

## Measuring the Music (Part 3)

### *Rock and Roll: Soundtrack of Evil (1)*

**Text:** Ephesians 5:10-11; Matt. 7:15-20; James 3:11-12

#### **Introduction:**

1. The history and character of secular rock and roll has a very important bearing on the music debate. Music is NOT neutral and there is no coincidence that a certain beat and sound accompanies the perverted lyrics of Rock and Roll and the life of debauchery and degradation of those who perform it. Rock and Roll has always been a filthy, polluted kind of music that has been one of the biggest driving forces in the breakdown of morals in the West.
2. David Cloud writes, “Rock music cannot be sanctified for the Lord’s use because it is fleshly and cannot therefore minister to the spirit. I am not speaking merely of the words. Rock music fits the bar, the dance hall, the night club, the gambling den, the house of prostitution. Rock music fits the devil’s house, but it does not fit the Lord’s house. It was created by rebels who brazenly love the things that God’s Word says are evil.”<sup>1</sup>
3. Frank Garlock in his book *The Big Beat*, noted, “If any music has been guilty by association, it is rock music. It would be impossible to make a complete list, but here are a few of the ‘associates’ of rock: drug addicts, revolutionaries, rioters, Satan worshippers, drop-outs, draft dodgers, homosexuals and other sex deviates, rebels, juvenile criminals, Black Panthers and White Panthers, motorcycle gangs, blasphemers, suicides, heathenism, voodooism, phallicism, Communism in the United States, paganism, lesbianism, immorality, demonology, promiscuity, free love, free sex, disobedience (civil and uncivil), sodomy, venereal disease, discotheques, brothels, orgies of all kinds, night clubs, dives, strip joints, filthy musicals such as “Hair” and “Uncle Meat”; and on and on the list could go almost indefinitely.”
4. In our last two lessons we considered:
  - **ROCK AND ROLL: ITS ANCIENT ROOTS**
    - **Rock Music and Ancient Fertility Cults**
    - **Rock Music and Voodoo**
  - **ROCK AND ROLL: ITS MODERN ROOTS**

We traced several streams of influence that led to the modern rock and roll era:

    - **Rhythm and Blues**
    - **Elvis and the 50s**
    - **The Beatles and the 60s**
5. In this lesson and the next, we will consider the evil character of rock and roll. The examples and quotations in these lessons represent a small sampling of the floodtides of filth and wickedness connected with rock and roll.
6. Note: The majority of the information for this lesson has been drawn from David Cloud’s Book *Rock and Roll’s War Against God*.

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<sup>1</sup> D Cloud, *Rock & Roll’s War Against God*, p. 1.

*Rock and roll is...*

**I. THE SOUNDTRACK OF CULTURAL & MORAL REVOLUTION**

A revolution in political terms refers to “A forcible overthrow of a government or social order, in favour of a new system.”<sup>2</sup> In terms of culture, rock and roll has been at the forefront of the overthrow of Christian values in nations like America, Britain and Australia which were mightily influenced by Christianity in their past history. The great Christian revivals and reformations of yesteryear lifted the moral and spiritual climate of nations. Rock and Roll has been instrumental in ushering a revival in the opposite direction – a revival of moral breakdown and degradation. While it began as primarily a cultural revolution, its impact has been felt in the political realm with more and more anti-Christian laws being passed in Western governments around the world. It would not be inaccurate to state that things like abortion, no fault divorce and gay marriage have a direct link to the influence of the pop culture that exploded in the 50s and 60s and has snowballed since then into a movement of overwhelming proportions. Most of the following statements<sup>3</sup> about rock being a revolution are from the rock musicians themselves and from secular historians.

- A. William J. Schafer, author of *Rock Music*, has made some interesting statements on this subject.
1. “We must look at rock as one principal dialect in the language of culture...a strong counter culture has built itself around a musical sensibility, with music as a basic mode of communication and esthetic expression.”
  2. He goes on to state that “...rock has acted as a catalyst, a force uniting and amplifying ideas and feelings. It is a medium, a means of communicating emotions...the medium is the message. Associated with rock, for instance, is a cult of irrationality, a reverence for the instinctual, the visceral – and a distrust of reason and logic; this form of anti-intellectualism can be highly dangerous, can lead to totalitarian modes of thought and action. Linked with this anti-intellectualism is an interest in the occult: magic, superstition, exotic religious thought, anything contrary to the main currents of Western thought. Also directly connected is an obsession with the unconscious mind; the force of drug culture has been its promise to reveal the hidden, instinctual man, to free the individual from restrictions and limitations of his conscious mind and his gross physical body.”<sup>4</sup>
- B. “What made rockabilly [Elvis Presley, Bill Haley, etc.] such a drastically new music was **its spirit, a thing that bordered on mania**. Elvis’s ‘Good Rockin’ Tonight’ was not merely a party song, but an invitation to a holocaust. ... Rockabilly was the face of Dionysus, full of febrile sexuality and senselessness; it flushed the skin of new housewives

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<sup>2</sup> <https://www.lexico.com/en/definition/revolution> Viewed 1/7/21.

<sup>3</sup> These quotes, unless footnoted otherwise, are taken from David Cloud’s book, *Rock and Roll’s War Against God* – [www.wayoflife.org](http://www.wayoflife.org)

<sup>4</sup> F Garlock & K Wetzal, *Music in the Balance*, p. 26.

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and made pink teenage boys reinvent themselves as flaming creatures” (Nick Tosches, *Country: The Twisted Roots of Rock ‘n’ Roll*, p. 58).

- C. “In a sense all rock is **REVOLUTIONARY**” (*Time* magazine, Jan. 3, 1969).
- D. “**We did SHAKE UP THE WORLD**” (Graham Nash, *The Sixties: The British Invasion*, video documentary, Fremantle Media, 2014).
- E. “... rock ‘n’ roll is more than just music--**it is the energy centre of A NEW CULTURE AND YOUTH REVOLUTION**” (advertisement for *Rolling Stone* magazine).
- F. “There’s no way to grasp **the SUBVERSIVE FORCE** of this now-innocent-sounding music unless you can feel a little of what it meant to be a kid hearing it as it was played for the first time. ... **IT WAS TABOOSHATTERING MUSIC**” (Michael Ventura, cited by Richard Powers, *The Life of a 1950s Teenager*).
- G. “A new music emerged, again completely non-intellectual, with a thumping rhythm and shouting voices, **each line and EACH BEAT FULL OF THE ANGRY INSULT TO ALL WESTERN [CHRISTIAN] VALUES ... their protest is in their music itself as well as in the words**, for anyone who thinks that this is all cheap and no more than entertainment has never used his ears” (H.R. Rookmaaker, *Modern Art and the Death of a Culture*, pp. 188, 189, 190; Rookmaaker was a musicologist).
- H. “**Rock music has always held SEEDS OF THE FORBIDDEN. ... Rock and Roll has long been an adversary to many of the basic tenets of Christianity**” (Michael Moynihan, rock historian, *Lords of Chaos*, p. x). **Note**: Isn’t Satan a master deceiver to seduce the church into using the very music that is designed and calculated for its destruction?!!!
- I. “**Rock ‘n’ roll marked the beginning of THE REVOLUTION ... We’ve combined youth, music, sex, drugs, and rebellion with treason, and that’s a combination hard to beat**” (Jerry Rubin, *Do It!*, 1970, pp. 19, 249).
- J. “The great strength of rock ‘n’ roll lies in its beat ... **it is a music which is basically sexual, un-Puritan ... and A THREAT TO ESTABLISHED PATTERNS AND VALUES**” (Irwin Silber, Marxist, *Sing Out*, May 1965, p. 63).
- K. “... **fifties rock was REVOLUTIONARY. It urged people to do whatever they wanted to do, even if it meant breaking the rules. ...** From Buddy [Holly] the burgeoning youth culture received rock’s message of freedom, which presaged the dawn of a decade of seismic change and liberation. ... Buddy Holly left the United States for the first time in 1958, carrying rock ‘n’ roll--the music as well as **ITS HIGHLY SUBVERSIVE MESSAGE OF FREEDOM**--to the world at large. ... laying the groundwork for the social and political upheavals rock ‘n’ roll was instrumental in fomenting in the following decade” (Ellis Amburn, *Buddy Holly*, pp. 4, 6, 131).
- L. “**Elvis changed our hairstyles, dress styles, our attitudes toward sex, all the musical taste**” (David Brinkley, NBC News, cited by Larry Nager, *Memphis Beat*, p. 216).

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- M. Little Richard “**freed people from their inhibitions, unleashing their spirit, ENABLING THEM TO DO EXACTLY WHAT THEY FELT LIKE DOING**” (*Life & Times of Little Richard*, p. 66).
- N. “(Our music is intended) **to change one set of values to another...free minds...free dope...free bodies...free music.**” (Paul Kantner of the Jefferson Airplane, cited by Ben Fong-Torres, “Grace Slick with Paul Kantner”, *The Rolling Stone Interviews*, 1971, p. 447)
- O. Ellen Willis is a well-known author of many such articles on rock music in *The New Yorker*. In a *TV Guide* piece “Heroes of Rock ‘n’ Roll,” She reveals most of the themes communicated through rock music. “Although the music has changed over the years, the rebellious urges that created it remain the same...I was reminded once more of the basic appeal of rock and roll – its irreverent, nose-thumbing quality. Everything about early rock and roll, from the sexy beat and sexy lyrics to Little Richard’s scream and Elvis’s hips and Jerry Lee Lewis’s anarchic piano, was a reproach to the stuffed shirts of the world...It was considered a racial as well as a sexual threat to the established order...Rock and roll was still fun, but it was something more – the lingua franca of **a great cultural upheaval.**”<sup>5</sup>
- P. Note: When rock music enters a church, albeit with “Christian” lyrics, it brings revolution with it and entirely transforms the church. There are literally hundreds of examples of this where strong, fundamental, Bible believing churches have been turned into worldly churches with hardly any resemblance to their former selves. When a church adopts CCM, it eventually loses all other standards.

## II. THE SOUNDTRACK OF IMMORALITY & MORAL PERVERSION

### A. The Sensuality and Perversity of the Music of Rock

- 1. Rock music itself, before we consider the lyrics, promotes a sensual message. Consider the following quotes from experts on this subject taken from the book, *Music in the Balance*:
  - a. Simon Frith, a graduate of Oxford University and the University of California at Berkeley, teaches sociology at the University of Warwick in England. He wrote a book entitled, “*Sound Effects, Youth, Leisure, and the Politics of Rock ‘n’ Roll*.” Regarding the impact of lyrics versus the music he notes: “...sociologists of popular music have always fallen for the easy terms of lyrical analysis. Such a word-based approach is not helpful at getting at the meaning of rock...**Most rock records make their impact musically rather than lyrically. The words, if they are noticed at all, are absorbed after the music has made its mark.**”<sup>6</sup> He goes on to say, “...the music is loud, rhythmically insistent, built around techniques of arousal and release. Lyrics are assertive and arrogant, but the exact words are less

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<sup>5</sup> F Garlock & K Woetzel, *Music in the Balance*, pp. 35-36.

<sup>6</sup> *Ibid*, p. 27.

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significant than the vocal styles involved, the shrill shouting and screaming.”<sup>7</sup>

- b. Steven Halpern, Ph.D., is a well-known lecturer on the subject of health and nutrition. His book, *Tuning the Human Instrument*, includes some interesting remarks on Western music: “Words are incidental at best, or monotonous and moronic as usual. But the point is, that they don’t matter. What you dance to is the beat, the bass and the drums. And with this mix and volume, not only is the beat sensed, but literally felt, as this aspect of the rhythm section takes precedence over melody and harmony.”<sup>8</sup>
  - c. Dr. Richard Taylor, a graduate of Boston University, has compiled a brief but interesting work entitled *The Disciplined Lifestyle*. Concerning music he states, “Words are timid things. Decibels and beat are bold things, which can easily bury the words under an avalanche of sound. The bit of religion tagged on will only lend to the whole performance a fake aura of sanctity, but will not be an instrument which the Holy Spirit can use to bring awakening and conviction.”<sup>9</sup>
  - d. Most importantly, the Word of God plainly reveals that music is a language and a moral force in itself. For example:
    - i. David’s godly music and the response of the demon spirit troubling Saul (1 Sam. 16:23).
    - ii. Egyptian music associated with the worship of the golden calf and the evil fruit it produced (Ex. 32:17-19, 25; 1 Cor. 10:5-8).
2. The testimony of rock musicians and rock researches as to the sensuality of rock music should be a loud warning to the believer:
- a. **“Rock and roll is the darkness that enshrouds secret desires unfulfilled, and the appetite that shoves you forward to disrobe them”** (Timothy White, *Rock Lives*, p. xvi).
  - b. **“Everyone takes it for granted that rock and roll is synonymous with sex”** (Chris Stein, Blondie, *People*, May 21, 1979).
  - c. **“The main ingredients in rock are...sex and sass”** (Debra Harry of Blondie, *Hit Parader*, Sept. 1979, p. 31)
  - d. **“Rock music is sex. The big beat matches the body’s rhythms”** (Frank Zappa of the Mothers of Invention, *Life*, June 28, 1968).
  - e. **“The sex is definitely in the music, and sex is in all aspects of the music”** (Luke Campbell of 2 Live Crew).
  - f. **“Rock ‘n’ roll is synonymous with sex and you can’t take that away from it. It just doesn’t work”** (Steven Tyler of Aerosmith, *Entertainment Tonight*, ABC, Dec. 10, 1987).
  - g. **“Rock ‘n’ roll is 99% sex”** (John Oates of Hall & Oates, *Circus*, Jan. 31, 1976).

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<sup>7</sup> Ibid, p. 28.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid, p. 29.

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- h. **“Pop music revolves around sexuality.** I believe that if there is anarchy, let’s make it sexual anarchy rather than political” (Adam Ant, *From Rock to Rock*, p. 93).
- i. **“Perhaps my music is sexy** ... but what music with a big beat isn’t?” (Jimi Hendrix, Henderson, cited from his biography *‘Scuse Me While I Kiss the Sky*, p. 117).
- j. **“Rock ‘n’ roll is sex.** Real rock ‘n’ roll isn’t based on cerebral thoughts. It’s based on one’s lower nature” (Paul Stanley of KISS, cited from *The Role of Rock*, p. 44).
- k. **“That’s what rock is all about—sex with a 100-megaton bomb, THE BEAT!”** (Gene Simmons of Kiss, *Entertainment Tonight*, ABC, Dec. 10, 1987).
- l. **“Rock ‘n’ roll is all sex. One hundred percent sex”** (Debbie Harry of Blondie, cited by Carl Belz, “Television Shows and Rock Music,” *The Age of Communication*, Goodyear Publishing Company, 1974, p. 398).
- m. “Sex is really an exciting part of rock and roll. When I dance onstage, I dance to turn people on. When I’m dancing, I turn myself on as well. Dancing is a sexual thing to do, you know” (Adam Ant, *Rock Fever*, May 1984, p. 13).
- n. “We respond to the materiality of rock’s sounds, and **the rock experience is essentially erotic**” (Simon Frith, *Sound Effects*, New York: Pantheon Books, 1981, p. 164).
- o. Allan Bloom, a professor at the University of Chicago, makes the message of the rock sound clear in his book, *The Closing of the American Mind*. He writes, “...rock music has one appeal only, a barbaric appeal, to sexual desire – not love, not eros, but sexual desire undeveloped and untutored.”<sup>10</sup>

### B. The Sensuality and Perversity of the Message of Rock

1. Beyond the sensuality of the music, much of the lyrics of secular rock loudly preach sexual license.
2. With the passing of time, rock and roll has only become more and more vile in its open promotion not only of adultery and fornication but Sodomy and perversion. There are even hints at bestiality in some modern rock videos.
3. Illustration: The song “same love” that promotes gay marriage written in 2012. Despite its open promotion of Sodomite relationships, the song reached number 11 on the Billboard Hot 100 in the United States and reached number 1 in both Australia and New Zealand. It became the first Top 40 song in the U.S. to promote and celebrate same-sex marriage. It won the MTV Video Music Award in 2013 as the “Best Video with a Social Message” and was nominated in 2014 for a Grammy Award. The music video was viewed 350,000 times within the first 24 hours of its release.<sup>11</sup>

### C. The Sensuality and Perversity of the Musicians of Rock

1. From its beginnings, rock and roll has been about the promotion of sexual liberation and license and the high priests and high

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<sup>10</sup> Garlock & Woetzel, p. 37.

<sup>11</sup> [https://en.wikipedia.org/wiki/Same\\_Love](https://en.wikipedia.org/wiki/Same_Love) Viewed 2/7/21.

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priestesses of the pop culture have lived out that philosophy in their personal lives. The story of rock musicians' lives is one of serial fornication and adultery, divorce and remarriage, extramarital affairs, living together and every perversion the depraved heart of man can imagine.

2. For example, Dennis Wilson of the popular band *Beach Boys* was married five times, the third and fourth time to the same woman, actress Karen Lamm. He was unfaithful to all of his wives and had countless girlfriends. Karen told the press, "If you're worried about fidelity with a rock star, forget it. It's part of the lifestyle" (Stebbins, *Dennis Wilson: The Real Beach Boy*, p. 175)<sup>12</sup>
3. Elvis Presley was a serial fornicator and adulterer. One biographer stated "His list of one-night stands would fill volumes." (Jim Curtin, *Elvis*, p. 119). Even after his marriage to Priscilla he had multiple affairs.<sup>13</sup>
4. Jimi Hendrix mocked traditional marriage stating, "Marriage isn't my scene; we just live together. Those bits of paper you call marriage certificates are only for people who feel insecure." (Henderson, p. 245).<sup>14</sup>
5. Elton John said in 1976 to *Rolling Stone* magazine, "There's nothing wrong with going to bed with someone of your own sex. I just think people should be very free with sex – they should draw the line at goats."
6. Many rock stars engage in dark sexual fantasies and practices such as sadomasochism. For example, one biographer of John Lennon notes that "John eventually confessed to several dark sexual impulses...Later in his life, John gathered together a collection of S & M – inspired manikins, which he kept tucked away in the bowels of the Dakota. These dummies, adorned with whips and chains, also had their hands and feet manacled. John's violent sexual impulses troubled Yoko (his wife)." (Giuliano, p. 19) Lennon was plagued with nightmares from which he awoke in terror.<sup>15</sup>
7. Rock and Roll is Satan's sewer and has no place in the Christian life or church!
8. Let's remind ourselves about what God's Word says about sexual purity. (Ex. 20:14; Lev. 18:1-30; 1 Cor. 6:15-20; 1 Thess. 4:1-8; Matt. 5:28; Mark 10:11-12; Luke 16:18).

### III. THE SOUNDTRACK OF REBELLION

#### A. Consider the Rock Philosophy Expressed in many popular songs

1. "I'm free to do what I want any old time" (Rolling Stones, 1965).
2. "It's my life and I'll do what I want/ It's my mind, and I'll think what I want" (The Animals, 1965).
3. "You got to go where you want to go/ do what you want to do" (Mamas and Papas, 1966).

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<sup>12</sup> Cited by D. Cloud, *Rock and Roll's War Against God*, p. 199.

<sup>13</sup> Ibid, p.178 & 184.

<sup>14</sup> Ibid, p. 280.

<sup>15</sup> Ibid, p. 415.

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4. **"It's your thing/ do what you want to do"** (Isley Brothers, 1969).
5. **"We don't need no thought control"** (Pink Floyd, "Another Brick in the Wall," 1979).
6. **"I'm gonna do it my way. ... I want to make my own decision ... I want to be the one in control..."** (Janet Jackson, "Control," 1986).
7. **"Nothing's forbidden and nothing's taboo when two are in love"** (Prince, "When Two Are in Love," 1988).
8. **"... the only rules you should live by [are] rules made up by you"** (Pennywise, "Rules," 1991).
9. **"So what we get drunk/ So what we smoke weed ... Living young and wild and free"** ("Young, Wild and Free," Snoop Dog and Wiz Khalifa, 2011).
10. **"We can do what we want; we can live as we choose"** (Paul McCartney, "New," 2013).
11. **"The whole Beatles idea was to do what you want"** (John Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61).

### B. Consider what Rock Musicians say about the connection between their Music and Rebellion<sup>16</sup>

1. Jim Morrison (1944-1971), lead singer for The Doors, was a drug-soaked rebel who said, **"I've always been attracted to ideas that were about revolt against authority** – when you make your peace with authority you become an authority. I like ideas about the breaking away or **overthrowing of established order** – I am interested in anything about **revolt, disorder, chaos**, especially activity that seems to have no meaning." (Doors press kit). At his concerts he would shout, "There are no rules; there are no limits"
2. Jimi Hendrix: "We're in our little cement beehives in this society. People let a lot of old-time laws rule them. The establishment has set up the Ten Commandments for us saying don't, don't, don't. ... The walls are crumbling and the establishment doesn't want to let go. We're trying to save the kids, to create a buffer between the young and old. Our music is shock therapy to help them realize a little more of what their goals should be. ... The establishment is so uptight about sex..." (Jimi Hendrix, quoted by Henderson, *Scuse Me While I Kiss the Sky*, pp. 214, 215). Note: Rather than set young people free, rock musicians have enslaved and destroyed them.
3. The chorus to the Rolling Stones song "Gimme Shelter" says: "Rape! Murder! It's just a shot away!" Jagger told critics of the album, "Anarchy is the only slight glimmer of hope. Anybody should be able to go where he likes and do what he likes" (*Rock Lives*, p. 178).
4. Punk Rocker Tom Robinson said, "After ten years of bland, brilliant music, we were back to what Rock 'n' Roll should be--nasty, crude, **rebellious people's music**" (Tom Robinson, punk rocker, *Dictionary of American Pop/Rock*, p. 294).
5. Black Sabbath drummer Bill Ward said, "We were **rebellious** and we were **rebellious** against just about everything" (*Black Sabbath*, p. 9).

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<sup>16</sup> Quotes taken from David Cloud's book, *Rock and Roll's War Against God*.



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6. Dave Mustaine of the group Megadeth said, "I've always gotten a kick out of defying authority" (*Rock Scene Spotlights # 3*, p. 34, Cited by John Muncy, *The Role of Rock*, p. 25).
7. The song "Bad Boys" by Wham describes the rebellious rock & roll attitude: "Dear mommy, dear daddy, you had plans for me. I was your only son. When you tried to tell me what to do, I just shut my mouth and smiled at you. ... Dear mommy, dear daddy, now I'm 19. As you see, I'm handsome, tall, and strong. So what the ---- gives you the right to look at me as if to say, '...what went wrong?' But don't try to keep me in tonight because I'm big enough to break down the door" (Wham, "Bad Boys").
8. Poison's "Let Me Go to the Show" promotes rebellion against parents: "Mamma, please let me go to the show/ I dig those bad boys playing rock 'n' roll/ No way, son, you can't go out tonight/ So I got real upset and put up the biggest fight/ Out the window shimmy down the tree/ I take a look around, make sure no one's watching me/ I steal the keys and take my old man's Chevrolet/ I can hear my Mama scream from ten miles away (Poison, "Let Me Go to the Show").
9. "Another perfect example of out-right rebellion was a smash hit by a group called Twisted Sister (a very fitting name). The title of the song speaks for itself, 'We're Not Going to Take It.' The song plainly taught young people that no one has a right to tell you anything, no matter who they are. The video version of the song shows a family sitting around the supper table. The tension can be felt as the children sheepishly look at their hardnosed dad. The oldest teenager asks to be dismissed and goes up to his room to listen to his favourite group as he 'plays' along on his guitar. Meanwhile the dad begins to question what his son is listening to and proceeds up to the son's room. When he enters the room, he begins to throw things around and complains about the boy's messy room. Then the dad begins to verbally abuse his son. Of course, the producers of the video really centre on the son's timid look as his dad makes all kinds of remarks about the son's music. Finally, dad stops and says, 'What are you going to do with your life?' The son, with a rebellious grin, replies, 'I wanna Rock' and with that, he strums the guitar and from its force, blows dad out the window of the two-story house to the driveway below. Then the young boy turns into Dee Snider, the leader of the band, and proceeds to get his dad back by throwing him down the stairs, pulling his hair, and knocking him out with the door. The sad thing about it was this song stayed at the top of the music charts for weeks" (Muncy, pp. 35, 36).
10. Snider admits that Twisted Sister's goal is rebellion against parents. He said: "...no self-respecting kid wants to listen to a band that his father approves of" (Dayton [Ohio] *Daily News*, Oct. 9, 1984). He said further: "The type of music we play and the way we look is every parent's nightmare, so I guess in some ways we are standing up for the kids against their parents. That comes across in the video, and it's in the songs as well. But that's the basic attitude of

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rock and roll; you like it because your parents hate it..." (Dee Snider, *Hit Parader*, April 1985, p. 68).

11. Gene Simmons of KISS said, "We've always been committed to warping those little minds out there who get drivel on TV, like 'Father Knows Best,' and think that's what home life is all about" (*US*, Jan. 14, 1985, p. 30). He also said, "We wanted to look like we crawled out from under a rock in Hell. We wanted parents to look at us and instantly want to throw up" (*Hellhounds on Their Trail*, p. 130).
12. "I figured the only thing to do was swipe their kids. I still think it's the only thing to do. By saying that, I'm not talking about kidnapping, I'm just talking about changing their value systems, which removes them from their parents' world very effectively" (David Crosby of the group Crosby, Stills, Nash and Young, Ben Fong-Torres, "David Crosby," *Rolling Stone Interviews*, p. 410).
13. God's Word plainly teaches otherwise! See Prov. 30:11, 17; Deut. 21:18-21; Eph. 6:1-3; Col. 3:20.

### Conclusion:

1. We are called in the Word of God to a life of separation from the world and its evil. The evil, vile character of rock and roll alone should be enough to convince the blood-washed, born again believer that it should have no place in his life. See Eph. 5:11; Rom. 12:1-2; 1 John 2:15-17; James 1:27; 2 Cor. 6:14-18; James 4:4; 1 Peter 1:15-16.
2. Will you surrender your music to the Lordship of Christ?