

## Christian books on rock won't cure the disease

by Don Phau

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### **Why Knock Rock?**

by Dan Peters and Steve Peters  
Bethany House Publishers, Minneapolis, 1984  
265 pages, paperbound, \$6.95

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### **The Devil's Disciples, The Truth About Rock**

by Jeff Godwin  
Chick Publications, Chino, Calif., 1985  
352 pages, paperbound, \$10.95

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Both these books have been around for a few years, yet as more parents realize that their children are being recruited to devil-worship through "heavy-metal rock," books such as these are in growing demand. These books were one of the first of an expanding number written by Christians for parents and children who are being exposed to the rock counterculture. While both books are informative, combined with liberal quotes from the Bible, they cover a wide area of analysis from Hollywood to TV to hidden messages on records. For a child being drawn into the ugliness and insanity of the rock counterculture, however, the authors' alternatives exemplify the critical flaws in what passes for Christian practice today.

The brothers Dan and Steve Peters, authors of *Why Knock Rock?* started giving youth seminars on the effects of rock music at a church they co-pastored in St. Paul, Minnesota, in 1979. They soon began record-burning gatherings which caught the attention of the national media. Since then they have organized "Truth About Rock" seminars where they

report that thousands of young owners have voluntarily destroyed over \$10 million worth of rock records and paraphernalia.

The brothers begin their book with a history of "rock and roll," a sexual metaphor, they note, coined in 1947 by a black rhythm-and-blues singer. By 1954 a song called "Rock Around the Clock" by Bill Haley had sold millions of copies, and was soon made into a movie. When the movie was released in 1957, crazed rock fans tore apart the theaters. After Haley, the brothers write, came other singers such as Little Richard with his early-1950s tunes with sexual references such as "Good golly Miss Molly/Sure like to ball." Both the Beatles and the Rolling Stones went on their first tours, as backup acts to Little Richard.

We are quickly brought up to date to the modern heavy-metal rock groups of today. It is only toward the end that the Peters brothers reveal their alternatives. The brothers provide the reader with a list of over 100 recommended "Christian rock" groups, divided by category. One of these categories, listing over 20 names, is entitled "Heavy Metal." One may ask: Just what is a "heavy-metal" Christian rock group? The answer is . . . it's the same as any other heavy-metal group—except the lyrics praise Jesus! Fully aware that their promotion of Christian rock may raise some questions in the minds of their readers, the brothers proceed to have a hypothetical question-and-answer dialogue with their audience. The reader asks the following:

"Why have you said nothing about the beat in rock music? Isn't it demonic?"

They answer that "beat or rhythm, whether syncopated or not, is not intrinsically evil. While rock music may use a more driving beat than other styles, all music uses rhythm. Rhythm is a part of nature; it is all around us and is God-

created (the universe itself moves in rhythm).

"Though music can strongly affect people, and researchers are still learning the physical and psychological effect it can have on people, it doesn't have the ability to just 'take over' and drive people to frenzies. Most often any frenzied behavior is likely to be caused by the lyrics in the music or the environment of the concert, combined with the intent of the rock star and the carefully staged way he excites the audience."

They conclude, "The Bible says nothing about rhythm. . . . As listeners, then we should be more concerned about a song's words than its beat."

The authors perhaps are unaware that it is precisely the use of the constantly repeating beat which is the key to the mind-destroying capability of rock. This capacity was discovered over 2,000 years ago when the forerunners of today's Satanic cults, the priesthood of the Greek Phrygian cults, used the repeating beat of the drums to put young new recruits into a trancelike state. The thumping of the drums would often be accompanied by the use of drugs and sexual orgies. The heirs of this priesthood later ordered the crucifixion of Christ through their puppet, the Roman emperor, Tiberius Caesar.

Jeff Godwin, author of *The Devil's Disciples*, is not a minister, but was an avid rock enthusiast who became a born-again Christian. Godwin focuses on the explicit Satanic control over the modern rock culture, elaborating on the influence of Satanists such as Aleister Crowley on rock performers. The bulk of the book is spent in describing the "ten most dangerous rock and roll bands."

We learn of such popular groups as W.A.S.P., which stands for We Are Sexual Perverts. Godwin describes the album cover of another group called the Plasmatics, which depicts the group's female lead singer, dressed half-nude in a Nazi-style uniform, holding a giant iron inverted pentagram. Godwin explains its significance, referencing the time of Christ when Christians were crucified on inverted X's or crosses, tied or nailed upside down on the structures. With their heads upside down near the dirt, their torturers believed the souls of their victims would go straight to the underworld.

At times Godwin is quite insightful, explaining how the openly fascist punk rock movement, which started in the 1970s in England, never caught on in the United States because the conditions of high unemployment did not yet exist in the U.S. as compared to England. He writes, "American teens didn't roam the streets looking for sadistic thrills as young people did throughout Great Britain. . . . Today, of course, all that has changed. The economic picture in the U.S. is a grim one, indeed. The conditions Punk Music thrives on . . . are all firmly in place in the social fabric of 1980s America."

Godwin points out that British punk rock appealed to thousands of "skinhead" punks, many of whom belonged to the openly fascist National Front. American heavy-metal rock evolved from this. He also cites the future plans to

spread this evil to South America and the East bloc, all of which has since occurred. He quotes Keith Richards of the Rolling Stones: "There's audiences in South America, nobody goes there. Behind the Iron Curtain they're screaming for somebody to come and see them."

Unlike the ministers Peters, Godwin isn't fooled by the advent of Christian rock. In fact he says it is even more dangerous than contemporary rock and roll. He confronts the Bible quoters, writing, "The music and percussive accompaniment of modern Rock and Roll is meant to praise Satan. Don't try to rationalize rock by using the Bible."

So far, so good. But next Godwin unknowingly reveals a critical failure in the best of Christian leaders today. He suggests that parents try, as an alternative to rock, total silence in the house for a few hours a day. In his own case, the only way he broke free of rock was turning the stereo off, and not listening to music. Though he does mention listening to modern Gospel music or old Church hymns as an alternative, neither he nor the Peters brothers makes any mention of the past 400 years of great classical music. For the authors, it seems that composers such as Bach, Mozart, and Beethoven never existed. It is this very classical tradition that the rock counterculture was designed to eliminate from modern day-life.

Bach's story of Christ, in his *St. Matthew Passion*, the masses of Mozart, and Beethoven's *Missa Solemnis*, represent some of the greatest music ever written. The same religious conception of humanity, as partaking in the "divine spark" of God's creativity, permeates works that are less explicitly religious in content, such as Beethoven's opera *Fidelio*, or his Ninth Symphony, to name only two of the most obvious examples. This music is the basis for creating a new Judeo-Christian cultural renaissance today, and is the key to defeating the spread of Satanism. The Christians, themselves, must be Christianized.

## Numerology opens no doors to great music

by David Shavin

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### **The Secret Power of Music**

by David Tame

Destiny Books, Rochester, Vermont, 1984

304 pages, paperbound, \$9.95

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A better name for David Tame's *The Secret Power of Music: The Transformation of Self and Society through Musical En-*