

Rock and the Counterculture of the 1960s

In order to understand the power of rock music to influence people for evil, it is helpful for us to examine the lives of the artists who popularised it. Mat 7:20 'Wherefore by their fruits ye shall know them.' If we are to judge the artists by their music, then we are to judge the music by its fruit, both in the lives of the artists, and in the lives of the culture they affected. The life-styles and philosophies of the rock musicians fitted hand-in-glove with the sounds that they produced.

Rock transformed the entire sound of mainstream music, and its worldwide effect on hair and dress styles, beliefs, thought, speech patterns, moral codes, and lifestyles in general, can be seen by anyone who just wants to take a walk down the street and observe. Although there are so many sub-genres of rock today, our world has been changed forever by the rock culture of the 60s and 70s. There are many spiritual lessons to learn as we study the history of the philosophies and lifestyles of some of the leaders of the rock culture.

Besides the rock'n'roll heroes leading up to the revolution, there were a number of very popular bands and artists who were at the forefront of the rock culture of the 60s, including The Who, The Rolling Stones, Jimi Hendrix, Janis Joplin The Grateful Dead, Jefferson Airplane, and The Doors. These musicians imbibed and promoted such wickedness as fornication, the occult, violence, and rebellion towards authority. I do not wish here to document the details of their depravity. By no means should we minimise the powerful part that each of these played in the revolution, but here we will focus on just a few key personalities who were extremely integral to the onset of a cultural revolution.

Bob Dylan

Dylan grew up in a Jewish family in Minnesota. He was influenced by the music of Elvis Presley, Little Richard, Woody Guthrie, Robert Johnson, and Hank Williams. While in highschool he formed several bands. He popularised folk rock.

'The thing about rock'n'roll is that for me anyway it wasn't enough... There were great catch-phrases and driving pulse rhythms... but the songs weren't serious or didn't reflect life in a realistic way. I knew that when I got into folk music, it was more of a serious type of thing. The songs are filled with more despair, more sadness, more triumph, more faith in the supernatural, much deeper feelings.' (*Biograph*, 1985, Liner notes & text by Cameron Crowe. Cited by Wikipedia—Bob Dylan)

Bob Dylan was a chief poet of the 60's rock generation. His literary ability has been recognised to such an extent that he was awarded the 2016 Nobel Prize for Literature on October 13, at the age of 75. He helped to merge folk and rock music.

His song themes included pacifistic, civil rights, socialistic, humanistic, and New Age themes. Although he was searching for meaning, he had no answers to give. Proverbs 14:6 'A scorner seeketh wisdom, and *findeth it* not: but knowledge *is* easy unto him that understandeth.' The man's message was one of despair, and he was a key voice breathing fire into the cultural revolution of America in the 1960s, with songs such as 'Blowin' in the Wind,' and 'The Times They Are A-Changin.'

'In his memoir, Dylan acknowledged that he had been influenced by the poetry of Dylan Thomas.' (Wikipedia; Dylan, pp. 78-79) It is said that Dylan also changed his name because of his admiration for Dylan Thomas. Thomas was included on the front cover of the Beatles Sgt. Pepper album.

Paul McCartney, of the Beatles said: 'I am sure that the main influence on both (Bob) Dylan and John (Lennon) was Dylan Thomas. That's why Bob's not Bob Zimmerman – his real name.' McCartney also said: 'We all used to like Dylan Thomas. I read him a lot. I think that John started writing because of him.' (*The Telegraph*, May 2014)

Who was Dylan Thomas? He was a Welsh poet who lived from 1914 to 1953. His poetry is difficult to understand yet full of sensitivity, and drenched in despair, because he rejected the absolutes of truth and morality. Here are a few lines of his poem *Elegy*, written near the time of his death:

*Veined his poor hand I held, and I saw
Through his unseeing eyes to the roots of the sea.
(An old tormented man three-quarters blind,*

*I am not too proud to cry that He and he
Will never never go out of my mind.
All his bones crying, and poor in all but pain,*

*Being innocent, he dreaded that he died
Hating his God, but what he was was plain:
An old kind man brave in his burning pride.*

His bronze is displayed in the London Festival Hall, displaying a cigarette hung in despair at the side of his mouth. This is the despair without real answers that greatly influenced the Beatles, and almost certainly Bob Dylan.

Praise the Lord that Christians do not have to despair without hope! Why should we copy the music of men filled with despair and drunk on wickedness, in order to worship God and reach the masses? History shows us that like will breed like.

What kind of man was Bob Dylan? He was a womanizer and a drunkard. His backup group, called *The Band*, had a reputation for pill popping, whoring, and brawling. There was also violence at some of his concerts.

It is interesting to know that Dylan was raised in a Jewish family, and had the customary Jewish bar mitzvah celebration when he was 13. However, he later said, 'Whoever said I was Christian? Like Gandhi, I'm Christian, I'm Jewish, I'm a Moslem, I'm a Hindu. I am a humanist' (An article in the *San Luis Obispo (California) Register* for March 16, 1983).

Dylan went through some profound drug experiences during 1964-1965. He wanted to use drugs to open his mind. He also tried Hinduism at one stage in his life. In an interview, he claimed to have made an agreement with the 'chief commander,' by which it appears that he made an agreement with Satan.

After seven years of marriage to Sara Lowndes, he divorced her in 1977. In 1978 he attended a Bible study with his girlfriend. His subsequent profession of faith was very vague. He said, 'One thing led to another...until I had this feeling, this vision and feeling. I truly had a born-again experience, if you want to call it that. It's an over-used term, but it's something that people can relate to' (Steve Turner, *Hungry for Heaven*, p. 160, citing a November 1980 interview with Robert Hillburn of the *Los Angeles Times*).

No doubt, this sham conversion has procured great mileage for Satan's kingdom, especially in light of Dylan's subsequent claim to be Christian, Jewish, Moslem, Hindu, and humanist all at once. Rock historian, Steve Turner writes: 'The womanizing and drunkenness that Dylan once saw as evidence of the old life have apparently continued almost uninterrupted' ('Watered Down Love,' *Christianity Today*, May 21, 2001).

The fact that Satan has used Dylan in a powerful way to build towards his one-world kingdom is evidenced by the fact that when he was 56, he was invited by the Catholic Cardinal, Ernesto Vecchi, to perform before Pope John Paul II, with a crowd of 300,000 young people looking on. The cardinal said that he was 'representative of the best kind of rock,' and that 'he has a spiritual nature.' Imagine that! The harlot church of the end times using an antichrist musician-prophet to unite people in the name of religion!

Let us return, then to examine Dylan's influence on the culture of the mid-sixties:

'By 1964 Dylan pounded out the key song for the year: "The Times They Are A-Changin'..." It was also to be the year that the Beatles and the Rolling Stones came to America...It was evident by then that Dylan hated America, and he was pulling an

entire generation away from patriotism to its nativity. He was a man looking for a utopia, but there was none to be found. Therefore, he pressed strongly through political and social questions to show what was becoming America's bleeding and ugly heart. To him, man must become free in isolation and alienation.' (p. 97, *Confronting Contemporary Christian Music*, by H. T. Spence)

On Friday, August 28, 1964, the Beatles met Bob Dylan for the first time in a hotel in New York City. Here it is believed he introduced them to marijuana for the first time.

Bob Dylan was to have some influence on the Beatles: '...Bob Dylan...knew if he could persuade these young men to change their message, they could advance the cause of a socio-cultural revolution in America. Liquor and hard drink had been a part of their lifestyle, but Bob Dylan was the man to introduce them to marijuana and the drug culture. He began to influence Paul and John to write lyrics for a more social and political message.' (p. 120, *Confronting Contemporary Christian Music*, by H. T. Spence)

The Beatles

This band was greatly influenced by American bluesmen and Elvis Presley, starting as a rock band called the Quarrymen in the mid 1950's. At that time, they even styled their hair and dress after Elvis.

In 1960, they changed their name to the Silver Beatles, and then to Beatles.

The Beatles were active from 1960 to 1970, and the members included John Lennon, Paul McCartney, George Harrison, and Ringo Starr.

'No one, apart from Adolph Hitler, has moved a generation like the four young men from Liverpool, England [the Beatles].' (p. 114, *Confronting Contemporary Christian Music*, by H. T. Spence) Spence also writes: '...The Beatles were not the product of self-imagery, but the product of a sea of people, the sea of humanity.'

Yes, they were the product of the world, but even Contemporary Christian musicians such as Phil Keaggy, Galactic Cowboys, Caedmon's Call, dc Talk, and Jars of Clay look to the Beatles with admiration. This shouldn't surprise us, folks. Christendom has drifted a lot further since the sixties.

The Beatles actually toned down their vulgar and immoral image when making their entrance to America, doing a re-makeover of their appearance at Epstein's suggestion. 'Initially they presented themselves in America as a soft bubblegum rock group.' (p. 120, *Confronting Contemporary Christian Music*, by H. T. Spence) Satan doesn't shock society with sin. He makes it seem harmless and acceptable. He is

patient. He breaks people down over time. He even presents himself as an angel of light. He professes to be one thing, while he is another. Even John Lennon (who was one of the Beatles) professed to be a peace activist, but he was actually a very un-peaceful and violent man.

1964 was the year the Beatles came to America, and they also appeared on the Ed Sullivan show, watched by millions of viewers. The American counterculture kicked off the same year as the Beatles appeared in America. The Beatles, then provided the sound-track and inspiration for a whole generation to reject cultural norms.

The Beatles were even experiencing rioting in their concerts even as early as 1961. This was because they symbolised the rebellion of the youth. The British parliament was concerned about how many more policemen were needed around the country to counter the effects of the Beatles.

These were men with some talent, but very low principles, who were pushed into the limelight by the Prince of Darkness. Drunkenness, womanizing, drugs, marijuana, anarchy, the occult, blasphemy, rebellion, and Eastern mysticism were some of the sins of these men.

This shows how God will allow the basest of men to gain positions of power to bring strong delusion and judgment on whole generations.

The Counterculture of the 1960s in America

The Beatles breathed life into the American Revolution of the 60's with a number of their songs, which promoted the overthrow of authority, and glorified communism. Lennon was an activist at anti-America rallies, and told America to leave Vietnam in communism. 'I really thought that love would save us. But now I' wearing a Chairman Mao badge, that's where it's at. I'm just beginning to think he's doing a good job.' (Lennon, cited by Wenner, *Lennon Remembers*, p. 86)

Bob Dylan's influence must not be forgotten, though: 'While such perennial pop song topics as romantic relationships remained central, new ones, like civil rights struggles, the Vietnam war, drugs, sexual freedom, and political protest, found expression in songs of the mid-to late 1960s. The influence of urban folk music, and in particular the songs of Bob Dylan, brought to the world of rock the idea that pop could encompass the entire spectrum of this generation's experience.' (p. 734, *The Harvard Dictionary of Music*, 4th Edition, Don Michael Randel)

The Cold War--and in particular the struggle in Vietnam--became the catalyst that young rebels were looking for to vent their discontent, and to rebel against authority. It is a principle that plays itself out again and again in society, churches,

and homes. Seedling rebels become full-blown rebels when put under the right conditions of heat and pressure. However, they will not ultimately help the cause of Godly authority, but will become part of the problem, making it more difficult for the others who want to submit to God-ordained authority. Today we can see that the culture created by rock in the 60s is blatantly rebellious and even hateful of Christianity.

‘The 1960s were a period when long-held values and norms of behavior seemed to break down, particularly among the young. Many college-age men and women became political activists and were the driving force behind the civil rights and antiwar movements. Other young people simply “dropped out” and separated themselves from mainstream culture through their appearance and lifestyle. Attitudes toward sexuality appeared to loosen, and women began to openly protest the traditional roles of housewife and mother that society had assigned to them.’ (cliffsnotes.com)

Issues such as dress codes in universities, course requirements, and discrimination were hot topics. In the first six months of 1968, more than 40,000 students participated in major demonstrations.

The 60s marked the onset of the sexual revolution, in which birth rates declined, and the number of abortions, unwed mothers, and divorces increased.

In 1963, Betty Friedan’s book *The Feminine Mystique* was published, arguing for women to find their own identity. Women attending college skyrocketed in the 60s.

‘In 1966, the National Organization for Women (NOW) was formed to address such issues as allotting federal aid for day-care centers for working mothers, guaranteeing women the right to an abortion, eliminating gender-based job discrimination, and ensuring equal pay for equal work.’ (cliffnotes.com)

In 1969, Police attempted to shut down a gay bar in Manhattan, which led to rioting, and the formation of the Gay Liberation Front.

‘The counterculture movement had a significant effect on cinema. Movies began to break social taboos such as sex and violence causing both controversy and fascination. They turned increasingly dramatic, unbalanced, and hectic as the cultural revolution was starting. This was the beginning of the New Hollywood era that dominated the next decade in theatres and revolutionized the film industry. Films of this time also focused on the changes happening in the world.’

<https://en.wikipedia.org/wiki/1960s>

The counterculture is said to have reached its peak when thousands of young hippies travelled to celebrate the 'Summer of Love' at the Haight-Ashbury, San Francisco,

The hippies typically wore tie-dyed shirts, long hair, and embraced a lifestyle of fornication, marijuana, and LSD.

It is also interesting to note the technology that was developing in the sixties. In 1962, the first computer video game was produced (*Spacewar!*). The same year that the Beatles hit American shore (1964), the compact cassette was introduced, and the 8-track tap audio format was developed, both inventions being timely for the production and distribution of the new music.

Satan had prepared the scene for the Beatles and other bands and the explosion and dissemination of rock albums. The perfect environment for a symbiotic relationship between rock artists and culture had been prepared by an unseen hand.

The effect of musicians on the counter-culture

Music was a huge influence in stopping the war in Vietnam, and in decreasing the popularity of the American government in the eyes of the youth. Bob Dylan sought to show America's involvement in Vietnam War in a negative light in his recording of the song, 'The Times, They are A-Changin.'

John Lennon was campaigning for peace, and he recorded 'Give Peace a Chance' in 1969. He felt that in order to bring about world peace, he just needed to show the people that the power to have peace was already in their hands.

At the Woodstock festival, guitarist Jimi Hendrix performed a rendition of the Star Spangled Banner, complete with electric distortion to produce sounds like machine gun-fire and explosion sounds, in protest of war.

The Woodstock festival of 1969 is supposed to have been the most influential event to spread the message of peace toward the end of the decade. It was billed as 'three days of peace and music,' however, it ended up being far from peaceful. No more than 200,000 people were expected to attend, but close to half a million ended up coming. Because there were so many people, the bikie gang called Hell's Angels were called in for crowd control. At the chaotic event, there were a few deaths, including a black man who was killed by a Hell's angel while Mick Jagger performed 'Sympathy for the Devil.' Incidents of sexual assault also took place at the festival.

When rebels call for peace, what they often mean is: 'All authority needs to be silenced, so that we can continue to do what we want without being disturbed.' It is not true peace. This was the chant of the 60s by the rock music peace activists. This

is also the chant of rebels within all levels of society, in churches, and in families today. They think it is peace that they want, when in reality, all they really want is to let sinners sin without interfering with one another's joy in the process. Lennon even said, '...The whole Beatles idea was to do what you want...do what thou wilt, as long as it doesn't hurt somebody.' (Lennon, cited by David Sheff, *The Playboy Interviews with John Lennon and Yoko Ono*, p. 61)

This kind of 'peace and unity' actually disintegrates into chaos the further it goes, as can be demonstrated in the lives of the rock artists themselves, their concerts, and the cultures they have fostered.

A case in point is John Lennon himself. He confessed that he beat women and he fought with men. After Lennon died, his son Julian asked, 'How can you talk about peace and love and have a family in bits and pieces, no communication, adultery, divorce?' (p. 123, *Rock Music Vs. The God of the Bible*, D. Cloud)

The syncretistic sound of rock

Rock music has split into so many streams since its inception, and there is some form of it to appeal to each varied taste of modern society in every country. It's sound is adaptable, and it's message is syncretistic [combining different religious beliefs] to such an extent that it can be used for Satanism or for Contemporary Christian music.

'...Rock music is a fluid, elastic, existential music, and it has the ability to move and form and reshape itself to fit any message. The Beatles were the group that poured into the melting pot of rock music the subject of religion, and specifically Eastern religion.' (p. 121, *Confronting Contemporary Christian Music*, by H. T. Spence)

'It is, in some measure, rock's flexibility and inclusiveness that have made for its enduring appeal.' (p. 735, *The Harvard Dictionary of Music*, 4th Edition, Don Michael Randel)

The influence of eastern mysticism

'From 1965 to 1966 the group [the Beatles] entered into Eastern transcendentalism. *Norwegian Wood* was the first album to proclaim the transcendental move; the album included a sitar for the first time in rock music.' (p. 120, *Confronting Contemporary Christian Music*, by H. T. Spence)

In 1967, the Beatles visited Guru Maharishi Mahesh Yogi in North Wales, while he taught about 'spiritual regeneration.' They later visited his ashram on the River Ganges in India to learn Transcendental Meditation.

‘McCartney described his God as “a force we are all a part of.” Lennon said, “We’re all God.”’ (p. 113, *Rock Music Vs. The God of the Bible*, D. Cloud)

‘The Beatles had a central role in popularizing the Hare Krishna movement in the west.’ (p. 119, *Rock Music Vs. The God of the Bible*, D. Cloud) Hare Krishna is a segment of Hinduism.

In 1969, George Harrison invited the Hindu Swami Bhaktivedanta (the man who spread Hare Krishna to the West from India) to move to England. He came and settled on an estate belonging to John Lennon. A Hindu altar was erected, and a building there became ‘the Temple.’ In this way, the Hare Krishna movement was greatly consolidated in the West. The same year, John and Yoko Lennon met with Hare Krishna followers to discuss world peace and self-realisation, chanting Hare Krishna in Lennon’s song *Give Peace a Chance*.

‘That same summer, George Harrison produced a hit single, “The Hare Krishna Mantra,” which featured Hindus from the London Radha-Krishna Temple. It rose to the Top 10 and made the pagan Hare Krishna chant a household word in the West...Harrison financed the publication of Krishna magazine and put up \$19,000 to print the first edition of the Krishna book in 1970. In his introduction to [the] book, Harrison said, “as GOD is unlimited. HE has many Names. Allah-Buddha-Jehova-Rama: All are KRISHNA, all are ONE.”’ (p. 119, *Rock Music Vs. The God of the Bible*, D. Cloud)

In Harrison’s ‘My Sweet Lord,’ he praises the Hindu god Krishna, and almost imperceptibly switches from the word ‘hallelujah’ to the phrase ‘Hare Krishna.’

Harrison said ‘I wanted to show that Hallelujah and Hare Krishna are quite the same thing. I did the voices singing ‘Hallelujah’ and then the change to ‘Hare Krishna’ so that people would be chanting the maha-mantra before they knew what was going on!...My idea in ‘My Sweet Lord,’ because it sounded like a ‘pop song,’ was to sneak up on them a bit. The point was to have the people not offended by ‘Hallelujah,’ and by the time it gets to ‘Hare Krishna,’ they’re already hooded, and their foot’s tapping, and they’re already singing along ‘Hallelujah,’ to kind of lull them into a sense of false security. And then suddenly it turns into ‘Hare Krishna,’ and they will all be singing that before they know what’s happened, and they will think, ‘Hey, I thought I wasn’t supposed to like Hare Krishna!...It was just a little trick really.’ (Harrison, Krishna web site, <http://introduction.Krishna.org/Articles/2000/08/00066.html>)

John Lennon believed that through the Hindu practice of yoga he would be able to obtain spiritual perfection, and merge with ‘God,’ acquiring psychic powers.

The influence of drugs

At one stage, the Beatles put a full page ad in the London times, calling for the legalization of marijuana. They had been introduced to it by Bob Dylan.

‘[Lennon] believed that LSD would become the gate or door to lead to the utopia for which the world was looking. This was the time of the “flower-power” and the hippie movement over at Haight and Ashbury Streets in San Francisco, California.’
(Confronting Contemporary Christian Music, p. 121, by H. T. Spence)

Two albums that the Beatles produced during this time include: *Sgt. Peper’s Lonely Hearts Club*, and *Lucy in the Sky with Diamonds*.

Additional note inserted here: Here we may trace the influence of a man called Aldous Huxley on the rock culture of the 60s (1894-1963—Grandson of Thomas Huxley; Thomas was one of Charles Darwin’s close associates who championed his cause publicly and fearlessly.) ‘In his books *The Doors of Perception* and *Heaven and Hell*, Huxley described his drug experiences in terms of spiritual enlightenment. He thought that the brain acted as a filter or a “reducing valve” that did not allow man to readily connect with the pantheistic “mind at large.” Through drugs, yoga, and ascetic practices the brain’s filtering function was weakened, allowing the individual to tap into the “truth” ...The 60s rock group *The Doors* were named after his doctrine. They, too, used drugs as a door to “another world,” to “break on through to the other side.”’ (p. 107, *Seeing the Non-Existent*, D. Cloud)

George Harrison said: ‘...Up until LSD, I never realized that there was anything beyond this state of consciousness...I think for me it was definitely LSD. The first time I took it, it just blew everything away. I had such an overwhelming feeling of well-being, that there was a God, and I could see him in every blade of grass.’ (Rolling Stone, Nov. 5-Dec. 10, 1987, p. 48)

Speaking of LSD, Paul McCartney said, ‘After I took it, it opened my eyes. We only use one-tenth of our brain. Just think what all we could accomplish if we could only tap that hidden part. It would mean a whole new world. If politicians would use LSD, there would be no more war, poverty or famine.’ (*Life*, June 16, 1967, p. 105).

‘From about 1966 to 1970, the drug scene and the rise of the “flower children,” or the hippies, were the focuses of the driving, hypnotic beat. Acid rock was hitting the airwaves by 1967. Originally, this form of rock was music that tried to reproduce the distorted hearing of a person under the influence of lysergic acid diethylamide (LSD). The idea was to recreate for someone the illusion of an LSD experience through music (an illusion that was to be heightened by light shows designed to reproduce the visual aspects of a drug trip). The drug hit San Francisco in 1965, and the music for the next several years tried to mirror this chemical ecstasy. Acid rock was slower

and more languid than hard rock, and it introduced music of the oriental music that was providing background sounds for the drug experiences of that period.’
(*Confronting Contemporary Christian Music*, by H. T. Spence)

Timothy Leary’s influence

In the 60s, Timothy Leary, a Harvard professor, began openly promoting the use of LSD to the people of the revolution. He was the LSD high priest, pushing for its legalisation. He encouraged people to ‘Turn On, Tune In, and Drop Out,’ and tried to make hallucinogenic drugs the religion of the twenty-first century. Like the rock artists, he was influenced by the *Tibetan Book of the Dead*. He urged people to develop their own ‘Christhood,’ and to develop their own moral codes.

To him, the Beatles were the ‘four evangelists,’ and their Sgt. Pepper album was a ‘sermon from Liverpool.’

Lennon read Leary’s book *The Psychedelic Experience* in 1966. Lennon’s songs ‘Come Together’ and ‘Give peace a Chance’ were dedicated to Leary. He joined with John and Oko Lennon in their quest for world peace. Leary was even sought out by Jimi Hendrix to interpret dreams.

Leary lived with many women, and was in deep trouble with the law. Leary died of prostate cancer in 1996, after a Buddhist teacher offered a final prayer at his side for his final passage into death.

The lasting impact of 60s on future generations

Note the lasting influence of the Beatles upon our generation today, besides the popularisation of rock music itself. The main points below are taken from among others on pp. 126-127, *Confronting Contemporary Christian Music*, by H. T. Spence:

1. Slobbish appearance in dress standards.
2. Passivity towards work in their music helped to produce a lazy generation.
3. Hatred for authority
4. Total laxity of sexuality.
5. Philosophical acceptance of and dependence upon drugs
6. Explosive interest in the occult
7. ‘The Beatles made the powerful breakthrough into the West for Yogism and Eastern mysticism. These paved the way for the New Age movement.’
8. Mood swings in young people.

The Beatles even pioneered long hair in men. Paul McCartney, member of the Beatles, said, ‘There they were in America, all getting house-trained for adulthood with their indisputable principle of life: short hair equals men; long hair equals women. Well, we got rid of that small convention for them.’ (Barbara Ehrenreich,

“Beatlemania: Girls Just Wanted to Have Fun,” cited by Lisa Lewis, *The Adoring Audience: Fan Culture and Popular Media*, p. 102).

‘The Beatles set trends, and their fans followed their lead. They were the vanguard of an entire generation who grew long hair, smoked grass, snorted coke, dropped acid, and lived for rock ‘n’ roll. They were the ‘cool’ generation.’ (*The Legacy of John Lennon*, p. 43, David Noebel)

One of the great themes of rock is self-pity. More than ever today, we have a world filled with people who feel they are victims. It is all about how we have been hard-done-by. Speaking of Michael Jackson, Spence says: ‘...he has made his treasure, as have all of the rock icons, through the spiritual and cultural illiteracy of the world. They pretend to be representatives of the poor and the oppressed, yet they live like kings and potentates.’ (p. 108, *Confronting Contemporary Christian Music*, by H. T. Spence)

The Beatles were the deified prophets of the 60s. They spoke, and people listened. ‘The fact remains that when the Beatles talk about drugs, the war in Vietnam, religion, millions listen, and this is the new situation in the pop music world...The battle lines involved much more than music. It involved a drug culture, an anti-God theme, an anti-America, pro-revolution stand. It involved recognizing that Lennon was more than a musician.’ (*Time* magazine, September 22, 1967)

The song below illustrates the one-world order that Lennon and other musicians of the 60s were being used of Satan to build—an order which leaves God out of the picture, and will be willing to believe lies and fantasies that tickle the ears. These false prophet musicians are still tickling itching ears today through their recordings and through the artists that have succeeded them. Listen to these ear-tickling words:

Imagine (John Lennon’s song on the cultural revolution)

*Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today... Aha-ah...*

*Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion, too
Imagine all the people*

Living life in peace... You...

*You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one*

*Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world... You...*

*You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one*

--This article written by Pastor James West