. Here are 420 of the best of them!

In this 8½ x 11-inch, quality hardback, you will find **170 worship hymns, 170 gospel and evangelistic songs, and 80 children's songs,—plus four indexes.** Both words and music are included for every song. 446 pages.

This is an old-fashioned songbook. Everything in it was composed many decades ago—yet only the best favorites of over a hundred years are included!

Fill your mind and heart with the very best. Keep a copy at home and work, and in your car. Open it frequently, and read the words of a song—or sing it. This invaluable book will help keep you encouraged in the Lord.

Boxful quantities of this outstanding hymn and songbook are remarkably low in cost. This book will be a great help to churches, evangelistic teams, and all who want to sing the very best in Christian music!

As soon as you see it, you will recognize that this is a quality songbook.

Available from your bookstore or from this publisher.

EVOLUTION FACTS - ALTAMONT, TN 37301