

SCRIPT

Hell's Bells 2: The Power and Spirit of Popular Music

After numerous requests for a transcript of Hell's Bells 2 we decided to see what we could do. The following represents the best version we could find in our files. Unfortunately, it is not accurate in more than a few places. Eric Holmberg, the writer, producer and host of the series, often changed things on the fly as he was doing the narration. What follows doesn't reflect these changes. And for some reason the citations for various quotes – while noted in the video – don't appear here. (Artists... go figure.) Formatting is also pretty bad. Still, most of what is in the script is here...and, in some case, more.

If you would like a WORD document version of this, email us at apoloeticsgroup1@gmail.com.

Section 1: Introduction – Foundations for Critical Analysis

After 25 years and 100 millions albums AC/DC has gotten rich singing about hell, the devil and all the "dirty deeds" commonly associated with the dark side of human nature. Obviously they're far from alone. From the crossroads of Robert Johnson to the up-side-down cross of Ozzy Osbourne -- from the sexual euphemisms of Fats Domino to the jackbooted perversities of Nine Inch Nails, the popular form of music we loosely call rock and roll has always been about defying taboos, embracing Dionysian riot -- in the words of the Door's Jim Morrison "breaking on through to the other side."

But, the million-dollar question becomes "Just what is this other side?"

Is all this just a good time, a harmless outlet for youthful energy? – or is there something of a deeper, perhaps spiritual, significance going on here as well? Do the messages, lifestyles, fashions and imagery that make up the world of rock have any influence on its fans? Is it, as Mick Jagger sang, only "rock and roll"?

Hello, I'm your host Eric Holmberg. In this video we're going to try to answer these questions and in the process gain some insights into the

human condition and the even bigger issues that life presents to each of us: questions of meaning, purpose, redemption and destiny.

Before we get started, however, I want to make a few points clear — kind of lay down the ground rules for this presentation. First, we're going to be taking a hard look at contemporary music and I'll be saying some pretty direct things, both about the music and the artists. Please understand that nothing personal is intended here against anybody. I don't hate these artists, I'm not trying to say that God hates them, and I'm certainly not trying to get you to hate them. We simply want to examine the world of contemporary music from the perspective of Truth as defined by the scriptures and the Person of Jesus Christ.

Now many viewers will object at this point and, no doubt, to the analysis that takes place throughout this video, by citing the one passage of scripture that everyone seems to know: "Judge not that ye be not judged." (play Salt n' Pepa)

It's important -- particularly in our relativistic age -- that we understand that Jesus' words are in no way a blanket prohibition of making judgments. If they were, we would be paralyzed from ever making any kind of value judgment -- including whether someone is wrong for making the judgment... that someone else is wrong for judging!

To give you a practical example of this principle in action, take Madonna, an intentionally provocative artist who has made a career of using the "judge not" defense to justify the extreme expressions of sex and spirituality that characterize her life and art. She views herself as an "artist" whose right to freedom of expression is practically sacred and not to be limited. (Play segment). Ironically other people are not afforded this same freedom. When Newsweek and NBC's Jonathan Alter questioned the propriety of celebrities like Madonna having babies without a husband, she didn't hesitate to judge Alter's opinion, telling him "You actually have no right to criticize me. You really don't." (Madonna Quote) She also had no problem passing judgment on overindulgent fans.

In this last instance, the Bible agrees with Madonna's judgment -- but you understand the point. Life is filled with -- and is in fact impossible without -- making judgments. And really, when we turn off the smokescreen, we all know it. Whether we're choosing friends or

deciding for whom to vote; judgments run to the very core of our day to day existence.

When Jesus said "Judge not..." the context was judging hypocritically and without concern for the other person's soul. Outside this sinful context, judging is not only right, it's commanded: "Do not judge according to appearance, (Jesus said) but judge with righteous judgment." (John 7:24)

And it's here where we come to the next big issue we need to lock in on. What's the proper standard to use in order to judge "righteously"? Is MTV right when it says that being "Butch" and "Gay" is good, but "Intolerance" is bad? Is Moby judging righteously when he states that animals have the same rights as humans? How about Rage Against the Machine's condemnation of capitalism? What standard is Beavis using when he declares that a band, well you know... Is Frank Zappa making a right judgment when he said that the best way to raise a happy, mentally healthy child is to "Keep him or her as far away from a church as you can."? Frank Zappa "The Real Frank Zappa Book" (Poseidon Press, 1989) p.259. And what of our earlier caller's assessment of my intelligence and character?

By what standard was he judging me? Well, in the words of Jesus, if we're to judge *properly* we're not only to avoid hypocrisy and hatred – we're also not to judge according to "appearances" – we're not to rely in other words on our own senses, our own self-determined or even culturally-determined opinions as to what's right and what's wrong. To use other language found in the Bible, we're not to "... lean to our own understanding" (type the actual words "...lean not on your own understanding") but instead "in all our ways acknowledge God" (type: "In all your ways acknowledge Him." Proverbs 3:5b&6a) – or, as Jesus put it, we're to "...judge (as we've seen) with *righteous* judgment" John 7:24.

And how do we "judge righteously"? How do we ultimately discern what's right and wrong? Well, the standard is God's Word. "For the word of God is living and powerful, and sharper than any two-edged sword... and is a discerner (or a judge – don't type this) of the thoughts and intents of the heart." Hebrews 4:12

Salt 'n Pepa got it partially right (play song). God is the judge...*but it's His Word, the Bible that judges us.* To "chill", to not use the standard of God's word to discern the ideas and actions presented by the contemporary music industry is bottom-line to disobey the Father's

command to both judge and cast down "...arguments and every high thing that exalts itself against the knowledge of God, bringing every thought captive in obedience to Christ." (2 Corinthians 10:5)

Understanding this, I know I've now uncovered a new problem: that some of you watching this video don't believe, or don't want to believe that the Bible is the true Word of God -- or that Jesus is the Messiah -- or any number of the other truths central to the Christian faith. In fact, if you've been raised on a steady diet of popular culture you probably view the Bible as just another book -- and Christianity as a religion for dweebs who wear polyester, listen to bad music and think that sex is dirty.

OK, I understand your problem; frankly until I was 26 I felt the exact same way. But try to keep an open mind and heart and at least understand *conceptually* the basic principle here: that it's right, in fact necessary according to the teachings of Christ, to use the Word of God to judge ourselves and the world around us.

And finally, to preempt the inevitable outcries of censorship, allow me go on record. We're not here pushing for record banning, record burning, or even the dubious practice of rating rock albums. We're not even trying to control what people listen to. This is not an "Anti-Rock music" video; what we're after is something much, much deeper. Our goal here is help you understand the big picture, to peel back the veneer of pop culture and grasp the worldviews, the underlying ideas and presuppositions that pulse beneath the surface. There is more here than meets the eye and ear – as Courtney Love of Hole acknowledged quite openly: "I feel like I have a duty. (she said) I as an architect have a need to impose my worldview on the culture." (Spin, Oct., 1998, p.100)

Well, I'm not interested in imposing anything, but if you want to learn something about these worldviews, if you want understand the blueprint being used by the architects of the contemporary music industry... and how that blueprint compares to the one being used to build the kingdom of God – well stay tuned...that's what this video is all about.

And one last thing before we get started...This video was produced during the first half of 1999. In the 10 years since the first *Hell's Bells* video, artists and styles have come and gone. No doubt that trend will continue. And yet, the more things change, the more they stay the

same – Arthur Brown evolves into Alice Cooper who morphs into Rob Zombie who, if the trend continues, will yield some new shock rocker in the not too distant future. It's our prayer that by focusing on the larger themes and the spiritual energies fueling so much of the rock and roll industry, this video can help the viewer ten years from now evaluate bands that don't yet exist; songs that have yet to be written.

To this end what follows is almost as diverse as its subject matter. From science to history, documentary expose to parabolic drama, biography to music video -- we pray that the Spirit of God uses this presentation to take you on a journey to the soul of rock and roll.

Section 2: Sound and Fury – An Examination of the Power of Music

Me: "Whether it's the way some people dress, act or speak -- we can all smile at such extreme examples of music's influence over it's audience – and the degree to which those same fans will deny that influence. While most of us do know someone who could have been featured in our "Nose on the News" satire, the truth is that for most of us, music seems to be just that -- music – an amusement – a harmless form of entertainment that we can both turn on – and off – at will.

Funny thing about life though; it has a way of busting through the facade of our excuses and easy answers and force us – if we are brave and honest enough – to do a serious gut check. Could there be more to all this than meets the eye – and ear?

I'm standing in front of Columbine High School in Littleton, Colorado – scene of one of the worst mass murders in American history.

On April 20th of 1999 Eric Harris and Dylan Klebold strolled into this school shortly before lunch and opened fire. After killing twelve classmates and a teacher – and planting at least 30 bombs with the intent of killing hundreds more – they turned their guns on themselves. A stunned nation was once again forced to gaze into the abyss of evil and ask: Why? How can two so young do something so unspeakably depraved? What force or circumstance can turn former Boy Scouts living in two-parent homes in an affluent suburb, young men blessed with health, intelligence and good looks into two

assassins who laughed as they hunted down their victims, killing them in cold-blood? As America – and much of the world – grappled with this question, parallels began to be noted to other, recent acts of senseless destruction and mayhem – horrors again committed by individuals who not so long ago would have been considered too young to have had the time to develop the depravity of conscience necessary to perform such evil. Paducah — Pearl — Jonesboro — Springfield — Santee, kids gunned down at the supposed sanctuary of their schools.

And then there's Rod Ferrel, the leader of a vampire cult who, for no more than the rush he thought he could get from taking someone's life, bludgeoned a member's parents to death with a crowbar.

Richard Ramirez, the infamous Nightstalker, killed and then carved pentagrams into the flesh of his victims

14 year-old Tommy Sullivan stabbed his mother to death, cutting off her hand and face, before turning the knife on himself.

In a secluded wood, three pre-adolescent boys were stabbed to death and mutilated. Convicted for the crime were three teenagers with more than a passing interest in the occult and heavy metal music.

Four teenagers calling themselves "The Lords of Chaos" began a spree that spiraled down into ever-increasing acts of mayhem and violence. From theft to vandalism to arson; their rampage ended with their arrest for the brutal and senseless murder of their high-school music teacher.

Three young men, ages 15, 16, and 17 – believing that a human sacrifice would invoke hell's blessings and assure the success of their heavy metal band, lured 15-year-old Elyse Pahler into the woods and stabbed her to death.

From suicide – to homicide; rape – to killing one's parents, the list goes on and on.

Me: The bottom line for each of these young killers, of course, is that they chose – they made a conscious decision to pick up a knife or a gun or a bomb and kill. No failure in their upbringing; no cultural deficiency; no weapon; no movie, song or video game; no demon evoked through some occult ritual can serve as the primary focus for blame. They are killers because THEY killed. But, that said, we would

still do well to consider those cultural phenomena that may have helped move them along towards that point of decision.

The most common denominator in the lives of these young killers was a profound sense of being outcasts, of not fitting into the prevailing cliques, of being shunned and made fun of. But can that by itself explain these horrors? After all, there is nothing new here; when haven't there been cliques – and kids made to feel that they're outside them?

No doubt a good portion of the blame lies with our society at large. Our national addiction to ever-increasing doses of violence, gore and mayhem □ reaching down into even the toys that are marketed to our children; the general coarsening of our culture; shattering taboos concerning everything from language...to sex; the sacrifice of moral absolutes upon the altar of relativism; the lack of true heroes and strong moral leadership – this and more has contributed to the steady erosion of the foundation of honor, civility, and self-sacrifice that is necessary to bring out the best in a nation's citizens – while keeping the worst at bay.

Leaving the bigger picture and focusing in on some of the specific cultural phenomena that seemed to thread their way through most of these acts of teen violence:

-- the occult – whether through dabbling or outright obsession – was uncomfortably common.

“3-D Shooter” games like Quake...

and a fascination with violent movies were another prevalent theme.

But perhaps the most widespread link to the world of pop culture was the music that so often seemed to score – like a Hollywood movie – their individual descents into anarchy and senseless violence. From Marilyn Manson to Rammstein; gangsta rap to grunge, Metallica to KMFDM; dark, nihilistic angry music was all too often playing in the background.

Take, as just one example, the story of Brian Bassett, a 16-year-old who shot and killed both his mother and father and drowned his five-year-old brother in a bathtub. Spin, a magazine that celebrates contemporary music, relates what happened next as confessed by accomplice Nick McDonald: “Brian pulled a small, plastic object from

his father's hand. It was Brian's favorite cassette, Frogstomp by the group Silverchair. "That's my f**** tape!" he shrieked. Brian stuck the cassette in the stereo, rewound to the beginning of "Israel's Son," and pushed PLAY. "Hate is what I feel for you," wailed lead singer Daniel Johns. "I want you to know that I want you dead / You're late for the execution." Brian started kicking the bodies of his parents in time to the pounding guitar chords, yelling insults with each blow. "This is for kicking me out!" Thump. "This is for breaking my stuff!" Whack. "Now you're dead!" ()

OK, I can hear the objections coming. (play Keidis)

Me: Let's get the straw man out of the way shall we? Listen carefully: Music is not solely or even primarily responsible for Eric and Dylan – or anyone else for that matter – killing someone or committing some other immoral act.

In the same way, the publication of Uncle Tom's Cabin by itself didn't start the war – but it did so fire the imagination of the millions who read it, that President Lincoln greeted its author as the "...little lady who made this big war." Neither can Taco Bell's ad campaign by itself account for the astronomical increase in Chihuahua sales since the commercials first began to air.

But one would have to be either ignorant or a liar to deny some degree of linkage. There is no question that music, art and the popular media has enormous power to influence, to capture the imagination, to push people along a little faster in the direction to which they are already inclined – and in some instances even to help change that direction. And there is ample evidence to suggest that of all the things that have the power to capture the imagination; there is none more evocative – more electrifying – than music.

Me: Don't believe it?

(Play examples of excuses from Teens)
OPENING of Power of Music segment

Popular music's young fans may want to insist that it's all just music – that the songs they listen to and the videos they watch are not having any real impact on their lives – but how does that line-up with the opinions of those who actually make, study and promote the music?
(Play segment)

Funny thing about people; Gene Simmons can on the one hand talk about this power evoke "this surge"" – and on the other hand spend his life defending rock music as a harmless diversion; as just a way of letting off steam and having fun. In the same way, Anthony Keidis of the Red Hot Chili Peppers can in the same sentence talk about music's tremendous power to influence people in positive ways... while maintaining, as we saw earlier, that it couldn't possibly have any negative effect on it's listeners.

(Play Grammy's Tape) At the 2000 Grammy awards, Recording Academy President Michael Green echoed Keidis when he gushed about music power to help people...while denying that it could ever provoke to harm.

A year later, this doublespeak was turned on its head with the controversial performance and triple Grammy nomination of raunch rapper, Eminem. Suddenly, practically every liberal women's and homosexual support group in America was up in arms because of his music's potential to affect behavior; to:

"...encourage violence and hatred."

GLAAD (Gay and Lesbian Alliance Against Defamation)

(Play) But what's the big deal if it's only music? Didn't anyone listen to Mr. Green the year before?

No one was more vocal in his defense of rock music than Frank Zappa, one of the most innovative and influential musicians and composers of the contemporary era. From interviews, to books, to his testimony before Congress, Zappa has insisted again and again:

"Music is only music; it can't hurt anybody"

San Antonio Express-News, Dec. 22, 1988

And yet, in an article he wrote for Life Magazine, Zappa noted rock's rather incredible power when he quoted Hal Zeiger, one of the music industry's first big promoters:

"I realized that this music got through to the youngsters because the big beat matched the great rhythms of the human body. I knew there was nothing that anyone could do to knock that out of them... that they would carry this with them the rest of their lives."

Life Magazine, June 28, 1968, p. 86

Zappa further observed:

"The ways in which sound affects the human organism are myriad and subtle."

"The loud sounds and bright lights of today are tremendous indoctrination tools."

Life Magazine, June 28, 1968, p. 84, 92

ME – SMILING: "Well, one might wonder how a "tremendous tool for indoctrination" that operates in "myriad" and "subtle ways" and will "be carried with us for the rest of our lives" can just be "only music" but – leaving that alone , these types of observations by both musicians and people who work in and around the industry leave little doubt as to music's incredible power over its audience.

Virtuoso guitarist Eddie Van Halen rightly observed: "Music really is the universal language. It really does have the power to heal." HuH, Feb. 1995, p.36

Renowned musicologist David Tame agrees. "Music is the language of languages." he wrote in *The Secret Power of Music*. " It can be said that of all the arts, there is none that more powerfully moves and changes the consciousness." (*The Secret Power of Music*, p. 15)

Tori Amos echoed this observation when she stated: "Music is the most powerful medium in the world because of the frequencies. You're hitting places in people that remind them that they're more than just this functional being." (Tori Amos, *George* April/May 1996, p. 133)

"The artist once again known as Prince" gave his perspective on the power of these frequencies when he told an interviewer: "The other night I went to a club and I watched the DJ control the entire room. Even politicians can't do that."

Incredibly – given his own history of X-rated songs – he went on to reflect on the power of lyrics. "I watched the DJ reach for the new album by B.I.G. and put it on and the crowd went crazy. I asked him, 'Do you know what he's saying in those lyrics?' (Play song.) He said he didn't know. Then he tried to tell me he wasn't playing if for the lyrics, that for him, it's all about the beat. But it's affecting people.

Everything we put out there is affecting people. The message matters, my brother!" (Notorious; Issue #4, p. 88)

Weighing her own influence as a musician against that of being an actor, Courtney Love admitted that there was a more "... bourgeois respectability to acting... but Meryl Streep doesn't know the sublime pleasure of standing in front of 10,000 people and making them do whatever you want." (The Face; Nov. 1998; p.96)

Superstar Jimi Hendrix noted another, even more sobering aspect of this power. After describing how central music was to his life - to the point of functioning as a type of electronic church - he went on to tell Life Magazine: "You hypnotize people to where they go right back to their natural state, and when you get people at their weakest point, you can preach into their subconscious what we want to say." (Life Magazine, October 3, 1969, p. 4)

This power over the subconscious is precisely what science writer and composer Robert Jourdain was getting at when he said in his book, "Music, the Brain, and Ecstasy", "Music seems to be the most immediate of all the arts..., music possesses us...It really is as if some "other" has entered not just our bodies, but our intentions, taking us over." ("Music, the Brain, and Ecstasy", Robert Jourdain (William Morrow and Company, 1997), p.328)

There is probably no contemporary artist who has made a greater study of music's awesome power over the human soul than percussionist Mickey Hart. Drummer with the Grateful Dead, world music devotee, and self-taught musicologist, Hart has spent his life attempting to unravel the mystery that is music. From his testimony before the United States Senate - co-founding the Rhythm for Life Foundation -- researching and authoring several books on the subject - including his late 1999 release "Spirit Into Sound - The Magic of Music" - a book that is a virtual apologetic for music's incredible - even supernatural power; to countless live concert experiences around the world, Hart's belief in the power of music borders on the religious. Describing, for example, the Dead's official archivist, Dick Latvala's, devotion to their music, Hart said, "In those moments (when he was listening), he was communing with God."

Several years ago, Hart sent out a request for anecdotal information on music and its power through the vast electronic underground of Dead Heads - fans of the Grateful Dead. His letter began: "Dear Friend: ...I've discovered, along with many others, the extraordinary

power of music, particularly percussion, to influence the human mind and body." Among the thousands of examples Hart has compiled is his own striking observation of the effects evoked by some music he heard many years ago: "It was my first exposure to the mother rhythms from West Africa that later mutated into my tradition, becoming rock and roll. All I knew then was that whenever I played this music at parties, the room would transform. It was as though the rhythm of the drum was calling up something from these sleek cosmopolitan bodies that had been asleep. There was a power there I couldn't ignore."

Hart is far from alone in these types of empirical observations – doctors and professional musicologists have also studied this "power to transform", creating a whole new branch of medicine called Music Therapy. And as music therapist Jean Maas has stated: "Music is the greatest power I have ever experienced. I doubt if anything else equals its power to act upon the human organism." ("The Secret Power of Music", David Tame (Destiny Books, 1984), p. 158)

The ability to organize – and RE-ORGANIZE – brain networks was given powerful expression by Richard Pellegrino, a medical doctor and consultant to the entertainment industry. In an article in Billboard Magazine, Dr. Pellegrino discussed the powerful way music interacts, often subconsciously, with receptors in the brain to "...produce endorphin highs"; to "...trigger a flood of emotions and images that have the ability to instantaneously produce very powerful changes in emotional states". He closes his commentary with the observation: "Take it from a brain guy: In 25 years of working with the brain, I still cannot affect a person's state of mind the way that one simple song can." (Billboard; 1/23/99; p. 23)

And in over 30 years of writing about the simple songs to which most of those brains listen, Rolling Stone Magazine agreed: "A song or an album (they said) can change your life; a great concert will change it on the spot."

And when they're honest, the fans agree: (Play segment)

Well, a renowned musicologist certainly knew exactly "what he was saying" when he observed: "Music really is a powerful drug. It can poison you, lift your spirits, or make you sick without knowing why." (Family Weekly Magazine, January 30, 1983, p. 12)

ME: Well, in a moment we'll try to understand "why" – just how it is music can exert, for good or evil, this type of influence over us. But first, it's important to also note that what music can do to the individual -- it can do to their culture. And this is why, from philosophers to rulers, revolutionaries to network and marketing executives, Plato's observation in *The Republic* has been echoed time and again: "When modes of music change the fundamental laws of the state change with them." (*The Republic*, Book 3, p. 401)

In another work, Plato could have been writing about our modern age when he stated "Through foolishness they, the people, deceived themselves into thinking that there was no right or wrong in music — that it was to be judged good or bad by the pleasure it gave... As it was, the criterion was not music but a reputation for promiscuous cleverness and a spirit of law-breaking."

Plato's contemporary, Aristotle, observing music's "...power to form character" – to in some cases "...encourage self-control" while in others provoke "...abandonment" (Aristotle, "Politics", 1339a) -- advised that music actually be regulated by the state.

18th century Scottish writer, orator and Parliamentarian, Andrew Fletcher, echoed Plato and Aristotle when he declared that "...if a man were permitted to make all the ballads, he need not care who should make the laws of a nation."

A modern fulfillment of Fletcher's observation can be seen in the vast cultural changes that took place in America – and much of the West – during the 1960's.

Havens Quote

Albert Goldman, pop culture analyst and best-selling author, goes so far as to call that decade's popular music: "...the most important cultural event in the history of America". (Play tape)

Leading these freaks were organizations like the Black Panthers, Students for a Democratic Society, and the Youth International Party – the yippies. Embracing not only communist ideology but also the Marxist/Leninist credo that music was to be used "...as a weapon to achieve particular socio-political ends." (*'Great Day Coming'*; R. Serge Denisoff (University of Illinois Press, 1971), songs became the driving force of the revolution. (Play music)

Jerry Rubin, co-founder of the Yippie Movement and one of the infamous Chicago Seven, authored the best-seller "Do It" a book that was called by its publisher QUOTE"...The Communist Manifesto of our era...a Declaration of War between the generations – calling on kids to leave their homes, burn down their schools and create a new society upon the ashes of the old." END-QUOTE ("Do It", Jerry Rubin, (Simon and Schuster, 1970), back cover.) In a chapter titled "Elvis Presley Killed Ike Eisenhower", Rubin described the spark that lit the fire of the revolution.

"The New Left sprang from Elvis' gyrating pelvis...Hard animal rock energy beat / surged hot through us, the driving rhythm arousing repressed passions. ("Do It"; pp. 18, 19)

Rubin went on to observe the role technology rather ironically played in making this revolution possible:

"Affluent culture, by producing a car and a car radio for every middle-class home, gave Elvis a base for recruiting. While a car radio in the front seat rocked,...young kids in the back seat were (having sex) to the hard rock beat.

The back seat produced the sexual revolution, and the car radio was the medium for subversion." ("Do It"; p.19)

(Transition using the commercial where the car is rocking and the girls get out.) Thirty years later, Rubin's communist revolution has largely been passed up in favor of rank, "what ever makes you happy" materialism – but music's influence has only become more powerful and more widespread. The low-fidelity car radio of the 60's has given place to digital technologies – surround sound and personal stereos – music television – TV commercials – movie soundtracks – video games – the internet (show mp3 page) – and a nine billion dollar a year industry that's with us when we wake up – as we drive – ...study – when we exercise – as we relax – ...shop – go out to eat – attend sporting events – and finally as we go to sleep. And the result (show Peppers at Woodstock) is a new type of revolutionary, one even more secure in music's power to influence individuals as well as shape the culture. As Bob Pittman, founder and one-time president of MTV once bragged:

"The strongest appeal you can make is emotionally. If you can get their emotions going, make them forget their logic, you've got 'em. At

MTV, we don't shoot for the 14-year-olds, we own them." ("MTV is Rock Around the Clock", Philadelphia Inquirer, Nov. 3, 1982.

ME – You know, no one wants to feel like they're being influenced – and certainly not owned or controlled – by anything that's outside their own "rational, decision making minds". Yeah, maybe some of those idiots who hang out in front of Gameworld at the mall are being led around by their nose rings – but, we'd like to think, NOT me. The simple, inescapable truth, however, is that you and I DO become – to some degree -- what we listen to and watch. In the same way that human biology dictates that if you live on a steady diet of junk food you will eventually damage your body; the entertainments you feed upon, for good or ill, will affect your emotional and spiritual well being. It's true that not everyone will be influenced in precisely the same way – or to the same degree. But, like it or not, we will be influenced. Whether it's the manner in which music organizes thought patterns in the brain or (as we will explore in more detail throughout the rest of this video) the mysterious spiritual power that has so fascinated artists like Hendrix, Morrison, Mickey Hart and Tori Amos – music truly does have an enormous influence over its audience.

Let's now close (this section) by examining the basic, bottom line of this power "over our souls" – and what we can do about it.

(Play short vignette here "just programming my computer, Dad).

I've already drawn the analogy between food and entertainment; how what we bring into our bodies and minds affects the type of people we become. Perhaps an even better analogy, though, can be found here, in of all places, a broken window.

In his classic work, "Thinking About Crime", renowned social scientist, James Q. Wilson observed that "...disorder and crime are usually inextricably linked." ("Thinking About Crime", James Q. Wilson (Random House, 1985), p. 78) – that human behavior is profoundly affected by its environment. Broken windows, graffiti, drunkenness, and open displays of unfettered sexuality are an invitation for crime; a declaration that the environment is "uncontrolled and uncontrollable...and that anyone can invade it to do whatever damage and mischief the mind suggests." ("Thinking About Crime", p. 80, see also p.89). Almost like clockwork, when this "broken window effect" is reversed and these elements are removed or suppressed within a community, crime rates plummet. An ordered and more dignified

atmosphere encourages civility and moral behavior, while disorder breeds anarchy and immorality.

ME: And if that's true when disorder appears in something as mundane as a broken window, how much more powerful is the catalyst for immoral behavior when the aural environment – when the music – that language of the human soul – is bent towards moral disorder and chaos?

A striking example of this "broken window effect" as it relates to music can be seen in this small park in Edmonton, Alberta. Several years ago drug dealers began doing business here and, as a result, the crime rate in general began to increase. In an effort to restore a sense of order and preserve their community, local merchants paid for a sound system and began to broadcast the symphonies of Bach, Beethoven and Mozart throughout the park. Neil Dubord, the local Chief of Police, reported that the results were immediate and dramatic – with the number of crimes falling by approximately 800 percent. While there's no way to fully quantify all the factors that led to this decline, the gut consensus was that the intelligence, beauty, grandeur and order projected by the classical music was so antithetical to the discord and degeneracy associated with the drug trade, that many of the dealers just stayed away.

A more recent example of the flipside to this principle can be seen in the rioting, theft, arson, and rape that took place at Woodstock 1999. During the Limp Bizkit set, where the majority of the sexual assaults were reported, vocalist Fred Durst introduced a new song: (play song) and then sang:

This chaos reached its crescendo the next night during the Red Hot Chili Pepper's set. While bass player Flea pranced about naked and lead singer Anthony Keidis urged women in the audience to do something so disturbing we can't mention it here, an organization calling itself Pax – Latin for "peace" – distributed candles. It was no small irony when these so-called "peace candles" were used to set fires that ultimately burned down a stage, 12 trailers and brought 500 riot police onto the scene. When asked by reporters about the pandemonium, concert promoter John Scher replied "I can't give you an explanation. I guess they were kids blowing off some steam and it got out of hand." (CNN Headline News). It's been well said, there are none so blind as those who refuse to see.

ME: Again, as with the young criminals we looked at earlier, we're not suggesting that the music – the atmosphere shaped by it – were the sole cause of all the mayhem. The heat, high prices and poor planning have all been trotted out as contributing factors. But to say that the moral anarchy intentionally promoted by this music was not A – if not THE – major factor is to not only deny common sense and the "broken window effect" – it is to ignore a very basic aspect of human nature.

(SECULAR VERSION) If we stop to honestly think about it, we all know we have a bent towards doing the wrong things. Little children, for example, don't have to be taught how to be bad – how to be selfish, or fight, or get angry when they don't get their way. Parents have to work hard at teaching kids how to be good – how to develop the self-discipline necessary to NOT succumb to these very natural tendencies. And even as we grow older – again if we're honest – we struggle. It's all too easy for us to become impatient or even angry over things as inconsequential as the flow of traffic. We're tempted to goof off at work, even though we know we'd be upset if someone did the same thing to us. We have a tendency to overeat or eat the wrong things. We're tempted to get angry and rebel against the very people who love us the most. We struggle with sexual and emotional faithfulness even though we know it's what we desire and expect in return. On and on it goes.

(SACRED VERSION) If we stop to honestly think about it, we all know we have a bent towards doing the wrong things. Little children, for example, don't have to be taught how to be bad – how to be selfish, or fight, or get angry when they don't get their way. Parents have to work hard at teaching kids how to be good – how to develop the self-discipline necessary to NOT succumb to these very natural tendencies. And even as we grow older – again if we're honest – we struggle. It's all too easy for us to become impatient or even angry over things as inconsequential as the flow of traffic. We're tempted to goof off at work, even though we know we'd be upset if someone did the same thing to us. We have a tendency to overeat or eat the wrong things. We're tempted to get angry and rebel against the very people who love us the most. We struggle with sexual and emotional faithfulness even though we know it's what we desire and expect in return. On and on it goes, confirming what the Bible clearly declares:

The heart (of man) is deceitful above all things, and desperately wicked: who can know it? Jeremiah 17:9

Like it or not, compared to the perfection of an infinite and infallible God -- our fallen, fallible and finite natures produce actions that even

at their best are "...as filthy rags" (Isaiah 64:6) in His sight. Our bent towards evil is really more an addiction – one for which we ultimately need His power – His grace – to fight and overcome.

(SECULAR VERSION) So what happens when we immerse ourselves into an environment that encourages us to give into these temptations – when we listen to and watch things, for example, that embrace anger, or rebellion, or run-away sexuality? (Play stuff). Suddenly, it's not just the fires – or the rapes (show guy reaching for girl's breast) – or the looting that took place at Woodstock that begins to make sense. It's the stuff that goes on everyday – and all around us:

... the dumbing-down and the coarsening of language

... the acceptance and even glorification of violence

... the outbreak of tattooing and body piercing ...

... the erosion of any and all standards of modesty

... the loss of a sense of destiny, purpose and hope

... the use of alcohol and drugs

... the assault on religion and moral absolutes

... the growing fascination with death and the occult

... blind submission to mediocrity, superficiality, and even rank stupidity

... the increasing normalization of sexual debauchery

On and on it goes. The sonic environment created by many of today's artists – both at Woodstock and, more importantly, throughout our culture – is encouraging behavior that in any other time – and in any other context – would be almost unthinkable.

(SACRED VERSION) So what happens when we immerse ourselves into an environment that encourages us to give into these temptations – when we listen to and watch things, for example, that embrace anger, or rebellion, or run-away sexuality? (Play stuff). Suddenly, it's not

just the fires – or the rapes (show guy reaching for girl’s breast) – or the looting that begin to make sense. It’s the less sensational stuff as well. From the dumbing-down and coarsening of language – to the mind-numbing assault on modesty, the sonic environment created by many of today’s artists – both at Woodstock and throughout our culture – is encouraging behavior that in any other time – and in any other context – would be almost unthinkable. The prophetic warning of Galatians 6 has come true with a vengeance: “Do not be deceived; God is not mocked. For whatever a man sows, that he shall also reap. For the one who sows to his flesh shall from his flesh reap corruption.” (Galatians 6:7&8)

ME: Billboard Magazine got it exactly right when it acknowledged that popular music doesn’t JUST reflect aspects of our society – which, of course, is the most common defense raised in support of the industry – it also helps “...define, condone, and deepen their sum effect.” While the vast majority of us will never be inspired by popular music to kill, or commit a crime or even take our clothes off in public, we are, nevertheless, effected. Whether it’s in our attitude towards sex, aesthetics, authority, intelligence, civility, language, beauty, on and on, the world we create for ourselves through our choices in music – along with other entertainments – goes into our hearts and minds and works, for good or ill, their subtle magic. Old Bill Shakespeare was right: Music does have the charm to make bad good – and good provoke to harm.

Section 3: HEART-BEATS – Music’s Spiritual Connection

“Music is the mediator between intellectual and sensuous life... the one spiritual entrance into the higher world.”

Ludwig van Beethoven

ERIC – We’ve seen how powerful music is – its ability to inspire – indoctrinate – organize thought patterns – produce endorphin highs – generate sonic environments, – to, as Stone Guitarist Keith Richards said, ...work in all kinds of mysterious ways. But we can never really understand the heart of this mystery or the real bottom line of music’s power, until we look at its spiritual connection.

(B-roll) Perhaps no living musician has had more experience with music's power to move and enthrall an audience than Oscar winning composer, John Williams. His film scores for many of our most popular movies have touched millions of lives worldwide, leading him to observe: "The one thing perhaps that every culture on earth shares, even before language, is music.... There's a very basic human, non-verbal aspect to our need to make music and use it as part of our human expression.... It doesn't have to do with articulation of a language, but with something spiritual."

Mickey Hart echoed this idea of music being a type of proto-language – what Scottish writer and critic Thomas Carlyle called "...the speech of angels" – when he described music as "...the language of God... a secret call whose intention is to vibrate the mind and body, to form a union with the spirit world... it is the preferred medium for communication with the gods." Mickey Hart ("Spirit into Sound: The Magic of Music"; Grateful Dead Books, 1999, pp. 184; 179)

This "union with the spirit" has been described by many of rock's greatest luminaries. The Who's Pete Townshend declared, "When I'm onstage, I feel this incredible, almost spiritual experience...when they occur, they are sacred." Pete Townshend ("Spirit into Sound: The Magic of Music"; Grateful Dead Books, 1999, p.33)

"On many an occasion when I'm dancing, (Michael Jackson has written) I have felt touched by something sacred. In those moments, I felt my spirit soar, and become one with everything that exists." (Album notes on "Dangerous")

Jon Anderson of Yes acknowledged: "Music has always been religious. Music is a passion and a vehicle for understanding why we are here. It's a remembering of the past and ritual." ("Hungry for Heaven" by Steve Turner; InterVarsity Press, 1995; p. 114)

Irish bluesman Van Morrison, one of contemporary music's most brilliant – and enduring – performers agrees. "Music is spiritual.", he declared. "Singing, playing an instrument is spiritual. It's coming from a spiritual world." Van Morrison. ("Hungry for Heaven" by Steve Turner; InterVarsity Press, 1995; p. 114)

Peter Gabriel has described music as "...a spiritual doorway.... Its power comes from the fact that it plugs directly into the soul." Peter Gabriel ("Spirit into Sound: The Magic of Music"; Grateful Dead Books, 1999, p.133)

... a sentiment foreshadowed by hippie troubadour Donovan when he declared that rock was "... a perfect religious vehicle." Donovan ("Hungry for Heaven" by Steve Turner; InterVarsity Press, 1995; p. 11)

Jefferson Airplane singer Grace Slick might have been wondering where that religious vehicle was headed when she stared out at the mind-blowing, culture-defining freak-out that was the first Woodstock and wondered, "'Were we, the bands, there to invoke the spirits? The gods? Were we pagan?" We were all shamans (occult priests) of equal power, channeling an unknown energy, seeking fluidity." Grace Slick (on Woodstock) ("Somebody to Love"; Warner Books, 1998, p. 140)

Paul Stanley of KISS put a slightly different spin... on a very similar conclusion. (Play)

No band has had more experience – and has experimented more – with channeling this type of spiritual energy than the Grateful Dead. The band's name, and talisman, was taken from a character in folk tradition who served as "... a ferryman, a conduit, a bridge to the spirit world, and the band provided a musical experience that offered safe passage to the other side." ("Spirit into Sound: The Magic of Music"; Grateful Dead Books, 1999, p.147)

In 1995, guitarist Jerry Garcia made the final voyage to the other side, dying from a heart attack brought on by years of drug abuse. One fan eulogized the 53-year-old bandleader by describing just spiritual their concerts had become:

"A Dead show was not just a concert. It was a place of worship. The band was the high priest, the songs the liturgy, the dancing the prayer, the audience the congregation. And in those moments of perfect Grateful Deadness, we collectively stormed the gates of heaven, entered a sacred chamber of the universe from which we returned, always reluctantly, always transformed." (Gary Greenberg; "Not Fade Away; The On-line World Remembers Jerry Garcia; pp.42-43)

In all this, bassist Phil Lesh got right to the bottom line when he said: "Every place we play is church." ("Spirit into Sound: The Magic of Music"; Grateful Dead Books, 1999, p.178)

And Jimi Hendrix agrees. "The background of our music (he said in 1968) is a spiritual blues thing... we're making our music into electric church music – a new kind of Bible you carry in your hearts... We try to make our music so loose and hard-hitting so it hits your soul hard enough to make it open. (Rock) is more than music; it's like church." ("Crosstown Traffic", Charles

Murray (St. Martin's Press)1989; p.161) In keeping with this concept, Hendrix referred to the band he assembled for Woodstock as the "Sky Church".

Thirty years later, echoes of this same philosophy can be found everywhere; from the Lollapalooza festivals as conceived by Perry Ferrell ----- to the all night dance parties, or raves, that crop up in major cities throughout America and the world.

Dr. Russell Newcombe, a sociologist who specializes in the culture associated with raves – something we will be looking at in more detail later in this presentation – extended Lesh's and Hendrix's religious metaphor when he wrote:

"DJ's are the high priests of the rave ceremony, responding to the mood of the crowd, with their mixing desks symbolizing the altar (the only direction in which the ravers consistently face). Dancing at raves may be construed as the method by which ravers 'worship' the God of altered consciousness." (Nicholas Saunders, "The Guardian"; 7/22/95)

ERIC – The fact is, there's a certain inevitability to this type of connection – music has always been seen as fundamentally spiritual, as something closely associated with religion and worship. Even the very word "music" suggests this spiritual dimension.

Its etymological root "MUSE" is the name for the spirit beings, daughters of Zeus, who the ancient Greeks felt were responsible for the inspiration of all art. Over three thousand years later, this connection between muses – or spirits -- and music hasn't just survived... it's thrived. The world of popular music virtually teems with artists who believe they are channelers for spiritual forces - "guiding lights to the undiscovered areas of our subconscious..." Mickey Hart ("Spirit into Sound: The Magic of Music"; Grateful Dead Books, 1999, p.160)

Often these spirits are credited with helping inspire or even compose a particular song.

John Lennon, for example, has stated "When the real music comes to me it has nothing to do with me, 'cause I'm just a channel... it's given to me and I transcribe it like a channel." ("Spirit into Sound: The Magic of Music"; Grateful Dead Books, 1999, p.134)

Led Zeppelin's Robert Plant felt that their most popular, Stairway to Heaven, was given in much the same way. "I was holding a paper and pencil... Then

all of a sudden my hand was writing out words. 'There's a lady who's sure, all that glitters is gold, and she's buying a stairway to heaven.' I just sat there and looked at the words and then I almost leaped out of my seat." ("Hammer of the Gods"; Stephen Davis (William Morrow & Co., Inc.); 1985; p. 164)

(Play beginning of Black Sabbath section) The members of Black Sabbath also know exactly what Plant was talking about. (Play)

Tori Amos' music is channeled more deliberately, making use, at times, of faerie rings, sympathetic magic, sacred geography and psychoactive drugs.

"When people were asking me about that whole fairy thing, (she told one interviewer) it was because I believe in the spirit side. I think music comes through dimensions, you don't create on your own. It's arrogant to think you can create music on your own, there's a co-creation going on – I don't know with whom – but there is this well that we all tap into..." (Record Collector Magazine; November 1999)

On other occasions she has described the songs themselves as spiritual entities. "I feel like it's really kind of nice they come and use my body to say what they want to say. It's an energy force that comes and visits me." (Access; Volume 2, Issue 2; p. 49)

But not only do many musicians see spiritual forces attending the process of creation and composition; the performance itself can also be suffused with supernatural energies.

Carlos Santana, whose "Supernatural" disc was among the most popular and critically acclaimed recordings of 1999, can hardly discuss his music without bringing up its, well..."supernatural" characteristics. (Play tape). In an interview with Guitar Player magazine he declared "I am the string, and the Supreme is the musician.... It's like sometimes I'm not aware I can do some of these things on my guitar, because in reality I'm NOT doing them, they are being done THROUGH me..." (Guitar Player; November, 1974)

Recently, Santana has been more specific concerning the identity of this supernatural entity, identifying him as "Metatron... the architect of physical life." His personal studio, a place he calls "church" features candles, the "word Metatron spelled out in intricately painted picture letters" on the floor, and a yellow legal pad Santana uses to record the spirit's messages when they come to him "...like a fax machine." (Rolling Stone; March 16, 2000; p. 41)

Then there's this striking observation by fusion guitarist extraordinaire John McLaughlin "One night we were playing and suddenly the spirit entered into me and I was playing but it was no longer me playing." (Circus Magazine, April, 1972, p. 38)

Porno for Pyros' guitarist Peter DiStephano echoed McLaughlin when he observed "A lot of that guitar playing is not me. We figure we got help from something more powerful." (*Time* 7/5/98, p.26).

And earlier in this video we saw AC/DC guitarist, Angus Young say almost the exact same thing: "Someone else is steering me. I'm just along for the ride. I become possessed when I'm on stage." (Hit Parader, 1985)

ERIC – Of course, the real question then becomes, just who or what is steering him? Where exactly is this "other side" to which the Grateful Dead ferries its audience? What spirits are being channeled? And what god does the Electric Sky Church celebrate?

To help answer these questions and to more fully understand the mystical relationship that exists between man and music, we must first understand some basic biblical truths concerning the fundamental nature of reality. Again, you may choose not to believe these principles, but at least try to understand them.

Number 1. The material universe is not all that exists. One of the scripture's primary messages is that the universe in which we live in is a created one, having its origins in an eternal, spiritual realm that exists outside the scope of our physical senses. In John's gospel, Jesus tells us that God is Spirit (John 4: 24a) — and it is this inexpressibly wise, loving and all-powerful Spirit Who is the creator and sustainer of all things. His is the transcendent reality.

Number 2. Man is a spiritual as well as a physical being. Genesis gives the account of our origins: "And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and the man became a living being." (Genesis 2:7) "So God created man in His own image..." (Genesis 1:27a) In other words, Spirit begat spirit. From the breath of God that gave us life — to His image impressed upon our hearts, you and I are spirits. And as spirits, the principles that God has established (Righteousness vs. Sin; Spirit vs. Flesh; Obedience vs. Rebellion; Self-Control vs. Lust; Truth vs. Deceit; Generosity vs. Covetousness; Humility vs. Pride; Diligence vs. Sloth;

Angels vs. Demons) and the spiritual forces that attend them profoundly affect each of us, whether we are aware of them or not.

Number 3. As image-bearers of God, the primary purpose for our existence is to know, enjoy, and glorify the One who created – and redeemed – us. Jesus declared, "This is eternal life – to know God and the Savior Whom He has sent." Continuing with the passage of scripture we read a moment ago: "The Father is looking for those who will worship Him in spirit and in truth." (John 4: 24b) The worship spoken of here is not some dry religious exercise, but the natural response to knowing and experiencing God. And both biblically and scientifically, there is no more profound way to be drawn into and then express this experience than through music. As perhaps the greatest musician in history, Johann Sebastian Bach said, "The end of all music should be the glory of God and the refreshment of the human spirit."

(on camera) An important side note here: because we were created for worship, make no mistake about it, each of us *will* worship someone or something. For those who don't know God, this innate drive to worship – to find and then serve something that gives meaning and direction to one's life – will sublimate itself in a thousand different ways.

SELF
SEX
MONEY
FAMILY
HONOR
EASE
COUNTRY
PLEASURE
PAIN
POWER
FALSE GODS
ART
KNOWLEDGE
HEROES
SELF, SELF AND MORE SELF.

The capacity of the human heart to manufacture idols is practically limitless. And as we will see, the music industry affords the perfect vehicle

In which to do this...Isn't it interesting how often this idolatry can even take on the very form and feel of religious worship?

Number 4. Through sin man fell and was separated from God. Throughout Scripture, the words of God in Ezekiel are echoed again and again, "The soul who sins shall die." (Ezekiel 18: 4)

The death spoken of here manifests itself in several ways, but most significantly in a spiritual sense as through our sin we are separated from the God of all life and liberty. Locked in our ego boxes, subject to the tyranny of self and sin, we are no longer members of God's family, but instead walk "...according to the course of this fallen – don't put in "fallen") world, according to the prince of the power of the air, the spirit who now works in the sons of disobedience." (Ephesians 2: 2) As fallen creatures, who by our very nature are children of wrath, we are utterly incapable of redeeming ourselves before a just and holy God. Into this hopeless situation, God sent a Savior, His own Son, to pay the penalty for our sins, to destroy the power of this "prince of the air", and to bring man back into His kingdom family. (John 3: 16, John 10: 10, Heb. 2: 14)

5. The kingdom of darkness is real and is the primary source of all opposition to God.

The lord of this diabolical kingdom is the "prince of the air", more commonly known as Satan, or the devil. With a hoard of wicked spirits at his command, he is called the "god of this age"... the world that is at war with God. (2 Cor. 4: 4) Though cast down and defeated by Christ through the cross, he has power wherever people grant it to him through their obedience to his satanic law – a law that we will be looking at in greater detail later in this presentation. Wherever he is granted power, his task is essentially two-fold: First, to stimulate the variety of lusts resident within the human heart, thereby degrading people as well as bringing them into greater bondage and control – "For by what a man is overcome, by this also is he brought into bondage". (2 Peter 2: 19) Second, to oppose Christians' efforts to bring others to Christ, and thus steal away Satan's subjects. The battlefield here is the human mind and will. Using a variety of techniques, Satan's strategy is to fill us with lies, to convince us that black is white and evil good... to help us justify our sins and blind us to our need for a Savior... to distort our image of God... and erase or trivialize our image of Satan, convincing us that he either doesn't exist or that he's a cartoon imp in red pajamas. Put simply – "...to blind the minds of the unbelieving so that they cannot see the light of Christ who is the image of God". (2 Cor. 4: 4)

Given its power over the heart of man, music is among the most potent carriers of this type of deception. Of course, any style of music can be perverted by evil. Many of the elements this presentation examines are found in other musical forms as well. The reason for our focus on rock...and we're also going to include rap and some elements of country as well... is both its unparalleled popularity and the manner in which it has given place to evil. Suddenly at first and then with increasing blatancy as rock's celebrants have been brought under its rhythmic sway, it has become one of the most potent weapons in Satan's arsenal of deception.

Fortunately, Satan's historically proven tendency for over-achieving has resulted in a blatancy that, when examined by an objective inquirer, can be used to expose the devil's presence and purposes — hence this presentation. And one last point before we begin to dust rock music for Satan's fingerprints — 2 Corinthians tells us that “the devil can disguise himself as an angel of light” (2 Cor. 11: 14) — that he can, in other words, appear as something beautiful, even Christ-like. Don't be fooled! Satan doesn't just manifest his power through a Hitler or a Charles Manson. He can use your favorite guitarist, a pretty pop singer, maybe even you. Anyone who resists the will of God is fertile soil for his seeds of deception.

ERIC – It's common today in our relativistic and ultra-democratic world to think that all gods, like all men, are created equal; that ultimately there is no real right or wrong, no transcendent good or evil. Artists like Mickey Hart can talk about communication “with the gods” like it's all pretty much the same thing; you have your god... and I have mine. It's no big deal.

(Play Arrowsmith at award ceremony.) Well...the Bible – as we have just seen – says there's no bigger deal anywhere. There is only one God – the source of all life, truth, goodness and beauty. Outside of Him and His loving dominion...there's evil – an evil we're born with... and an evil that grows within us as we seek to live life on our own terms. And then there are the forces of wickedness in the spiritual realm (show Ephesians 6:12 – “For we wrestle not against flesh and blood, ... but against spiritual wickedness in high places.”) that help us in this rebellion; forces Ozzy Osborn was ultimately referring to when he wondered if he was perhaps a medium for some outside force and then went on to say that he hoped it wasn't Satan. (Actual quote: “I don't know if I'm a medium for some outside force. Whatever it is,

frankly, I hope it's not what I think – Satan" (Hit Parader, February, 1976)).

Ozzy does well to wonder, but wondering is not enough when it comes to those issues that go to the very heart of the truth, our lives, and our eternal destinies. We need to know... and we need to have the humility and the courage necessary to submit to this knowledge; regardless of where it leads.

Over 2000 years ago, the Chinese philosopher Mencius (Men'she es) made a very perceptive observation about human nature:

To act without clear understanding, to form habits without investigation, to follow a path all one's life without knowing where it really leads – such is the behavior of the multitude.

Mencius

ERIC: In the next section – *Notes from the Underground* – we'll look more closely at these habits, paths and behaviors as commonly practiced in our "post-modern" world. And more importantly, we'll examine what T.S. Eliot, among others, referred to as the "cult" – the religious beliefs – upon which our *culture* is based – and see how these beliefs and the "gods" they represent have materialized through the spiritual conduit of rock 'n' roll.

Section 4: Notes from the Underground – The Occult History of Rock 'n' Roll

The 20th century would dance as no other had, and through that dance secrets would be passed. First North America and then the whole world, would "hear that long snake moan."

Michael Ventura, "Hear That Long Snake Moan", Whole Earth Review, Part 1 (Spring 1987), p.36

Open with SYMBOL vignette

ERIC: Like the proverbial frog in the pot – happy to stay put as long as the heat is turned up slowly – western culture, as in the parable we just saw, has been increasingly steeped in a virtual witches' cauldron of occult thought and practice. What began as an excursion into paganism on the part of a handful of philosophers, artists, educators, and other so-called "free-thinkers" has now become part of the very fabric of western culture. From sex magic to tattooing, new age religion to open satan worship; occult practices that had been progressively eradicated by the advancing influence of the Christian gospel over nearly two millennia are now back with a vengeance. And it's here where our story becomes very interesting, because – as you're about to see – art in general, and music most specifically – became a primary channel for this occult revival.

(Eric turns) To understand at least the outline of the big picture here, we're going to begin with a quick history lesson. If you're not interested in these types of more academic pursuits, feel free to skip ahead few minutes to the end of the primer. (Visually fast forward from the opening panel (A Primer...) to the last panel (End of Primer.)

— A PRIMER ON WESTERN CULTURE —
From the Renaissance to Today

The big picture starts several hundred years ago. Beginning roughly in the 15th century, Western civilization began to experience some profound changes brought about by the confluence of a few key cultural trends and events.

First there was the Renaissance, the great age of discovery and exploration. Modern science, which, as most objective historians and scientists will attest:

"...was born out of the Christian worldview."

J. Robert Oppenheimer, "On Science and Culture" *Encounter*, October, 1962

... began to experience a quantum leap in growth. Discoveries in astronomy, physics, and mathematics, in particular, began to hold forth the promise that man could, as Kepler said:

"...think God's thoughts after Him."

Johannes Kepler

... and truly begin to plumb the mysteries of creation. Simultaneously, the voyages of the great explorers (Magellan, Columbus, da Gama, Vespucci, Cabot, etc.) circumscribed the planet, dramatically expanding man's horizons and opportunities.

During this same period, the printing press was invented and suddenly there was an efficient means by which this new knowledge could be recorded and circulated.

The next key movement began in 1517 when a German monk by the name of Martin Luther challenged the institutional church and launched the Reformation. Suddenly, the Church, which heretofore had in many ways dominated European life and thought, was now seen as distinctly human, flawed and, as a result, open to being questioned. Increasingly, scientists and philosophers, while for the most part still holding to a belief in God, began to pursue knowledge with a diminishing regard for the frame of reference of:

- first; the Church; and then finally
- God and His Word.

By the 17th and 18th centuries these movements culminated in what is commonly termed "The Age of Reason" and "The Enlightenment". While Christian thought continued to exert great influence, particularly in England and America, more and more, the architects of Western culture viewed the "God hypothesis" as increasingly irrelevant. Human reason was crowned the new king and by the middle of the 19th century – most notably with the publication of Darwin's "Origin of the Species" – the modern era was in full bloom.

ERIC: As Enlightenment principles took hold, however, a number of problems began to emerge – and suddenly rationalism didn't seem to be the savior so many hoped it would be.

- First, as the Cartesian foundation for knowledge

Put on the screen:

cogito, ergo sum

"I think, therefore I am"

René Descartes

Meditations, 1641

... took the place of the classical Christian formulation:

credo ut intelligam
"I believe in order to understand"

Anselm

Proslogium, 1078

... philosophers and scientists began to run up against the limits inherent in independent human thought. Slowly, the great hope of the French Encyclopedists and others – that man's reason alone could penetrate the mysteries of life – began to crumble. By the middle of the 20th century, Gödel's Incompleteness Theorem and the discoveries of relativity and quantum theory – among other advances in scientific understanding – nailed the coffin of classical materialism shut.

Another serious setback occurred when the French Revolution – in theory a well-intentioned experiment in Enlightenment humanism – went horribly awry. With the guillotine and the Reign of Terror, naked human reason was seen to be capable of the worst sort of atrocities. And again, the 20th century, most notably through its various communist revolutions, has only driven this point further into the ground.

And finally – as far as this summary is concerned – there was the irrepressibility of the human spirit. Despite materialism's cold insistence that all that existed was matter and its motion, man's innate thirst for meaning, redemption and transcendence simply refused to go away. And the scriptures tell us why, for:

"...He (God) has put eternity in their (says men's) hearts."
Ecclesiastes 3:11b

This

"God-shaped vacuum..."

as the famed philosopher and mathematician Blaise Pascal called it, goes to the very core of man's existence and:

"... cannot be filled by any created thing, but only by God the Creator, made known through Jesus Christ."

Blaise Pascal

Apology of the Christian Religion; 1670

But, as we've just seen, this Christian solution was no longer acceptable to the supposedly enlightened architects of the modern era. New explanations had to be found as everything from

- primitive naturalism (show Rousseau)
- hedonistic egoism (De Sade)
- radical individualism (Goethe)
- intense subjective experience (Wordsworth)
- a classless society (Marx)
- psychoanalysis (Freud) and the alchemy of the subconscious mind (Jung)
- and altered states of consciousness (Huxley)

... were trotted out by the intelligentsia to fill the vacuum left by their rejection of God.

ERIC: Ironically, by the latter half of the 19th century, the great revolt against the Christian worldview – an incremental revolution that was supposedly sparked and sustained by man's bold quest for rational knowledge – had become progressively *irrational*. And everything that has followed in its wake has only served to confirm Chesterton's famous observation:

The first effect of not believing in God is to believe in anything.

G. K. Chesterton

As recorded in Emile Cammaerts', *The Laughing Prophet*

Among the "anythings" people began to believe were a number of irrational ideas that are still very much with us today:

Belief # 1 – All religions are equally valid. With the foundations of Christendom being set aside, people ran everywhere in search of answers to the mysteries that science had either refused to acknowledge or failed to penetrate. European colonization in India,

China, and Africa, in particular, sparked a major revival of eastern and occult religions in the West.

Belief # 2 (a corollary of #1) — Primitive cultures, because they are closer to man's natural, uncivilized state, contain truth the Christian west has lost or suppressed. This idea was popularized first by Rousseau and then later by the writers and artists of the Romantic School. The influential German philosopher and key initiator of the "God is dead" movement, Friedrich Nietzsche, pushed the envelope even further by calling for a literal reversal of Christian values, substituting instead the will to power and a more primal – what he termed Dionysian – approach to everything from philosophy to sexual ethics. And it's also quite significant that Nietzsche and other metaphysicians saw music as a primary carrier of this new ethos.

In response to these potent ideas, all manner of occult thought and practice began to spread throughout Europe and eventually America.

- Seances and spiritualist societies became increasingly popular.
- Foreign Service personnel, enamored with the sex cults of Hinduism, wrote tracts introducing these arcane practices to a wider audience looking not only for mystery and meaning, but new ways of gratifying their flesh.
- Theosophists and the Illuminati spread the gospel of occult enlightenment, making particular inroads in academia and secret societies like the Masons.
- New drugs were introduced – along with the occult notion that they could be used to spark the fire of psychic enlightenment. In England, Yeats took mescaline and joined the Golden Dawn. Shelley practiced ritual occultism, free love, and satanic blasphemy, dying young and leaving behind the troubled founder of modern horror. The Hashish Club in Paris was frequented by Baudelaire, Dumas, Flaubert, Rimbaud and others. Their school of Romanticism perfected the now common practice of divorcing art from morality, producing art for its own sake — while celebrating Dionysian madness, triggered often by alcohol and drugs, as a key to literal "inspiration." (Morph to "inspiration") (Show somewhere in this Baudelaire's "Litanies of Satan", "Flowers of Evil" and Rimbaud's "Season in Hell".)
- Gurus, prophets, ascended masters, shamans, witches, mahatmas, alchemists and new age messiahs flourished...and the river of occult thought became progressively mainstream.

And nowhere was this stream more powerful, wider — flowing into more lives — than when it coursed through the channel of art. And its most potent form? A new style of music that came out of Africa via the Caribbean and the port city of New Orleans. A music whose :

"...rhythm patterns serve as conduits for spiritual energies, linking individual human consciousness with the gods."

Robert Palmer, "Rock & Roll – An Unruly History"
(Harmony Books, 1995) p. 53

And as we'll see, these spiritual energies helped fashion a new world — and a new type of worshipper — re-made in the image of these gods.

— END OF PRIMER ON WESTERN CULTURE —
From the Renaissance to Today

ERIC: Well, having outlined the historical backdrop, let's now connect the dots, using a few brief examples that closely follow the pattern we outlined in the dramatic piece that opened this section. The story's a broad one, with a million sub-texts and minor characters – but we can grasp the essential plot – and I mean that in every sense of the word – by focusing on a few main players and events.

(Show shaman in opening skit and then go to other examples)

We'll begin with the religion and ritual music of what we'll call "shamanism" — although it has dozens of different names and permutations based upon culture, continent and ethnicity. As a musical form it's identified not so much by its primary emphasis on rhythm, as by the USE of these rhythms — coupled with repetition and the relative simplicity of the music — to induce a form of trance state. Shamanistic music in turn purposefully uses these states of altered consciousness, often enhanced by the use of drugs, to dissolve inhibitions and tap into primal energies. Heightened sensuality, boldness, resistance to physical and psychic pain, and contact with spirits are among the intended by-products of the performance.

Well, using our analogy, any number of modern intellectuals became interested in shamanistic cultures, thinking that they perhaps held a key to enlightenment and human evolution. Aldous Huxley (1894-1963), for example, the renowned British writer and intellectual, explored mystical experiences far and wide (show "The Perennial

Philosophy”), finally experimenting with psychotropic drugs and advocating their use as a tool of enlightenment. His 1954 work “The Doors of Perception” — titled from a line by William Blake’s gnostic treatise “The Marriage of Heaven and Hell” — became a classic of psychedelic literature.

A decade later, the book – as well as Blake’s writings – became the inspiration for both the name and the spirit behind one of the most influential bands in rock, the Doors. (play) Keyboardist Ray Manzarek explained:

“At the time, we had been ingesting a lot of psychedelic chemicals, so the doors of perception were cleansed in our own minds, and we saw the music as a vehicle to, in a sense, become proselytizers of a new religion, a religion of self, of each man as God. That was the original idea behind The Doors.”
Doe & Tobler, “The Doors in Their Own Words”
(Perigee Books, 1991), p. 13)

And the form of music played by the Doors? Well, you can call it rock ‘n’ roll, but Morrison and the rest of the band understood it’s primal source, what it would have been called in another time and in another context. (Play – Shamanism and “New Gods” song)

Where did the God of the Bible fit in Morrison’s new theology? (Play “Soft Parade” — “You cannot petition the Lord with prayer.) After deconstructing both Christianity and western culture, he wonders what should take its place:

*“We need someone or something new
Something else to get us through”*

And what was that new something? Reinvented gods; the ancient ones, the shaman; the wild child; disorder and chaos; a snake who’s old and whose skin is cold. (Play: “Calling on the gods.”) Manzarek described the transformation of Morrison, the Lizard King, as these spirit guides came over him in concert:

“It was a psychological horror, freak show in the sense of the shaman—the sense of possession...Morrison was the shaman who took people on a mystical journey to a darker psychic realm.”

Riordan & Prochnicky, “Break on Through— The Life and Death of Jim Morrison”

And guitarist Robbie Krieger added his perspective:

"We were revivalists (he said) as well as musicians and wanted our audience to undergo a religious experience."

Ibid, p. 190

Well, millions of fans underwent this "religious experience", following the Doors and dozens of the other psychedelic bands into the mystical new age envisioned earlier by Huxley. (Play Manzarek's V.O.)

(#2093; 34:20 – Leary "LSD – pilgrimage"/ "salute goddess"/ "LSD – ecstasy"/ "Salute god") Following a very similar tack was the grand old man of the psychedelic 60's, Timothy Leary. Psychologist, Harvard professor and consummate free-thinker, Leary coined what may have been the essential mantra of rock 'n' roll revolution. (Play VO – attach 2070; 8:04)

In what may be one of the most telling private conversations in modern history, Leary recalled the first time he took psilocybin with Aldous Huxley:

"Huxley's eyes were closed. Suddenly he clapped his hands. 'Your role is quite simple. (Huxley told Leary) Become a cheerleader for evolution. That's what I did and my grandfather before me. These brain-drugs will bring about vast changes in society. We (must)... spread the word.'"

Huxley then continued with a chilling addendum:

"The obstacle to this evolution, Timothy, is the Bible"
Timothy Leary, "Flashbacks"
(Jeremy Tarcher, Inc; 1983) p. 44

Leary, like Huxley, spent his life as a cheerleader for evolution, tearing down the foundations of Christendom and erecting in its place a

syncretistic blend of eastern religion, shamanism, and a form of do-it-yourself, drug-fueled enlightenment. And a primary tool for advancing this new age gospel? You got it: rock 'n' roll. (Play Jefferson Airplane – “One pill makes you larger.”)

Speaking of the psychedelic bands that dotted the 60's landscape – groups that increasingly embraced his occult views – Leary declared:

“... I rejoice to see our culture being taken over by joyful young messiahs who dispel our fears and charm us back into the pagan dance of harmony.”

Timothy Leary, “Thank God for the Beatles”
from Geoffrey Giuliano, “The Lost Beatle’s Interviews (Plume, 1996)
p. 375

In an essay Leary wrote at the time he actually spoke of God becoming incarnate in a particular band. He or she, he said, has come back as:

“...the four-sided mandala – the Beatles. The means by which to spread the new gospel – music. The sacrament – drugs.”

Ibid, p. 378

(Play Beatles – “Tomorrow Never Knows”) And in what became the virtual model for our opening vignette, John Lennon became so enamored with Leary’s thought and practice, he used his translation of the Tibetan Book of the Dead (Show “The Psychedelic Experience”) in the lyrics for the 1966 release “Tomorrow Never Knows.” (Play)

Observing the impact of both this song and —a year later — the groundbreaking “Sergeant Pepper’s Lonely Hearts Club Band” album, Leary once again extolled the power of music to affect social change by sparking a form of (quote) “religious” awakening. First, Leary said, you started with rock 'n' roll and then you:

“...add psychedelic drugs. Millions of kids turned on pharmacologically, listening to stoned-out electronic music designed specifically for the suggestible, psychedelized nervous system by stoned out, long-haired minstrels. This combination of electrical-pharmacological expansion is the most powerful brainwashing device our planet has ever known....an instrument for evangelic education; propaganda that few people over the age of thirty can comprehend... They’re laying down a new revelation. The journey to the East.”

Ibid, p.379

And the East is precisely where the brainwashed multitudes found themselves. The Beatles, the Stones and the Beach Boys — among many other rock stars, followed the same trajectory described by George Harrison:

"When I was younger, with the after-effects of the LSD that opened something up inside of me in 1966, a flood of other thoughts came into my head which led me to the yogis."

George Harrison in "Rolling Stone", 11/5/87

Having embraced Krishna Consciousness, Harrison purposely used his music — as Leary described it — for "evangelic education". In a 1982 interview with the ex-Beatle, Vedic scholar Mukunda Goswami observed:

"I don't think it is possible to calculate just how many people were turned

on to Krsna consciousness by your song "My Sweet Lord".

"Chant and be Happy – The Power of Mantra Meditation"
(The Bhaktivedanta Book Trust, 1982) p. 32

Harrison replied:

"My idea in 'My Sweet Lord,' because it sounded like a pop song, was to sneak up on them (his audience) a bit. The point was to have the people not offended by 'Hallelujah' and by the time it gets to 'Hare Krsna' they're already hooked, and their foot's tapping, and they're already singing along...to lull them into a sense of false security."

Ibid, pp. 34

And, as in our opening piece, multitudes of fans were and are "snuck up on" – not just by this song but through an avalanche of artists and anthems extolling the virtues of everything from reefer to reincarnation, new age spirituality to hardcore satanism. And while few are led into full-blown devotion, many of the distinctives of occult

thought have gained more than a foothold in the thinking of most westerners. Among them:

- *the denial of either Christ's divinity — or His uniqueness*
- the mockery or trivialization of Christian faith and symbols
- the embrace of pagan practices like ritual cutting, piercing and tattooing as well as the use of drugs, trance states and occult customs and iconography
- And, perhaps most significantly, the proliferation of the distinctly eastern and occult notion that God is an impersonal force that lives in everything and everyone, so that:
- values and morality are relative to the individual, and therefore
- with no absolute standard of righteousness, there can be no ultimate judgment—no heaven or hell. (Play "Imagine")

John Lennon's most famous song is among the few truly universal and instantly recognizable anthems that rock has produced... (Play "Citigroup" ad)

...and is the only song that has been broadcast to most of the world via the United Nations and, in perhaps the most surreal performance of all, the closing ceremony of the 1996 Summer Olympics. (Play)

Not only is the song fundamentally communistic, not only does it hold forth the unattainable and ultimately occult notion of a man-made utopia, but by denying the existence of heaven, hell and finally even God, Lennon — and apparently much of the world — seeks to deny the one thing that holds tyrants in check and that guarantees individual human freedom and. What Lennon has (quote) "Imagined" would be nothing less than hell on earth.

Eric: We could spend days examining the vast panorama of occult thought and practice that has been mainstreamed through the contemporary music culture. But let's close "Notes from the Underground" by taking just a few snapshots of some of the more crucial collusions between rock and the satanic. We'll see that David Bowie was more right than probably he ever imagined when he stated:

"Rock has always been the devil's music... I believe that (it's) dangerous.

It could well bring about a very evil feeling in the west... a dark era. I feel that we're only heralding something even darker than ourselves."

David Bowie in "Rolling Stone"; 2/12/76; p.83

(Play something? "The Prince" by Metallica?)

The Crowley Connection

ERIC (Standing by the Beatles's poster): It's been well said that a person is known by the company he or she keeps. Well, in the world or rock 'n' roll, there is one guy who pops up so often, you'd think he'd invented the back beat.

The Beatles featured him, along with Aldous Huxley and four Hindu masters, on the cover of their Sgt. Pepper's album. The photomontage was made up of what they called:

"(People) we like and admire."

Ringo Starr in "Hit Parade", Oct. 1976, p.14

...and

"...our heroes."

Paul McCartney in "Musician" (Special Collectors Edition — Beatles and Rolling Stones; 1988) p.12

Their choice was a significant one. Aleister Crowley is generally considered to be the most important and influential occultist of the 20th century. Clever, well-educated, and a prolific writer, Crowley was a walking encyclopedia of occult thought and practice (scroll words: Golden Dawn, O.T.O, Masonry, the Kabbalah, Hinduism, Gnosticism, Buddhism, tantric sex magic, numerology, Egyptology, drug use, ritual cutting, contact with extra-terrestrials OR PERHAPS BOOK COVERS)). Dubbed "The Wickedest Man in the World" by the British press, Crowley preferred his own pseudonym "The Great Beast 666".

In August of 1914, The World Magazine published an account of some of the semi-public ceremonies Crowley held in London. Journalist Harry Kemp attended one such ritual and noted:

"...Then came the slow, monotonous chant of the high priest: 'There is no good. Evil is good. All hail, Prince of the World (Lucifer), to whom even God Himself has given dominion.'"

Kemp continued, sounding for all the world like he was describing any number of contemporary rock concerts:

"Men and women danced about, leaping and swaying to the whining of infernal and discordant music. They sang obscene words... Women tore their bodices; some partially disrobed. One fair worshipper, seizing upon the high priest's dagger, wounded herself in the breasts. At this all seemed to go madder than ever."

John Symonds, "The Great Beast – The Autobiography of Aleister Crowley"
(Roy Publishers, 1952) pp.124&125.

Such was Crowley's ministry at the age of 39. By the time he died thirty-three years later — fearful, sobbing and with the last words

"I am perplexed..."
Ibid, p.296

...upon his lips — his dark legacy had reached sufficient critical mass to almost single-handedly — in the words of occult writer Robert Anton Wilson — spark a worldwide revival of paganism:

(Play Wilson's "Crowley/Pagan Revival" piece)

(Play OZZY – Mr. Crowley)

In 1971 Timothy Leary had an epiphany during a tarot reading that utilized a set of cards designed by Crowley. His revelation? That he was:

"...Crowley Reborn, and (was) to complete the work Crowley began, preparing humanity for cosmic consciousness."
R. A. Wilson, "Cosmic Trigger"
(New Falcon Publications, 1977) p.116

Leary acknowledged this powerful connection with The Great Beast in a letter to Wilson, observing that:

"...the coincidences-synchronicities between my life and His (capital letter Leary's) are embarrassing."
Ibid, p. 103

From this connection flowed frequent references to Crowley, his philosophy, and their common destinies in Leary's writings — and speech. (Play LateNight)

The phrase "Do what thou wilt" was taken from "The Book of the Law", Crowley's most renowned work and one whose composition is worth understanding in the context of our study. While visiting Egypt in 1904, Crowley's first wife, Rose, began going into spontaneous trances, muttering things like:

"They are waiting for you."

...and:

"He who was waiting was Horus."

"The Great Beast"; p. 58

Intrigued, Crowley and Rose went to visit the Cairo Museum. From a distance she spied a glass case and exclaimed:

"There, there He is."

Ibid

Upon inspection, the case did contain an image of Horus painted on a wooden stele; but what particularly stunned Crowley was its exhibit number: 666, his number, the number of the Beast.

Convinced now that something supernatural was happening, Crowley went back to his hotel and performed a ritual, summoning this "higher power". Over three successive days beginning on April 8th, the book was channeled through Crowley while in a trance. And the content of this revelation?

"I am the Snake that giveth Knowledge..."

...the spirit said,

*"To worship me take wine and strange drugs
wherof I will tell my prophet (Crowley)..."*

Book of the Law 2:22

Falling on precisely the wrong side of the Bible's account concerning the fall of man and Satan's role, this "snake spirit" begins the "revelation" by telling man that he is a god, that reality is essentially an illusion, sin a myth, and that ethically, there's no greater commandment than the Law of "Thelema" – Greek for "will" – as famously stated in 40th verse of Chapter 1:

"Do what thou wilt shall be the whole of the Law."
Book of the Law 1:40

(Play Coph Nia "Opus 77"; Ian Asbury of Cult #2149, and young fan #1134) Well, today that same law has been written, spoken or sung about by more contemporary artists than even Robert Anton Wilson would have imagined.

John Lennon...("The Playboy Interviews with John Lennon & Yoko Ono" by David Sheff & G. Barry Golson, p. 61)

Jim Morrison...("Celebration of the Lizard"; Doors Concert, Miami, 1969)

The Black Crowe's Chris Robinson...(Cornerstone Volume 19, Issue 93; p.31)

And Marilyn Manson...(RIP; November, 1996; p. 45)

... have all trotted it out, in one form or another, as "words to live by."

Harry Smith inserted it into the original handbook that came with his renowned Anthology of American Folk Music.

It shows up in songs by Mudvayne...David Bowie... the Only Ones...The Electric Hellfire Club...Alphaville...Throbbing Gristle...Numb...Ancient Ceremony...Eddie and the Hot Rods...Death SS...Theatre of Tragedy... Killing Joke... Cult Disciples... Therion... Psychic TV... Celtic Frost... Bruce Dickinson... Moonspell...Graham Bond... Sepultura... Edge of Sanity... Mercyful Fate... The Lords of the New Church and Marilyn Manson among others. (Play "Misery Machine")

*"We're gonna ride to the abbey of Thelema, to the abbey of Thelema...
Do what I will..."*

The band 311 not only uses Crowley's law as a lyric (play)... the bass player had it tattooed on his leg... as well as Crowley's "Tree of Life" design on his back.

(Play Bowie "Quicksand")

Among rock artists who have studied and embraced aspects of Crowley's magical system, Daryl Hall, Sting, Coil and Killing Joke,

among many other others, could relate at some point in their careers to Bowie's comment:

"My overriding interest was in cabbala and Crowleyism. That whole dark and rather fearsome never-world of the wrong side of the brain..."

"The Laughing Gnostic: David Bowie and the Occult"
by Peter R. Koenig

Director Donald Cammell, the man behind the underground film "Performance":

"... used to enjoy telling friends that, as a child, he would sometimes be bounced on the knee of 'the wickedest man in the world'."

The Daily Telegraph, 5/9/98

Significantly, the film starred the Stones' Mick Jagger and Anita Pallenberg, herself a devoted occultist, and explored nihilism and insanity through the metaphor of rock 'n' roll. (Play: "ends in madness".) Cammell also played the role of Osiris in "Lucifer Rising", the film by another Crowley devotee, Kenneth Anger. Anger directed and produced a number of occult films that utilized the talents of rockers Marianne Faithful, Mick Jagger, Jimmy Page and Bobby Beausoleil – another Crowleyite who was later convicted of murder in relation to the Manson cult.

And Led Zeppelin's Jimmy Page's fascination with the Great Beast is so notorious it rates its own link on a web site dedicated to Crowleyana. (Show)

From studying Magick as an adolescent, purchasing Crowley's old house, buying an occult bookstore and naming it after a periodical he published, inscribing "Do What Thou Wilt" onto the run-off vinyl for the first pressing of Led Zeppelin III, even acting out rituals on stage that look an awful lot like those described by the Beast in his (quote) "Instructions to his magical order", Page meant it when he said:

"I've employed his (Crowley's) system in my own day-to-day life."

Led Zeppelin – In Their Own Words"
(Omnibus Press, 1981) p. 103

Eric: While few artists have shown the same level of dedication to Crowley's life and philosophy as Page – or the members of Coil – or

any number of satanic metal bands, there's one sense in which Crowley's legacy has become central to spirit of most of rock 'n' roll. We'll discuss this in more detail in Part Eight of this series, but for now understand that his primary message was simply: find your true will... and then do it. (Play 2nd half of Coph Nia "Opus 77" – ("Thou hast no right but to do thy will. Do that and no one shall say nay. Every man and woman is a star."))

...which when you boil it down, translates into: (Play (cont'd) – "There is no god but man.") This is not to say literally that there's no God. Satan knows there is — as do all men, if but just deep in their hearts. The crux of Crowley's demonic creed was just that each individual has no higher authority than their own will; that we are free to live life as we please. And this was the lie that the serpent hissed in the Garden... and the deception that has become the siren chorus that floats through the world of popular music. (Play "Enigma" song clip)

Sign Language

(Play something)

ERIC: Another way to dust for Satan's fingerprints is to examine the signs and symbols that are used within the culture of rock 'n' roll. Even as words have etymological roots, so do symbols and gestures — and we can learn a lot about a movement or culture by tracing where those roots lead to.

For example, Hitler's National Socialist Party, the Nazis, used as its primary icon the twisted cross, or swastika. Well, it's no accident that this same symbol had been embraced as a powerful talisman during the occult revivals that immediately preceded the Third Reich. Madam Blavatsky's Theosophical Society, for example, used the swastika in their official seal. Significant? Well, understand that Theosophy's influence was considerable among Western intellectuals and counter-culturalists, particularly in Germany. Among their many teachings was a gnostic theory of racial superiority and purity as a key to the evolution of a super-human race.

ERIC: There's little doubt that Hitler's racial theories — and the icon he used to represent them — were taken from the occult world of Blavatsky and others. In short, one can understand the fruit... by looking at the root. Well, rock 'n' roll is awash in any number of signs

and symbols that have their roots in either the occult world – or in the Bible’s symbolic representations of evil.

The Pentagram or Pentacle, for example, has a long history in the occult world – as well as in the culture of rock ‘n’ roll.

Ditto the Il Cornuto or “horned hand” – a symbol used in occult circles to represent the “horned god” – Satan. Contextually, the symbol can also be used in a benign way; say, for example, to represent the Texas Longhorns. But in the dark, rebellious and carnal world of rock, there’s little doubt as to its ultimate significance – whether people are aware of it or not.

Then there’s the infamous goat head, “judas goat” or “Baphomet”, a symbol whose ONLY context is within the so-called “left-hand path” – voodoo, satanism, the Golden Dawn, the doodlings of self-confessed satanic serial killer Richard Ramirez ... and more than a few rock bands.

Occult fortune-telling devices like Tarot cards and Ouija Boards are also not uncommon... with at least two bands (Cheap Trick and Alice Cooper) claiming to have used the Ouija to divine their names. David Bowie consulted both it and a crystal ball in developing the character of Ziggy Stardust – the androgynous messiah who scrambled so many people’s definitions of truth, authenticity and sexuality in the 1970’s.

Then there are the various distortions of the Christian cross – among them

- the Southern cross or upside-down cross
- and the Satanic Cross – which was used as the group symbol for Blue Oyster Cult (play 7:14 into Seven Screaming Dizbusters)

Even as the occult world loves to mock the cross and everything holy in the Bible, it’s also quick to embrace the scripture’s images of evil.

Most notable perhaps is the dreaded “mark of the beast” or 666 — the consummate number of man in his rebellion against God. The number has become so closely associated with contemporary music culture, that rock journalists frequently use it as shorthand to represent the industry’s obvious commitment to rebellion, sex, chaos, and, well...evil.

In the same way, every demon in the Bible, every alternative name for Satan, and many of the evil people found in either the scriptures or in the Judeo-Christian tradition make an appearance in one form or another. (Play song)

When Sarah McLachlan went looking for a name for the popular tour that showcased female performers, she settled on "Lilith Fair". And who was Lilith? Well, the mythological first wife of Adam who was thrown out of the Garden for her unwillingness to submit to either God or her husband.

Manson nailed it. Lilith may look cute and have a sweet voice, but her rebellion against God's authority begins—and ends—in hell.

ERIC: To excuse all this as meaningless metaphor or Halloweenish, "just-kidding" hi-jinx is refusing to see the forest for all of the trees. We could spend hours documenting other examples of this "sign language", but let's finish with one that is particularly interesting because it's more subtle, operating on a more subliminal level.

If one were to survey the pantheon of world religions and attempt to identify the (quote) deities that best personify salvation through chaos, death, and madness; two at the top of the list would be the Prince of Darkness – under one of his many names – and the Hindu goddess Kali. Interestingly, they share many things in common, but one of the more curious as regards our analysis is the whole tongue thing. Kali is normally depicted, along with a necklace of human skulls, with her tongue sticking out. And anecdotal information provided by people who have consorted with the devil in some form or fashion, paints a very similar picture.

Keeping in mind the bigger picture we've just looked at – ask yourself: Could there be any spiritual application here to the world of rock 'n' roll? The Stones freely acknowledged that their famous logo was based in part on Kali. And protruding tongues are second only to the extended middle finger as the universal symbol of rock 'n' roll rebellion. Shrug it off if you can, but God isn't laughing.

"...you sons of the sorceress...whom do you ridicule? Against whom do you make a wide mouth and stick out the tongue? Are you not children of transgression, offspring of falsehood, inflaming yourselves with gods under every green tree...Let your collection of idols deliver you. But the wind will carry them all away. A breath will take them.

But he who puts his trust in Me shall possess the land, and shall inherit My holy mountain."

Isaiah 57:3, 4, &13

ERIC — Of course, we're not suggesting that every time a tongue is stuck out it represents this level of demonic rebellion – any more than this hand gesture always represents satan. But clearly, in certain contexts it can have a deeper, darker and more spiritual significance. And given the rock industry's occult foundations – and it's blind embrace of chaos and rebellion; one would have to be either incredibly naïve... or willfully blind not to admit that something very strange is going on here.

Like it or not, where buzzards flock, there's dead meat – and you can be sure that where the icons, signs and symbols of evil gather, that real evil is not too far away.

Rave New World

(Play)

Nowhere is the occult world more powerfully realized in contemporary music than in the confluence of DJ's, hypnotic rhythms, strobing lights, covert all-night parties, drug usage, and new-age ideologies that define much of the rave sub-culture.

(Play rave footage along with voice of Superstar DJ Keoki - talks about the "dawning of the age of Aquarius" - it's here -- "Listen and be re-born" ---- 1:11:00 & 1:11:28

What began as an underground phenomenon – often relegated to exotic locales in India and the Mediterranean – has become mainstream — with events drawing thousands of people in cities around the world. (Play few seconds)

But as we've seen throughout this series, there's a lot more going on than just music and people having a good time. Both the musicians and the audience understand that there's a profound spiritual vibe going on as well.

*Sam Gita from "Loop Guru" - "Get rid of all your inhibitions and dance your f*** socks off -- that letting go process will open you up." -- 1:21:55*

"... total euphoria – the DJ brings you to a place where you're totally out of your head." -- 1:21:49

"Your consciousness is expanded because of the supernatural thing that is happening to you." -- 1:18:25

"Rave music is the flowering of the new spirituality" --- 1:17:14

This new spirituality is in fact quite old – the cultivation of altered states of consciousness through a variety of techniques and substances that have been used shamanistically for thousands of years.

Chris Deckker of Medicine Drum - talks about Shamanism - part of the ritual - surrendering yourself ---- 1:03:48

On his web site, Deckker is very specific about the means by which his band will help his audience "open up".

Medicine Drum are modern shamans, he says, the techno-pagans of electronica...

... they take the listener on an incredible journey into psychedelic trance.

And Deckker has loads of company. There are hundreds of bands and DJ's who view their music in precisely the same way – as a form of techno-paganism – a gateway into trance and the spiritual world.

Goa Gil, perhaps the most revered of the techno-tribal DJ's, cut to the bottom line when he declared:

"Music has gone through a complete cycle. It started in ancient times with tribal drumming, and now it's come back to tribal trance techno... I'm basically just using this whole party situation as a medium to do magic, to remake the tribal pagan ritual for the 21st century...it's an initiation."

(Play McKenna – psychedelics)

Quite often, these initiations are intensified with the use of drugs; expanded now through modern pharmacology to include new and powerful psychotropics, including:

- *LSD* — *d-lysergic acid diethylamide*
- *E or Ecstasy* — *3,4-methylenedioxymethamphetamine (MDMA)*
- *G* — *Gamma-hydroxybutyric acid*
- *And Special K* — *2-(2-Chlorophenyl)-1-(methylamino)-cyclohexanone hydrochloride (Ketamine)*

Psychic TV Video – "When you drop this chemical bomb into your neurosystem you are cutting up all your previous inherited perceptions of what we call reality. (25:44) Everyone suddenly has a shamanic experience for one pound-fifty. (28:43)

And then there's the use of light and sound to manipulate – most DJ's would say accentuate – everything from metabolic rates to brain wave activity and states of consciousness.. Whether we're talking about "entraining" or "photic and auditory driving" – the terminology may be more sophisticated – but make no mistake about it, these alterations are based – often consciously – on occultic; shamanistic formulas.

BT - "Photic and auditory driving" - talks about brain science - "entraining" - how the rave is programming people --- "Music is auditory driving" -- 1:13;21 - 1:14:30

Genesis P'Orridge - "That's why people tear up seats, their metabolism is being governed by the bass, rythm and the lights and that's what it is all about. That's what pagan techo culture - what it has reduced down - admits to and utilizes the most arcane - that contact with otherness." --- 1;14;50

But what is this "otherness" that ravers often come in contact with? Into what are they being "re-born"? (Play "re-born" comment again.)

Eric: Before we answer that, allow me to again say that we're not questioning people's conscious intent — or their sincerity. I know that many ravers don't use drugs and an even greater number really enjoy and are even comforted by the often sincere sense of community that a rave can produce. And compared to the brain-deadness of a hard-core mosh pit, a rave can seem even sublime. But sincerity and new-age goose bumps are not the ultimate arbiters of truth. As always, we need to look at both the methodologies — and the fruit through the lens of scripture.

And in that context, what we find once again departs from the true faith and gives clear heed to deceiving spirits and doctrines of demons.

...in latter times some will depart from the faith, giving heed
to deceiving spirits and doctrines of demons.

1 Timothy 4:1

Not only do we find drug abuse — including the not infrequent overdose...

...not only do we encounter sexual immorality — sometimes reaching levels that rival the orgies of the ancient cult of Dionysius

but preeminently — whenever spirituality becomes open and ritualized — it invariably clothes itself in the garb of pagan and eastern religions.

(Play end of Psychic TV video where they scream about Odin.)

(Show web site graphic — bring up female voice)

A DAY IN THE LIFE OF A DEVADASI

Trance Dancing with Shiva Nataraj

by Nikki Lastreto October 1998

You've seen him a million times, the dancing deity in the ring of fire, the image of the Hindu god Shiva. In searching for my personal connection, to best explain these roots of trance-dancing from ancient India, I felt I needed to go deeper than books. I felt the need to invoke Shiva.

So last night, as I prepared to go to a party at the Dimension Seven warehouse in San Francisco, I considered my intention for the evening. I wanted to become a sacred temple dancer. I knew I was on target when I arrived and immediately was greeted by a large bronze statue of Shiva dominating the altar in front of the DJ. Shiva had indeed been invoked, the magic had been spun, and the time had come for me to experience my devotional dance...

The techno beat morphed in my head... the mesmerizing drone of devotional songs being repeated over and over again.

Ecstatically allowing the trance to overtake me, I felt my body gyrate in unfamiliar ways that seemed as old as Shiva himself. I was able to leave my body and observe myself in this new/old incarnation. The trance dance spiraled me into the deep meanings of these movements.

So this must have been the justification for the nights of wild sex I've read about in those Hindu temples. It is obvious to me that they were also in a trance, induced by the rhythmic music and their own blissful states. I wondered what local concoctions the devotees imbibed. After all, Shiva is the god of sex and drugs and rock n' roll.

Within the warm, protective womb of Western, specifically Christian culture — these heart-felt observations may read like nothing more than a recipe for personal enlightenment. But both the Bible – and the cultures that live within the full force of these demonic doctrines

– declare otherwise. There is a way that seems right to a man, but its end is the way of death.

*There is a way that seems right to a man,
But its end is the way of death.*

Proverbs 14: 12

Sympathy for the Devil

Play “Detroit Rock City” clip) Bands like Kiss may try to trivialize charges of occult influence through ridicule, but when axes aren’t being ground even rock apologists will acknowledge this “dark side” — as in this cover story by the British rock magazine, Mojo: “How rock ‘n’ roll really did dance with the devil”:

“The 1960’s witnessed an ‘occult revival’, the likes of which hadn’t been seen in the west since the fin-de-siecle days of Madame Blavatsky’s Theosophical Society, and Aleister Crowley’s Golden Dawn.”

Mojo Magazine, Sept. 1999, p.79

For some artists and individuals in and around the rock music industry, this “dance with the devil” is both literal...and intentional. (Play satanist/cultural war testimony; Glen Benton; tattooist Paul Booth)

But both the Bible – and human experience – make it clear that the vast majority of people who live under the power of sin and Satan are unaware of it – at least consciously. (Use Devo album cover with hands over eyes.)

Salvation then is described as a process whereby God gives people grace:

“... so that they may know the truth, that they may come to their senses and escape the snare of the devil, having been taken captive by him to do his will.”

2 Timothy 3:25b

The scriptures also address how these same senses can be progressively seduced until people can't tell, spiritually speaking, up from down; their right hand from their left... ("...who cannot discern their right hand and their left." Jonah 4:11b)

... as they

"...walk as the Gentiles (those outside of God's covenant family) walk, in the futility of their mind, having their understanding darkened"
Ephesians 4:17 & 18

The eventual result? Individuals and, if left unchecked, eventually a culture, in which this darkness reigns, ("Woe to those who call evil good, and good evil." Isaiah 5:20a) where evil becomes good and good evil, and where finally even the occult and Satan himself become acceptable, even cool. (Play Amos, "Father Lucifer")

Sounding for all the world like Crowley and LaVey, Tori Amos told Spin Magazine about her love for Lucifer, a Latin name for Satan.

"I wanted to marry Lucifer. Lucifer was the brother holding the space for mankind to act out their fears and hidden secrets, things they won't acknowledge. That's what the shadow is and once you don't deny your shadow anymore then it's not a perversion of that energy source. I don't consider Lucifer an evil force. We can all tap into that free-running current of distorted energy."

She went on to talk about him on a more personal note:

"I feel such a sadness from him. (She said) I cry and feel his presence with his music. I feel like he comes and sits on my piano. Yet this is a pretty serious being. I'm a little squirt when you think what a very serious force this is"

Spin; March, 1996; p.46

Avant-garde artist Diamanda Galas has admitted to tapping into this same energy:

"Before ... performances, I used to say prayers to the devil -- it was like making a connection to some source of power so that I could do what was not socially accepted. It was like: "You know me, you understand me, I can speak for this reality - you can help me do this."

Research, Volume #13
Interview by Andrea Juno

Among her many blasphemous recordings, writings and performances is her interpretation of Baudelaire's "The Litanies of Satan", which includes the final prayer in French: (Play a little)

*To thee, O Satan, glory be, and praise...
Grant that my soul, one day, beneath the Tree
Of Knowledge, may rest near thee...*

It should come as no surprise that she has described her performances as being:

"...like a ripping of the flesh, like a bloodletting."

"A kind of voodoo possession?" (asked the interviewer)

"Exactly. (Galas replied)...A Ugandan (who saw her performance) said that what I did reminded him of a (voodoo) ritual which is practiced in Uganda.... that if I were performing there, I would be worshipped as a high fetish priestess.

Ibid

(Play Fleetwood Mac – Voodoo) Well, Galas and Amos have loads of company when it comes to artists who get off on the fetishistic, voodoo, "sympathy for the devil" vibe they view as the true heart and soul of the music. Robert Palmer glowing described it as:

"...the central rock and roll paradigm...a kind of 'voodoo,' rooted in a vigorous tradition of celebrating nature and spirit that's far removed from the sober values of western culture."

Robert Palmer, "Rock & Roll – An Unruly History"
(Harmony Books, 1995) p. 53

David Byrne lovingly helped produce a television special about it, calling voodoo-related sound:

"...a big part of where our popular music comes from....Rock 'n' roll comes from those traditions, and I believe that the power and influence it has had has come because it carries a small part of that energy with it."

Rolling Stone, July 13th, 1989, p. 78

(Play Hendrix – “Voodoo Chile”) And this same voodoo vibe was more than just a lyrical device for Jimi Hendrix. A percussionist from West Africa who often played with the guitar god observed:

“...that many of the signature rhythms Jimi played on guitar were very often the same rhythms that his father played in voodoo ceremonies.”
Kwasi Dzidzornu quoted in “Scuse Me While I Kiss The Sky”
by David Henderson (Bantam Books, 1981) p. 251

And while for many all this may sound cool, dark and mysterious, in the end it will be seen for what it is: a snare of the devil where people ultimately become captive to his will.

“...that they may come to their senses and escape the snare of the devil, having been taken captive by him to do his will.”
2 Timothy 3:25b

(Play Hendrix testimony)

Highway to Hell

And finally, this embrace of the occult has led to a curious phenomenon described in the Bible...

“...the light has come into the world, and men loved darkness rather than light, because their deeds were evil.”
John 3:19

...where people in their fallenness move beyond rejecting light and loving darkness...

“All those who hate me (wisdom/God) love death.”
Proverbs 8:36b

...and come to the place where they are fascinated with – and even love – death... and hell itself.

(Play) For example, besides “riding the serpent” and mainstreaming the venom of the “Do What Thou Wilt” worldview (play), Rock ‘n’ Roll Hall of Famer, Eric Burdon has also come face to face with the spiritual entities that slither beneath the surface. His entrée to this occult world—like so many other rockers—was through the doorway of “pharmakeia” – the sorcery that is psychotropic drugs. In his autobiography, he described an LSD trip he took with Andy Summers, guitarist for the Police. As he stared at a Hindu mural created by Summers – focusing on the figure of Kali, the goddess of death and destruction – he fell into a “deep coma”.

"Then I came face to face with KALI. (Burdon remembered) I was covered in a void. Darkness, darkness....'Ah, so you need answers,' said Kali. 'If you want information you have to make me a gift.'

'You've taken my sight. (Burdon responded) What more do you want?'

She laughed a wicked, cruel laugh in the darkness. 'How much are you willing to give?'

'My life,' I said. My life was sucked out of me. I was Gonzo. Melted to the floor. Dead."

Eric Burdon, "I Used to Be an Animal" (Faber & Faber, 1986) pp.149, 150

Compare this with the testimony of a student at Columbia University after she took part in an occult ritual led by Dr. Michael Harner, an anthropologist and practicing shaman. (Play)

And finally, there's the testimony of rock 'n' roll's most focused, committed and articulate neo-pagan, Genesis P-Orridge. In the occult magazine, *Gnosis*, he enthusiastically described a life-changing experience he underwent in Nepal when he became the first westerner to be invited into a particular shrine to the Hindu god, Shiva.

"Then this priest anointed me with this tilak [paint marks of the deity], (P-Orridge remembered) and I got this really fast freeze frame of the shrine...animal intestines and mummified human heads and incredibly powerful, very dark-edged materials. Pools of blood....And it was really dark and he started chanting.

As soon as he started chanting it was like Terence McKenna described (the powerful drug) DMT. I just went "whhhooo" instantly into this

completely altered vortex....shooting into this deeper and deeper blackness....floating in liquid blackness...the ultimate blackness, black beyond black. And then I became really aware that somewhere within this ultimate black were these two shiny, slightly pointed, almost insectoid eyes...Shiva watched."

Gnosis, No. 32, Summer 1994; p.54

After years of studying the occult traditions of Crowley and Austin Osman Spare – of ingesting powerful psychotropics – and practicing sex magic, ritual cutting, tattooing and piercing, cross dressing, filing his teeth, presenting occultic and obscene performance art, playing the techno-shaman, putting the satanic Enochian calls to music, and relentlessly blaspheming God, P-Orridge was finally ready to come face to face with the spirit behind it all. And he consciously did what so many others do unconsciously – he embraced the darkness

Looking again at John's gospel:

*"And this is the condemnation, that the light (Jesus) has come into the world,
and men loved darkness rather than light, because their deeds were evil.*

John 3:19

Eric: And let me say something here in closing. Don't write off P-Orridge – or any of the other people we've looked at – as some nutcase from whose life you can't draw any personal inferences. All he's done is go for the gusto; taking the essence, the ideas that gave rise to our modern rock 'n' roll world and then just chased them towards their logical limits. To put it another way, he's splashing about in the deep end of the pool of "do what thou wilt" rebellion, while most moderns just dangle in their feet or wade about in the shallow end. But whether you dive or just dip, you still belong to the same club. And one day, unless you repent – give up your membership – you'll find your eternal destiny in the same place of which Eric Burdon, our Columbia University student, and Genesis P-Orridge caught but a glimpse.

What is the alternative to death, being torn apart by demons and infinite blackness?

Well, eternal life, infinite love, and the perfect light of a God whose holiness burns as a consuming fire

For our God is a consuming fire.

Hebrews 12:29

...who dwells in a light so immeasurably bright as to be unapproachable by man in his fallenness.

...the only Sovereign...dwelling in unapproachable light.

1 Timothy 6:16

but who has reached down from the cross to purify man and prepare him for a new heavens, a new earth and a holy city where:

...there shall be no more curse, but the throne of God and of the Lamb shall be in it, and His servants shall serve Him. They shall see His face,

and His name shall be on their foreheads. There shall be no night there:

They need no lamp nor light of the sun, for the Lord God gives them light.

And they shall reign forever and ever.

Revelation 22:3-5

And as a living testimony of God's light and grace, among His servants are those who once proudly bore the marks of the beast.

Section 5: Hearts of Darkness – Rock's Love Affair with Rebellion, Nihilism and Death

I am interested in anything about revolt, disorder, chaos, especially activity that seems to have no meaning.

Jim Morrison

A Quiz:

Through their lyrics, sound, concerts and lifestyles, today's rock artists encourage their fans to:

a.) Trust and obey their parents

b.) Honor the great heroes of past generations

c.) Value maturity, modesty and good etiquette.

Or d....(play MTV bumper that features "Is this music loud and obnoxious...)

Play examples...

Eric: To say that rock celebrates rebellion is like noting the sky's blue. Spin the radio dial or plop down in front of MTV any time day or night, and you'll be hit right between the eyes with what one prestigious rock magazine called:

"...(rock's) essential core... a core of rebellion, sexuality, assertion and even violence. All the things that have always been unacceptable to a ruling establishment. Once that vigorous, horny-handed core is extracted from

rock 'n' roll, you're left with little more than muzak."

Mick Farren in New Musical Express, January 1976

As Details magazine observed after covering one of the many music festivals that have come to dot the summer's landscape:

*"So what did we learn? We learned that old rock 'n' roll devils will strip off their clothes. We learned to shout, "F*** the police." We learned that, should a waft of passion come into our lives, we should just scream, "Let's get butt naked and f***."*

Details, January 1991, p.93

There's no need – or time - to belabor the obvious, we all know – or should know that:

"...the essence of rock 'n' roll is rebellion... The only reason for rock to exist is to be a soundtrack for the movie of teenage angst and anger."

Lemmy of Motorhead in Spin, August 1991, p. 63

ERIC: A far more interesting as well as profitable line of investigation is to try and understand some of the spiritual implications of this rebellion. Where did it come from? What are its by-products? Where is it leading us? Is "teenage angst and anger" just a fact of life – like zits? – and the music just a harmless way of venting that aggression? Or is the truth heavier than that? Well, we could spend hours and still not do justice to this issue, but let's try to gain at least some general

insights into these important questions by briefly examining a few key dynamics in our culture's love affair with rebellion.

Before we get started, though, we need to make an important distinction. By rebellion the Bible means anarchy and lawlessness, NOT the resistance of good against evil. God doesn't want blind submission to the earthly status quo. Jesus was the ultimate stick in the eye for injustice, indifference and hypocrisy and was ultimately hung on a cross for it. And we're called to follow in his footsteps.

Put on screen: ... *leaving us an example, that you should follow His steps.* 1 Peter 2:21

The 60's and the rock 'n' roll revolution, for example, came about not because of what was righteous about America in the 50's, but because of what was wrong.

1. The love of money and materialism
2. The superficial and ultimately idolatrous "America, right or wrong" attitude that often passed for true patriotism.
3. Parents handing their kids over to professionals, whether academic or ecclesiastical, to be raised and nurtured.
4. Platitudes and/or silence instead of honest and vigorous discussion on key life issues like sex, politics and religion.
5. Entrenched sin in attitudes concerning race and equality.
6. A war that was not fought biblically. (Show: Luke 14:31)
7. "Goods boys can" but "good girls don't" attitudes about pre-marital sex.
8. Hypocritical approaches to substance abuse. (Show booze with a white circle around it, pot with red circle slashed out.)
9. And worst of all, a cultural, wishy-washy, "I'm a Christian because I'm an American" kind of spirituality.
10. ... on and on it goes

ERIC: True biblical Christianity calls for open, prophetic resistance to these types of institutionalized evil. No doubt, if the church had been

faithful in this regard, the anarchistic and ultimately OCCULT forms of rebellion that took root in the 60's would have never prospered. So, turning the world right-side up is good; plunging it into "do what ya wanna do" anarchy is, well...REBELLION.

With that critical distinction made, let's now look at a few aspects of the rebellious spirit that did take hold in the 60's – and what they mean for us today.

#1 – Rebellion is Evil

(Play something?) Though frequently celebrated today as cool, comical, and even heroic, make no mistake about it, God hates – and punishes – the sin of rebellion.

*The evil man seeks only rebellion;
therefore a cruel messenger will be sent against him.*

Proverbs 17:11

Furthermore, God views it as a form of occultism – something we'll look at in more detail a bit later:

For rebellion is as the sin of witchcraft.

1 Samuel 15:23

Lastly, while all rebellion is serious, there's one specific type that especially tears at the fabric of divine order.

Honor your father and your mother...

Exodus 20:12

To rebel against – to dishonor one's parents – is so abominable to God that cursing or striking them – as well as other extreme forms of protracted rebellion against parental authority – was a capital offence in Old Testament Israel. (Put on screen citations: Exodus 21:17; Proverbs 20:20; Leviticus 20:9; Deuteronomy 21:18; Matthew 15:4)

In this context, one shudders to think how God views rapper Eminem's rebelliousness – as well as the millions of fans who feed off his depravities.

Parents and their authority have become a primary target for the grotesque defiance that courses through the world of rock and roll.

GreenDay's Billie Joe Armstrong advised an audience:

"When you go home, I want you to eat your parents." (Kerrang!, 9/30/95)

At a Door's concert in Washington DC, Jim Morrison's mother, by all accounts a good and decent woman, came to see her son perform. His only acknowledgement was to he stare at her as he sang the infamous words to the song "The End" – "Mother, I want to.... He never attempted to see or talk to his parents again and usually referred to them as being dead.

As Perry Farrell said when asked by Rolling Stone for his secret to happiness:

"Move as far away from your parents as you can. "Cause I feel like I have no parents. I do what makes sense in my head."

Rolling Stone, May 13, 1993, p.116

#2 – Rebellion is Inane, Hypocritical and Unworkable

Eric: Not only is this "dishonor your parents" attitude among the worst types of sin; it ultimately violates the one law of God that goes so deep into the human conscience that almost nobody will deny it philosophically, that is – the Golden Rule: Do unto others as you would have them do unto you.

(Play) Isn't it interesting how the "rock 'n' roll –do your own thing" lifestyle goes out the window when suddenly it's the rock star who's the parent? Madonna, for example, became a star largely through the medium of television and music videos; getting rich selling sex and rebellion to OTHER people's children. Now she has two of her own – and guess what's one of the big rules that governs her household? You got it – little or no television.

This irony became even more painfully obvious in a feature Rolling Stone did on Ozzy Osbourne. (Play) The god-father of hard-core rock 'n' roll rebellion was affectionately seen as a man reduced to trembling:

"...like a frightened Chihuahua."

taking Zoloft, and seeing a therapist once or twice a day – plus afternoon AA meetings – just to:

“...fight off the demons of addiction.”

So much for rebellion as a lifestyle choice. And yet, perhaps it is his relationship with his children that is the most tragic...and telling.

“Glaring down at his brood, (Rolling Stone reported), he opens his mouth and says, ‘If you all don’t shut up, I’ll – I’ll –’ He goes silent.

His kids look up at him. ‘Well, yes what will you do?’

And they start snickering and giggling. For, indeed, what dadlike words can he say to them? What is he, Ozzy Osbourne, legendary drug-addled Prince of darkness, the very founder of parent-freaking-out heavy-metal music going to do?

...Ozzy blinks a few times. Then in a small voice, he says, “Well, try to be quiet, will you?”

Rolling Stone, July 6-20, 2000; p. 114

To the alert observer, these ironies can reach the height of absurdity. We see Everclear at Woodstock chanting the great rock ‘n’ roll mantra: (play) and then just moments later telling people: (play)

We have bands like Metallica embracing the darkness of nihilism and moral relativism (play “So What” – keep playing song and bring up “So What” to punctuate), making light of every kind of sin imaginable, including – interestingly – shoplifting (show) – and then getting all worked up about people swapping their songs on Napster without paying them royalties.

We have MTV making light of both violence and rebellion against adults in one of their network bumpers – and then broadcasting a PSA against violence; violence – it should be noted – that featured a person being beaten with a club.

We have bands like Rage Against the Machine getting their audience to do what they tell them to do by chanting:

Even more surreal, is their hardcore advocacy of Marxist socialism – all the while getting rich and enjoying the unparalleled liberties of the very free-market economy they condemn. Like other rock artists from time to time, they raise some valid issues – particularly their condemnation of the way our two-party system has been co-opted by big money, special interests, and “mushy-middle” politicians – but what is their alternative? To scream “F – you”? To advocate an unbiblical economic system that has led to poverty and the loss of

freedom every where it been tried? To smash TV's and squat atop a stage prop?

What the world needs is a generation that can spread the Light, not whine and curse the darkness.

And finally, there's the absurdity of an industry that has gotten rich promoting sins that tear at the fabric of society (play R. Kelly) – and then turns around and occasionally tries to raise both money and awareness in order to help fix the very problems that the immorality associated with the music helped create in the first place! R. Kelly, for example, has gotten rich singing about and promoting promiscuity – but was then lauded as a hero when he wrote a song to help fight – get this now – a largely promiscuity based disease.

And then there's Janet Jackson, an artist who's often honored as one of the good guys. Her involvement with Colin Powell's "America's Promise Foundation" was front and center during her "Velvet Rope" tour, with some of the proceeds going to help its efforts on behalf of the less fortunate. (Play video) But hold on, the facts are in, one of the greatest causes of poverty, poor self-esteem, and disease – the very problems the Foundation is attempting to address – is sexual promiscuity and its inevitable by-products. And what are Jackson's personal life, her music, the concert and even the concert title filled with? Sexual innuendo, partial nudity, references to genital piercings, sex outside of marriage, bondage themes, etc.

This level of cognitive dissonance shot through the roof during the production of her music video "If"

"...close to eighty pregnant thirteen-to seventeen-year-old girls, or teens who had recently had babies, were invited down (to watch the shooting) by Jackson."

And the video they saw made? You got it, a veritable training film for lust-driven sexuality. And deep down, Miss Jackson knew it. The article continued:

"There was one individual, though, who was discouraged from dropping by: Katherine Jackson (her Mom). 'The one person that kept running through

my head while I was writing these songs was my mother,' Jackson says.

*(I told her) 'Some of my movements are very sexy....
I'd be embarrassed (if you were there).'"*

US magazine; 8/93; pp. 74-92

Well, she might have been able to hide her shame temporarily from her mom, but not from God – as Jesus noted when he declared:

"You are those who justify yourselves before men, but God knows your hearts. For what is highly esteemed among men is an abomination in the sight of God."

Luke 16:15

#3 – Rebellion is Fundamentally Occultic

We saw earlier that rebellion in God's sight is as the sin of witchcraft.

For rebellion is as the sin of witchcraft.

1 Samuel 15:23

Eric: God's wisdom in defining rebellion in this way makes perfect sense when one understands the basic difference between the Judeo-Christian cosmology and the one generally embraced within occult and eastern traditions. That difference can be summed up by contrasting two words:

COSMOS versus CHAOS

The Greek word "kosmos" – a word that is front and center throughout the New Testament as well as in the Greek translation of the Old – carries within it the suggestion of order and harmony.

Put on screen: *kos'-mos; orderly arrangement, i.e. decoration; by impl. the world*

In a nutshell, the Bible presents a universe – a *cosmos* – created by God out of nothing and infused with a symmetry that literally, we know now, defies our comprehension in both its complexity and beauty. Guided by God's superintending hand, the pinnacle of this cosmos was and is this planet with its inhabitants. And it's here where an interesting distinction is made.

"The earth was without form and void, and darkness was on the face of the deep." Genesis 1:2

Earth's initial formlessness or "unfurnished state" is quite different from the tailored order that the word "kosmos" suggests. But God wasn't done yet as – step by step – the divine paradigm began to unfold. The Almighty spoke... and light divided darkness, land came from the sea, life from inanimate matter, etcetera – the earth was beautifully furnished and the stage set for the drama of human existence. After creating man in His own image, God took an area of land bounded by water and fashioned Eden. An incubator of sorts, as well as a pattern for future expansion, this garden was adorned with everything man needed, as he was prepared for the task at hand – to:

"Be fruitful and multiply; and replenish the earth and subdue it..."
Genesis 1:27

In other words, to make it all as "ordered", as beautifully furnished as the garden paradise that was home.

ERIC: Well, most of us know what happened next – man blew it and paradise was lost. But that's not the end of the story. The Bible's essential message is the account of God's elaborate and awesomely sacrificial efforts to redeem mankind while remaining true to Himself and His righteous standards of justice. And so through the cross we were ransomed from the penalty of sin and re-empowered – divinely enabled to get the original job done. To go into all the world and fill it with His glory. To disciple individuals and ultimately nations, to bring life from death, light to darkness, every increasing order and harmony from the chaos of sin and destruction.

The occult world, on the other hand – in this as well as in most everything else – seeks to reverse the divine order. Rather than God, chaos or emptiness is seen as the ultimate "ground of being" and the material world is viewed as either illusory – "maya" in the Hindu lexicon – or, as in the gnostic tradition, fallen from the true realm of the spirit. Amid this quantum cloud of uncertainty, God and His will become either unknowable – or subject to the whims of human imagination. Man is born to "do what he wills" – and chaos has become his mid-wife.

B-roll of Freakout #2171/ 11;15; V.O. #2171/ #2171/53:30
Abraham: "All creation begins in chaos, progresses in chaos, and ends in chaos" — #2171/28:30 McKenna: "The phenomenon of being is this self-synergizing engine of an out of chaos - through creativity - into

imagination back into chaos, out into creativity, so on." — Show the Chaos tattoo from the Buckcherry guy (1242/1:18:00 or 2041/2:09:00); #2169/1:49:30 Leary " Modern physics gives us the real term to describe the trip - chaos -- surfing the waves -- then does the hippie song "We're all f*** confused - it's all chaos"

#1120/22:08 Morrison's voice "We definitely generate an atmosphere that can be characterized as rebellion, chaos, disorder, and activity that appears to have no meaning...."

#5029(Beta) Perry Farrell – "They have figured out the formula for Chaos. Chaos is a beautiful thing."

Play Jane's Addiction "Ain't No Right" (from the Gift):

"I cut myself, I said "So what?"
Motherfuckin' took the pain.
I said "So what?," I can't be wrong.
I thought so but, there ain't no right!
Oww!
There ain't no wrong now, ain't no right.
There ain't no wrong now, ain't no right.
There's only pleasure and pain."

ERIC: And so the clear line between light and darkness, life and death, meaning and meaninglessness presents itself. On the one hand, a *COSMOS*, created and sustained by the Almighty, suffused with design and meaning. And our purpose in this cosmos? Well, to love God and submit to His will. To glorify and enjoy the Lord. To grow in grace and become more and more like Him in our character and in the way we think. And then to furnish the void, to, in a sense, "colonize the chaos"; bringing God's order where there's disorder; discover and cherishing all that is true, good, and beautiful.

And then, on the other hand there's the embrace of chaos and a descent *into* the void. For those with the epistemological integrity to embrace the fullness of this horror ...well as more than one rock 'n' roll icon has stated:

"Nothing is true, everything is permitted." (Mick Jagger in Performance; William Burroughs, Jim Carroll)

And this is why rebellion is a form of occultism. God's order and rule – His cosmos – are rejected. People begin to worship – to derive

meaning – from the creation rather than the Creator – the very foundation of witchcraft. People rebel; concoct their own so-called truths; make up their own rules. They begin to do what THEY want.

(Play new Collective Soul video) Most dabble in their defiance, afraid to fully embrace the horror of this “nothing’s true; everything’s permitted” worldview. But dabbling with rebellion is like dabbling with theft – you may just be stealing candy, but...you’re still a thief. Just so, anytime we choose our will over God’s; chaos over cosmos, we are rebels – and moving in precisely the wrong direction.

Jesus understood this as He described the spiritual war to which all of His followers have been called – and then warned what it would take to plunder the kingdom of darkness – rather than be plundered by it.

He that is not with Me is against Me: and he who does not gather with me (who does make a conscious effort to press into Christ) scatters. Luke 11:23

Everywhere in today’s music and popular culture, people are scattering; allowing spiritual entropy to drag them into the void.

- Artists proudly admit that they don’t:

“...write real songs....(they) produce chaos.”

Marilyn Manson in Spin; August 2000; p. 50

- Decay, ugliness, death, pain, darkness, dissonance, despair, and meaninglessness abound in popular culture. Rioting, stupidity, laziness, irresponsibility and perpetual adolescence are everywhere celebrated
- Leaders of the occult revival as well as artists who hated Christ and sought inspiration from nihilism and the:

“...derangement of all the senses.”

Arthur Rimbaud in “Lettres du Voyant”

...serve as patron saints for rock’s most influential musicians.

- From the annihilation of every sexual taboo — to the now fashionable rejection of Christianity in favor of Eastern and occult

religions, evidence of popular music and culture's embrace of chaos over cosmos is practically endless. Rebellion qua witchcraft has all but become the default religion of Western society.

#4 – Rebellion Leads to Death

(Put on screen:

*"...nor does a bad tree bear good fruit.
For every tree is known by its own fruit."*

Luke 6:43b, 44a

Jesus declared that true discernment – understanding what's really going on beneath the surface of something – is aided by examining its fruit – what it produces.

Elsewhere, the scriptures declare:

*"...he who sins against me (wisdom) wrongs his own soul;
all those who hate me love death."*

Proverbs 8:36

Eric: The wisdom spoken of here is a personification of God, and involves an absolute commitment to do what He says. Cosmos not chaos. Submission not rebellion. This is the God who is – not the great mush God concocted by our post-modern, follow-your-heart imaginations. And this God declares – warns –that one of the fruits of those who hate this wisdom is death. Well, once again...the sky's blue.

- What about popular music's ever-increasing fascination – even obsession -- with violence, destruction and death? (play)
- While certainly not the sole or even primary cause, why does this music, and specifically songs about nihilism and suicide, become the soundtrack of choice for young people who either take their lives or surrender to the tyranny of despair and hate?
- Is the violence and even death that has plagued so many concerts and music festivals a mere coincidence?
- And perhaps, most significantly, what about the incredibly heavy toll it has taken on the artists themselves? The rock 'n' roll lifestyle is among the most dangerous in the world – not in only in percentage of deaths, but in the pathetic way so many die: suicide; AIDS, drug and alcohol abuse, violence, heroin overdoses, even asphyxiation in one's own vomit.

Take as just one example, an artist whose life and death – while not as well known as other rock catastrophes – serves as one of the best illustrations of just how lethal rebellion can be. An intelligent, gifted and beautiful woman, Nico fell head long into the chaos of rock 'n' roll when Andy Warhol tapped her for the Velvet Underground.

"The more you look at the same exact thing (pop artist Warhol had once explained) the more the meaning goes away, and the better and emptier you feel."

James Miller, "Flowers in the Dustbin – The Rise of Rock and Roll"
(Simon & Schuster, 1999) p. 248

Well, Nico became a committed disciple of this doctrine of meaninglessness, declaring:

"I'm a nihilist, so I like destruction...Nihilism seemed to be the most suitable religion."

"Trouble Girls – The Rolling Stone Book of Women in Rock"; edited by
Barbara O'Dair
(1997 Rolling Stone Press) p. 259

Through both music and sexual relationships, Nico shared her faith. Punk's Godfather, Iggy Pop, for example, credits her with helping him get:

"...totally into corruption."

Nick Kent, "The Dark Stuff" (Da Capo Press, 1995) p. 255

"This particular attitude that I have all stems from Nico. (he told one interviewer). I was a skinny, little naïve brat and she taught me... 'You are not full of the poison (she said). This is not right. How can you perform when you are not full of the poison?...I will help fill you with poison, otherwise you have nothing. We do not want to see a person on stage. We want to see a performance, and the poison is the essence of the performer.'"

Nick Kent, "The Dark Stuff" (Da Capo Press, 1995) p. 256

Well, eventually the poison took its toll. Drugs became her primary sacrament, reaching a depth where eventually she turned her own

teenage son onto heroin. Chaos destroyed cosmos, and moral absolutes were among its victims. (Play her saying: "I don't have any limits.") Without truth, even art was turned on its head as ugliness became her preferred aesthetic. (Play comments by keyboardist). She died alone and the nihilistic wasteland she helped pioneer – a world where ugliness and darkness have become fashion statements; where the divide between good and evil is blurred and ever-changing; where death and existential despair are viewed as somehow attractive, brave and profound; and where the derangement of the senses is the key to creativity – her spiritual children barely took notice of her passing.

Of course – by the grace and forbearance of God – far more people live on than die young. (show Keith Richards, Eric Clapton) But they – as well as each of us – will still one day die. And after death, the scriptures declare, comes judgement...

(Put on screen: "*And it is appointed for men to die once, but after this the judgment.*" Hebrews 9:27)

Those who have rejected God will in turn be rejected. And it's this death – what the Bible calls the second one – the final reward for all who have chosen rebellion over obedience...

(Put on screen: "*But (all the rebellious) shall have their part in the lake which burns with fire and brimstone, which is the second death.*" Revelation 21:8)

...that is the only death with which each of us should be ultimately concerned.

As Jesus warned:

"My friends, do not be afraid of those who kill the body, and after that have no more that they can do. But I will show you whom you should fear: Fear Him who, after He has killed, has power to cast into hell; yes, I say to you, fear Him!"

Luke 12:4 & 5

#5 – Rebellion, Like Hell, is Never Satisfied

Eric: Good, like God, has no limits; there are always new vistas of virtue to explore and develop. But rock's deliberate identification with rebellion and chaos has created a very real – and pathetically ironic –

dilemma. When the limbo bar of cultural standards keeps getting dropped, how low can you go – before you fall on your back?

How does one fly their rock 'n' roll freak flag high – when it's the Woodstock generation that's now the status quo? At what point does rebellion start to either play like a cartoon – or stink of unrefined evil? Forty-and-fifty-somethings, for example, can remember when the "f" word was shocking and even the idea that Jim Morrison might have flashed an audience in Miami led to a felony arrest and sparked a national scandal. And today? Well, entire concerts are performed naked and obscenities are so common that if they were somehow banned, hundreds of artists would have a hard time fashioning a coherent sentence. (Play example; end with Woodstock grammar lesson.)

So what's a poor rebel to do? (Play clip from The List – Most Shocking)

- Sing about raping the Virgin Mary and torturing Christians? (God Dethroned – Under a Silver Moon)
- Rub animal entrails all over their body?
- Commit unspeakable acts on stage? (GG) – or in videos? (NIN)
- Rap about mutilating woman or having sex with underage girls
- Invite members of the audience to lick their blood?

The pathetic absurdity of this cycle of satanic one-up-man-ship in nowhere more obvious than in the life and music of the platinum-selling rockers from Iowa, Slipknot. (Play)

No doubt without fully realizing it, guitarist Mick Thomson commented on the progressive desensitization that made his band's particular brand of rebellion and nihilism a foregone conclusion.

"I'm not really into Korn. (he said) But I look at it this way: I used to watch a lot of gore movies, lots of 'true death' videos. And at first, sure, I was disturbed by what I saw. But after a while I became numb to it. With hard music, it's the same way. People listened to Korn, and now they want something even harder. It's like a drug"

Guitar World, June 2000; p. 94

And their drug? (Play #2142/06:43 – "Basically nine people working out every poison that affected them in their life. It's everything to us." – then play 10:50 "I hope they get a positive message for them, that

they don't have to answer to anything or anyone." Then play
"Surfacing"

FUCK IT ALL! FUCK THIS WORLD!
FUCK EVERYTHING THAT YOU STAND FOR!
DON'T BELONG! DON'T EXIST!
DON'T GIVE A SHIT!
DON'T EVER JUDGE ME!

Drummer and group visionary Shawn Crahan says the band's mission is to:

"...spread the sickness." Rolling Stone; July 6-20, 2000; p. 76

which includes not only the raw rebellion of their lyrics and music but live performances that feature band members hitting themselves and each other, drinking urine, smearing feces, throwing up into their masks, starting fires and in general embracing chaos with a nihilistic vigor that would stun the vooduns of Haiti.

And the effect on their audience?

"Every show, (Crahan told Rolling Stone) I've got a kid out there who's hitting himself just like me. His knuckles are bloody, his eyes are black. I'll look in his eyes and see that he's in some other place. It's a heavy duty responsibility." Rolling Stone; July 6-20, 2000; p. 76

So its only rock 'n' roll, huh? As incredible as all this is, there's an important footnote. Most of the band came from intact homes and led:

"...wholesome American lives." Rolling Stone; July 6-20, 2000; p. 76

They live in the richest, most free nation the world has ever seen. Crahan admits:

"I have a beautiful wife and three healthy children. I'm happy, man."

and then goes on to say:

*But when I'm onstage, it's f****in' on. I'll kill people. I look into the eye of the abyss every day of my life, because my time here? It's nothing man."*

Rolling Stone; July 6-20, 2000; p.

Well, Crahan and millions of other artists and individuals feel this way because they've made a choice. They've embraced the spirit of our age, preferring chaos over cosmos; their will over God's. And now, as they stare into the pit of nothingness, this "other place" Crahan sees in the eyes of his fans, the anger, pain and emptiness they experience are not only the result of a self-fulfilling prophecy, they are the emanations of the satanic reality that lies waiting, like a black hole, in the bottom of the abyss.

#6 – Rebellion Doesn't Help, It Hurts

Whether it's a song brimming with rage – or the semi-controlled violence of a mosh pit, the typical argument for rebellion in music – or many other art forms for that matter – is that it's cathartic; that it provides a healthy release for pent-up anger or pain.

And while the vast majority of songs fall into the "rebellion for the sake of rebellion" category, there is the occasional song that does attempt to address the real trauma people experience in a fallen world.

Jonathan Davis of kORN, for example, has powerfully expressed the horror of sexual abuse.

And Papa Roach, among other bands, has attempted to exorcise some of the pain that results from divorce and broken homes.

No doubt people who have undergone either trauma can experience a measure of relief from these songs; the sense that they're not alone, that someone else has been through it and understands the pain. Screaming, moshing, even cutting oneself can provide – like the use of alcohol or drugs – some temporary relief. And if you're a rock star it can also make you rich. But the root problem is never really addressed and – as we saw with Slipknot a moment ago – the nihilistic rage and despair inevitably becomes a self-fulfilling prophecy, producing even more poison and a sense of hopelessness.

In this context, the band "Against All Authority" asks an important question in a song about a friend who committed suicide. (Play: *Against All Authority – Toby*)

Toby was a friend of mine I met him back in high school

*we had a bottle of liquor and a skateboard ramp
there was nothing for us to do*

*we got ourselves in and out of trouble every f*****' day
we had C.S.I. and outdoor suspensions for all the games that we
would play*

*sometimes I feel like it's my fault
not a day goes by that I don't see his eyes*

What Toby ultimately needed was God and His grace. What he got instead was a bottle of liquor and a blind friend's support as he skated down the ramp of rebellion and into the abyss of chaos. And the only thing to be found there – whether now or later – is death. Every rebellious rock 'n' roll band needs to stare into Toby's eyes, and the millions of others just like him.

Eric: To understand the bigger, spiritual picture here, let's close with an analogy. As we've already seen, the Bible makes it very clear that our root problem is sin – both those we commit and the ones that are committed against us. And let me say something here.

Look, in many ways the wheels have come off our culture and I know that many of you watching have been run over by them. Divorce, rejection, sexual abuse, violence, the lack of love and encouragement, on and on – it is a hurting world. But here's the bigger problem.

Each of us is like a radio, designed by God to receive the true signal of His light and love. But because of sin and our innate drive to do our own thing – to possess this radio on our own terms – we've lost this ultimate signal. It never stopped broadcasting, it's just that we've stopped receiving the frequency. And so we begin looking for our own answers – for our own redemption – spinning the dial, looking for a signal that we like, that seems to fit our specific needs or personality – something we can dance to. Well, rebels like rebellious music. Those with anger – angry, the lustful – lusty, and those who are hurt, well, music by people who hurt. For someone who's lost and alone, these stations on the dial can provide a measure of comfort and temporal satisfaction. But ultimately, each is just a broadcast tower of Babel, a soul-numbing distraction to keep the herd moving on down the highway to hell. God HAS the answer – a true signal to save us, heal us and lead us home, but we've got to give Him control over our radio and allow Him to reset the frequency. Obedience, not rebellion, is the

beginning of wisdom and Christ's blood – not our sweat or tears – is the only way out of the valley of death.

Therefore submit to God. Resist the devil and he will flee from you. Draw near to God and he will draw near to you. Cleanse your hands, you sinners; and purify your hearts, you double-minded...Humble yourselves in the sight of the Lord, and He will lift you up.

James 4:7,8, & 10

Section 6: Mojo Rising – Satanic Sex and Rock 'n' Roll

Be strong, O man! Lust! Enjoy all things of sense and rapture! Fear not that any God shall deny thee for this.

Aleister Crowley "The Book of the Law"

Open with interviews with young people: "Name three songs you feel really encourage people to be sexually pure before marriage? Two? One?"

ERIC: We've asked the same question at schools, concerts, festivals and youth gatherings around the world... and have always gotten the same bewildered response. But perhaps an even better question to ask is "Why?" Why is it that the question becomes almost absurd in the asking? Why is it that sex is such a major topic – if not THE topic – in the world of contemporary music? And why is it that lust and perversity have become progressively synonymous with the lyrics and lifestyles that energize the world of rock 'n' roll.

Play "Sex and drugs and rock 'n' roll are all my brain and body need." Show quick examples of rock stars saying ridiculous stuff about sex, video examples, etc.

It's no secret that rock's very name is synonymous with this type of unrestrained sexuality. In an acclaimed essay, cultural critic Michael Ventura noted:

"...‘rock ‘n’ roll’ was a term from the juke joints of the South when a music started being heard that had no name... In those juke joints ‘rock ‘n’ roll’ hadn’t meant the name of music, it meant ‘to f***.’... When, finally in the mid-fifties, the songs started being played by white people and aired on the radio – ‘Rock Around the Clock,’ ‘Good Rockin’ Tonight,’ ‘Reelin’ And A-Rockin’” – the meaning hadn’t changed.” (Michael Ventura, “Hear That Long Snake Moan” (Whole Earth Review, Spring 1987) p.28)

It goes without saying, however, that outside of these juke joints – “juke” by the way being an African word for “bad” – most people were clueless as to what both the term – and the music – were pointing. (Put on screen:

juke is the Mande-kan word for bad

The fact is: America in the 1950’s was ill equipped to deal with the pagan worldview and sexuality that lurked beneath the surface of this new musical form. Much of this was due to post-war affluence, a growing fascination with entertainment and novelty, and a rapid increase in leisure activity. Coupled with a weakening of the traditional family brought on by everything from evolving work patterns, new freedoms provided by the automobile and an increasingly strong and socialistic Federal government, Western culture became increasingly vulnerable to spiritual and moral decay.

Most importantly, the Church largely fumbled the ball when it came to providing real moral leadership in the midst of these profound changes. Many, on the one hand, condemned these new entertainments legalistically – without real understanding, often just because it was new or it upset the status quo – and sadly, sometimes for racial reasons. (Play) On the other hand they were many who – out of apathy, ignorance, or fear – or in an effort to seem progressive and hip – either looked the other way or sometimes even approved.

(Play Morrison clip with priest.)

Sadly, Christianity had to a great extent mutated into a social convenience – what the scriptures call:

“...having a form of godliness (while) denying its power.”

2 Timothy 3:5

And so the initiation into the fires of pagan sexuality began. (Play "Good Rockin' Tonight) In an era where sex outside of marriage was almost universally viewed as wrong – even sinful – teenagers began to dance to the coded sensuality of Little Richard, Elvis Presley, and Jerry Lee Lewis. (Play song.)

Standards of modesty and sexual purity began to crumble. Where in 1956 the Ed Sullivan Show broadcast Elvis only from the waist up due to the obvious sexual intent of his gyrating hips, within months Elvis the Pelvis had become a national phenomena – loved and emulated by millions. Next the Beatles and then the Stones opened the floodgates of eroticism even wider, and they in turn were followed by a blitzkrieg of artists and bands – all marching under the banner of "sex, drugs and rock 'n' roll."

And now, a generation later, children shows on Nickelodeon feature artists who would have made Elvis blush. Twenty years ago Kiss was roundly condemned for their perverted lifestyles and lyrics and their exploitation of women as sexual playthings. But now they open up the Superbowl – replete with dancers wearing costumes vomited up from the world of leather fetishism and sado-masochism. Even soft-drink commercials have gotten into the act. (Play Pepsi Ad)

David Yow, frontman for the band, Jesus Lizard summed up our present situation well after being arrested in Cincinnati for performing naked, doing his part to fulfill the rock's implicit mandate: be rebellious...push the envelope...shock the straight world.

"What the f*** is shocking? (he said) It's 1996. The only thing that shocks me is electricity. I don't know how to pull off shock value anymore."

1996

Spin, October,

ERIC: On one level all of this can be written off as just another lesson in human nature – give people an inch and they'll take a mile... until they hit a wall, adjustments are made and the whole cycle begins again. And, no doubt, there's some truth in this. But if we're to go deeper, we need to understand something of the spiritual realities that attend these cycles. These things don't just happen – they're an inevitable by-product of both an individual's – and a culture's – attitude towards God and his Truth.

First, we need to explode one of the most common fallacies concerning the God's truth about our sexuality. God is not anti-sex – it was His idea in the first place! He designed our bodies and souls in such a way as to make it a very enjoyable act. Scripture describes the act of making love as being central to the both the beginning and the living out of the marriage relationship. (Genesis 2:24, Matthew 19:5) Husbands and wives are further encouraged in the Bible to view their bodies as belonging to their spouse in order that they might both give and receive comfort and pleasure. (1 Cor. 7:4) Sex is the vehicle for man's participation in one of life's greatest miracles, the creation of another human being. (Genesis 1:28) In short, sex is an enormously important, powerful, and beautiful act – so beautiful and powerful, in fact, that God has commanded that it not be cheapened and exploited by man's lust and selfishness.

Tragically, as we've already seen, the Christian worldview – along with its high regard for human sexuality – began to break apart during the 18th and 19th centuries. Several other belief systems were proposed and investigated, invariably ones that promised more so-called sexual freedom. In his essay "Ends and Means" Aldous Huxley was quite frank about this in relation to perhaps the key idea that has come to define our modern era: the death of God and moral absolutes as a corollary of Darwinian evolution and materialism.

"For myself, as no doubt, for most of my contemporaries, the philosophy of meaninglessness was essentially an instrument of liberation. The liberation we desired was... from a certain system of morality. We objected to the (Christian) morality because it interfered with our sexual freedom."

Aldous Huxley, *Ends and Means* (London: Chatto & Windus, 1946)p. 273

Friedrich Nietzsche would have agreed. Hating the unambiguous morality of the Christian and Classical era – he called for a metaphorical revival of the Greek cult of Dionysus. And for Nietzsche, music and pagan sexuality were key to this revival.

The central concern of these (Dionysian) celebrations was, almost universally, a complete sexual promiscuity overriding every form of established tribal law; all the savage urges of the mind were unleashed on those occasions until they reached that paroxysm of lust and cruelty which has always struck me as the real witches' brew.

Friedrich Nietzsche; "The Birth of Tragedy"

Parallel with all this, the occult revivals of the 19th and 20th centuries saw sex freedom as an instrument of enlightenment, as a means of summoning forth spiritual energy. For Havelock Ellis, Margaret Sanger, William Reich, PD Ouspensky and Aleister Crowley, among many others, sex magic – what the Hindus referred to as "wakening the serpent" – became an essential part of the new, post-Christian world they were looking to create.

So finally, after decades of incubation and cross-pollination among academics, artists, musicians, and filmmakers – this "Do What Thou Wilt" sexuality (put "Do What Thou Wilt") exploded into the mainstream with the "Free Love" movement of the 1960's. And no one expressed the essence of this movement with greater honesty and precision than another phenomenon of the 60's – Anton LaVey and the Church of Satan. (play – "We believe in greed, lust, etc.)

Amid satanic altars featuring naked women with 666 written across their chests – and liturgies designed to validate every perversion imaginable, LaVey's Satanic Bible gave the bottom line on not only Satanism, but on the spirit that has come to characterize much of our present age.

"Is not lust and carnal desire a more truthful term to describe love."
The Book of Satan, verse 3:5 (The Satanic Bible; Avon Books, 1969, p.33)

"Free love, in the Satanic concept, means exactly that, freedom...to indulge your sexual desires with as many others as you feel is necessary to satisfy your particular needs." Satanic Sex (The Satanic Bible; p. 66)

"Therefore, the most simplified description of the Satanic belief is: Indulgence instead of abstinence."

(The Satanic Bible;
p.81)

ERIC: You have to give people like LaVey – and his part-time disciple Marilyn Manson – credit for having the courage of their convictions, for

not trying to dress up their worldview with coy little euphemisms. Hey, you want to do your own thing, invent your own moralities, your own sexual ethics? Well, welcome to the satanic club. Be honest, don't try to hide your true nature. You're your own god because ultimately you're your own authority, the arbiter of your own existence. Call yourself a humanist, a white witch, a liberal Christian is you must. Ultimately, as LaVey was fond of saying, you're just a satanist in evening clothes, dressed up in order to hide your true nature. And you know what? In this instance, the Bible agrees with him.

"Get behind me, Satan! (Jesus said to one of his followers) You are an offense to Me, for you are not mindful of the things of God, but the things of men."

Matthew 16:23

ERIC: Contrary to popular opinion, the essence of being "satanic" is simply being more interested in what you or other people believe about something – rather than what God knows and has commanded.

With that in mind, let's do some detective work by examining four key distinctives of openly satanic sexuality and then ask ourselves the million dollar question: Can we find parallels in the world of rock 'n' roll?

Number 1.

(Play Patti Smith's Babelogue) Satanic sexuality is self-consciously pagan. It seeks to subvert Christianity and its message of moral virtue and self-control by deliberate acts of sensual abandon – often coupled with sacrilege.

Play Caesar Pink: "I'm the Satan here to possess your soul, I need your body, I'll take control....I wanna show you sex salvation."

Incredibly, the Red Hot Chili Peppers ramp this celebration of dark, satanic sexuality up even another notch on their best-selling album, aptly titled "Blood, Sugar, Sex, Magik". (Play "Sir Psycho Sexy")

ERIC: You know, there are levels of intimacy that people can enjoy with God. The Apostle Paul spoke about the things "... God has revealed to us (type "them to us") through His Spirit." -- and then said –

“For the Spirit searches all things, yes, even the deep things of God.”

1 Corinthians 2:10

Man’s chief end, whether we want to own up to it or not, is to know God more and more; to grow in grace and in holiness – to experience something of the “deep things” of God’s Spirit. In precisely the same way, however, there are levels of satanic intimacy, varying depths to which the carnal mind can descend. In the Book of Revelation, Jesus cautioned his followers in a city called Thyatira to beware of the deep things of Satan (write “... the depths of Satan” Revelation 2:20 - 24) – connecting them specifically to the idolatry of Jezebel and acts of sexual immorality. Scholars tell us that this evil involved ritual prostitution and precisely the type of satanic sexuality celebrated in this song by the Chili Peppers. These lyrics touch on quote “the deep things of Satan” and should give anyone with even a smoldering ember of conscience a sense of the depths to which our culture has fallen.

ERIC: And by the way, this is not just to single out or condemn the Chili Peppers. No doubt they were to some degree clueless as to the line that was being crossed when they composed that song. The culture of rock ‘n’ roll had taught them – and countless others – that perversion – and especially sacrilegious perversion – was somehow revolutionary and profound. It had been drummed into their heads that it was cool to use drugs in order to achieve altered states of consciousness and then to let the songs rise up like sparks from the fire of some primeval furnace.

The rock milieu had programmed them into thinking that it was trendy and even spiritual to compose the album in a house that appeared to be haunted with spirits. (Spin, 8/1999; article by Marc Spitz) And everyone knows that if you’re going to have the words “sex magik’ in your title, you have to spell it with a “k” in proper Crowleyean tradition. And so, like a modern day oracle at Delphi, Keidis opened up his mouth and prophesied in the language of Jezebel:

Play song: “Now I lay me down to sleep I pray the funk will make me freak
If I should die before I waked Allow me Lord to rock out naked.”

This same spirit can also be seen in the manner in which many musicians view rock as, quite literally, a celebration of pagan sexuality.

From the Grateful Dead to their heir apparent, Phish – with dozens of bands in-between – Nietzsche's call for a Dionysian revolt through music is heard time and again.

Consider, for example, the words of Ray Manzarek, keyboardist and co-founder of the Doors as he describes his teenage introduction to the dark mysteries of rock 'n' roll while listening to the blues. (Play song)

“...it was incredible. The most dangerous singing. And the most evil implications.

...the top of my head rose up. Kundalini (Hindu sex energy) uncoiled and sent shivers up my spine.
(Bring up song for a second.)

“One chord over and over. Funky, dark, gritty, evil. Trance state.... My radio was hypnotizing me.

...(This music) opened the door to Dionysus... and he leapt in through my ears.”

Ray Manzarek “Light My Fire” (G.P. Putnam's Sons, 1998) pp. 38, 39

And Manzarek understood that the transformation taking place in his teen-age psyche, was happening to an entire generation. “It was wild and dark and dangerous. (He said) Every white kid in America...went absolutely f***-crazy. The boys now had this thrusting, gyrating pelvic movement of Elvis Presley to try on the daughters of America. We went mad!”

Ray Manzarek “Light My Fire” (G.P. Putnam's Sons, 1998) p. 41

A decade later, it was Manzarek's turn to open the throttle of the sexual revolution even further. (Play “The End”)

“(The Doors) began with a heady vision, a fantasy of making a music of sublime destructiveness, unleashing orgies of ‘sexual licentiousness.’ Subverting ‘family life and its venerable traditions.’ (Bring up “Father, I want to kill you.”) Exploring ‘the most savage natural instincts’ in songs that celebrated ‘that horrible mixture of sensuality and cruelty’ (bring up “Mother, I want to *****”) — notions of Nietzsche that fascinated Ray Manzarek.”

(Manzarek in Digby Diehl's "Jim Morrison and the Demonic Psyche,"
Eye, April 1968 as quoted in James Miller, "Flowers in the Dustbin" (
Simon & Shchuster, 1999) p. 287

And the Doors were far from alone in using music to help affect a revival of pagan sexuality.

Courtney Love has admitted:

"I want to be as perverse as I'd like to be, and therefore subversive, while making you hum along with it."

"Checking Into Hotel California, Part 1"; *Addicted to Noise* interview, Sept. 98

In an interview with the homosexualist magazine *The Advocate*, Madonna also acknowledged that she is "...constantly trying to challenge the accepted ways of behaving sexually."

When asked about the frequent and often extreme homosexual imagery in her music videos and live performances and how "teenage kids from Middle America" are going to respond, Madonna replied: "They digest it on a lot of different levels. Some people will see it and be disgusted by it, but maybe they'll be unconsciously aroused by it...If people keep seeing it and seeing and seeing it, eventually it's not going to be such a strange thing." (*The Advocate*, May 7, 1991; p.49)

(Play a brief segment from the opening: Can you think of three songs....)

VO - It's little wonder that rock 'n' roll and sexual purity come off as a contradiction in terms.

ERIC: Whether consciously or subconsciously, there a clear agenda here to, in the words of Huxley, legitimatize people's sex lives. The problem is, though, that no matter how low a culture's standards sink - no matter if everyone, as they say, is doing it, God's standards remain firm and unmovable:

Do not be deceived. Neither fornicators, nor idolaters, nor adulterers,
nor homosexuals...will inherit the kingdom of God.
1 Corinthians 6:9

Closely connected with this revival of paganism, the occult world often uses sex ritualistically – to invoke spirits as well as to in some way empower or transform the ritual's participants.

Aleister Crowley was particularly noted for using "sex magic", but a number of the secret societies that were part of the 19th century occult revival in Europe did as well. (Put on the screen:

Ordo Templi Orientis
Golden Dawn
Hermetic Brotherhood of Luxor
A:.A:.
Kabbalah

And around the world there are numerous primitive occult groups where spiritual possession and trance states are seen:

"...as acts of mystical sexual intercourse between the subject and his or her possessing spirit."

I.M. Lewis "Ecstatic Religion" (Penguin Books, 1971) p. 58

Well, again, it's not at all uncommon to see a very similar type of sexual energy manifesting itself in the world of rock 'n' roll.

(Play Caesar Pink segment)

Though barely a blip on the radar of pop culture, the art rock band Caesar Pink and the Imperial Orgy is worth examining here because of the clarity and scholarship – at least for rock musicians – they bring to their philosophy of music. (Play video with bookshelf pan and commentary) Formed in 1995 by some film students at the University of Pennsylvania, the band consciously sets out to use music and performance to be a: (Play segment as she says "stimulus for sexual exploration among their fans. " – continue.)

This sexual and spiritual experience occurs not only between musician and audience – they also freely acknowledge a third party that can manifest during these performances. (Play last segment about being possessed by a spirit)

In his own way, David Lee Roth, ex-lead singer for Van Halen, expressed much the same thing when he told Rolling Stone:

"When I'm on stage, my basement facilities take over completely... it's like doing it with 20,000 of your closest friends."

Rolling Stone, Sept. 4, 1980, pp. 21,23

Roth was a bit more specific, spiritually speaking, about these "basement facilities" when he said:

"I'm gonna abandon my spirit to them, which is actually what I attempt to do. You work yourself into that state and you fall in supplication of the demon gods..."

(Rock, April 1984, p. 30)

(Play brief segment of a Van Halen song)

ERIC: No doubt Roth thought he was just being dark and mysterious when he described his performances in these terms. But if we understand on the one hand the Bible's explicit teaching that there is a very real spiritual universe that operates beneath the surface of and often influences what we call our physical world –

(Play video) and then honestly compare the sexual energies in today's popular music with those found in self-consciously pagan or satanic societies... well, we would do well to reconsider the quote from "The Bluesman" we looked at earlier:

"These men and women... broke through the (Christian) psychic straightjacket and delivered themselves up to the (voodoo) gods. The spirit of rhythm took hold of them and they danced, wildly, freely, lasciviously."

Julio Finn "The Bluesman" (Interlink Books, 1991) p. 63

Compare that... with this observation by the Stone's Mick Jagger:

"I get a strange feeling on stage...I don't feel the same person as I am normally. I entice the audience...what I'm doing is a sexual thing. I dance, and all dancing is a replacement for sex."

Tony Sanchez, "Up and Down with the Rolling Stones"
(Signet Books, 1979) p. 45

Like Jagger,

- Led Zeppelin's Robert Plant (Stephen Davis, "Hammer of the Gods" (Ballantine Books, 1985) p. 198)
- John Taylor of Duran Duran (USA Today, Jan. 13, 1984; p. 5D)
- Pat Benatar (Rock Magazine, Feb. 1984; p. 51)

- Grace Slick (Time, June 3, 1967; p. 43)
- Blondies' Deborah Harry (Hit Parader, Sept. 1979; p. 31)
- Wendy O. Williams (US Magazine, 12/9/80; p. 58)
- Janet Jackson (*Details*, 11/98, p.62)

...to name just a few, have all talked about their performances as having a profound sexual component – essentially becoming the equivalent of having a form of sex with the audience.

An interesting side note here: a common feature of the occult world is spirits that come and have sex with people at night. The male demon is an incubus, the female a succubus. Well – no surprise here – these demons frequently show up in album art, band names, videos, and in songs.

When asked about the source for their name, the California band Incubus told Spin magazine that they intentionally looked for something radical and chose Incubus because it:

“... is a demonic creature with an enormous (sex organ) that has sex with women while they are sleeping, often killing them by piercing their womb.”

Spin; June, 2000; p. 136

ERIC: Does all this represent an intentional embrace of demons and satanic theology? In the majority of cases, no. But evil's rarely ever intentionally embraced. And that is precisely why Jesus cautioned some other spiritually naive people:

“You do not know what manner of spirit you are of.”

Luke 9:55

As we've seen before, people who hate or mistrust Christianity and openly embrace pagan alternatives are often not as naïve. They know precisely what “manner of spirit” is operating behind the scenes. Again, from “The Bluesman”:

“Many a boogie (rock 'n' roll) aficionado would be surprised to know that letting it all hang out is but an imitation of the ritual dancing that has been going on for centuries.

Contemporary popular dance has its origin in the holy dance of the Afro-cuban goddess Oshun...

Sometimes, Oshun meets (her lover) and they surrender themselves to a fervent dance in an unconcealed and incomparable imitation of carnal lust.

Oshun used to dance naked ... no longer...but perhaps we shall see it again, not in temples, but in the cabarets and theatres as a great success of 'white' civilization."

Julio Finn "The Bluesman" (Interlink Books, 1991) p. 95

(Possibly play one last brief segment from the Imperial Orgy TV show.)

May God have mercy on us.

Number 3

Satanic sexuality knows no boundaries. If something is desired, it becomes a transgression of the Law of Thelema – to do what thou wilt – to not act on that desire. As a result, virtually anything goes.

Take your fill and will of love as ye will, when, where and with whom ye will!"

Aleister Crowley "The Book of the Law", Book 1:51b

"I have taken thy name (Satan) as part of myself! I live as the beasts of the field, rejoicing in the fleshly life."

"Invocation to Satan", The Satanic Bible (Avon Books) p.144

There are literally thousands of ways this pagan distinctive crops up in the world of rock. Consider just a few examples of "Do What Thou Wilt" sexuality run amok.

(Play "The Bad Touch") Along with its not-so-subtle endorsement for rape –especially pathetic given the growing epidemic of drug induced sexual assaults – this platinum-selling song perfectly capsulizes, what for the most part, has become the essence of rock's sexual ethic: we're nothing but animals so lets just do it like the animals.

Rapper Ice-T, the author of such sublime explorations of physical love as "LGBNAF" has been even more direct about this animalistic bottom-line.

(Bring up graphically again "...live as the beast of the field..."
"Invocation to Satan", The Satanic Bible (Avon Books)

ERIC – LaVey and Crowley would totally agree. But as this openly satanic ethic has taken root, what's been the result? Well, fasten your seat belts because what follows is extremely disturbing. Some may even want to fast forward through the next ten minutes. But for those in denial – or for those who want to understand the disease – its autopsy time. The tumor of "Do What Thou Wilt" sexuality has metastasized and spread throughout the body of culture. There are no boundaries the cancer cries, so let's:

- Become sexually depraved... and use the sexual energies of the music and the cachet of being a rock star to fornicate with hundreds ... even thousands of people.
- Mock the whole concept of sin while trampling under foot the grace and the mercy of God (Sin Wagon)
- Brazenly father illegitimate children; in the case of rapper Eazy E bragging about having seven children by six different mothers
- Rob childhood of its innocence by selling sex to younger and younger audiences.
- Equate the worship of God with sexual arousal (show Prince and bring up the quote:
"I feel so very close to the Lord when I'm that aroused. Never closer."
Steve Turner "Hungry for Heaven" (InterVarsity, 1995) p. 194
- Produce multiple thousands of songs and music videos that promote and celebrate fornication
- Applaud masturbation (Green Day)
- Voyeuristically explore... advocate and celebrate homosexuality... and the basest forms of sodomy and sexual degradation
- Endorse sado-masochism...and bondage-oriented sexuality (Janet Jackson)
- Insinuate sex with under-age children (bring up song), or as Liz Phair said about her debut album "...say really dirty things and play with pedophilia." ("Trouble Girls – The Rolling Stone Book of Women in Rock"; edited by Barbara O'Dair; (1997 Rolling Stone Press), p. 538.)
- Sanction stalking, abuse, rape and other forms of violence against women (Death in Vegas)

- Hint at...(Tom Petty song) and even openly applaud necrophilia – or sex with dead (Alice Cooper – “Cold Ethyl” or “I Love the Dead”; Slayer, Savatage)
- Explore the new frontier for perversion presented by cyber sex (‘N-Sync)
- Endorse vampirism
- Make light of the abomination that is bestiality.
- (Play “Undressed”) Make sure that sexually provocative content appears in 75% of the programming aired on MTV. (American Academy of Pediatrics, 1995) (Use Shania Twain?)
- Objectify women’s bodies, reducing them to little more than sex toys. (Play Dr. Dre video (G-Thang?) where girl’s top is pulled down – cut to new spray water clip)
- Marginalize the sacred institution of marriage by normalizing – and even glorifying adultery (En Vogue, Brookes)
- Blur the already muddled distinction between pornography and rock by having porn stars sing on songs and appear in videos and album covers – and then have rock stars return the favor by appearing in hard-core porn films.
- Feature grotesque sexual imagery, ala Aleister Crowley’s phallic signature, on
 - album artwork (Frankie Goes to Hollywood, Prince 1999, etc.)
 - stage sets (Stones)
 - and in the names of dozens of bands and songs. (show on the screen Steely Dan, The Sex Pistols, Whitesnake, 10CC, etc.)

ERIC – As horrific as all this is, there’s one other area that is perhaps even more indicative of the degree to which this cancer has spread. Pagan sexuality now runs rampant through the one group that should know better: professing Christians; those to whom God said “...let it (fornication and all uncleanness) not even be named among you.”

(Put on screen: “...let it (fornication and all uncleanness) not even be named among you, as is fitting for saints.” Ephesians 5:3

Well, forget mere names and innuendo, artists who have been very vocal about their Christian faith now think nothing of:

- Taking sacred songs and change the focus from God to some woman’s body (play Sisqo “Do you see what I see...”
- Dancing and singing seductively
- Seducing millions of teens into idolatry

- Performing songs that are "...perversely inspired and sexually ambiguous." (Entertainment Weekly, May 19, 2000; p. 71)
Show Britney Spears, play "Satisfaction"
- Promoting full-on debauchery in their music videos
- Simulating a forty-second long orgasm on their recordings (Guy)
- Singing or rapping lyrics that push the envelope of obscenity (Missy Misdemeanor Elliot)
- Starring in perverted, evil films (American Pie)
- DJ'ing for copulating ravers (Moby) and even producing a hard-core porn film
- And producing everything from sexually-charged videos... to a personal life replete with children out of wedlock, parties with nude women in a swimming pool and an ever-growing arrest record (Puffy)
- And then, to top it all off – thanking God for making all of this possible.

Culturally, this ever-growing avalanche of sexual perversity has torn down almost every barrier of honor and purity. The steady drip, drip, drip of sin, as the Bible warns, has deceived and hardened multiplied millions of hearts.

"...lest any of you be hardened through the deceitfulness of sin."
Hebrews 3:13

And so...

1.) We begin to justify our sin (Play Ice T)

2.) We become more blind and resistant to God's truth and salvation concerning this sin.

and

3.) We become more susceptible to the next stage of sin. This is perhaps Satan's most useful ploy, not only for the power it gives him over individual lives and the toll it takes on society, but the demonic poignancy of it. How satisfying it must be for him to see the pinnacle of creation, people made in the image of God, performing acts not worthy of animals.

ERIC: There's a reason why we have the capacity to sink this low. Humans are completely unique – we're the only creatures who are

infused with the breath of God, the spark of the divine. And even as we have the potential, through the work of God's grace, to ascend to the very pinnacle of creation, so there's a corresponding potential to sink to its very depths. Make no mistake about it – our fallen natures, the corruptions of our present age, and the very real forces of darkness that operate in the spiritual realm, together form a type of spiritual gravity that pulls us inexorably down. There is no force of human will or religious discipline that can ultimately break its power. But...the gospel, the "good news", is that God has done what we could not. 2000 years ago He stepped into our world as a man and destroyed the power of this spiritual gravity on the cross. He then ascended...and grants His offspring the power to do the same.

Number 4

Satanic sexuality gives no thought to modesty. Viewing man as little more than a highly evolved animal, clothing is commonly seen as an artifice, and the shame attending public nudity as a vestige of Christian guilt. Rituals are sometimes performed nude – or, in the vernacular of the occult – "skyclad". (TRANSITION)

Well, The Red Hot Chili Peppers, Madonna, Moby, Perry Farrell, Marilyn Manson, Green Day, Rammstein, Jesus Lizard, Courtney Love, Iggy Pop, Lit, G.G. Allin, Queen, Jackyl, Motley Crue, and Blink 182, to name just a few, have all used nudity, in varying degrees, in their performances. Farrell and the Chili Pepper's Flea, particularly, have shown an incredible disregard for any standard of modesty – performing entire sets completely and unabashedly naked.

And its not just the performers, nudity in the audience – particularly women baring their breasts – has become almost standard at many concerts. Observing the groundbreaking nudity at Woodstock 1969, Grace Slick made an interesting observation that also illustrates some of its spiritual undertones:

"You could wear nothing or everything. Either choice of "outfit" would honor the nameless spirit...Adorn yourself in the full regalia of a sorcerer, roll in the mud, let the rain splash it all away, and then take off your clothes and dance."

Grace Slick "Somebody to Love" (Warner Books, 1998)p.137

And not infrequently, nudity – and the rebellion and nihilism surrounding it – spills over into the real world. Filter's Richard Patrick, for example, proudly described an incident that later served as the inspiration for their song "Take a Picture":

"One time I got drunk, did a bunch of drugs, and I ended up on a plane. I blacked out, took off all my clothes and I was running around on the plane. I was in first class, and apparently I was like, 'Hey you m-----f-----! Let's get naked!' I was gonna get arrested, but someone said, 'Look, he's the singer for a band.'"

AP Magazine #130, 5/99

ERIC: Public nudity – while not at all infrequent in the world of rock – nevertheless remains something that only a small percentage of people will engage in. But in the same way that radical extremes in tattooing and body piercing have made the butterfly on the shoulder or a navel ring seem rather tame, and hence acceptable – so these extremes of immodesty have paved the way for the mainlining of what was once considered "softcore pornography".

And so now, even the so-called nice girls of popular music – Britney, Christina, Whitney, Mariah, Jennifer, Faith, Jessica, Tony, Mandy, Shania, and Janet – to name just a few – dress, dance and pose in ways that, not too long ago, would have been seen as scandalous, even obscene. And the popular culture has trotted right along. (Sears ad – Christine Aguilera)

In his letters to his young disciple, Timothy, the Apostle Paul encourages him to:

"Flee youthful lust, but (instead) pursue righteousness..."

2 Timothy 2:22

to treat

"...younger women as sisters, with all purity."

1 Timothy 5:1

Understanding the power of a woman's body to visually excite a man – again something that is wonderful and to be enjoyed between a

husband and wife but has no place outside of that context – God through His servant Paul commands that in public:

“...women (are to) clothe themselves in modest apparel,
with propriety and moderation.”

1 Timothy 2:9

ERIC: This may seem hopelessly old-fashioned – which, bottom line, means nothing if it’s something God has commanded – but think about it from just a practical perspective. What has our cultural experiment in blatant, in-your-face sensuality – and all the other examples of pagan sexuality we’ve just looked at – really gotten us?

- Untold millions of defiled consciences, hardened hearts, broken spirits and millstones of shame and shattered self-esteem.
- A skyrocketing increase in eating disorders.
- Multiple millions of people infected with sexually transmitted diseases, some incurable – and fatal.
- Tens of millions of pre-born children killed through abortion.
- Multitudes of kids being born in families without a father – a reality, by the way, that has been clearly tied to the increased likelihood of poverty, poor self esteem, confused sexual identity, even the premature onset of puberty in girls.
- A profound increase in both the frequency and perversity of sexual crimes.
- A pathetically high divorce rate
- And, ironically, an increase in impotence and other sexually related dysfunctions. One of the world’s best-kept sex secrets – one you’ll never hear amid all the breathtaking perversities on MTV’s Loveline – is that the people who report the highest level of sexual satisfaction are those who are married and are committed to mutual faithfulness.

So what is the bottom line to all this? Well, you don’t break God’s laws... they break you.

ERIC: In the introduction to a later printing of the Satanic Bible, LaVey's biographer Burton Wolfe wrote these words – celebrating what he saw as the dawning of a new satanic age:

"Repressed people have burst their bonds. Sex has exploded, the collective libido has been released, in movies and literature, on the streets and in the home. People are dancing topless and bottomless.... There is a ceaseless universal quest for entertainment...enjoyment of the here and now.... There is a mood of neopaganism and hedonism, and from it there have emerged a wide variety of brilliant individuals...who are interested in formalizing and perpetuating this all-pervading religion (Satanism) and way of life."

December 25, 1976; introduction to "The Satanic Bible"

Now, more than twenty years later, LaVey and Wolfe would have all the more reason to rub their hands in glee. BUT... as the scriptures say, where sin abounds, grace does much more abound.

"But where sin abounded, grace abounded much more."

Romans 5:19

ERIC: Amidst all this perversion – all this blatant pagan sexuality – God is moving. Sin, as it says in Roman 7, has become exceedingly sinful. Only those who are willfully blind can now miss what's going on. The promise land held out to the world during the sexual revolution of the 60's has plainly become a Babylon, a place of satanic captivity as bad or worse than the bondage of Pharaoh's Egypt. And now God is saying, "Let my people go!" Personally, I heard that cry some twenty years ago. Millions more have as well. And now multitudes stand in the valley of decision – perhaps you're among them – staring at the fork in the road. Live as the beasts of the field... or as sons and daughters of the most High. Lust and my will be done... or love and God's will be done.

Which path do you intend to follow?

Section 7: Anti-Christ Superstars – Rock's Ultimate Rebellion

Begin by playing "What If"

"I dip my forefinger in the watery blood of your impotent mad redeemer, and write over his thorn-torn brow: The TRUE prince of evil—the king of the slaves!"

Anton Szandor LaVey
The Satanic Bible

Play the "Anti-Buddha" concert"

Kurt Louder "In concert news, shock-metal band Charles Monroe has unleashed a new firestorm of controversy. Buddhists, Taoists, Shintoists, Hare Krishnas, Theosophists, Unitarians, followers of the Dalai Lama, Feng Shui, Yoga and a smattering of Episcopalians have begun to organize protests outside of venues where Monroe will be performing in support of their most recent release: "Fat-Bellied Buddha". MtTV was allowed in to see just what all the fuss is about."

Angela: "Despite attempts to shut-down Monroe's performance by labeling his theatrics a hate-crime, the anti-Buddhist superstar was up to his same old tricks before a capacity audience in Omaha Thursday night."

As in other venues throughout the tour, audience enthusiasm reached a fever pitch during the now infamous Buddha-smashing that precedes the band's performance of their hit song "Kurt's Not in Nirvana".

When later asked to defend his controversial stage show, Monroe characteristically responded: "It's art and needs no defense" and then extended his middle finger to a saffron-robed monk and said "Here, meditate on this."

ERIC: Not too likely, is it? But why is such an event so absurd as to be... well, laughable? And why is it that if we were to substitute Jesus for the Buddha, it would move from hyperbole to reality; from a joke...to the way things really are?

(Play Manson – tearing pages out the Bible and then segue to another example of incredible blasphemy.)

It should come as no surprise that among self-aware Satanists, the Jesus of the Bible -- both His person and His teachings -- are variously

mocked, perverted and despised. Clearly, He is THE enemy and standing against His divine authority becomes the first order of business for the spirit of antichrist. (Play)

For example, in 1916, Aleister Crowley, perhaps the century's most infamous occultist, created a ritual to banish the (quote) "Dying God" of Christianity and inaugurate what he became among the first to term, the "New Aeon" or "New Age". Central to this ceremony was the use of a frog that was baptized, worshipped...and then crucified with the words: " Lo, Jesus of Nazareth, how thou art taken in my snare. All my life thou hast plagued and affronted me.... I blot thee out from the earth...thine aeon is passed; the Age of Horus is arisen by the Magick of the Master the Great Beast that is Man; and his number is six, six, six."

After the mocking the crucifixion, Crowley's Great Law was intoned:

"Do what thou wilt shall be the whole of the Law"

More incredible blasphemies were uttered and then—and this is very significant—the frog was killed with "the Dagger of Art" while intoning the words "Into my hands I receive thy spirit."

John Symonds "The Great Beast" (Roy Publishers, 1952) pp.132-134.

Well, the Great Beast would have longed to see this day. What was once the underground purview of a handful of occultists, drug addicts and freaks has been literally forged into a Dagger of Art, and thrust into the heart of western culture.

(Play Danzig)

Again and again, music and art have been forged with the express purpose of storming the very gates of heaven. (Play Perfect Circle – Judith)

"oh so many ways for me to show you
how your savior has abandoned you
f*** your god, your lord, your christ"

Concerning his 1996 release "Anti-Christ Superstar", Brian Warner, aka Marilyn Manson declared:

"I think every time people listen to this new album,

maybe God will be destroyed in their heads..."

huH, 10/96

And Alternative Press magazine described Die Warzau as a band that:

"... uses computers, synthesizers and guitars as weapons aimed directly at the heart of Christianity... (Their) techno-pagan rhythm signatures interact with human brain waves... in order to revive paganism and subvert Christian myth. "

The band's stated goal according to founder, Jim Marcus?

"We want to hasten the final evolution of the human species. I look forward to the day when on December 25, we celebrate the death of Christianity."

Article by Dan Dinello
Alternative Press; December 1993; p.33

ERIC: While few people would be as direct as this in their hatred of Christianity, a kind of low-grade contemptuousness, particularly on college campuses, has become fairly common. So let's peel open this onion shall we? Let me go ahead and voice what some of you are thinking:

(Play music examples; Eagles, Todd Rundgren, Pearl Jam.) Hooray for science and the modern rationalism! Good riddance to Christianity with its wars, crusades, witch burnings, slavery, colonialism, aversion to the hard facts of science, exclusive truth claims, moral demands, hypocrites, and doctrines of judgment and hell.

ERIC: Did I miss anything? Well, it would take hours to fully defuse all these charges, but I trust that what follows will be adequate for those who are not willfully skeptical. And for those who are, I hope you'll be able to hold your aversion to Christianity in check and at least finish the series. Perhaps God in His mercy will convince you somewhere else along the way.

Number 1 – No doubt about it, terrible things have been done in the name of Christ. But that's no reflection on Jesus and His teachings. It's an indictment of sinful men. I can cite hundreds of examples; one will have to suffice:

Concerning the practice during the Crusades of forcing people to convert under threat of death – well, Jesus told His followers:

"You know that those who are considered rulers (in the unbelieving world) lord it over them...it shall not be so among you...For even the Son of Man did not come to be served, but to serve, and to give His life as a ransom for many."

Mark 10:42-45

Elsewhere, God declared that it's the:

"...goodness of God that leads you (say "people") to repentance."

Romans 2:4b

To use violence to affect conversions is to get it just about as wrong as is possible.

G.K. Chesterton put it well when he observed that these problems arise not because:

"The Christian ideal has been tried and found wanting..."

but rather because in certain instances:

"...it has been found difficult and left untried. "

Gilbert K. Chesterton

"What's Wrong with the World"; 1910

And then there's a related point:

Number 2 – When man's wrath is substituted for God's love, the so-called Christians who are doing it – as we've just seen – are being

completely inconsistent with the truth they're obligated to obey. But now consider the flip side; for example the over 100 million people who've been killed by atheists during the 20th Century alone. Their actions can be, and often are, perfectly consistent with their (quote) "truth". Hitler, Stalin and Mao, for example, were acting in a manner congruent with their acceptance of Darwinian materialism when they murdered some 50 million (quote) "products of random mutation" (end-quote) in a sincere effort to build a more perfect society. We need to keep these things firmly in mind if we're to honestly assess the lessons of history.

Number 3 – It's flagrantly dishonest to overlook the great blessings brought to the world as Christian principles have been faithfully practiced.

- Modern science – Blaise Pascal
- The abolition of slavery – William Wilberforce
- Care for the poor – Mother Theresa
- Hospitals – Basil of Caesarea
- Orphanages – George Mueller or Charles Spurgeon
- Universal education – Noah Webster
- Free-market economics and the protestant work ethic – Thomas Chalmers or John Calvin
- Women's rights – Jane Austen
- Racial equality – Booker T. Washington
- Child labor laws – Lord Shaftesbury
- Concern for the environment
- The inspiration for beautiful and enduring works of art – Rembrandt
- Music – J. S. Bach
- Literature – Milton
- And architecture – Christopher Wren
- The rule of law – Blackstone or Witherspoon
- Civil liberty – Patrick Henry
- Religious freedom – James Madison
- The Magna Carta
- The American Constitution

on and on—these are all by-products of the Christian faith. Some people may want to deny it; millions more simply ignore it, but the fact remains. And if the testimony of history isn't enough, just go to the villages and towns of the third world and find out who's really down in the trenches working to alleviate suffering. Too far to travel? Well, then check out what's going on in your own hometown. Again, who's doing most of the work to feed the hungry, care for the orphan,

or bring hope to those in prison? Swallow hard – it's been going on for two thousand years.

ERIC: Perhaps the best way to cut through all the static surrounding this issue is to ask a very fundamental question. Forget for just a moment all the hype, all the noise and pressure to be cool and embrace the rock and roll lifestyle and to even look down your nose at Christianity and ask yourself – if you were dying and needed blood, from whom would you prefer to get it? From a rebel or a disciple of God? Here, I'll use myself as an example. Until I was 26, it was "sex, drugs and rock 'n' roll". As a result, I would have had a number of risk factors based upon the screening you're given when you donate blood.

Then I became a Christian and sought to follow God and keep his commandments. Is it just a coincidence that the lifestyle He has ordained for man now makes me an optimum blood donor? So seriously, if you were dying, from which world – from which Eric – would you want a transfusion? You see, the truth and the life is in the blood.

(Play another anti-Christian segment) There may be other knots in people's minds concerning Christianity; we haven't time to unravel them all. But keep something in mind: many brilliant skeptics — from the Apostle Paul to Malcolm Muggeridge — have become devoted followers of Christ. Examine your objections honestly and with humility. Could they possibly be just an excuse for unbelief? Take as just one last example the very common – and quite enlightening – charge of hypocrisy. (Play example).

First off, keep in mind that the only hypocrisy that will be judged by God when you stand before Him... will be your own. Don't cop out and try to hide behind someone else's sin. It doesn't work.

And as for the charge that the Church is made up of imperfect people – including the occasional bold-faced hypocrite... well, there's no question about it. And those hypocrites will have a lot to answer for when they stand before a God who both sees all things and has a zero tolerance threshold for impenitent hypocrisy.

(Put up Dore picture of Jesus and moneychanger; move through picture as a half-tone:

*"For the name of God is blasphemed among the Gentiles
because of you (hypocrites)."*

Romans 2:24

But again, don't strain at a gnat and swallow a camel. For every high-profile minister who's been caught living a lie, there are tens of thousands of good men and women who quietly go about doing their best to faithfully love God and their neighbor as themselves.

ERIC: What is it about our culture that drives people to ignore this far greater good; while fixating on the occasional bad? And again, don't forget that the bad comes about because people are unfaithful to Christian principles, NOT as a result of following them. But do you know what's even more interesting? It's what happens when we turn this around.

Why can artists get rich promoting lifestyles that hurt people and that poison the waters of popular culture — BUT because they love their mama, or do an occasional benefit, or periodically sing a thoughtful and virtuous song — well, suddenly that pound of good becomes more important than the ton of bad.

Where's the hypocrite patrol when you really need them?

(Flip page transition — (Play song) The foundational issue here, however, is ultimately not an organization, but a Person...and what He accomplished on a cross 2000 years ago.

And it's here: from music — to album artwork — video imagery — to the lifestyles and testimonies of both the artists and their fans, where rock 'n' roll has targeted virtually every aspect of Christ's redemptive work.

- His Name
- His Word
- His Birth
- His Last Supper
- His Crown of Thorns
- His Blood
- His Character
- His Power to Save (Primal Scream)
- His Uniqueness

- His Divinity
- And the Faith He gave His life to establish have all been systematically ridiculed, denied or diminished.

Techniques used include the standard full-tilt-boogie assault (Play "Dear God")

And range downward to using what radical tactician Saul Alinsky called man's most potent weapon – ridicule...

"Ridicule is man's most potent weapon"

Saul Alinsky, "Rules for Radicals" (Random House, 1971)

...as in this comedy sketch that appeared during the closing credits of the 2000 MTV Video Music Awards.

Ironically, today's popular music embraces – even glorifies – criminals, perverts, gangsters, occultists, mass murderers, – even Satan – as well as every pagan, new age and eastern religion known to man. But when it comes to the Son of God, the one who came and died for the sins that the culture of rock 'n' roll applauds – well, what happened 2000 years ago has happened again— there's no room for Him at the inn. (Play examples – Jimmy Buffet)

Consider, for example, the central event of Jesus' life – and the stark, awful scaffold upon which that event unfolded – the cross.

"For this cause I was born..." (John 18:37), the Messiah told His executioners. And this cause? To atone, to pay the price for

"...the sins of the whole world."

1 John 2:2b

or as Jesus had explained it to His disciples the night before:

"Greater love has no man than this, than to lay down one's life for his friends."

John 15:13

ERIC: As human beings, our universal tendency is to view ourselves as essentially good and our sins—if we even use the term—as forgivable when weighed against our good works or our good intentions. Like it or not, however, the Bible paints a VERY different picture.

(Play "Grady Bunch Theme" and run video.)

Instead of grading on a curve – comparing us, as WE tend to do, with other people—especially really bad people—the Bible declares that our self-righteousness (pause for halo) is as filthy rags...

(Show:

...and all our righteousness is as filthy rags.

Isaiah 64:6

...in the eyes of a Holy God who judges...

(Show:

*He shall judge the world with righteousness,
And the peoples with His truth.*

Psalms 96:13

...every thought, word, and deed done and left undone against the standard of heaven – by definition the criterion of absolute perfection. And against this entrance exam, we've all failed, we all:

"...have sinned and fall short of the glory of God."

Romans 3:23

The cross is God's ultimate—and only—solution to the problem of how to redeem us from the necessary penalty for our crimes; how to break the power of sin, and to ransom us from the tyranny of the lord of that sin. And it's here where the pattern of hatred for Christ and the cross begins to make some sense. The cross is not only the greatest symbol of God's love and holiness—it also represents our sin and our need to repent and turn our lives over to God. AND it represents Satan's defeat and future destruction, the gladiatorial arena where Jesus: (say) disarmed the spiritual forces of evil and made a public spectacle of them, triumphing over them through the cross.

"...disarmed principalities and powers, He made a public spectacle of them, triumphing over them in it (the cross)."

Colossians 2:15

It is no wonder that Satan despises the cross and will do everything he can to discredit or diminish it.

*"Behold the crucifix; what does it symbolize?
Pallid incompetence hanging on a tree."*

Book of Satan, Chapter 2, verse 1

Should we be surprised that among the hundreds of bands that embrace some form of an openly satanic worldview, this hatred of the Christ and His cross is a blatant and recurring theme? (Play)

- Entombed "Left Hand Path"
"I dip my forefinger in the watery blood of your impotent redeemer and write over his thorn torn brow the true Prince of Evil"
- Tiger Lillies "Banging in the Nails"
- Necrophobic - "Nailing The Holy One"
As you're hanging on the cross
I stab the spear right in your chest
Stabbing, stabbing, stabbing thrice
Bleed for me you servant of lies
Nailing...Nailing the holy one

Belphegor - Blutsabbath
Nail the christ... Black crucifixion

Monumentum - Consuming Jerusalem
I saw him drowning in my excrements

Morbid Angel - Unholy Blasphemies
Vomit upon the cross

Impaled Nazarene - Chaosgoat Law
I have killed Jesus Christ...I skinned the ***** alive...

Impaled Nazarene - The Crucified
I raped Christ, made him die! I am your god.

God Dethroned - Infernal Sights of a Bloody Dawn
Now his corpse is stolen by a necrophiliac

Dark Funeral - Vobiscum Satanas
Behold great Satanas as he drives his nails deeper into thy hands

Acheron - Cursed Nazarene
Drive the nails deeper into thy hands.

Velvet Acid Christ - Plamodium

...mucous drips out of this long nailed hand,

We could go on, listing example after example of this type of hell-breathed sacrilege – artists and bands who almost seem to write, record and perform for no other reason than to blaspheme Christ, His cross and every facet of the atonement.

- By suggesting that Jesus suffered for His own sins (*Electric Hellfire Club – Satan’s Little Helper* – “Jesus Christ died for his own sins, not mine”)
- that His body underwent decay (*Sepultura - Morbid Visions* – “Rotting Christ, nailed to the cross”)
- or that Satan won – *instead* of being defeated – at Calvary (*Slayer – Hell Awaits* “Crucify the so-called Lord, he soon shall fall to me”)
- by obsessively writing and singing about little else than their hatred of Christ; giving voice to blasphemies so unholy, so monumentally evil that its as if all the venom in hell had been distilled down to an elixir of pure malevolence and then injected into their brains

these bands not only seek to turn reality on its head – in the end, they – and the demons they serve – “doth protest too much”. Like darkness clamoring to negate the Light, their very words and existence only serve to demonstrate – and by virtue of the contrast, in the end even glorify – the very reality they seek to deny...

...as in this extraordinary song by the band, Immolation: (Play)

After reciting hymns of praise from the Bible, including Psalm 68 (Play: “Extol he who rides above the clouds / Majestic and glorious, reigning victorious”) Psalm 148 (Play: “Exalted is His name far above the earth”) and even acknowledging the great truth found in Psalm 2 – that God is enthroned upon the praises of His people, the band responds with: (Play “Dethroned with my disgust”) and then intones a satanic malediction:

You are Jesus / You are Lord

Imperfect God / You are nothing to me

And if you would like a T-shirt to go with the song, the band is only too happy oblige. Well, once again, you can't kill someone who's not alive.

(Play Overkill – "Deny the Cross" and then bring up images – Nirvana, Morrison, etc.)

And then there are the musicians who lack either the nerve or the absolute hardness of heart to openly, as one band sang, "deny the cross", but who think nothing of using its evocative power to serve their own vulgar purposes.

Johnny Rotten, for example, besides striking his own crucifixion pose, helped design a shirt that featured an upside-down Christ and cross along with the word "Destroy" – a shirt that Mick Jagger later wore on stage during the Stones '81 World Tour.

John Lennon (play "I don't believe in Jesus") doodled a crucified Jesus, revealing just one other facet of his anti-christ philosophy when he then described it as a form of exhibitionism.

Madonna put an even sicker spin on Calvary when she informed Spin Magazine that:

"Crucifixes are sexy because there's a naked man on them."

Spin, (May, 1985), p. 44

(Play Madonna in front of burning crosses) And if trying to make the cross an icon of perverted sexuality wasn't horrific enough, Madonna has also suggested that Jesus was a pervert, having "got it on" with Mary Magdalene.

"I think they got it on, Jesus and Mary Magdalene."

The Advocate, May 21, 1991; p.42

...an opinion, by the way, shared by Tori Amos – who also made the profoundly demonic suggestion that Jesus' Father was not God, but a male who impregnated Mary during a pagan ceremony and who was then sacrificed in a fertility ritual.

"...that Mary, the Mother, was a Virgin priestess who had a wedding to the Godhead, who was represented by a male from a different sect, and that he was killed so the blood was given to the land, so there wouldn't have been a male there."

Interview with James Blandford in
Record Collector Magazine, 11/99

Along much the same lines, in a conversation with Sandra Bernhard that appeared in *Interview* magazine, Amos wondered:

*"Who knows, maybe you were there (in a previous life). Who knows—you might have ***** him (Jesus) ! (laughs) I don't really doubt it."*

Interview, August 1994

ERIC – The Bible offers us a profound insight into this willingness—even fascination— with mocking Christ and the cross; an insight that can be used to accurately diagnose one's true spiritual condition. The scriptures declare:

"The word of the cross is foolishness to those who are perishing."

1 Cor. 1:18a

In other words, mocking the cross is evidence that a person is spiritually dead. And it's the lord of death, Satan, who inspires this mockery through his incessant drive to pervert man's image of God, truth, sin and redemption. Against this the Bible then states:

"But for those who are called to be saved, the cross is the power of God."

1 Cor. 1:18b

Understanding this, we should each ask ourselves one of life's ultimate questions: What is the cross to us? The very power of God, something viewed with awe, respect and obedience? Or is it an object of indifference or ridicule? If you're not sure, but instead are drawn to and enjoy these types of artists and attitudes, then that question has probably already been answered.

And there is another, more subtle—and perhaps even more *significant* way that the “word of the cross is made foolish” in today’s popular culture. Beside the outright blasphemies; beside the profane way it’s trotted out in videos, album covers, rock-God poses, and stage sets—by far the most common way the cross is used — is as a decoration for people’s bodies. From jewelry—to tattoos (show Stapp of Creed) the cross is literally everywhere. And when you couple this with all the “Thank-you’s” made to God on album covers and award ceremonies – and then factor in the prayer that is offered up by many bands before they take the stage (play Limp Bizkit) – and sometimes even after (play) — one could easily mistake a segment of the rock ‘n roll industry for some type of quasi-Christian cult.

But what’s really going on in all of this? Again, is it being used reverently — as an awesome symbol of the “the power of God unto salvation?” Think about it, the cross was the bloody scaffold upon which the Son of God was tortured and killed...for our sins. What if it had been an electric chair or guillotine ? Would we be wearing miniature versions of them around our necks or tattooed on our arms? In truth, the blatant attacks against the cross by some artists demonstrate just how seriously they view what happened at Calvary. By contrast, the “word of the cross” is being made *more* foolish, more silly and vain, by those who would trivialize it as mere piece of jewelry, a good luck charm, or a religious symbol drained of its true meaning. And this type of desecration becomes all the more intense when the cross is made an accessory to sin. When, in the words of philosopher/playwright Albert Camus, it’s being climbed up on so that rock stars—instead of Christ— can be glorified.

"But too many people now climb onto the cross merely to be seen from a greater distance...."

Albert Camus in “The Fall”

and when—countless times a day—it’s worn while committing acts for which Jesus ultimately had to die. How Satan must enjoy the irony.

ERIC: And it’s here where another spiritual truth needs to be understood in relation to the cross—a critically important fact that has been all but lost in our touchy-feely, relativistic age.

- Not only does the cross represent God’s love and holiness,
- Not only does it demonstrate the true cost of sin and Jesus’ willingness to lay down His life for His friends – and incidentally, if

salvation could be found through some other means, then why did Jesus have to be crucified and die?

- And not only does the cross stand for the defeat of both Satan and the power of sin
- It also represents the death and subsequent resurrection – of being born again – for every true son and daughter of God.

"I have been crucified with Christ (the Apostle Paul said); it is no longer I who live, but Christ lives in me..."

Galatians 2:20

"For if we (speaking of Christians) have been united together in the likeness of His death, certainly we also shall be in the likeness of His resurrection, knowing this, that our old man (or sinful nature) was crucified with Him, that the body of sin might be done away with, that we should no longer be slaves of sin."

Romans 6:5&6

"But God forbid that I should boast except in the cross of our Lord Jesus Christ, by whom the world has been crucified to me, and I to the world."

Galatians 6:14

And finally Jesus stated:

"If anyone desires to come after Me, let him deny himself, and take up his cross, and follow Me. For whoever desires to save his life will lose it, but whoever loses his life for My sake will find it."

Matthew 16: 24&25

And so the true cross represents not only the death of Jesus, but also the death of SELF. It means that we've picked up OUR cross, lost OUR life—our right to do things our way—and are now following the Lord. In this context, wearing one is fine — an outward symbol of an inward reality. But like wearing the Purple Heart when one has never even been in battle, evoking the imagery of the cross while one's life and art

is a virtual celebration of self and worldliness is the worst form of hypocrisy.

ERIC: And the cultural fall-out from this common practice? Multitudes now think that being a Christian, or loving God, or being saved – however you want to word it – means having warm feelings about Jesus and agreeing that He was a great, loving guy who died on the cross and rose from the dead. And so, millions of people are given a false sense of being “spiritual”, of being all right with “the man upstairs” – falling victim to a form of deception that the Bible specifically warned us about.

Now the Spirit expressly says that in latter times some will depart from the faith, giving heed to deceiving spirits, and doctrines of demons; speaking lies in hypocrisy; having their own conscience seared with a hot iron...”

1 Timothy 4:1

Eric: Hard words? No doubt. But keep in mind that they were given to sound an alarm, to alert people to the winds of spiritual subterfuge that blow through this fallen world. And that gracious warning was meant to also help the artists, many of them no doubt gifted and sincere, who become conduits for these very deceptions.

Prince, for example, has spoken very directly about his belief in Jesus, even composing a number of songs that reference certain aspects of Christian faith, most notably “The Cross”. (Play) But these glimmers of light are swallowed up in the darkness of both a lifestyle and a body of art that has but one over-arching theme: run-away, do-your-own-thing, and hence, by definition, “anti-Christ” sexuality. (Play)

Ditto Lenny Kravitz who frequently references God (play) as well as the occasional passage of scripture (“fall short of the glory”) and has written a number of songs with the stated intent of pointing people to Jesus. (Play) But like Prince, his version of Christianity is far more gnostic than Christian, where obedience is reduced to:

*We’ve got to love and rub-a-dub
We’ve got to dance and be in love*

...with the rub-a-dub being taken quite literally in what are among the most sexually debauched music videos ever produced. Perhaps even more significantly, faith itself is reduced to some vague state of mind and is directed as much towards oneself as it is God. (Play “Believe”)

And then there's rock's Renaissance man, Moby. (Play) Again, he's been very vocal about his quote "love for Christ", acknowledging even His divinity...at least sort of. (Play - "I really do love Christ and recognize him in whatever capacity as I can understand it as God.") And hit songs like "Natural Blues", as well as his use of samples from old black-gospel recordings have made him a recognized leader in the growing field of spiritually oriented pop music. But once again, his brand of "rock 'n' roll faith" means never having to love Jesus so much... that you might actually have to obey Him. Having performed naked, dated strippers and prostitutes, DJ'ed for copulating ravers, urinated on the food at a record label party, and extolled the virtues of pornography, Moby understated his case a bit when he admitted that while he aspires to live according to the teachings of Christ (or at least) some of them...

*"...(I) aspire to live according to the teachings of Christ
(or at least) some of them..."*

...he, unfortunately, has to be a bit selective.

"...unfortunately, I have to be a bit selective."

Interview with Andrew Smith
Moby Online.com; Sunday October 15, 2000

From Tom and Mark of Blink 182 — R. Kelly — Destiny's Child — U2 — Puffy Coombs — Britney Spears — TLC — DMX — Christine Aguilera — L.L. Cool J — the majority of members of the Backstreet Boys and In-Sync — we could go on and on and on citing examples of pop artists who have modeled this pick and choose, the-word-of-the-cross-made-foolish style of Christianity.

ERIC: Imagine being in an orchestra — and then blowing off the conductor and playing what and how you wanted to play. You wouldn't last too long would you? Well, does God somehow deserve less? Look, this is not complicated. God is God — and we're not.

In fact, not only are we not divinities, we're classified "4F" — fallen, fallible, finite and foolish. God in His love and mercy has provided a

way out of this mess — but it's a way that Jesus described as being narrow:

"Enter by the narrow gate..."

and then contrasted it with the way of the crowd, where the gate is wide and the path broad that leads to destruction, and that there are many who travel on it.

"...for wide is the gate and broad is the way that leads to destruction, and there are many who go in by it."

Matthew 7:13

That narrow gate is the cross — the one that the Messiah died on, and the one we pick up as we die to ourselves and follow Him.

And so: what is the cross for you? Through which of the two gates are you walking? And if you were to die and stand before the One whom sin nailed to a cross, what would you say?

Final Scripture:

(God) has in these last days spoken to us by His Son, whom He has appointed heir over all things, through whom also he made the worlds; who being the brightness of His glory and the express image of His person, and upholding all things by the word of His power, when He had by Himself purged our sins, sat down at the right hand of the majesty on high...(and) became the author of eternal salvation to all who obey Him."

Hebrews 1:2&3; 5:9

Section 8: Knockin' On Heaven's Door – Music & Life at the Cross-Roads

You gotta serve somebody. It might be the devil or it might be the Lord,

but you gotta serve somebody.

Bob Dylan

ERIC – It's been well said that the human mind always seeks to justify what the heart has chosen. As we approach our moment of truth, any number of excuses are thrown out to justify the sin our fallen hearts have embraced. In the arena of music and culture, there are three that are perhaps the most common:

- The "*Good Person, Good Intentions*" excuse
- The "*Neutral Music*" excuse
- And the "*It's Only Rock 'n' Roll*" excuse

Let's look at them each in turn

"Good Person, Good Intentions" excuse – "Look, it's only music. I'm a Christian, I believe in Jesus, and as a matter of fact, so do many of my favorite artists. They mention God in their songs and thank Him on their albums or at award shows. So what if they say or do something stupid every now and then? C'mon, we're all human, we make mistakes. How does that saying go, Christians aren't perfect – just forgiven?"

In a country where over 50 million people claim to be born-again Christians, this type of excuse is both common... and horribly flawed. First, as we saw earlier in this series, saying "it's just" music is like saying, "it's just nuclear energy". For good or ill, music exerts an extraordinarily powerful influence. But equally cliched is the "good person who believes in God" defense.

The truth is professing belief in God – by itself – means nothing, as Jesus' brother James noted:

"...faith by itself, if it does not have works, is dead."

James 2:17

He then got even more specific:

*"You believe that there is one God. You do well.
Even the demons believe—and tremble."*

James 2:19

The reason they tremble is because their end is:

"...hell... judgement... and chains of darkness" (2 Peter 2:4)

... a destiny that only a few verses later is said to be shared by spiritually-minded but self-willed humans – believers in God no doubt – who:

"...walk accordingly to the flesh in the lust of uncleanness and despise authority."

2 Peter 2:10

The fact is Jesus reserved His greatest indignation for these types of religious hypocrites, people who:

*"...draw near to me with their mouth, and honor me with their lips,
but their heart is far from Me."*

Matthew 15:8

ERIC: If we stop and think about it, we can all understand God's disgust with this type of hypocrisy. Deep down inside, we know there are few things more detestable than people who self-righteously say one thing – and then do the exact opposite. For example, what would you think if you were watching the news and... (Play P.E.T.S. vignette)

Well, all this may fly in our post-modern/relativistic world, but its going to crash and burn big time on that Great Day – when (Show scripture) Jesus warned, even the words we've spoken will be entered as evidence before the judgment seat of God.

*...every idle word that men may speak, they will give
an account of it in the day of judgment.*

Matthew 12:36

(Show more thank-yous) Not to be unkind or single anyone out – millions are equally guilty of taking God’s name in vain – but Marilyn Manson hit the nail on the head when he observed after one award ceremony:

“It was rather ironic that teenage girls with breast implants and rappers with violent and misogynistic lyrics spent the whole night thanking Jesus Christ, of all people. It is clearly by unchristian means that these alleged ‘friends of God’ have made their millions.”

Marilyn Manson (Kerrang!, 11/27/99)

(Play excuse again) There is another common misconception related to this excuse that we need to briefly touch on. While it’s true, of course, that only God is perfect and Christians are forgiven by virtue of the mercy made available through the cross. But that in no way means that Christians are:

“...just forgiven.” (Bring up voice)

if “just” is meant to suggest that that’s the end of it. (Put verse back up) Reinforcing James’ warning about dead faith, there are numerous places in the Bible where God commands us to be like Him, to see His righteous character developed progressively in our lives. (Gen., 17:1; Deut. 18:13; 2 Samuel 22:33; 1 Kings 8:61; 1 Chronicles 28:9; Rom. 12:2; 2 Cor. 13:11; Eph. 4:13; Eph. 5:1; Col. 1:28; Col. 4:12; 2 Tim. 3:17; Rev. 3:2) Perhaps its greatest expression is found in Jesus’ powerful exhortation during the Sermon on the Mount:

“Therefore you shall be perfect, just as your Father in heaven is perfect.”

Matthew 5:48

Impossible? This side of death, no doubt. But that doesn’t stop the true Christian from trying. Like a player on a team – versus the spectator in the stands – the child of God is compelled to work, sacrifice and submit in order to both please and honor their heavenly Father. Yes, he will fail, sometimes miserably. But there’s a world of difference between someone who’s on the field trying – and the person who’s in the stands, living their own life, rebelling against God’s righteous standards... and then giving the occasional “shout out” to the

Lord. For them, Jesus' warning at the end of the Sermon on the Mount will echo for all eternity:

"Many will say to me in that day, 'Lord, Lord, have we not prophesied in your name...And then I will declare to them, I never knew you; depart from Me, you who practice lawlessness."

Matthew 7:22&23

ERIC: And that brings us to our next, somewhat related smokescreen: the good old "*Neutral Music*" excuse.

"I don't like that hardcore satanic stuff. I like GOOD music, you know the neutral stuff like the Backstreet Boys (Friends yell "N' Sync) or Janet Jackson. (Friends yells "Sarah McLaughlin", "Tori Amos") Yeah (gestures) stuff like that.

First of all, as we've seen, many of the artists who are commonly considered safe or neutral are far from it when held up to the light of God's Word. From pushing immodesty, lust, fornication, religious hypocrisy, irresponsibility, idolatry, rebellion, occultism, false religion, on and on, their neutrality is an illusion that is only sustained when contrasted with the hard-core filth of today's entertainment industry.

Take, as just one example, Christine Aguilera. Ex-Mouseketeer, Sears "Back-to-School" cover girl and owner of one of the strongest voices in pop music, this "genie in a bottle" has been packaged as a sweet All-American pop star – the very definition of "safe" and "wholesome". Countless moms have thought nothing of buying her music, or a doll or a karaoke microphone – no doubt relieved their child isn't demanding the newest release by Eminem or Limp Bizkit.

"I'm a Christian," she told Rolling Stone. "And I believe in God. All of this [success] is there for a purpose. He wants me to do what I'm doing for good."

Rolling Stone; July 6-20, 2000; p. 151

Well, one doesn't have to be very spiritual to know that God's good is being openly violated by her not so subtle anthems to seduction and fornication.

Leaving aside the specific examples – and there are many, many more –

ERIC: (cont'd) ...there is a very interesting question we need to ask ourselves about the middle of the road. Isn't the so-called neutral stuff, by the very reason of its relative subtlety, potentially more destructive than the overt wickedness found in hard core rock 'n' roll? Surprised? Well, stop and consider the following fact of life.

For something to be true, it has to be completely true. Inject into it even the smallest falsehood and that truth immediately becomes a lie — a weapon in the hands of the one whom the scriptures call the "...father of all lies". (John 8: 44) And while there is no doubt that Satan's greatest triumph in this arena is to see people swallow lies devoid of even the slightest trace of virtue — cons like "Sex, Drugs, and Rock 'n' Roll" — the fact is that his most effective deceptions are those that carry a degree of truth. And that's why the so-called middle of the road, in music as well in many other areas of life, can often be the most dangerous place of all.

RAT POISON ANALOGY

ERIC: By way of an analogy, consider rat poison, a substance that can kill a person just as easily as a rat. Well, it doesn't look very appetizing and it's very bitter to the taste. Left in a room with young children, it's unlikely they would pay much attention to it and even more unlikely that they could stand to eat enough for it to be fatal.

So it is with some of the more extreme forms of rock — music that directly glorifies death, sin and Satan. Many people avoid it its bitter sound and taste, although it must be noted that increasingly our society has become so sick and desensitized that many ARE willing to ingest this poison straight.

But what if you were to take this exact same poison and sugar-coat it and add pretty colors and make it look, for example, like M & M's, and then leave it with the children? Well, virtually every one of them will eat the poison without hesitation. And the same death would result.

So, If you were the devil, which method would you find the most reliable — the bitter poison, or the sugarcoated candy?

As the great philosopher and writer C. S. Lewis noted in his classic *The Screwtape Letters*:

"Indeed the safest road to Hell is a gradual one — the gentle slope, soft underfoot, without sudden turnings, without milestones, without signposts."

C.S. Lewis, "The Screwtape Letters" (Time Incorporated, 1961) p. 39

ERIC: We can explore Lewis' "safe road to hell" in more detail here, at your friendly neighborhood funeral home.

FUNERAL HOME ANALOGY

ERIC: To use another analogy, the biblical picture of man without God is much like this poor fellow right here...

...trapped in the coffin of his fallen nature and unable to do the least thing to help or redeem himself. While physically alive and brimming with potential from a human perspective, to an infinite and incomprehensibly holy God, our sin – our innate drive to live life on our own terms – has cut us off from God and His eternal life. To put it bluntly, we are SPIRITUALLY dead and only a heartbeat away from eternal judgment. The only way out of this black hole is to be born again; to have our sins blotted out through the sacrifice Jesus made on the cross.

Death metal, Goth, punk and other more extreme forms of rock for the most part openly reject the cross and instead glory in this fallen state. Perversion, nihilism, violence, death, hell, Satan, and all the other horrors associated with sin and spiritual death are openly rubbed in the listener's face. And incredibly, millions of people willingly subject themselves to this.

But many others – in fact the majority – are put off by this "in-your-face" evil and instead opt for the safer stuff – the so-called "neutral" or "pop" music.

But what does the pop musician really have to offer his listener? Cries of "love", "peace", "follow your heart" and "we are the world" ultimately mean nothing to a spiritually dead man. In fact, by ignoring his real condition, or offering instead a false hope of salvation, this poor wretch's situation has only been made worse.

Of course, there is nothing wrong with singing about love — unless it's the conditional, selfish, and emotion-driven love popularized by today's entertainments. There's nothing wrong with singing about

peace and caring for the world. These are all virtues taught and practiced by Jesus. There's nothing wrong with even singing about death and despair — as long as it is done within the framework of truth and God's redemptive purposes. Apart from God, though, these things have no absolute context, no real meaning. Understand that God is reality. His word is truth. And His son, the Lord Jesus Christ, is our resurrection from the coffin of sin and eternal judgment.

Most hard-core music mocks this. Much of the pop world ignores it. Which is ultimately worse?

The Bible answers this question by condemning...both. Avoid profane and vain babblings, we're told, for they will inevitably lead to greater ungodliness and their corrupting influence will spread like cancer.

(Show) But shun profane and vain babblings, for they will increase to more ungodliness...and their message will spread like cancer.

2 Timothy 2:16, 17

"Profane" signifies words and worldviews that are openly wicked or blasphemous (Play) while "vain babblings" suggest those that are empty and fundamentally worthless in their power to redeem or impart truth. (Play)

In direct contrast to these two cancers, God prescribes the only antidote.

"Be diligent to present yourself approved to God, a worker who does not need to be ashamed, rightly dividing the word of truth."

2 Timothy 2:15

ERIC: The bottom line for us in all of this is to understand that there are two distinct worlds that compete for our allegiance: the kingdom of God and the kingdom of the fallen world. As we've already seen there's a type of spiritual gravity, the force of rebellion and self-will we call sin – that naturally pulls us deeper into the pit of the world, our flesh, and the devil.

And then by the machinations of:

"...(Man-made) philosophy and empty deceit" (Colossians 2:8)

"...profane and vain babblings" (2 Timothy 2:16)

and *"...the lust of the flesh...eyes, and pride of life"*
(1 John 2:16)

we're progressively blinded, hardened and deceived as to the true nature of this pit – and oblivious to the glorious kingdom that shimmers just over the horizon.

"But even if our gospel (good news) is veiled, it is veiled to those who are perishing, whose minds the god of this age has blinded, who do not believe, lest the light of the gospel of the glory of Christ, who is the image of God, should shine upon them."
2 Corinthians 4:3-4

The solution, the only way out of this black hole? Well, that

...God will perhaps grant them repentance, so that they may know the truth...

and come to their senses and escape from the snare of the devil, having been taken captive by him to do his will. 2 Timothy 2:25-26.

Those who have ears to hear, let them hear.

ERIC: And finally, there's the excuse that perhaps best personifies the very essence of rock 'n' roll:

"It's Only Rock 'n' Roll" excuse – "Hey, I'm not saying that I agree with everything the hard core bands sing about...I just like the music. You know, it's a good time – a way to blow off a little steam. I'm not going around worshipping the devil or anything."

Well, outside the fringe world of black and death metal – and the occasional occult devotee – no one ever thinks they're "worshipping the devil." And that includes artists who have dabbled with, studied, and even embraced the occult.

Play Ozzy and Danzig segments

Led Zeppelin's Jimmy Page echoed these disavowals when he stated:

"I do not worship the devil, but magic does intrigue me."
Hit Parader Magazine, July, 1975, p.64

What about these denials? If all these people mean well and are just following their own spiritual path – or, as in the case of many heavy metal artists, simply living up to the dark, occultic persona that’s expected of them – they and their fans can’t be considered followers of Satan, can they?

ERIC: Well listen carefully because everything we’ve examined in this series has been leading up to this very point. The reason so many people reject the charge of “Satan worship” is because, as we saw earlier, they have a caricature of the devil and his religion in their minds.

He’s the horn-headed demon in red pajamas, and serving him – should he even exist – would involve sacrificing babies, drinking blood, or something else equally horrible or bizarre. In reality, though, following Satan is far more mundane – and universal – than most people realize or would care to admit. (Play something)

As we’ve already seen, Satan is an invisible spirit and a master of disguise. His ability to pass himself off as an angel of light can fool the rebellious and the spiritually naive into thinking that black is white, truth a lie, and even that God Himself is the one telling them these things. And as for following the devil, many that espouse an openly “satanic” worldview can tell you that it’s nothing like the Hollywood caricature. And that’s precisely what makes it so disturbing, as the occult magazine *Gnosis* acknowledged:

“If there’s anything horrifying in its (Satanism’s) teachings, it’s that these are the principles by which most people live most of the time—usually without admitting it even to themselves.”

Gnosis; No. 50, Winter 1999; p. 29

And just what is this core principle by which most people live? Well, in a nutshell – do what YOU want. (Play quick examples of “do what you want”.)

Surprised? Well, Anton LaVey wasn’t. He understood precisely from where this popular concept had arisen.

“And he must as a Satanist, knowing this, realizing what his human potential is, eventually, and here is one of the essential points of satanism, attain his own godhead in accordance with his own

potential. Therefore, each man, each woman, is a god or goddess in satanism."

And for a god or goddess, what's the ultimate standard for ethics, meaning, purpose, and destiny? You've got it. Whatever you feel is right. (Play quick example.)

Marilyn Manson noted the universality of this satanic ethic when he observed:

"...the idea of Antichrist is an unspoken knowledge that every person has, it's just the acceptance of yourself as a powerful being who can make their own decisions. It is not someone with a 666 on their head."

Manson in huH magazine, October 1996

And

"Satanism is about worshipping yourself, because you are responsible for your own good and evil."

Marilyn Manson, "The Long Hard Road Out of Hell" (Regan Books, 1998), p. 164

Aleister Crowley stated it this way in his infamous "Book of the Law":

"Every man and every woman is a star" – or a god "
Liber Al Vel Legis; 1:3

And, as we saw earlier:

"Do what thou wilt shall be the whole of the Law." "
Liber Al Vel Legis; 1:40b

By declaring that each person should walk in their own light, discover and then do their true will, LaVey, Manson and Crowley, along with Nietzsche and others self-avowed antichrists, have simply been echoing the Father of all lies, the one that goes back to the very dawn of human history:

"Then the serpent (Satan) said to the woman, '...God knows that in the day you eat of it (the forbidden fruit) your eyes will be opened, and you will be like God knowing good and evil.'"

Genesis 2:4-5

Satanism, then, in its essence, is simply each person looking through his or her own eyes for meaning and direction. As our own god or goddess we're free to do as we will. Theologically, this worldview can be reduced to a single precept found in the fourth chapter of the book of Satan:

"Say unto thine own heart, 'I am my own redeemer.'"

Book of Satan 4: 3

Or, to put it in more common terms – the "triumphant strains" of a song that LaVey and his disciples viewed as one of the most satanic of the 20th century.

Put on the screen:

"Let the triumphant strains of 'My Way' ring their clarion call..."

Magister Peter H. Gilmore

Church of Satan

The Black Flame; Vol.6, #'s 1&2' p.1

(Play My Way – Sinatra; Presley and Vicious) It's no mere coincidence that this song, in its successive incarnations, revealed artists who became living metaphors for the inevitable downward spiral of any culture that embraces "I did it my way" theology.

(Focus on Sid) "I did it my way", indeed.

Eric: Of course, not every follower of the satanic law ends up dying, as did Elvis and Sid, of a drug overdose. Hell does have its trophies on this side of the grave. But the ultimate expression of sin's wages for everyone who (quote) "Does it their way" – and that includes some the most talented and beautiful among us – is a grace-forsaken darkness that waits just on the other side of death.

And while Elvis and Sid may represent the figurative alpha and omega of the rock milieu, this "my way" ethic has expressed itself in so many ways, by so many different performers and in so many songs, interviews, and concert performances, one could easily argue that "Do what thou wilt" defines the very soul of rock n' roll. (Play examples)

"Do what thou wilt" often resonates in the words of the popular mantra "Do your own thing"

It can provide the foundation for the ever popular "Believe or trust in yourself"

And the satanic law can find its most perfect and enticing expression in what has become one of our culture's most popular credos, "Follow or trust your heart."

From acceptance speeches (play Oscar) to children's videos, this flake of "feel-good" wisdom has become the Great Law, the only politically correct commandment for a culture wherein truth is relative, man is good, and God is whatever you want Him/Her/ or It to be. But think for just a moment. Aren't most or even all the things that people say and do determined – ultimately – by the desire of their hearts? Without some absolute standard of right and wrong, what's to keep a cute children's song from becoming the score for man's descent into lust, murder and anarchy?

As we saw earlier in this series, the reason this "do what you want / it's your thing / follow your heart" theology is wrong and ultimately even satanic, is because our hearts and minds have been profoundly deranged by the effects of sin.

*The heart (of man) is deceitful above all things, and desperately wicked:
who can know it?*

Jeremiah 17:9

Every way of a man is right in his own eyes...

Proverbs 21:2

*There is a way that seems right to a man,
But its end is the way of death.*

Proverbs 14:12

Trust in the Lord with all your heart, and lean not to your own understanding...

Proverbs 3:5

...and perhaps most direct of all:

He who trusts in his own heart is a fool.

Proverbs 28:26

From mankind's fall from grace... to virtually every evil ideology that has blighted this travailing planet, ignoring our Creator's commands and doing instead what seems right in our own eyes and hearts has been the fountain from which sin and its wages have flowed.

ERIC: Of course, that's not to say that following one's heart will always produce the wrong or the most evil consequence. The Bible (put up Romans 2: 12-16) makes it clear that all of us have a dim memory of paradise lost and the moral standards we were created to obey. Depending on the individual and the culture, listening to one's heart can at times produce an approximately correct decision. And, of course, for someone who's been born again through – and to – the will of God, following one's now regenerated heart can provide genuine direction and courage. But for the rebel, for those walking in their own counsel and by their own light, "following your heart" is a perfect expression of the satanic law – and a one-way ticket to hell.

Let's now close by examining the law from the Satanic Bible that best expresses the essence of this "Do What Thou Wilt" philosophy.

"Say unto thine own heart, 'I am my own redeemer.'"

Book of Satan 4: 3

One of the essential facts of life is that we're all born with a sense that something is wrong or missing — and the rest of life becomes a quest for wholeness and fulfillment; in theological terms, "redemption". Whatever we look to for this, be it God, family, friends, lovers, money, power, sex, drugs, music, fame, mystical enlightenment...on and on — that person or thing becomes our redeemer — by definition, our god.

Christianity simply declares that all of us has been ruined by sin and, as a result, are completely unable to save ourselves. We need a "Messiah", a supernatural redeemer.

For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life.

John 3:16

Against this, every other religion, every philosophy and ethical system contrived by man says, in one way or another, that we're not really that bad and that through our own efforts – following our own hearts – we can redeem ourselves. In this they share the bottom line of satanism (Show "Say unto thine own heart, 'I am my own redeemer.'" Book of Satan 4: 3)

— and most of rock 'n' roll. (Play examples) (Huey Lewis – segue to Bruce Hornsby at Woodstock – "Jacob's Ladder" – Van Halen.)

And now the ultimate dichotomy, the final fork in the road, presents itself. On the one hand stands the cross and the broken body of God the Son.

And on the other an idol, gilded by the craft of man. And just as in Moses' time, today the people riot and dance about their idol, and the music of their worship rises up to heaven as the sounds of war. Only those who are willingly blind can deny what this series has established – that at every point, with an almost mathematical precision, the culture of rock and roll seeks to subvert the rightful rule of God and put man, and sometimes even Satan, in His place. From its deep roots in the occult – to the vast profusion of evil fruit (Graphics: rebellion, nihilism, violence, hatred, sexual depravity, death, suicide, drug abuse, chaos, satanism) the stain of sin, death, and judgment are unmistakable for those who have eyes to see. Know now that one day the music will stop. For those still worshipping around the golden calf – by God's grace – may that time be now.

LET ALL MORTAL FLESH

