A Study of Rock Music to Determine its Declared Position Relative to Unchastity, the Use of Drugs and the Departure from Traditional Concepts of Family and Religion

E. Lynn Balmforth
Brigham Young University - Provo

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A STUDY OF ROCK MUSIC TO DETERMINE ITS DECLARED POSITION
RELATIVE TO UNCHASTITY, THE USE OF DRUGS AND
THE DEPARTURE FROM TRADITIONAL CONCEPTS
OF FAMILY AND RELIGION

A Thesis
Presented to the
Department of Church History and Doctrine
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Science

by
E. Lynn Balmforth
August 1971
This thesis, by E. Lynn Balmforth, is accepted in its present form by the Department of Church History and Doctrine in the College of Religious Instruction of Brigham Young University as satisfying the thesis requirements for the degree of Master of Science.

David H. Yarn, Jr., Committee Chairman

Callis Harms, Committee Member

LaMar C. Berrett, Department Chairman

July 21, 1971
Date of Department Chairman's Signature
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To my loving wife, Ann, for her steadfast support while, with great personal sacrifice, she has been able to meet graciously the demands of a busy husband and five robust children.
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Chapter 1

INTRODUCTION WITH STATEMENT OF THE PROBLEM
AND DEFINITION OF TERMS

INTRODUCTION

Virtually every teenager encounters in a real way an electronic avalanche of music. One of the social phenomena of our time (1960s) has been the popularization of a kind of music among the youth that has come to be known as rock 'n' roll. With its pulsating rhythm buried in sound magnified to the threshold of pain, rock has "... now jack-hammered its way into becoming the most widely heard music in the world today."\(^1\)

From some lowly beginnings, rock 'n' roll achieved respectability, praise be to television, as "a total expression of and by young people."\(^2\) Receiving recognition in the 1950s, the music with the big beat completely dominated the 1960s. By the year 1965, rock music had been piped "into millions of living rooms and dens and bedrooms

\(^1\)Music, Life, May 21, 1965, p. 83.

from Beverly Hills to Bugalusa."³

All across America parents are throwing up their hands in exasperation and despair—the universal complaint being that they are unable to communicate with their teenage sons and daughters. One reason they are finding it so difficult to get through to the "turned-on" generation is that today's young people so often have a blaring transistor radio plugged into one of their ears. Such electronic paraphernalia seems, alas, to have become a part of the teenage anatomy.⁴

The music, while receiving adulation from the young, was scorned by some parents. As rock came in the door, communication went out the window. With the parents hopelessly "tuned out," the effect of the music and its message was left entirely for the young. Caught in this two directional pull, the average school age kid found rock 'n' roll to be, or at least could be used as an excuse to be, a wedge between him and his parents. Such is the lament of this fourteen year old.

My parents are driving me nuts. Anything I do that puts me 'in' with my gang, puts me 'out' with them. My mother made me take piano lessons. After a while, I hated music and I wouldn't practice and I got bawled out. Now I love the guitar, and I formed a combo of kids. I double at the piano, and we're the only ones who have a piano, so I asked the kids up one night to practice, and it was awful. My father put his hands over his ears and ran out of the room. My mother tried to be nice, but you could see she wasn't with it, and when we began to get real hopped up from playing together, she looked


scared. When I went to Carnegie Hall to hear the Beatles, she made me feel like I was a delinquent.  

With such a profound effect on the nation's young, there are those who have raised their warning voices that a substantial part of rock 'n' roll music and its lyrics glorify and encourage the use of drugs, promulgate unchastity, dissension in the family and departure from traditional concepts of religion. For example, the United States Government has voiced concern over the increased consumption of illegal drugs by the youth. The Federal Communications Commission sent the following directive to all radio stations:

**LICENSEE RESPONSIBILITY TO REVIEW RECORDS BEFORE THEIR BROADCAST**

A number of complaints received by the Commission concerning the lyrics of records played on broadcasting stations relate to a subject of current and pressing concern: the use of language tending to promote or glorify the use of illegal drugs such as marijuana, LSD, "speed," etc. . . .

Whether a particular record depicts the dangers of drug abuse, or, to the contrary, promotes such illegal drug usage is a question for the judgment of the licensee. . . .

In short, we expect broadcast licensees to ascertain, before broadcast, the words or lyrics of recorded musical or spoken selections played on their stations. Just as in the case of the foreign-language broadcasts, this may also entail reasonable efforts to ascertain the meaning of words or phrases used in the lyrics. While this duty may be delegated by licensees to responsible employees, the licensee remains fully responsible for its fulfillment.6

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6Action by the Commission February 24, 1971, Washington, D.C. This public notice was sent to all broadcast licensees. Commissioners Burch, Wells, Robert W.
When inquiring as to what criteria would be used for evaluating the actual message content of the lyrics, Robert V. Cahill, Administrative Assistant to the Chairman, responded that the Commission had adopted no specific criteria for the evaluation of the lyrics of songs.\(^7\)

**STATEMENT OF THE PROBLEM**

As with the statement above—that there are no specific criteria for the evaluation of lyrics relative to drugs—so it is with the other elements of rock music. There seems to be no clear statement under one cover which one could use as a basis for determining the validity of the claims made for or against rock 'n' roll. Therefore, it was the intent of this study to answer the following questions:

1. Where and when did rock 'n' roll begin?
2. What are the identifying characteristics of rock 'n' roll and what accounts for its public appeal?
3. Does the medium of rock music promulgate unchastity, the use of drugs and departure from traditional concepts of family and religion?

---

Lee, H. Rex Lee and Houser concurring with Commissioner Johnson dissenting.

\(^7\)Based on correspondence from the Federal Communications Commission to Honorable Frank E. Moss, United States Senator. Copy of the letter dated March 25, 1971, was forwarded with other correspondence to the writer.
Although not an essential part of this study, it was deemed of sufficient importance and interest to secure a survey of college freshmen at Brigham Young University to determine to what extent the youth of the Church (1) are exposed to the music via radio, TV and records, (2) are choosing to listen to rock music and musicians, and (3) are knowledgeable regarding the general themes of some well known popular songs.

It has been the specific purpose of this thesis to investigate the declared position of rock music to determine if there are significant messages carried by that medium relative to the above three questions.

Delimitations

This study did not attempt to identify any political, social or economic influences as being responsible for the music or the messages conveyed by the lyrics being studied. References to such influences were made only when complete definitions were impossible without them.

Organization of the Study

Rock music is produced for and consumed by the masses. The vehicle for its advertisement and distribution is the mass media. It is from this source of widely circulated periodicals prepared for mass consumption that the writer has drawn much of the material for this study. Here and there the music stands revealed by those who make it. Occasionally the rock musician reveals his philosophy about
life, about his music and about what he is trying to say with his music. In addition, there are those critics and authors who report what is happening in the field of popular music. These additional commentaries add penetrating insights. It is to this illuminating aspect of the study that the writer dedicated a large portion of his research.

The survey of students was confined to 230 college freshmen enrolled at Brigham Young University, Summer, 1971. An instrument was drawn wherein the students were invited to express their

1. daily exposure to radio, TV and records
2. feelings about rock music
3. favorite songs and performers
4. number of albums and records owned
5. knowledge about general themes of five songs selected from positions five or above on Billboard's year-end charts 1967 through 1969, along with six additional songs selected for their popularity and obvious message content.

The results are shown as Appendix A.

DEFINITION OF TERMS

Pop Music

The term "pop" is a contraction for the word popular and for the purpose of this study is defined as that music which is written, played and sold for mass commercial purposes. Because the popular music of the 1960s was dominated
by rock 'n' roll, pop is often used synonymously with that term. The popularity of music is determined by its public acceptance and ultimately, a song's position on popularity charts compiled from national retail sales and radio airplay by the Music Popularity Department of Record Market Research, *Billboard*.  

**Rock 'n' Roll**

Rock is only one part of the popular music scene, which also includes jazz, broadway, folk, country and western, the blues, etc. Although, with the myriad groups and styles there is considerable overlapping of characteristics, not all popular songs can be easily designated as to type. Rock [*italics in the original*] is especially hard to define since the term is often used as a "catch-all" to include songs that simply defy placement in the other categories. Perhaps it is adequate simply to say that Rock is that kind of popular music with the BIG BEAT [*italics not in the original*].  

**Church**

The term "Church" when used in the body of this study will refer solely to The Church of Jesus Christ of Latter-day Saints.

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8*Hot 100, *Billboard*, December 27, 1969, p. 44.*

9*Darwin K. Wolford, Ph.D.,* Four Messages of Rock Music (Rexburg, Idaho, 1970), p. 1. For a detailed analysis between the elements of what traditionally has been called good music and rock 'n' roll, see Appendix B.
Chapter 2

SURVEY OF LITERATURE

Hidden messages in rock music have served as a subject for many writers during the last decade. Opinions, arguments and voluminous writings, put forth as evidence, have appeared from all quarters. Letters to the editor, editorials in numerous slicks and newspapers, unpublished papers and memorandums form the bulk of what has been produced. From all the material noted, the writer found only one serious work designed to discover if the messages in selected rock 'n' roll songs were finding their way into the understanding of the listener. The selection of songs used in this survey were of the most obvious in content.

The study noted above was performed by John P. Robinson and Paul M. Hirsch of the University of Michigan in 1969. The conclusions were announced at the American Sociological Association Convention and subsequently published in Psychology Today, October, 1969. The authors surveyed 770 students in two different high schools--430 students in metropolitan Detroit along with 340 students in Grand Rapids. These students were asked to tell the meanings of several popular records. The results of that survey are shown below.
DETROIT

<table>
<thead>
<tr>
<th></th>
<th>Ode to Billy Joe</th>
<th>Incense and Peppermints</th>
<th>Heavy Music</th>
<th>Lucy in the Sky</th>
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</thead>
<tbody>
<tr>
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<td>15</td>
<td>48</td>
<td>41</td>
<td>46</td>
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<td>63</td>
<td>32</td>
<td>39</td>
<td>27</td>
</tr>
<tr>
<td>Understood theme</td>
<td>22</td>
<td>20</td>
<td>20</td>
<td>27</td>
</tr>
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<td></td>
<td>100%</td>
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GRAND RAPIDS

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<thead>
<tr>
<th></th>
<th>Ode to Billy Joe</th>
<th>My Condition</th>
<th>Green Light</th>
<th>Skip-a-Rope</th>
</tr>
</thead>
<tbody>
<tr>
<td>No meaning given</td>
<td>16</td>
<td>34</td>
<td>26</td>
<td>32</td>
</tr>
<tr>
<td>Inadequate description</td>
<td>67</td>
<td>35</td>
<td>32</td>
<td>25</td>
</tr>
<tr>
<td>Understood theme</td>
<td>17</td>
<td>31</td>
<td>42</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>100%</td>
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<td>100%</td>
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(Table includes only those teen-agers who had heard song in question.)

In conclusion:

... most of the teen-agers did not understand the lyrics or were indifferent ("No real meaning, just a good sound"). They were much more interested in sound than in meaning anyway: when they were asked to make a choice, 70 per cent of all our students said that they liked a record more for its beat than for its message.¹

No other surveys of significance were noted.

Jonathan Eisen edited a book of prominent rock writers under the title *The Age of Rock, Sounds of the American Cultural Revolution* (1969). These writers had drawn their material from the mass media in which they work, illuminating in a real way the make up and saga of rock during the 1960s. Portions of Eisen's work will be quoted in this study.

Nik Cohn added the historical aspect to our subject in his book *Rock From the Beginning* (1969). Cohn notes the significant evolutionary advances which brought rock from a lower-class phenomenon to the respectability it enjoys today.

Perhaps best known for his work in the field of rock music is David A. Noebel of *Christian Crusade Weekly*. His small work of 26 pages entitled *Communism, Hypnotism and the Beatles* (1965) preceded his much larger work of 352 pages entitled *Rhythm, Riots and Revolution* (1966). A third and smaller work of 64 pages was published under the title *The Beatles--A Study in Drugs, Sex and Revolution* (1969). Noebel brings to bear his evidence of conspiratorial forces that were and are behind the popularity of the Beatles and their drug-sex-revolution oriented lyrics. Highly religious, he strikes hard at the atheistic concepts found both in the philosophy of Communism and the rock music culture. Noebel supports his conclusion with voluminous
documentation, his sources drawn from the classical masters to the modern underground newspaper.

Another, writing about rock music, is Gary Allen. "That Music" first appeared in American Opinion, February 1969. His approach and conclusions were similar to those of Noebel.

Following the rock scene intensely is Joseph R. Crow, Dean of Sociology, Pacific Western College, Renton, Washington. Crow, himself a professional musician, has lectured widely concerning the music and messages contained in rock. Although there is no known published works by Crow, there is on file a taped lecture given in Provo, August 15, 1969, to which the writer will refer hereafter.

Darwin K. Wolford of Ricks College recognized the messages carried with the big beat and was prompted to write his 16 page work Four Messages of Rock Music (1970).

Richard Nibley, Professor of music at Snow College, has maintained a keen interest in the evolution of popular music for the past twenty-five years. His unpublished paper "Sounds of Sodom" displays his thorough grasp of the music and its related cultural heritages. Over these many years Nibley has collected extensive files on rock 'n' roll music which were graciously made available to the writer for this study.

Unpublished and heretofore unavailable, is the personal testimony of a recent convert to the Church who had previously associated himself with the culture that adopted
rock 'n' roll as their own. Scott Temple recounts his experience which began with music. Scott's analysis of his experience was felt to be of such significance that it is reproduced in excerpt form as Appendix C.

Selected literature for this study was limited to authors and publications considered to be responsible.
Chapter 3

THE BIG BEAT--ITS BIRTH AND ITS PUBLIC APPEAL

BIRTH OF THE BIG BEAT

"Every Negro, I suppose, knows the brief history of rock and roll music and how it was created. That it was the fluxing of white and black music together in America."¹

Historically the birthplace of the big beat is generally recognized as being in the deep south. Characteristic of the heavy "12 bar blues pattern" that began as early as 1910 in New Orleans, the big beat received local acceptance and was restricted to the Negro market. "Music similar to rock 'n' roll has been recorded for decades, but under 'race' or 'rhythm and blues' labels, intended for the Negro market."²

Others set the birth of rock 'n' roll at a later date and claim its sad lamenting "rhythm and blues" were born out of the misery of hard times produced in the 1930s.

The origins of rock 'n' roll go deep--Deep South, U.S.A. There, in the 1930s, in the fields and shanties of the delta country, evolved an earthy,


hard-driving style of music called "rhythm and blues"—played by Negroes for Negroes. Cured in misery, it was a lonesome, soul-sad music, full of cries and gospel wails, punctuated by a heavy, regular beat.  

Chuck Berry, one of the early and foremost exponents of rock 'n' roll, said "It's the most versatile music without specific direction I've ever heard of. Some of the beats—rhythm is actually what it is—are old gospel rhythm."  

Produced primarily by the Negro race for Negroes, it was twenty years later before the white population was exposed to what was then known as "race records." In the early 1950s Alan Freed, a Cleveland disc jockey, attracted attention as a "flamboyant, rapid-fire pitchman who sang along with the records, slamming his hand down on a telephone book to accentuate each beat." Moved by the phrases in the songs themselves, "Freed christened the music 'rock 'n' roll.' Gradually, the big beat began to take hold." Teenagers of all races have, since, fallen under its spell.  

In 1955 came the release of "Shake, Rattle and Roll" followed shortly thereafter by "Rock Around the Clock," both by Bill Haley and the Comets. In April of 1956, Elvis waxed his now famous "Heartbreak Hotel" and

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modern pop (rock as we know it) had been introduced to the buying public. "Out of Negro rhythm and blues and country and western [had] come Elvis Presley."\(^6\) Pushing its way out of obscurity it would have then been hard to realize that in ten years the big beat would "become chic, social, sexy, an Art form, a political force."\(^7\)

Following 1955, and through to 1960, rock was pushed along by a host of Negro mentors such as Little Richard, Buddy Holly, Chuck Berry and Chubby Checkers.

By the 1960s, then, the bland "white" vocal was passe. And so was the polished "white" orchestration. The typical rock group of the late 1950s and early 1960s--amplified guitars, percussion, saxophone--was designed for rhythm and individual variations rather than for tone color. It dispensed with forteissimo-pianissimo modulations and played one way--loud. Never had such primitive jazz been exploited with such wide success among whites as well as Negroes. Even the more advanced jazz of 1960s, which utilized the intricate techniques and rhythmic complexities of the bop revolution, also emphasized beat, solo variations and rhythmic experiment more than harmonics and modulation. Such a trend reflected the Negro's pride in his own roots, his "funky" contempt for white aesthetic standards; ashamed of or resentful of WASPishness, were seeking in music what some of them sought in LSD, a piling up of new sensation upon sensation to smash their Square prison.\(^8\)

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There was, however, nothing to compare with 1964 in the popularization of the big beat through music now known as the "colored sound." With their first record and a tour of the United States, the Beatles reaped a public success unknown in history. It was paying homage to the source of that success when John Lennon remarked: "We can sing more colored than the Africans." Influenced by rhythm and blues and Presley, "... the Beatles ... transformed the original primitive Negro sound, making it acceptable to the mass of young white people all over the world."  

Little wonder John Lennon found reason to say "We were worried that friends might think we had sold out, which in a way we had."  

The Beatles also made it all right to be white. As French critic Frank Tenot notes: "Since the downfall of the Viennese waltz, nothing in popular music, and particularly dance, has known any success unless associated with one or another of the rhythmic discoveries of the Negro." Beatle music (known as "the Mersey sound") and even Beatle accents are actually Anglicized imitations of Negro rhythm and blues once removed.  

Asa E. (Ace) Carter, self-appointed leader of the North Alabama Citizens Council, seemed disposed to lump "bebop," "rock and roll" and all "Negro music" together and

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believed they were all "designed to force 'Negro Culture' on the South."\(^\text{13}\)

From 1964 to the present, the music with a cultural root received nearly total acceptance. Thus, there had been a mixing of ". . . two traditions--Negro rhythm 'n' blues and white romantic crooning, colored beat and white sentiment."\(^\text{14}\) *Time* quotes a noted musician as saying that . . . jazz can never again be music by Negroes strictly for Negroes any more than the Negroes themselves can return to the attitudes and emotional responses which prevailed when this was true.\(^\text{15}\)

What was new about it [this new music] was its aggression, its sexuality, its sheer noise; and most of this came from its beat. This was beat, bigger and louder than any beat before it, simply because it was amplified. Mostly, pop boiled down to electric guitars.\(^\text{16}\)

Richard Goldstein, one of the best known rock critics, assures us that rock did not spring from perverted electronics--rather it was a musical hybrid of both races, simply amplified by electronics.

Even some of the staunchest adult partisans seem to think rock sprang full blown from the electric loins of the 1960s. This is far from the case. Contemporary rock (sometimes known in postgraduate circles as the "new music") is a mulatto. It was born of an unholy

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\(^\text{13}\) National Affairs, *Newsweek*, April 23, 1956, p. 32.

\(^\text{14}\) Mooney, p. 9.


\(^\text{16}\) Mooney, p. 9.
Put another way, author Nik Cohn describes James Brown's modernization of the "call-and-response gospel thing":

Basically what he [Brown] does is to get up some very simple pattern, one deep-down riff, and then he hammers it, hits it over and over, calling a phrase and having his band answer it, building on infinite repetition, piling it on until the tension gets to be almost physically painful. It's the call-and-response gospel thing, the same old preach, only hyped into line with the sixties.

So predominant were the "brown" and "colored" sounds in American popular music that Eric Burdon, member of the well-known rock 'n' roll group "Animals," asked,

Why should Americans, Negro or white, forget or deny where rock and roll came from, what produced it, why it is here? ... We [in England] are not surrounded by the things that produce the modern "brown sounds." We have to learn it, manufacture it, while Americans are born in it and nurtured by it. It's a pity so many kids starting off in rock and roll are so blind they can't see where it all came from.

Imitation of the Negroid sound has been nearly universal. Following the Beatles' example, thousands of groups sprang into existence to capitalize on the sound that sold. Other white performers began to strike it rich copying the style and sound of the Negro jazzmen. The


19Burdon, p. 162.
Righteous Brothers, who could be accepted as Negroes on sound alone, remarked, "We both already had a colored sound, I think that's why we got together."\(^{20}\)

The Dead's music, when all other analyses are thrown in as qualifications, is primarily an imitation of Negro blues. The style of singing is gutteral, down, and dirty; and the diction is that of Negro slang: "Ah luhv you, babuh." That, plus the fact that the music drowns out the words, is why middle-class white people have such a difficult time understanding what the Dead are singing. You have to be a 'hippie, Negro, or drug addict.'\(^{21}\)

The highest praise that a Negro jazzman can give his white counterpart is that he plays like a Negro.\(^{22}\)

With the different kinds of music fused together, played, copied, and made palatable for everyone, it was a simple matter to transfer rock 'n' roll from noise on the transistor radio into a teen-age style. While the young were discovering the uninhibited joys of the driving beat, clothes designers offered their solution to the need for more freedom of movement—the shorter skirt and the loosened waist.

PUBLIC APPEAL OF THE BIG BEAT

It has long been known that man could classify all his actions into two categories, either "goal achieving or

\(^{20}\)Robinson, p. 54.


\(^{22}\)Music, Time, October 19, 1962, p. 58.
tension relieving." It is to the latter that the big beat makes its appeal. Wyatt Day and Jon Pierson of Ars Nova, explain that when producing their music they enjoy themselves. "Rock is fun, the physical involvement, the sheer vibrations that reach into your body and shake you."23

Tom McSloy is quick and happy to admit that

... rock is visceral, it does disturbing things to your body. In spite of yourself, you find your body tingling, moving with the music. If you try to repress the feeling, it jangles your insides.24

Explaining a visit to a discotheque, McSloy suggested his mother could not have endured the environment which includes the decibel level of the music. "The music was so strong, so overpowering, so loud, that the effort of struggling against it would have driven her right out of the room."25

Were this one's first experience, it is understandable that there would be a natural response to flee from sensations first recognized as pain. With proper conditioning, however, an adult can become as influenced by the "stereophonic nirvana" as any teenager. Thus, musical trends drifted toward eclecticism which has become very elaborate.

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25McSloy, p. 681.
Through rock music, the audience is being exposed to an assortment of advanced musical and electronic techniques that five years ago might have sent them screaming into the street. Amazing breakthroughs have been made in the field of "audience education." 26

Audience education would seem to more accurately imply audience conditioning. Although widely discussed, the aesthetics of rock 'n' roll seem to find little support in contexts other than those treated in this thesis. Composer Milton Babbitt, cited by Esquire as an expert on American popular music of the late twenties, calls rock "the grossest manifestation of the most vulgar simplicity- edness." 27 Christgau states further that "if there is a music professor anywhere with an interest in the aesthetics of rock and roll, he is keeping himself well hidden." 28

Undisturbed by any such criticism, the growth and appeal of rock 'n' roll continued at an astonishing rate. Trying to explain this phenomenal response, James Girard, a Boston psychologist, is quoted as saying:

There is rhythm in respiration, heart beat, speech, gait, etc. The cerebral hemispheres are in a perpetual state of rhythmical swing day and night. There must be a condition of harmony or perfect balance between the mental, emotional and physical operations of the organism if it is to function properly. It


28 Christgau, p. 175.
is precisely at this point that rock and roll and much of the modern music becomes potentially dangerous. This is because, to maintain a sense of well-being and integration, it is essential that man is not subjected too much to any rhythms not in accord with his natural bodily rhythms.\textsuperscript{29}

Whether or not the relentless beat disturbs or appeals to one's "natural body rhythms" is not the point being made here, but it is safe for one to assert that the body, even when the mind is dulled by drugs and noise, can still be made to respond to the beat. To understand why the relentless beat is the most appealing factor of rock 'n' roll music, one must realize that rhythm is physical and can stand independent of melody and harmony. Offering such explanation is Richard Nibley:

"RHYTHM is the most physical element in music. It is the only element in music that can exist in bodily movement without benefit of sound. A mind dulled by drugs or alcohol can still respond to the beat. In contrast, form, an important ingredient in master works, is music's most cerebral element and needs a clear head and disciplined attention far in excess of snapping fingers and undulating thighs. In rock, form is rudimentary, primitive. So rock follows the inclinations of the natural man in minimizing effort.\textsuperscript{30}"

So exhilarating is the music with the good beat that some consider it as a kind of prime mover. Said one teenager, "It's got to reach down inside and turn us


\textsuperscript{30}Correspondence from Richard Nibley to Ezra Taft Benson, September 25, 1970. Quoted with permission.
on." To the teenage audience as a whole, rock is "what's happening," "it really turns everybody on," and "it's music to move by." Garfunkel, of Simmon and Garfunkel, says: "Pop music is the most vibrant force in music today. It's like dope—so heady, so alive."

So much response can be generated from the power of the big beat that it has been declared as

... perhaps the most kinetic sound since the tom-tom or the jungle drum. It may seem monotonous to the musicologist, too loud to the sensitive, but it is utterly compelling to the feet.

Frank Zappa pursues this theory of coercing the feet by asking some very serious questions.

The loud sounds and bright lights of today are tremendous indoctrination tools. Is it possible to modify the human chemical structure with the right combination of frequencies? (Frequencies you can't hear are manifested as frequencies you can see in a light.) Can prolonged exposure to mixed media produce mutations? If the right kind of beat makes you tap your foot, what kind of beat makes you curl your fist and strike?

Regardless of the answers to these questions, Zappa recognizes the irreplaceable position of the drummer in

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31 Music, Life, May 21, 1965, p. 84.
32 Robinson, p. 49.
33 Music, Time, May 21, 1965, p. 84.
34 Music, p. 84.
36 Music, Time, May 21, 1965, p. 84.
37 Zappa, p. 91.
rock 'n' roll, for it is the drummer's job to "keep the beat . . . that same old crappy beat . . . the beat that [makes] the kids hop around and scream and yell and buy records."38

The value of sheer noise, amplified as loud as the human ear can tolerate it, was discovered early and exploited by the Beatles.

In the spring of 1960 the Beatles, in their first significant club engagement, discovered the value of noise. The group, flat broke, owned four guitars but only two amplifiers and the booking was in a wild club on a noisy street in Hamburg. How were they going to be heard? McCartney recalled: "We didn't worry about arrangements or anything. If we had trouble with our overworked amplifiers--we had to plug two guitars into one--I'd just chuck everything in and start leaping around the stage or rush to the piano and start playing some chords . . . it was noise and beat all the way." The Germans loved it.39

Whether one agrees or disagrees with the merit of the Beatles' talent, the fact remains they were good enough to build a financial empire within four short years from the above experience. So magnetic were their powers over the buying public that their personal financial net worth was reported to have been between five and nine million each in 1969.40 That is a sizeable amount to have been levied against a teenage audience.

38 Zappa, p. 86.
39 Peiper, p. 129.
Teenagers have always been the prime target for the producers and makers of popular music. With the introduction of electronics, the nation's youth is exposed to the commercialism of music at an earlier age than ever before. The newly recognized teenybopper has the rapt attention of every business minded recording company in existence. Recording executives are aware of the tremendous dollar volume controlled by this age group. Dealing with the richest, most extravagant children in the history of the world, some have studied the psychological means for tapping this seemingly endless sea of wealth by appealing to the pre-teen's total misery, caused at this age by being too young.

She sulks behind a screen of bobby pins, slapping at her baby fat, mourning the birth of her acne. She is a worried sixth-grader, an aging child, a frightened girl—and the queen of $100 million-a-year popular record industry.  

Songs, written and sung by kids only a few years older than she is, tell of the teenage search for something, and for this young lady the message comes through loud and clear. Reeking with what the recording industry recognizes as the "teen feel," she finds it easy to identify. Thus, the desire for the music and the record is born.

Bob Morgan of Epic Records asserts that they are not content with getting the girls just to buy the record,

"You've got to really move in there with the weepers so that she'll have to possess the record. She's got to need it to explain herself."\footnote{42}{Music, p. 50.}

As the chief exponents of the big beat and consistently rated high on the national charts, the Beatles were in a position to provide for more "teen needs" than any other group. However, Ned Rorem, in his article "The Music of the Beatles," said; "Our need for them is neither sociological nor new, but artistic and old, specifically a renewal of pleasure."\footnote{43}{Ned Rorem, "The Music of the Beatles," The Age of Rock, Sounds of the American Revolution, ed. Jonathan Eisen (New York: Random House, 1969), p. 154.}

Mike Jagger of the Rolling Stones was also quick to recognize the use of noise as a means of entertainment. With the words drowned in the new sound, the electronic noise provided the impetus for pleasure sensation made possible only by this acoustically equipped society.

Really, it was nothing but beat, smashed and crunched and hammered home like some amazing stampede. The words were lost and the song was lost. You were only left with chaos, beautiful anarchy. You drowned in noise. . . . And in any case, the sound destroyed you, raped you regardless, and you had no defense left.\footnote{44}{Cohn, pp. 172-73.}

The Jefferson Airplane added a new dimension by adding the blinding strobe lights in an otherwise darkened auditorium. Thus, a total environment of light, color and
sound is showered down on a sea of moving people who are encouraged to forget their "role-in-the-world" and to feel free to act or express themselves any way they wish.\textsuperscript{45}

Describing a similar scene as that produced by the Airplane, George B. Leonard, \textit{Look} senior editor, says this:

The senses took a beating from flashing strobe lights, dazzling film projections, electronic rock music, taped noises, screaming whistles, wafting incense. Couples tried to dance, but all the dances got mixed up, and people pressed together in clumps, reached helplessly upward. One girl staged a topless dance, another chose to lie motionless while the crowd covered her with confetti.\textsuperscript{46}

Protected by the darkened quarters, disturbed only by the blinding flash of strobe lights and spurred on by the mass psychosis that everyone else is doing it, the teenager feels his resistance being attacked as never before. Vance Packard explains:

The youngsters in darkened audiences can let go all inhibitions in a quiet, primitive sense. . . . They can retreat from rationality and individuality. Mob pathology takes over, and they are momentarily freed of all civilizations' restraints.\textsuperscript{47}

There are occasions when even body functions are out of control. After a Rolling Stone concert one authority describes it this way.

\begin{itemize}
\item \textsuperscript{46}George B. Leonard, "Where the California Game is Taking Us," \textit{Look}, June 26, 1966, p. 108.
\item \textsuperscript{47}David A. Noebel, "One Christian's View," \textit{Christian Crusade Weekly} [Tulsa], February 15, 1970, p. 4.
\end{itemize}
After the show, I hung around in the dressing rooms and wasted time. The Stones were being ritually vicious to everyone, fans and journalists and hangers-on regardless, and I got bored. So I went down into the auditorium; it was empty, quite deserted, but there was this weird smell. Pis$: the small girls had screamed too hard and wet themselves. Not just one or two of them, but many, so that the floor was sodden and the stench was overwhelming. Well, it was disgusting. No, it wasn't all that disgusting, but it was strange—the empty cinema (chocolate boxes, cigarette packs, popsicle sticks) and this sad sour smell.48

Thus, the demands of Rock are that people react. Jackson Robart puts it succinctly when he says, rock is

... well-conceived, hard-hitting, gutsy music that is written to be listened to and reacted to as each listener sees fit. ... Rock today demands a reaction from the soul—the same sort of reaction black people have always had toward their music.49

The pleasure of heaping up one new sensation upon sensation is not reserved for the audience alone. Each group strives for that special "NIRVANA" which is reached when there is a complete unity or togetherness experienced while producing the wild pulse of the music. Sara Davidson describes how a young rock group called the Rhinoceros achieved this desired condition.

Danny, on lead guitar, rips into a new song and moves around the room, pulling after him the red umbilical cord that ties him to the amplifier. He stands in front of Doug, and they stare into each other's eyes moving and nodding in unison until—sync—they are playing in sync, not looking at each other's hands on the guitars, only the eyes. Danny turns to his brother, Steve, on bass guitar, pulling

48Cohn, pp. 170-71

him into the rhythm-sync. Then he walks to Billy on the drums, catching his eyes and matching up with him. Then Michael on organ, Alan on piano, John singing at the microphone, until everyone in the room is pitching the same way, nodding at each other, and the air is steaming with this communion.

At this moment, which the musicians call "magic" or "holy," they experience intimations of transcendence of self. Alan describes it: "When we're really getting together, playing, we're all at peace together. You're not even you anymore. You don't have to contend with the hangups that Alan has. All of a sudden, you're part of something that seven people are feeling. The music is crashing all around you, but you're at peace, in the center of it." Beyond the ear-bruising electric pounding is a state where, John says, "You cease to be. You're just a vessel, the instrument of your soul. The music is playing you." The group works for that transcendence every time they play. They reach it for moments, during certain songs, but the complete experience is rare. "When we play a set that has it throughout, everybody walks off like this." John folds his hands in prayer. "It makes us happier than anything in life."\(^5\)

In order to reach the point of being "played by the music," otherwise known as "stoned," one must learn to get into the music. Some rely on drugs to help them achieve this. Others claim that drugs are not necessary.

To get into rock, you have to give in to it, let it inside, flow with it, to the point where it consumes you, and all you can feel or hear or think about is the music. Once you've done that, there is a kind of breakthrough; and you can perceive the music on many different levels.\(^6\)

As quoted from *Time Magazine* by Nat Hentoff, one must come into the beat

... where the sound is so loud that conversation is impossible, the hypnotic beat works a strange magic.

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51 McSloy, pp. 681, 692.
Many dancers become literally transported. They drift away from their partners; inhibitions flake away, eyes glaze over, until suddenly they are seemingly swimming alone in a sea of sound. Says Sheila Wilson, eighteen, a student at Vassar: "I give everything that is in me. And when I get going, I'm gone. It's the only time I feel whole." ⁵²

Still another said, "Listening to rock gives me a joy, exhilaration I find in no other musical form." ⁵³

With its ability to appeal to and capture the senses, it is not surprising that rock 'n' roll has been declared "...America's most up-to-date art form..." created and controlled by the young people it is aimed at." ⁵⁴

Similarly, the word "art" was used in its broad sense and was applied to any form of media which produced body oriented sensations. In fact, "to be truly arty in the early 1960s, one had to be glandular." ⁵⁵

Paul Williams, former editor of the rock magazine, Crawdaddy, crowned rock 'n' roll king of the arts because of the power it was capable of exerting over the human nervous system.


⁵³McSloy, p. 692.


⁵⁵Mooney, p. 19.
Rock, because of the number of senses it can get to (on a dance floor, eyes, ears, nose, mouth and tactile) and the extent to which it can pervade those senses, is really the most advanced art form we have. 56

Who, then, may stand and deny the power of rock 'n' roll music? Who would be so foolish as to say that repeated exposure of the big beat would have no or little effect on them? Aimed totally at the senses, rock 'n' roll creates an addictive power that is difficult to check. A young college student recently remarked to the writer, "I'm not addicted to rock music. I listen to it all the time." And it is in the listening, the liking, and ultimately, the moving with the music that one may experience the most sought after sensation in this world—that of becoming one with the universe.

Suppose

... you were out there dancing and sweating and really feeling the music (every muscle & fiber of your being, etc., etc.) and the music suddenly got louder and more vicious ... louder and viciouser than you could ever imagine (and you danced harder and got sweaty & feverish) and got your unsuspecting self worked up into a total frenzy, bordering on electric Buddha nirvana total acid freak cosmic integration (one with the universe), and you were drunk & hot & not really in control of your body or your senses (you are possessed by the music), and all of a sudden the music gets EVEN LOUDER ... and not only that: IT GETS FASTER & YOU CAN'T BREATHE (But you can't stop either; it's impossible to stop) and you know you can't black out because it feels too good ... I ask you now, if you were drunk and all this stuff is happening all over the place and somebody (with all the best intentions in the world)

56Christgau, p. 174.
MADE YOU STOP so he could ask you this question: "Is a force this powerful to be overlooked by a society that needs all the friends it can get?" Would you listen?\textsuperscript{57}

\textbf{SUMMARY}

Thus, it should not be difficult for anyone to realize, especially members of the Church, that every human being with a body is a potential target for the big beat. The evidence is overwhelming that the appeal of rock is primarily physical. When stimulated by the big beat alone, it leads to physical sensation. With the senses heightened, stimulated and sustained by constant exposure to the driving beat of rock 'n' roll, it seems unlikely one would receive any noticeable impetus to seek after the sacred strains that touch the spirit. Celestial music depends upon the attainment of the Holy Spirit. Any music without this blessing cannot appeal to anything else but to the senses.

\textsuperscript{57}Zappa, p. 91.
Chapter 4

THE BIG BEAT--PROMULGATOR OF UNCHASTITY

"To deny rock [is] to deny sexuality."
--Frank Zappa

Known as an Oracle for the new rock, Zappa holds an authoritarian position among those advocating the virtues of the big beat. Frank also comes to the rock scene better prepared musically than most. Holding a masters degree in music composition from the University of Southern California, he indicates an intense interest in what effects melody, harmonics and sheer vibrations have upon the human organism. Accepted as a champion among and for the young,

... he is eager to have the young survive society's plagues of plastic robots, ugly radio, false morality. He assumes the role of musicologist, psychologist and sociologist. ¹

Desiring to free the young from old, established sexual taboos, Zappa's experiments seem determined to find the most effective combination of sound, harmony and decibel level for producing sex sensations.

The ways in which sound affects the human organism are myriad and subtle. Why does the sound of Eric Clapton's guitar give one girl a sensation which she describes as "Bone Conduction"? Would she still

experience Bone Conduction if Eric, using the same extremely loud thick tone, played nothing but Hawaiian music? Which is more important: the timbre (color-texture) of a sound, the succession of intervals which make up the melody, the harmonic support (chords) which tells your ear "what the melody means" (Is it major or minor or neutral or what the volume at which the sound is heard, the volume at which the sound is produced, the distance from source to ear, the density of the sound, the number of sounds per second or fraction thereof . . . and so on?) Which of these would be the most important element in an audial experience which gave you a pleasurable sensation? An erotic sensation?\(^2\)

So loud and incomprehensible to adults, rock was quickly recognized as a powerful influence on the newly acquired body emotions of the adolescent. Hal Zeiger (an early 1950 promoter of rock) said:

I knew that there was a big thing here that was basic, that was big, that had to get bigger. I realized that this music got through to the youngsters because the big beat matched the great rhythms of the human body. I understood that. I knew it and I knew there was nothing that anyone could do to knock that out of them. And I further knew that they would carry this with them the rest of their lives.\(^3\)

Previous to the era of rock, popular music was normally a part of the mid-teen romance that was smothered in puppy love relationships. But not entirely so with rock. Its potential market became younger and younger. The teenybopper (a pre-teenager) could participate socially in what previous generations were required to reserve for the dating years. For one thing,

\(^2\)Frank Zappa, "The Oracle Has It All Psyched Out," *Life*, June 28, 1968, p. 84.

\(^3\)Zappa, p. 85.
... you danced it alone. Suddenly, dancing hadn't anything to do with romance any more, nothing to do with companionship or fun. Instead, it became pure exhibitionism, a free platform for sexual display, and down among the teenybops, that passed for kicks... Its cuteness was simply that it allowed kids to do something that would have got their faces slapped for them in any earlier generation; namely, to stand up in public and promote their ass. And all right, so it looked foolish, but it felt illicit; that was the full equation.  

As stated elsewhere, rock 'n' roll became the "in" music for the hippie-beatnik variety. No question, it was music "definitely meant for action." Among a special group known as the North Beach beatniks, however, dancing was strictly out.  

Dancing was not the "in" thing to do, especially in public. Like the most sophisticated members of the bygone Edwardian set, who looked upon it as an attempt at something best accomplished in a boudoir, the North Beach beatniks eschewed dancing because they considered it "fake copulation."  

Feasting on one financial success after another, the promotion of the big beat persisted in spite of tremendous parental resistance. It is not unlikely that parents realized the seriousness of rock upon their impressionable young. "They [respectable parents] did everything they could to make sure their children were not moved erotically

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by Negroes." With increased resistance to the music from parents came an almost universal acceptance of the music by the kids. Parents, and many adults, stood in dismay at the onslaught of the big beat.

Parents offered nothing to their children that could match the appeal of rock. It was obvious to the kids that anyone who did not like (or at least attempt to understand) rock music, had a warped sense of values. To deny rock music its place in the society was to deny sexuality. Any parent who tried to keep his child from listening to or participating in this musical ritual was, in the eyes of the child, trying to castrate him.7

Zappa is here restating what was recognized twelve years earlier: "It is impossible to deny that rock 'n' roll has a sensual sound."8

Other rock groups are less subtle. Their whole public image is designed to be vulgar, dirty and lewd. Nik Cohn describes the Rolling Stones as not being

... pretentious--they were mean and nasty, full blooded, very nasty, and they beat out the toughest, crudest, most offensive noise any English band had ever made.9

What people see is five hipless moppets dressed like carnival coxcombs, spread across the stage in rock-'n'-roll formation. The insouciant Jagger jerks shuffles, wiggles his bottom and triggers a thousand shrieks with his cock-a-doodle cool. What's happening,

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6Zappa, p. 85.

7Zappa, p. 85.


9Cohn, p. 166.
babies? "It's a noise we make," says Jagger: "That's all. You could be kind and call it music."\(^\text{10}\)

Thus, when the Stone's recording manager, Andrew Oldham (23) says: "Pop music is sex and you have to hit them in the face with it," there is reason to believe him.\(^\text{11}\)

Ray Manzarek, The Doors' organist, explains their music this way:

> Our music has to do with operating in the dark areas within yourself. A lot of people are operating on the love trip, and that's nice, but there are two sides to this thing. There's a black, evil side as well as a white, love side. What we're trying to do is come to grips with that and realize it. Sensual is the word that best fits it.\(^\text{12}\)

Further, "the Doors' music . . . is satanic, sensual, demented and full of acid . . . and it becomes even more so when you play it over and over again."\(^\text{13}\)

The most satanic thing about The Doors is Jim Morrison, the lead vocalist and author of most of the group's songs. . . . He wears skin-tight black leather pants, on stage and away from it; and when he sings, he writhes and grinds and is sort of the male equivalent of the late Miss Lilly Christine, the Cat Girl. But with Lilly Christine you had a good idea that the performance was going to stop short of its promised ending-point. You don't know that with Morrison.\(^\text{14}\)

\(^{10}\)Music, Newsweek, November 29, 1965, p. 92.

\(^{11}\)Music, Time, April 28, 1967, p. 54.

\(^{12}\)Fred Powledge, "Wicked Go the Doors," Life, April 12, 1968, p. 90.

\(^{13}\)Powledge, p. 86.

\(^{14}\)Powledge, p. 86.
Not to be outdone, the Beatles relied on John Lennon to perform on stage what the mass media were loath to report. Accurately described,

... [Lennon] played monster and made small girls wet their panties. He'd hunch up over the mike, very tight because he couldn't see an inch without his glasses on, and he'd make faces, stick his tongue out, be offensive in every way possible. On "Twist and Shout" he'd rant his way into total incoherence, half rupture himself. He'd grind like a cement mixer, and microbops loved every last dirty word of him. No doubt, the boy had talents.15


... But Janis something was [sic], truly, something else. She sang like a rock and roll banshee and leapt about the stage like a dervish. It was the raunchiest, most attacking rhythm and blues singing I'd ever heard...

She sang like a down-home psychopath. She threw the microphone from hand to hand, she straddled it and threatened to eat it whole; she tossed her head and stamped her foot and punched her thigh and shook her fist at the audience, and she shivered all over. She wasn't pretty, she was just plain shake-that-thing erotic.16

Trying to explain what happens inside herself when she sings, Janis ties her feelings in sexual terms, almost ineffable.

I think the way that you're good at anything, I mean I can't say for anyone else, but I know for me, when I'm singing, I can't be thinking about my motivation, you know, I can't be thinking about any kind of bastard idea like that. I've gotta just close my eyes and get inside my head and sing. And

15Cohn, p. 153.

when I'm singing, it's really like a rush, do you
know what I mean, it's such a heavy moment. When
it's gone, it's, like, you can remember it, but you
can't ever be aware of it again until it happens
again. And then it's all there again, and then it
goes. It's, like, just a great moment, you know?
It's like an orgasm, you can't remember it, but you
remember it. 17

Another leading performer of the big beat is Tina
Turner. Accompanied by her husband, Ike, they are known
for adding their own fire to already hot Beatle tunes.

Tina leaves little doubt as to the intent of her music as

she springs out onstage like a lioness in heat,
mini-skirt cut to just below her womanhood. As the
band cooks behind her, her raspy voice breaks out
into a raucous wail that jangles every male in the
room: "What you want, baby, I got it, what you need,
baby, I got it . . ." Though Tina Turner's ostensibly
talking about Respect, the heated sexual message comes
through undiluted. 18

Nik Cohn sees Tina the same way.

. . . She's sexy. She's a great big woman with
long black hair right down her back and a beautiful
snarling animal face and a truly cosmic ass. Not
pretty but sexual as hell. And her energy is endless;
she flings herself about the stage like some maniac,
and her hair flays her flesh and her butt, always
her butt. Then the sweat rolls off her in sheets
and her lips peel back from her teeth and she's quite
murderous.19

The screaming of Jim Morrison (the Doors) ranges
from "demonic invitations to sensual madness." Writer of
the hit "Light My Fire," Jim attempted to do just that for

17 Editorial, p. 76.
18 Ernest Dunbar, "Ike and Tina Turner: They're Too
19 Cohn, p. 140.
everyone at a 1969 Miami concert where he ". . . stripped his body of its clothing, and masturbated in time to the frenzied music of his co-performers." Commenting on the Doors, Wolford suggests their "style of music cannot inspire anything better, nor can the songs they sing." 20

The leading rock groups agree there is no division between rock and sex. The clothes, the stage, the instruments, the sound, the beat, the audience response, the language—all is sex.

The language, the argot of rock is grounded in sexuality. The instrument is your "axe." What you play on it are "licks" and "chops." If two players get into competition, they "fight each other with their axes." A band gets on stage to "get it on," "put it together," "be together." If you "dig" something, you "flash on it," "turn on," "get into it." Something serious is "heavy," something relaxed is "laid back." A girl is never called a girl, she is always a "chick." The male is a cat. . . .

The communication between band and audience is as physical as it is aural. Steve says, "I know certain lines on the guitar that, if I'm interested in a chick, I can look straight at her and do it to her. This one line starts high on the neck of the guitar and goes down to the lowest part, fast. It's like a slap in the crotch." When Mike works on the organ, he is thinking of making love. "The beat does it to me." And Danny says he gets so sexually and emotionally excited that, "I've come on stage lots of times, just from the music, and it's unbelievable. Sometimes I fall off the stage and other times, I cry, right up there." Jimi Hendrix, feeling the same surges, set fire to his guitar. Jim Morrison of the Doors sang "Touch Me" and then is alleged to have exposed himself on a Florida stage. 21

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21 Sara Davidson, "Rock Style: Defying the American Dream," Harpers, July 1969, p. 60.
It is not out of character, then, when Grace Slick of Jefferson Airplane says, "It doesn't matter what the lyrics say, or who sings them. They're all the same. They say 'Be free--free in love, free in sex.'"22

Accepting their performing of rock 'n' roll as a kind of missionism, the Airplane consider the message as "the Sermon on the Mount, the greatest church of the last century." Prone to call their music "love rock," they make no equivocation in announcing: "THE STAGE IS OUR BED AND THE AUDIENCE IS OUR BROAD. WE'RE NOT ENTERTAINING, WE'RE MAKING LOVE [capitalization not in the original]."23

As a favorite idiom of the rock culture, rock music sustains and supports the hippie philosophy regarding sex.

For the hippies, sex is not a matter of great debate, because as far as they are concerned the sexual revolution is accomplished. There are no hippies who believe in chastity, or look askance at marital infidelity or see even marriage itself as a virtue. Physical love is a delight--to be chewed upon as often and freely as a handful of sesame seeds. "Sex is psychedelic," said Gary Goldhill, 38, an Englishman who gave up radio scriptwriting to live as a painter in the Haight-Ashbury area. "And, in all psychedelic things, sex is very important."24

For the rock musician, then, sexual restraint is non-existent. Acknowledging that sex is closely related to

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23Show Business, p. 53.
"the music," rock musician Danny comments on marriage and sex.

Being married to a musician is tough on a chick. You sit at home every night by yourself while your husband is surrounded by chicks who throw themselves at him. I learned from being married that you have to get all the sex thing out of your system, because the music is so tied up with sex that it's a real struggle, even if you're married, not to go after it.25

The involvement with the rock movement has been gigantic. The beat is designed to spare no one. Those who respond totally to its call surrender their sexuality to the new religion of rock.

One example: Groupies. These girls, who devote their lives to pop music, feel they owe something personal to it, so they make the ultimate gesture of worship, human sacrifice. They offer their bodies to the music or its nearest personal representative, the pop musician. These girls are everywhere. It is one of the most amazingly beautiful products of the sexual revolution.26

Those who resist the surrender of their sexuality in any degree, even down to refusing to move with the music at live performances, form a most fitting challenge to an ambitious rock group. Referring to just such a circumstance, a member of the Rhinoceros said "it feels so great to crack a challenge like that. Those people didn't wanna move, and we made 'em wiggle asses. We really had to work at it."27 The group's assumption is that

25Davidson, p. 60.
26Zappa, p. 88.
27Davidson, p. 62.
there is some of the groupie in almost every girl who watches a rock singer in leather pants and metal hardware, snapping his body and making a sound so loud it is very near pain.\(^{28}\)

Those who compose and create the big beat or the music of rock have made clear their intents and purposes. Drenched with pseudo-Freudian philosophy that "love is not love without sexual expression" there is little chance one can listen to his radio or record player pulse with desire and not awaken (too early and to his lasting sorrow) those precious budding emotions of sex inherent in his maturing body.

Billy Graham wisely acknowledges:

When I was 17, 18, 19, 20, I was interested in sex--and if I had had all of this thrown at me at that time, I don't know whether or not I could have withstood it. I think about my own sons and my own daughters, and I'm sure that many parents are concerned about what their children are exposed to. Human nature is so built that it cannot resist these temptations when they are thrown from every angle.\(^{29}\)

We have discussed only one of these angles.

\(^{28}\)Davidson, p. 57.

Chapter 5

THE BIG BEAT--PROMULGATING THE USE OF DRUGS

Information regarding drugs is voluminous and easily accessible to the interested investigator. It is not within the scope of this study, however, to discuss any other aspects of drugs and their abuse than that which relates to asserted connections with rock 'n' roll music. Adopted by the hippies as "their music," the big beat has found drugs to be a consistent bedfellow at the more publicized rock concerts and festivals. From repeated coverage of such events received from the press, it would be inconceivable to think of finding one without the other.

Generally recognized as the year of their greatest creativity, 1967 found the Beatles producing their well known "Sgt. Pepper's Lonely Hearts' Club Band" album. So easily recognizable were the drug references that Time Magazine labelled the album as being "drenched in drugs."1 When it was clear that they could no longer escape public detection, Hunter Davies, official biographer for the Beatles, acknowledged their preoccupation with LSD and

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Maharishi.\(^2\) It was left to John Lennon to be honest about their personal lives and their early experimentation with drugs.

Drugs were going. Lennon says, "[I] started on pills when I was 15, no, since I was 17." They all got into LSD, especially Lennon and George Harrison. "It went on for years," says Lennon, "I must have had a thousand trips . . . I used to just eat it all the time."\(^3\)

David Noebel quotes, from the underground newspaper Rolling Stone, further comments attributed to John Lennon:

... Lennon admits that he has been on pills since he was 17 years old and soon after turned on to pot. He then says, "I have always needed a drug to survive. The others, too, but I always had more, more pills, more of everything because I am more crazy probably. . . ."

He (Lennon) says that the "Beatles" tours were like the Fellini film Satyricon. "We had that image. Man, our tours were like something else, if you could get on our tours, you were in. They were Satyricon, all right. Wherever we went there was always a whole scene going, we had our four separate bedrooms. We tried to keep them out of our rooms. Derek's and Neil's rooms were always full of junk and w-----and who-in----knows-what, and policemen with it.

"When we hit a town, we hit it. There was no ------about. There's photographs of me crawling about in Amsterdam on my knees coming out of w----- houses and things like that. The police escorted me to the places, because they never wanted a big scandal, you see."\(^4\)


\(^3\) Music, Newsweek, January 18, 1971, p. 51.

Looked upon by teenagers with a near god-like hero worship, the Beatles maintained their skillfully maneuvered mop-haired, scrubbed faced, boy-next-door public image for almost a decade.

But the Beatles are really Teddy bears, covered over with Piltdown hair. The one word that teenagers used over and over to describe them is "different." They are different not only because they all grope around under four years' growth of hair. They are different because they are as wholesome as choir boys. They only stand and sing. In a mass of misses, they only bring out the mother.5

Lennon claimed that everybody connected with them and their money wanted them to preserve that image. "The press too, because they want the free drinks and the free w----- and the fun. . . ."6

Thus, until 1967 the public remained ignorant of the personal involvement of the Beatles with drugs. Continued denial of drug abuse and especially drug implicated lyrics in their songs caused observers of the rock scene to seriously question what had begun as a charming put-on toward their public. A recent album cut by Lennon and Yoko Ono was declared by High Fidelity Magazine to be an extension of their "contempt for public stupidity" which is shared by those groups who gain popularity by being nasty, rude and vulgar. The philosophy is that the public proves its stupidity by purchasing whatever is produced and,

5Music, Time, February 21, 1964, p. 46.
therefore, deserves all the "mockery . . . showered upon them." 7

As music, rock had an undeniably liberating effect; driving and sensual, it implicitly and explicitly presented an alternative to bourgeois insipidity. The freedom granted to rock by society seemed sufficient to allow its adherents to express their energies without inhibition. Rock pleasure had no pain attached; the outrageousness of Elvis' gold lame suits and John Lennon's wildly painted Rolls Royce was a gas, a big joke on adult society. Rock was a way to beat the system, to gull grown-ups into paying you while you made faces behind their backs. 8

Ironically,

. . . the White Panthers talk of "total assault upon the culture by any means necessary, including rock and roll, dope and f------ in the streets," while Billboard, the music trade paper, announces with pride that in 1968 the record industry became a billion-dollar business. 9

Burton Wolfe feels that it is safe to generalize that the music adopted by the hippies "depicts the philosophy of the New Community." 10 Not content with limiting their demented entertainment to an expected public put-on, the Fugs are also quoted as making a "total assault on the culture." 11

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7 Morgan Ames and others, "The Lighter Side," High Fidelity, September 1969, p. 120.


9 Lydon, p. 22.


11 Wolfe, p. 34.
Bob Dylan, a much listened to rock performer, has revealed his sleazy philosophy by the adoption of one principle: "I define nothing. Not beauty, not patriotism. I take each thing as it is, without prior rules about what it should be."\textsuperscript{12} For Dylan, then, there can be no right and wrong or black and white—only shades of grey. Under the guise of "our times are changing," cultural values are thrown open to challenge, criticism and even ridicule. Nothing remains sacred, held back for private study, discreet discussion or individual contemplation.

But this again is part of the philosophy, to challenge the old order's moral structure in a loud, aggressive, blunt manner. No subjects, no words must be banned. Drugs, death, violence, war, race prejudice, sex, religion, and the President of the United States must all be discussed, challenged, pranked, and satirized with complete openness.\textsuperscript{13}

It would be a mistake to think that rock musicians do not practice what they preach. Commenting on the Beatle song "Tomorrow Never Knows," Wilfrid Mellers states,

One couldn't wish for a more unequivocal abnegation of Western 'consciousness'; and the disturbing quality of the music certainly suggests that we're not merely to take it ironically.\textsuperscript{14}

\textsuperscript{12}Bob Dylan, "Folk Rock's Tambourine Man," \textit{Look}, March 8, 1966, p. 82.

\textsuperscript{13}Wolfe, p. 34.

In our drug oriented society—with a pill for every ill—"... rock groups not only sing and play their philosophy, but they also live it."\(^\text{15}\) "In the first place, they all take drugs, as announced in some of their names—the Mind Benders, the Loading Zone, the Induction Center, the Weeds."\(^\text{16}\)

The Beatles' philosophy came through their music, whose words

... also began hinting at meanings beyond the conventionally romantic. Later, drugs got into the picture. Many, probably most, of the rock groups began experimenting with Marijuana, the favorite intoxicant of jazz musicians before them, and then LSD became mixed into it, particularly in San Francisco. Psychedelic rock was born.\(^\text{17}\)

With those drugs has come the psychedelic philosophy, an impassioned belief in the self-revealing, mind-expanding powers of potent weeds and seeds and chemical compounds known to man since prehistory and wholly alien to the rationale of Western society. Unlike other accepted stimuli, from nicotine to liquor, the hallucinogens promise those who take the "trip" a magic-carpet escape from reality in which perceptions are heightened, senses distorted, and the imagination permanently bedazzled with visions of teleological verity.\(^\text{18}\)

Admittedly on drugs, the leading missionaries of the big beat—the Beatles—made no attempt to confine their attitude toward drug glorification to the lyrics alone.

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\(^\text{15}\)Wolfe, p. 33.

\(^\text{16}\)Wolfe, p. 33.

\(^\text{17}\)Gene Lees, "Rock," High Fidelity, November 1967, p. 60.

Armed with the latest in sophisticated electronic gear, the Beatles were superb in creating sounds that were designed to stimulate one with feelings of a drug-induced "trip." Aside from the fact that many of their songs talk directly and allegorically about the drug experience, the refrains are arranged to lead

... into an electronic passage in which a large orchestra, recorded on tracks laid upon tracks, builds up to a growling controlled crescendo, simulating a drug-induced "trip." An alarm awakens the narrator who continues his story to the accompaniment of a nervous jazz idiom. High-pitched voices intone a series of open, sensuous chords, more suggestive of "pot" than "acid," after which John returns, reflects on the emptiness of everyone and invites the listener on still another trip. The nonpitched sounds return, increase in volume and duration until they dissolve, with suddenness, into one resonant, depressing, seemingly interminable terminal tonic chord.  

This, then, offers an alternative to one seeking an escape or a simple respite from the pressure of daily routine. Among the songs "... drugs are proposed as one kind of personal escape into the freedom of some further invention all on one's own." This invitation to such personal freedom is powerful enough to generate a disregard for the generally accepted risks associated with taking drugs into the body.

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Inventing the world out of the mind with drugs is more physically risky than doing it by writing songs, films or wearing costumes. . . . Instead, the songs propose, quite delightfully and reasonably, that the vision of the world while on a "trip" or under the influence of a drug isn't necessarily wilder than a vision of the world through which we travel under the influence of the arts or the news media.21

Whether in groups or alone the music serves as an external source for turning on the mind. Some have considered the big beat to serve as "external brain cells."22 It seems only a question of time after becoming an enthusiast of rock 'n' roll until the drug experience will follow. In the United States anyone moving through any kind of hip circles at all found acid to be at least one of the common denominators. Stimulated by new perceptions while on trips induced by the "real thing," Andy Warhol explains: "It makes me mindless, and I paint better."23 "In this way, acid formed its own aristocracy, and pop was part of it: pop was its mouthpiece."24

No longer barred from trespassing on any cultural norms, the big beat mentors felt good about telling the public where rock 'n' roll was going.

What is happening is that the folk-rock movement heady with success of its big-message-with-a-big-beat

21Poirier, p. 174.
songs (Time, Sept. 17, 1965), has been prompted to try racier, more exciting themes. It is no longer down with the P.T.A. and conformism, but—whee!—onward with LSD and lechery.\(^{25}\)

Having discussed the sexual implications of the big beat alone, it is understandable how the offer of extended and renewed pleasures through drugs could be easily accepted. The California Rehabilitation Center at Corona describes the effect of an injection of Methedrine as a "sudden generalized, overwhelming, pleasureful feeling."\(^{26}\)

Time Magazine further asserts that

the overall effect is sexual—in the words of one user, like "an orgasm all over your body." It is an aphrodisiac, tending also to prolong the time of sexual activity before climax is achieved.\(^{27}\)

Hardin Jones, Professor of Medical Physics and Physiology at the University of California, Berkeley, as well as the Assistant Director of the University's Donner Laboratory, tells of the power of drugs on sexual sensations.

Most of the drugs that have been abused effect a person sexually, and it is through the vehicle of sexual stimulation that drugs exert their greatest addicting powers. Marijuana is a mild aphrodisiac. It enhances the sensitivity and makes a person more receptive to sensual stimuli, but this condition lasts only a short period of time, and chronic marijuana users find that sex activities without the drug are difficult and confusing. Because hard drugs exist in the same circles of dealers and users as marijuana,

\(^{25}\)Music, Time, July 1, 1966, p. 56.

\(^{26}\)Medicine, Time, October 27, 1967, p. 54.

\(^{27}\)Medicine, p. 54.
there is opportunity, example, and encouragement to transfer for the purpose of a "better high." 28

The Jefferson Airplane admit that one of their "trip songs" celebrates the "fantastic experience of making love while under LSD." 29 It will be remembered that in the psychedelic experience sex is very important.

Therefore, "it isn't surprising that drugs have become important to their [Beatles] music," or "that they are leading an effort in England for the legalization of marijuana." 30

As the ultimate among rock groups, the Beatles' style, attitudes and image were and have been copied and recopied. The rise in drug addiction among the music listening young has been recognized at several levels in our society from Timothy Leary to the Federal Government. Timothy Leary, chief advocate of drugs as the door to cosmic consciousness and religious experience, was quoted in the Berkeley Gazette as saying:

The John Bircher who says rock 'n' roll music encourages kids to take drugs is absolutely right. It's part of our plot. . . . Drugs are the most efficient way to revolution. . . . I'm for anything that disrupts the university. The only way a


29Music, Time, July 1, 1966, p. 56.

30Poirier, p. 173.
University could serve any useful purpose is in turning people on and making them feel good.\textsuperscript{31}

Johann Rush, after living with the drug oriented culture for more than two years, authored an article of his experiences. Candidly and without equivocation he says:

Educators, remember this fact: the kids are being bombarded with pro-drug data through the mass media, although YOU might not be getting the message. To stop that propaganda would mean censoring some of the top TV comedy shows and their drug jokes. You would have to outlaw rock and roll music, and you would have to ban every piece of "psychedelic" art around.\textsuperscript{32}

Now passed from the rock scene, the Beatles and all that they represent will have a lasting effect upon those left behind. They have been cited in this study as an arch example of the rock culture and, particularly, as missionaries for the promoting of drugs through the big beat.

They are gone now,

\ldots flown away into limbo. And there are maybe a million acid-heads, pseudo-intellectuals, muddled schoolchildren, and generalized freaks who have followed them there, but the mass teen public has been shafted.\textsuperscript{33}


\textsuperscript{32}Johann Rush, "Runaway \ldots To Hippie \ldots To Heroin?," \textit{Educational Media}, September 1969, p. 13.

Chapter 6

THE BIG BEAT--PROMULGATING DEPARTURE FROM TRADITIONAL
CONCEPTS OF FAMILY AND RELIGION

PROMULGATING DEPARTURE FROM TRADITIONAL
CONCEPTS OF FAMILY

With the advent of the industrial revolution, followed by advancements in technology, the family has been jerked from its rural roots and transplanted into its urban setting. Unlike the family of fifty years ago, the family of today receives a barrage of influences from the city centers and the mixed media world. One of the influences of this exposure has been to make possible the raising of children apart from anything traditional or familiar.

These young people often spend more time with television sets and transistor radios (products of technology) than with their mothers and fathers. Birth-control pills (technological also) later will make it easy for them to participate in God-like decisions having to do with whether there will be another generation in their family. To rear children in an all-pervasive new environment and expect them to live the good old reliable life of the 1890's or even the early 1960's makes no sense at all. Face it: Human life is going to keep on spinning, fast, into unaccustomed new shapes.1

Some immediate results are that the young are "freed from survival worries by the abundance of our technology" and, by the sheer excitement of things, are propelled in all directions to try whatever seems appropriate at the moment. Thus oriented, today's teenagers seek fulfillment through experimentation rather than observation. "The young will not believe you when you tell them there is only one way of doing or feeling anything. They have lost that old, secure faith in the impossible."²

Henry P. Van Dusen, president of Union Theological Seminary, accuses this generation of "a lack of worlds to conquer. Youth cherishes no extravagant ambitions. [They are] moral neutralists. They are tolerant of almost anything--shocked by nothing."³

Truly, there is little happening in the world from which the young are spared. Exposed to the diverse wares of our civilization, the youth receive undiluted the social theories and influences of our time.

The major mass media--movies, TV, radio and the press--bear some of the responsibility too, especially for the herdlike inclinations of teenagers. The rock 'n' roll craze, for example, was nourished by all four.⁴

By its very nature of being loud, aggressive and new, rock 'n' roll seemed designed to cause a polarization of the

²Leonard, p. 114.
⁴Teenage Customs, p. 39.
young from the old. Piped endlessly into the ears of the young,

it was a kind of teen code, almost a sign language, that would make rock entirely incomprehensible to adults. In other words, if you weren't sure about rock, you couldn't cling to its lyrics. You either had to accept its noise at face value or you had to drop out completely.\textsuperscript{5}

Not accepting what was considered to them to be "just noise," parents became effectively tuned out. Joseph R. Crow feels that this separation of parent from child has been labelled by mistake "the" generation gap rather than the normal display of independence in adolescence usually associated with that term.

Now, the Lord provided us with a growth thrust in late adolescence that pushes us out of the family and onto our own as adults, and it's badly needed. It can be, and often is, when problems occur. However, there has been a serious aggravation of this [tuning out] where we can actually see more and more a confrontation between the generations in this country.\textsuperscript{6}

Striking directly at the family, Frank Zappa expresses that parents are extremely naive for misunderstanding foreign "patterns of behavior" in their young.

Parents, unfortunately, have a tendency to misunderstand, misinterpret, and, worst of all, ridicule patterns of behavior which seem foreign to them. When they noticed a growing interest among teen-agers in matters pertaining to the pleasure-giving functions

\textsuperscript{5}Nik Cohn, Rock From the Beginning (New York: Stein and Day, 1969), p. 29.

\textsuperscript{6}Joseph R. Crow, Lecture at Dixon Jr. High, Provo, Utah, August 15, 1969, p. 3. (Transcript and tape are in possession of the writer.)
of the body, they felt threatened. Mom and Dad were
sexually uninformed and inhibited (a lot of things
wrong with society today are directly attributable
to the fact that the people who make the laws are
sexually maladjusted) and they saw no reason why
their kids should be raised differently. (Why should
those dirty teen-agers have all the fun?) Sex is for
making babies and it makes your body misshapen and
ugly afterward and let's not talk about it shall we? 7

With the parents criticizing the music and eventu-
ally the behavior of teenagers, there arose a sure fire
method for creating smash hits. The Rolling Stones person-
ify the process:

As manager, what Oldham did was to take everything
implicit in the Stones and blow it up one hundred times.
Long-haired and ugly and anarchic as they were, Old-
ham made them more so; he turned them into everything
that parents would most hate, most be frightened by.
All the time, he goaded them to be wilder, nastier,
fouler in every way, and they were—they swore, sneered,
snarled and, deliberately, they came on cretinous.

It was good basic psychology: kids might see
them the first time and not be sure about them, but
then they'd hear their parents whining about those
animals, those filthy long-haired morons, and suddenly
they'd be converted; they'd identify like mad. This,
of course, is bedrock pop formula: find yourself
something that truly makes adults squirm, and you
have a guaranteed smash on your hands, Johnnie Ray,
Elvis, P. J. Proby, Jimi Hendrix— it never fails. 8

The Rolling Stones are simply using an extension of
the formula used by the Beatles. Overwhelmed by their pop-
ularity, Derek Taylor, the Beatles' press officer, made this
comment:

7Frank Zappa, "The Oracle Has It All Psyched Out,"
Life, June 28, 1968, p. 84.

8Cohn, p. 168.
It's incredible, absolutely incredible! Here are these four boys from Liverpool. They're rude, they're profane, they're vulgar, and they've taken over the world.9

Standing opposite their parents, in regard to the music, it was not difficult for the producers of rock 'n' roll to capitalize upon this youth-age split. The music, both sound and lyrics, was projected toward the teenager who felt alienated or cut loose from the thread of family traditionalism. The general themes of the music of several well-known rock groups, including the Beatles and Rolling Stones, were analysed by David E. Morse, an English instructor at Parish Hill High School Chaplin, Connecticut. Mr. Morse and his students concluded that the themes were reoccurring and cyclical. The first half of the cycle was that of "dropping out" away from the established order of things into an extreme state of depression. From this particular feeling or condition, the second half of the cycle suggests that one could return to a feeling of being or fulfillment or happiness through an expression of "human compassion." Regarding the first half of the theme cycle, Mr. Morris

... found at the bottom of the "dropping out" process a kind of dropping on 'through'--through to

the bottom, into a rediscovery of isolation and a
new blurred and terrible sense of loneliness. 10

Perhaps this may explain why teen-agers develop a
super need to belong, to be a member of a group and why the
idea of not trusting anyone over thirty was so easily pop-
ularized. They turn to each other and, more particularly,
to the more famous among them for understanding and closer
identification.

But this identification through fantasy is only
a part of the tidal pull of rock. More basically, rock is a dialogue between young people. In its
lyrics, as well as in the emotional power of its
beat and textures, rock provides the quality of iden-
tification which comes from knowing that your most
urgent concerns and anxieties are understood by others
who share them. 11

It is with proper understanding of these "urgent
cconcerns" and "anxieties" of their teenage fans that the
Mothers of Invention prepared a form letter used to communi-
cate with them. Among other things, the young fan is
assured that "we love you even if you are fat, with pimp-
les." The teenager is encouraged to "become more nihilis-
tic and destructive" and not to "take any gas from your
metal shop teacher" or "that creep with a flat top." Hav-
ing weakened the idea of respect for those in authority,
the paragraph concludes: "Give them all the finger just

10David E. Morris, "Avant-rock in the Classroom,"

11Nat Hentoff, "What Pop Music Means to Kids,"
like we would give you the finger for writing to us on a piece of toilet paper."\textsuperscript{12}

With the record industry putting out 800 plus records per week, it seems the teenagers are identifying very well.\textsuperscript{13} The effect is that goals, incentives and motivation are eroded away from the traditionalism of family and into a pleasure oriented present. Tied securely to the sensations of the present, the teenager is made to feel that anything demanding a more expanded view is undesirable.

Children and mortgages have a way of limiting choices. But now they do have a music that is entirely, exultantly of the present, and it means so much because it is palpable, real when much else in their lives is directed toward a future organized for them by adults.\textsuperscript{14}

Spurred on by the sacredness of "me, here and now," the consequences of what is done today are pushed aside in favor of "... learning the powerful joys that hide in the narrow place of the hourglass, the eternal moment."\textsuperscript{15}

Rock swings free, embracing chaos and laughing at the notion that there could be anything more worth

\textsuperscript{12}Frank Kofsky, "Frank Zappa Interview," The Age of Rock, Sounds of the American Cultural Revolution, ed. Jonathan Eisen (New York: Random House, 1969), p. 265. For the convenience of the reader in noting the implications of such correspondence, the initial correspondence and the follow-up letter are reproduced as Appendix D.

\textsuperscript{13}Music, Life, May 21, 1965, p. 85.

\textsuperscript{14}Hentoff, p. 95.

\textsuperscript{15}Leonard, p. 110.
celebrating than the present. Rock is, and has always been, the sacred squeal of now.16

The big beat and those who produce it have always been the arch advocates of the simple doctrine "live for today." It is in the today of things that one can praise or destroy, or build or tear down, or plan for the future or exchange opportunity for freedom. Anyone embracing rock music feels a temporary release from seeking adult approval. However mild it may seem, rock 'n' roll is the music of revolt.

Rock music was born of a revolt against sham of Western culture: it was direct and gusty and spoke to the senses. As such it was profoundly subversive. It still is.17

PROMULGATING DEPARTURE FROM TRADITIONAL CONCEPTS OF RELIGION

When anyone is involved in revolt or disagreement, however mild, one must endure a certain amount of trauma. This rock 'n' roll generation has been loaded with its share. The teenagers of the 1960s have felt the two directional pull between traditional Christianity and the sensual tug of the new morality. Leonard Cohen is quoted as saying:


Everybody today is involved in moral pain. This generation understands the assault that normal life will make on them. That is why they want to be left alone. In their paranoia--justifiable--they've invented slogans to protect themselves. Kids today feel themselves in danger, which is why they erect barricades. It's a war--every kid with a sense of himself knows there's a war on and that the thing at stake is his soul.18

The challenge this social war presents, then, is for one to avoid pain and at the same time unite with that "something" that can free the soul. It is here that an increase in consciousness takes on appeal. Man has long recognized the dual nature of his consciousness. The processes for expanding these mental activities were

... well-known to Oriental cultures and Western monastic orders. These are the states in which people often realize, without words, their oneness with all peoples and with all the universe, in which they often experience an effusion of joy that can best be called religious. There are many ways to work toward achieving these states: by meditation, by fasting and going without sleep, by long isolation, by practicing rigorous ascetic disciplines. There are also shortcuts to changing the nature of consciousness; one of them is the chemical LSD.19

Timothy Leary, by example and spoken word, has been a leading advocate of increased religious awareness through drugs. Leary maintains that the real essence of you, your "you-ness" is nothing more than your consciousness and that consciousness is a biochemical electrical process. It is by altering this process that one can gain the ultimate


19Leonard, p. 112.
output of his cellular structure which would be to experience direct reality.

So here we are. The Great Process has placed in our hands a key to this direct visionary world. Is it hard for us to accept that the key might be an organic molecule and not a new myth or a new word?20

It is easy to understand how drugs would be readily accepted by an idealistic youth when presented as a key to pursuing more meaningful religious experience. With drugs married to rock (as stated elsewhere in this study), the music and the people who make it take on Messianic qualities to their audience. Speaking again of the Beatles, Derek Taylor suggested their consistent popularity approached the founding of a "new religion."

In Australia, for example, each time we'd arrive at an airport, it was as if De Gaulle had landed, or better yet, the Messiah. The routes were lined solid with people; cripples threw away their sticks; sick people rushed up to the car as if a touch from one of the boys would make them well again; old women stood watching with their grandchildren, and as we'd pass by, I could see the look on their faces. It was as if some Saviour had arrived and people were happy and relieved as if things somehow were going to be better now.21

For the Beatles there were no more mountains to climb, "... except for the Sermon on the Mount. The only thing left for them [was] to go on a healing tour."22


21Aronowitz, p. 192.

22Aronowitz, p. 192.
It is interesting to note that by most accepted standards the Beatles received their name by direct revelation.

Many people ask what are Beatles? Why Beatles? Ugh, Beatles? How did the name arrive? So we will tell you. It came in a vision—a man appeared on a flaming pie and said unto them, "From this day on you are Beatles with an 'A'." Thank you, Mister Man, they said, thanking him. And so they were Beatles.23

Since 1960, the reporting of the Beatles' contempt for The Christ and His doctrine has been widespread. The only statement by the hierarchy of rock 'n' roll known to offend their worshipping audience was that,

Christianity will go. It will vanish and shrink. I needn't argue about that: I'm right, and I will be proved right. We're more popular than Jesus Christ now; I don't know which will go first—rock 'n' roll or Christianity. Jesus was all right, but his disciples were thick and ordinary. It's them twisting it that ruins it for me.24

There is probably no equal to Bob Dylan's reply to a reporter's question, "What is your belief in God? Are you a Christian?"

Bob Dylan: "Well, first of all, God is a woman, we all know that. Well, you take it from there."25

It was the Rolling Stones, however, who put their sacrilege in print. The album cover for "Beggars' Banquet"


25Aronowitz, p. 195.
was the picture of a lavatory wall above an unpleasant-looking toilet. The wall was covered with what one expects on walls of public domain. Among the "familiar bathroom doggerel" was scrawled "God rolls his own." 26

The antichrist posture of those involved with the big beat is supported in the lyrics of some songs, an example of which is shown below. Taken from "A Little Treasury of Modern Verse," "Melissa" is one of "ten lyrics for our time." Bearing a copyright of 1968 by Black Magic Music, the words carry an interesting message.

Your black and blue legions of pain/Drag writhing souls/On to an altar pledged to hell/And I shall sacrifice a goat/And virgins of twenty-one/Unto thy blackened soul/Melissa. 27

If there is any credibility in judging a picture of the group featuring the above song, Eros, by the standard of "something virtuous, lovely, or of good report or praiseworthy" there remains something to be desired.

And finally, it is noted that even distribution companies, engaged in passing on to the public the works of rock musicians not legally fit for normal distribution channels, chose as a name one that represented anciently the most sacred and "incommunicable name" of Deity. Tetragrammation Inc., Los Angeles, was the distribution center for John Lennon and Yoko Ono's album ironically.

27 *Esquire*, January 1969, p. 89.
named, "Two Virgins." The cover carried a picture of John and Yoko in the absolute raw and initially the album was permitted into Sweden only.  

Taken from the word "tetragram," which means "four letters," "tetragrammaton" means the particular four consonant letters used in ancient Hebrew to signify the sacred and "incommunicable name" of Deity. . . . From latter-day revelation, however, we learn that Jehovah is the English form of the actual name by which the Lord Jesus was known anciently.

**SUMMARY**

It is apparent that rock 'n' roll is not a unifying force in the family setting. Those creating the big beat entertain philosophies of rebellion, division and relativism. Since it is found repulsive to most parents while embraced or at least tolerated by most teenagers, rock music firmly drives one wedge of dissension between youth and parents that is not easily ignored.

Religiously, the position of the big beat syndrome cannot be accepted as anything but antichrist. With missionary fervor rock musicians promote their ideologies among the young. Despite an increased usage of religious words and concepts, the messages are an affront to the Savior and a blasphemy against His holy powers.

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Chapter 7

FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

The big beat has its origins in rhythm and has been claimed by the Negro race as its own. Born in the South, the big beat rose to respectability through the medium of jazz to bop to rock 'n' roll. Sparked by electronics and a sophisticated promotion behind the Beatles, rock 'n' roll was popularized among all races and countries.

During the 1960s rock 'n' roll enjoyed a near universal appeal among teenagers. Adding to the big beat psychedelic art, the music's appeal to the public was visceral, sensual and perceptual. Produced during a time of social stress recognized by the young, the new music offered temporary physical relief from whatever restriction youth wished to attack. Rock's appeal further enhanced the opportunity for freedom of expression by pursuing ever heightening sensations.

FINDINGS

Therefore, based on the text and survey of this study, the findings are declared to be as follows:

1. While striking at culturally taught inhibitions and fostering the search for increased sensations, rock 'n'

68
roll focused on the sensation of sex. Found to yield huge profits, the philosophy of sexual freedom was freely dispensed by the rock medium among the youth.

2. Drugs, in their own right, offer the user an escape into a blissful "nirvana" through a perversion of the senses. It was found that drugs were a complement to and easily accepted by the medium of rock 'n' roll. Drugs were so welded to the other aspects of rock--free love, cosmic consciousness, freedom of expression--that the more publicized rock festivals have become synonomous with the use of drugs.

3. Rock 'n' roll music was found for most homes to be a serious and continuing source of dissension.

4. Religiously, the big beat has popularized the degradation of Christianity. God has been ridiculed and Satan exalted. Philosophies of relativism and humanism have been adopted in place of a spiritual commitment to Jesus Christ.

5. It was further found that, although only 37 percent of our sample of LDS students admitted liking the "top 40," 51 percent expressed a positive attitude toward rock music. In addition, 39 percent agree that "rock dances" are the most fun and that they should have more. Those possessing one or more records, tapes or albums are shown in these results:

1See Appendix A, Table 1.
Records, tapes or albums | Boys | Girls | Total
--- | --- | --- | ---
Average per person | 45 | 27 | 34.5

Of the 40 percent who said they listened to radio, TV or records more than two hours per day, the following listed the exact hours:

<table>
<thead>
<tr>
<th>No.</th>
<th>Hours</th>
<th>Average Hours Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boys</td>
<td>22</td>
<td>98</td>
</tr>
<tr>
<td>Girls</td>
<td>43</td>
<td>169</td>
</tr>
<tr>
<td>Total</td>
<td>56</td>
<td>267</td>
</tr>
</tbody>
</table>

When questioned about the general themes of eleven popular songs, 76 percent gave no meaning at all, while 16 percent responded as knowing the message content.²

CONCLUSIONS

The conclusions of this study are as follows:

1. That the music characterized by the big beat and known publicly as rock 'n' roll, has a cultural origin with the Negro race. The big beat's popularity reached its zenith in the 1960s, when the Beatles popularized the mixing of the black and white races musically.

2. That the chief characteristic of rock music is its beat, played loudly in an incessant and monotonous

²See Appendix A, Table 2.
manner. Although there is an ever certain striving for different sounds with melodic interest, the beat is the thing. Rock's appeal and persistent popularity among teenagers is because of its promise and ability to increase or produce pleasure sensation. It truly is "feel good" music.

3. That the rock 'n' roll medium is a direct advocate of unchastity, use of drugs, dissension in the home and anti-Christian principles. Upon the young it's effect is physical, providing little for the life of the spirit.

To assist the reader in evaluating the conclusions of this study, the personal experience of Scott Temple has been attached as Appendix C.

RECOMMENDATIONS

It is recommended that the following two studies be made:

1. With appropriate skills and proper clinical controls and equipment, there should be recorded the physical effects of various types of music on the human organism to determine if there would be a significant contrast between physical responses originated by rock 'n' roll (the big beat) and other types of music.

2. With proper skills in language, one should trace historically the evolution of words and themes connected with rock 'n' roll from its early beginnings to the present.
These additional studies would add significantly to what this study has only begun.
APPENDICES
APPENDIX A

Table 1
Student Questionnaire Responses
(Figures given in %)

<table>
<thead>
<tr>
<th>1. I like the songs played among the top 40:</th>
<th>Boys</th>
<th>Girls</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) A lot</td>
<td>33</td>
<td>40</td>
<td>37</td>
</tr>
<tr>
<td>(2) O.K.</td>
<td>56</td>
<td>54</td>
<td>55</td>
</tr>
<tr>
<td>(3) Don't like</td>
<td>9</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>(4) No response</td>
<td>2</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. For songs which I know the music I also know the words:</th>
<th>Boys</th>
<th>Girls</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) All the songs</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>(2) Most of the songs</td>
<td>14</td>
<td>35</td>
<td>24</td>
</tr>
<tr>
<td>(3) About half the songs</td>
<td>24</td>
<td>35</td>
<td>30</td>
</tr>
<tr>
<td>(4) Few of the songs</td>
<td>57</td>
<td>26</td>
<td>42</td>
</tr>
<tr>
<td>(5) None of the songs</td>
<td>4</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. During the last six months I listened to radio, TV or records ____ hours per day.</th>
<th>Boys</th>
<th>Girls</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) More than 2</td>
<td>35</td>
<td>45</td>
<td>40</td>
</tr>
<tr>
<td>(2) About 2 hours</td>
<td>32</td>
<td>26</td>
<td>29</td>
</tr>
<tr>
<td>(3) 1 hour</td>
<td>15</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>(4) Less than 1 hour</td>
<td>18</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. &quot;Rock dances&quot; are:</th>
<th>Boys</th>
<th>Girls</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) The most fun and should have more</td>
<td>31</td>
<td>47</td>
<td>39</td>
</tr>
<tr>
<td>(2) Not so spiritual and should have less</td>
<td>16</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>(3) Don't care</td>
<td>47</td>
<td>32</td>
<td>40</td>
</tr>
<tr>
<td>(4) No response</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

1Based on 230 students enrolled at Brigham Young University, Summer 1971. (94 boys and 136 girls)
Table 1 (continued)

<table>
<thead>
<tr>
<th></th>
<th>Boys</th>
<th>Girls</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. My feelings about rock music are:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) I like</td>
<td>49</td>
<td>53</td>
<td>51</td>
</tr>
<tr>
<td>(2) It's O.K.</td>
<td>40</td>
<td>31</td>
<td>36</td>
</tr>
<tr>
<td>(3) Don't like</td>
<td>9</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>(4) No response</td>
<td>2</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>
Table 2  
Identification of General Themes\(^1\)  
(Figures Given in %)  

<table>
<thead>
<tr>
<th></th>
<th>Boys</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>1. Ode to Billy Joe</td>
<td>21</td>
<td>12</td>
<td>67</td>
<td>19</td>
<td>13</td>
<td>68</td>
<td>20</td>
<td>13</td>
<td>67</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Light My Fire</td>
<td>29</td>
<td>5</td>
<td>66</td>
<td>32</td>
<td>4</td>
<td>64</td>
<td>31</td>
<td>5</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Hey Jude</td>
<td>15</td>
<td>18</td>
<td>67</td>
<td>13</td>
<td>15</td>
<td>72</td>
<td>14</td>
<td>17</td>
<td>79</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. People Got to Be Free</td>
<td>19</td>
<td>2</td>
<td>79</td>
<td>23</td>
<td>4</td>
<td>73</td>
<td>21</td>
<td>3</td>
<td>76</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Aquarius</td>
<td>21</td>
<td>5</td>
<td>73</td>
<td>18</td>
<td>12</td>
<td>70</td>
<td>20</td>
<td>9</td>
<td>71</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Lucy in the Sky with Diamonds</td>
<td>21</td>
<td>6</td>
<td>72</td>
<td>25</td>
<td>1</td>
<td>74</td>
<td>23</td>
<td>4</td>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Skip-a-Rope</td>
<td>15</td>
<td>6</td>
<td>79</td>
<td>17</td>
<td>5</td>
<td>78</td>
<td>16</td>
<td>6</td>
<td>78</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Penny Lane</td>
<td>4</td>
<td>14</td>
<td>82</td>
<td>2</td>
<td>8</td>
<td>90</td>
<td>3</td>
<td>11</td>
<td>86</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Respect</td>
<td>5</td>
<td>2</td>
<td>93</td>
<td>4</td>
<td>10</td>
<td>86</td>
<td>5</td>
<td>6</td>
<td>89</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Society's Child</td>
<td>12</td>
<td>3</td>
<td>85</td>
<td>15</td>
<td>9</td>
<td>76</td>
<td>14</td>
<td>6</td>
<td>80</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Incense and Peppermints</td>
<td>7</td>
<td>4</td>
<td>88</td>
<td>6</td>
<td>4</td>
<td>90</td>
<td>7</td>
<td>4</td>
<td>89</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average Totals</td>
<td>16</td>
<td>7</td>
<td>77</td>
<td>16</td>
<td>8</td>
<td>76</td>
<td>16</td>
<td>8</td>
<td>76</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^1\)Responses coded as follows: A, understood theme; B, inadequate description; c, no meaning given.
APPENDIX B

<table>
<thead>
<tr>
<th>Element of Music</th>
<th>Good Music</th>
<th>Rock 'n' Roll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch</td>
<td>Variety of pitches</td>
<td>Constant repetition of pitches</td>
</tr>
<tr>
<td></td>
<td>Melodies</td>
<td>Almost no melody (only oft-repeated fragments)</td>
</tr>
<tr>
<td></td>
<td>Accurate pitches</td>
<td>Slightly under true pitch (as in &quot;blues&quot;)</td>
</tr>
<tr>
<td></td>
<td>Uses many chords (harmonies)</td>
<td>Repetition of same chords (usually I, IV, V)</td>
</tr>
<tr>
<td></td>
<td>Modulations (changing keys, or tonal levels)</td>
<td>Almost never modulates (stays in same key)</td>
</tr>
<tr>
<td></td>
<td>Uses very high pitches for contrast and climax points</td>
<td>Overuse of high pitches to give wild, screaming sounds (instruments can be made to scream)</td>
</tr>
<tr>
<td></td>
<td>Well-organized pitch patterns</td>
<td>&quot;Wild sound&quot; (often incoherent)</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Variety of rhythms</td>
<td>Constant repetition of same rhythmic figure</td>
</tr>
<tr>
<td></td>
<td>Based on rhythm (the &quot;backbone&quot; of music)</td>
<td>Based on the &quot;Beat&quot; (&quot;Rhythm doesn't really exist in it&quot;--Stravinsky)</td>
</tr>
<tr>
<td></td>
<td>Accurate rhythms</td>
<td>&quot;Breaking up&quot; of rhythms (usually just before the beat)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Element of Music</th>
<th>Good Music</th>
<th>Rock 'n' Roll</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural accents</td>
<td>&quot;Unnatural&quot; accents (pattern reversed: 4/4 time 1 2 3 4)</td>
<td>Complete dominance of the &quot;beat&quot; (some taken directly from the drum beats of heathen rituals)</td>
</tr>
<tr>
<td>Rhythm used as only one part of music</td>
<td></td>
<td>&quot;Beats&quot; which evoke unnatural, sensual &quot;gyrations&quot; (many changes in the &quot;driving motion&quot; of rhythms)</td>
</tr>
<tr>
<td>Rhythms which lead to natural physical motions (rhythm demands motion)</td>
<td></td>
<td>Constantly driving &quot;beat&quot; (even in so-called slow songs it is in the background)</td>
</tr>
<tr>
<td>Intensity</td>
<td>Much contrast between loud and soft</td>
<td>As loud as possible, as long as possible</td>
</tr>
<tr>
<td></td>
<td>Constant change in dynamic level</td>
<td>Use of powerful hi-fi equipment for greatest possible intensity to &quot;completely captivate the listener&quot;</td>
</tr>
<tr>
<td></td>
<td>Sound level always controlled, even in more exciting pieces</td>
<td>Sound level often reaches uncontrolled wild stage (measured at 95 decibels which equals riveting—riveters wear ear plugs</td>
</tr>
<tr>
<td></td>
<td>Wide variation in use of &quot;force intensity&quot; (this is qualitative, not quantitative, and can be as strong in soft music as in loud)</td>
<td>Always full of strong &quot;force intensity&quot; (with record playing, turn the volume all the way down and listen)</td>
</tr>
<tr>
<td>Atmosphere</td>
<td>Well-ordered system</td>
<td>Chaos</td>
</tr>
<tr>
<td>Lifting-up quality</td>
<td></td>
<td>Degrading quality</td>
</tr>
<tr>
<td>Element of Music</td>
<td>Good Music</td>
<td>Rock 'n' Roll</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Strengthens moral and spiritual principles</td>
<td>Tears away moral principles, is anti-spiritual and anti-God in many instances</td>
</tr>
<tr>
<td></td>
<td>Clean words, with good purposes</td>
<td>Sensual, dirty, sadistic, neurotic, and even blasphemous words</td>
</tr>
</tbody>
</table>
APPENDIX C

When I was ten years old, my parents purchased for me a radio. They decided that they didn't want me out in the living room watching television in the nighttime, so they bought me a radio to keep me in my own room, so that they could watch the shows they wanted to watch on television.

So with the radio, I entered a new realm. With the radio, I reached out into the youth culture present in Los Angeles. I began listening to the sound being created by the people in my generation. I heard Negro songs, I heard Mexican songs, I heard lower-class Caucasian songs ... they were the most popular songs. I heard songs about sex, I heard songs about drugs, many times without even realizing it. But regardless of the lyrics, the one omnipresent force in the music I listened to was the rock and roll beat. This beat became an integral part of my being. The songs became firmly lodged in my subconscious mind.

---

1Excerpts from a tape made by Scott Temple, a recent convert to the Church of Jesus Christ of Latter-day Saints and a student at the Church College of Hawaii, made at the request of Elder Theron Sondrup, a former missionary in the Hawaiian Islands, currently attending Snow College, Ephraim, Utah. (December 1970)
Saturday was my day of religion in which I could listen to the top forty and hear the number one proclaimed. In this way I kept abreast of the pop culture. At this time I wasn't even an "inny," that is, I wasn't really accepted by any social group, and yet I felt accepted by the great social group that was spread over all of Southern California and even reached across the nation to New York, and even across the ocean to England. I felt in tune with my generation because I could listen to the vibrations over the radio.

Music changed from simple Elvis Presley Rock to heavy Soul music. These musics were already existing but they weren't popular. However, they became popular as the youth audience and market demanded new material to feed its craving for this pop music. Thus we had Negro soul rock and dance songs. And it eventually led to the introduction of the Beatles.

The Beatles have done more than any other single rock group in the history of the world to influence the minds of their fellow beings. I lay 200 per cent out of 1,000 per cent of the blame for the present drug situation on the Beatles. The other eight hundred per cent are on other persons' hands.

Already being in a state of total openness to these new songs, it was easy for me to follow the new ideas put down by the Beatles' new songs. The beat became heavier, the songs became more intricate, more imaginative, strange.
I copied the Beatles and grew my hair long. They became my idols. I knew nothing of drugs, but I was rapidly finding out that sex was "where it was at." This is what the songs taught me. How? Because the driving beat and the pulsating electric guitars communicate directly to the subconscious mind, specifically to the id, specifically to the chaotic sexual pulsings of the animal region of the brain.

Let me be more clear: if a person resists a song like "Down Home Girl" as it enters his ears, he can prevent it from entering his sexual regions. But if a person accepts it, moves with it, more changes take place than just the intellectual awareness of the music—changes take place as the chemical changes race throughout the brain and act upon the sexual centers. These changes in turn trigger glandular responses which feed back to the cerebrum causing changes to take place in the conscious awareness of the individual. He begins to flow with his sexual consciousness.

Latter-day Saints seem to feel that their children, ages thirteen and fourteen, can gyrate wildly on the floor doing the boogaloo to the sexual sounds of Mick Jagger and have no ill effects for it. I disagree.

Really not very much thinking goes on as a teenager is jumping around on the dance floor to some of this hard rock music. As a matter of fact, I would say that there is an absence of thought—and involvement in physical experience. Or to put it in gospel terminology, involvement in
physical and sensual.

Now you may say, "Well, you're drawing some pretty hard conclusions, I know my kids don't do these things and they listen to the music." But I'm speaking from experience and not just my own, I wasn't the only black sheep in the universe. I watched my community change visibly with the advent of the Beatles. Of course, there was sickness in the community to begin with, else the Beatles would not have been popular.

But that's not the whole story. The fact that the music is what it is is the major difference. I watched the kids change. I watched them become promiscuous. I watched them go to drugs, en masse. Some of my closest friends were Mormons with very straight and clean living parents, and yet the kids became wanton revelers and drug users, mainly because of the music.

True, they were unsatisfied in their home life, but I just suggest that the music had quite a bit of influence on making them unsatisfied with their home life.

I have used LSD over 200 times and I feel that I am well acquainted with the effects of this drug. The sum total of the effect of this drug is to produce a state of absolute mindlessness in total subjection to evil spirits.

We know that we are given agency at birth, and we know that if we make the wrong choices, we decrease our agency and if we make the right choices, we increase our agency. We also know there are devils and evil spirits.
surrounding us, tempting us to make the wrong choices. It is my experience, and you will have to accept this on faith from my testimony, that on the drug LSD, it is plausible to make a definite choice in favor of the devil and to give over almost entirely the individual free agency to the subjection of the devil so that a person becomes mindless and a puppet being led around by a nose-ring, doing what the devil tells him to do.

There are many levels of meaning in rock songs . . . some songs are directed toward six audiences at once. Old people, young people who drink alcohol, young people who like sex, young people who don't give a darn about any of it, and young people who use pot, and young people who have had the cosmic vision on LSD. All of these people can appreciate certain rock songs, and yet only the LSD head will completely appreciate the deep meaning of the lyrics.

When the Beatles, or Jimmy Hendrix, play their music, they turn their minds off and let the music flow through them. They become conductors for the evil sounds of the devil, just as an apostle of the Lord becomes a conductor for the Holy Ghost as he stands in the pulpit and preaches of our Lord and Savior.

We speak of these people as being influenced by devils. But do we really spend much time thinking about the influence of the "unholy ghost" in the world today. That is, do we think who is using the "unholy ghost" to create their art, in this, today's world. I testify that
the Beatles, Jimmy Hendrix, The Rolling Stones, The Jefferson Airplane, and many other groups that I do not have time to mention all have as their source of inspiration the "unholy ghost," that they are the embodied force of the disembodied demons that populate this planet. And when a person listens to this music and accepts it, he is accepting into his mind, into this precious computer, into his receiving and transmitting set, he is accepting the pure unadulterated gospel of the "unholy ghost" preached in the most totally effective manner possible on the face of the earth today because music penetrates the deepest fibers of our beings. It goes straight through our subconscious mind into the physiological centers which are either beyond conscious control or just so deeply unconscious that they aren't realized.

Timothy Leary himself has admitted that the music of today is basically brought forth to revolutionize the world and turn it into a world of drug-using, bomb-throwing, sexual-orgy-attending, wild-eyed youth, stoned out of their minds.

It's also done to make money, and everybody knows that the best way to make money is to promote sin. I know that this music promotes the use of marijuana and LSD. I know that many songs talk about heroin and speed. Many songs just come right out and say it, such as Andy Warholes, "Electric Banana" album. That might not be the right title, but anyway there's a song called "Heroin" on it which is
pretty explicit. If this music weren't around today, I don't think psychedelics would be as popular as they are by any means, and I think the people who are on psychedelics would probably stop using psychedelics if they could get away from the music long enough to get their heads straight. But the music, they keep listening to the music, and it keeps programming them and leading them on, passifying their minds so that they won't think, making them mindless.

In the Church today, we have children who want to listen to this music. These kids see nothing wrong with it—listening to the Beatles, Jimmy Hendricks, Jefferson Airplane, Creedence Clearwater Revival, Rolling Stones. I can't really blame them because this is all they know. They've been brought up on television and records, and their parents have condoned it. But with my experience, I am shocked to find that bishops allow rock music, rock groups to play in MIA dances and to play in church sponsored dances in the ward houses.

I think that with the gospel we have, there are many other things we can do for recreation that would be more healthful, more godlike. For this reason I'm against it.

However, it is not my place to criticize the policies of the Church. I accept the word of the Prophet, and I accept the word of my superiors in this Theocracy. And I've come to realize that my superiors know what they're doing, and all things will work out for the
best, hopefully. If not, the sin is on their heads.

It is my feeling that a person can come from a Sacrament meeting and put on an album of rock music and completely drive away the Spirit of God and replace it with a sensual and worldly spirit.

One word about drugs: From my experience I have found out that marijuana is an addictive drug that dis-organizes the central nervous system so that the person becomes involved in his subconscious mind, especially in his sexuality. Marijuana and hashish are the most potent aphrodisiacs known to man. LSD is also an aphrodisiac. Many of the songs that are popular today are singing and playing directly about the experience of having sexual intercourse while on LSD. I didn't use to think this was true even while I was using it, but now I know it is true. And I testify that this process is a process whereby a man living here on earth can become a total slave to evil spirits while in the flesh because I have met people who were just that--total slaves whom I have very little hope for. I don't feel that very many manifestations of the spirit would have effect on them because they are so brought down in their evilness because of LSD and because of music.

When I lived as a head with other hippies, about the only thing that took place was to smoke marijuana and to listen to music. And the music was created for listening to while on marijuana. I don't feel that there is hardly a group today that has not used marijuana or at least sings
about marijuana, and most of them are using it. Marijuana leaves a person wide open for new ideas, for new influences, all evil. When a person smokes a joint of marijuana, maybe his first joint, and then listens to a song by the Mothers of Invention or by the Rolling Stones, praising illicit sexuality, driving a pulsating rhythm deep into his subconscious mind and stimulating him to want to grab the first member of the opposite sex he can find and rip her clothes off and do lewd and lascivious things . . . I don't have to spell it out. Marijuana takes a person's mind away. Marijuana makes a person like a dog in a running season. And the rest of the time, it makes a person like a dead lump of clay merging with the earth. It produces a psychotic trance. I, myself, have experienced psychotic trances while being on LSD, and I've seen other people in psychotic trances. It produces a state of absolute mania, absolute chaos, mental confusion, and yet, if it's used in a certain way, that is if the breath is expelled and a person accepts the spirit of the evil that enters him when he gives up his agency, he will gain powers, not glories, but powers and novel levels of being that he has never before experienced--powers that enable him to actually influence the course of events in his life; powers that enable him to control the forces of nature, such as a surfer riding a wave on LSD can actually control the shape and form of the wave as he rides it; powers that will enable him to influence other human beings, just as the
Holy Ghost bears testimony through members of the Church. It is a powerful thing, although any person who is in his right mind has much greater power, and yet witness the thousands and millions of youth running pellmell into this psychedelic madness.

David O. McKay has told us that we become like those friends we keep company with. I say that this also means we become like the music we listen to, and we become like the television programs we watch, and we become the food we eat, and we become the clothes we wear, and we become the magazines we read.

I find that I get no peace if I listen to rock music. However, if I listen to a soothing pastoral or a symphony, that a peaceful feeling ensues. There is no peace to be found in Creedence Clear Water Revival. There is only an agitated nervous state. There is no peace to be found in the doctrines of Mick Jagger who preaches sympathy for the devil and openly acknowledges his service to their Satanic majesties.

Many people also say that the way the Beatles live their lives and the music that they play are not related. I think this is one of the silliest fallacies I've ever heard, because these people, if they live ingesting psychedelic drugs in order to play their music, in order to think of their lyrics, in order to be able to play their songs, they have to be on psychedelic drugs. The songs are about psychedelic drugs. Anything that is so completely
enslaving as drugs must, of necessity, completely take over a person's life style, and must, of necessity, become his only interest in life.

I know that when I was addicted to marijuana, because I was physically addicted to it, I was a slave to it, and had to have it. When it came time that I was coming down from my high, I had to go get some more, and when I was high, I was so stoned, I was just a vegetable lying on the floor listening to music, and I had no other interest besides being high. The same with these musicians; that's all they care about. Of course, one of their major concerns is telling other people about getting high, helping them to get high, and converting them to the gospel of drugs.

When I find a young person who is addicted to marijuana and other drugs, I find that they usually are addicted also to rock music in great amounts, and I counsel them to cast off their rock music, and when they do, they find it much easier to resist drugs.

I counsel all youth to abstain from the use of all drugs, including coca cola, coffee or tea, alcohol, cigarettes, marijuana, LSD, whatever; all pain pills, headache pills, stimulant pills; to carefully watch their diet and to abstain from too much TV and to watch out what kind of shows they watch; to abstain totally from rock music; from reading popular publications such as Life Magazine and others; to watch their clothing standards; to abstain from revealing clothing, tight, see-through transparent,
abbreviated clothing; and to watch their hair styles; because all these things will determine what kind of company they will keep and how they will be thinking.

In closing I would just like to say that I was as dead--I was a stone in the field--and that somehow the Lord has saved me for a purpose I know not completely what for, but it has been an influence for good in my life, and I feel much better. I am returning now from the state of degradation I was in, and I'm finding the peace and job that's found only in the Gospel of Jesus Christ, and I bear this testimony unto whoever will listen for whatever it's worth, whether they accept it or reject it, I know it's true, and I say these things in the name of Jesus Christ, Amen.
APPENDIX D

Dearest Wonderful and Perceptive Person:

The Mothers of Invention want to thank you blah blah for writing us such a nifty letter, some of which you have written to us on toilet paper--how wonderfully original. Golly gee, we are so awful busy being thrown out of restaurants and hotels in Montreal, ignored by taxis in New York--have you had that trouble too--it's getting so you don't even have to be black not to be picked up--mugged by policemen in Los Angeles and scrutinized by the censors of all major U.S. media. Willikins! It takes so much time to do all that crap we hardly have any time to answer each of you in a warm, personal way. So: If you are a worried girl and you wrote to us because we turn you on and you want our bodies and/or you think we are cute, here is your own personal section of the letter. The answer to any and all questions is, yes, we love you even if you are fat, with pimples. If you are or are considering the possibility of becoming a boy and you think you are very hep and swinging and you wrote to us on a piece of toilet paper, this section is for you: Keep up the good work. We would like to encourage you to become even more nihilistic and destructive. Attaboy. Don't take any gas from your metal shop teacher or that creep with the flat top in
physical education who wants to bust your head because you are different. Give them all the finger, just like we would give you the finger for writing to us on a piece of toilet paper.

Would you be interested in joining what's called a fan club for the Mother? The official name of the organization is the United Mutations. We call it that because we are certain that only a few special people might be interested in active participation. It will cost you three dollars and you must fill in the accompanying questionnaire. Name, age, sex, height, weight, address, state, zip, father's name, profession, mother's name, profession. Answer these questions briefly: Who is God? ESP? YES? NO? Describe. Best way to describe my social environment is: If I had my way I would change it to: How will you change your social environment? When? What are you afraid of? What sort of help can the Mothers give you?

On another sheet of paper describe your favorite dream, or nightmare, in clinical detail. Send both sheets with three dollars to the address above and in return we will send you useful information about the Mothers, a small package with some other things you might be interested in. Thank you. Your signature in ink, please.
Hello:¹

Thank you for responding to our initial proposal. It is necessary to know a few more things about you. We hope you won't mind answering another form letter, but our files require it for continued membership. If you are interested in this worthwhile program of let's call it self-help, please be advised that our work can be continued only if your membership is kept paid yearly and we have periodic reports of your activities within the context of our program. You will be notified by mail for your next membership report. For now, please fill in this form and return it to us and read the enclosed material carefully. We are happy you took an interest in us. Answer these questions briefly. Please enclose a small photo of yourself.


¹A follow-up letter.
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A STUDY OF ROCK MUSIC TO DETERMINE ITS DECLARED POSITION RELATIVE TO UNCHASTITY, THE USE OF DRUGS AND THE DEPARTURE FROM TRADITIONAL CONCEPTS OF FAMILY AND RELIGION

E. Lynn Balmforth
Department of Church History and Doctrine
M.R.E. Degree

ABSTRACT

One of the social phenomena of our time (1960s) has been the popularization of a kind of music among the youth known as rock 'n' roll. It was the intent of this study to determine if the medium of rock did, in fact, maintain a posture of promulgating unchastity, the use of drugs and departure from traditional concepts of family and religion.

Supported by statements from leading rock musicians it was found that the big beat had a cultural root in the Negroid race. Coupling the big beat gospel rhythms of the south with the white country and western music, there was a mixing of black and white races musically.

Rock's appeal was found to be visceral, sensual and focused on sex sensation. Added to psychedelic art, the rock medium supported philosophies of rebellion, dissent and anti-Christian principles. A survey of LDS students revealed that over 50 percent held an attitude of approval toward rock music.

COMMITTEE APPROVAL:  
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Callis R. Harms, Committee Member  
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