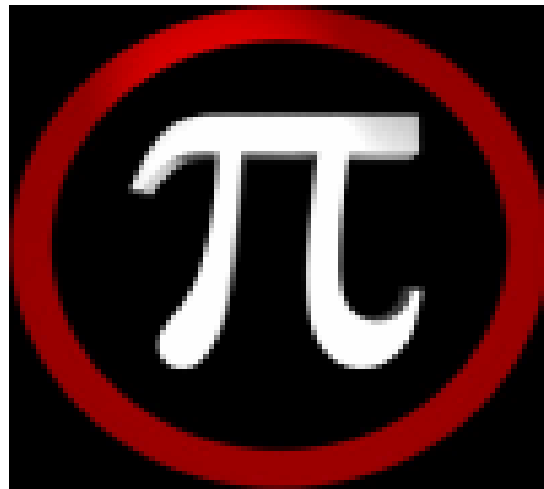


MASONIC MUSICOLOGY

666

A STUDY OF THE MASONIC RELIGION
IN THE ENTERTAINMENT INDUSTRY

VOLUME II



A STUDY OF THE MASONIC INFLUENCE ON MUSIC INDUSTRY

All Research Compiled
By: Robin Loxley

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Chapter 11

Hell's Bells - The Dangers of Rock'n'Roll

By Eric Holmberg

If you are interested in rock music, check out Reel to Real Ministries' best-selling video: [Hell's Bells - The Dangers of Rock'n'Roll](#)

- [Hell's Bells - part 1](#)
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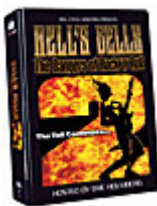


Hell's Bells - The Dangers of Rock'n'Roll

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HELL'S BELLS 2 - The Dangers of Rock 'n' Roll



The long-awaited follow-up to its 1989 predecessor is finally here! Fully up-to-date, and chock full of powerful biblical insights, Hell's Bells 2 penetrates the popular music scene and drags its love affair with darkness into the light of the Word-illuminated day. Covering a wide array of musical styles and genres from the fifties to today - there's something for everyone. Artists examined include Madonna, Marilyn Manson, The Red Hot Chili Peppers, The Doors, Limp Bizkit, Korn, Papa Roach, Jimi Hendrix, Tori Amos, Tool, Puff Daddy, Tupac Shakur, Ozzy Osbourne, Metallica, The Beatles, Britney Spears, The Backstreet Boys, 'N Sync, Christina Aguilera, Insane Clown Posse, among over 400 other bands and artists. Every parent and young person needs to see this series!

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Over three years in the making, this much-anticipated sequel to the original Hell's Bells weaves together science, satire, testimonies, parables, interviews, expansive research, and a vibrant Christian perspective to create a video series that is as fascinating as it is educational and evangelistic. Far more than just a commentary on the dangers of rock music, this six-and-a-half hour, up-to-the-minute

documentary uncovers the "war of the worldviews" - the epic struggle between good and evil, sin and redemption for the souls of men and the destiny of culture. Three cassette case - Approx. 6 hours, 40 minutes.

The Dangers of Rock and Roll-

Part 1

What is wrong with this man? Is this just a good time or is there something of a deeper significance going on here as well? What type of effect does this music have upon people? Is it only rock 'n' roll?

These questions and others will be answered as *Hell's Bells* takes you on a journey to the heart of rock 'n' roll. You'll discover what it can do to an egg. Your head. Your life. And your eternal soul. We'll explore rock's relationship to sex, violence, suicide, drugs, rebellion, and, most importantly, the occult. Come with us now as we join our host, Eric Holmberg, Founder and Director of Reel to Real Ministries for *Hell's Bells: The Dangers of Rock 'n' Roll*.

Thanks for taking the time to watch this video and I hope and pray that you'll get something good, maybe even life-changing out of it. Before we get started, however, I wanted to make a few points clear kind of lay down the ground rules for you. First, we're going to be taking a pretty hard look at contemporary music and I'll be saying some pretty direct things, both about the music and the artists. Please understand that nothing personal is intended here against anybody. I don't hate these artists, I'm not trying to say that God hates them, and I'm certainly not trying to get you to hate them. We simply want to look at rock music from the perspective of truth as defined by both the scriptures and the Person of Jesus Christ. And in that context if we find something that looks like a duck, sounds like a duck, and acts like a duck, then shoot we're just going to have to call it a duck.

Now you might not believe that the Bible and Jesus are the standard for absolute truth and that, therefore, their comments as they relate to rock music are irrelevant. Well, don't get up-tight. We'll hopefully deal with the issue of faith as we progress, but at least at the outset, try to keep an open mind and, at minimum, understand that right or wrong, what you are about to see and hear is what the Bible and Jesus have to say about these things.

Now you might also find some of the information about the artists and the music incredible, maybe even hard to believe. Please understand that every point has been carefully researched and documented. All quotes, for example, were taken either from the artist's own writings, rock magazines, books on musicology, or biographies written by sympathetic fans. Because of the wealth of material we're going to cover, and in the interest of time and the aesthetics of this presentation, I'm not going to generally site the sources. If you're interested, the closing credits will contain information on how you can get a copy of the script along with all the documentation.

And finally, to preempt the inevitable outcries of censorship, let me go on record. We're not here pushing for record banning, record burning, or even the dubious practice of rating rock albums. So don't anybody worry! We're not trying to control what people listen to. What we are trying to do is help people understand the big picture, to peel back the veneer of pop culture and gaze into the bedrock of truth that lies beneath. Then people can make decisions about their lives, music, or anything else armed with truth and understanding.

Now, as we begin our video journey to the heart of rock 'n' roll, let's listen to probably the only true thing that Wendy O. Williams and the Plasmatics ever laid down on vinyl. Appropriately enough, it was recorded backwards. (from the end of Side 2 of "Coupe d'Etat")

When we play the tape reversed we hear.

"The brain-washed do not know they are brain washed."

At 12:32 Wednesday morning a performance by the popular punk rock group The Huns was cut short when police arrested the group's volatile lead singer, Phil Tolstead. Charged with inciting a riot, this incident becomes the latest in a young and sordid career that has featured not only the standard spewing forth of obscenities and hate, but has also included mock crucifixions and the ridicule of God and prayer. The confrontation is said to have begun as Tolstead pointed at a uniformed police officer while singing the Hun's song "Eat Death, Scum!"

That's right Mike Rock 'n' Roll! Powered by space-age technology and popularized by the largest, wealthiest and most leisure generation of young people in history, rock music has changed the modern world in ways more profound than perhaps any other social phenomenon. Evidence of its impact are many and varied.

Rock has become a multi-billion dollar industry, one recently described by the *National Review* as "the most prosperous industry in the world". (National Review, February 24, 1989, p.28) Its superstars have annual incomes that easily eclipse those of all but a handful of the most successful industrialists and businessmen.

And the music is virtually everywhere from packed sports arenas to commercials that peddle everything from tennis shoes to alcohol from the sound tracks of movies and television series to the pulsing rhythms that reverberate in our health spas. Everything today seems to march to its rhythm.

Perhaps the only thing more notable than rock's pervasiveness is the manner in which it helps shape the hearts and minds of the world's youth. As Dr. David Elkind noted in his book *The Hurried Child*, one of the most underestimated influences on young people today is the music industry. (The Hurried Child, Addison Wesley Publishing Company, 1988, pp. 89 -93)

Citing again the *National Review*: "Rock's sheer pervasiveness makes it the most profound value shaper in existence today. Unless you are deaf it is virtually guaranteed that rock music has affected your view of the world."

(National Review, February 24, 1989, p. 28)

From the manner in which young people dress to the way they view and understand the key issues of life, little escapes the pale cast by rock's big sound.

And it's no wonder. Young people wake up to it, drive to it, play to it, study to it, and go to sleep to it. Studies show that between the 7th and 12th grades, the average teenager will listen to and watch 11,000 hours of rock music and rock videos - more than twice the time they will spend in class. (American Academy of Pediatrics)

As Dr. Alan Bloom noted in his best-selling book *The Closing of the American Mind*, "Nothing is more singular about this generation than its addiction to music." (The Closing of the American Mind, Dr. Alan Bloom, Simon and Schuster, 1987, p.68)

Incredibly, despite this unprecedented power and the mounting evidence that rock's influence can be less than positive, most people have never stopped to consider what is really going on in and through contemporary music. Why is music so powerful? How does it effect us? What is its source? And to where is it leading us?

Throughout the ages, wise men have noted music's profound impact on its listeners. For example, over 2,000 years before the birth of Christ, the musical systems of China were both highly developed and central to its society. It was to this that the philosophers directed much of their attention. Understanding its intrinsic power, they carefully checked their music to make sure that it conveyed eternal truths and could thus influence man's character for the better. (The Secret Power of Music, David Tame, Destiny Books, 1984, p. 34)

To this end, tradition states that one emperor, by the name of Shun, would monitor the health of each of the provinces of this vast kingdom by simply examining the music they produced. Course and sensual sounds indicated a sick society, one in need of his intervention and assistance. (The Secret Power of Music, pp. 13 - 14)

Two thousand years later the Greek philosopher, Plato, echoed the sentiments of Emperor Shun when he said, "When modes of music change the fundamental laws of the state change with them." (The Republic, Book 3, p. 401)

In his famous work *Laws*, Plato could have been writing about our modern age when he stated "Through foolishness they, the people, deceived themselves into thinking that there was no right or wrong in music that it was to be judged good or bad by the pleasure it gave... As it was, the criterion was not music but a reputation for promiscuous cleverness and a spirit of law-breaking." (The Secret Power of Music, p. 189)

Plato's contemporary, Aristotle, noting that music has "the power to form character" (The Secret Power of Music, p. 19), wanted to see it actually regulated by the state an approach, by the way, of which I and the producers of this video are not in favor.

Moving up to the present century, Vladimir Lenin, the co-founder of communism and one of history's greatest experts on subversion and revolution said, "One quick way to destroy a society is through its music." (The Marxist Minstrels, A Handbook on Communist Subversion of Music, American Christian College Press, 1974)

Changing laws, forming character, and toppling societies most of us are not used to talking about music in such expansive terms. To understand this magnitude of impact we must consider both the nature of music and man; and how music affects us in body, soul, and spirit.

Given the materialistic philosophy that marks this present age, it's surprising that more attention has not been given to the many profound ways sound and different musical forms can affect the physical world. For example, research has found that shrill sounds of sufficient volume can congeal proteins in a liquid media. So a soft egg placed in front of a speaker at some of the louder rock concerts can midway through the concert become a hard-boiled snack for the weary head-banger. Does anybody have any salt here? (The Day Music Died, Bob Larson, Bob Larson Ministries, 1973)

Moving from proteins to animate objects, repeated experiments have shown that plants respond positively to classical forms of music, actually growing and flowering faster than if there was no music at all. Conversely, more dissident forms of music, like heavy metal, can actually retard growth and even kill the plant. (The Secret Power of Music, p. 143)

Of course, humans are much more complex than plants, but it still makes one wonder what this type of music might be doing to us. As Dr. Adam Knieste, a musicologist who studies the effects of music upon people noted, "It's really a powerful drug. Music can poison you, lift your spirits, or make you sick without knowing why." (Family Weekly Magazine, January 30, 1983, p. 12, article by David Chagall)

As mathematics is the universal language of the mind, music is the language of the heart, what the great composer Robert Schumann called "the perfect expression of the soul." Biblically, when we talk about the soul, we are speaking of the human personality and its three component parts the mind, the will, and the emotions. And it's here where we begin to see music's real power take hold.

In the realm of the mind, there is mounting evidence that certain kinds of rock have a negative effect on one's ability to think and learn. Studies at two separate universities, for example, have found that rats have a much more difficult time learning to pass through a maze if they are subjected to hard-rock music. (Insight Magazine, April 27, 1987, p. 57)

On the emotional level, few would deny music's power. Its ability to influence and enhance moods is, in fact, one of music's greatest attractions. What most people are not

aware of, however, is both the extent of this influence and the ease with which they can be unconsciously manipulated. As Eddie Manson, Oscar-winning composer and one-time president of the American Society of Music Arrangers has said, "We manipulate people like crazy.... Every film composer mixes his experiences with a talent for musical manipulation, and then projects that Machiavellian power gut to gut." (Family Weekly, January 30, 1983, p. 15)

Moving from the gut to the brain, music is also a powerful "encoder", a term in psychology for something that helps determine the way we perceive and think about the world. In other words, music has an inside track to the subconscious levels of our minds. (The Secret Power of Music, pp. 148 - 150) This truth is even physically suggested by the fact that the auditory nerves are the most predominant of all the human senses. (The Secret Power of Music, p. 136)

Research done at Stanford University confirms not only this predominance at a physical and subconscious level, but also in an area that is perhaps the most uniquely human of all; that is in the area of transcendent experiences what the researchers term "thrills". They found that the most powerful stimulus for evoking thrill-like sensations in their subjects was music. (Physiological Psychology, 1980, Vol 8 (1), 126 - 129, Avram Goldstein)

Musicologist David Tame anticipates Stanford's discovery when he wrote in his book *The Secret Power of Music*, "Music is the language of languages. It can be said that of all the arts, there is none that more powerfully moves and changes the consciousness." (The Secret Power of Music, p. 151)

Changing one's consciousness is what David Crosby meant when he told Rolling Stone Magazine that through just his music he could alter his audience's value systems and, in effect, steal them away from their parents. (The Rolling Stone Interviews, Arthur Barker, 1981)

And Crosby is not alone. Perhaps rock's greatest genius, Jimi Hendrix, told Life magazine in 1969, "I can explain everything better through music. You hypnotize people to where they go right back to their natural state, and when you get people at their weakest point, you can preach into their subconscious what we want to say." (Life Magazine, October 3, 1969, p. 4)

In recognition of this transcendent power Eddie Manson went on to share a sober warning, "Music is used everywhere to condition the human mind. It can be just as powerful as a drug and much more dangerous, because nobody takes musical manipulation very seriously." (Family Weekly, January 30, 1983, p. 15)

As we just saw in the quote by Jimi Hendrix, music is a spiritual thing. And it is in this realm of the spirit where we will focus most of our attention because it is here where music reaches its greatest heights of power and influence.

Even the very word "music" suggests this spiritual dimension. Its root word "muse" were the spirit beings who the ancient Greeks felt were responsible for the inspiration of all art.

Today, it's not just the Greeks who feel that artists are inspired by spiritual forces. Folk jazz artist Joni Mitchell, in an interview with Time magazine, was described as follows: "Joni Mitchell's own strongest creative impulses come to her in a somewhat unusual way. She deeply believes in a male muse named Art who lends her his key to what she airily calls the "Shrine of Creativity." (Time, December 16, 1974, p. 39)

Avant-garde musician Peter Rowan echoes this description when in an interview with the Washington Times he said, "I do believe that music itself is a spiritual force. The inspiration I feel is like a holy thing. It's beyond any words I can use to describe it." (Washington Times, March 7, 1986)

This perception takes on an more even more startling dimension when described by guitarist John McLaughlin, "One night we were playing and suddenly the spirit entered into me and I was playing but it was no longer me playing." (Circus Magazine, April, 1972, p. 38)

Earlier in this presentation we saw this perception mirrored in these words by AC/DC guitarist, Angus Young, "Someone else is steering me. I'm just along for the ride. I become possessed when I'm on stage." (Hit Parader, 1985)

To fully comprehend both the nature and magnitude of the spiritual interrelationship between man and music, we must first understand something of the basic realities that attend the spiritual world.

1. The real reality is a spiritual one. One of the scripture's primary messages is that the time/space world we live in is a created one, having its origins in an eternal, spiritual realm that exists outside the scope of our physical senses. In John's gospel, Jesus tells us that God is Spirit (John 4: 24a) and it is this inexpressibly wise, loving and all powerful Spirit Who is the creator of all things. His is the transcendent reality.

2. Man is a spiritual being. Though as we have noted we live in a body and have a soul, we are first and foremost spiritual beings. Genesis 1:27 gives the account of the origins of man, "So God created man in His own likeness." In other words, Spirit begat spirit. From the breath of God that gave us life to His image indelibly impressed upon our hearts, you and I are spirits. And as spirits, we are profoundly affected by the principles and the personalities that make up the spiritual world, whether we are aware of them or not.

3. As God's offspring, the primary purpose for our existence is to know and experience God. In John 17:3 Jesus said, "This is eternal life to know God and the Savior Whom He has sent." Continuing with the passage of scripture we read earlier "The Father is looking for those who will worship Him in spirit and in truth." (John 4: 24b) The worship spoken of here is not some dry religious exercise, but the natural response to knowing and experiencing God. And biblically and scientifically, there is no more profound way to be

drawn into and then express this experience than through music. As perhaps the greatest musician in history, Johann Sebastian Bach said, "The end of all music should be the glory of God and the refreshment of the human spirit."

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

The death spoken of here manifests itself in several ways, but most significantly in a spiritual sense as through our sin we are separated from the God of all life. Left stranded, subjected to the tyranny of our selfishness and lust, we are no longer citizens of God's kingdom but instead walk "according to the way of this fallen world, according to the prince of the power of the air, the spirit who works in all who are disobedient." (Ephesians 2: 2) Into this hopeless situation, God sent a Savior, His own Son, to pay the penalty for our sins, to destroy the power of this "prince of the air", and to bring man back into His kingdom. (John 3: 16, John 10: 10, Heb. 2: 14)

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

The lord of this diabolical kingdom is the "prince of the air", more commonly known as Satan, or the devil. With a hoard of wicked spirits at his command, he is called the "god of this fallen world". (2 Cor. 4: 4) As this world's ruler, his task is essentially two-fold. First, to stimulate the variety of lusts resident within the human heart, thereby degrading people as well as bringing them into greater bondage and control "For by what a man is overcome, by this he is enslaved". (2 Peter 2: 19) Second, to oppose all of God's efforts to redeem man and thus steal away Satan's subjects. The battlefield here is primarily the human mind. Using a variety of techniques, Satan's strategy is to fill us with lies, to convince us that black is white and evil good, to justify sin and blind us to our need for a savior, to distort our image of God and erase or trivialize our image of Satan, convincing us that he either doesn't exist or that he's a cartoon imp in red pajamas. Put simply "...to blind the minds of the unbelieving so that they cannot see the light of Christ who is the image of God". (2 Cor. 4: 4)

Given its power over the heart of man, music is among the most potent of these techniques. And it's worth noting that both the scriptures and church tradition suggest that music comes quite naturally to Satan, that very possibly, before his fall, he was in charge of music in heaven. (This is based upon the popular exegesis of Isaiah 14 (esp. vs. 11) and Ezekiel 28 (esp. vs. 13 in KJV) that views the "King of Babylon" and the "Ruler of Tyre" as types of Satan before and after his fall from heaven.)

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

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

Part 2

As a means of systematically and objectively examining rock music for signs of the devil's influence, I want us to consider some of the basic beliefs of those who are willfully engaging in satanic religion. As a starting point, we'll look at this book, *The Satanic Bible*. The unholy scriptures of the legally incorporated Church of Satan, *The Satanic Bible* was written by the church's founder, Anton Szandor LaVey.

LaVey is perhaps the most famous satanist of this century. Along with establishing his own religion, he has served as a consultant to Hollywood on movies that deal with the occult, even playing the role of the devil in films like "Rosemary's Baby" and "Invocation of my Demon Brother", an underground movie by noted occultist Kenneth Anger. What does LaVey's Satanic Bible teach and are these teachings found today in rock music?

Beginning with the Person of Jesus Christ - "I dip my forefinger in the watery blood of your impotent, mad redeemer and write over his thorn-torn brow 'the true prince of evil the king of slaves.'" (The Book of Satan, Chapter 1, verse 6)

The obvious hatred expressed here is understandable when we consider that Satan's legal control over mankind was total and invulnerable to any human effort at breaking it until Jesus. On the cross, His thorn-torn brow and pierced body provided the perfect blood sacrifice for our sins. Now Satan's once invincible power is broken over anyone who believes on that blood. It's no wonder he hates it. Can we find this demonic doctrine in rock 'n' roll? Sadly, yes.

Jesus has become the focus of more ridicule in rock music than any other personality. Virtually every facet of His life and ministry is mocked and criticized.

This rock anthology is entitled "The Birth of the Y" and features the hideous "Litany of Satan" we heard earlier. Here history's most significant event, the incarnation of God, is questioned and trivialized.

In like manner, Nina Hagen's "Nun, Sex, Monk, Rock" lampoons the Madonna and Christ. Along with songs about reincarnation, witchcraft, and blaspheming the Holy Spirit, she sings: "And my little baby I tell you, God is your father." (Nina Hagen, "Cosmic Shiva")

Jefferson Airplane's song "The Son of Jesus" is filled with sacrilege suggesting among other things that Jesus was involved in the occult, had bastard children by Mary Magdalene, and that God the Father was sexually attracted to Jesus' daughter.

This same blatant disrespect for the Messiah characterized the life and art of John Lennon. One biographer records that Lennon, early on in his career with the Beatles, drew a cartoon of a crucified Jesus. At the foot of the cross was a pair of bedroom slippers. (The Beatles, Second Revised Edition, Hunter Davies, McGraw-Hill, 1985, p. 103) (The actual cartoon featured in the video is another drawing by John Lennon that appeared on page 189 of his "Skywriting by Word of Mouth", (Harper & Row Publishers, 1986))

During the Beatles' formative years in Germany, another biographer recounts how on Good Friday, the day that marks the Lord's crucifixion, Lennon made some nuns the target of his abuse. As they left their convent to attend worship services "they were shocked to behold across the street, a grotesque life-size effigy of Jesus on the cross, which John had fashioned and hung from his balcony. As the sisters gazed in astonishment at this sacrilegious display, John started pelting them with Durex condoms filled with water." To top it off, he urinated on them while crying "rain drops from heaven." (The Lives of John Lennon, Albert Goldman, William Morrow and Company, Inc., 1988, p. 120)

In his song "God", Lennon not only records his indifference to Christ but abases the Son of God by drawing a comparison between Jesus, JFK, Bob Dylan, Hindu mantras, and the Beatles. These examples taken together make it obvious that Lennon's infamous quote about Christ meant a lot more than just a commentary on the unnatural adulation given to the Beatles. He longed for the obliteration of Jesus as Messiah and Christianity as a faith.

The group Ludichrist pictorially and musically echoes Lennon's sentiments.

This type of overt blasphemy is not unique. Virtually dozens of groups openly sing about wickedness that, until recently, could not be found outside of occult book stores. For many it's a matter of economics.

Rebellion sells in rock and for the hardest types, what could be more rebellious than to revile Christ and blaspheme God. Whether or not this makes them less satanic is a question we'll address later. But for now, consider the music of Merciful Fate, a group that takes their satanism seriously. On the song "The Oath", King Diamond sings "I deny Jesus Christ the Deceiver and abjure the Christian faith, holding in contempt all of its works."

An icon for this confession of satanic faith could very well be this album cover by Celtic Frost with the devil or some demon using Jesus as a sling shot. Or these albums by Christian Death. This one is entitled "Sex and Drugs and Jesus Christ." The bottom portion of this album, "Blasphemy in the UK", is not shown because it features male genitalia. Though they belong to the man on whose chest the image of Jesus is projected,

it's clear when you look at the whole album that the intent is to uncover the nakedness of Christ.

Punk artist Lydia Lunch has performed with a number of bands in the last decade among them Teenage Jesus and the Jerks. Their songs include "Crown of Thorns" and the strident "I am the Lord Jesus", most of which was recorded backwards.

In the world of rock, even the most significant, loving and sacrificial acts of the Lord's life, like the Last Supper, are dragged through the mud. In this, His last meal before His death, Jesus gave His disciples the bread and the wine to initiate a new covenant, a promise of love and forgiveness. The bread symbolized His broken body and the wine His shed blood together the horrible price He was to soon pay in order to redeem man. There was nothing funny about it. Graceland renames the Last Supper "The First Snack" and pictorially suggests that the menu included a prostitute. Here MDC's album "Millions of Damn Christians" mocks, among other things, the blood of Jesus by connecting it with the key phrase from a well-known beer commercial.

This blasphemy is echoed by the album artwork for "Blood on the Snow." The name for a group of witches, Coven has a demon playing his fiddle over the spilled blood of Christ. Likewise, the Cure's popular album "The Head on the Door" features along with songs like "The Baby Screams", the song "The Blood."

Hebrews 9:22 states that "without the shedding of blood there is no forgiveness of sin." The blood spoken of here is that of the Lamb of God. Apart from His blood our sins remain as an eternal wedge separating us from God. To mock the blood is to deny our only escape route from hell and that's why the desecration of the Lord's blood through ritual and liturgy is foundational to satanic religion.

Other aspects of Christ's sacrifice are mocked as well. As we saw with Nina Hagen and will see in great detail in our next section on the cross, a favorite occult technique for desecrating the sacred is to mix it with the profane. Take for example the crown of thorns that Jesus was made to wear. We've already seen Ozzy's. The Damned and Terence Trent D'Arby also mock the crown, with D'Arby throwing in the crucifixion for good measure. This decidedly non-Christian group even calls itself "Crown of Thorns".

Moving on to Christ's sufferings on the cross, Spooky Tooth's album "Ceremony" depicts Jesus as some cosmic buffoon with his hand nailed into his head. The sacred heart of Jesus, a Catholic symbol for Christ's love and sacrifice on the cross, is mocked by The Birthday Party. To call the Lord's gift to us "bad seed" is as blasphemous as anything in the Satanic Bible. Along with the swastika in the background, the album features these cryptic lyrics from the song "Wild World" "Our bodies melt together, we are one. Post-crucifixion, baby, post-crucifixion all undone."

Coven also renounces the work accomplished through the crucifixion. Anton LaVey himself would have been proud to pen the lyrics of "Burn the Cross" "Son of God repent your sins and pledge your soul to hell. Pray that Satan will forgive once your God has

fell. Expect the death of those who pray to a God so long since passed. Your God is dead and now you die, Satan rules at last."

Universalism

Another way in which Jesus is attacked is to lump Him in with every other spiritual leader and religion known to man. This heresy, known as "universalism", has become extremely popular of late, particularly with the growth of New Age religion.

This album by Earth Wind and Fire shows various religious symbols Christian, mixed in with symbols for Hinduism, Buddhism and the occult. The Album title spells it out, "All in All". In other words, it's all the same thing there are many paths to the same God or gods.

Musically this heresy is best illustrated by ex-Beatle George Harrison's album "Somewhere in England" "They call you Christ, Vsnu, Buddha, Jehovah, our Lord. You are Govindam, Bismillah, Creator of All." (Song "All in All")

Harrison is joined by a host of other rock artists who have expressed, in one way or another, this philosophy. With Eastern, New Age, and occult religion the preferred spiritual diet of the rock industry, you can almost count on almost any mention of Jesus within secular rock and roll being a reference to the anemic and hydra-headed Christ of universalism.

The problem here is that no matter how nice it sounds to say that all religions lead to God, Jesus said they don't. Practically every religion tries to claim Jesus and write Him into their line-up of spiritual super-stars, but we have irrefutable evidence that Jesus totally denied that there is any other way to God except through Himself. As He said in John 14:6 "I am the way ,the truth, and the life. No one comes to the Father unless he comes through Me."

Elsewhere, He warned that in the last days men would try to deny His uniqueness " For false Christs and false prophets will arise... and try to lead people astray..." (Mark 13:22)

Think about it for a second if Universalism is true, then not only is Jesus a liar for saying it was a false and demonic doctrine, He is also the stupidest man who ever lived because He voluntarily underwent the most excruciating and shameful death imaginable **for no reason at all!**

In other words, if there are other ways to God, then Jesus didn't have to die in our place.

Ultimately, what the great philosopher and writer C.S. Lewis said has logically got to be true "Jesus was either a lunatic, a liar, or else He is Lord." (Mere Christianity, (The Macmillan Company, 1952), C.S. Lewis, p. 41) And His life, death and resurrection should prove beyond any shadow of a doubt to anyone seeking the truth that the latter is

the case Jesus is Lord, the true Messiah of God. And that's why Satan tries so hard to convince man to the contrary.

These are just some of the many examples in rock where the person of Jesus is mocked and vilified. While few, if any, of the artists involved are card-carrying devil worshippers, is it just a coincidence that the satanic scriptures are being so clearly fulfilled?

Moving from the person to the primary symbol associated with Christ, the Satanic Bible says "Behold the crucifix; what does it symbolize? Pallid incompetence hanging on a tree." (Book of Satan, Chapter 2, verse 1)

Again, this reviling hatred on Satan's part is understandable the cross is at the heart of the Christian faith. Apart from the crucifixion and subsequent resurrection of Jesus, which, by the way, is one of the most logically proven events in ancient history, our faith, in the words of the apostle Paul, "is futile and we are still in our sins." (1 Cor. 15:17)

As a symbol of its defeat and future obliteration, satanic religion loathes the cross and constantly seeks to discredit it. To this end, the "prince of the air" attempts to influence man in one of two directions. The more subtle of the two and hence the most prevalent is to give it superficial respect while at the same time associating the cross with the very sins that nailed Jesus to it. For example, virtually millions of young people today think nothing of wearing the cross around their neck or dangling from their ears while engaging in everything from sexual immorality to drug abuse sins for which the Lord was sacrificed on the cross. How Satan must enjoy the irony.

This type of desecration is virtually rampant in rock, with crosses the most popular jewelry choice of the stars. It seems as though the more perverted the artist, the larger, the more numerous, or the more obsessive is their focus on the cross.

Prince's music is filled with allusions to Jesus and the cross, leading the spiritually naive into thinking that he is some new breed of Christian. Jesus said however, "If you love me, you'll do what I say." (John 15: 10, 14; Matt. 7: 21) Among the things Jesus said was to avoid temptation to not tempt others to direct all worship to God to clothe oneself modestly to obey God and not our physical desires and to keep oneself sexually pure.

Prince's Jesus bears virtually no resemblance to the historical and biblical Christ. His is a demonic substitution that gives new relevance to the passage in I Timothy "In the last days some people will depart from the true faith by paying attention to lying spirits and doctrines of demons, through the pretensions of liars whose consciences are seared." (1 Timothy 4: 1-2)

Another superstar whose use of the cross is as obsessive as it is blasphemous is Madonna. Ex-porn star, Time magazine cover-girl, and, according to polls, one of the most admired and influential women in the world in the eyes of young people, she mixes the sacred with the profane with an intensity that gives new meaning to the word "sacrilege". In

May of 1985, Madonna told Spin magazine that "Crucifixes are sexy because there's a naked man on them." (Spin, (May, 1985), p. 44) And still soft drink companies clamor for her endorsement. How far we have come from the public outrage that attended the comparatively benign statements of John Lennon two decades ago. Gradually we have been taken captive by seducing spirits until even the most shameless acts of blasphemy and desecration are socially acceptable.

Billy Idol crucifies his girl friend amidst a flurry of his incessant sexual posings. (From the video "Hot in the City") Artists impersonate a crucified Christ with a frequency that is astonishing. Crosses show up so often you would think that rock music was a Christian industry until one looks at their intent, message, and life-style.

Scripture provides a profound insight into this obsession with mocking the cross, an insight that can be objectively used to diagnose one's spiritual condition "The word of the cross is foolishness to those who are perishing." (1 Cor. 1:18a) In other words, mocking the cross is evidence that a person is spiritually dead. And it's the lord of death, Satan, who inspires this mockery through his incessant drive to pervert man's image of God and truth. Against this the Bible teaches, "But for those who are called to be saved, the cross is the power of God." (1 Cor. 1:18b)

Understanding this, we should each ask ourselves one of life's ultimate questions which is it for us, the power of God or an object of indifference or ridicule? If you're not sure, but are drawn to and enjoy these artists, that question has probably already been answered.

A second way that hell goes after the cross is through outright desecration associated with satanic religion and liturgy. The inversion of the cross for example, has been an essential element to satanic ritual for centuries. This T-shirt featuring an up-side-down cross and Christ and the word "Destroy" was designed by Johnny Rotten himself. Here Mick Jagger models it on stage during the Stones' 1981 world tour.

Desecration through destruction and the addition of demonic imagery and symbols is also well established within satanic religion. This symbol, found in the Satanic Bible, finds its way onto a Duran Duran album cover. Here we have what is known by witches and occultists as the Satanic Cross. The upside-down question mark purports to call into doubt the work accomplished by Jesus on the cross. Outside the dark underworld of satanic religion, it also serves as the group symbol for Blue Oyster Cult. The spiritual intent of this emblem is obvious from the Cult's use of it on stone totems, imagery from the book of Revelation, and this obvious parody of the Bible. To show you this is not a unique example of occultism within this group, listen to a song off their "Mirrors" album.

Not too satanic on the surface, but now listen to the high-pitched squeaky sound that occurred during the guitar lead. This time at a fraction of its regular speed. Again. One more time.

This desecration of the authority and character of God the Father brings us to our third satanic scripture. "I gaze into the glassy eye of your fearsome Jehovah...; I uplift a broad axe and split open his worm-eaten skull." (The Book of Satan, 1:10)

Transsexual rock artist Wayne County could very well have had this exact scripture in mind when he wrote "Storm the Gates of Heaven."

Both LaVey and County may want to reconsider this ambition. To gaze into the eyes of the glorified Christ would be bad enough. The apostle John likened them to flames of fire. (Revelation 1:14) The Father's, however, would be instantly fatal. (Exodus 33:20)

This blasphemy is intensified by Venom. On their "Welcome to Hell" album they proclaim "We are possessed by all that is evil, the death of you God we demand. We spit at the virgin worship and sit at lord Satan's left hand."

Taking a more seductive approach at blaspheming God is Depeche Mode. In a song that implies that faith in Christ is, at least in this life, pointless, the chorus attacks the love and the character of God.

This theme reaches its perverted climax in the song "Dear God" by XTC. Guess what the tree the lead singer strikes is supposed to represent?

The tree is obviously representative of the cross and it's the people in the tree who are the focus of the next satanic scripture "The angel of self-deceit is camped in the souls of the righteous. The eternal flame of power through joy dwelleth within the flesh of the satanist." (The Book of Satan, 5:13)

As the representative of Christ on earth, the church and things she stands for are abhorrent to satanic religion. Along this line, the group Scraping Foetus Off the Wheel sings: "And the only good Christian is a dead Christian."

Speaking of Christian death, the group by that name adds the church to their list of things to desecrate in the song "Stairs." You need to know that the city of God, Jerusalem, is the church in a spiritual sense.

The last two lines were written out and sung backwards. When you reverse the letters you get "There is no city of God. Damn the name of God."

This album is by Exodus. The name, of course, is taken from the Old Testament account of the people of God, the church in modern language, as they journeyed to the Promise Land. Here we see the church "bonded by blood" to a demonic entity that is the mirror image of itself. And guess which one of the two is in charge? Songs like "Deliver us to Evil" leave little doubt.

The group "Church" shows a church that is fallen, broken, and headless. The unappealing nature of the church in Christianity is also the subtle message of The Cure's song "The Holy Hour"

This disdain of penance, or sorrow for one's sin, is shouted from the housetops by the Eurythmics' Annie Lennox, along with a warning to avoid all contact with the one who might save your soul.

On the surface, well-publicized events within televised Christianity over the last two years might seem to warrant these criticisms. But think for a moment is it right to judge a group by the behavior of a small minority of its members? For every televangelist who has bit the dust, there are thousands of sincere, devout believers whose lives of self-sacrifice will never be noted except by the watchful eye of their Father in heaven. What about them? And anyway, the only hypocrisy that will be judged by God when you stand before Him will be your own. Don't cop out and try to hide behind someone else's sin. It doesn't work.

Part 3

In examining the next few satanic scriptures, I want us to focus on not only the philosophy they express, but the end results of believing that philosophy. You know life can sometimes be confusing, with all the different opinions and religious views that vie for our attention. It can be hard to know what is good and what is bad. As in the scripture we saw earlier, if Satan can disguise himself as an angel of light (2 Cor. 11:14), how can we tell whether something is of God or of the Devil.

Well, one way is to do what we have been doing to compare it to the Scriptures, the Word of God. And by this standard of judgment it's obvious that something has gone very wrong with much of contemporary rock.

Another very effective method, however, is to examine its fruit, the actions and attitudes it ultimately generates. Now Jesus said that we can discern false prophets and teachings from the good by the fruit they produce. (Matthew 7: 15-20) By way of an analogy, He spoke of trees sound ones bear good fruit and bad ones produce evil fruit.

Now sometimes when trees or plants are growing it's difficult to tell them apart. For example, on my right is a blueberry plant and on my left is something called "lantana". Right now there's not much to set one apart from the other. But when they mature, the fruit of one will be pleasant tasting and nourishing and the other poisonous. Their fruit will definitely set them apart.

In Christ's parable He said that the ultimate lot of this plant is to be cut down and burned. In an earlier verse, He mentioned both the source of this plant's problem as well as where the axe will fall when it is cast into the fire. "Even now the axe is laid to the root. Every tree that does not produce good fruit will be cut down and burned". (Matthew 3: 10)

If you stop and think about it, the root is invisible to us. It exists, in a sense, in another realm from our above-ground world, but it is this invisible root that determines what kind of tree and fruit will be produced.

This parable, of course, points to life and, more importantly, eternity and the judgement awaiting each of us. Scripture tells us that the fruits produced by the invisible root of God's Spirit are things like love, joy, peace, goodness and self-control. (Galatians 5: 22) Against these, the fruit produced by the root of Satan and man's fallen nature tend to the opposite anger and fear instead of love, anxiety instead of peace, lust instead of self-control. (Galatians 5: 19) Let's begin by examining rock for one of the most basic fruits of satanic religion. In John 10:10, Jesus said that among Satan's primary goals in the affairs of man is "to steal, kill, and destroy".

The intrinsic selfishness of man's heart coupled with the seeds of satanic philosophy will inevitably result in violence and death. "Are we not all predatory animals by instinct? If humans ceased wholly from preying upon each other, could they continue to exist? (The Book of Satan, 3:4)

Preying upon one another is a major theme running through the music album artwork stage shows videos and the lives associated with the rock music industry.

While the intent in most instances is to shock, grab one's attention, and increase album sales; evidence continues to mount that there are powers beyond the industry's control for whom this obsession with death is not a joke.

Many rock artists have found this out the hard way. From asphyxiating in their vomit, to dying of heart failure in the bathroom, their premature and often vulgar deaths point not only to the Prince of Death, but to the perverse way he treats his subjects.

And it's not just the artists who are being affected by this spirit of violence and death. The rock 'n' roll era has seen violent crime increase among young people by over 10,000%. Concert violence has become epidemic, culminating in a "Who" concert in Cincinnati where 11 people were trampled to death as crowds rushed the doors. Even the way many listeners relate to the music, shouting with fists punching the air, or crashing into one another in that paroxysm of aggression called "slam dancing", bear witness to the spirit of this world operating beneath the surface.

However, it is in the incredible arena of bizarre murders, ritualistic violence, and self-mutilation that the reality of satanic influence can be most clearly discerned. The last few decades have seen the appearance of some of the most twisted and violent acts imaginable. The primary things that link these senseless acts together is an obsession with rock music and a similarity to ancient satanic ritual.

Beginning with the most benign, the punk music revolution made self-mutilation a pop phenomenon. It became quite common to see young people stick safety pins through various parts of their body, or carve slogans into themselves with razor blades.

Superficial bloodletting at concerts became a badge of the vacuousness, anarchy, and existential madness that was the clarion call of the movement. It was not uncommon to see artists like Sid Vicious or proto-punk Iggy Pop drag broken beer bottles or razor blades across their chests while on stage. Even heavy metal rocker Alice Cooper, in his typical Hollywood fashion, has gotten into the act.

What's interesting, as well as critically important to note here, is that these mindless acts of violence are not unique to this era. The scriptures recall a time when God's prophet, Elijah, challenged Satan's prophets to a contest in the supernatural. I Kings 18 relates what the devil worshippers did in order to get Satan to move on their behalf, "And so they leapt about and cried aloud and cut themselves according to their custom with swords and lances until the blood poured out upon them." (1 Kings 18: 28)

Now it's true these warlocks were consciously engaging in a demonic ritual while most, if not all, of modern punkers have no idea their behavior is virtually identical to this ancient form of satanism. But remember what we learned in Part I the spiritual realm is the higher reality. We are all profoundly affected by the Lord of whichever kingdom we are a part of, whether we are aware of it or not.

Moving on to even more serious acts of violence, self-mutilation has graduated in the last decade to murder and human sacrifice. Here are a few examples of a growing phenomenon that many law enforcement officials believe might already be epidemic:

*On April 12, 1985, a 14-year-old metal-head killed three people.

An Iron Maiden freak whose involvement with the occult led him to carve 666 into his chest, the boy claimed to have been under the influence of Eddie, Iron Maiden's mascot, when he committed the murders. (The Toronto Sun, November 1, 1985)

*The now infamous California mass murderer, Richard Ramirez, the "Night Stalker", was reportedly led into his obsession with the occult and ritual murder through groups like AC/DC. A school mate reported that it was their song "Night Prowler" that particularly seemed to affect Ramirez. On the record cover for Highway to Hell, the album in which "Night Prowler" appears, the singer of the song wears a pentagram around his neck. The most common of satanic symbols, it became Ramirez' calling card, appearing on the walls of his victim's homes and sometimes on the victim himself.

*1987 saw the capture of the serial murderer, occultist, and apparent cannibal Gary Heidnik. Time magazine noted that from his house in Philadelphia where the crimes were committed, heavy metal music blared day and night. (Time, April 6, 1987, p. 34)

Most people familiar with the case agreed no one of Tommy's age and background could have committed this perverted and violent of a crime without something to help him; yet neither alcohol nor drugs played a part. What then could it have been? The only real clues were found in Tommy's room and notebook. During the previous year he had become involved in the occult. And the vehicle for his satanic initiation heavy metal rock 'n' roll.

Again, this is, in the opinion of respected law enforcement officials, the tip of the iceberg. Satanic crime, both spontaneous and independent acts like Tommy's and deliberate and

cult related violence like Heidnik's is on the increase. And invariably it marches to the beat of heavy metal rock 'n' roll, a genre, by the way, that is presently enjoying its greatest popularity in an almost 20 year history.

Now, I'm not saying that if you listen to heavy metal music the devil will make you kill your mom. These individuals all had other problems besides their addiction to rock 'n' roll. Remember though, that as an eternal spirit Satan's focus is on eternity. His primary goal is to take you to Hell with him. If Satan can get you to kill for him, great that's icing on the cake. The cake though is to keep you away from the one who can save you from Hell to make you think that following Jesus is stupid, wimpy, or irrelevant that real life is found in fun and doing whatever feels good. And what other art form is preaching this message with greater urgency and power than much of rock 'n' roll?

Some would say, "So what, it's all just in fun, nobody is supposed to take the message seriously." Well that sentiment completely ignores both the nature of man and the power of music. As Ken Wooden, investigative journalist and reporter with ABC's 20/20 has said, "Why do we spend billions on advertising? Because people answer the ads. This type of music is a form of advertising. And I've seen kids who have responded to the ads. I've seen them dead on marble slabs." (Richmond Times-Dispatch, June

Suicide

Another way people are answering the ads in rock music is through suicide. Now the second biggest killer of young people in the west, surveys have found that as many as one in seven teenagers have tried to kill themselves. Again, there are other factors contributing to this tragedy, but clearly rock 'n' roll has played a major part. (Music Metallica's "Fade to Black")

Suicide is perhaps the ultimate satanic deception because it must effectively short circuit a primary human instinct self-preservation. To accomplish this some basic truths have to be destroyed and replaced with lies.

The most foundational truth is that life has a transcendent purpose to know and experience God. We've already seen how rock has either ignored or ridiculed this truth. In place of it, the satanic lie is that life is fundamentally pointless, that at best our existence is given meaning by the pleasures we enjoy. One would be hard-pressed to find a secular rock artist who does not at least tip their hat to this demonic philosophy; most bow their knee and worship. (MTV's "Hedonism Weekend" with Bon Jovi)

It's worth noting here how the scriptures characterize the generation caught in the throes of end-time apostasy, "In the last days, men will be lovers of self, lovers of pleasure rather than lovers of God." (1 Tim. 3:2-4)

The next step in getting people to kill themselves is to remove human suffering from the context of transcendent meaning. The truth needing to be destroyed here is that suffering is either symptomatic of spiritual disease, thereby leading one to God, or is a temporary

trial permitted by God in order to perfect one's character. The fact is, life is full of trials for everybody maturity and greatness come from triumphing over them. Against this, Satan's deception is that if life is found in pleasure then the absence of pleasure is to be avoided at all costs. If the pain becomes too great, killing oneself can be the logical way out.

Significantly, the soul of this present generation has been so bankrupt that the pain triggering much of the current epidemic of suicide is ultimately trivial: poor grades, a broken love affair, a disdain for reality. As Dr. Mark Rosenberg noted in his address to the American Society of Suicidology in 1988, "It was thought that the way to prevent suicide among teens was to treat depression. It's not the case with these kids. Rather than being clinically depressed, these young suicide victims are impulsive, acting out fantasies." (Rising to the Challenge, Vision Video, 1988 P.M.R.C.)

And where are the fantasies coming from? Enter again rock 'n' roll."

Is it just a coincidence that in many suicides around the country the victims have been obsessed with rock? And that often these very songs about death and suicide were the last thing they listened to before they took their lives? As the coroner's report read in the death of one John McCollum, "Decedent committed suicide by shooting self in head with .22-caliber pistol while listening to devil music." (Reader's Digest, July, 1988, p. 103)

Drugs

Another self-destructive and occult related activity that has been popularized by rock music is drug abuse. It is stating the obvious to say that drugs are everywhere in rock from the ravaged bodies of the stars to the lyrics of their songs. The Beastie Boys best selling album "Licensed to Ill", for example, contains over 90 references to drugs and alcohol abuse. (Rising to the Challenge, Vision Video, 1988 P.M.R.C., research by Robert DeMoss, Jr.)

What is not as well known, however, is drugs connection to the spiritual realm. Psychotropic or mind-altering substances are viewed by sorcerers and others involved in the occult as a gateway, or guide, into the spirit world. The Greek word in the scriptures for "sorcery" in fact, is "pharmakia", from whence we get our words "pharmacy" or "pharmaceuticals" in other words, drugs.

The reason God hates the misuse of drugs and connects it with the judgement of Hell is because their use is a form of sorcery. The high that is drugs primary attraction is unquestionably a spiritual experience, one that opens the user up to the spirit world.

This trend-setting song by the Beatles was originally entitled "The Void." Its purpose was to proclaim the gospel of enlightenment through drugs while simulating the sensory effects of LSD. The first line of the song was taken directly from the bible of the acid cult, Tim Leary's "The Psychedelic Experience."

The problem is the Holy Spirit will not respond on this level. Like the chaste woman of Proverbs who personifies wisdom and the revelation of divine truth, God will only appear to the one who seeks Him in righteousness. It is the harlot Satan who spreads himself before the individual who is high on drugs. And you can be sure that much of the proliferation of occultism within rock 'n' roll finds its genesis in precisely this way.

Ex-Beatle George Harrison explains the origins of his Krishna consciousness, "When I was younger, with the after-effects of the LSD that opened something up inside of me in 1966, a flood of other thoughts came into my head which led me to the yogis." (Rolling Stone, November 5, 1987)

Likewise, a rock magazine described the Cure's Robert Smith's creative process as follows: "He often comes up with his most macabre ideas for songs in the nightmares he experiences while sleeping off alcoholic binges. The entire album "The Head on the Door" was written under those conditions." (Starhits, October, 1988)

Over the years, the Grateful Dead have become almost synonymous with marijuana and LSD use. A national newspaper described the uncanny fascination they inspire in their devoted fans, "For many of the camp followers, the Dead are a religion and their lyrics a Bible. It is generally accepted that the Dead are tapped into some profound LSD inspired truth. Not surprisingly, some hallucinating Deadheads have weaved weird and elaborate theories about God and the Universe from strands of Grateful Dead lyrics." (The Washington Times, Concert 1986, Souvenir Edition)

It's not surprising because the Dead themselves have acknowledged this drug-induced transcendence. As Captain Trip's, Jerry Garcia, said in their biography "Playing in the Band", "I can't deny that there is a moment when I'm transformed, when all of a sudden God is speaking through my strings." (Playing in the Band, David Gans and Peter Simon)

As many rock artists like Garcia have entered middle age, they've had to break their addictions to drugs in order to survive. A few have recorded testimonials for RAD, Rock Against Drugs. A classic case of too little, too late, for most their warning cries sound hollow.

How can you be against something that your philosophy and lifestyle give rise to. For example, Bon Jovi has done a spot for RAD while maintaining their hedonistic message. And their powerful hit video "Wanted Dead or Alive" contains a not-so-subtle endorsement for the most abused drug of all, alcohol.

Ultimately, comedian and rock devotee Sam Kennison's criticism of Rock Against Drugs says it all, "It's like Christians against Christ, rock created drugs."

Sex

Perhaps the most inevitable and far reaching by-product, or fruit, of satanic philosophy is an obsession with sex. "Is not lust and carnal desire a more truthful term to describe love." (The Book of Satan, 3:5)

Prince's philosophy is by no means unique. Sex-related fantasies seems to be all anyone can see when surveying the music, artwork, and lifestyles of the rock music industry.

Popular music video director Marty Callner, whose pornography style landed him in the LA Times' "Hall of Shame", defended his use of erotic imagery by noting the nature of his subject matter "Sex is what rock 'n' roll is all about." (L.A. Times, January 24, 1988)

From the hip shaking of Elvis the Pelvis in the 60's to the perversity of the 80's, truly sex is what rock 'n' roll is about. Even the term rock 'n' roll, coined by Cleveland disk jockey Alan Freed, is a euphemism for sex in the back seat of a car. And the sex heralded by the rock industry is not the mature and unselfish kind mandated by God, but the satanic alternative impulsive, carnal, and ultimately destructive. As Dr. Alan Bloom said in *The Closing of the American Mind*, "Rock music has one appeal, a barbaric appeal, to sexual desire not love, but sexual desire undeveloped and untutored. It acknowledges the first emanations of children's emerging sensuality and addresses them seriously, eliciting them and legitimizing them,..." (The Closing of the American Mind, p. 73)

Dr. Bloom makes an important point here. Moral sanity is not anti-sex, but anti-exploitation. Contrary to popular opinion, God is not against sex it was His idea in the first place and he designed our bodies with the capacity to enjoy it. Scripture describes the act of making love as being central to the beginning of the marriage relationship. (Genesis 2:24, Matthew 19:5) Husbands and wives are further encouraged in the Bible to view their own bodies as belonging to their marriage partner in order that they might both give and receive comfort and pleasure. (1 Cor. 7:4) Sex is a vehicle for man's participation in one of life's greatest miracles, the creation of another human being. (Genesis 1:28) In short, sex is an enormously important, powerful, and beautiful act.

But like all things that contain intrinsic power, it has the potential to be destructive as well. And that's why God has so rigorously commanded that this very special act be reserved for a very special relationship, a life-long commitment between a man and a woman something we call marriage and family. (1 Cor. 6:13 - 7:9) Old fashioned? Maybe, but the more things change, the more they remain the same. No matter what the crowd says, purity and loyalty are still the bottom line, anything else leads to death.

Michael makes three contentions here about sex: 1. Morality is irrelevant, 2. Physical well-being is the primary consideration and 3. His song and video are not about casual sex.

Only one of the statements is true. With over 20 varieties of venereal disease lurking in the loins of some 30 million Americans, sex has become a hazardous undertaking, one that can be a matter of biological life or death. (Center for Disease Control, Atlanta) But to say it is no longer a matter of morality couldn't be more wrong. Moral principles are as

real and as unchangeable as scientific ones, in fact, even more so. In the same way that gravity works regardless of public opinion, so God's standards of righteousness remain in place despite man's declarations to the contrary. No matter how much we hate and try to deny the idea, Jesus stated that there is a choice set before each of us. "He who falls on Me will be broken, but those on whom I fall will be utterly destroyed." (Luke 20:18) We can choose now to fall on Christ and let Him break our pride and arrogance, to trust Him instead of ourselves or someone else for our direction and purpose or we can continue along our own way and face the inevitable judgement that awaits all who reject the Messiah. And this eternal destruction is infinitely more tragic than the biological destruction that await somebody infected with AIDS, as horrible as that is. As Jesus said, "My friends, do not be afraid of those who kill the body, fear the one who has the authority to cast you into Hell." (Matthew 10:28, Luke 12:5)

The other lie is that this song is not about casual sex.

There is no love or life-long commitment here, just a "friendship" that is too shallow to extend beyond his own sexual impatience. With songs like this topping the charts, is it any wonder that we have a generation of young people who know little or nothing of true love and the virtues of self-control.

It scarcely needs mentioning that George Michael and songs like "I Want Your Sex" are just the tip of the iceberg. From 19-year-old chart topper Bobby Brown, who was arrested in February, 1989 in Georgia for simulating sex on stage with a member of the audience, to the brazenly pornographic style of mega-star Madonna, the vast majority of rock artists have become the moral equivalent of prostitutes in the temple of rock 'n' roll.

Some are subtle, using innuendo and sexual metaphor to appeal to the listener's carnal nature. Cindy Lauper's hit "She-Bop", for example, is nothing but a thinly veiled celebration of masturbation.

More and more, however, veiled illusions have given place to an explicitness that is almost unbelievable. Decency prevents us from playing some of the worst examples. As a sample, however, consider just one of several songs off this best-selling album by Van Halen.

Satanic sex is never content with what we might call "everyday perversions" things like masturbation and sexual activity between two unmarried people with some form of long term relationship. These are excellent first steps, gradually getting the participant used to being degraded and enslaved to lust. Once they are introduced to the fleeting pleasures of sin, an important spiritual law kicks in. "The deceptiveness of sin hardens our hearts." (Hebrews 3:13 paraphrase)

As our hearts become hard three things begin to happen, both individually and collectively: 1. We begin to justify our sin, 2. We become more blind and resistant to God's truth and salvation concerning our sin, and 3. We become more susceptible to the next stage of sin. This is perhaps Satan's most useful ploy, not only for the power it gives

him over individual lives and the toll it takes on society, but for the demonic poignancy of it. How satisfying it must be for him to see the pinnacle of creation, people made in the image of God, performing acts not worthy of animals.

"Satanism condones any type of sexual activity. The prevalence of deviant behavior in our society would stagger the imagination of the sexually naive." (The Satanic Bible, (Avon Books, 1969), Anton LaVey, p. 67)

One doesn't have to be sexually naive to be staggered by the increasingly perverse love affair between rock and sex. Time and taste prevent an exhaustive expose, but briefly consider two primary symptoms of moral insanity sex married to its opposite violence and pain, and sex as religion.

One of the last sign posts on Hell's downward journey to sexual bondage and depravity is to mix violence with sex. Not only is sex removed from the sacred context of marriage and commitment, but it is further perverted by substituting pain for pleasure and death for life. Incredibly, this satanic theme has become increasingly common and popular in rock music.

In giving this song a positive review, People magazine called Strange Love: "a celebration of masochism.... Listen to this twice and you'll have a deeper understanding of masochists. Listen to it three times and you'll be one." (People, September 28, 1987)

One of the hottest groups of 1988 was Guns 'n' Roses. Their best-selling debut album features sexual violence on both the cover and in the music.

The platinum album "Shout at the Devil" by Motley Crue, featured this twisted lyric buried in their song "Too Young to Fall in Love".

Unfortunately, these are not isolated examples, as dozens of other groups sing about the pleasures of rape, pain and degradation. Is it any wonder that a recent poll found that a majority of 6-9th grade students felt that date rape was justifiable (re. Rhode Island Rape Crisis Center as noted in the "Rising to the Challenge" video), or that sexual crime among the young is on the increase? Even secular journals are beginning to connect these once unheard of events to the influence of rock 'n' roll. As scripture warned almost 2000 years ago, "Don't be deceived; God is not mocked, whatever you sow you will reap. If you sow to your carnal flesh, from that flesh you'll reap decay and destruction, but if you sow to the spirit, from the spirit you'll reap eternal life." (Galatians 6:7-8)

Scripture further encourages us to, "Set our thoughts on heaven instead of on the earth, putting to death earthly things like premarital sex, impurity, and lustful desires." (Col. 3:2&5)

Not content to simply degrade and pervert mankind, Hell seeks to substitute sex and lust for the things of heaven. And rock 'n' roll, possibly more than any other contemporary phenomenon, has helped realize the satanic ambition.

Bananarama's remake of the hit "Venus" and its attendant music video brought out some of the spiritual implications that were probably missed by most listeners when the song was first heard in 1969.

This theme is amplified by The Cramps on this album. Pornographic from beginning to end, the words to "Womaneeed" are too obscene to repeat here, but clearly marry biblical imagery concerning salvation to gutter sexuality.

Continuing with a song we looked at earlier

This theme is further developed in "Father Figure"

Michael's world-view gives no place to either scripture or the church. Sex and his worldly brand of relationship are all that is needed to find meaning in life.

Taking this theme even further is the homosexual group, The Frogs. Their album cover features a very young boy wearing a pink triangle, a symbol within the militant homosexual movement, and includes songs like "Gather Around for Saviour #2". The singer envisions a new world where children leave the church behind to follow a new Messiah him.

This blasphemy finds its axiomatic expression inside this album cover for another openly homosexual group, Frankie Goes to Hollywood. Pleasure is called the "Unique", the one thing that transcends everything else. Their artwork further develops this concept of sex as religion in this hideously perverted but sadly telling caricature of the biblical story of Noah and the flood. Do you see the animals walking two by two as in the days of Noah? Look at what they are crawling into. The ark, or the means of salvation for mankind, is a male sex organ.

How ironic this is given Jesus' admonition to the world concerning His coming in judgment on an unbelieving and perverted world. "My coming will be just like the days of Noah, when people were so caught up in physical pleasure that they had become blind to their sin and the destruction that was to be soon visited upon them." (Matthew 24: 37-39)

Against this, the Bible both warns and encourages us, "Do not be deceived, neither the immoral nor the sexually perverted will inherit the kingdom of God. Flee from sexual sin. Your body was not meant for immorality, but for service to the Lord." (1 Cor. 6:9, 18, 13)

Part 4

Rebellion

Continuing with our examination of the by-products of rock 'n' roll, consider one of its greatest themes rebellion.

For Blackie Lawless of Wasp it goes even deeper. As he told the Washington Post, "Rock 'n' roll is an aggressive art form, pure hostility and aggression. I believe in that like a religion." (Washington Post, February 8, 1987, p. F2)

The spiritual significance here is brought out in this Old Testament passage, "For rebellion is as the sin of witchcraft." (1 Samuel 15: 23) Biblically, witchcraft is synonymous with satanism and rebellion is its root.

"For I stand forth to challenge the wisdom of the world; to interrogate the "laws" of man and of "God". He who saith 'thou shalt' to me is my mortal foe." (The Book of Satan, 1: 3&5)

The rebellion spoken of here is not the honest and vital revolt of good against evil and truth against lies, but rebellion steeped in evil anarchistic, hypocritical and ultimately destructive.

It's not an exaggeration to say that rebellion is more than just an occasional theme in rock it is its very heart and soul. As Rolling Stone Magazine proudly noted in its 20th anniversary television special

Rock and rebellion have become so intertwined, in fact, that even the rock industry's voluntary attempts of toeing the line of human decency are fundamentally flawed. Take, for example, the many component parts that together made up **Live Aid**, rock's shot at world hunger.

Are we to believe that celebrating the joys of sex and sadomasochism is really going to help the world? Can we build with our left hand what our right hand seeks to destroy?

Practically speaking, several journals, including rock's own Spin Magazine, have reported that most of the aid ended up in the hands of Ethiopia's communist dictator, and that few starving people were ultimately saved. But stop and consider the bigger picture. Which is really the better solution to the world's problems: rock 'n' roll or Jesus, the Rock of Ages? a one time donation to see Mick Jagger strip the skirt off of Tina Turner or a generation who has stripped away the devil's lies and pretensions and are willing to dedicate their lives to the service of God and a hurting world? a crumb brushed from the lap of a multi-billion dollar industry or an army of young people who are forever giving to others the money and energy they once spent on the rock 'n' roll lifestyle?

Just as a bad tree cannot produce good fruit, so an industry rooted in rebellion against God and His word can never bring forth that which is truly good. As Jesus himself said "That which natural man does is of no real use, it is only the spirit who can give life. My words to you are spirit and life." (John 6: 63)

The Occult

Like an invisible cancer that inevitably leads to death, so the satanic seed in rock 'n' roll has culminated in a blatant obsession with the occult. Cryptic allusions to the devil in the music of blues artist Robert Johnson a generation ago have given place to an open worship of Satan and hell that comes complete with the symbols, liturgies, rituals and messianic personalities that attend any religious order. No longer the stuff of small underground cults, millions of young people have been caught in its evil sway. Continuing with Dio's invocation -

Beginning the with symbols associated with satanic religion, there is none more foundational than the "pentagram", the five-sided star that is central to occult ritual. Next to the desecrated cross, there is also no other symbol more common to the rock music industry. Motley Crue, Slayer, Beethoven, Metal Fatigue, Venom, Ebony Records, Sam Kenison, Suicidal Tendencies, The Plasmatics, Blackie Lawless' original group Sister, and AC/DC are just a few examples where the satanic symbol is used.

Another symbol that is integral to satanic religion is the "Il Cornuto" a hand gesture that represents the devil himself. Like the pentagram, it too is virtually everywhere in rock music. Ozzy Osbourne, Meatloaf, Rick James, Cheap Trick, Motley Crue, Frankie Goes to Hollywood, Coven, The Beatles, Kiss, Todd Rundgren, and Dio are just a few examples where this sign for Satan is used.

On the back of his "Spanish Train" album, Chris deBerg has this amazing artwork. Not only is the devil shown giving his own sign, there is a sense of co-equality and reconciliation between him and the Lord Jesus, an incredibly blasphemous concept.

It is with the fans, however, where the Il Cornuto finds its greatest expression. No doubt the vast majority have little or no idea what they are communicating when they flash this sign. But this is true with most supernatural things. Being both invisible and transcendent, spiritual forces can exert great influence over a person without their being aware of it; especially when they have a "whatever feels good do it" attitude towards life. And that's why looking at our actions, or our fruit, is so important. They give us insight into the spiritual roots within us. Anyone who is given to using the devil's sign has good reason to, in the words of Jesus, "wonder what spirit is at work in them." (Luke 9: 55)

Our next satanic symbol, **666**, is taken from the Bible. Revelation chapter 13 assigns that number to the "beast", the anti-Christ forces who war against God. (Rev. 13: 18) The "number of the beast" also serves as the title for this album by Iron Maiden. "Aphrodite's Child", featuring the popular composer Vangelis, is even more to the point with this album's name.

Along with the song with just heard by Anvil, RF-7 and Coven also have songs with "666" in the title. The "number of the beast" appears on album covers by Black Sabbath and the Plasmatics, the stage set of Motley Crue, and is etched into the vinyl of the best-selling album "Licensed to Ill" by the Beastie Boys.

Most rock fans will recognize this hieroglyphic, commonly pronounced "Sozo", as the unofficial name for Led Zeppelin's untitled fourth album and the personal symbol for Zeppelin's founder, Jimmy Page. What most people don't know is that by Page's own admission "Sozo" is a stylized 666. Not since Nero's Rome has the mark of the beast found such wide-spread expression.

In addition to symbols, occult ritual and philosophy also abound in contemporary rock music. Beginning with the most well-known, many groups within the heavy metal genre have popularized blatant, no-holds-barred satanism and witchcraft in their music, album covers, and stage shows. Take for example the song "Beyond the Gates" by the group Possessed

There are thousands of songs just like this being performed by hundreds of heavy metal bands around the world. Most are seldom heard outside of small cult followings a few have made it into the big time. Whether directly or indirectly, however, this type of music and the spiritual forces that attend it have made their mark on contemporary culture. What was once unthinkable, it now not only sung about and considered, it is at times even embraced and acted upon.

Heavy metal does not have a monopoly on blasphemy, however. The 80's have seen the emergence of a macabre brand of rock that combines elements of punk, New Wave, and even classical music. Including artists like The Cure, Bauhaus, Christian Death, Sisters of Mercy, Diamanda Galas, Nick Cave, The Lords of the New Church, and The Smiths, the occult elements within this new genre are even more disturbing than those in heavy metal because they are combined with an intelligence and poetic passion rarely found in the latter. For example, when Peter Murphy of Bauhaus, in an admitted take-off of the Satanic Mass, chants both forwards and backwards the Latin for "Father, Son and Holy Ghost", there is a certain feel, a sinister urgency you can cut with a knife.

As Propaganda Magazine described the recording of this song, "Peter summoned his last reserves for the final push. As if suddenly possessed by demons, the whole foul-smelling mess spouted from his mouth like so much vomit... (Later) the lingering evil spirits literally chased them right out of the dark studio, causing them to glance over their shoulders and laugh nervously as they spilled out into the street." (Propaganda Magazine, No. 11, Winter, 1989)

Diamanda Galas, whose voice was used to suggest the sounds of demonic possession in the movie "The Serpent and the Rainbow", closes out her "Litanies of Satan" album with these words, "To thee, O Satan, glory be, and praise. Grant that my soul, one day, beneath the Tree of Knowledge, may rest near Thee."

The press kit for her "Divine Punishment" album noted that a woman committed suicide after listening to it. (Forced Exposure Magazine, #15, Summer, 1989, p. 24) The entire performance is an eerie recitation of Old Testament scripture with one exception, Galas' "Sono L'Antichristo" ("I am the Anti-Christ").

Or consider England's "Thrill Kill Kult."

Amidst a 666, a crucified demon, and desecrated cross, Thrill Kill Kult invokes the sights and sounds of hell with a tangible urgency and a chilling effect. Like other artists within this genre and unlike the jack-booted flagrancy of heavy metal, the message is married to the most dangerous catalyst for satanic insurrection a sense of religious and poetic transcendence. In this the devil may lose an occasional human sacrifice, but he gains something that from his perspective is of much greater value a multitude who is willing to sacrifice hope in life's meaning and faith in God's love.

What is even more remarkable about this music is that while most of the groups readily acknowledge and even embrace its open spirituality, most do so with the insistence that it is ultimately Christian in its orientation. This is very significant because scripture makes it clear that the purest manifestation of the anti-Christ spirit always comes, not from without, but from within the context of Christianity.

Without going into too much detail, Satan's efforts in this regard have historically focused on propagating derivatives of an ancient and recurring heresy known as "Gnosticism". And it is this heresy that has found new expression in the work of these and many other rock artists. In this regard, the words in Jude's epistle are as relevant today as they were centuries ago "These in their dreamings defile their own bodies, reject authority, and revile the angelic hosts... things they do not even understand." (Jude 8 & 10a)

It's really no surprise that the anti-Christ spirit has become so manifest in rock. There is abundant evidence that rock 'n' roll's life blood has in some part been drawn from a musical form whose sole purpose it to summon forth evil spirits voodoo. An ancient and highly developed form of ritual, magic, and animism, voodoo originated in Africa and was brought to the Americas centuries ago via the slave trade. There it gradually evolved into jazz, rhythm and blues, and finally rock. That by itself does not make these musical forms demonic, but rock 'n' roll has dabbled in and at times even embraced the essence of voodoo in a manner unique among other contemporary musical styles.

Fleetwood Mac, for example, incorporated not only the rhythms into their live performance of their hit song "World Turning", they included voodoo ceremonial dress as well. Haitian voodoo was also used on the Stones' album "Goat's Head Soup". The icons, art and ritual body and face painting associated with the voodoo religion show up in the videos of Pretty Poison and Peter Gabriel. Voodoo is the theme of this song by Collin James and makes up the name of this popular New Wave group.

Jimi Hendrix's interest in spiritism produced not only the song "Voodoo Chile" but the following observation from one Kwasi Dzidzornu, a conga player who often played with Hendrix. Kwasi was from a village in Ghana, West Africa, where his father was a voodoo priest. "One of the first things (Kwasi) asked Jimi was where he got that voodoo rhythm from.... that many of the signature rhythms Jimi played on guitar were very often the same rhythms that (Kwasi's) father played in voodoo ceremonies. The way Jimi danced

to the rhythms of his playing reminded him of the ceremonial dances to the rhythms his father played to Oxun, the god of thunder and lightning. The ceremony is called "Voodooshi". (Scuse Me While I Kiss The Sky, David Henderson, p. 251)

Whether intentional or not, Hendrix's "voodoshi" must have worked its demonic magic. Two of his closest associates, Alan Douglas, road manager and producer, and Fayne Pridgon, long-time girlfriend, reveal a side of rock 'n' roll its fans seldom hear about. (Interviews taken from the soundtrack album from the film "Jimi Hendrix", Warner Brothers, 1973)

Like Hendrix, David Byrne of the Talking Heads is also fascinated with voodoo-related rhythms and has incorporated them into his music most notably his collaboration with Brian Eno, "My Life in the Bush of Ghosts", an album that includes a song about demonic possession, "The Jezebel Spirit". Byrne's admiration of African-based rhythms and religions prompted his "Alive from Off Center" documentary on the Candomble religion, a demonic hybrid of the Yoruba voodoo cult and Roman Catholicism.

In an interview concerning the documentary, Byrne noted, "If you go back into the history of American popular music, you're constantly finding hidden elements of Yoruba influence. The rhythms are there, the sensibility in the lyrics is there, too." (Rolling Stone, July 13th, 1989, p. 78)

A close relation of voodoo is the ancient cult of Pan. Half human and half goat, Pan remains one of the most enduring and compelling symbols for the anti-Christ. Instead of God incarnate in man, as with Jesus, we see man joined to animal one that is both a universal symbol for Satan as well as historically representative of the basest of animal and sexual passions. In the Rites of Pan, like voodoo, music and frequently drugs are used to entice spirits to possess the ritual's participants. And it's worth noting that possession by Pan, from which we get the word "panic", often results in an obsession with sex and a need for immediate gratification.

Not only do we see the sociological manifestations of this anti-Christ spirit everywhere in rock today, significantly we find some very direct allusions to Pan himself. Rush's "2112" album features the song "The Temples of Syrinx" a Greek word that relates to Pan. In 1987 Elton John commissioned an artist to design a family crest. Pan was the centerpiece of the design. The Stones' album "Tattoo You" features this feminized representation of a demon's leg. And arguably the most famous rock 'n' roll song of all time, Led Zeppelin's "Stairway to Heaven", makes a clear reference to not only the music of Pan and his pipes, but his ability to spiritually influence and guide those who fall under his spell. Lyricist and singer, Robert Plant, begins with the thought that "The piper will lead us to reason" and then sings

An interesting side-note. In the remote mountains of Morocco there's a group that still practices, in a literal sense, the Rites of Pan. "The Master Musicians of Joujouka", as they are called, inhabit a mystical world where music is the key that unlocks the supernatural.

As rock artist and writer, Robert Palmer, described in his article on them for Rolling Stone Magazine, "When the music and energy were at their height, the tribesmen milled in ecstatic trances, their eyes rolled back in their heads, screaming like a great rending of the heavens.... Pan himself was there. Several times I witnessed the instant when the current began to surge in earnest and coursed through the quivering frame of a local shepherd... When the power came down, the shepherd suddenly wasn't there and Someone Else was looking out of eyes that abruptly began to glow like ruby lasers. One night he came and jerked me out of the crowd, and I ran with him. He leaped through a bonfire, and then I was in the bonfire, surrounded by flames but unharmed. Then I was spinning like a top, spinning into darkness. 'We have seen you through the music,' they (the Pan-worshippers) told me, 'Now you are one of us.'" Rolling Stone Magazine, March 23, 1989, p. 106)

Palmer is not the only one to become "one of them". Rock has uniquely bridged the gulf, both geographical and cultural, that separates the Joujoukan cult from the rest of the world. Among its other disciples are David Bowie, Robert Plant and Patti Smith. The Rolling Stones' founder Brian Jones spent considerable time in Joujouka recording and then later releasing an album of their music. The Stones' 1989 release "Steel Wheels" features samples of this Moroccan form of voodoo. Finally, it is perhaps no coincidence that on Patti Smith's most Joujoukan influenced album, "Radio Ethiopia", she writes in her liner notes what could double as the bottom line for either Pan or Satan in their musical war for the hearts and minds of men "rock n roll is royal warfare... the universe is our battleground...the fender - all guitars - our weapons...the technicians - great soldiers...the people - tender barbarians...the goal - the freedom to possess the key of the fifth battalion and release the fierce and stampeding angels of Abaddon (hell)."

To a great measure Smith's prophecy has come true. All around us evidence abounds that the fierce and stampeding angels of Abaddon have been released. True to the satanic form, Jesus is ignored or made fun of. The Christian standard of morality has been gutted, until even the majority of young people who profess faith in Christ believe in and practice pre-marital sex. And the new idols of this age, our entertainers, embrace the satanic while multitudes scream in adulation.

The early Stones, for example, bank-rolled an occult sect call "The Process" and provided a base of operations for their satanic evangelism. (Contact America radio broadcast, September 15, 1986) Later, Anita Pallenberg, an aspiring actress and accomplished witch, became the companion of first Jagger and then Keith Richards. In July of 1979, at Richards' Connecticut estate, an 18-year-old boy shot himself while lying in Pallenberg's bed. Investigating officers uncovered reports of weird rituals and sacrificed animals that led up to the suicide. (Rock and Roll Babylon, (Courage Books, 1982), Gary Herman, p. 125; The Rolling Stones The First Twenty Years, (Knopf, 1981), David Dalton, p. 148)

The Stones were further involved with a cult film maker and satanist Kenneth Anger. Jagger scored Anger's film "Invocation of My Demon Brother" and Pallenberg sponsored "Lucifer Rising", a movie that showed "the actual ceremonies to make Lucifer rise." Not

coincidentally, the film starred rock singer Marianne Faithful, another ex-girlfriend of Mick Jagger.

The occult has also played a major part in the life and music of heavy metal super group Led Zeppelin. In 1974 they founded their own record company, Swan Song. Its first British release was the Pretty Thing's "Silk Torpedo." According to Zeppelin chronicler Steven Davis "The album was launched at a blasphemous Halloween party at the Chiselhurst caves. Naked women lined the recesses of the caves and reclined before altars in the style of a black mass. Strippers dressed as nuns doffed their black habits." (Hammer of the Gods, (William Morrow and Company, 1985), Stephen Davis, p.246)

Though shocking, this type of behavior should come as no surprise when we consider that the group's founder is one of the leading occultists of the rock generation. Jimmy Page's fascination with black magic is so intense, he owns and operates The Equinox, one of the largest occult bookstores in England. (Creem Magazine, November, 1979) And his devotion to this man is nothing short of religious. Aleister Crowley was one of the most infamous satanists of our modern age. During the first half of this century, he developed a system of magic that combined the elements of a rock idol's dream sex, drugs, ritual, and special knowledge that granted the practitioner a measure of power. Billed as the "Wickedest Man in the World", Crowley claimed the title "The Great Beast - 666". (The Aleister Crowley Scrapbook, (Samuel Weiser, Inc. 1988), Sandy Robertson) When Kenneth Anger, himself a Crowley enthusiast, approached Page about writing the music for Lucifer Rising, he found, in Steven Davis' words, "a priceless collection of Crowley artifacts books, first editions, manuscripts, hats, canes, paintings, even the robes in which Crowley had conducted rituals." (Hammer of the Gods, p. 168)

Most incredible of all, Page purchased Boleskine, Crowley's old home on the shores of the famous Loch Ness in Scotland. (Hammer of the Gods, p.123; Led Zep Special, (Modern Day Periodicals, Inc., 1980), p. 46) Later Page had the demonic power associated with the house accentuated by having it redecorated by Charles Pierce, a renown satanist. Within the next few years one of Boleskine's caretakers committed suicide, another went insane. (Hammer of the Gods, p. 291)

Crowley's enchantment extends well beyond Led Zeppelin. Graham Bond, a rock pioneer whose bands provided the first break for some of rock's biggest artists, actually thought he was Crowley's illegitimate son. One of his later bands was entitled "Aleister Crowley's Holy Magic" producing music that would in his words "help the listener contact the higher forces." For Bond it must have worked, he became mentally ill and later died amidst mysterious circumstances. (The Aleister Crowley Scrapbook, p. 117)

David Bowie's 1971 album "Hunky Dory" featured "Quicksand", a song about Crowley's cult that included the line "immersed in Crowley's uniform of imagery." By 1975 biographer Henry Edwards described Bowie as having done just that as he became obsessed with Crowleyan rituals and mantras, stored his urine in the refrigerator ala "The Beast's" advice, and finally looked to witches and exorcism rites to deliver him from the

evil spirits he felt controlled his life. (Stardust The David Bowie Story, (McGraw-Hill Book Co., 1986), Henry Edwards and Tony Zanetta, pp. 334, 335, 339)

The Stiff Kittens feature Crowley on an album cover, as did the Beatles on what was to become, many critics believe, the most significant album in rock music history, "Sergeant Pepper's Lonely Hearts Club Band." A glance at John Lennon's bookshelves reveal that Crowley's inclusion was not a token gesture from numerology to magic, Lennon was fascinated with the occult. (Lennon's interest in the occult and "New Age" style spiritism is well documented throughout both The Lives of John Lennon and The Beatles, Second Revised Edition, (McGraw-Hill, 1985), Hunter Davies)

On the back of this album, Jim Morrison and the Doors are huddled around a miniature bust of Crowley. This fascination with the occult began early for Morrison. He attributed much of the direction of his life to an incident that occurred when he was very young. Traveling with his family, he came upon an accident that had left several American Indians dead, scattered along the highway. Morrison describes what happened next:

The souls and the ghosts of those dead Indians, maybe one or two of them, were just running around freaking out and just leaped into my soul. And they're still there. (An American Prayer, Jim Morrison and the Doors, "Ghost Song")

Possession by these ghosts or spirits led to a life and art obsessed with death, occult imagery, and the rejection of God.

Cancel my subscription to the resurrection. Send my credentials to the house of detention. (Strange Days, The Doors, "When the Music's Over")

In 1970 Morrison married a witch in a ritual that involved satanic invocations and the drinking of blood. (No One Here Gets Out Alive, (Warner Books, 1980), Jerry Hopkins and Danny Sugerman, p. 327) A year later the self-professed "shaman" or witch doctor of rock 'n' roll was dead.

Ozzy Osbourne sings a song entitled "Mr. Crowley". Celtic Frost dedicates their album to "Mega Therion", the Great Magician, a name Crowley took to himself. And Daryl Hall also admits to a fascination for the infamous satanist. As he told Penthouse magazine in 1987, "Around 1974, I graduated into the occult, and spent a solid six or seven years immersed in the Kabala and the Chaldean, Celtic, and Druidic traditions,... I also became fascinated with Aleister Crowley, the nineteenth-century magician who shared these beliefs." (Penthouse Magazine, March, 1987, pp. 60, 62)

Three British rock groups also bear mentioning here Psychic TV is the musical voice for "Thee Temple Ov Psychick Youth", an occult sect with ties to Crowley and practically every other satanist of note. For example, the following dedication was made at the beginning of one live album, the eleventh in a series of twenty-three.

We'd like to dedicate this concert to Alex Sanders who died today the Full Moon of Beltane who was known as "The King of the Witches" and who was the man who made witchcraft and magic legal in Britain after a long struggle. So we'd like you to remember that. But the war goes on! (Live at the Circus, Psychic TV, "Beltane")

Coil also puts forth occult philosophy rooted in Crowleyana. This album embraces two themes near to the "Great Beast's" heart homosexuality and the worship of Pan. Probably the most devout Crowley cult of all is Current 93. The album and song "Crowleymass" ridicules Christ and His birthday and suggests an alternative, October 12 ("The Beast's Birthday!").

Their "Here Comes Anti-Christ" album contains bizarre and ritualistic music that defies any explanation other than that they are quite serious about their satanism. Etched into the vinyl is both the Latin and the English for "He comes! Soon you shall see!"

Crowley's heritage also lives on in the practice of necromancy - communication with the spirits of the dead. Iron Maiden's mascot "Eddie" is purportedly a lost soul who was brought back to life by the band's music. And at least two groups were actually given their names by demon spirits. Playing with the occult tool commonly known as a Ouija board, a device, that incredibly, many view as a harmless game, four young men in an Iowa hotel room watched as the board spelled out "C-H-E-A-P T-R-I-C-K". (Washington Times, Interview by Robyn Floria) The rest, as they say, is history. And Vincent Furnier became "Alice Cooper" in exactly the same way. (Circus Magazine, December 17, 1978, p. 23) Songs like "I Love the Dead" and "Cold Ethel", which include references to necrophelia, or sex with corpses, suggests that the spirit's influence extend well beyond just providing the name for Alice's group.

Finally, and perhaps most curious of all, Crowley like many sorcerers, expressed an interest in backwards phenomena. For example, in his most famous work, *Magic in Theory and Practice*, he encourages his disciple to "train himself to think backwards by external means, as set forth here following. (a) Let him learn to write backwards. (b) Let him learn to walk backwards. (c) Let him constantly watch, if convenient, films and listen to records reversed." (Magic in Theory and Practice, (Dover Publications, 1976), Aleister Crowley, p. 417)

Confirmation that backwards phenomena is characteristic of satanic religion comes from respected British criminologist, Henry Rhodes. In a book detailing the spiritual roots of modern crime, he describes the ritual surrounding a satanic mass. "The priests so times his mass that it shall end on the stroke of midnight, his server is a woman with whom he should have been intimate. Prayers are said backwards." (The Satanic Mass, Henry T.F. Rhodes, 1954, p.60)

In fact, backwards phenomena is quite common throughout the occult world and in the lives of those who have been affected by its power. Had they known this, the police officers who discovered the backwards writing in Tommy Sullivan's personal notebook would not have been surprised.

Earlier in this presentation, we noted within rock 'n' roll two examples of backwards recording commonly known as "Backmasking". Each has been of the same variety, where the artist or the engineer has simply reversed a vocal track and then mixed it in with the rest of the music. Now it's easy to pick out this type of backmasking when listening to a record forwards which is still, presumably, the preferred method of enjoying music. The backmasked section makes virtually no sense forwards and also has a distinctive atonal sound.

Now, as another example of this type of backmasking, listen to the beginning of "In League With Satan" from Venom's album, **Welcome to Hell**. First we'll listen to it forwards.

Biblically, theologically this backmasked message is really quite accurate that is precisely what Satan has planned for each one of us. It's only through Jesus, who defeated the devil by His death and resurrection, that we can escape this fate. But back to the point at hand, it's evident that Venom had this backmasking done intentionally and, therefore, it could be argued that there is no significance here beyond the fact that three guys like to get weird, probably just as a gimmick to sell records.

But now consider the second type of backmasking. With this variety the vocal track makes sense both ways. When you listen to the music forwards you hear one message. When you listen to it reversed, however, you hear something entirely different.

Now it's been suggested by some that when we listen to music in its normal forwards mode, our subconscious mind is able decipher the backwards message and mind-control results it becomes what is termed a "subliminal cue". Really, there isn't a shred of reputable evidence anywhere supporting that hypothesis, and anyway, so what if there is some subliminal suggestion going on here? As we've already seen, you don't need backmasking to pollute someone's mind and heart the regular frontwards music is more than enough to take care of that. The real question we need to ask here is not "Can a listener subconsciously hear a backmasked message?" but instead "**How did it get there?**" There are three possible explanations.

1. That it's intentional that like the first type of backmasking, the artists or engineers are intentionally hiding messages in the music. We must remember here, however, that the vocal track makes sense forwards as well as backwards. For it to be intentional, the vocalist would have to sing just the right lyrics and in just the right way and nobody's that smart, as a number of musicians and producers have testified.

2. That it's just an accident a quirk of musical fate. Well not only are the mathematical probabilities of this absurd, but the fact that virtually every example of this type of backmasking conveys a message that is intrinsically demonic even further disproves this hypothesis. Really, the only workable explanation is our third choice

3. That it is spiritual that outside intelligent forces with supernatural power are occasionally able to play an artist, much like we would play a musical instrument.

Biblically, this makes perfect sense as we see the principle found in 2 Timothy echoed again and again that virtually all unsaved people have been deceived and ensnared by Satan and are captives to his will. (2 Timothy 2: 26) The degree of captivity is determined by the extent to which an individual gives himself to sin and embraces the principles of Satan's kingdom rebellion, slavery to lust, occultism, all the things we see so clearly manifested in rock 'n' roll. In addition, let's remember that many of these artists, an incredible number in fact, have quite candidly admitted that they and their music are influenced by some outside spiritual force.

Like the subtle, practically invisible fingerprints left behind at the scene of a crime, the following aural phenomena point clearly to the one who came to steal, kill and destroy.

Our first example is from Electric Light Orchestra's "El Dorado" album. Here's a segment from the title song played forward:

Note that even forwards there's an element of anti-Christian thought here. Eternal life is definitely meant to be. We're all going to live forever the only question is where. Now, here's that same segment played backwards:

Again. One more time.

Our next example is by Queen from their song "Another One Bites the Dust" one of the most popular and enduring songs in rock history. Taking this same section and playing it backwards we hear:

Understanding what we learned in Part III, that drugs and sorcery are closely tied together, it's easy to see the satanic motivation behind the command "Start to smoke marijuana."

Next we have a song taken from Cheap Trick's popular album "Dream Police." The significance of the the song's title, "Gonna Raise Hell", becomes even more apparent when we reverse this segment:

Again. One more time.

Theologically, this is quite interesting because keys are symbolic of authority, particularly over the power of sin and its penalty, death and hell. Revelation 1:18 states that Jesus, who actually died in our place and went to hell, is now "the Living One, who was dead and is now alive forever and ever and holds the keys of death and of hell." Satan's claim to hold the keys in this song, as well as on this album cover by the group "Halloween", is very significant, not only because it's a lie and typical of his empty bravado, but because it points out how desperately he wants to retain ownership of people's lives.

There's also theological significance in our next example, the live version of the song "Anthem" by the group Rush. When we play this section reversed we hear:

Again. One more time.

One of the translations for "Lucifer", a Latin title commonly associated with Satan, is "The Shining One." And earlier in Part I, we looked at a scripture that tells us that disguising himself as "an angel of light" is what the devil is all about. (2 Cor. 11: 14)

Our last example is taken from Led Zeppelin's "Stairway to Heaven".

Once again there is enough poison in the song forwards to prove fatal. Yes, it's true that there are two paths you can go by. Jesus Himself said that there are two paths. One is a road traveled by the multitudes where the herd instinct prevails and where the desires of our flesh and the idols of the age lead the way. This path, Jesus said, leads to destruction. Then there's a road less traveled, a narrow path that takes us to a hill outside of Jerusalem and to a cross. And this is the way, God says, that leads to eternal life. (Matthew 7: 13 & 14)

The fatal lie in this lyric is that there is always time to change the road you're on. No doubt the man who played the drums in that song thought that until he found himself choking in his own vomit. And by then it was too late. Each of us have no guarantee that our next breath won't be our last. And after death, the scriptures tell us, comes judgement. (Hebrews 9: 27)

But there's not always time to change in another, even more fundamental sense. In John's gospel Jesus said, "No one can come to Me", in other words, be saved from sin and Hell, "unless the Father who sent Me draws him." (John 6: 44) What this means is that the idea to get right with God, to turn from your sin and embrace Jesus, isn't something you can work up on your own. For it to work, for it to be truly sincere, God has to draw you to reveal both your sin and the hope that is in Christ. Only then can you respond in a way that will change your life. If you reject that opportunity, you are, in fact, rejecting God and the chance to change the road your on a chance that you may never have again. That's why Joshua said "Choose this day whom you will serve" (Joshua 24: 15) and Paul declared "Today is the day of salvation." (2 Cor. 6: 2) What day were they speaking of? Well, whichever day God chooses to deal with you.

Now let's get very real with ourselves and with God. If right now you're sitting there, aware of the sin that has enslaved you and with a stirring in your heart that somehow you need to do something about it, then this is almost certainly your day. Maybe you're frightened, nervous, or uptight. That's all right God can take care of that. But you have to give Him a chance. Don't blow off what is the most precious gift that you'll ever be offered the gift of God's forgiveness, His love, and His life.

Back to "Stairway to Heaven", here's that same section reversed:

Again. One more time.

As we have seen throughout this presentation Satan is not sweet. He's a liar and the father of all lies (John 8: 44) and will use anything, including one of the most powerful tools of all music, to blind you to the reality of God's love and your desperate need for His saving power; to pervert your mind and heart and bring you into greater captivity to sin. His path clearly is sad, but his power can be broken. "For behold, He who was dead is now alive and holds the keys of death and Hell." (Revelation 1: 18)

Stay sensitive to God and don't go away. In the next and final section we'll share with you how your life can be changed and you can find the freedom and love that is in Jesus Christ.

Part 5

As we now approach the moment of truth, there are two common excuses that begin to roll around in people's minds kind of last ditch stabs at self-justification. One deals with the issue of intention and motivation.

"Hey, it's not my fault that some of the groups I listen to sing about bad things. I mean, hey, I'm only in it for a good time you know, blow off a little steam. I'm not going around worshipping the devil or anything."

We'll come back to this issue in a moment when we look at the bottom line of satanism and what it really means to follow the devil. But first let's deal with the other excuse, one that is particularly common with "religious" people those, who in the words of scripture, "love feeling good more than they love God holding to a form of religion, but denying the power of it." (2 Timothy 3: 4, 5 (paraphrase)) Ironically, it's people in this group that are often the most resistant to the saving power of God.

"I don't like the satanic stuff. I like the easy stuff, the neutral stuff like Whitney Houston or George Michael or Phil Collins. I like stuff like that."

First off, as we have seen, many of the artists who are considered neutral are not neutral at all when you look beneath the surface. Take, for example, one of the reigning queens of pop music, Whitney Houston.

Though probably one of the nicest individuals within the contemporary music scene, as an artist there is no question that she has endorsed, or at least permitted, a worldly brand of sex and sensuality to be used to sell her music. While no where near as brazen as Madonna, aren't poses like this or videos like "Saving All My Love for You", a blatant celebration of adultery, just another, more subtle side of the same coin?

And even more important, isn't the so-called neutral stuff, by the very reason of it's subtlety, potentially more destructive than the overt wickedness found in hard core rock 'n' roll? Surprised? Well, stop and consider the following fact of life. For something to be true, it has to be completely true. Inject into it even the smallest falsehood and that truth immediately becomes a lie a weapon in the hands of the one whom the scriptures call the

"father of all lies". (John 8: 44) And while there is no doubt that Satan's greatest triumph in this arena is to see people swallow lies devoid of even the slightest trace of virtue, cons like "Sex, Drugs, and Rock 'n' Roll", the fact is that his most effective deceptions are those that carry a degree of truth. And that's why the middle of the road, in music as well in many other areas of life, can sometimes be the most dangerous place of all.

By way of an analogy, take strychnine, one of the most powerful poisons in the world. In its raw state it is unattractive and extraordinarily bitter. Left in a room with young children, it's unlikely that they would pay much attention to it and even more unlikely that they could stand to eat enough for it to be fatal.

So it is with some of the more extreme forms of rock music that directly glorifies death and Satan. Most people avoid it, although it must be noted that our society has become so desensitized and perverted that some are only too happy to take this bitter poison straight.

To the point at hand, however, if you were to take this same poison and sugar-coat it and add pretty colors to it and make it look, for example, like M & M's ,and then leave it with the children virtually everyone of them will eat the poison without hesitation.

If you were the devil, which method would you find the most reliable the bitter poison, or the sugar-coated candy?

As the great philosopher and writer C. S. Lewis noted in his classic **The Screwtape Letters**, "Indeed the safest road to Hell is a gradual one the gentle slope, soft underfoot, without sudden turnings, without milestones, without signposts." (The Screwtape Letters, (Time Incorporated, New York, 1961), C. S. Lewis, p. 39)

Using another analogy, the biblical picture of man without God is much like this poor fellow right here he's in critical condition, suffering from a sinful wicked heart that has separated him from God. Spiritually dead and unable to do even the least thing to help himself, when his heart stops beating, he'll be launched into an eternity without hope. This person is in desperate need of help.

Extreme forms of music, like heavy metal, glorify this fallen state. Perversion, despair, death, hell, Satan, and all the other horrors associated with sin are rubbed into the face of the listener. Incredibly, some subject themselves to this. Many others, however, opt for the safer stuff and head for the so-called "neutral" or "pop" music.

But what does the pop musician really have to offer his listener? Cries of "love", "peace", and "we are the world" don't mean much to a dying man. In fact, by ignoring his condition, or offering instead a false hope of salvation, this poor wretch's situation has only been made worse.

Of course, there is nothing wrong with singing about love unless it's the conditional, selfish love popularized by contemporary music. There is nothing wrong with singing about peace and caring for the world. These are all virtues taught and practiced by Jesus.

There's nothing wrong with even singing about death and despair as long as it is done within the framework of truth and God's redemptive purposes. Understand that God is reality, His word is truth, and His son, the Lord Jesus Christ, is salvation from sin.

Heavy metal mocks this. Pop music ignores it. Which is ultimately worse?

As we saw in Part I, the primary reason for our existence is to know and experience God an act called worship. Understanding only too well fallen man's tendency to lose sight of eternal things and reduce reality to a head-long quest for emotional and physical satisfaction, God cautions us throughout the scriptures to seek first His kingdom and not let the world's system wear us down. "Above everything else, guard your heart (in other words what you listen to, watch, and do) for it is the source of life. Make level paths for your feet and take only ways that are firm. Do not swerve to the left or the right... Let your eyes look straight ahead." (Proverbs 4: 23-27)

Hundreds of years later, Jesus amplified this teaching when he said that our eyes should be single, completely focused on God. If they are not "...your whole body will be full of darkness... No one can serve two masters. You'll end up loving one and hating the other." (Matthew 6: 23)

The bottom line for us is that if we really love God, we'll find ourselves naturally offended by things that mock His character, ignore His love, or pervert His truth. If instead, we gravitate to and embrace these types of things, we don't really love God, we simply can't. "If anyone loves the fallen world's ways, the love of the Father is not in them. For everything that is in the world, the desires of sinful man, the lust of his eye, and the boastings about what he has and does comes not from the Father, but from the world. The world and its desires pass away, but the man who does the will of God lives forever." (1 John 2: 15-17)

Now, let's get back to the other key excuse people use to avoid the truth the issue of intention and motivation. Interestingly enough, rock's fans aren't the only ones who live behind a wall of denial in this area the artists themselves often like to play dumb.

Led Zeppelin's Jimmy Page denied any evil motivations behind his legendary involvement in the occult when he said, "I do not worship the devil, but magic does intrigue me." (Hit Parader Magazine, July, 1975, p.64)

Stone's guitarist Keith Richards told an interviewer, "There are black magicians who think we're acting as unknown agents of Lucifer." (Rolling Stone Magazine, August 19, 1971) In other words, if something is going on outside our control, it's not our fault.

All American boy Michael Jackson, whose phenomenally popular video "Thriller" is filled with occult imagery, including his transformation into a werewolf and necromancy, or contact with the dead, begins the video with the following disclaimer: "Due to my strong personal convictions I wish to stress that this film in no way endorses a belief in the occult."

And both Ozzy Osbourne and Dee Snider of Twisted Sister try to down-play the obvious elements of rebellion and the occult in their music by claiming that it's all in fun, and then professing to actually be closet Christians. (Ozzy professed to be a Christian during his interview on the Geraldo Rivera broadcast entitled "Exposing Satan's Underground". Dee's profession occurred during his testimony before Congress on the subject of obscenity in rock and roll.)

What do these denials mean? If all these people mean well or are just trying to have a good time, they and their fans can't be considered followers of Satan, can they? Well listen carefully because everything we've seen and heard so far has been leading up to what I am about to say. Part of the reason that many people have such a hard time with this "Satan worship" business is because they have a caricature of the devil and his religion in their minds. He's the horn-headed dude in the red pajamas, and following him, should he even exist, means sacrificing babies, drinking blood, or something else equally horrible or weird. In fact, nothing could be further from the truth.

As we have already seen, Satan is an invisible spirit and a master of disguise. His ability to pass himself off as an angel of light can fool the rebellious, or the spiritually ignorant, into thinking that black is white, truth a lie, and even that God Himself is the one telling them these things. And as for following the devil, many who openly do so can tell you that, at least for them, it's nothing like the movies portray it. And that's what's so frightening. For example, Anton LaVey, the high priest of one satanic church, explains the essence of satanism as follows:

And he must as a Satanist, knowing this, realizing what his human potential is, eventually, and here is one of the essential points of satanism, attain his own godhead in accordance with his own potential. Therefore, each man, each woman, is a god or goddess in satanism.

So in essence, satanism is simply each person acknowledging no one else, not even Satan, as a higher authority as our own god or goddess, each of us is free to do as we please. Theologically, this philosophy is reduced to a single axiom found in the fourth chapter of the book of Satan, "Say unto thine own heart, 'I am my own redeemer.'" (Book of Satan 4: 3)

We are all born with a sense that we are not complete and something is missing the rest of life becomes a quest for wholeness and fulfillment; in theological terms, "redemption". Whatever we look to for this, be it God, money, power, sex, or anything else, that person or thing becomes our redeemer by definition, our god. Satanism states that that god is us.

In a nutshell, Christianity declares that each of us bears the stain of sin and are, therefore, completely unable to save ourselves. We need a "Messiah", a supernatural redeemer. Every other religion in the world says, in one way or another, that we are not really that bad and that through our own efforts we can redeem ourselves. In this they share the bottom line of satanism and much of rock 'n' roll.

A pleasant number-one hit song becomes a startling presentation of satanic philosophy when viewed in the light of Truth. The religious imagery of Jacob's ladder, fallen angels, and running from salvation make it clear "Step by step, rung by rung", **"We are our own redeemers."**

Van Halen also denies the need for God's saving power in their hit song "Best of Both Worlds".

Contrary to Sammy Hagar's advice, Jesus said that if we are to have heaven on earth or anywhere else, "we must be born again." (John 3:3)

Another way this philosophy is expressed in satanic theology is in Aleister Crowley's most famous and enduring proverb "Do what thou wilt is the whole of the law."

Before we examine the implications of this law, it's quite extraordinary how it, like much of Crowley's life and philosophy, has taken hold in the world of rock 'n' roll. Led Zeppelin had "Do what thou wilt" inscribed into the vinyl on the initial pressing of their third album. Pharmacological guru of the rock 'n' roll generation, Timothy Leary, for whom John Lennon wrote the song "Come Together," had this to say on one television interview:

Well, I've been an admirer of Aleister Crowley; I think that I'm carrying on much of the work that he started over 100 years ago. And I think the 60's themselves you know Crowley said he was in favor of finding your own self and "Do what thou wilt shall be the whole of the law" under love. It was very powerful statement. I'm sorry he isn't around now to appreciate the glories that he started.

One of those glories involved rock musician Bobby Beausoleil. He took Jimmy Page's place composing the music for Kenneth Anger's film "Lucifer Rising" and also took "Do what thou wilt" very seriously. Ultimately it led him to Charles Manson and participation in one of history's most gruesome serial murders. Crowley's legacy had reached its full potential.

But that potential lives on in a more subtle way in the lives of countless millions who have "...been made spiritually blind by the god of this age." (2 Cor. 4: 4) This blinding deception has been focused on obscuring one of life's most elementary truths that ultimately there are two kingdoms and two types of people; those in God's kingdom who have been redeemed by God and those in Satan's who are trying to redeem themselves.

In the same way that the Kingdom of God holds to one supreme commandment, "You shall love the Lord your God with all your heart, mind, soul and strength." (Deut. 6: 5, Mark 12: 30), so satanism can also be reduced to one essential law, "Do what thou wilt." Contrary to the deceptive stereotype, no black masses or wild sex rituals are necessary to be a follower of Satan simply deny the love and the authority of God by living your life the way you want to. You can even be religious, attend church regularly, tithe, perform

good works. If it's a religion based upon your own terms, you are still comfortably fulfilling the dictates of Satan's most primary law, "Do what thou wilt."

How ironic that men like Crowley and LaVey should understand better than most people who attend church, the true root of sin and the essential duality that divides asunder the whole of mankind.

Each of us is ultimately given a choice upon which hangs the weight of eternity. We can go our own way and remain forever lost or we can reach out to the One who is "...the way, the truth, and the life." (John 14: 6)

To use an analogy, if what we believe is the music and what we do is the dance, we can, in the words of Billy Idol, "Dance with ourselves" remaining "...dead in our sins, following the ways of this world and its ruler (Satan),gratifying the cravings of our sinful nature, following its desires and its thoughts,being by nature children of wrath." (Ephesians 2: 1b, 2, 3) Or we can turn our ears to Heaven's music and allow God to teach us a new dance, a new way of living our lives.

Chapter 12

Beatles

This nOde last updated January 20th, 2004 and is permanently morphing...

(9 Ik (Wind) / 10 (Muan (Owl) - 22/260 - 12.19.10.17.2)

- John Lennon
 - Badmouthed as un-American by Elvis to Nixon and the FBI. FBI targeted John Lennon for arrest, probably at the behest of the Nixon White House.
 - John Lennon assassinated by Mark David Chapman in 1980
- Paul McCartney
 - vegetarian
 - collaborated with Youth in The Fireman
 - Jan 16, 1980 - is arrested at Narita International Airport in Japan for possession of 7.7 ounces of marijuana, spends ten days in prison and is deported.
 - Dec 2002 Paul McCartney announces his intention to change the credit on certain Beatles songs to "McCartney/Lennon" instead of "Lennon/McCartney."
 - The Ramones was named after Paul Ramone, which is the name Paul McCartney used for checking into hotels
- George Harrison
- Ringo Starr aka Richard Starkey

Anomalog: Proprietary Apple Sued By The Beatles

- The Maharishi Mahesh Yogi
- 28 Aug 1964 The Beatles are introduced to marijuana by Bob Dylan
- Aug 1965 Brian Epstein meets with Walt Disney to discuss the possibility of the Beatles performing songs for the upcoming animated film The Jungle Book. Later, John Lennon nixes the idea.
- 27 Aug 1965 The Beatles spend a day with Elvis Presley at his home in California. Elvis doesn't know any of their names, so he refers to each of them as "Beatle."

- 28 Aug 1966 After playing a sold-out show at Dodger Stadium in Los Angeles, the Beatles are blocked from exiting through the main gate by the throng of fans. Instead, they are forced to egress from the rear of the stadium, in an armored car. Dozens of fans are beaten by LAPD in their attempts to maintain order.
- 1974 After Paul McCartney hints that a Beatles reunion is in the works, George Harrison declares publicly that he "never wants to play in a band with Paul McCartney again."
- The Beatles gave serious thought to filming JRR Tolkien's _The Lord of the Rings_ starring themselves.
- groups with animal names

DEAR PRUDENCE

The Beatles song _Dear Prudence_ MP3 was written for Mia Farrow's sister, Prudence. When the Beatles were at a spritual retreat in India, they were playing around with Mia. Her sister wouldn't come out and play with them. Hence, "Dear Prudence, won't you come out to play?"

- video (vhs/ntsc) /(mpg) of track MP3 covered by _Siouxsie And The Banshees_ off of _Hyaena_ 12" (1984)

The Simpsons:

Lisa Simpson became vegetarian on the Oct. 15, 1995 episode; she goes to Apu's and they go to the secret place upstairs and talk to Apu. Paul McCartney of The Beatles is there, and he says that if you play _Maybe I'm Amazed_ backwards you'll hear a recipe for a "real ripen soup!" Of course in the real song, this is not true but, at the end of the show when the credits roll, a new _Maybe I'm Amazed_ plays, and in between lyrics, Paul McArtney reads a recipe for soup.

El Viaje Misterioso de Nuestro Homer (aka The Mysterious Voyage of Homer) [Aired January 5, 1997] Season 8/Episode 24
Consuming too may hot peppers gives Homer visions, which tell him to seek out his "soulmate". Johnny Cash guest stars.
references track _I Am The Walrus_ MP3 - Homer hears Jasper say, "Goo goo ga joob"

Sgt. Pepper's Lonely Hearts Club Band (1967)

Paul McCartney listened to composer Karlheinz Stockhausen, a messiah in the world of electronic music but to the mid-60s pop star an unknown commodity. It was the German's 1956 'plick-plop' piece titled 'Gesang der Junglinge', a boy's voice construed and converted with a panoply of electronic sounds, that inspired McCartney to utilize his Brennell tape recorders for less conventional purposes, as Stockhausen himself had done the previous decade. McCartney, an advocate of all things melodious, had undergone a reformation of thought, no longer subscribing to the ingrained belief that rhythm, time signatures and even melody were essential.

The Beatles' musical language expanded incredibly in their consummate masterpiece, 'Sgt. Pepper's Lonely Hearts Club Band' (Parlophone: June 1, 1967). The album was a potpourri of rock 'n' roll, Western classical music, Indian classical music, early 20th-century vaudeville music, and modern electronic music employing compositional techniques such as indeterminacy and playing tapes backwards, as pioneered by the composer Karlheinz Stockhausen whose photo appeared on the album cover along with a host of other celebrities.



cover art:

row 1: Sri Yukteswar Giri (guru) / Aleister Crowley (mystic) / Mae West (actress) / Lenny Bruce (comedian/political activist) / Karlheinz Stockhausen (composer) / W.C. Fields (comedian) / Carl Gustav Jung (psychologist) / Edgar Allen Poe (writer) / Fred Astaire (actor) / Richard Merkin (artist) / The Varga Girl / Huntz Hall (actor) / Simon Rodia (outsider artist - creator of Watts Towers) / Bob Dylan (musician)

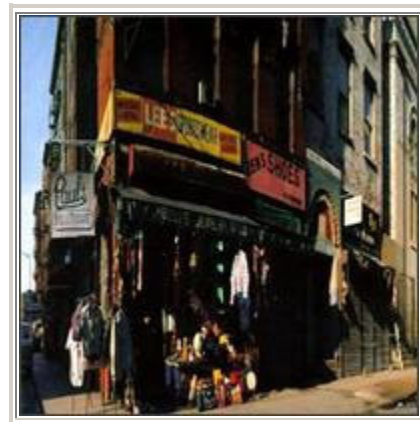
Row 2: Aubrey Beardsley (illustrator) / Sir Robert Peel / Aldous Huxley (writer) / Dylan Thomas (poet) / Terry Southern (writer) / Dion (singer) / Tony Curtis (actor) / Wallace Berman (actor) / Tommy Handley (comedian) / Marilyn Monroe (actress) / William Burroughs (writer) / Sri Mahavatara Babaji (guru) / Stan Laurel (comedian) / Richard Lindner (artist) / Oliver Hardy (comedian) / Karl Marx (philosopher) / H.G. Wells (writer) / Sri Paramahansa Yagananda (guru) / wax hairdresser's dummy

row 3: Stuart Sutcliff (former Beatle) / wax hairdresser's dummy / Max Miller (comedian) / "The Petty Girl" / Marlon Brando (actor) / Tom Mix (actor) / Oscar Wilde (writer) / Tyrone Power (actor) / Larry Bell (artist) / Dr. David Livingstone (missionary, explorer) / Johnny Weismuller (swimmer, actor) / Stephen Crane (writer) / Issy Bonn (comedian) / George Bernard Shaw (writer) / H.C. Westermann (sculptor) / Albert Stubbins (soccer player) / Sri Lahiri Mahasaya (guru) / Lewis Carroll (writer) / T.E. Lawrence A.K.A. "Lawrence of Arabia" (actor)

row 4: Sonny Liston (boxer) / "The Petty Girl" / wax dummy of George Harrison / wax dummy of John Lennon / Shirley Temple (actress) / wax dummy of Ringo Starr / wax dummy of Paul McCartney / Albert Einstein (physicist) / John Lennon / Ringo Starr / Paul McCartney / George Harrison / Bobby Breen (singer) / Marlene Dietrich (actress) / Diana Dorrs (actress) / Shirley Temple (actress)

Beastie Boys - _Paul's Boutique_ (1989)

- track _Johnny Ryall_ MP3
 - reference: _Helter Skelter_ MP3
- track _Sounds Of Science_ MP3 (320k)
 - sample: Jet flying overhead from _Back in the U.S.S.R._ MP3 off the _White Album_ 12"x2
 - sample: The oboe track you hear at the beginning is a sample _When I'm 64_ MP3 from _Sgt. Pepper's Lonely Hearts Club Band_ (1967)
 - The violin and other orchestral tuning you hear in the middle (I believe when AdRock says "Rope-a dope...") is a sample of the intro to _Sgt. Pepper's Lonely Hearts Club Band_ MP3 from _SPLHCB_ (1967)
 - _The End_ MP3 is scratched throughout the song
 - The guitar track at the end is a sample from _The End_ from _Abbey Road_.
 - The drum track underneath the guitar sample is a sample of _Sgt. Pepper's Lonely Hearts Club Band (Reprise)_ from SPLHCB (1967)



Memeflow:

604 track _Delta Skelter_ by The Delta off of _Scizoeffective_ on D-Drum

- "The ice cream truck in my neighborhood plays helter skelter..." - Steven Wright
- -=]from _Helter Skelter_ MP3 by The Beatles off of _The White Album_ 12"x2.
- -=]_Helter Stupid_ MP3 by Negativland

sample: "*Gentlemen!*"; "*Tonight...is...thrill night!*" by Lenny Bruce

- release _Let It Be_ 12" (1970)
 - _Across The Universe_ MP3
 - _Let It Be_ MP3
 - MP3 covered by Laibach off of 7" on Mute (1988)
- release _Abbey Road_ 12" (1969)
 - 5. Octopus's Garden MP3
 - Sun King MP3
- The Beatles recycled _Hymnen_ ("Anthems") MP3 by Karlheinz Stockhausen in _Revolution Number 9_ MP3 off of _The White Album_ 12"x2
- track _She Said, She Said_ MP3, was inspired by an LSD experience Lennon had with Peter Fonda
- track _Channeling Ringo_ MP3 by Pope Factory off of s/t on Buffalo Fire (1999)
- track _Norwegian Wood (live)_ MP3 covered by Life...But How To Live It?
- track _Helter Skelter_ MP3 (160k) covered by Siouxsie & The Banshees off of _The Scream_ 12" (1978)
- track _Eleanor Rigby_ MP3 (160k) covered by Enoch Light
 - video (1:36)(from _Yellow Submarine_)(mpg) (40.2megs)
 - MP3 (192k) also covered by The Free Design
 - MP3 (192k) also covered by Godhead off of _Powertool Stigmata_ CD on Sol 3 (1998)
- track _Ob La Di Ob La Da_ MP3 (160k) covered by Enoch Light
- track _Strawberry Lane_ MP3 (192k) by Alexkid
- mashup track _Frankie Goes To Hollywood vs. John Lennon_ MP3 (_Two Tribes Mixed With _Give Peace A Chance_)
- video footage (vhs/ntsc) of appearance on The Ed Sullivan Show 1964
- video footage (vhs/ntsc) of them live at Shea Stadium - Lennon on keyboards
- video footage (vhs/ntsc) of John Lennon & Yoko Ono hosting The Mike Douglas show for one week - guests during that week included Jerry Rubin, Ralph Nader, & George Carlin
- track _Ticket To Ride_ MP3 (160k) off of _Help!_ 12" (1965)
 - track _Ticket To Ride (live)_ MP3 (160k) covered by Husker Du

The Wailers have often been called the "Jamaican Beatles" throughout the 60's and the 70's. The comparison doesn't end here as they also covered two Beatles songs. The earliest one is And I Love Her MP3, released in 1965, originally on the Beatles' A Hard Day's Night LP from 1964. Bob Marley sings lead on that track, but it is Peter who sings on the other Beatles rendition, this time a cover of Here Comes The Sun MP3 released in 1971. The original version can be found on the Beatles' Abbey Road album from 1969.

REPORTER: I'd like to direct this question to messrs. Lennon and McCartney. In a recent article, Time magazine put down pop music. And they referred to Day Tripper as being about a prostitute...

PAUL: Oh yeah.

REPORTER: ...and Norwegian Wood as being about a lesbian.

PAUL: Oh yeah.

REPORTER: I just wanted to know what your intent was when you wrote it, and what your feeling is about the Time magazine criticism of the music that is being written today.

PAUL: We were just trying to write songs about prostitutes and lesbians, that's all.

"Christianity will go," he said. "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 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."

- John Lennon



Magical Mystery Tour (1967)

- Magical Mystery Tour MP3
- The Fool On The Hill MP3
- Flying MP3

- mashup track _DMX vs. Beatles_ MP3 by Phofa
- _Blue Jay Way_ MP3
- _Your Mother Should Know_ MP3
- _I Am The Walrus_ MP3
- _Hello, Goodbye_ MP3
- _Strawberry Fields_ MP3 (256k)
 - At the beginning, just after John Lennon sings "*Let me take you down 'cause I'm going to...*", there is a series of beeps which, in Morse Code, form the letters "J" and "L," the initials of John Lennon.
- _Penny Lane_ MP3 (256k)
- _Baby, You're A Rich Man_ MP3
- _All You Need Is Love_ MP3
 - video (vhs/ntsc)

Magickal Mystery D Tour ep 12" by Psychic TV on Temple (1986)

- Good Vibrations (Kundalini Mix)
- Hex-Sex (Voodoo Mix)
- Roman P. (Fireball Mix)
- Interzone

Digital Mystery Tour on Twisted (2001)

- _010 Seti 101_ MP3 (192k)
- _Chilam Balam_ MP3 (192k)
- _Smokemon (Chilumemon mix)_ MP3 (192k)
- _The Blooming (Change mix)_ MP3 (192k)
- _Nadeshiko's Dream_ MP3 (192k)
- _Run Time_ MP3 (192k)
- _Mass_ MP3 (192k)
- _Saute Mouton Syndrome_ MP3 (192k)

D.M.T. are:

STEF HOLWECK : At the heart of the project Stef got everybody together and has kept the enthusiasm going for their first gig, due to take place on the web.

LOIC VANPOUCK: The man behind Totally Eclipsed Recordings and a member of TOTAL ECLIPSE he now lives in Ibiza.

MICHIO BABA: Electronic music teacher in Tokyo. He is a computer freak, spending his time putting PC bits together to get the best performing machine possible.

FLORIEN SERIOT: Leader of the group Toires he visits the Sahara desert as much as he can and takes most of his inspiration from the Gnawa tribes.
GUILLAUME THEVENIN: Multi instrumentalist from Bordeaux, while still conserving the traditional sound of the band Toires he is now hooked by electronic music.

Chapter 13

1947

This nOde last updated November 7th, 2001 and is permanently morphing...

(11 Etz'nab (Flint) - 16 Zac (White) - 258/260 - 12.19.8.12.18)

UFO literature, by drawing curious readers into bizarre worldviews shored up with the language of evidence, shows how our attitudes toward information structure our reality and identity. Even if the UFO is bunk, it has become modernity's great mythic mirror. The first "flying saucers" were sighted in 1947 by Kenneth Arnold, in the year that gave us the CIA and information theory, in the decade that gave us TV, the Bomb, digital computers, and LSD. The UFO is part of a package deal; a rumor of god stitched into the dark web of our military-industrial-media complex.

Erik Davis - Roots and Wires - Polyrhythmic Cyberspace and Black Electronic_

- Mach 1, the sound barrier, broken by Amer. Charles E. ("Chuck") Yeager in a Bell X-1 rocket-powered aircraft.
- Majestic 12 - a hush-hush panel of scientists and military men supposedly organized by President Truman in 1947 to study UFOs. The panel included Vannevar Bush, inventor of the Memex.
- Largest airplane ever flown, Howard Hughes's "Spruce Goose," flew 1 mi at an altitude of 80 ft.
- First report on LSD appears in a Swiss pharmacological journal
- CIA formed
- U.S. Navy initiates mescaline studies under the auspices of Project Chatter
- United Nations announces partition plan for Palestine (Israel)
- India becomes independent and partitions into India and Pakistan
- Burma becomes Independent Republic
- physicist Max Planck dies
- 604 track _1947_ MP3 (160k) by Manmademan off of _Lovetechnology_ 12"x3 on Flying Rhino (2000)



- o sample: "entering restricted area..."

Kon-Tiki voyage
Heyerdahl, Thor

Heyerdahl, Thor (1914-), Norwegian anthropologist and explorer, known for his theories about migration patterns of ancient peoples. Heyerdahl was born in Larvik. In 1947, hoping to prove that Native South Americans could have migrated to Pacific islands, Heyerdahl took 101 days to sail the Kon-Tiki, a balsa raft modeled after ancient Peruvian boats, from Peru to the Tuamotu Islands of Polynesia. His film of the Kon-Tiki voyage won an Academy Award in 1951.

The invention of the solid state transistor by William Shockley of Bell Labs:
Technology, 1947

The transistor (initially known simply as a solid-state amplifier) demonstrated December 23 by Bell Laboratories physicists William Shockley, 38, John Bardeen, 40, and Walter H. Brattain, 46, will replace the glass vacuum tube pioneered by Bell Labs physicist H. D. Arnold in 1912. The tiny but rugged three-electrode transistor will permit miniaturization of electronic devices such as computers, radios, and television sets and lead to the development of guided missiles.

Sony Corp. has its beginnings in the Tokyo Telecommunications Co. (Tokyo Tsushin Kogyo) started by Japanese electrical engineer Masaru Ibuka, with backing from sake brewing heir Akio Morita, 26. Ibuka has worked on infrared detection devices and a telephone scrambler for the military, taken over a gutted and boarded-up Tokyo department store, and started a factory to produce shortwave converters for radio sets that will enable listeners to receive news from abroad. Morita has read about Ibuka's device and joins him in founding the company that will be renamed Sony Corp. in 1958.

UFOs (Unidentified Flying Objects) make headlines. Boise, Idaho, businessman Kenneth Arnold, 32, claims to have seen nine shiny, pulsating objects flying over the Cascade Mountains at speeds of up to 1,700 miles per hour while flying his two-seat plane from Chehalis to Yakima June 24. "They seemed to be alive in the center, to have the ability to change their density," he says, the Civil Aeronautics Administration expresses doubts that "anything would be flying that fast," other UFO sightings are reported, some 15 million Americans will claim to have seen UFOs in the next 25 years, more than half of all Americans will say they believe in the existence of such objects which many will say are manned by creatures from other

planets, but professional airline pilots will have more mundane explanations.

A Bedouin boy exploring a cave at Qumran, northwest of Palestine's Dead Sea, discovers an earthenware jar containing scrolls of parchment containing all but two small parts of the Old Testament Book of Isaiah. Written in the 1st century B.C. by Jews of the obscure, ascetic Essene sect which was later wiped out by the Romans, the parchments have been wrapped in yards of cloth and covered with pitch. Sold piecemeal by the boy who found them, they will greatly expand knowledge of ancient Judaism, and will be followed by several more finds of biblical manuscripts in the area.

British physicist Patrick Maynard Stuart Blackett, 50, at the University of Manchester advances the theory that "all massive rotating bodies are magnetic." He has worked on cosmic rays and especially on the electrical particles known as "mesons."

A U.S. Bell X-1 rocket plane piloted by U.S. Air Force captain Chuck Yeager, 24, reaches Mach 1.06 (750 miles per hour) October 14 and breaks the sound barrier broken up to now only by planes diving earthward with help from gravity.

"According to Ron Jr., his father (L. Ron Hubbard) considered himself to be the one 'who came after'; that he was Crowley's successor; that he had taken on the mantle of the 'Great Beast'. He told him that Scientology actually began on December the 1st, 1947. This was the day Aleister Crowley died."

Brent Corydon - _Messiah or Madman_

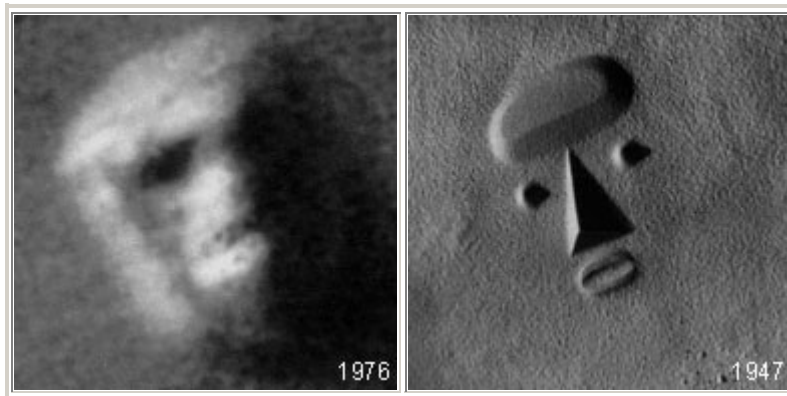
Roswell "crash" incident

- 1947 - July 2 - a rancher named Mac Brazel hears a loud crash during the night near Corona, New Mexico
- 1947 - July 3 - Mac Brazel discovers crash debris
- 1947 - July 6 - Max Brazel shows Roswell sherrif pieces of debris
- 1947 - July 7 - Military, including Major Jesse Marcel visit crash site and retrieve some fo the debris
- 1947 - July 8 - Brazel taken into custody for questioning. A second crash site is supposed to be found with alien bodies
- 1947 - July 9 - military announce the crashed vehicle was a weather baloon discovery of the Dead Sea Scrolls in Jordan

1976 - Viking Orbiter I - photographs now famous face on Mars in the Cydonia region

1947 - Japanese sculptor Isamu Noguchi creates a model for his work _Sculpture To Be Seen From Mars_

According to the website <http://www.noguchi.org>, Noguchi designed the _Sculpture To Be Seen From Mars_ when he was stricken with fear of an atomic war, in the hope that such a sculpture would inform extraterrestrials that a civilized life form had once existed on Earth.



Chapter 14

Heresy

*This nOde last updated April 12th, 2003 and is permanently morphing...
(12 Cauac (Storm Cloud) / 7 Pohp - 259/260 - 12.19.10.2.19)*

heresy

heresy (hèrî-sê) noun
plural heresies

1.a. An opinion or a doctrine at variance with established religious beliefs, especially dissension from or denial of Roman Catholic dogma by a professed believer or baptized church member. b. Adherence to such dissenting opinion or doctrine.

2.a. A controversial or unorthodox opinion or doctrine, as in politics, philosophy, or science. b. Adherence to such controversial or unorthodox opinion.

[Middle English heresie, from Old French, from Late Latin haeresis, from Late Greek hairesis, from Greek, a choosing, faction, from hairêisthai, to choose, middle voice of hairein, to take.]

Heresy

The conscience of the world is so guilty that it always assumes that people who investigate heresies must be heretics; just as if a doctor who studies leprosy must be a leper. Indeed, it is only recently that science has been allowed to study anything without reproach.

Aleister Crowley (1875-1947), British occultist. The Confessions of Aleister Crowley, ch. 17 (1929; rev. 1970).

Political Correctness

All . . . forms of consensus about "great" books and "perennial" problems, once stabilized, tend to deteriorate eventually into something philistine. The real life of the mind is always at the frontiers of "what is already known." Those great books don't only need custodians and transmitters. To stay alive, they also need adversaries. The most interesting ideas are heresies.

Susan Sontag (b. 1933), U.S. essayist. Interview, April 1975, Salmagundi (Fall 1975-Winter 1976; repr. in A Susan Sontag Reader, 1982).

Emotion, religion and morality: Religion: Heterodoxy
heresy (noun)

heresy, heathen theology, Gnosticism
Monarchianism, Arianism
Socinianism
Unitarianism
Apollinarianism, Nestorianism
Monophysitism, Monothelitism
Pelagianism
Montanism, Donatism, Manicheism, Albigensianism
antinomianism
Lollardy
Erastianism, antipapalism

Other Forms

unbelief: infidelity, misbelief, heresy
heterodoxy: heresy, rank heresy

Heresy

The difference between heresy and prophecy is often one of sequence.
Heresy often turns out to have been prophecy- when properly aged.
Hubert H. Humphrey (1911-78), U.S. Democratic politician, vice president.
Speech, 23 April 1966, Washington, D.C.

Heresy

Heresy, any religious doctrine opposed to the dogma of a particular church, especially a doctrine held by a person professing faith in the teachings of that church. The term, which originally meant a belief that one arrived at by oneself, is used to denote sectarianism in the Acts of the Apostles and in the Epistles of Saint Paul. In later Christian writings the term is used in the sense of a belief held in opposition to the church's teachings.

The Church

There is no heresy or no philosophy which is so abhorrent to the church as a human being.

James Joyce (1882-1941), Irish author. Letter, 22 Nov. 1902, in which Joyce declared his intention of leaving Ireland for good; from a private collection (an inaccurate text, taken from a typescript of this letter, is printed in Letters of James Joyce, vol. 1, 1957).

witch-hunting (adjective)

orthodox: intolerant, witch-hunting, heresy-hunting, inquisitional, inquiring

- track Witch Hunt MP3 by Rush off of Moving Pictures 12"(1980)

- *The night is black, without a moon.
The air is thick and still.
The vigilantes gather on
The lonely torchlit hill.*

*Features distorted in the flickering light,
Faces are twisted and grotesque.
Silent and stern in the sweltering night,
The mob moves like demons possessed.
Quiet in conscience, calm in their right,
Confident their ways are best.*

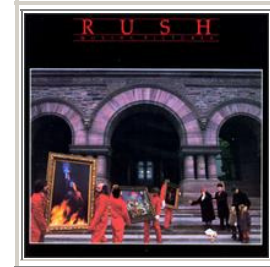
*The righteous rise
With burning eyes
Of hatred and ill-will.
Madmen fed on fear and lies
To beat and burn and kill.*

*They say there are strangers who threaten us,
Our immigrants and infidels.
They say there is strangeness to danger us
In our theatres and bookstore shelves,
That those who know what's best for us
Must rise and save us from ourselves.*

*Quick to judge,
Quick to anger,
Slow to understand
Ignorance and prejudice
And fear walk hand in hand.*

Heresy

It may be you fear more to deliver judgment upon me than I fear judgment. Giordano Bruno (1548-1600), Italian philosopher. Quoted in: I. Frith, Life of Giordano Bruno, ch. 11 (1887), to the inquisitors who had condemned him to death.



Heresy

For my name and memory I leave to men's charitable speeches, and to foreign nations and the next ages.

Francis Bacon (1561-1626), English philosopher, essayist, statesman. Last will, 19 Dec. 1625 (published in Works, vol. 3, ed. 1765).

Indifference

The opposite of love is not hate, it's indifference. The opposite of art is not ugliness, it's indifference. The opposite of faith is not heresy, it's indifference. And the opposite of life is not death, it's indifference.

Elie Wiesel (b. 1928), Rumanian-born U.S. writer. U.S. News and World Report (New York, 27 Oct. 1986).

Human Rights and Social Justice, 1314

The grand master of the French Knights Templar Jacques de Molay, 71, has been seized by order of Philip IV (see 1314), taken before the French Inquisition at Paris, charged with heresy, found guilty, and burned at the stake in March.

Human Rights and Social Justice, 922

The Persian mystic Al-Hallaj (abu al-Mughith-al-Hsayn ibn Mansur), 64, is sentenced to death for heresy after a long trial and is flogged, mutilated, and beheaded March 27 at Baghdad. He has supported reform of the caliphate and been seen as a rabble-rouser.

Genius

Saying that a great genius is mad, while at the same time recognizing his artistic worth, is like saying that he had rheumatism or suffered from diabetes. Madness, in fact, is a medical term that can claim no more notice from the objective critic than he grants the charge of heresy raised by the theologian, or the charge of immorality raised by the police.

James Joyce (1882-1941), Irish author. "William Blake," lecture, March 1912, Università Popolare Triestina (published in Critical Writings, sct. 43, ed. by Ellsworth Mason and Richard Ellmann, 1959).

Heresy

If the individual, or heretic, gets hold of some essential truth, or sees some error in the system being practised, he commits so many marginal errors himself that he is worn out before he can establish his point.

Ezra Pound (1885-1972), U.S. poet, critic. Interview in *Writers at Work* (Second Series, ed. by George Plimpton, 1963). Pound was obliquely referring to his own experience, and his incarceration in an American mental institution for ten years following his arrest for treason in 1945.

Giordano Bruno was burned at the stake in Rome on Easter Sunday, in the year 1600, because he insisted on the infinity of the universe. He believed the stars were not on one sphere but outside the sphere of Jupiter, and that they filled all of space. The reason the church objected to this was that it left no space for god. Our father in heaven had no place to go, and that was very threatening to the entire system.

"Heresy is essential for creativity, insight, and progress. Whenever heresy is silenced great suffering and evil ensued."

- Brian Wilson - writer/producer of The Beach Boys

Millions of us who sampled the psychedelics in the 1960s experienced profound, life-changing spiritual and philosophical revelations that were of incomparable personal value. These experiences paralleled discoveries made with the aid of sacramental vegetable products by indigenous peoples from all parts of the world since ancient times — discoveries that are enshrined in the sacred scriptures and spiritual traditions of many of the world's religions.

The "legal" persecution of those of us who freely choose to follow this ancient and honorable spiritual path — the yoga of light-containing herbs — is ethically indistinguishable from the persecution of witches and heretics, or the persecution of early Christians by the Roman state.

Whether or not the use of sacramental vegetable products meets with the approval of the civil authorities — or anyone else — it is a personal matter that clearly deserves the protection of the First Amendment to the U.S. Constitution, which promises that the "free exercise of religion" will not be abridged.

— Dale R. Gowin, _Confessions of An Amerikan LSD Eater_

of note, i say that it goes beyond "free exercise of religion" in that prohibition is an attempt of one religious view that supresses the practice of other religions. it is first and foremost a religious war, only recently waged by the cancerous monotheistic brand of worship.. those of monotheistic (phallogentric) belief in a one god, suppressing and imprisoning those who believe in a pantheistic or paganistic system.

notice that almost all people who take psychedelic/entheogenic compounds universally accept the notion of the "all is one" meme, at least initially. this is not simply a coincidence. the divisionist tactic of warmongering monotheists to conquer all others and to convert (because of insecurity and intolerance) through force (both physiologically and memetically, prisons and social stigma respectively) is a boundary constructing system. for countless thousands of years, tribal cultures have lived under the notion of diversity and boundary dissolution, micromanaging egobased disputes before it raised itself past the meso-scale. notice all violence stems from the monotheistic point of view: all large scale wars, nationalism, and patriotism, borders, racism, sexism - all stem from the idea that there is but "one god", and that "my god" is the one true god. we have to get over this notion of "objective truth". once you base social perspectives on shared hallucinations (one based on aesthetic taste and choice), as opposed to a "one truth" - then everyone gets what they want. we can end war and hate easily and effectively if we simply tune this outlook on a sociological scale..
 - @Om* 1/31/02

- The Inquisition
 - film Name Of The Rose (vhs/ntsc)
 - faces: Sean Connery, Christian Slater, Ron Perlman, F. Murray Abraham
- Leonardo da Vinci
- copyright
- fringe science
- book Heretics Of Dune by Frank Herbert
- track Heretic's Fork MP3 by Man Is The Bastard off of D.I.Y.C.D. CD on Slap A Ham (2000)
 - (live) MP3
- track Heretic MP3 (192k) by Accelera Deck
- dark ambient noise tracks Heresy Part 1 MP3 & Heresy Part 2 MP3 by Lustmord off of Heresy on Soleilmoon (1990)
- track We Are The Heathens MP3 by The Van Pelt off of Sultans Of Sentiment on Gern Blandsten (1999)
- industrial track Heresy MP3 (vK) by Nine Inch Nails off of The Downward Spiral CD on Nothing (1994)
 - *he sewed his eyes shut because he is afraid to see
 he tries to tell me what i put inside of me
 he's got the answers to ease my curiosity
 he dreamed up a god and called it christianity
 your god is dead and no one cares
 if there is a hell i will see you there
 he flexed his muscles to keep his flock of sheep in line
 he made a virus that would kill off all the swine
 his perfect kingdom of killing, suffering and pain*

*demands devotion atrocities done in his name
your god is dead and no one cares
drowning in his own hypocrisy
and if there is a hell i will see you there
burning with your god in humility
will you die for this?*

- track _Heresy_ MP3(160k) by Rush off of _Roll The Bones_ (1991)
- metal track _Everlasting Godstopper_ MP3 (192k) by Nothingface off of _Violence_ on TVT (2000)
 - title is a reference to a candy ("everlasting gobstopper") in _Willy Wonka & The Chocolate Factory_ (vhs/ntsc) and the band name is taken from the title of a 12" from Voivod
- contra-memes
- Christianity As A Meme
- Pierre Teilhard de Chardin
 - has the unique notoriety of being shunned by both science and religion, which elevates him to a level of genius/saint
- agnosticism
- The Spanish Inquisition once condemned the entire Netherlands to death for heresy.
- **Anomalog:** Heresy & The Inquisition Resonating With The p2p Network War
- The dunce cap of schoolhouse fame originates from a paper cone that was placed on the heads of accused witches during the Middle Ages. When Joan of Arc was martyred, she was wearing one of them.
- pamphlet _Heretic's Guide To The Bible_

"when you reach light speed, you become light. you are light.. there is nothing else"

Chapter 15

Light



*This nOde last updated April 29th, 2003 and is permanently morphing...
(3 Cib (Owl) / 4 Uo - 16/260 - 12.19.10.3.16)*

light (lit) noun

1. Physics. a. Electromagnetic radiation that has a wavelength in the range from about 4,000 (violet) to about 7,700 (red) angstroms and may be perceived by the normal unaided human eye. b. Electromagnetic radiation of any wavelength.
2. The sensation of perceiving light; brightness: a sudden light that made me blink.
3. a. A source of light, especially a lamp, a lantern, or an electric lighting fixture: Turn out the lights when you leave. b. The illumination derived from a source of light: by the light of the moon. c. The particular quantity or quality of such illumination: moved the lamp closer to get better light. d. The pathway or route of such illumination to a person: You're standing in his light.
4. A mechanical device that uses illumination as a signal or warning, especially a beacon or traffic signal.
5. a. Daylight. b. Dawn; daybreak.
6. Something, such as a window, that admits illumination.
7. A source of fire, such as a match or cigarette lighter.
8. Spiritual awareness; illumination.
9. a. Something that provides information or clarification: threw some light on the question. b. A state of awareness or understanding, especially as derived from a particular source:

in the light of experience.

10. Public attention; general knowledge: brought the scandal to light.
11. A way of looking at or considering a matter; an aspect: saw the situation in a different light.
12. Archaic. Eyesight.
13. lights. One's individual opinions, choices, or standards: acted according to their own lights.
14. A person who inspires or is adored by another: My daughter is the light of my life.
15. A prominent or distinguished person; a luminary: one of the leading lights of the theater.
16. An expression of the eyes: a strange light in her eyes.
17. Light. In Quaker doctrine, the guiding spirit or divine presence in each person.
18. The representation of light in art.

verb

lighted or lit (lît) lighting, lights verb, transitive

1. To set on fire; ignite or kindle.
2. To cause to give out light; make luminous: lit a lamp.
3. To provide, cover, or fill with light; illuminate: fireworks lighting the sky.
4. To signal, direct, or guide with or as if with illumination.
5. To enliven or animate: A smile lit her face.

verb, intransitive

1. To start to burn; be ignited or kindled: Green wood does not light easily.
2. To emit light; be lighted: Wait until the indicator lights up.

adjective

lighter, lightest

1. Color. a. Having a greater rather than lesser degree of lightness. b. Of or being an additive primary color.
2. Characterized by or filled with light; bright: a room that is light when the shutters are open.
3. Not dark in color; fair: light hair and skin.
4. Served with milk or cream. Used of coffee.

- phrasal verb.

light up

1. To become or cause to become animated or cheerful.
2. To start smoking a cigarette, cigar, or pipe.

- idiom.

in (the) light of

In consideration of; in relationship to.
[Middle English, from Old English lēoht, līht.]

"The alternative physics is a physics of light. Light is composed of photons, which have no antiparticle. This means that there is no dualism in the world of light. The conventions of relativity say that time slows down as one approaches the speed of light, but if one tries to imagine the point of view of a thing made of light, one must realize that what is never mentioned is that if one moves at the speed of light there is no time whatsoever. There is an experience of time zero. So if one imagines for a moment oneself to be made of light, or in possession of a vehicle that can move at the speed of light, one can traverse from any point in the universe to any other with a subjective experience of time zero. This means that one crosses to Alpha Centauri in time zero, but the amount of time that has passed in the relativistic universe is four and a half years. But if one moves very great distances, if one crosses two hundred and fifty thousand light-years to Andromeda, one would still have a subjective experience of time zero."

-Terence McKenna - Archaic Revival



"It is easy to make a simple machine which will run toward the light or run away from it, and if such machines also contain lights of their own, a number of them together will show complicated forms of social behavior..."

- Norbert Wiener, founder of the science of Cybernetics

2/18/99 -- 5:51 PM

Scientists slow light to a crawl BOSTON (AP) - Scientists have managed to slow down light so much that if it were a car on a highway, it could get a ticket for not getting over to the right-hand lane. The speed of light is normally about 186,000 miles per second, or fast enough to go around the world seven times in the wink of eye.

Scientists succeeded in slowing it down to 38 mph. They did this by shooting a laser through extremely cold sodium atoms, which worked like "optical molasses" to slow the light down. While slow-speed light now is just a laboratory plaything for top physicists, Lene Vesergaard Hau, the Danish scientist who led the project, said practical applications could be a few years away. She envisions improved communications technology, switches, even night-vision devices.

The atoms were contained in what is called a Bose-Einstein condensate, a condition created when matter is cooled almost to absolute zero, the lowest temperature theoretically possible. That's 459.67 degrees below zero. "We have really created an optical medium with crazy, bizarre properties," Hau said. "Everybody knows that light is something that goes incredibly fast. If you could possibly slow it down to a real human dimension. That was really fantastic." The research, conducted at the Rowland Institute for Science in Cambridge and Harvard University, was described in Thursday's issue of the journal Nature.

The Hopi believe Akush to be the Dawn Katsina. The Sumerians believed AK.U to be Beings of light.

It takes light one second to traverse 186,000 miles, and since these galaxies are trillions of miles away from us, we are observing these galaxies as they existed millions of years ago. Though we aren't yet taught to think this way, the same concept applies to objects close to you as well. It takes light a tiny fraction of a second to cross your room. This is in fact a more accurate way to describe that distance. So as you look around you, remember that you are observing the present as it used to be, not as it is. Your eyes can never actually see the present moment. Every single thing you see is the past coming towards you. In a completely literal sense, then, when you look at everything around you, you are staring across time at history.

Computer Communications

We have started to glimpse an end-point in our technical artifacts, which are on a threshold of becoming one with our media. To be mediated is now to be electronically mediated, and this has created two primary effects; an enormous speed-up in activity (akin to the organism's central nervous system) and a collapse in the perception of space (nothing is really far away anymore). Thus was the global village born, and thus Virilio can aptly pronounce, "Speed equals light." In an unforeseen development of Einstein's work, we see ourselves converted into energy spent upon communication.

And what is being communicated?

Our imagination.

- Mark Pesce, inventor of VRML

What is remarkable is that the path followed by the light through the layers of atmosphere is precisely that which gets it to its destination in the shortest possible time. In driving from a point in the city to a point in the country, we can reduce the total time if we shorten the time spent in the city, even at the expense of going a longer distance. Fermat, the famous 17th-century mathematician, was the first to solve this problem of the path for the minimum time. Yet light, going from a denser to a rarer medium, follows just this path. As Planck himself said of the phenomenon: 'Thus, the photons which constitute a ray of light behave like intelligent human beings: Out of all possible curves they always select the one which will take them most quickly to their goal.'

This law, that light always follows the path taking the shortest time, is known as the principle of least action. According to Planck again: '[It] made its discoverer Leibniz and soon after him also his follower Maupertuis, so boundlessly enthusiastic, for these scientists believed themselves to have found in it a tangible evidence for the ubiquitous higher reason ruling all nature.'

As the reader is probably aware, the notion of purpose or teleology is forbidden in science, among biologists especially, who, while they must be strongly tempted to invoke it at every turn, avoid it as a reformed alcoholic avoids a drink. Physicists avoid it because their problems don't require it.

Yet we find one of the greatest physicists [Planck] saying that: '...the historical development of theoretic research in physics had led in a remarkable way to a formulation of the principle of physical causality which possesses an explicitly teleological character.'

But I do not wish to make an issue of this question of teleology here. Let us simply note one thing: that there is only one exception to the exclusion of purpose from science, and this exception is light, which these several scientists have seen fit to regard as having a purposive behavior. Let us also note that the purposiveness is associated with that aspect of light known as the principle of action (or least action).

What did Planck add to this principle of action that was not already present in the ideas of Leibniz? It was the notion that action comes in quanta or

wholes, and that this unit is constant. Note that despite the tendency to refer to energy as quantized--a habit which even good physicists are given to--it is not energy but action that comes in wholes.

Action = E x T (Energy x Time) = Constant (h)
- Arthur M. Young - The Reflexive Universe
(Arthur Young invented the Bell Helicopter)

"The enlightenment consists of a mysterious light which the shaman suddenly feels in his body, inside his head, within the brain, an inexplicable searchlight, a luminous fire... for he can now, even with closed eyes, see through darkness and perceive things and coming events which are hidden from others: thus they look into the future and into the secrets of others."

- Native American Religions, Iglulik Eskimo Shaman Initiation

- tribal house track Lights In My Brain (Spooky Remix)_ MP3 (192k) by Ultramarine off of Nightfall In Sweetleaf ep_ CD5 on Dali (1993)

Leary: Every metaphor approximating the visionary experience is optical: illumination, revelation, insight, perspective, reflection. Right down the list. I'm too senile to remember all of them, but punch "illumination" up into your computer thesaurus, and you'll get [laughs, nods, fades]. Light has always been the statement of the ultimate brain experience: Tibetans talk about the White Light of the Void. Dante's Heaven was total white . . . the Egyptian religions, sun. These are primitive anticipations of what we now have available. The human brain is starved for electronic stimulation; the human brain is addicted to light.



A variation of sign for a rune from the oldest rune alphabet associated with *light, breakthroughs* and *prosperity*.



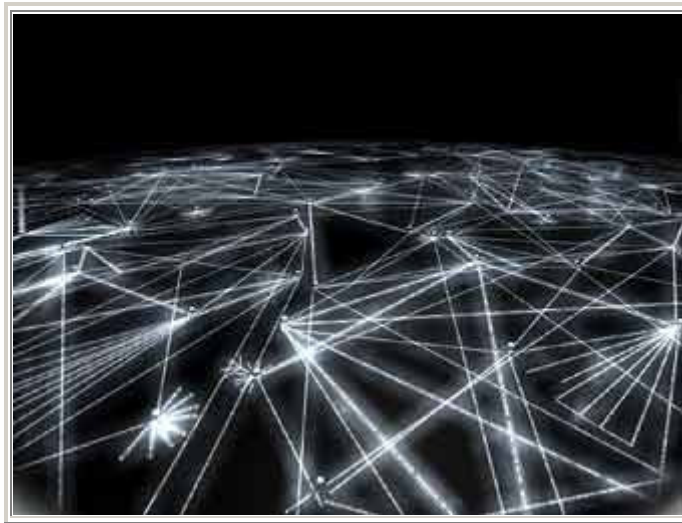
The most common Western ideogram for the sun, *sunshine*, and *light* in general. It is used in meteorology, on cameras, and sometimes on household appliances like TV sets for *light adjustment control* or *brightness control*.

Compare with the ancient *sun sign*, preferred as a sign for the sun in scientific contexts.

This and similar ideograms are found engraved in cromlech stones on Ireland and in Bretagne.

All the firmaments of technology, all our computers and networks, are built with light, of light, and for light, to hasten its spread around the world. Light glows on the telecosm's periphery; it shines to its core; it illumines its webs and its links. From Newton, Maxwell, and Einstein to Richard Feynman and Charles Townes, the more men have gazed at light, the more it turns out to be a phenomenon utterly different from anything else. And yet everything else - every atom and every molecule - is fraught with its oscillating intensity. In a very real sense, the world IS light.

- George Gilder - _Telecosm_



Anomalog: Coagula - Hear The Light

- Certain fireflies emit a light so penetrating that it can pass through flesh and wood.
- "If you were in a vehicle traveling at the speed of light and you turned your headlights on would they work?" - Steven Wright
- lasers
- rainbow
- vision
- Time Twister
- Electric Light Orchestra
- track _Let There Be Light_ MP3 by Mike Oldfield off of _Songs Of Distant Earth_
 - title from book _Songs Of Distant Earth_ by Arthur C. Clarke

- 604 track _Expand The Room_ MP3 by The Light off of _Elastic_ compilation 12"x3 on 21-3
- 604 track _Panfried (Mind Over Matter Mix)_ MP3 (192k) by The Light off of _Panfried_ 12" on AAA #004 track _Into The Light Of The Shining Path_ MP3 (160k) by Salt Tank off of _Science & Nature_ CD on Internal #011 (1996)
 - cover depicts the golden mean
- 604 release _The Thing/Pulse of Light_ MP3 12" by Ceiba on Ceiba
- track _See A Little Light_ MP3 (vK) by Bob Mould off of _Workbook_ CD (1989)
 - Bob Mould was 1/3 of Husker Du
- 604 track _When The Light Is Gone (Live At Arasaki Beach, 96 Summer Of Love)_ MP3 by Ubar Tmar off of _Fusion_ on Boom!
- 604 track _Let There Be Light_ MP3 by Astral Projection off of _Orange_ compilation on TIP
- 604 track _Millenium Light_ MP3 (192k) by Millenium Light off of _Movers & Groovers At The Temple Of Dawn_ compilation on TIPWorld (2000)
- track _Let There Be More Light_ MP3 (160k) by Pink Floyd off of _A Saucerful Of Secrets_ (1968)
- ambient techno track _The Light From The Star With The Name Xolq_ MP3 (192k) by Novel 23 off of _Melodies Of Childhood For Advanced Imagination_ CD on Pitchcadet #006 (1999)

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Family Of Light_ CD by Pleiadians on Nova Tekk

- _Head Spin_ MP3
- _Universe 13_ MP3 (160k)
- _Modulation_ MP3 (160k)

- _Meter_ MP3 (160k)
- _Family Of Light_ MP3 (160k)
 - samples: "Through the change in forms... An orderly evolution"; "Unity towards complexity..."
- _Moon In Your Window_ MP3 (160k)
- _Seven Sisters_ MP3 (160k)

604 track _Pulse Of Light_ MP3 by Ceiba off of _Goa Gil/Ceiba/Kode IV @ Burning Man compilation CDx2 on Ceiba as well as _Sound Without Walls_ MixCD mixed by Moontribe (John Kelly, Treavor, Daniel, Petey, Brian, Brad) on City of Angels/Fragrant Music (1999)

- 604 track _Accusing Light_ by Grey Area off of _Grey Area_ on Psy Harmonics
- 604 track _The Light At The End...?_ MP3 by Zen Paradox off of _Eternal Brainwave_ CD on Psy Harmonics
- 604 track _Highways Of Light_ MP3 (192k) by Aeternum
- 604 release Language Of Light compilation CD series on Ceiba

- release _White Light From The Mouth Of Infinity by Swans on Young God (1991)
 - 1. _Better Than You_ MP3 (vK)
 - 4. _Song For Dead Time
 - 5. _Will We Survive?_
 - 8. _Song For The Sun_ MP3 (192k)
 - 11. _Why Are We Alive?_ MP3
 - 12. _The Most Unfortunate Lie_ MP3 (192k)

- track _Mind/Body/Light/Sound_ MP3 (192k) by Swans off of _The Great Annihilator_ on Young God (1995)
- 604 track Supernatural MP3 (160k) by Slinky Wizard
 - sample: *"We transform sound into light. Bouncing off some object in outer space. Me and the machine... don't want to... Mars seems to have run out of messages for the moment"*
- 604 track Magic Frequencies MP3 by Witchcraft off of Infinity Hz compilation CDx2 and _Excerpts From The Databass compilation CD (1997) both on Matsuri Productions as well as _Hypnotic Trance Vol. 3_ mixed by Tsuyoshi Suzuki
 - sample: *"The gift of life. The gift of wisdom. The gift of light."*



- track _Light In Extension_ MP3 by Ambient Temple Of Imagination off of _Mystery School_
- space rock track _Occasional Light_ MP3 (320k) (24megs) by September Plateau off of _Occasional Light_ on Elsie & Jack (1999)
- 604 track _Phospheressence_ by The Infinity Project
 - samples: *"We can say that the highest common factor in all these experiences is the experience of light. Now, the light-experience is of several kinds. There is the experience which is recorded in a great deal of the literature, of what we could call undifferentiated light, just an enormous burst of light, unembodied in any particular form, just a great flood of light. I think it would be true to say that this experience of the undifferentiated light is generally associated with what may be called a full-blown theophany or a full-blown mystical experience."; "Bathed with an intensity of light"; "For example, the experience will very often begin with a vision of what we call living geometries, geometrical forms brilliantly lighted, continuously changing, modulating into some kind of geometrical object, such as..."*
- track _Turn On The Light_ MP3 by Bad Religion off of _Against The Grain_ CD on Epitaph (1990)
 - *I had a friend who kept a candle in his pocket, He used to touch it when the wind was blowing high, I guess it made him feel like he could buck the system And when it flickered out we laid him down to die, Turn on the light, Turn on a million blinding brilliant white incendiary lights, (yeah) A beacon in the night, I'll burn relentlessly until my juice runs dry, (yeah) I'll construct a rack of tempered beams and trusses And equip it with a million tiny suns, I'll install upon the room of my compartment And place tinfoil on my floor and on my walls then I'll Turn on the light, Turn on a million blinding brilliant white incendiary lights, (yeah) A beacon in the night, I'll burn relentlessly until my juice runs dry, And I'll burn like a roman fucking candle*

*burn like a chasm in the night burn for a miniscule duration,
ecstatic immolation, incorrigible delight*

- track What People Are Made Of_ MP3 (vK) by Modest Mouse off of Moon & Antarctica (2000)
- track What Is The Light?_ MP3 by The Flaming Lips off of The Soft Bulletin_ (1999)
- ambient track Drowning Light_ MP3 (vK) by A Small Good Thing off of Slim Westerns_ on Soleil Moon (1995)
- math rock track Eight Light Minutes_ MP3 by Cursive off of Such Blinding Stars For Starving Eyes_ on Epitaph (1997)
- detroit techno track C To The Power Of X + C To The Power Of X=MM=Unknown_ MP3 (192k) by Drexciya off of Neptune's Lair_ on Tresor (1999)
- detroit techno track Lightspeed_ MP3 by Model 500 off of Deep Space_ 12"x2 on R&S (1995)
- math rock release Crashes To Light, Minutes To Fall_ by Cul De Sac on Thirsty Ear (1999)
 - 3. A Voice Through A Cloud_ MP3
- downtempo techno track Born In The Light_ MP3 (192k) by Johannes Heil off of Future Primitive_ 12"x2 on Kanzleramt # 049 (2000)
- IDM track Fantastic Light_ MP3 (192k) by Christ off of Pylonesque ep_ 12" on Benbecula #016 (2002)
- track Beams Of Light_ MP3 by The Orb off of Icons Of The Orb_ bootleg CD on ? (1994)
- track Beams Of Light (Depths Of An Ocean Lovemix)_ MP3 (192k) by Pato Banton off of Auntie Aubrey's Excursions Beyond The Call Of Duty - The Orb Remix Project Part 2_ CDx2on Deviant #023 (2001)
- psychedelic jazz ambient track So Much Light_ MP3 (vK) by Datacide off of Flowerhead_ on Asphodel (1995)
- ambient track Lightfast_ MP3 (192k) by Atom Heart off of Morphogenetic Fields_ CD on Our Choice (1994)
- post rock track A Simple Way To Go Faster Than Light That Does Not Work_ MP3 (192k) by Tortoise off of TNT_ on Thrill Jockey (1998)
- track Green Light (In Stereo)_ MP3 by Firewater off of The Ponzi Scheme_ on Uptown/Univers (1998)
- goth track Into The Light_ MP3 (vK) by Siouxsie & The Banshees off of Juju_ 12" (1981)

- funk track _Darkest Light_ MP3 (192k) by Lafayette Afro Rock Band off of _Malik_ 12" on America (1972)
 - horns are sampled in _Show Em Whatcha Got_ MP3 by Public Enemy as well as _Rump Shaker_ by Wreckx N Effect
- brit pop track _There Is A Light That Never Goes Out_ MP3 off of _The Queen Is Dead_ 12" (1986)
 - remix MP3 by Andrew Weatherall
- electro track _Light Years Away (vocal)_ MP3 (160k) by Warp 9 off of _Light Years Away_ 12" (1983)
- track _Towards The Light_ MP3 by The Boo Radleys off of _Everything's Alright Forever_ promo cassette on Columbia (1992)
- kraut rock blues track _Light & Darkness - Light - Look At Your Sun_ MP3 (vK) by Ash Ra Tempel off of _Schwingungen_ 12" on Ohr (1972)
- track _DreamLight_ by Symbiosis off of _Wish FM - The Progressive Electro Revolution_ compilation CD on Domestic
- house track _I See The Light (Green Mix)_ MP3 (192k) by Desert
- track _6.2 Billion Light Years_ MP3 by A Beautiful Machine off of _Space: Sound: Light_
- tribal techno track _Guiding Light_ MP3 (vK) by DJ Shufflemaster off of _EXP_ CD on Tresor #167 (2001)
- track _More Light_ MP3 (192k) by J Mascis & The Fog
- abstract drum & bass track _Another Light Casts Its Will_ MP3 (192k) by Mark Van Hoen off of _The Last Flowers From The Darkness_ CD on Touch #031 (1997)
- track _On Thee Way To The Garden - G) Cortex Ov Light_ MP3 (160k) by Psychic TV off of _Thee Fractured Garden: Discourses Ov Innocence Devoured_ CD on Splinter Test (1995)
- track _Source Of Light_ MP3 by Arcana
- track _I'm Beginning To See The Light_ MP3 by Duke Ellington
 - this track was used in the film _The Matrix_ (vhs/ntsc) when Neo is meeting with the Oracle, a reference to his continued awakening.
- track _You Gotta Love The Lights_ MP3 (192k) by Antioch Arrow off of _Gems Of Masochism_ on Amalgamated (1995)
- techno track _The Light_ MP3 (160k) by Funk D'Void off of _Technoir_ 12"x2 on Soma #008 (1997)
- techno track _Sound & Light (mixed 2:21)_ MP3 by Steve Mason off of _In The Mix Vol. 5_ MixCD
- tech house release _Fly Into Light_ 12" by Downlink on Mosaic #013 (1998)
- track _Open The Light_ MP3 by Boards Of Canada off of _Music Has A Right To Children_ CD by Boards Of Canada on Warp (1998)
- jazz house track _Wild Light_ MP3 (192k) by Carl Craig off of _Onsumothasheat_ on Shadow (2001)

- track _Suspended In Light_ MP3 by Tribes Of Neurot
- ambient track _Strange Light_ MP3 (vK) by Brian Eno off of _Music For Films_ 12" (1978)
- track _Step Into The Light_ MP3 by Archers Of Loaf
- abstract breakbeat track _Symptom Of Light_ MP3 (192k) by Lilienthal off of _Castor & Pollux_ CD on Emanate #003 (1999)
- track _In The Light Of Time_ MP3 (160k) by Flying Saucer Attack off of _Further_ on Drag City (1995)
- punk revival track _You Don't Own Me_ MP3 by Quintron off of _The Unmasked Organ Light-Year Of Infinity Man_ on Bulb (2000)
- industrial dance track _Endless Light_ MP3 (vK) by Decoded Feedback off of _EVOLution_ CD on Metropolis #142 (1998)
- track _From California To Houston, On Light Speed_ MP3 by The Six Parts Seven
- post punk track _Yellow Light_ MP3 by Circus Mort off of s/t 7" on Labor (1981)
 - members include Gira, later to form Swans
- track _Wings Of Light_ MP3 (192k) by Elf Power off of _Winter Is Coming_ on Sugar Free (2000)
- hip hop track _Astronomy (8th Light)_ MP3 (160k) by Black Star off of s/t (1998)
 - *"The 8th Light, is gonna shine bright tonight
It's the third eye vision, five side dimension
Equalin up to eight, light shine bright"*
- ambient track _Karmic Light_ MP3 (160k) by Tetsu Inoue
- ambient track _Hear The Light_ MP3 (192k) (24:54)(35megs) by Pete Namlook & Tetsu Inoue off of _2350 Broadway 3_ CD on FAX (1996)
- cinematic ambient drone track _Light Speed_ MP3 (192k) by Bill Laswell off of _Broken Vessels_ on Velvel (1999)
- vinyl etching *"THAT MOVEMENT AND LIGHT DESTROY"* on side a of _In The Hour/Crossed Off The List_ 7" by Hush Harbor on Scorch (1993)
- 604 track _Into The Light_ MP3 (192k) by Bill & Seb
- downtempo 604 track _Lightware_ MP3 by Genuine off of _Magic Mushrooms_ compilation CDx2 on Millenium
- breakbeat acid jazz release _Compressed Light_ 12"x2 by P'Taah on Ubiquity (1999)
 - b3 _The Answer Is Silence_ MP3 (192k)
 - d1 _Crossing (Evacuation Of Form)_
 - d2 _Compressed Light_ MP3
- track _Inner Light_ MP3 by caTekk
- post goth ambient pop slowcore track _Dark Secrets Look For Light_ MP3 (160k) by Piano Magic off of _Low Birth Weight_ on Rocket Girl (1999)

- jangle brit pop track _Speed Of Light_ MP3 by Teenage Fanclub off of _Songs From Northern Britain_ (1997)
- release _Inspiration + Light_ 12" by Universal Principles on Soma Recordings Limited
- rave track _Lightcontroller (Lemon 8 Mix)_ MP3 by Lightcontroller off of _Octan Vol. 5_ compilation CD on Dogondke Media (1995)
- dub fusion track _Calling Out The Blue Light_ MP3 by Arcana off of _Arc Of The Testimony_
- experimental rock track _Meet The Light Child_ MP3 (192k) by Avey Tare & Panda Bear off of _Danse Manatee_ on Catsup Plate (2001)
- lo fi indie rock track _You Are A Light_ MP3 by Pavement off of _Terror Twilight_ on Matador (1999)
- track _Lightspan_ MP3 (192k) by The Shamen off of _En-Tact_ (1990)
 - _Lightspan Soundwave (Renegade Soundwave Remix)_ MP3 (192k) off of _Remix Collection: Stars On 25_ CD on One Little Indian (1996)
- release _Hyper Experience/Hyper Experience (Hyper Dub Mix)/Strobe Light Network_ MP3 12" by Cold off on Reload/Thule (1996)
- post punk noise track _Green Light_ MP3 by Sonic Youth off of _EVOL_ 12" on SST (1986)
- 604 entity _Fungus Of Light_
 - _Ballistic Mystic_ MP3
 - _Hi!_ MP3
 - _Jungle_ MP3
 - _TTL_ MP3

Enoch Light

- _Japanese Sandman_ MP3 (vK) off of _Persuasive Percussion_ (1959)
- _Theme From The Third Man_ MP3
 - from the film _The Third Man_ (vhs/ntsc) - face: Orson Welles
- _Provocative Percussion_ MP3
- _California Dreamin'_ MP3
 - cover MP3 of The Mamas & The Papas
- _Eleanor Rigby_ MP3 (160k)
 - cover MP3 of The Beatles
- _Ob La Di Ob La Da_ MP3 (160k)
 - cover MP3 of The Beatles

Chapter 16

Isis, Osiris, & Horus

*This nOde last updated June 20th, 2003 and is permanently morphing...
(3 Lamat (Rabbit) / 16 Zots (Bat) - 68/260 - 12.19.10.6.8)*

Isis1

Isis (i'sis) noun

Mythology.

An ancient Egyptian goddess of fertility, the sister and wife of Osiris.

Isis2

Isis (i'sis)

The upper Thames River in south-central England in the vicinity of Oxford. The name is used locally and in literature.

Isis

Isis (i'sis), nature goddess whose worship, originating in ancient Egypt, gradually extended throughout the lands of the Mediterranean world and became one of the chief religions of the Roman Empire. The worship of Isis, together with that of her brother and husband, OSIRIS, and their son, HORUS, resisted the rise of Christianity and lasted until the 6th cent. A.D.

Great Mother of the Gods

Great Mother of the Gods, in ancient Middle Eastern religion (and later in Greece, Rome, and W Asia), mother goddess, the great symbol of the earth's fertility. As the creative force in nature, she was worshiped under many names, including ASTARTE (Syria), CERES (Rome), CYBELE (Phrygia), DEMETER (Greece), ISHTAR (Babylon), and ISIS (Egypt). The later forms of her cult involved the worship of a male deity (her son or lover, e.g., ADONIS, OSIRIS), whose death and resurrection symbolized the regenerative power of the earth.

- book _Isis Unveiled_ by Helena Blavatsky
- tech-house track _Isis_ MP3 (160k) by Blake Baxter
- track _C.F.T. - New Circuitry & Continued Evolution_ MP3 by Isis off of _Celestial_ on Hydrahead (2000)

- industrial ambient track _Isis_ MP3 (160k) by Sleep Chamber
- track _Isis & Osiris_ MP3 (192k) by Alice Coltrane off of _Journey In Satchindananda_ (1970)

In ancient Egypt, the spring harvest festival, held to honor the goddess Isis, began on March 20. Isis was a deity-of-all-trades, worshipped not only as mother goddess and enchantress but also as protector of the dead and patroness of seafarers.

"Renowned for her skillful use of witchcraft and magic, Isis was particularly remembered by the Ancient Egyptians as 'strong of tongue', that is being in command of words of power 'which she knew with correct pronunciation, and halted not in her speech, and was perfect both in giving the command and in saying the word' [Sir E. A. Wallis Budge, Egyptian Magic]. In short she was believed, by means of her voice alone, to be capable of bending reality and overriding the laws of physics."

- Graham Hancock, Fingerprints of the Gods



Osiris

*This nOde last updated July 13th 2003 and is permanently morphing...
(13 Chuen (Frog) / 19Tzec - 91/260 - 12.19.10.7.11)*

Osiris

Osiris (o-sì`rîs) noun

Mythology.

The ancient Egyptian god whose annual death and resurrection personified the self-renewing vitality and fertility of nature.

Osiris

Osiris, in Egyptian mythology, ruler of the realm of the dead. As king of Egypt, Osiris taught his people law, agriculture, religion, and other blessings of civilization. He was murdered by his brother Set, and Isis, his sister and wife, buried his scattered remains. Each burial place was thereafter regarded as holy. Osiris lived on in the underworld as the ruler of the dead, but he was also regarded as the source of renewed life.

- Orion
- Palindrome - "*sir, I soon saw Bob was no Osiris*"
- track _Isis & Osiris_ MP3 (192k) by Alice Coltrane off of _Journey In Satchindananda_ (1970)
- future jazz track _Osiris' Starshaft_ MP3 (vK) (16:12)(21.4megs) by Gerd off of _This Touch Is Greater Than Moods_ CD on Evolution/Universal Language #003 (1997)

- noise rock track _Chances Are The Comets In Our Future/Yin Jim vs. The Vomit Creature/Osiris_ MP3 (192k) by Royal Trux off of _Twin Infinitives_ on Drag City (1990)
- techno release _Osirion/Primus_ 12" by Sterac on 100% Pure #019 (2000)
- episode _Final Flight Of The Osiris_ off of _Animatrix_ DVD
 - during the fight sequence, the soundtrack is _Conga Fury_ MP3 by Juno Reactor off of _Bible Of Dreams_ CDb on TVT/Wax Trax

Osiris Temple in The Grand Canyon



Horus

This nOde last updated October 17th, 2002 and is permanently morphing...

(4 Ik' (Wind) / 15 Yax (Green) - 82/260 - 12.19.9.12.2)

Horus

Horus (hôr'es, hor'-) noun

Mythology.

The ancient Egyptian god of the sun, son of Osiris and Isis, represented as having the head of a hawk.

Horus

Horus, in Egyptian mythology, god of the sky and of light and goodness. One of the major Egyptian deities, Horus was the son of the goddess Isis and the god Osiris. After Osiris was murdered by his brother Set, Horus avenged his father's death by killing his uncle. He is usually depicted as a falcon.

Horus (noun)

Egyptian deities: Horus, elder Horus, Ra-Harakhte, Khepera

Followers of Horus

They were, we suspect, astrologers and astronomers par excellence who had been following and recording the position of the vernal point across the ages from the epoch of the Zep Tepi - the 'First Time' to the epoch of the historical kings of Egypt.

'Mythical' beings, sometimes seemingly divine, sometimes human, who are always portrayed as the bringers and preservers of knowledge down the ages, for resurrection/rebirth.

Responsibility for maintaining the 'time bridge' linking the world of men and that of the gods was attributed to the Followers of Horus Identifiable with the 'Seven Sages', the only divine beings who knew how the temples and sacred places were to be created, and survivors of the Flood, and the 'new world' created by the Sages were designed as 'the resurrection of the former world of the gods.'

Members of the hidden, shadowy academy/brotherhood may have been at work behind the scenes in Egypt, observing the stars with scientific rigor and manipulating men and events according to a celestial timetable often associated with leonine symbolism Shemsu Hor ('Followers of Horus') literally means "those who follow the path of Horus (the Horian/solar way)

"The "RX" sign seen on all pharmacies, is a prayer to Horus, the Egyptian God of Healing. Chemistry comes from Khem (Egypt). Alchemy - the father of psychedelia...from Al (God) Khem (Egypt).The war on drugs is really a war against "the pharmakoi" - a ritual scapegoated group represented in classic Greek theatre. "Pharm" is the same in the Old Testament word "pharmakaia" or witch. Hence the war on drugs maintains elements of the witch-hunt, scapegoat and irrational hysteria - even mythologically inspired hysteria that will not go away. "

- Tom Lyttle - Psychedelic Monographs & Essays - 1996



Chapter 17

Egypt

*This nOde last updated May 27th, 2003 and is permanently morphing...
(5 K'an (Corn) / 12 Zip - 44/260 - 12.19.10.5.4)*

Serpent in the Sky presents a revolutionary, exhaustively documented re-interpretation of the civilization of ancient Egypt; it is a study of the life work of the philosopher, Orientalist and mathematician, the late R. A. Schwaller de Lubicz.

After two decades of study, mainly on site at the Temple of Luxor, Schwaller de Lubicz was able to prove that all that is accepted as dogma concerning Egypt (and ancient civilization in general) is wrong, or hopelessly inadequate; his work overthrows or undermines virtually every currently-cherished belief regarding man's history, and the 'evolution' of civilization.

Egyptian science, medicine, mathematics and astronomy were all of an exponentially higher order of refinement and sophistication than modern scholars will acknowledge. The whole of Egyptian civilization was based upon a complete and precise understanding of universal laws. And this profound understanding manifested itself in a consistent, coherent and inter-related system that fused science, art and religion into a single organic Unity. In other words, it was exactly the opposite of what we find in the world today.

Moreover, every aspect of Egyptian knowledge seems to have been complete at the very beginning. The sciences, artistic and architectural techniques and the hieroglyphic system show virtually no signs of a period of 'development'; indeed, many of the achievements of the earliest dynasties were never surpassed, or even equalled later on. This astonishing fact is readily admitted by orthodox Egyptologists, but the magnitude of the

mystery it poses is skillfully understated, while its many implications go unmentioned.

How does a complex civilization spring full-blown into being? Look at a 1905 automobile and compare it to a modern one. There is no mistaking the process of 'development'. But in Egypt there are no parallels. Everything is there right at the start.

The answer to the mystery is of course obvious, but because it is repellent to the prevailing cast of modern thinking, it is seldom seriously considered. Egyptian civilisation was not a 'development', it was a legacy.

Following an observation made by Schwaller de Lubicz, it is now possible virtually to prove the existence of another, and perhaps greater civilization ante-dating dynastic Egypt - and all other known civilizations - by millennia. In other words, it is now possible to prove 'Atlantis', and simultaneously, the historical reality of the Biblical Flood. (I use inverted commas around 'Atlantis' since it is not the physical location that is at issue here, but rather the existence of a civilization sufficiently sophisticated and sufficiently ancient to give rise to the legend.) Proof of the existence of 'Atlantis' rests upon a simple geological foundation.

Questions of chronology and cause remain unanswered. And it is still impossible to say how the wisdom of 'Atlantis' was preserved and handed down, or by whom. But its existence is now as difficult to deny as the completeness and coherence of Egyptian knowledge at its inception.

Therefore, it is probably safe to say that in providing this first true picture of ancient Egypt, Schwaller de Lubicz has also provided the key to the study of the wisdom of the earlier 'Atlantis'.

- John Anthony West - Serpent in the Sky - The High Wisdom of Ancient Egypt_

- Great Pyramid of Giza
- Duat
- The Sphinx





- "The King's Chamber"
- egyptology
- Alexandria, Egypt
- Tutankhamen
- Basenji
- the strange electron tubes of Dendera
- the Nile Delta
- Thoth - the god of the moon
track _Egyptian Basses_ MP3 by Coil

- minimal tech house track _Egyptian Cartoons_ MP3 (160k) by Stewart Walker & Gregory Shiff off of _South Suburban ep_ 12" on Persona #003 (2001)
- track _Egypt_ MP3 by Future Sound Of London off of _ISDN_ CD on Astralwerks (1995)
- progressive art rock track _Sue Egypt (Live - 1:41)_ MP3 by Captain Beefheart
- art rock track _Egypt_ MP3 (320k) by Kate Bush off of _Never Forever_ 12" (1980)

- fragrance Egyptian Musk
- In ancient Egypt, the apricot was called the egg of the sun.
- In ancient Egypt, they paid their taxes in honey.
- About 300 years ago, most Egyptians died by the time they were 30.
- The Egyptians mummified their dead with Myrrh

Pierre Teilhard de Chardin 1904 - Departure to Egypt - 3 years of Magistracy, geological excursions.

Alien Soap Opera was formed in Cairo, Egypt by Amir Abdel Magid and Greg Hunter. In the summer of 1993, Hunter was in Cairo recording an album with Killing Joke, and he met Magid, who was recording in the same studio. The day before Hunter was due to leave Egypt he went to the studio, where Magid asked him to do a mix of a track that evening. He agreed to do it, the mix went

well, and in the morning Magid and Hunter decided to form a band which they later named Alien Soap Opera.

Over the next four years, Hunter lived in Cairo co-writing with Magid and collaborating on various projects, living with Arabs, producing/mixing Arabic music, and touring in the Gulf. Magid is a musician/producer/arranger famous throughout the Middle East for his Kanoon (Egyptian Harp) playing, his recordings, and his live performances. He is a familiar sight on Arabic TV, and he regularly tours with his orchestra throughout the world, performing Arabic music.

Hunter is a musician/engineer/producer in the U.K. He is well-known for his engineering/production with many artists such as, the Orband Killing Joke. More recently, he has been writing his own material -- as Alien Soap Opera on Electric Melt Records and as Subsurfing.

It is painfully obvious to all those who witnessed the pathetic Fox tabloid special, featuring Zahi Hawass exposing "big secrets" on network television in 1999, that he is nothing but a self serving ham. Hawass' main objective is to highlight current "egyptian culture" as if it owned all the great treasure that happen to be located geographically within its borders. Unfortunately for archaeology, it has to take a backseat to hype and the stream of commerce that these awesome relics of the past must bring into the country through tourism. It's basically a mental Berlin Wall. It is now my solid opinion that "ancient Egypt" has nothing to do at all with current Egyptians. Just like the Americas have nothing to do at all with Western European affluent white folk who own property. But to Egypt, it is their main source of income. and to keep the illusion intact, one must not expose the possibilities that civilizations of unknown origins built these monuments with great precision and strength, surpassing our own pathetic excuses for modern architecture. these emblems were meant to last, and if it were meant to last, it carries an important message. a message that is closely guarded by those that protect the virii known as commercial interests. but information does indeed want to be free. it's all there waiting for us to uncover it. we'll chip at it one by one, and like a big dose of acid, those mental walls will eventually dissipate. - @Om* 5/30/02

- space rock track _An Egypt That Does Not Exist_ MP3 (192k) by Cerberus Shoal off of _Mr. Boy Dog_ on Temporary (2002)

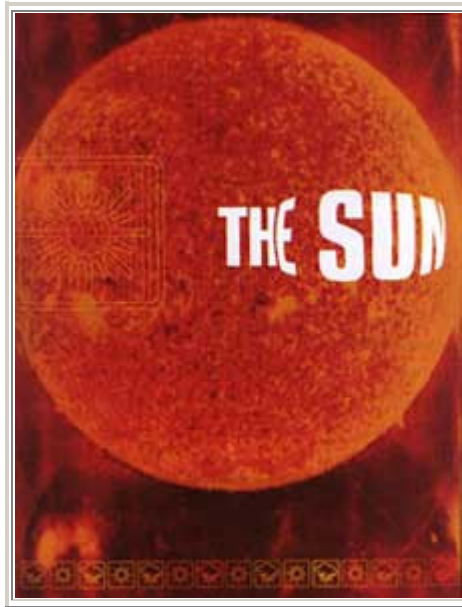
The skulls of 700 Egyptians from the twenty-seventh to thirteenth dynasty (525-332 B.C.) were found to have a larger cerebral capacity in the right hemisphere, which strongly suggests they were left-handed.

Egyptian Hieroglyphics - "atomjack":



The Egyptians believed that sound was the basis of creation; their most sacred ceremony, the Mystery of Mysteries, used sound frequencies to create a connection between the earth's center and the pole star of the heavens. The frequency codes of this sacred ceremony, was called The Raising of the Djed'. (The Djed is the earliest known World Tree archetype and was the central focus of the Osirian mysteries.) A cylindric column of light, it was considered the cosmic axis that linked Earth to the Pole Star, the still-point around which the heavens revolved. The ceremony, prefaced by the reenactment of a mythic cosmological drama, was performed to evoke stability, continuity and regeneration during unstable periods between cycles. Historically, the Djed was raised at Winter Solstice, and was a time of intense joy and celebration. The event was orchestrated with resonant acoustic formulas performed by sacred drummers and chanters. Rhythms of systum and cymbal filled the air, along with the percussive clapping of hands and beating of feet. Research of the texts of the Temple of Horus indicate that the Djed served its greatest purpose at the ending of one world age and the beginning of another. According to ancient calendric reckoning, Winter solstice December 21, 1992 inaugurated such a period.

- track _Djed_ MP3 (256k) by Tortoise off of _Millions Now Living Will Never Die_ CD on Thrill Jockey (1996)



Chapter 18

The Sun

*This nOde last updated April 24th, 2003 and is permanently morphing...
(11 Chuen (Frog) / 19 Pohp - 9/260 - 12.19.10.3.11)*

sun

sun (sùn) noun

1. A star that is the basis of the solar system and that sustains life on Earth, being the source of heat and light. It has a mean distance from Earth of about 150 million kilometers (93 million miles), a diameter of approximately 1,390,000 kilometers (864,000 miles), and a mass about 330,000 times that of Earth.
2. A star that is the center of a planetary system.
3. The radiant energy, especially heat and visible light, emitted by the sun; sunshine.

verb

sunned, sunning, suns verb, transitive

To expose to the sun's rays, as for warming, drying, or tanning.

verb, intransitive

To expose oneself or itself to the sun.

- idiom.

in the sun

In the public eye.

under the sun

On earth; in the world.

[Middle English, from Old English sunne.]

sun

sun, intensely hot, self-luminous body of gases (mainly hydrogen and helium) at the center of the SOLAR SYSTEM. The sun is a medium-size main-sequence STAR. Its mean distance from the earth is defined as one ASTRONOMICAL UNIT. The sun is c.865,400 mi (1,392,000 km) in diameter; its volume is about 1,300,000 times, and its mass 332,000 times, that of the earth. At its center, the sun has a density over 100 times that of water, a pressure of over 1 billion atmospheres, and a temperature of about 15,000,000 degrees Kelvin. This temperature is high enough for the occurrence of nuclear reactions, which are assumed to be the source of the sun's energy. Hans BETHE proposed a cycle of nuclear reactions known as the carbon cycle, in which carbon acts much as a catalyst, while hydrogen is transformed by a series of reactions into helium and large amounts of high-energy gamma radiation are released. The so-called proton-proton process is now thought to be a more important energy source: the collision of two protons ends with the production of helium atoms and the release throughout of gamma radiation. The bright surface of the sun is called the photosphere; its temperature is about 6000 degrees Kelvin. During an ECLIPSE of the sun, the chromosphere (a layer of rarified gases above the photosphere) and the corona (a luminous envelope of extremely fine particles surrounding the sun, outside the chromosphere) are observed.

- Sol
- sunspots
- solar flares
- Sun extreme closeup full color in motion (quicktime) (4megs)
- NASA video footage (quicktime) - green sun 10-11/97
- Dyson Spheres
- Photovoltaic power
- The Hopi believe Taiowa, the Sun God, is the Creator of the Earth. The Sumerians believe TA.EA was the Creator.

- sun disk noun An ancient Middle Eastern symbol consisting of a disk set between outspread wings, representing the sun god. In Japan the emperor is supposed to be descended from the sun.
- In the Arctic, the sun sometimes appears to be square.

"He says the sun came out last night. He says it sang to him."

- from the film Close Encounters Of The Third Kind (1977) DVDx2 directed by Steven Spielberg

The Sun, the hearth of affection and life, pours burning love on the delighted earth.

Arthur Rimbaud (1854-1891), French poet. Soleil et Chair, sct. 1, in Collected Poems (ed. by Oliver Bernard, 1962).

Consider, then, a Mayan standing bathed in the Sun's slight. What can we say is happening? This event, like every event, is simultaneously psychical and physical. We can speak of the quantum electrodynamic interaction of the Sun's photons with the human electrons; or we can speak of the feelings and intuitions that are experienced "within". The totality of the event demands that both poles be taken together. The Sun is both heating the skin and igniting the mind; the Sun is both sharing its warmth and expressing its inner feeling; the Sun is both transmitting its thermonuclear energy and projecting its ideas and demands.

- Brian Swimme

The Sun emits a constant stream of charged particles (for convenience, the "Solar wind"). As you probably know, any moving electric charge creates a magnetic field, and vice versa. This Solar wind, in turn, interferes with various earthbound fields to cause such astounding phenomena as the aurora borealis, or 'northern lights' (it also causes comet trails, which is why the trails always point away from the sun, even when the comet is on its way back 'out' of the solar system).

A whole new science has recently sprung up called Helioseismology. It can be observed that the Sun vibrates, rather like a bell. It is presently believed that solar resonances are propagated acoustically from the Sun's core.

But is this so? Solar oscillations came as a complete surprise to solar theorists because one does not usually associate structures that get denser towards their center as good candidates for effective oscillators. Hollow structures, such as bells are good oscillators; so too is the plasma shell of a non-space Sun. A core sun makes for an inefficient oscillator: how would solar oscillations travel from a violent nuclear core, up through a somewhat inhomogeneous body and still retain precise geometrical configurations by

the time they reach the photosphere? We know from studying the powerful magnetic fields that erupt from sunspot depressions, that the Sun is capable of propagating interior magnetic fields reaching thousands of gauss. I suggest that stable geometrical oscillations occur because the sun's interior magnetic field causes the Sun's exterior plasma shell to vibrate on its 'surface', like the oscillations produced by an acoustic speaker.

A blind-folded person would be hard pressed to tell whether he is being addressed directly or via a speaker. The same is true for Helioseismology; the observer is blind to the interior and so the information is interpreted in the light of present concepts of solar theory.

- Stephen Goodfellow

sun dance

sundance (sùn dàns) noun

A religious ceremony widely practiced among Native American peoples of the Great Plains, typically marked by several days of fasting and group dancing and sometimes including ritual self-torture, as in penance or to induce a trance or vision.

- 604 track _Secret Sun_ MP3 by Doof
 - sample: *"Only the infinity of the depths of a man's mind can really tell the story"* from the film _Glen Or Glenda_ directed by Ed Wood
- 604 track _Desert Sun_ MP3 by M.F.G . off of _Shape The Future MP3/Desert Sun_ 12" on Symbiosis (1996)
 - sample: *"I want some more..."*
- 604 track _Crescent Suns_ MP3 by Shpongle
- 604 track _Solar Nomads_ MP3 by Shakta off of _Eternal Frequency_ compilation 12"x3 on Phantasm
- sample: *"We drift through the universe..."; "...pushed on by the solar winds"; "From planet to planet..."* - Leonard Nimoy from from the film _Invasion Of The Body Snatchers_ (vhs/ntsc) (1978)
- 604 track _Touch The Sun_ MP3 by Sundog
 - sample: *"Upwards, upwards, into the sky flying higher and higher until I feel like I could touch the Sun"* from _To Be Or Not To Be_ by William Shakespeare
- 604 track _Satellite_ by The Moon And The Sun
 - sample: "Journey into the sun."

- 604 track _Sun Probe_ MP3 (160k) by Darshan off of _Awakening_ 12"x3
- 604 track _Liquid Sun_ MP3 by Astral Projection off of _Dancing Galaxy 12"x2 on Transient
- 604 track _23 Degrees Under The Sun_ by Ceiba off of _Goa Gil/Ceiba/Kode IV@Burning Man_ compilation CDx2 on Ceiba
 - 604 track _Samurai_ by Juno Reactor off of _Beyond The Infinite_ CDb on Blue Room Released (1996)
 - sample: *"ana ta wa...tai-yo"* (translation from Japanese: "you are...the sun")
- 604 track _Iron Sun_ MP3 by Dimension 5 off of _Transdimensional_ 12"x3 on Intastella
- 604 _Ancient Suns_ MP3 by Fluoro Conspiracy off of _Hacking The Reality Myth_ compilation on Psy Harmonics
- 604 track _Ghosts On The Highway_ by Mindfield vs. Sundog off of _Fill Your Head With Phantasm Volume 1_ compilation
- 604 track _Fat Buddha_ MP3 (192k) by Black Sun off of _Classix_ compilation on Dragonfly
- 604 track _Hymn To The Sun_ MP3 by Shiva Shidapu off of _Shiva Space Technology_ CD
- 604 track _Extended Sun_ MP3 (160k) by Space Safari off of _Early Reflections_ on Free Form (2000)
- 604 track _Unusual Phenomenon_ MP3 (160k) by Space Tribe off of _The Future's Right Now_ on Spirit Zone (1999)
 - sample: *"That's the sun in my hand, man. Oh, it gives off an orange cloud of light that just flows right out of the sea..."*
- 604 track _Cosmic Courier_ MP3 by Black Sun featuring Bryan Barret off of _Classix_ compilation on Dragonfly
- 604 track _Ligea_ MP3 by Black Sun off of _Classix_ compilation on Dragonfly
- minimal 604 track _Sirius (Der Dritte Raum Mix)(truncated 6:18)_ MP3 by The Moon & The Sun
- downtempo 604 track _Sol_ MP3 (192k) by lshq off of _Floatation_ Compilation CD on Interchill
- ambient breakbeat track _Blazing Mass Of Energy_ MP3 (160k) by Solid Doctor off of _Losing Patients Vol. 3_ 12" on Pork #023
- 604 track _Blue Sun Shrine_ by Doof off of _Transient Dawn - A Trip Into The Softer Side Of Trance_ compilation
- 604 release _Twisted Harmonics MP3 (192k) /Sorcerer_ MP3 (192k) 12" by Prodigal Sun on Red Shift Recordings (2001)

- 604 track _Sunrise_ by The Antidote off of _Sunrise/Walk On The Moon_ 12" on TIP
- 604 track _Four Stations Of The Sun (Hallucinogen Remix)_ MP3 by Killing Joke off of _Wardance_ remix compilation on Dragonfly

604 entity S.U.N. Project

- release _Macrophage_ 12"x2 on Spirit Zone (1998)
 - _Space Dwarfs_ MP3
 - _The Saw_ MP3
 - _Dance Of The Witches_ MP3
 - _Frisco Machines_ MP3 (160k)
 - _Spaceships & Spacepeople_ MP3
 - _Sex, Drugs & Acid trance II_ MP3
 - _Energia Magica_ MP3
 - _From Dusk Till Dawn_ MP3
- release _Zwork_ 12"x3 on Nova Tekk



- _Zwork_ MP3
- _Subsonic Overdrive_ MP3
- _380 Volt_ MP3
- _Elevator_ MP3
- _Copeland_ MP3
- _Casio Paya_ MP3
- _Alienated_ MP3
- _Planet Earth_ MP3
- _Deeper And Deeper_ MP3
- release _Pink Bubbles_/The Suburbs/Crazy Stories_ 12" on Spirit Zone
- track _I Feel_ MP3 off of 12" on Spirit Zone
- track _Tribolus_ MP3 (160k) off of _Tathata_ compilation CD on Spirit Zone
- track _Tribolus (Etnica Remix)_ MP3 (192k) off of _Remixes_ 12"x3 on Spirit Zone

- 604 release Burning Man 98 1/4 Degrees Under The Sun_ CDb on Ceiba (1999)
 - Big Green Pleasure Machine - Subterranean Monsta Funk_ MP3
 - Bufo - Green Giant_ MP3
 - EPSG - Take A Ride_ MP3 (vK)
 - Space Tribe - Out There In The Universe_ MP3
 - sample: *"there are weird jellyfish floating around Jupiter..."; "Are there other people out there in the universe?"*
 - Kode IV - Like Magic_ MP3 (192k)
 - samples Host Of Seraphim (Trance Mix)_ MP3 (192k) choral riff by Dead Can Dance
 - Prana - Kollage_ MP3
 - Metal Spark - Spring_ MP3 (192k)
 - Ceiba - Donthinkimsillydoingthis_ MP3 (vK)
 - The Nommos - Djembe_ MP3 (192k)

604 release Sound Of The Sun_ compilation CD on Elejam #003 (2002)

- Joujouka - Geo Crash (Joujouka 2002 Remix)_
- Snake Thing - Ride The Wild Pony (Shaven Mix)_
- FLR - Superheater_
- Prana - Taiyo (Joujouka & Snake Thing Remix)_
- Black Sun - Invisible Cities (Neuromancer Remix By Transparent)_
- System 7 - Teotihuacan (Pyramid Of The Sun)_
- Artman - Prism_
- Robert Leiner - Solaris_
- Electric Tease - Malfunction_ MP3 (192k)

604 release Dancing To The Sound Of The Sun Volume 2_ compilation CDx2 on Psy-Harmonics

tracklisting for disc 1:

- All Sonic Include: Scherzo_
- Abel & HJ: A Pinch of Psychedelic
- Antedeluvian Rocking Horse: Dos Guavos_
- Mystic Force: Logic_
- Psyko Disko: Dumbo Mix_

- ? : J-23
- Wangina: Breinbungu
- Sonic Sniff: Peculiar Splendor
- H.A.H.: Koto
- Shaolin Wooden Men: Flying Saucer

tracklisting for disc 2:

- The Visitors: Tibetan Strawberries
- Crazy Party: Whirling Dervish
- Fluoro Conspiracy: Chapel Perilous MP3
- X-Tron: Gonzo Goa Groove
- Reflecta: Elektro Beings
- Insectoid: Omniscient
- T. Tokuda: Zef
- Psyko Disko: Deep
- Special Go Man: Brain

- techno release Watch The Sun MP3 (192k) /Desert Power MP3 (192k) by Bryan Zentz on In-Tec INTEC012 (2001)
- track Sun Under Water MP3 (192k) by Palefield Mountain
- track Morning Glory MP3 by Digital Sun off of Future Trax: Progressive Space Trance compilation on BNE (1997)
- track People Of The Sun MP3 by Rage Against The Machine off of Evil Empire CD on Epic (1996)
- release The Spiral Of Power CD by Digital Sun

- release Amanita MP3 (160k) /Staring At The Sun MP3 (160k) 7" (brown marble swirl) by Smile on Nemesis (1991)
 - sound: Helmet crossed with Alice In Chains
 - vinyl etchings - side a: *"I'M NOT GOING BALD"*; side b: *"I'M JUST GETTING MORE HEAD."*
 - inside cover depicts Aztec calendar
 - Amanita possibly referencing *Amanita Muscaria*, the famous red/white mushrooms
- track Set The Controls For The Heart Of The Sun MP3 (192k) by Pink Floyd off of A Saucerful Of Secrets (1968)



- track - _Sun Always Shines On TV_ MP3 by A-Ha off of 7"
- art rock track _1000 Frogs & 3 Sun In A House_ MP3 (320k) by Ooioo off of _Feather Float_ on Polystar (2001)
- IDM trip hop track _Turquoise Hexagon Sun_ MP3 (192k) by Boards Of Canada off of _Music Has A Right To Children_ 12"x2 on Warp #055 (1998)
- neo psychedelia track _Into The Next Sun_ MP3 (192k) by The Soundtrack Of Our Lives off of _Behind The Music_ on Hidden Agenda (2001)
- f _White Light From The Mouth Of Infinity_ on Young God (1991)
- emo release _The Day The Sun Went Out_ by Boy Sets Fire on Initial (1997)
 - 3. _The Fine Art Of Falling_ MP3
 - 9. _Cadence_ MP3
- ambient techno track _One Armed Sun Ascending_ MP3 (192k) by Seed off of _Vertical Memory_ CD on Beyond #012 (1995)
- ambient techno entity Sun Electric
 - ambient drone track _Sun Drugs_ MP3 by Stars Of The Lid off of _Ballasted Orchestra_ on Kranky (1997)
 - video (vhs/ntsc) for track _Meccano_ by Sun Electric on AMP on H2O records dir. by Nick Philip
 - ambient techno track _An Atom Of All Suns_ MP3 (224k) (21:36)(35.5megs) off of _30.7.94 Live_ CD on Apollo (1995)
- track - _Why Does The Sun Shine?_ MP3 by They Might Be Giants
- NBA Basketball Team The Phoenix Suns
- track _Love 2 Love_ MP3 by Sun Electric off of _Dimensions In Ambience 2_ compilation promo cassette on Quango

- trip hop track _A Moving Family Of Suns_ MP3 (192k) by Solid Doctor off of _How About Some Ether (Collected Works 93-95)_ CDx2 on Pork Recordings (1995)
- emo track _Sun Kiss_ MP3 (160k) by Vine off of s/t 7" on Sidekick (1992)
- tech-house release _Watch The Sun MP3 (192k) /_Desert Power_ MP3 (192k) 12" by Bryan Zentz on In-Tec #12 (2001)
- shoegazer drone track _Taste The Sun_ MP3 by A Beautiful Machine off of s/t on Embryo Recordings (2000)
- track _Behind The Sun (Deep Ambient Mix)_ MP3 (vK) by Starseeds off of _Two A.D._ compilation CD on Waveform (1995)
- shoegazer track _Everything's A Wave_ MP3 (160k) by Sianspheric off of _Sound Of The Colour Of The Sun_ on Sonic Unyon (2001)
- track _Sun Ascension_ MP3 (160k) by Coil off of _The Angelic Conversaion_ CD on Threshold (1994)
- techno track _Confusing The Sun (Sterac Remix)_ (192k) by Quazar off of _Confusing The Sun_ 12" on Superstition
- track _Fat Old Sun_ MP3 (256k) by Pink Floyd off of _Atom Heart Mother_ 12" (1970)
- kraut rock blues track _Light & Darkness - Light - Look At Your Sun_ MP3 (vK) by Ash Ra Tempel off of _Schwingungen_ 12" on Ohr (1972)
- track _Kicked It In The Sun_ MP3 by Built To Spill off of _Perfect From Now On_ (1997)
- neo psychedelia track _Delta Sun Bottleneck Stomp_ MP3 (192k) by Mercury Rev off of _Deserter's Songs_ on V2 (1998)
- prog rock track _Mummy Was An Asteroid, Daddy Was A Small Non-Stick Kitchen Utensil_ MP3 (160k) by Quiet Sun off of _Mainstream_ 12" on Resurgent (1976)
- track _A 93 Million Mile Moment_ MP3 by Sunshine Fix off of _Age Of The Sun_ on Emperor Norton (2001)
- acid jazz track _Dedicate For The Sun_ MP3 (192k) by DJ Takemura off of _Jazz Hip Jap Project: New Skool Vibes_ compilation 12"x2 on Mo Wax #001 (1993)
- track _Tonatiuh Thursty Sun_ MP3 (192k) by Harald Grosskopf off of _World Of Quetzal_ on CMS (1992)
- ambient track _Sun Progress_ MP3 by Air Liquide off of s/t CD on Blue #006 (1993)
 - ambient track _Sun Progress (4E Remix)_ MP3 (192k) by Air Liquide off of _Abuse Your Illusions_ CDx2 on Harvest (1995)
 - title is a take off on _Use Your Illusion_ double release by Guns & Roses
- track _Higher Than The Sun (Higher Than The Kite Orb Mix)_ MP3 by Primal Scream off of _Auntie Aubrey's Excursions Beyond The Call Of Duty - The Orb Remix Project_ CDx2 on Deviant (1996)

- track _A Warning From The Sun_ MP3 by Coil off of _Bee Stings_ CDs on Eskaton/World Serpent (1998)
- ethnic fusion world beat folk rock track _The Sun Does Rise_ MP3 (192k) by Jah Wobble's Invaders Of The Heart
- atmospheric drum & bass release _The Sun MP3 (192k) /12 Seconds_ 12" by Hidden Agenda on Creative Source #016
- soundtrack trip hop track _Coming Home To The Sun_ MP3 (vK) by David Holmes off of _This Film's Crap, Let's Slash The Seats_ on Go! Beat (1995)
- brit pop track _Blinded By The Sun_ MP3 (vK) by The Seahorses off of _Do It Yourself_ (1997)
- trip hop track _Sun In My Mouth_ MP3 (192k) by Bjork off of _Vespertine_ (2001)
- garage grunge metal track _One Daughter Hotter Than A Thousand Suns_ MP3 (192k) by Rye Coalition off of _On Top_ on Tiger Style (2002)
- space rock track _Crazy In the Sun_ MP3 (192k) by Windy & Carl off of 7" on Rocket Girl
- post rock track _One Ear In The Sun_ MP3 by Kinski off of _Gentle With The Warm Turtle_ on Pacifico (2001)
- post rock track _The Sky's The Ground, The Bombs Are Plants, And We're The Sun, Love_ MP3 by Storm & Stress off of _Under Thunder & Flourescent Lights_ on Touch & Go (2000)
- psychedelic folk rock track _Paper Sun_ MP3 by Traffic off of _Mr. Fantasy_ 12" (1967)
- tech house track _Sun Needs Planet_ MP3 by Chris Gray off of _Fish & Luvconfushun_ 12"x2 on Fragmented #004 (1998)
- tech house dub track _Direction_ MP3 by Sunkissed off of _Necessary Pieces 2_ compilation CD

By aligning ancient "superstition" with modern "science," the Sun may be dispassionately deduced as being quite literally our "god" - not in some anthropomorphic sense, but in accord with the mythological tradition of Creator and Source of all that we are. Because the sum and total of all we are is Energy; and all Energy, in this System at least, is Solar.

Extract from the McKenna/Abraham/Sheldrake _Dialogues_, on the subject of 'solar sentience':

Terence:

Does the Solar System have a mind?

Rupert:

In any holistic model of reality, it seems entirely natural to suppose that Gaia has a kind of mind, and that the Gaian mind is embedded in the

Solar System mind, and the Solar System mind is embedded in the Galactic mind. These higher levels of consciousness, which may be hard for us to conceive of, seem likely to exist by a simple logical argument.

(More specifically) ...

Ralph:
What about the solar mind?

Rupert:
The sun has a very complex resonant pattern of magnetic fields with cellular vortices throughout its whole surface. It's a complex system of probabilistic turbulences and resonances with complete polar reversals about every eleven years, at the time of sunspot maxima. There's a physical interface - if mind has to have a physical interface - that is an electromagnetic one at that. The Solar System as a whole involves all the planets, all the gravitational interactions, and the electromagnetic field of the sun, in which everything is made manifest through light. This field includes us, sitting here in this room, and everything else that's illuminated by it.

If light and vision are associated, .. then all things illuminated by the sun may in some sense be seen by it. The sun in many cultures is called an eye. In Malay, for example, the word for the sun is 'mata hari', 'the eye of the day'. On the great seal of the United States, shown on every dollar bill, there is the Egyptian symbol of the Eye of Horus - the radiant eye - the sun - both a seeing eye and an emitter of light.

pOrtal:
Sun Microsystems

Chapter 19

Pink Floyd

*This nOde last updated April 12th, 2003 and is permanently morphing...
(12 Cauac (Storm Cloud) / 7 Pohp - 259/260 - 12.19.10.2.19)*

- _Piper At The Gates Of Dawn_ (1967)
 - _Astronomy Domine_ MP3
 - MP3 (vK) covered by Voivod on _Nothingface_ 12"
 - _Lucifer Sam_ MP3
 - _Matilda Mother_ MP3
 - _Flaming_ MP3
 - _Pow R. Toc H._ MP3
 - _Take Up Thy Stethoscope And Walk_ MP3
 - _Interstellar Overdrive_ MP3
 - _(Live London 66-67)_ MP3 (24k)
 - MP3 (192k) covered by The Melvins off of 10" on Man's Ruin (1996)
 - psychedelic noise track _Space Bambino/Interstellar On Dope_ MP3 (vK) by Acid Mothers Temple & The Melting Paraiso UFO off of _Wild Gals A Go Go_ soundtrack on Acid Mothers (2000)
 - The Gnome
 - _Chapter 24_ MP3
 - _Scarecrow_ MP3
 - _Bike_ MP3

- _A Saucerful Of Secrets_ (1968)

- Chapter 15: A Saucer Full Of Secrets from book _True Hallucinations_ by Terence McKenna



- tracks _A Saucerful Of Ambience_ (1-12) MP3 (160k) by Pete Namlook & Klaus Schulze feat. Bill Laswell off of _Dark Side Of The Moog II_ CD on FAX (1995)
 - _Let There Be More Light_ MP3 (160k)
 - _Remember a Day_ MP3
 - _Set The Controls For The Heart Of The Sun_ MP3 (192k)
 - MP3 covered by Psychic TV off of _Trip Reset_ (1996)
 - also _A Star Too Far (Lullaby For Syd Barrett)_ MP3 by Psychic TV off of _Trip Reset_ (1996)
 - _Corporal Clegg_ MP3
 - _A Saucerful Of Secrets_ MP3 (192k)
 - See Saw
 - _Jugband Blues_ MP3
 - video 1967 (mpg) (34.2megs)

- _More_ soundtrack (1969)
 - Cirrus Minor (Waters)
 - The Nile Song (Waters)
 - Crying Song (Waters)
 - Up The Khyber (Mason, Wright)
 - Green Is The Colour_ MP3 (192k) (Waters)
 - Cymbaline (Waters)
 - Party Sequence (Mason, Gilmour, Waters, Wright)
 - Main Theme (Mason, Gilmour, Waters, Wright)
 - Ibiza Bar (Mason, Gilmour, Waters, Wright)
 - More Blues (Mason, Gilmour, Waters, Wright)
 - Quicksilver (Mason, Gilmour, Waters, Wright)
 - A Spanish Piece (Gilmour)
 - Dramatic Piece (Mason, Gilmour, Waters, Wright)

- _Ummagumma_ (1969)
 - ("ummagumma" is slang for having sex)
 - 604 dub track _Unnadrumma_ MP3 (160k) by Pitch Black off of _Electronomicon_ CD on Kog Transmissions (2000)
 - _Unnadrumma (Downtown Brown Remix)_ MP3 (vK) off of _Electric Earth & Other Elements_ CD on Kog Transmissions (2001)

Live Album:

- 1. Astronomy Domine (Barrett) {8:21}
- 2. _Careful With That Axe, Eugene_ (Mason, Gilmour, Waters, Wright) {8:43}
- 3. Set The Controls For The Heart Of The Sun (Waters) {9:18}
- 4. A Saucerful Of Secrets (Mason, Gilmour, Waters, Wright) {12:49}
 - a) Something Else
 - b) Syncopated Pandemonium
 - c) Storm Signal
 - d) Celestial Voices
- 5. Sisyphus (Wright) {6:22}
 - Part 1: 4:29
 - Part 2: 1:45
 - Part 3: 3:07
 - Part 4: 3:38
- 6. Grantchester Meadows (Waters) {7:23}
- 7. _Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict_ MP3 (Waters) {4:47}
- 9. The Narrow Way (Gilmour) {12:14}
- 10. The Grand Vizier's Garden Party (Mason) {8:55}
 - Part 1 - Entrance
 - Part 2 - Entertainment
 - Part 3 - Exit

Studio Album:

- 1. Astronomy Domine (Barrett) {8:21}
- 2. Careful With That Axe, Eugene (Mason, Gilmour, Waters, Wright) {8:43}
- 3. _Set The Controls For The Heart Of The Sun_ MP3 (192k) (Waters) {9:18}
- 4. A Saucerful Of Secrets (Mason, Gilmour, Waters, Wright) {12:49}
 - a) Something Else
 - b) Syncopated Pandemonium
 - c) Storm Signal
 - d) Celestial Voices
- 5. Sisyphus (Wright) {6:22}
 - Part 1: 4:29
 - Part 2: 1:45
 - Part 3: 3:07
 - Part 4: 3:38
- 6. Grantchester Meadows (Waters) {7:23}
- 7. Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict (Waters) {4:47}

- 8. The Narrow Way (Gilmour) {12:14}
- 9. The Grand Vizier's Garden Party (Mason) {8:55}
 - Part 1 - Entrance
 - Part 2 - Entertainment
 - Part 3 - Exit

- _Relics_ (1971)
 - cover art by Nick Mason - very similar to that of the cover of _Are You Shpongled?_ CD by Shpongle on Twisted (1998)
- Arnold Layne (Barrett) {2:53} [Joe Boyd] February 27, 1967
- Interstellar Overdrive (Barrett, Waters, Wright, Mason) {9:35} [Norman Smith] March 16, 1967
- See Emily Play (Barrett) {2:51} [Norman Smith] May 23, 1967
- Remember A Day (Wright) {4:26} [Norman Smith] May 9, 1967
- Paintbox (Wright) {3:31} [Norman Smith] November 2, 1967
- Julia Dream (Waters) {2:35} [Norman Smith] February 13, 1968
- _Careful With That Axe, Eugene_ MP3 (192k) (Mason, Gilmour, Waters, Wright) {5:42} [Norman Smith] November 4, 1968
- Cirrus Minor (Waters) {5:12} [Pink Floyd] March, 1969
- The Nile Song (Waters) {3:21} [Pink Floyd] March, 1969
- Biding My Time (Waters) {5:16} [Norman Smith] July 9, 1969
- Bike (Barrett) {3:21} [Norman Smith] May 21, 1967

- _Atom Heart Mother_ 12" (1970)
 - The album's title was randomly taken from a newspaper headline.
 - ambient tracks _Phantom Heart Brother Part III_ MP3 (224k) & _Part IV_ MP3 by Pete Namlook & Klaus Schulze feat. Bill Laswell off of _The Evolution Of The Dark Side Of The Moog 3_

 - _Atom Heart Mother Suite_ MP3 (256k) (Mason, Gilmour, Waters, Wright, Geesin) {23:38}
 - a) Father's Shout
 - b) Breast Milky
 - c) Mother Fore
 - d) Funky Dung
 - e) Mind Your Throats Please
 - f) Remergence
 - _If_ MP3 (256k) (Waters) {4:25}
 - _Summer '68_ MP3 (256k) (Wright) {5:29}
 - _Fat Old Sun_ MP3 (256k) (Gilmour) {5:19}

- _Alan's Psychedelic Breakfast_ MP3 (256k) (Mason, Gilmour, Waters, Wright) {12:55}
 - a) Rise and Shine
 - b) Sunny Side Up
 - c) Morning Glory
- _Atom Heart Mother - Limited Edition Trance Remix_
 - Atom Heart Mother
 - If
 - Summer '68
 - _Fat Old Sun_
 - _Alan's Psychedelic Breakfast_
 - _Meddle_ (1971)
The title "Meddle" was meant to be a pun - "a play between 'medal' and 'interfere'".
 - _One Of These Days_ MP3 (Mason, Gilmour, Waters, Wright) {5:43}
 - 604 remix MP3 (192k) by Haldolium off of picture disc 12" on Free Form (2001)
 - video (mpg) (55.1megs) Live At Pompeii
 - _A Pillow Of Winds_ MP3 (192k) (Waters, Gilmour) {5:24}
 - _Fearless_ MP3 (192k) (Waters, Gilmour, Rodgers & Hammerstein) {6:03}
 - (Including "You'll Never Walk Alone," sung by Liverpool soccer fans)
 - San Tropez (Waters) {3:40}
 - Seamus (Mason, Gilmour, Waters, Wright) {2:12}
 - _Echoes_ MP3 (Mason, Gilmour, Waters, Wright) {23:31}
 - the song can be perfectly synchronized to the Jupiter And Beyond The Infinite sequence in 2001: A Space Odyssey directed by Stanley Kubrick. The song runs the precise length of the sequence and was deliberately timed and arranged to follow the events occurring in this portion of the film.

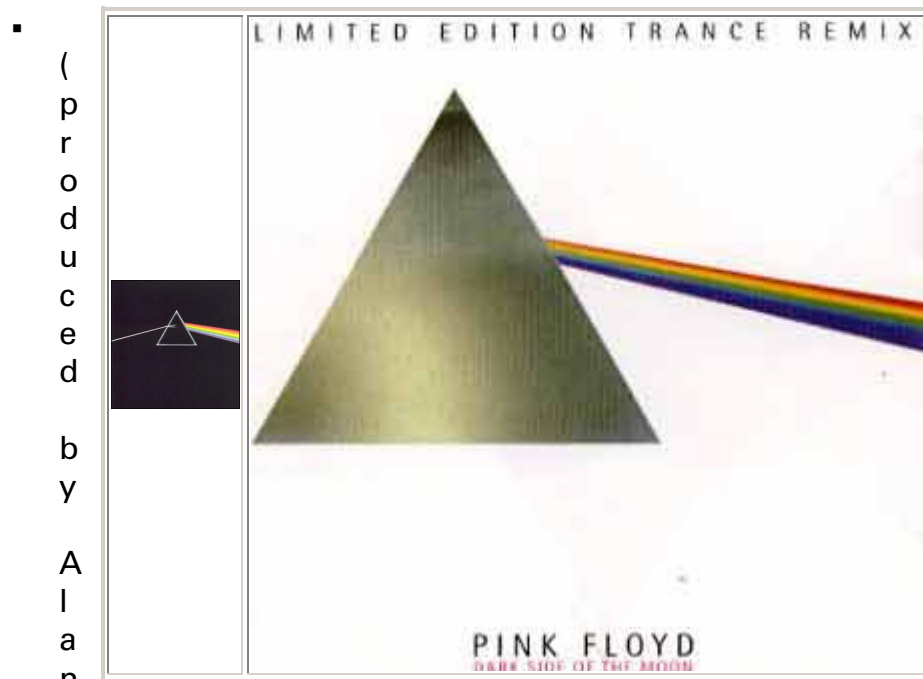
Meddle Trance Remix

- _Obscured By Clouds_ (1972)
This album is the soundtrack to the film _La Vallee_. The ending vocals on _Absolutely Curtains_ are by the characters from the film. The _La vallee_ film debuted on 27/8/72 at the "Venice Film Festival", Venezia, Italy. The

movie was 100:00 long and only contained brief snippets of Pink Floyd songs.

- Obscured By Clouds (Waters, Gilmour) {3:02}
 - When You're In (Waters, Gilmour, Mason, Wright) {2:22}

 - Burning Bridges (Wright, Waters) {3:24}
 - The Gold It's In The ... (Waters, Gilmour) {3:00}
 - Wots ... Uh The Deal (Waters, Gilmour) {5:03}
 - Mudmen (Wright, Gilmour) {4:16}
 - Childhood's End (Gilmour) {4:27}
 - Free Four (Waters) {4:07}
 - Stay (Wright, Waters) {3:58}
 - Absolutely Curtains (Waters, Gilmour, Wright, Mason) {5:49}
- Dark Side Of The Moon_ cassette (1973)




Parsons)

- Speak To Me_ (Mason) {1:13}
- Breathe_ (Waters, Gilmour, Wright) {2:46}
- On The Run_ (Gilmour, Waters) {3:35}
- Time_ MP3 (192k) (Mason, Gilmour, Waters, Wright) {7:04}
 - sampled in track Looking Down The Barrel Of A Gun_ MP3 by Beastie Boys off of Paul's Boutique_ (piano chord played in background throughout)
 - live (off of Pulse)_ MP3
- The Great Gig In The Sky_(Wright) {4:48}

- Around the 3:32 mark of the song and you will hear a woman's voice faintly saying "if you can hear this little whisper, you're dying."
 - _Money_ (Waters) {6:23}
 - _Us And Them_ (Waters, Wright) {7:50}
 - _Any Colour You Like_ (Gilmour, Mason, Wright) {3:25}
 - _Brain Damage_ MP3 (192k) (Waters) {3:50}
 - track _Brain Damage (Orb Trance Remix)_ MP3
 - Eclipse (Waters) {2:04}
- track _Wish You Were There_ MP3 (192k) by Dark Side Of The Moog
- _Dark Side Of The Moon Trance Remix_
 - _Zabriskie Point_ soundtrack (1970)
Pink Floyd made part of the soundtrack to Michaelangelo Antonioni's motion picture _Zabriskie Point_, which was filmed in 1969. The Grateful Dead, Jerry Garcia, among others, featured songs in this soundtrack.
 - "Come In Number 51, Your Time Is Up" is a reworked version of "Careful With That Axe, Eugene".
 - Heart Beat,Pig Meat [3'11] (Waters,Wright,Gilmour,Mason)
 - Crumbling Land [4'13] Gilmour (Waters,Wright,Gilmour,Mason)
 - Come In Number 51,Your Time Is Up [4'58] Waters (Waters,Wright,Gilmour,Mason)
- _Wish You Were Here_ (1975)
- Synchronicity: _Pink Floyd: The Illustrated Discography_ says: "During the WYWH sessions a fat, shaven-headed person wearing grey Terylene trousers, a nylon shirt and string vest wandered into the studio. The band ignored the visitor and kept on playing and it was the visiting Andrew King who finally recognised their guest: 'Good God, it's Syd! How did you get like that?' To which Syd replied, 'I've got a very large fridge at home and I've been eating a lot of pork chops.' The whole event was slightly un-nerving since the theme of the album was based on Syd and his subsequent madness." Barrett had not been in contact with any of the other members for years before this sudden appearance. About that, Rick Wright said: "The whole album sprang from that one four-note guitar phrase of Dave's in _Shine On_. We heard it went, That's a really nice phrase. The wine came out, and that led to what I think is our best album, the most colourful, the most feelingful. _Shine On_ was in the process of being recorded, the lyrics about Syd were written. I walked into the studio at Abbey Road, Roger was sitting, mixing at the desk, and I saw this big bald guy sitting on the couch behind. About 16 stone. And I didn't

think anything of it. In those days it was quite normal for strangers to wander into our sessions. Then Roger said, You don't know who that guy is, do you? It's Syd. It was a huge shock, because I hadn't seen him for about six years. He kept standing up and brushing his teeth, putting his toothbrush away and sitting down. Then at one point he stood up and said, Right, when do I put the guitar on? And of course he didn't have a guitar with him. And we said, Sorry Syd, the guitar's all done."

- Shine On You Crazy Diamond_ MP3
 - track Shine On You Crazy Diamond (Orb remix)_ MP3
 - Part 1 (Wright, Waters, Gilmour)
 - Part 2 (Gilmour, Waters, Wright)
 - Part 3 (Waters, Gilmour, Wright)
 - Part 4 (Gilmour, Wright, Waters)
 - Part 5 (Waters)
- Welcome To The Machine_ MP3 (Waters)
 - 604 track Welcome The The Machine (Oforia Remix)_ MP3 by Pink Floyd (unreleased)
 - video (mpg) (66.1megs)
- Have A Cigar_ MP3 (Waters)
- Wish You Were Here_ MP3 (Waters, Gilmour)
 - track Wish You Were Here (Atmosfear Orb remix)_ MP3
- Shine On You Crazy Diamond
 - Part 6 (Wright, Waters, Gilmour)
 - Part 7 (Waters, Gilmour, Wright)
 - Part 8 (Gilmour, Wright, Waters)
 - Part 9 (Wright)
- Animals_ 12" (1977)
(cover was later spoofed by The Orb on their Live '93_
 CDx2 on Island (1993)
- Pigs On The Wing (Part One) (Waters)
- Dogs (Waters, Gilmour)
- Pigs (Three Different Ones) (Waters)
- Sheep (Waters)
- Pigs On The Wing (Part Two) (Waters)

Animals Trance Remix

- The Wall 12"x2 (1979)
 - In the Flesh ?
- The Thin Ice
- Another Brick in the Wall (Part I)
- The Happiest Days of our Lives
- Another Brick in the Wall (Part II)
 - video (taken from the film The Wall (mpg) (62.6megs)
 - sample: *"we don't need no education... we don't need no dark sarcasm... no dark sarcasm in the classroom..."* - read aloud in a good ole boy voice used in Time To Make You Mine (In My Dreams Mix) MP3 (vK) by Lisa Stansfield off of Auntie Aubrey's Excursions Beyond The Call Of Duty - The Orb Remix Project Part 2 CDx2on Deviant #023 (2001)
- Mother
- Goodbye Blue Sky
- Empty Spaces
 - 1- Put on Record 1, Side 2; 2- Play track 2 (Empty Spaces) and stop it (i.e. stop the turntable) immediately before Roger Waters starts singing (about 1 minute 2 seconds after the beginning) 3- spin the record backwards at (approximately) the right speed, 33 RPM.4- You should hear, amidst the guitar notes, a very low-pitched voice saying: *"Congratulations. You've just discovered the secret message. Please send your answer to Old Pink, care of the Funny Farmhouse"*.
- Young Lust
 - the ubiquitous telephone lady Jane Barbe - at the end of - (realaudio) (0:48)
- One of My Turns
- Don't Leave Now
- Another Brick in the Wall (Part III)
- Goodbye Cruel World
- Hey You
- Is There Anybody Out There?
 - track Born Slippy (apex twin pink floyd remix) MP3 by Underworld
 - sample: "is there anybody out there?" taken from The Wall 12"x2 by Pink Floyd
- Nobody Home
- Vera
- Bring The Boys Back Home
- Comfortably Numb
- The Show Must Go On
- In The Flesh

- Run Like Hell
- Waiting For The Worms
- Stop
- The Trial
- Outside The Wall
- _Us And Them - Symphonic Pink Floyd_ orchestrated by Jaz Coleman and Youth of Killing Joke
- _The Great Gig In The Sky_
- _Eclipse_
- _Another Brink In The Wall (Part II)_
- _Comfortably Numb_
- _On The Run_
- _Us And Them_ 6:04
- _Great Gig In The Sky_
- _Nobody Home_
- _Any Colour Your Like_
- _Time (the Old Tree with Winding Roots Behind the Lake of Dreams Mix)_
- video - _Pink Floyd - The Wall_
- track _Raving And Drooling_
- track _Shine On You Crazy Diamond_ MP3



Personnel:

- David Gilmour
- Nick Mason
- Rick Wright
 - track _Runaway (Leggit Dub)_ MP3 (vK) by Rick Wright off of _Auntie Aubrey's Excursions Beyond The Call Of Duty - The Orb Remix Project Part 2_ CDx2on Deviant #023 (2001)
- Syd Barrett
 - _Syd Barrett lost in the woods 1969_ video (mpg) (15.6megs)
 - track _Effervescent Elephant_ MP3 off of _Barrett_ 12" on Alliance (1970)
 - neo psychedelia track _My Man Syd_ MP3 by Brian Jonestown Massacre off of _Take It From The Man!_ on Bomp (1996)
- Roger Waters
- Roger Waters' daughter - on the cover of _Rock Bitch Mafia_ 12"x3 by 604 entity Green Nuns Of The Revolution on Flying Rhino psychedelic prog rock
- UFO - "underground freakouts" - pre-rave

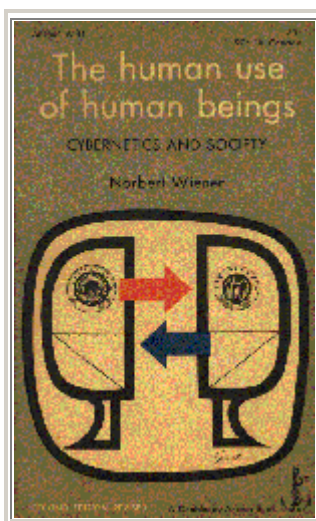
- track _Stoned Alone: interview with Syd Barrett and Roger Waters_ MP3
- trip hop track _Pink Freud_ (80k) by DJ Me DJ You off of _Rainbows & Robots_ on Emperor Norton (2000)
- track _Milky Way_ MP3 (Syd Barrett on vocals) from _Outtakes From Outer Space_

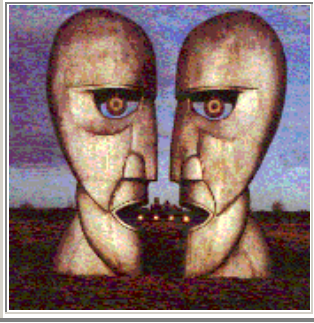


"It was no longer a group. It was just a marketing exercise that had nothing to do with music."

- Roger Waters

- post Waters release _A Momentary Lapse Of Reason_
 - release _A Permanent Lapse Of Reason_ by Touch Tone Terrorists





Cover of book _The Human Use Of Human Beings_ by Norbert Wiener and Pink Floyd's _The Division Bell_ correlation discovered by Publius Enigma

track _Keep Talking_ samples Stephen Hawking: "For millions of years, mankind lived just like the animals. Then something happened that unleashed the power of our imagination: We learned to talk."; "It doesn't have to be like this. All we need to do is make sure we keep talking."
(Note: The samples are spoken by Stephen Hawking's speech synthesizer, and are taken from a British Telecom advertisement)

In the spring of 1968, Roger Waters had talked to the hip psychiatrist RD Laing. He had even driven Barrett to an appointment: 'Syd wouldn't get out. What can you do?' In the intervening months, however, Barrett became less hostile to the idea of treatment. So Gale placed a call to Laing and Po booked a cab. But with the taxi-meter ticking outside, Barrett refused to leave the flat.

The previous year, punk rock had appeared and the King's Road had become heartland. Without success, the Sex Pistols, their manager Malcolm McLaren and their art director Jamie Reid tried to contact Barrett, to ask him to produce their first album. The Damned hoped he would produce their second, realised it was impossible and settled for the Floyd's Nick Mason ('Who didn't have a clue', according to the band's bassist Captain Sensible).

- _You Shone Like The Sun_ - article on Syd Barrett in _The Observer_ October 6th, 2002

bootlegs (1965 - 1970):

- _Ahm_ MP3 (24k) (18:08)
- _Birdy Hop_ MP3 (24k)
- _Candy & A Current Bun_ MP3
- _Celestial Voices (live 1969)_ MP3 (24k)

- _Corrosion (live)_ MP3 (32k)
- _Cymbaline_ MP3 (32k)
- _Grandchester Meadows_ MP3 (32k)
- _Green Is The Colour (live)_ MP3 (112k)
- _Interstellar Overdrive (live London 1966-67)_ MP3 (24k)
- _Interstellar Overdrive_ MP3
- _Julia Dream (1968)_ MP3 (24k)
- _King Bee (live)_ MP3
- _Let There Be More Light (live 1968)_ MP3 (32k)
- _Main Theme_ MP3 (32k)
- _Moonhead_ MP3 (32k)
- _Murdering Women_ MP3 (32k)
- _One In A Million (live)_ MP3
- _Pmats_ (24k)
- _Scream Thy Last Scream_ MP3 (96k)
- _Siles Lane_ MP3
- _The Embryo (live)_ MP3 (112k)
- _The Massed Gadgets Of Hercules_ MP3 (24k)
- _Beset By Creatures Of The Deep (Live 9/5/69)_ MP3
- _Vegetable Man_ MP3 (64k)
- _Why Do Fools Fall In Love_ MP3

Pink Floyd - The Wall (1981)

- **Anomalog:** Pink Floyd - The Wall - Action Figures
- The film was originally to have included live footage of five performances of Pink Floyd in concert at London's Earl's Court, however none of the resulting footage was deemed suitable.
- During _The Thin Ice_, Pink (Bob Geldof) can be seen floating in a swimming pool. Geldof (who is infamous for his dislike of baths) couldn't swim, and instead was supported in similar manner to that used for the flying sequences in _Superman (1978)_.
- Jenny Wright (_The Chocolate War_) wasn't told that Geldof would be throwing that bottle at her, so her reaction of ducking was totally spontaneous.
- Scene for the song _Hey You_ was filmed. It showed British police in riot gear facing off against a mob. Author Roger Waters asked this reel to be cut.
- The poetry that young Pink was caught with during _The Happiest Days of Our Lives_ is the second verse from _Money_, off Pink Floyd _Dark Side of the Moon_. Far from being "absolute rubbish", this album stayed longer on the Billboard chart than any other album: more than 700 weeks.
- Director Alan Parker walked out on this project many times, probably due to and ego clash with Roger Waters. Waters was annoyed at

Parker, who didn't like the way that he wanted to make it a cult film. Pink Floyd's next album The Final Cut contains the following lyrics (written by Waters):

- Not now John, we've gotta get on with the film show:
Hollywood waits at the end of the rainbow.
Who cares what it's about, as long as the kids go?
So not now John I've gotta get on with the show."

- Parker refers to this film as "the most expensive student film ever made."
- The lyrics sung by Pink as he huddled in the bathroom stall later resurfaced in Moment Of Clarity in Waters' solo album: The Pros and Cons of Hitch-Hiking. He also uses some lines which surfaced in Pink Floyd's next album, The Final Cut. Waters originally presented the band with the concepts for both The Wall and Pros and Cons, and the band decided to do The Wall.
- The Final Cut was originally planned to be a soundtrack of the film.
- A single with When the Tygers Broke Free and Bring the Boys Back Home was released in the UK, stating that these songs were taken from the forthcoming album.
- The shot during Pink's destruction of his hotel room of him grabbing the jagged glass in the window is real. Geldof also cut his hand while ripping apart the closet doors, and his nipples during the shaving scene.
- Real skinheads were used in the neo-Nazi segment.
- The scene in which Pink is calling his home from the United States and is very depressed to hear a man's voice was made by actually placing a call to England through a random, unsuspecting AT&T operator. The conversation was recorded and played over the filmed sequence.
- During the crowd devotion scenes there was going to be a shot of members of the audience's heads exploding as they wildly cheered, loving every minute of it. Waters decided that it could not be accomplished without making it comic.
- CAMEO (Roger Waters): supposedly in the brief shot of Pink's wedding during Another Brick in the Wall Pt III.
- Song changes from album:
 - When the Tigers Broke Free - added
 - In the Flesh? - extended/re-recorded
 - The Thin Ice - extended/re-mixed
 - Another Brick in the Wall 1 - unchanged
 - The Happiest Days of Our Lives - re-mixed
 - Another Brick in the Wall 2 - re-mixed
 - Mother - re-recorded/lyrics changed
 - Goodbye Blue Sky - re-mixed

- Empty Spaces - re-recorded/lyrics changed to match the original album sleeve.
- What Shall We Do Now? - added
- Young Lust - unchanged
- One of My Turns - unchanged
- Don't Leave Me Now - changed
- Another Brick in the Wall 3 - re-recorded
- Goodbye Cruel World - unchanged
- Hey You - not included
- Nobody Home - unchanged
- Is There Anybody Out There? - unchanged
- Vera - unchanged
- Bring the Boys Back Home - extended
- Comfortably Numb - unchanged
- The Show Must Go On - not included
- In the Flesh - re-recorded
- Run Like Hell - shortened
- Waiting for the Worms - shortened
- Stop - re-recorded
- The Trial - unchanged
- Outside the Wall - re-recorded.
- video _Behind The Wall_ (vhs/ntsc)
 - richard wright
 - footage of syd barrett
 - roger waters
 - dark side of the moon
 - the wall as theater
 - the breakup
 - mary anne hobbes radio dj
 - alan parker and the film version
- release _Is There Anybody Out There? The Wall Live 1980-1981_ CDx2 (2000)
 - _Master Of Ceremony_ MP3 (192k)
 - _In The Flesh_ MP3 (192k)
 - _The Thin Ice_ MP3 (192k)
 - _Another Brick In The Wall Part I_ MP3 (192k)
 - _The Happiest Days Of Our Lives_ MP3 (192k)
 - _Another Brick In The Wall Part II_ MP3 (192k)
 - _Mother_ MP3 (192k)
 - _Goodbye Blue Sky_ MP3 (192k)
 - _Empty Spaces_ MP3 (192k)
 - _What Shall We Do Now_ MP3 (192k)
 - _Young Lust_ MP3 (192k)
 - _One Of My Turns_ MP3 (192k)
 - _Don't Leave Me Now_ MP3 (192k)

- _Another Brick In The Wall_ MP3 (192k)
- _The Last Few Bricks_ MP3 (192k)
- _Goodbye Cruel World_ MP3 (192k)
- _Hey You_ MP3 (192k)
- _Is There Anybody Out There_ MP3 (192k)
- _Nobody Home_ MP3 (192k)
- _Vera_ MP3 (192k)
- _Bring The Boys Back Home_ MP3 (192k)
- _Comfortably Numb_ (192k)
- _The Show Must Go On_ (192k)
- _Master Of Ceremonies_ (192k)
- _In The Flesh_ (192k)
- _Run Like Hell_ (192k)
- _Waiting For The Worms_ (192k)
- _Stop_ (192k)
- _The Trial_ (192k)

Outside The Wall (192k)

Chapter 20

Tibet & The Dalai Lama

*This nOde last updated April 22nd, 2003 and is permanently morphing...
(9 Muluk (Water) / 17 Pohp - 9/260 - 12.19.10.3.9)*

Tibet

Tibet (te-bèt')

A historical region of central Asia between the Himalaya and Kunlun mountains. A center of Lamaist Buddhism, Tibet first flourished as an independent kingdom in the seventh century. It fell under Mongol influence from the 13th to the 18th century and later came under Chinese control (1720).

Tibet

Tibet (tî-bèt'), Mandarin Xizang, autonomous region (1990 pop. 2,196,000), c.471,700 sq mi (1,221,700 sq km), SW China, bordered by Myanmar (SE); India, Bhutan, and Nepal (S); India and Kashmir (W); and Chinese provinces (N, E). Major cities are LHASA (the capital), Xigazê, and Gyangzê. Tibet is largely a high arid plateau surrounded by mountain ranges, including the HIMALAYAS in the south and the Kunlun in the north. The CHANG (Yangtze), MEKONG, and BRAHMAPUTRA rivers rise in Tibet. The economy is predominantly pastoral, based on raising livestock, particularly yaks; the leading crop is barley. The inhabitants are of Mongolic stock and speak a Tibeto-Burman language. They follow a form of Buddhism known as Lamaism, the chief figures of which are the DALAI LAMA and the Panchen Lama; until the Chinese suppressed the monasteries in the 1960s, as much as one sixth of the male population were Lamaist monks.

Tibet (History)

An independent kingdom flourished in Tibet by the 7th cent. A.D. It was under Mongol influence from the 13th to the 18th cent., when it came under nominal Chinese control. With the overthrow of the Ch'ing dynasty in China in 1911, Tibet reasserted its independence, which it maintained until 1950. In that year China invaded; Tibet was made an autonomous region of China in 1951. An anti-Chinese uprising in 1959 was crushed and repressive measures introduced. The Dalai Lama and many priests fled to India; but by the 1980s some Buddhist temples had resumed operation. In the late 1980s there were violent anti-Chinese demonstrations in Tibet, and martial law

was imposed (1989). Despite government repression, demonstrations against Chinese rule have continued.

An Explanation of the Symbolism of the National Flag of Tibet

In the centre stands a magnificent thickly snow clad mountain, which represents the great nation of Tibet, widely known as the Land Surrounded by Snow Mountains. Across the dark blue sky six red



bands spread representing the original ancestors of the Tibetan people: the six tribes called Se, Mu, Dong, Tong, Dru and Ra which in turn gave the [twelve] descendants. The combination of six red bands (for the tribes) and six dark blue bands for the sky represents the incessant enactment of the virtuous deeds of protection of the spiritual teachings and secular life by the black and red guardian protector deities with which Tibet has had connection for a very long time.

At the tip of the snow mountain, the sun with its rays brilliantly shining in all directions represents the equal enjoyment of freedom, spiritual and material happiness and prosperity by all beings in the land of Tibet.

On the slopes of the mountain there proudly stand a pair of snow lions blazing with the manes of fearlessness, which represent the country's victorious accomplishment of a unified spiritual and secular life.

The beautiful and radiant three coloured jewel held aloft represents the ever-present reverence respectfully held by the Tibetan people towards the Three Supreme Jewels (the Buddhist objects of refuge: Buddha, Dharma and Sangha). The two coloured swirling jewel held between the two lions

represents the peoples' guarding and cherishing the self discipline of correct ethical behaviour, principally represented by the practices of the ten exalted virtues and the 16 humane modes of conduct.

Lastly, the surrounding border of yellow adorning the perimeter represents the spread and flourishing in all directions and times of the purified gold like teachings of the Buddha.

If you went straight through the Hopi Reservation to the other side of the world, you would come out in Tibet. The Tibetan word for sun is the Hopi word for moon, and the Hopi word for sun is the Tibetan word for moon.

"When the iron eagle flies and horses run on wheels, the Tibetan people will be scattered over the earth and the dharma will go to the land of the red man." --- Padmasambhava, 8th c.

"When the iron bird flies, the red-robed people of the East who have lost their land will appear, and the two brothers from across the great ocean will be reunited." -- Hopi Prophecy

- 604 track _Free Tibet_ by Astral Projection off of _The Astral Files_ CD on Transient
- track _Part II - 23 Tibetan Human Thigh Bones_ MP3 (192k) by Psychic TV off of _Themes/Cold Dark Matter 12" on Some Bizarre/WEA (1982)
- 604 track _Alien Pets_ (free tibet mix) by Prana off of _Let It Rip_ compilation 12"x3 on Matsuri Productions (1997)
- samples: *"the beginning of life..."*; *"there is no final truth..."* - William Hurt as Dr. Jessup from the film Altered States (1980)
- 604 track _Tibetan Strawberries_ by The Visitors off of _Dancing To The Sound Of The SunVolume 2_ compilation CDx2 on Psy-Harmonics
- track _Tibet_ MP3 (vK) by Beatsystem off of _2297_ CD on Em:t (1997)
- art rock track _Seven Years In Tibet_ MP3 (192k) by David Bowie off of _Earthling_ CD (1997)
- track _Radar Frees Tibet_ MP3 by Radar mixed by Mixmaster Mike
- track _Rain In Tibet_ MP3 (192k) by Up Bustle & Out off of _Light Em Up, Blow Em Out_ on Ninja Tune (1997)
- Lhasa
- Beastie Boys
- Tibetan Freedom Concert
- Dalai Lama

- [Harrison Ford](#)
- [Buddhism](#)
- [Chris Dekker's Earthdance](#)
- [track _Last Train To Lhasa_ by Banco de Gaia](#)

In 1950 China invaded Tibet, a country the size of western Europe. The Tibetans have calculated that 1.2 million died as a result of the Chinese take-over. In 1959 the [Dalai Lama](#) was forced to flee his home and now travels the world gathering support for his people. The Chinese government announced that it intends to build a railway across Tibet to ease the way for even more settlers. The Tibetans believe in a non-violent struggle for freedom.

The most advanced shamanic techniques - such as Tibetan Tantra or Crowley's system in the west - work by alternating faith and skepticism until you get beyond the ordinary limits of both. With such systems, one learns how arbitrary are the reality maps that can be coded into laryngeal grunts by hominids or visualized by a mammalian nervous system. We can't even visualize the size of the local galaxy except in special high states. Most people are trapped in one static reality map imprinted on their neurons when they were naive children, as [Dr. Leary](#) keeps reminding us. Alas, most so-called "adepts" or "gurus" are similarly trapped in the first postrapture reality map imprinted after their initial Illumination, as Leary also realizes. The point of systems like Tantra, Crowleyanity, and Leary's Neurologic is to detach from all maps - which gives you the freedom to use any map where it works and drop it where it doesn't work. As Dogen Zenji said, "[Time](#) is three eyes and [eight](#) elbows."

[Robert Anton Wilson](#) - [_The Illuminati Papers_](#) 

- [book _Tibetan Book Of The Dead_](#)
- [Milarepa](#)
- [Dropas File](#)
- [Anomalog:](#)
 - [13-Year Old Tibetan Boy Had A Dream. Is Now Able To Recite Longest Epic In The World For 6 Hours](#)
 - [Spinning Those Mantra Wheels Can Be Tiring. Let Your Hard Drive Do It For You @ 7200rpm](#)

"The spiritual ecology of the Tibetans describes a matrix of power beings associated with the various naturally existing features found between earth and sky. We begin with the energies of the inner earth. Nothing is more earthly than the meeting place of soil, rock, and water: springs, lakes, and rivers all bear the life's blood of the world. These are natural abodes of the

lu ('naga' in Sanskrit). They are envisioned as serpent- bodied mermaids and mermasters. Physically, they are embodied by snakes, frogs, and scorpions - powerful organisms associated with the realm of the inner earth. Such inner-earth powers possess energies and natural tendencies of conserving, collecting, and congealing. These qualities manifest in the extensive caches of 'norbu', wish-fulfilling jewels, which they jealously guard at the bottom of their watery domains."

- Peter Gold, "Navajo and Tibetan Sacred Wisdom: The Circle of the Spirit"



Dalai Lama

This nOde last updated January 20th, 2004 and is permanently morphing...

(9 Ik (Wind) / 10 (Muan (Owl) - 22/260 - 12.19.10.17.2)

<http://www.fusionanomaly.net/dalailama.html>

Dalai Lama

Dalai Lama (dä'li lä'me) noun

The traditional governmental ruler and highest priest of the Lamaist religion in Tibet and Mongolia.

[Tibetan : Mongolian dalai, ocean + Tibetan bla-ma, monk (so called because he is known as the ocean of compassion).]

Dalai Lama

Dalai Lama (dä'li lä'me), "oceanic teacher," title of the leader of TIBETAN BUDDHISM. Believed like his predecessors to be the incarnation of the Bodhisattva Avalokiteshvara, the fourteenth Dalai Lama, Tenzin Gyatso, 1935-, gave up cooperation with the Chinese and fled into exile (1959). He has traveled widely, pleading the Tibetan cause. Recipient of the 1989 Nobel Peace Prize, the Dalai Lama wrote an autobiography, Freedom in Exile (1990).

The Dalai Lama on the Earthdance (Chris Decker and Return to the Source)
concept:

"I feel the role of music and dance in helping planetary peace can be very useful. I have the opinion that any message can be channelled in different ways to reach its audience. Dance or music, I think are a very effective method to reach millions of people who may not have the capacity, interest or awareness to find out about Tibet otherwise."

Chapter 21

Dionysus

This nOde last updated November 14th, 2002 and is permanently morphing...

(6 Oc (Dog) / 3 Keh (Red) - 110/260 - 12.19.9.13.10)

Dionysus

Dionysus (dì'e-nì'ses, -nê'-) noun

Greek & Roman Mythology.

The god of wine and of an orgiastic religion celebrating the power and fertility of nature. Also called Bacchus.

[Latin Dionýsus, from Greek Dionusos.]

Dionysus

Dionysus, in Greek mythology, god of wine and vegetation. He was a son of the god Zeus. Dionysus was characterized as a deity whose mysteries inspired ecstatic, orgiastic worship. He was good to those who honored him, but he brought madness on those who spurned him.

According to tradition, Dionysus died each winter and was reborn in the spring. The yearly rites in honor of his resurrection gradually evolved into the structured form of the Greek drama, and important festivals, featuring dramatic competitions, were held in his honor. By the 5th century BC, Dionysus was also known to the Greeks as Bacchus. The Dionysiac mysteries, which were frenetic celebrations, probably originated in spring nature festivals; they became popular in the 2nd century BC in Roman Italy, where they were called the Bacchanalia.

Dionysus (noun)o

drunkenness: Bacchus, Dionysus

Olympian deity: Dionysus, Bacchus

Dionysian

Dionysian (dì'e-nîsh'en, -nîzh'en, -nîs'ê-en) adjective

1. Greek Mythology. a. Of or relating to Dionysus. b. Of or devoted to the worship of Dionysus.
2. Often dionysian . Of an ecstatic, orgiastic, or irrational nature; frenzied or undisciplined: "remained the nearest to the instinctual, the irrational in music, and thus to the Dionysian spirit in art" (Musco Carner).
3. Often dionysian . In the philosophy of Nietzsche, of or displaying creative-intuitive power as opposed to critical-rational power.

[From Latin Dionýsius, from Greek Dionusios, from Dionusos, Dionysus.]

Dionysia

Dionysia (dí'e-níz'ê-e, -nîzh'ê-e, -nîs'ê-e) plural noun

Ancient Greek festivals held seasonally, chiefly at Athens, in honor of Dionysus, especially those held in the fall and connected with the development of early Greek drama.

[Latin Dionýsia, from Greek (ta) Dionusia (hiera), (festivities) of Dionysus, neuter pl. of Dionusios. See Dionysian.]

Though Dionysus is popularly associated with wild revels induced by wine intoxication, Robert Graves has argued that the original Dionysian rites were only partially wine-inspired. He has insisted, through his combination of sound scholarship and poetic insight, that the worship of Dionysus once also involved the ingestion of the hallucinogenic fly-agaric mushroom, *Amanita muscaria*.

As befits a psychedelic god, Dionysus was given to a bewildering series of mutations and transformations. Again echoing shamanism, with its traditions of shape-shifting, Dionysus variously appeared as a girl, a man, a woman, a lion, a bull, and a panther. He was also an occasional cross-dresser, and was the god of the theatre, masks and illusion. Use of psychedelics inevitably reveals the role-playing nature of identity, and the story of Dionysus shows that we may take advantage of this shifting quality of the masks we wear to the world. The metamorphic god persistently used his transformations to conquer foes and work his way out of difficult situations.

It's an interesting note that the word "rave" in fact comes from ancient Greek texts describing the behavior of intoxicated dancers and followers of Dionysus. One such group, the Maenads (a female cult in Thebes closely resembling the more extremist hippies) were often mentioned as "raving" or in a state of "wild ecstasy." Dionysus himself, although commonly known as the God of Wine or drunkenness, was also referred to often as the "God of Ecstasy" or the "Ecstatic God." He brought the dualistic nature of wine

and intoxication to mortals. Both the ecstatic side and the destructive rage. Perhaps the roots of our scene go back further than you have ever imagined. As far back as time goes, there was rhythm and there were mind-altered states. Whether natural psychedelics were involved or merely a passion of faith, people have been "raving" for thousands of years.

"...this time however I come as the victorious Dionysus, who will turn the world into a holiday...Not that I have much time..." - Nietzsche (from his last "insane" letter to Cosima Wagner)

- track _Dionysus Aphrodite Apollo_ MP3 by Ambient Temple Of Imagination off of _Eleusinia_ CDx2
 - _Dionysus Aphrodite Apoolo (Konx Om Pax)_ MP3
- track _Cygnus X-1 Book II Hemispheres_ MP3 by Rush off of _Hemispheres_ (1978)
 - III. Dionysus: Bringer Of Love
- track _Dionysiac_ MP3 (160k) by Eat Static off of _Epsilon_ 12"x2

sound: this has got to be the landmark track of all time. psychedelic - dub meets drum and bass polyrhythmic naturescapes. released 1995 and never gets old.

Chapter 23

Musical Bands Of

The Beast

*This nOde last updated April 29th, 2003 and is permanently morphing...
(3 Cib (Owl) / 4 Uo - 16/260 - 12.19.10.3.16)*

- 'Beastie' is an acronym for "Boys Entering Anarchistic States Toward Internal Excellence" - interesting that they had a female drummer when they named themselves

Members

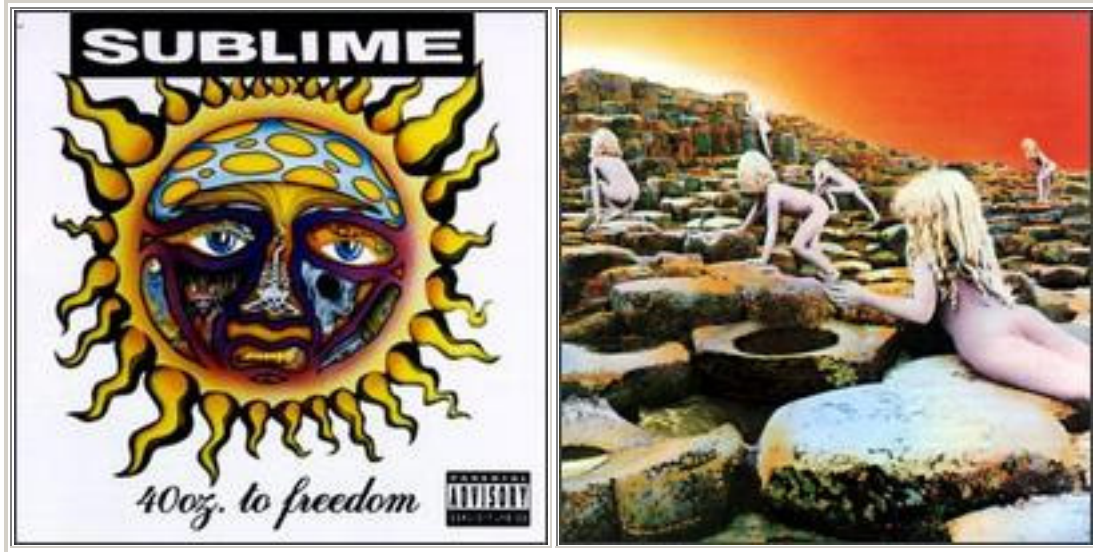
- Adam Yauch (MCA)
- Mike Diamond (Mike D)
- Adam Horvitz (King Ad-Rock)
 - (father is playwright Israel Horovitz)
 - video footage (vhs/ntsc) Ad-Rock shopping on Valentine's Day)
 - acted in film _Roadside Prophets_ (vhs/ntsc) along with John Doe of X
 - acted in film _Lost Angels_
- Money Mark (Mark Ramos Nishita)
- Eric Bobo
- DJ Hurricane
- AWOL Amery Smith
 - (original Suicidal Tendencies drummer)
- Mixmaster Mike
 - member of Invisbl Skratch Piklz

Releases:

- _Cookie Puss_
 - _Cookie Puss_ MP3
- _Licensed To Ill_ 12" (gatefold) on Def Jam (1986)
 - video footage (vhs/ntsc) of License To Ill tour on VH1: The Year 1987

- _Rhymin & Stealin_
MP3
 - guitar riff sampled from _Sweat Leaf_ MP3 by Black Sabbath off of _Master Of Reality_ 12" (1971)
- kick drum sampled off of _When The Levee Breaks_ MP3 (192k) by Led Zeppelin off of _IV_ (1971)
- _New Style_ MP3 (192k)
 - *"the new style"* sampled in track _Monster Dub_ MP3 by Tino off of _Under The Influence_ MixCD by DJ Spooky on Six Degrees
 - also sampled in _Basic Beat_ MP3 (160k) by Tino mixed with _Dynamite Fresh_ MP3 (160k) by Meat Beat Manifesto off of _Adbusters: Live Without Dead Time_ MixCD by DJ Spooky
 - descending drum roll and "kick it!" sampled in _Let's Go Get Stoned_ MP3 (vK) off of _40 Oz. To Freedom_ (1992)
- _She's Crafty_ MP3
 - guitar riff from _The Ocean_ MP3 by Led Zeppelin off of _Houses Of The Holy_ 12" on Atlantic (1973)





- _Posse In Effect_ MP3 (192k)
- _Slow Ride_ MP3 (192k)
 - sampled in track _Voodoo People (Chemical Brothers Mix)_ by The Prodigy
- _Girls_ MP3
- _(You Gotta) Fight For Your Right (To Party)_ MP3
 - video (vhs/ntsc) (mpg) (45megs)
 - memeflow: _Party For Your Right To Fight_ MP3 by Public Enemy
- _No Sleep Till Brooklyn_ MP3 (192k)
 - guitar solo by Kerry King of Slayer (labelmates at the time c/o of Def Jam)

- video (mpg) (47.5megs)
- _Hold It Now, Hit It_ MP3
 - sample from _Take Me To The Mardi Gras_ MP3 by Bob James off of _Two_ (1975)
 - also sampled heavily in _Peter Piper_ MP3 by Run DMC

- sample from _Funky Stuff_ MP3 by Kool & The Gang off of _Wild And Peaceful_ (1973)
- _Brass Monkey_ MP3
- _Slow And Low_ MP3
- _Time To Get III_ MP3 (192k)
 - _live at Nassau_ MP3
 - sample: from _Dyn-O-Mite_ by Jimmie Walker off of _Dyn-O-Mite_ (1975)
 - sample: theme MP3 from the tv show _Mr. Ed_

- _Paul's Boutique_
NOTE: Paul's Boutique never existed. The street corner in the picture is Ludlow and Rivington and it's in Manhattan, not Brooklyn. The Paul's Boutique sign is just hanging off of Lee's Sportswear.
- _To All The Girls_ MP3 (192k)
- sample: From Idris Muhammed - _Loran's Dance_ MP3 (192k) off of _Power Of Soul_ 12" on Kudu (1974), keyboards by Bob James _Shake Your Rump_ MP3
 - **samples:**
 - beat is Harvey Scales - _Dancing Room Only_ MP3 (160k) off of _Hotfoot: A Funque Dizco Opera_ on Casablanca (1977)
 - *"Shake Your Rump-ah"* - from _Unity_ MP3 by James Brown and Afrika Bambaataa
 - Mostly taken from the _Car Wash_ MP3 soundtrack by Rose Royce on Casablanca (1976)
 - *"It's the Joint"* - from _That's The Joint_ MP3 by Funky 4+1
 - Bong hit
 - scratch heard under *"the most packinest", "your belief, chief"* and at the end - _Could You Be Loved_ MP3 by Bob Marley off of _Uprising_ (1980)
 - *"Hoo-ha! Got them all in check."* - _8th Wonder_ MP3 by The Sugarhill Gang
 - owl/horn sound; *"can you feel it?"* - _Jazzy Sensation_ MP3 by Afrika Bambaataa
 - Ronnie Laws - _Tell Me Something Good_ off of _Pressure Sensitive_
 - The open & main drum roll is from _Funky Snakefoot_ MP3 by Alphonze Mouzon off of _Funky Snakefoot_ 12" on Blue Note (1973)
 - Additional beats from _Super Mellow_ by Paul Humphrey from the album _The Drum Suite_
 - the sound similar to a straw being pulled through a soft drink lid is an African percussian instrument known as a "cuica"
 - the disco call is either from Foxy's _Get Off_ MP3 off of _Get Off_ 12" on Tk (1978) or _Let's All Chant_ MP3 by Michael Zager Band (1978)
 - After the chorus phrase "Shake Your Rump-a" there is a drum break with synth. The first two run-throughs, right

before the rap starts again, the concluding drum fill is from _Good Time Bad Times_ MP3 by Led Zeppelin.

- _One for the Treble (Fresh)_ MP3 by Davy DMX.
Following the line: "And when I say stupid I mean cupid" you hear "Fresh" from the song cut in (and then the line: "I'm not James at 15...")
- "get down!" from _Funky Stuff_ MP3 by Kool & The Gang off of _Wild & Peaceful_ on De Lite (1973) (instrumental remix _33% god_ MP3 (160k) only off of the _Love American Style_ 12")
- Rose Royce - _6'O Clock DJ_, _Born To Love You_ MP3 (192k) (beginning of this track used in bridge bass line right before "good god!"), _Yo Yo_ MP3 (main bubbly bass line) all from _Car Wash_ soundtrack (1976)

references:

- "Got arrested at the Mardi Gras for jumping on a float" - The Mardi Gras is New Orleans, Louisiana's version of "carnival", which lasts three days.
 - "Chillin' at the beach down at Club Med" - international resort chain
 - Pigpen - the original keyboardist/harmonica player/vocalist for the Grateful Dead
 - "The Patty Duke Show, the wrench, and then I bust the tango" - Patty Duke - popular hip-hop dance step during the mid-eighties, Patty Duke had her own TV show and played a young Hellen Keller in a film; tango - dance; wrench - dance
 - "like Sam the butcher, bringing Alice the meat" - two characters from _The Brady Bunch_
 - "*like Fred Flintstone driving 'round with bald feet*" from the cartoon _The Flintstones_, who's car was powered by his 2 feet.
 - "I'm Mike D & i'm back from the dead..." - A rumor going around during the hiatus between _Licensed to Ill_ and _Paul's Boutique_ was that Mike D had OD'd, been murdered, killed by Run-DMC, etc.
- _Johnny Ryall_ MP3

samples:

- The wind noise heard in the beginning is from Pink Floyd's _One Of These Days_ MP3 off of _Meddle_
- Certain chimes in "Johnny Ryall" that were taken from the song _Military Cut-Scratch Mix_ MP3 by Grandwizard Theodore Kevie Kev Rockwell, which is on the _Wild Style_ soundtrack 12" on Animal (1983)"Who do you think you are?" - from _Mr. Big Stuff_ MP3 by Jean Knight off of _Mr. Big Stuff_ 12" on Stax (1971)
- "Kick it!" - _Fight For Your Right (To Party)_ MP3 by Beastie Boys
- "That's right y'all his name is" - from the _A.J. Scratch_ MP3 by Kurtis Blow from _Ego Trip_ (1984)
- Many of the drum beats (most after the line "bottle after bottle he'll always drink more") are from _Momma Miss America_ MP3 by Paul McCartney off of _McCartney_ (1970)
- The "one, two, three, four" chants can also be heard in an Ofra Haza remix of _Galbi_ MP3 off of _Shaday_ (1988)
- Bass, and rhythm guitar and lead guitar samples from David Bromberg's _Sharon_ off of _Demon in Disguise_ (1972)
 - _Magnificent Sanctuary Band_ MP3 by Donny Hathaway off of s/t 12" (1971)

references:


- "On the bass was boots on the drums was checkers" - the "boots" refers to Bootsy Collins
- "Checkin' the night train" - _Night Train_ MP3 (160k) by James Brown (1961)
- "He claims that he wrote the Blue Suede Shoes" - _Blue Suede Shoes_ MP3 - song written and originally recorded by Carl Perkins, later by Elvis Presley MP3
- "He's even more over than the mayor Ed Koch" - former mayor of New York City
- "Donald Trump Donald Tramp living in the Men's Shelter"; Donald Trump real estate tycoon
- "Ain't gonna work on Maggie's Farm no more" - from Bob Dylan's _Maggie's Farm_ MP3
- "Wonder Bread bag shoes and singing Helter Skelter"; It is a common practice among the homeless to wrap their feet in plastic bags

- to keep the moisture out; _Helter Skelter_ MP3 - by The Beatles
 - "Louis Vuitton with the Gucci guitar..." - Louis Vuitton is a fancy luggage store
 - "Thunderbird is the word..." - Thunderbird is a cheap wine; _Surfin' Bird_ MP3 (192k) ("bird is the word") by The Trashmen
- _Egg Man_ MP3
 - "We all dressed in black we snuck up around the back, We began to attack, the eggs did crack on Haze's back, Sam I am down with the program, Green eggs and ham Yosemite Sam, Come Halloween you know I come strapped, I throw it at a sucker K-pap"

samples:

- bassline from _Superfly_ MP3 by Curtis Mayfield off of _Superfly_ soundtrack (1972)
- _Dyn-O-Mite_ by Jimmie Walker off of _Dyn-O-Mite_ (1975)
- The main beat throughout is from _Sport_ MP3 (160k) by Lightnin' Rod (w/ music from Kool & The Gang) off of _Hustler's Convention_ (1973)
- _You're Gonna Get Yours_ MP3 - song of same title by Public Enemy off of _Yo! Bum Rush The Show_ (1987)
- "Now they got me in a cell" - _Bring the Noise_ MP3 (224k) by Public Enemy which also includes "Get Off your Ass and Jam" by Funkadelic
- _Dance To The Music_ MP3 by Sly & The Family Stone off of 12" of the same name on Legacy (1968) when MCA says "I'm on the move"
- _Drop It In The Slot_ MP3 (160k) by Tower Of Power off of _In The Slot_ (1975)
- Violin samples at end: _Lucy in The Sky With Diamonds_ by The Beatles off of _Sgt. Pepper's Lonely Hearts Club Band_ (1967).
- The movies _Jaws_ and _Psycho_, the last harmonica clip comes from the intro of the movie
- scream after "Come Halloween" is either Drew Barrymore from _E.T._ or the character Newt from _Aliens_

references:

- "Comes from a chicken, not a bunny, dummy" - Cadbury Easter Egg commercials always portrayed a clucking rabbit laying their candy eggs.
- "I'm going through science like Dolemite"; Dolemite - Blaxploitation movie directed by D'Urville Martin (1975)
- "Bust a Travis Bickle when I feel that I'm getting pushed" - Taxi Driver - Martin Scorsese film starring Robert DeNiro as Travis Bickle
- "Sam I am down with the program/Green Eggs and Ham Yosemite Sam - Dr. Seuss; Bugs Bunny nemesis
- "Hit the Rastaman he said Bloodclot" - a Jamaican term of "exasperation"
- "Humpty Dumpty was a big fat egg" Humpty Dumpty - Mother Goose Nursery Rhyme
- Between the lyrics "Sometimes hard-boiled, sometimes runny" & "Comes from a chicken not a bunny, dummy" you can hear Ad-Rock yell "RAY!" So you get Runny Ray from Run-DMC's posse. In the film Tougher than Leather, the plot revolves around the murder of Runny Ray.
- "Egg Man Egg Man We all dressed in black we snuck up around the back/We began to attack the eggs did crack on Haze's back" - Eric Haze is a New York graffiti artist. He also did the lettering for Check Your Head LP cover, as well as his own clothing line available at X-Large. These two lines also are almost directly ripped from the Beastie Boys song, Egg Raid on Mojo  . The original lyrics are: "We all dressed in black, we snuck up around the back/We began to attack, the eggs did crack on Mojo's back"

- High Plains Drifter MP3 (160k)

samples:

- Mainly from Those Shoes MP3 (160k) by The Eagles off of The Long Run (1979)



- "Outta the car, longhair" - Your Momma Don't Dance MP3 by Loggins & Messina off of s/t 12" (1972)
- "Suzy is a Headbanger" - Ramones song Suzy Is A Headbanger MP3 (160k) off of Leave Home 12" (1978)
- Moaning is from Put Your Love (In My Tender Care) MP3 by the Fatback Band off of Raising Hell 12" on Polydor (1976)
- Baseline is from a ZZ Top song

references:

- "Fear and loathing across the country listening to my 8 track" - book Fear and Loathing in Las Vegas by Hunter S. Thompson (1971)
- "Spend another night at the Motel 6 - "Motel 6
- "(and then I) Concoct a black and tan in my brandy snifter" - Black and Tan - a popular mixture of beers, usually a stout like Guinness and an ale such as Bass
- "I'm a kleptomaniac K-Mart shoplifter" K-mart (now bankrupt)
- "I feel like Steve McQueen a former movie star/Look in my rearview mirror seen a police car" - Steve McQueen - actor in the film The Getaway (1972)
- "Bust a Travis Bickle when I feel that I'm getting pushed" Travis Bickel - From Taxi Driver played by Robert Deniro
- "Dirty Mary Crazy Larry on the run from Dirty Harry" - Dirty Mary, Crazy Larry - a 1974 film with Peter Fonda;

- _Dirty Harry_ - film (1971) and character made famous by Clint Eastwood
- "Took the bailiff's wallet and went straight to O.T.B./I had a good feeling easy come easy go" - OTB - Off Track Betting - All the comforts of horse race wagering without having to go to the track.
- "Phony paper passing at Nix Check Cashing" - A small chain of check cashing locations in Long Beach, CA
- _High Plains Drifter_ was a Western starring Clint Eastwood
- "Threw me in the tank with the drunk called Otis" - a drunk character from the Andy Griffith show
- "Ballantine quarts with the puzzle on the cap" - Ballantine is a brand of beer. Under the cap are little picture puzzles that spell out phrases.
- "Reached behind the seat and grabbed a Kool from the pack" - KOOL- brand of cigarettes - the logo for this brand depicts Vesica Piscis
- "Houdini'd out the cuffs I kicked the screw in the knee" - Harry Houdini - escape artist in early part of 20th century
- "I bet on one horse to win and another to show...that nag came in" from The Band's _Up On Cripple Creek_ MP3 off of s/t 12" (1969), actual lyrics are "She bet on one horse to win and I bet on another to show, the odds were in my favor, I had 'em five to one, and when that nag to win came around the track, sure enough she had won."
- "Check my rear view mirror check the gold tooth display", - reference to a line in track _I'm Bad, I'm Nationwide_ MP3 (160k) by ZZ Top off of _Deguello_ 12" (1979) - original lyrics: "With my New York brim and my gold tooth displayed; Nobody give me trouble cause they know I got it made. "
- "Takin' care of business at 7-11" - possibly a reference to _Takin' Care Of Business_ by Bachman-Turner Overdrive
- _The Sounds Of Science_ MP3 (320k)

samples:

- The sounds at the beginning is from the small toy in a can that would make a "mmmoooooooooooo" sound each time it was turned upside down.

- Jet flying overhead from The Beatles Back in the U.S.S.R. MP3 off the White Album 12"x2
- The occasional beeps and bass lines during the first half of the song is from Issac Hayes' Walk From Regio's MP3 on the Shaft soundtrack (1971)
- "Right up in your face and dis' you" - My Philosophy MP3 (160k) by Boogie Down Productions off of By All Means Necessary 12" on Jive/Novus (1988)

- "I do not sniff the coke, I only smoke the sensamilla" - Pato Banton's Never Give In MP3 (96k) (1987)

- The oboe track you hear at the beginning is a sample of The Beatles When I'm 64 MP3 from Sgt. Pepper's Lonely Hearts Club Band (1967)
- The violin and other orchestral tuning you hear in the middle (I believe when AdRock says "Rope-a dope...") is a sample of the intro to The Beatles Sgt. Pepper's Lonely Hearts Club Band MP3 from SPLHCB (1967)
- The crowd noise in the break is from the beginning of SPLHCB
- The Beatles, The End MP3 off of Abbey Road (1969) is scratched throughout the song. It is also the guitar track at the end.
- The drum track underneath the guitar sample is a sample of the Beatles Sgt. Pepper's Lonely Hearts Club Band (Reprise) MP3 from SPLHCB (1967)
- James Brown's, Get Up, Get Into It, Get Involved MP3 off of Revolution Of The Mind 12" on Polydor (1971), when MCA says "that's right my name's Yauch"

references:

- "Pegs through my hands and one through my feet" - Jesus
- "Shea Stadium the radium E M D squared" - Shea Stadium - Home of NY Mets; Radium is a radioactive, metallic element with an atomic number of 88, which is around the time some of these songs were written, 1988-1989; "EMD" is a company that handles the distribution of several record companies among them being Capitol Records, the label for which this album was recorded; The "squared" makes a play on the Albert Einstein equation "e = mc²

- "Got kicked out of the Palladium you think that I cared" - Palladium - popular nightclub in New York, concert venue in Los Angeles
- "The fountain of youth not Robotron" - Ponce de Leon, Fountain of Youth - he explored Florida looking for it; _Robotron_ -1980's video game, third in the _Defender_ series by Williams
- "Ben Franklin with the kite getting over with the key" - Ben Franklin
- "Naugels, Isaac Newton, Scientific E.Z." - Sir Isaac Newton, "naguals" were spiritual/scientific leaders of an ancient Mexican culture known as the Toltecs, researched by Carlos Castenada. Someone named "E.Z. Mike" is featured at the end of the _Shake your Rump_ video.
- "Had to get up to get the Jimmy protector" - another term for a condom
- "Rock my Adidas never rock Fila" - sneaker companies
- "Cheech wizard in a snow blizzard"; Cheech Wizard - Character created by cartoonist Vaughn Bode
- "Like bumping around the town like when you're driving a Range Rover" - Range Rovers - sport utility vehicle
- "Ben Franklin with the kite gettin' over with the key" - a reference to his famous experiment which established the first link between lightning and electricity
- "Rope-A-Dope" - Muhammed Ali's infamous boxing strategy, which consisted of giving your opponent the opposite of what you lead him to believe he is about to receive
- "dropping science like Galileo dropped the orange" - Italian astronomer born in Pisa in the 16th century, who dropped objects from heights to prove that all objects fall at the same rate regardless of weight, disproving the prevailing theory that heavier objects fall faster.
- "Order the quarter deluxe why don't you wake up" - a limited time sandwich at McDonald's
- "My mind is kinda flowing like an oil projector" - an oil projector is a lighting effect, producing fluid colored blobs, used mainly in the '60s for psychedelic rock shows and movies
- _3-Minute Rule_ MP3

samples:

- Ping Pong game

- First and last beats from Sly and the Family Stone, _Brave & Strong_ MP3 (160k) off of _There's A Riot Goin' On_ (1971)
- Drum beats from _Take The Money And Run_ MP3 (160k) by Steve Miller Band off of _Fly Like An Eagle_ 12" (1976)

references:

- "Stay up all night go to sleep watching Dragnet" - _Dragnet_, TV show and pulp-movie
- "I'm so rope they call me Mr. Roper" - Mr. Roper - name of the gambling addicted American fighter played by John Saxon in the martial arts movie, _Enter The Dragon_ (also the landlord in _Three's Company_)
- "On the mic I score just like the Yankees" - New York Yankees
- "Get over on Ms. Crabtree like my main man Spanky" - Miss Crabtree and Spanky - characters in Little Rascals - Mrs. Crabtree was an elementary teacher at the school that Spanky and the gang attended.
- "Proud Mary keeps on turning rolling like a Ring Ding" - song by the name of _Proud Mary_ MP3 (160k) by Creedence Clearwater Revival off of _Bayou Country_ 12" on Fantasy (1969)
- "Doo wa diddy bust with the pre-roll" from track _Do Wah Diddy_ MP3 by Manfred Mann off of s/t 12" on Ascot (1964) - track was released by two groups in 1964, the relatively unknown Exciter's girl-group version followed by the one-everyone-has-heard by Manfred Mann. Original lyrics are: "There she was just a-walkin' down the street Singin' do wah diddy diddy dum diddy do"
- "I'm just chillin' like Bob Dylan" - Bob Dylan - folk singer
- _Mothership Connection (Star Child)_ MP3 (192k) (song and album by Parliament on Casablanca (1976)
- "You be driving around Hollywood, yo, sorry charlie" - a line from Starkist tuna commercial
- "While I'm reading On the Road by my man Jack Kerouac" - _On the Road_ by Jack Kerouac the beat writer, his best known book

- "Are you experienced, little girl?" - _Are you Experienced_ MP3 (256k) by Jimi Hendrix Experience (1967)
- "You got your 8 by 10 your agent your Harley" - Harley Davidson Motorcycle
- "customs jail me over an herb seed" - refers to an incident in 1988 when the US customs arrested a man at the Mexican border for possessing three marijuana seeds
- "Cause you know why a you see H..." If you take the last five words of this line pronounced phonetically, Why=y, a=a, you=u, see=c, h=h = Y+A+U+C+H
- _Hey Ladies_ MP3
 - video (mpg) (8.9megs)

samples:

- "Hey Ladies" sample is from _Party Time?_ MP3 (160k) Kurtis Blow off of _Party Time?_ (1983)
- Mostly _Machine Gun_ MP3 by The Commodores off of _Machine Gun_ on Motown (1974)
- Guitar and synth under "All the ladies in the house...the ladies, the ladies" is from _Shake Your Pants_ MP3 by Cameo off of _Cameosis_ 12" on Casablanca (1980)
- "All the ladies in the house...the ladies, the ladies" - _Jazzy Sensation_ MP3 by Afrika Bambaataa & The Jazzy Five on Tommy Boy (1981)
- beat sample at the end just before segue into _Ask For Janice_ comes from _Lyrics Of Fury_ MP3 (160k) by Eric B and Rakim off of _Follow The Leader_ 12" on UNI (1988)
- _Hey DJ_ MP3 by World Famous Supreme Team on Famous Charisma (1984) at the very first "a... get funky" before the cowbell.
- "She's thinks she's the passionate one" - _Ballroom Blitz_ MP3 (192k) by Sweet off of _Desolation Boulevard_ (1974)
- "And when I say stupid I mean stupid fresh" - scratched sample from "Change le Beat" by B-side and Fab 5 Freddy (1982) - _Change le Beat/B-side_ MP3 (160k) by Fab 5 Freddy (1982)
- "Good God!" - _War_ MP3 by Edwin Starr off of _War And Peace_ on Motown (1970)

- "Funky!", "Damn!" and "Is it funky, brotha?" from _Funky President (People It's Bad)_ MP3 (192k) by James Brown off of _Reality_ on Polydor (1974)
- "ain't it funky now..." sampled from _Ain't It Funky Now_ by James Brown (1969)
- _Jungle Boogie_ MP3 by Kool And The Gang off of _Wild And Peaceful_ (1973)
- _So Ruff, So Tuff_ MP3 (192k) by Roger off of _The Many Facets Of Roger_ 12" (1981)
- In the video version: "Baby, Baby, Baby" is Deep Purple's _Hush_ MP3 off of _Shades Of Deep Purple_ 12" on Spitfire (1968)
- _Pumpin' It Up_ MP3 (192k) by the P-Funk All Stars off of _Urban Dancefloor Guerillas_ 12" on Uncle Jam (1983)

references:

- "And I've got more hits than Saduhara Oh" - Japanese baseball player that has more home runs than anyone in baseball history, including Hank Aaron
- "Take my advice at any price a gorilla like..." - from Magilla Gorilla theme song MP3 (160k) (actual lyrics "a gorilla like Magilla is mighty nice")
- "Tom Thumb Tom Cushman or tom-foolery" - Tom Thumb was a tiny boy only a few inches tall in an old child's tale; Tom Cushman is a long-time friend of the Beastie Boys, having done some of the one-off side-projects with some of them, including Brooklyn and the Beat Brothers (possibly in reference to Tom Cushman, nationally syndicated sportswriter.); Tom Foolery - acting in a foolish manner
- "Date women on T.V. with the help of Chuck Woolery" - Chuck Woolery - host of TV's _Love Connection_
- "I dropped my drawers and it was Welcome Back Kotter" - _Welcome Back Kotter_ tv show
- "I'm not James at 15 or Chachi in charge" - _James at 15_ - Lance Kerwin TV show from late 70s; Chachi in Charge - a reference to Scott Baio's character in _Happy Days_, and his show _Charles in Charge_
- "Tune in turn on to my tune that's live" - "Tune In Turn On Drop Out" - popular phrase in 60's by Dr. Timothy Leary
"Vincent Van Gogh call and mail that ear" - Vincent Van Gogh - Famous painter, who mailed his severed ear to his girlfriend to show how much he loved her

- _5-Piece Chicken Dinner_ MP3
 - sample: background music is _Shuckin' The Corn_ MP3 by Eric Weissberg, which appeared on the soundtrack for film _Deliverance_ (1972)
- _Looking Down The Barrel Of A Gun_ MP3
 - MP3 covered by Anthrax off of Japanese release of _Sound Of White Noise_ (1993)(track includes Beavis & Butthead appearance)

samples:

- Main beat is _Last Bongo In Belgium_ MP3 (192k) by the Jamaican Incredible Bongo Band on Pride (1973)
- Piano chord played in background throughout is from Pink Floyd's _Time_ off of _Dark Side of the Moon_ (1973)



- Drum beat is from _Put Your Hand In The Hand_ MP3 by Ocean off of _Put Your Hand In The Hand_ 12" on Kama Sutra (1971)
- Drum and guitar chord after "getting paid, getting rich" - _Mississippi Queen_ MP3 by Mountain off of _On Top_ (1974)
- Dave Skilken - friend of the Beastie Boys (seen in the video)

references:

- "He had more cuts than my man Chuck Chillout" - Influential old-school DJ who put out party records in the 1980's and has mixing credits on Public Enemy's _It

Takes a Nation of Millions to Hold Us Back_

- "Ultra Violence running through my head", "Like Clockwork Orange going off on the town" - alluding to A Clockwork Orange (1971), written by Anthony Burgess
 - "Rapid fire louie like Rambo got bullets" - Rambo - movie starring Sylvester Stallone
 - "I'm a gonna die harder like my kid Bruce Willis" - Die Hard - action movie starring Bruce Willis
 - "Co-ordinating trim is my man Dave Scilken" - Childhood friend of Adam Horovitz who died of a drug overdose in 1991 (two years after this recording). Scilken was also in The Young and the Useless with Horovitz prior to the Beastie Boys. On the Licensed to Ill and Together Forever tours, Scilken earned the title of "trim co-ordinator". His primary duties in this role was to procure females from the crowd and present them with backstage passes.
 - "You got your finger on the trigger like the Son of Sam" - David Berkowitz was a NYC area serial killer in the late 1970's. He terrorized the city for 13 months before his capture, killing six people. The first nickname he acquired during his spree was given to him because of his weapon of choice, the ".44 caliber killer". Later, in letters to the police left at the scenes of his crimes, Berkowitz referred to himself as the "Son of Sam."
 - "Fuzzy navel y'all making me see red" - a mixed drink of orange juice and peach schnapp
- Car Thief_ MP3 (160k)

samples:

- The main sample for Car Thief is from Rien Ne Va Plus_ MP3 (vK) by Funk Factory off of s/t 12" on Atco (1976)
- Funkadelic - I Bet You_ MP3 off of s/t 12" on Westbound (1970)
- The drum right after "I'm a dusted old bummy Hurdy Gurdy Man" is from the Donovan Leitch song Hurdy Gurdy Man_ MP3 from the album of the same title (1968) - A hurdy gurdy man is a type of street performer who plays a music box while a monkey on a leash dances and performs tricks.

- lone Skye is Donovan's daughter, whom Ad-Rock later married
- "I'm a farmer" bit is from the Woodstock soundtrack (1970), the voice is of Max Yasgur

references:

- "Had a 'caine filled Kool with my man Russ Rush" - Kool is a popular brand of menthol cigarettes; The "money hungry miser" and "Russ Rush" most likely refers to Russell "Rush" Simmons, owner of Def Jam Records and Rush Artist Management with whom the Beastie Boys had money squabbles that resulted in their leaving Def Jam after their first LP.
- "Five-O caught me now I'm going to the mountains" - meaning "the police" reference the 1970's television police drama Hawaii Five-O
- "The Godfather of Soul is in the Belly of the Beast" - refers to James Brown in jail
- "For smoking that dust at St. Anthony's Feast" - Summer Festival in NYC
- "Space cake cookies I discover who I am" - hash cakes often eaten in the hash bars in Amsterdam
- "Like Ricky always said you've got to toke and pass" and "Your girl got fucked by Ricky Powell" - Ricky Powell, longtime friend and film maker who has documented the Beastie Boys' career on film and assisted in the direction of many of their videos.
- "Nose candy on the Bowie coke mirror" - David Bowie as Ziggy Stardust
- "Mookies gonna kick your fuckin ass" - Mookie was head of security on the Licensed To Ill tour
- What Comes Around MP3

samples:

- Gene Harris and The Three Sounds - Put On Train MP3 (192k) off s/t 12" on Verve (1962)
- Opening drum beat from Led Zeppelin's Moby Dick MP3 off of II (1969)
- Guitar is from Alice Cooper's It's Hot Tonight MP3 (192k) off of Lace And Whiskey (1977)

references:

- "Why'd ya throw that chair at Geraldo Rivera, man?" - Geraldo was hit in nose by chair during brawl w/skinheads on his show
- "Insecure born in the junkyard with the junk" refers to the line "you insecure born junkyard motherfucker" in the movie _Dolemite_ (1975).
- "Got more Louie than Phil Rizzuto" - Phil Rizzuto - former shortstop and current announcer for NY Yankees, also did commercials on TV for "The Money Store"
- Doris the Finkasaurus - Character on the Flinstones cartoon, by Hanna-Barbera
- "Cause one man's ceiling is another man's floor" - _One Man's Ceiling is Another Man's Floor_ MP3 (160k) is the title of a Paul Simon song from the album _There Goes Rhymin' Simon_
- "Why you wanna beat that brat with a bat" - _Beat On The Brat_ MP3 (160k) by The Ramones (1976). Actual Ramones lyric is "beat on the brat with a baseball bat."
- "With 3-inch cherry red press-on Lee nails" - stick-on nail extensions made by Lee
- "Rapunzel Rapunzel let down your hair" - German fairytale - let her incredibly long hair down so that her rescuer could climb the tower where she was imprisoned.
- _Shadrach_ MP3

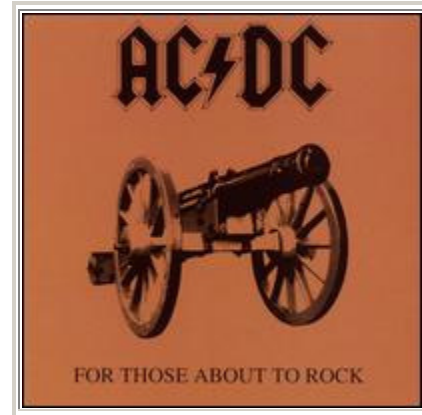
samples:

- _Do Your Dance_ MP3 by Rose Royce off of _In Full Bloom_ on Whitfield (1977) is the first you hear as the intro for the song, with the bass drum and clapping.
- Sly & The Family Stone's _Loose Booty_ MP3 off of _Small Talk_ 12" (1974) comprises most of the song - "shadrach, meshach, abednego"; heya heya heya heya"; horns, bassline
- Sugar Hill Gang's, _Sugarhill Groove_ MP3
- "Never gonna let 'em say that I don't love you" - Ballin' Jack's _Never Let 'Em Say_ MP3 off of s/t 12" (1970)
- "Being very proud to be an MC" - _It's the Joint_ MP3 by Funky 4+1
- James Brown - _The Funky Drummer_ MP3 (1970) is the beat at the end

- Drums and bass from _Hot & Nasty_ MP3 by Black Oak Arkansas off of s/t 12" (1971)
- "Say What?" is sampled from Trouble Funk's _Good To Go_ MP3 (160k)

references:

- Shadrach, Meshach and Abednego - biblical characters
- "For those about to rock, we salute you" - AC/DC - _For Those About To Rock_ MP3 off of _For Those About To Rock, We Salute You_ 12" (1981)
- "I once was lost but now I'm found" - _Amazing Grace_ written by John Newton (1779)
- "Only twelve notes, a man can play..." - reference to Arnold Schoenberg's 12 note atonal scale.
- "And now we're gonna bust with the Putney Swope sequel" - Putney Swope a film by Robert Downey, Sr. (1969) about a black advertising executive
- "Got more suits than Jacoby & Meyers" - law firm
- "My year would be good just like Goodyear's tires" - automobile tires
- "So I'm out pickin' pockets at the Atlantic Antic" - annual street fair held in Brooklyn
- "Get even like Steven like pulling a Rambo" - "Now we are even, quoth Steven" from "Letters to Stella" by Jonathan Swift (1711); _Rambo_ - movie starring Sylvester Stallone
- "Give to the poor and I always give thanks" - Robin Hood
- "Got more stories than J.D.'s got Salinger" - wrote _Catcher In The Rye_
- "I've got money like Charles Dickens" - author of _A Christmas Carol_ who was paid per word for his works.
- "Got the girlyies in the Coupe like the Colonel's got the chicken" - The Cadillac Coupe de Ville; Colonel Sanders fast food chain, Kentucky Fried Chicken, now called KFC



- "Always go out dapper like Harry S. Truman" - President of the US
 - "I'm madder than Mad's Alfred E. Newman" - Humor magazine, Mad. Their mascot is Alfred E. Neuman, the red-haired, freckle-faced, "What, me worry?" kid.
- "Jerry Lee Swaggert or Jerry Lee Falwell" - reference to the fact that Jerry Lee Lewis and evangelist Jimmy Swaggert are cousins.
- Jimmy Swaggert, Jerry Falwell - televangelists "You love Mario Andretti cause he always drives his car well" - race car driver
- "We love the hot butter on the popcorn" is from King Tim III (Personality Jock) MP3 by The Fatback Band off of XII 12 on IMS (1979)
- "I think I'm starting to peak now AI" - In the liner notes of Paul's Boutique the printed lyrics state "I think I'm starting to peak now AI from S.S. Decontrol". an 80's hardcore straight-edge band from Boston.
- "Who shall inherit the Earth? the meek shall" - from Matthew 5:5; "Blessed are the meek, for they shall inherit the Earth."
- Ask For Janice MP3
 - "...the best in men's clothing. Call Paul's Boutique and ask for Janice and the number is (718) 498-1043. That's Paul's Boutqie and they're in Brooklyn."
 - sample from Are You Experienced? MP3 by Jimi Hendrix Experience off of Are You Experienced? (1967)
- B-Boy Bouillabaisse MP3 (160k)
 - a. 59 Chrystie St.
 - Drum beat from The Jungle Line MP3 by Joni Mitchell off of The Hissing Of Summer Lawns 12" on Asylum (1975)



- _Are You Experienced?_ MP3 by Jimi Hendrix Experience off of _Are You Experienced?_ (1967)
- "Aah yeah! aww aww aww aww, aww yeah" - _Here We Go_ by Run DMC
- "fr-fr-fr-Fresh!" - _Change le Beat/B-side_ MP3 (160k) by Fab 5 Freddy (1982)
- "Wick-Wick-Wack" - _My Philosophy_ MP3 (160k) by BDP off of _By All Means Necessary_ on Jive/Novus (1988)
- "You know it." from the track _Buffalo Gals_ MP3 on Malcolm McLaren & The World Famous Supreme Team's album _Duck Rock_ on Island (1983)
- Malcolm McLaren managed the Sex Pistols between 1976-1978 _Rocket In The Pocket_ MP3 (160k) by Cerrone off of _Cerrone IV: The Golden Touch_ 12" on Cotillon (1978)
- According to Mike D: "The money [from the British Airways suit] enabled us to make the move for independence. We got a floor in this Chinese sweatshop building on Chrystie Street." - Spin Magazine
 - b. _Get On The Mic_
- The song alternates between a human beat box and a recorded one, called _Live At The Disco Fever_ MP3 by Lovebug Starski.
- "The king Ad-Whammy has never been limp Dick Butkus" - Dick Butkus was a linebacker for the Chicago Bears football team from 1965-1973.
- "His name's Mike D. not Fat Morton Jelly Roll" - Jelly Roll Morton was a jazz pianist of the 1920's
- "Go to the movies get the Rolos the cholos riding slow and low" - "Rolos" are a chocolate and caramel candy
 - c. _Stop That Train_

- "Stop that train, I wanna get off" - From _Draw Your Brakes_ MP3 (160k) by Scotty, also on _The Harder They Come_ soundtrack.
- Bass drum, horns and chimes from _Save the World_ by All The People
- "It's 4:00 a.m. I've got the Dr. Hfuhruhurr Ale" - A cheap ale sold in 40s and quarts, available in the NYC area. Most likely play on the ale's name and the name of Steve Martin's character in the 1983 film _The Man With Two Brains_
- "I got nothin' to lose, so I'm pissin' on the third rail" - the third rail being the one that supplied the car with electricity
- "Pulling a train like Captain Kirk" - Character made famous by William Shatner on the television series _Star Trek_
- "Caught a bullet in the lung from Bernie Goetz" - Controversial vigilante who shot 4 youths in 1984 in a New York train station
- "The neck tortoise the Lees creased" - turtle neck and Lee's jeans
- "Hot cup of coffee and the donuts are Dunkin" - Donut bakery chain "Dunkin' Donuts"
- "Friday night and Jamaica Queens funkkin" - Jamaica, Queens is a neighborhood in Queens, New York. refers to _Funkin' For Jamaica_ MP3 (192k) by Tom Browne off of _Love Approach_ on GRP (1979)
- "Over the loud speaker about the hard times" - from the song _Hard Times_ MP3 by Run-DMC off of s/t 12" on Profile



- "Sat across from a man readin El Diario" - Common name for a lot of Spanish daily newspapers, so it's exact reference is questionable, most likely a New York based paper when considered in context
- "Went from the station straight to Orange Julius" - "Orange Julius" is a chain of frozen orange juice stands owned by Dairy Queen
- "Bought a hot dog from my man George Drakoulias" - George Drakoulias is a record producer (The Cult and Black Crowes) who got his start at Def Jam in the 1980's, protoge of Rick Rubin
 - d. _A Year And A Day_
- Begins with Tower of Power - _Ebony Jam_ MP3 off of _In The Slot_ (1975)
- Isley Brothers - _Who's That Lady_ MP3
- _When The Levee Breaks_ MP3 by Led Zeppelin off of _IV_ (1971) - beat sped up
- "Mix the Bass Ale with the Guinness Stout" - a drink, otherwise known as a Black and Tan
 - e. _Hello Brooklyn_
- "...just to watch him die" - Johnny Cash - _Folsom Prison Blues_ MP3
- "Like a buffalo soldier I'm broader than Broadway" - _Buffalo Soldier_ MP3 reggae song by Bob Marley; _Here I Come (Broader Than Broadway)_ MP3 reggae song by Barrington Levy
- "Shot a man in Brooklyn..." part is from the classic blues song _Train Kept a Rollin_ MP3 off of _Breakin' Up The House_ 12" on Charly (1950) by legendary blues man Tiny Bradshaw. The original lyric is "Shot a man in Reno . . ."
- "The Bronx is up & I'm Brooklyn Down" - lyrics from to the song _New York, New York_ (actual lyrics are "the Bronx is up and the Battery's down.")

- "Keep keepin' on, I don't care what they say" - a reference to the line "The only thing I knew how to do was keep on keepin' on" from _Tangled Up In Blue_ MP3 (96k) by Bob Dylan off of _Blood On The Tracks_ 12" (1975)
 - f. _Dropping Names_
- Sweet - _Into The Night_ MP3 (224k) off of _Desolation Blvd_
- The quote at the end "If you explain to a musician he'll tell that he knows it but he just can't do it" is taken from an interview with Bob Marley
- The piano and drums before "He thrusts his fist..." is the Meters - _Hey A-Pocky Way_ MP3 off of _Rejuvenation_ 12" on Sundazed (1974)
- The music right after the "He thrusts his fist..." is from the _The Well's Gone Dry_ MP3 by The Crusaders off of _Southern Comfort_ (1974)
- _Ebony Jam_ by Tower of Power - guitar picking that slows down
- "He thrusts his fist against the post and still insists he sees a ghost" - popular tongue twister, also used to try to correct suttering problems, as used in Steven King's _It_ - Amidst the mists and coldest frosts/ With stoutest wrists and loudest boasts/ He thrusts his fists against the posts/ And still insists he sees the ghosts
- "Nicknamed Shamrock my name is not Shamus" - A shamrock is the common three-leaf clover and "Shamus" is a traditional Irish name. As far as pop culture is concerned, take your pick. There's the film _Shamus_ starring Burt Reynolds in 1973. There's also the children's fantasy film from 1959 titled Shamus.
- g. _Lay It On Me_
- Kool and the Gang's - _Let The Music Take Your Mind_ MP3 (192k) off of s/t 12" on De Lite (1969)
- "My favorite New York Knick was Hawthorne Wingo" - Wingo played for the New York Knickerbockers and later the Harlem Wizards
- "You know that it said Napoleon Bonaparte" - Napoleon Bonaparte rose to the status of Emperor of France in 1799
- "Peepin' out the colors I be buggin' on Cezanne" - Paul Cezanne (1839-1906) was a post-impressionist French painter

- "Cause I got more flavor than Fruit Striped Gum" - Flavorful, Beechnut chewing gum
 - h. _Mike On The Mic_
- _At The Fever_ by LoveBug Starski is cut-up at the beginning and then allowed to play through to the end, providing for the whole track
- "It's a trip, it's got a funky beat, and I can bug out to it" - Lloyd Lindsey
- "Had too much to drink at the Red Lobster" - Red Lobster seafood restaurant chain
- "Ride around town like Raymond Burr" - Raymond Burr - played Ironside, a detective who used a wheelchair to "ride around town"
 - i. _A.W.O.L._
- _Good Times_ MP3 by Chic off of _Risque_ 12" (1979)
- During the climax Trouble Funk - _Good To Go_ MP3 (160k) is heard on the left channel
 - _Loran's Dance_ (192k) by Idris Muhammad off of _Power Of Soul_ 12" on Kudu (1974)
 - i. _A.W.O.L._
- Jazzy Jay - old skool New York DJ
- Bad Brains - influential hardcore punk band made up of Rastafarians, formed in 1978
- Mike G. - member of the innovative rap group the Jungle Brothers
- Hollis Crew - the posse of Run-DMC, based out of Hollis, Queens
- Whoudini - new school rap group that had a series of successful singles in the mid eighties
- Original Concept - Band, their DJ was Dr. Dre, the "Yo! MTV Raps" host and former Beastie Boys D.J.
- _33% God_ MP3 (160k) (B-Side)
- guitar wah wah from Rose Royce - _Daddy Rich_ MP3, from the _Car Wash_ soundtrack
 - "Can you feel it? Can you feel it?" from _Jazzy Sensation_ MP3 by Afrika Bambatta
 - "Here's something fresh" - Rock Master Scott and Dynamic 3 - _Request Line_ MP3 off of _Roof Is On Fire_ 12" on Reality (1984)
 - _Dyn-O-Mite_ by Jimmie Walker off of _Dyn-O-Mite_ (1975)
- _Dis Yourself In '89 (Just Do It)_ MP3 (B-Side)

- "Breakdance" and "spin on your back", are from the West Street Mob's, Breakdance - Electric Boogie_ MP3 off of "12" on Sugar Hill (1983)
- Average White Band - Cut the Cake_ MP3 off of Cut The Cake_ "12" on Rhino (1975)
- Rhythm Heritage - Keep Your Eye On The Sparrow_ MP3 (vK) off of Disco-Fied_ "12" on ABC (1976), better known as the theme to the 70's TV show Baretta_
- Incredible Bongo Band - Apache_ MP3 (1973)
- Scream after "hey ladies in the place" from Wilson Pickett's, Mustang Sally_ MP3 (1966)
- Foxy Lady_ MP3 (192k) by The Jimi Hendrix Experience off of Are You Experienced?_ "12" (1967)
- "Girl I've been watching you" - Gregory Abbot - Shake You Down_ MP3 off of Shake You Down_ (1986)
- Stevie Wonder's, Boogie On Reggae Woman_ MP3 (192k) off of Fulfillingness' First Finale_ "12" on Motown (1974)
- High squeaky voice saying "no one expects the Spanish Inquisition" is that of Michael Palin, from Monty Python's Spanish Inquisition_
- And What You Give Is What You Get_ (b-side)
 - "And what you give is what you get..." is from The Jam - Start!_ MP3 off of Sound Affects_ "12" on Polydor (1980)
 - "Do it" - scratched right before the piano part is from The New Rap Language_ MP3 by the Treacherous Three (1980)
 - Steve Miller
 - "god Damn!" - George Carlin
 - Descending guitar riff about midway through the song is from Black Flag's Rise Above_ MP3 (160k) on the Damaged_ CD on SST (1981)
 - The high-pitched "Dance" is from Prince's Kiss_ MP3
- Some Dumb Cop Gave Me Two Tickets Already_ MP3 (b-side)

sample: main track is from Young-Holt Unlimited - Soulful Strut_ MP3
Ricky Powell - longtime Beastie Boy friend
- produced by the Dust Brothers
 - moniker "originally appropriated" by The Chemical Brothers_

- produced: _Odelay_ CD by Beck
- _An Evening At Home With Shadrach, Meschach, Abednego_ 12"

back cover of 12" appropriates the back cover of _Organ Stardust_ 12" by Ashley Tappen

- _Check Your Head_ CD/cassette
- _Jimmy James_ MP3
 - Jimmy James & The Blue Flames - pre-Experience band
 - vocal introduction sample by Cheap Trick off of _Live At Budokan_
 - sample from _Happy Birthday_ MP3 by Jimi Hendrix & Curtis Knight off of _Flashing_ (1967)
 - shriek and drum sample from _I'm Chief Kamanawanalea_ MP3 by The Turtles off of _The Battle Of The Bands_ (1968)
- _Funky Boss_ MP3 (160k)
- _Pass The Mic_
 - video (mpg) (42.2megs)
- _Gratitude_ MP3
- _Lighten Up_
 - _Lighten Up (instrumental)_ MP3 (256k)
- _Finger Lickin' Good_ MP3
 - flute line sample from _Aquarius_ by The 5th Dimension off of _The Age Of Aquarius_
 - _So What'cha Want_ video (mpg) (36.5megs)
 - sample from _When The Levee Breaks_ MP3 by Led Zeppelin off of _IV_ (1971)
- _The Biz Vs The Nuge_ MP3
- sample from _Home Bound_ MP3 by Ted Nugent off of _Cat Scratch Fever_ (1977)
- _Time For Livin'_
- _Something's Got To Give_ MP3
- _The Blue Nun_
- _Stand Together_
- _Pow_ MP3
- _The Maestro_
- _Groove Holmes_ MP3
- _Live At P.J.'s_ MP3 (160k)

- _Mark On The Bus_ MP3
- _Professor Booty_ MP3
 - sample from _Let Your Love Light Shine_ by Buddy Miles off of _Expressway To Your Skull_
 - sample from _Dyn-O-Mite_ by Jimmie Walker off of _Dyn-O-Mite_ (1975)
 - sample from _Uncle Albert/Admiral Halsey_ by Freddie Hubbard off of _First Light_
- _In 3's_ MP3
- _Namaste_ MP3 (vK)
- _Ill Communication_ 12" x2
 - _Sure Shot_ MP3
 - video live on Saturday Night Live (mpg) (32.4megs)
 - video (vhs/ntsc)
 - flute sample from _Howlin' For Judy_ MP3 by Jeremy Steig off of _Legwork_
 - _Tough Guy_
 - _B-Boys Makin' With The Freak Freak_
 - _Bobo On The Corner_
 - _Root Down_ MP3
 - "Oh my God, thats the funky shit" sampled in _Funky Shit_ MP3 by The Prodigy
 - _Root Down (Free Zone Mix)_ MP3
 - _Sabotage_
 - video (vhs/ntsc) mpg (30.6megs)
 - video live MTV VMA (vhs/ntsc)
 - _Get It Together_ MP3
 - "see what's happening..." - sample from _Headless Heroes_ MP3 (vK) by Eugene McDaniels off of _Headless Heroes Of The Apocalypse_ (1971)
 - sample from _Nothing Is The Same_ MP3 by Grand Funk Railroad off of _Closer To Home_ 1970 used on the A.B.A. remix
 - _Sabrosa_
 - _Update_
 - _Futterman's Rule_
 - _Alright Hear This_
 - _Eugene's Lament_
 - _Flute Loop_ MP3
 - _(Live In Glasgow 6/6/99)_ MP3

- samples from _Flute Thing_ MP3 by Blues Project off of _Projections_
 - _Do It_
 - _Ricky's Theme_
 - _Heart Attack Man_
 - _Scoop_
 - _Shambala_
 - _Bodhisattva Vow_ MP3
 - _Transitions_

Intergalactic CDb

- mixed track _Intergalactic Guerrilla Radio (Zero Panik Mix)_ by Beastie Boys vs. Rage Against The Machine - track _Intergalactic_ - "mmm drop", "Intergalactic" chorus mixed in with the guitar riff for _Guerrilla Radio_ off of _The Battle Of Los Angeles_ CDb, cutting out the chorus for the latter.
- mixed track Beastie Boys vs. Herbie Hancock vs. INXS vs. ACDC - _Intergalactic (Soulwax Remix)_ MP3
- track _Intergalactic (Battlestar Galactic Mix)_ MP3
 - samples theme (realaudio) from Battlestar Galactic + Cylons
- track _Body Movin'_ - "Ad-Rock, light up the place. If you pull a card you'll pull an ace. And if you ask me turn up the bass. And if you play Defender can beat ya HYPERSPACE."
- track _Beastie Groove (live on Madonna tour)_ MP3
- track _Flavor (Mike D Remix)_ MP3 by Jon Spencer Blues Explosion off of _Experimental Remixes ep_ on Matador (1995)
- track _Skills To Pay The Bills_ MP3 samples from the video arcade game Q*Bert (when he falls off the pyramid)
- video _Skills To Pay The Bills_
 - _Skills To Pay The Bills_
 - _Jimmie Jamies_
 - _So Whatcha Want_
 - _Egg Raid On Mojo (live 1981)_
 - _Shake Your Rump_
 - _Shadrach_
 - _Holy Snappers home video_
- video _Intergalactic_ (mpg) (46.7megs)
- video _Body Movin'_ (Fatboy Slim Remix)(mpg) (43.6megs)
- video _3 MCs And 1 DJ_ (mpg) (44.2megs)/MP3 (256k)
- video (asf) (4.5megs) of _Sabotage/Radio Radio_ by Beastie Boys/Elvis Costello on SNL
 - ten years after Costello motions off the Attractions then plays the forbidden _Radio Radio_ live on SNL (mpg) (37megs) , the

Beasties re-enact the sequence by starting off with Sabotage and gets interrupted by Elvis.

- track Rock Hard MP3 (1985)

riff taken from Back In Back MP3 by AC/DC off of Back In Black (1980)

- *proving that they are the three stooges of hip hop, Beastie Boys host MTV 120 Minutes in 1994. Ad Rock was completely stoned and/or fried, MCA was trying to be Stuart Wallace, speaking in no less than four different accents - South African, Italian, Texan, German. Ad-Rock: "Hel-met! HELL Yeah!!"*

Tibetan Freedom Concert

- Yeastie Girlz - Ovary Action 7" (1988) on Lookout!
 - accapella pre-grrl rap trio from Berkeley. You Suck MP3 sampled by industrial band Consolidated
- Dalai Lama
- Tibetan Buddhism
- G-Son Studios
- X-Large Clothing
- Grand Royal magazine
- Milarepa Fund
- Beastie Boys aka Quasar
 - Quasar was scheduled to play Jabberjaw Coffeehouse 7/6/1993 - i was there, they never showed up...
- Spike Jonze
 - directed: Buddy Holly video (vhs/ntsc) by Weezer; Southern California video (vhs/ntsc) by Wax; film Being John Malkovich (vhs/ntsc)

Delirium, Dance And The History Of Raving

*This nOde last updated January 20th, 2004 and is permanently
morphing...*

(9 Ik (Wind) / 10 (Muan (Owl) - 22/260 - 12.19.10.17.2)

dance

dance (dàns) verb

danced, dancing, dances verb, intransitive

1.To move rhythmically usually to music, using prescribed or improvised steps and gestures.

2.a. To leap or skip about excitedly. b. To appear to flash or twinkle: eyes that danced with merriment. c. Informal. To appear to skip about; vacillate: danced around the issue.

3.To bob up and down.

verb, transitive

1.To engage in or perform (a dance).

2.To cause to dance.

3.To bring to a particular state or condition by dancing: My partner danced me to exhaustion.

noun

1.A series of rhythmical motions and steps, usually to music.

2.The art of dancing: "[They] have both offered as a definition of dance: a spiritual activity in physical form" (Susan Sontag).

3.A party or gathering of people for dancing; a ball.

4.One round or turn of dancing: May I have this dance?

5.A musical or rhythmical accompaniment composed or played for dancing.

6.The act or an instance of dancing.

[Middle English dauncen, from Old French danser, perhaps of Germanic origin.]

- danc'er noun

- danc'ingly adverb

Dance

Dance, patterned and rhythmic bodily movements, usually performed to music, that serve as a form of communication or expression. It is performed throughout the world.

"Those who danced were thought to be quite insane by those who could not hear the music."

-- Angela Monet

"Love can be seen as the answer... but nobody bleeds for the dancer..." -
Black Sabbath - Heaven And Hell MP3 off of Heaven And Hell 12"
(1980)



"dance of Shiva" is what scientists call the dance of particles as they arise and disappear out of "quantum foam.

- progressive electronic track Particle Ballet MP3 by David Van Tiegham off of Strange Cargo on Private Music (1989)

"Darwinism stresses conflict and competition; that doesn't square with the evidence. A lot of organisms that survive are in no sense superior to those that have gone extinct. It's not a question of being "better than"; it's simply a matter of finding a place where you can be yourself. That's what evolution is about. That's why you can see it as a dance. It's not going anywhere, it's simply exploring a space of possibilities." - Brian Goodwin

604 release Digital Dance Of Shiva compilation CD on Shiva Space Technology (1999)

- Luminus - Diablo_ MP3 (160k)
- Tal & Yossi - Deltot_ MP3
- Infected Mushroom - Small Moves_ MP3
- Analog Mohicans - Different Worlds_ MP3
- Darksoho - The Fusion_ MP3
- Shidapu featuring SST - Wheel of Time_ MP3
- Sinister Funk - Mintfunk_ MP3
- Infected Mushroom - Intelligate_ MP3
 - samples: *"this is a unique time in our history, history of a civilization. it's the moment of acquisition of technology, and that is the moment where contact becomes possible."*; *"small moves, kid, small moves..."* - from the film Contact (vhs/ntsc)
- Dark Entity - Get Out_ MP3 (160k)



Dance and Human Culture

Dance can be art, ritual, or recreation. It serves many functions: to express emotions, moods, or ideas; to tell a story; to serve religious, political, economic, or social needs; or simply to be an experience that is pleasurable, exciting, or aesthetically valuable.

The two main kinds of dance are those for participation, which do not need spectators, and those for presentation, which are designed for an audience. The primary elements of dance include the use of four things: space, such as floor patterns and the shapes of the moving body; time, such as tempo and rhythmic variations; the body's weight in relation to gravity; and energy flow, such as tense or freely flowing motion.

Dancing, besides giving physical pleasure, can have psychological effects. Feelings and ideas can be expressed and communicated; sharing rhythms and movements can make a group feel unified. In some cultures, shamans dance in trance in order to heal others. The modern field of dance therapy developed as a means to help people express themselves and relate to others. In some societies, dancing often leads to trance or other altered states of consciousness. These altered states of consciousness may be sought as a means to emotional release, or can be interpreted as signaling possession by spirits. A trance state may enable people to perform

remarkable feats of strength, endurance, or to better sense their universal spirit.

History

Prehistoric cave paintings depict figures in animal costumes who seem to be dancing, possibly in hunting or fertility rituals, or perhaps for education or entertainment. In ancient Egypt, dancing was essential to agricultural and religious festivals. Warrior or pyrrhic dances were part of military training in ancient Greece, and religious dances are believed to be the origin of dance in Greek drama. Variations of peasant dances originating in the Middle Ages (5th century to 15th century) continue today as folk dances, which are usually group forms that are passed from one generation to another.

Ballet originated in the courts of Italy and France during the Renaissance (14th century to 17th century), becoming primarily a professional discipline. In the late 19th and early 20th centuries, reaction against ballet's traditional forms led American dancers Isadora Duncan and Ruth St. Denis, Swiss educator Émile Jaques-Dalcroze, Hungarian dancer Rudolf von Laban, and German dancer Mary Wigman to develop forms of modern dance.

Popular and social dances, which are recreational forms, resemble folk dances in that they are for participation, are relatively easy to learn, and generally originate from the people rather than from a choreographer. In the late 18th and 19th centuries, the waltz and polka, originally peasant dances, evolved into social dances. In the United States various immigrant dances merged into new forms, such as tap dance.

Popularized by American dancers Irene and Vernon Castle, ballroom dances swept Europe and America in the early 20th century. The syncopations and movements of African-American dance evolved into forms such as the Charleston and the jitterbug, eventually merging with rock-and-roll dances. Such stars as American dancers Fred Astaire and Ginger Rogers popularized dance in motion pictures. The groundbreaking dance sequences in *Oklahoma!* (1943), with choreography by American Agnes de Mille, inspired a larger role for dance in musicals.

Frequently relying on symbolic gestures, masks or elaborate makeup, and magnificent costumes, Asian dances often narrate stories based on mythology, historical events, and legends. In Indian dance, classical dance forms have been revived on the basis of old manuscript descriptions and temple carvings. Japan, rich in folk dances, also has two major forms of dance-drama: no, a slow-paced dance and opera form, and kabuki, a form using theatrical devices. With its spectacular acrobatics, Peking opera is the

best-known genre of Chinese dance-drama. In Indonesian dance, especially that in Java, female dancers formerly entertained royalty; in Bali, masked dramas and spirit-possession dances remain a part of village life.

Sub-Saharan African societies use masked dance when members imitate or are possessed by spirits. Dancing at rites of passage is also common. Oceanian dances, such as the Hawaiian hula, are often associated with storytelling or poetry. In New Guinea, dances are frequently performed in connection with warfare. North America's native peoples, rich in dance tradition, have developed pan-tribal social dances for performance at intertribal powwows. In Latin America, dances for religious and secular purposes remain a living tradition among many Native American tribes. Other Latin American dances borrow from African dance movements or combine Spanish movements with elements of Native American dances.

Native Americans engaged in a variety of rituals. As a person passed through the stages of the life cycle- obtaining a name after birth, seeking a guardian spirit at puberty, setting off at death for the journey to the afterlife- rituals marked the passages. In prayer, Native Americans used gestures and words as well as songs and dances to communicate with the spirits. Ceremonial observances of prayer and thanksgiving took place at critical points in the agricultural or hunting season- for example, upon the return of the first salmon from the ocean to the rivers; at the times of planting, ripening, and harvest; upon the appearance of sap in the maple trees; or at the summer and winter solstices.

New religious movements among Native Americans have at times taken on the character of crisis cults, which respond to cultural threat with emotional rituals. In the late 1800s some Native Americans believed that if they conducted a ceremony known as the Ghost Dance, depleted animal populations and deceased relatives would be restored. For several years, many indigenous peoples in the western part of North America performed the ceremony, even after United States Army troops massacred Sioux ghost dancers at Wounded Knee in South Dakota in 1890. The Ghost Dance of the 1880s spread among a number of tribes that were all undergoing similar upheavals, and indigenous peoples of the Great Plains shared in each other's Sun Dances. The preeminent pan-Native American religious development, however, has been Peyotism, a religious movement centering on the sacramental ingestion of peyote, a mildly hallucinogenic cactus. In 1918 Peyotism was formally incorporated as the Native American Church. The group's status as a religious organization enabled members to seek legal protection for the ritual use of peyote. In the mid-1990s membership in the Native American Church was estimated to be 250,000.

Between the 1880s and 1930s, U.S. authorities attempted to ban Native American religious rituals, including the Ghost Dance, Sun Dance, and peyote cult. In Canada the same restrictive tendencies prevailed. In more recent years, however, governmental authorities have adopted a more supportive attitude toward the practice of native spirituality. In 1978 the Congress of the United States passed the American Indian Religious Freedom Act, an official expression of good will toward Native American spirituality.

- track _Ghost Dancing_ MP3 by The Orb off of _Cydonia_

Sacred Dance and the Mystery of Presence
presence in the body--
--the emergence of sensation,
appreciation of life itself,
awareness of form and weight
and place in space

presence in the feelings--
---the emergence of a longing for Being,
conscience, compassion,
relation to rather than isolation from others;
and all of Great Nature

presence in the mind--
--the emergence of the nature of awareness,
seeing, insight, awareness of self,
awareness of pattern
and therefore meaning

Self-remembering and the deep mystery of Being

Movements, an integral part of George Gurdjieff teachings, are designed to harmonize our thinking, feeling and moving; refine and develop our attention;and deepen our presence.

An Excerpt From "The Wanderer" by Khalil Gibran

Once there came to the court of the Prince of Birkasha, a dancer and her musicians. And she was admitted to the court. And she danced to the music of the flute, the lute, and the zither.

She danced the dance of flames and fire, and the dance of swords and spears; she danced the dance of stars and the dance of space, and then she danced the dance of flowers in the wind.

When she had finished, she approached the prince and bowed her body before him. The prince bade her to come nearer, and said unto her, "Beautiful woman, daughter of grace and delight, whence comes your art and how is it that you command all the elements in your rythms and your rhymes?"

And the dancer came near and bowed her body again and said, "Gracious majesty, I know not the answer to your questionings. Only this I know:

The philosophers soul dwells within his head, the poets soul dwells within his heart, the singers soul dwells about his throat, but the soul of the dancer abides in all her body."

- Dancing to the "Star-Spangled Banner" is against the law in several American states.
- Anomalog:
 - Dance In An Unlicensed UK Pub And You'll Get A Citation
 - Pope Says No Clapping & No Dancing
 - Old Purple Frog Danced With Dinosaurs
 - Footloose For Real - U.S. Government Will Try To Ban Dancing
 - Robotic Flower Dance

Dancing is probably one of the most ancient modes of generating altered states of consciousness. Over the last few decades, popular music has been exploring and refining the technology of modern trance (with a little help from drug technology as well). Our "future-primitive" moment is captured by the electronic, sample-driven, video-saturated trance dance, which uses beats and drones to secretly rewire the bodymind beneath the ego's supposed control center. As we continue to refine sound technology and the science of psycho-acoustics (not to mention nanochemical neuro-stimulation), music will become one part of an assemblage offorces whose effects will work their magic through the interface of our nervous system. Music will plug directly into the invisible world of vibrations where subjectivity (and visions) arise.

- ambient techno track _Sound Technology_ MP3 (192k) by Paul Brtschitsch off of _Venex_ CD on Frisbee Tracks #007 (2001)

- Erik Davis - _The Future Mix_

- Rave
- Liquid
- Breakdancing
- Delirium, Dance, And The History Of Raving
- Pocomania
- Loie Fuller
- documentary Dancing Outlaw (1991) directed by Jacob Young
 - Jesco is the ultimate white trash law breaking elvis wannabe tap dancer
- The Bee Dance
- Dionysus, lord of the dance
- Nataraja - the cosmic dance of Shiva
- Trance
- Whirling Dervishes

604 release Dancing Galaxy
12"x2 by Astral Projection
on Transient (1997)

- Dancing Galaxy_ MP3
 - sample - "*spice creates life...spice is vital to space travel...*" from the film Dune directed by David Lynch
- Soundform_
- Flying Into A Star_
- No-one Ever Dreams_
- Cosmic Ascension (featuring dj Jorg)_
- Life On Mars_
- Liquid Sun_ MP3
- Ambient Galaxy (disco valley mix)_
- 604 track Braindance_ by Kaaya off of Braindance/Ormazd_ 12" on Dragonfly (1996)
- 604 track Dance Like Nobody Is Watching_ by Space Tribe off of Religious Experience_ CD on Spirit Zone (2000)



- sample: *"Instructions for life, Take into account that great love and great achievements involve great risk. When you lose, don't lose the lesson. Respect for self, respect for others, and responsibility for all your actions. Learn the rules so you know how to break them properly. Open your arms to change, but don't let go of your values. Spend some time alone every day. Approach love with reckless abandon. Share your knowledge, it's a way to achieve immortality. Be gentle with the earth. Dance like nobody's watching" - Dalai Lama*
- 604 track _Dance With The Devil_ by Quirk off of _Machina Electrica & Formax Chemica_ 12"x3 on Matsuri Productions (1998) as well as _Shamanic Trance: Psiberfunk_ Mix by Mark Allen on Return To The Source
- 604 track _Cyberbaba_ MP3 (192k) by Cyberbabas off of _Movers & Groovers At The Temple Of Dawn_ compilation on TIPWorld (2000)
- sample: *"now all this is a... a kind of a dance, or a partnership between the energy coming from me and the energy of the plastic..."*
- track _Origins Of Dance_ MP3 by Timothy Leary meets The Grid (1990)
 - samples: *"psychedelic... extend... the brain... got it? dance was originally a psychedelic way of expressing yourself... a way of getting high... the movements can be in tune with your ancient cellular mythic patterns... and the dance itself can be a wild ecstatic turn on! think for yourself... and question authority..."*
- 604 track _Dance Ov Thee Pink Elephants_ MP3 by Lumukanda off of _Araglin_ CD on _Psy Harmonics #007
- 604 track _Trance Dance_ by Astral Projection off of _Another World_ on Transient (1999)
- 604 track _Dance Of The Witches_ MP3 by S.U.N. Project off of _Macrophage_ 12"x2 on Spirit Zone (1998)
- 604 track _Flying Saucer Landing (Dancing Yoda Mix)_ MP3 by Ubar Tmar off of _Fusion_ on Boom
- track _Dance Of Loomi_ MP3 by Ozric Tentacles off of _Arborescence_ (1994)
- techno track _Paranoid Dancer_ MP3 by Johannes Heil off of _Reality To Midi_ 12"x2 on Kanzleramt #024 (1998) college alternative track
- _Dancing The Manta Ray_ by The Pixies off of _Give Me Ecstasy_
- mod revival track _Non Stop Dancing_ MP3 by The Jam off of _In The City_ 12"/cassette on Polydor (1977)

- track Dancing Gods MP3 (192k) by Silver Apples off of s/t 12" on Kapp (1968)
- gothic post punk instrumental track Mescal Dance MP3 (160k) by Red Lorry Yellow Lorry off of Paint Your Wagon 12" on Red Rhino (1986)
- punk track Do You Wanna Dance MP3 (192k) by Ramones off of Rocket To Russia 12" (1977)
- post punk track Dance Of The Headless Bourgeoisie MP3 (160k) by Nomeansno
- 604 track Speech Dancer MP3 by Yamo off of Sympathy In Chaos 2 on Matsuri Productions
- track Space After (The Consciousness That Dances And Kills) MP3 by Praxis off of Metatron on Subharmonic (1994)
- new wave track The Politics Of Dancing MP3 by Re-flex
 - *"the politics of dancing...the politics of feeling good...the politics of movement..."*
- dark tribal track Catatonic Dance by Crash Worship off of Asesinos CD on Cold Spring (1992)
- celestial trance release Cosmic Dancer 12" by Deepsky on Fragrant (1999)
- track Dance Indra MP3 by Ananda Shankar off of s/t 12" on Gramophone India (1970)
- sound art noise track Kundalini Dance (Test Frequencies) MP3 (192k) by KK Null off of Indiscreet Stereo Test Record CD on Discreet/Indiscreet #003 (1995)
- experimental avant-garde film music track Dancing MP3 (192k) by John Zorn off of Film Works Volume 10: In The Mirror Of Maya Deren on Tzadik (2001)
- techno track Dead Dj's Don't Dance Doom Disco MP3 (160k) by Thomas Krome off of Burned Out CD on Loop #103
- cinematic ambient noise pop track Acera Or The Witches' Dance MP3 (224k) by Yo La Tengo off of The Sounds Of The Sounds Of Science on Egon (2002)
- synth pop indie rock track Your Retro Career Melted MP3 by The Faint off of Danse Macbre on Saddle Creek (2001)
- IDM noise track Mensa Dance Squad (Don't Techno For Answer Remix by Kid606) MP3 by Lesser off of Mensa Dance Squad CD on Tigerbeat6 (2001)

- abstract IDM track _Dancing Flow_ MP3 (160k) by Nobukazu Takemura off of _Finale: For Issey Miyake Men By Naori Takizawa_ CD on WEA (2000)
 - free jazz track _Dance of the Language Barrier_ MP3 (192k) by Sun Ra Arkestra off of _Mayan Temples_ CD on Black Saint (1992)
 - free jazz track _Dance Of The Lonely Hyenas_ MP3 (vK) by The Flying Lutzenbachers off of _Destroy All Music_ on Skin Graft (1998)
 - fusion track _Pharaoh's Dance_ MP3 (192k) (20:06)(28.3megs) by Miles Davis off of _Bitches Brew_ 12"x2 on Legacy (1969)
 - track _Dancing Drums_ MP3 by Ananda Shankar off of _Ananda Shankar & His Music_ 12" on Gramophone India (1975)
 - ambient techno release _Mindflower_ CD by Human Mesh Dance on Instinct (1994)
 - 4. _Wet Moon_
 - 6. _(Infinity)_ MP3 (160k)
 - 7. _Music Of The Spheres_ MP3 (160k)
 - track _We Are Dancing On A Volcano_ MP3 by The Feud
 - industrial noise track _Replicant Dance_ MP3 (192k) by Somatic Responses off of _Dying Language_ CD on Adnoiseam (2002)
 - hip hop track _No Answer For A Dancer_ MP3 (96k) by Consolidated off of _Business Of Punishment_ (1994)
 - ethnic fusion track _Frogorian Dance_ MP3 by Ancient Future off of _Natural Rhythms_ on Philo (1984)
 - ethnic folk pygmy percussion track _Gumboot Dance_ MP3 (96k) by Amampondo off of _Drums For Tomorrow_ on M.E.L.T. 2000 (1999)
 - release _Dance Of The Drunken Mantis_ 12" by MFON on Soma Recordings Limited
 - techno track _Dance Of The Blue Atoms_ MP3 by Diego off of _The Persuasion Channel_ 12"x2 on Kanzleramt #061 (2001)
 - post rock track _There Is No Dance In Frequency & Balance_ MP3 by Set Fire To Flames off of _Sings Reign Rebuilder_ on Alien-8 (2001)
 - emo pop track _All You Need Is Drums To Start A Dance Party_ MP3 by Piebald off of _Barely Legal/All Ages_ CD on Big Wheel (2001)
 - track _Dolphin Dance_ MP3 by Ambient Temple Of Imagination
 - abstract IDM track _Nanodance_ MP3 (160k) by Pyrolator off of _Nanoloop 1.0_ compilation CD Disco Bruit #004 (2002)
-
- _Coincidance_ by Robert Anton Wilson appearance in book _Semiotext[e] USA_ edited by Sylvere Lotringer
 - track _Tribal (Coinci/Dance Mix)_ MP3 by Psychic TV off of _Tribal_ CD on Temple (1994)

"Now I am light, now I fly, now I see myself beneath myself, now a god dances through me!" --- Friedrich Nietzsche

"I could believe only in a god that would know how to dance." ~~ Friedrich Nietzsche

"At the still point of the turning world, there the dance is. Without the point, the still point, there would be no dance, and there is only The Dance"

- T.S.Eliot

when i first started going to raves, beginning in 1995, i didn't know how to move. i was too used to the spectator sport of punk rock shows that denounced (and often rightly so) the testosterone filled slam pit and promoted the intellectual chin stubble rubbing and autistic body movements of the emo scene. i first "let go" when i went to my first moontribe. since it was outdoors, i had no idea that such freedom was possible. that night and morning, i realized that dancing wasn't a form to be perfected, it was a gradual chipping away at the dirt and grime accumulated with mental, physical, and emotional defense building. one becomes rigid when you experience negative vibes throughout life. in a nurturing environment, all that can finally be shed away, and you move like fluid... dancing is simply moving without restriction. the type of dancing i don't like is when it is formalized, and culturalized. then it becomes formal and boundary building again... - @Om* 10/4/01

604 track _Uhkasakkoja Natsihipeille_ MP3 (192k) by Luomuhappo

sample by Alan Watts: *"when we make music, we don't do it in order to reach a certain point such as the end of a conversation... if that were the purpose of music, to get to the end of the piece, then obviously the fastest players would be the best. so likewise when we're dancing, we are not aiming to arrive at a place on the floor, as we would be if we are taking a journey... when we dance, the journey itself is the point. when we play music, the playing itself is the point... [...] grooving with the eternal now..."*

"The crowd is open so long as its growth is not impeded; it is closed when its growth is limited... The stagnating crowd lives for its discharge... the process here starts not with equality but with density... In the rhythmic crowd... density and equality coincide from the beginning. Everything here depends on movement."

The rhythmic, or throbbing crowd is characterised by a specific state of communal excitement: "the means of achieving this state was first of all the

rhythm of their feet, repeating and multiplied," not moving, but gathering intensity at one place and creating frenzy.

- Elias Canetti - Crowds & Power

DELIRIUM, DANCE AND THE HISTORY OF RAVING

A look at raving in the Middle Ages

By Arias Hung

XLR8R Magazine Issue #24

Delirium. The ultimate state of a raving lunatic. Sublime both in its perverse agony and its effervescent bliss, its appeal draws us to the teetering edge of sanity and at times perhaps beyond. The transcendental allure of dance drives us to push ourselves there again and again, above the confines of society and, sometimes even, beyond the voice of reason.

Enter the 14th century Aix-la-Chapelle in July of 1374, a group of people dance themselves for days on end into apoplexy, foaming at the mouth and screaming of wild visions. The manic dancing spreads throughout France and the Low Countries. Crowds gathered, and religious ceremonies are performed in attempts to exorcise the demons. People offered prayer to St. Vitus and he soon became the patron saint of the dancers. The dancing manifested into an anti clerical protest in Liege when ravers began cursing the priests of that city. A few monasteries and towns were even overthrown. In the most severe cases, mad ravers would dance through the loss of a limb, pausing only for a moment to pick up the pitiful piece before resuming the dance until they collapsed to their deaths. For the fewer and more unfortunate they would survive to experience psychotic delusions, nervous spasms, convulsions, schizophrenia, and acute paranoia for the rest of their glorious lives.

The peak of this epidemic came to Strausburg in 1418. Dancers filled the street around the clock this time accompanied by the beats of musicians. The scholars of this time perceptively understood the power of music in its ability to restrain the vices associated with different social classes. They saw it not only as a cure for ailments of the spirit, but also of the flesh and it was used as treatment to the ills of society. In Strausburg, the raving was so widespread that from the raving lunatics and bewildered civilians alike drawn to dance to the music by the groups of performing artists everywhere, down to the masses of gawking spectators and those trying to help the entire town was known to have come to a complete state of delirium.

It grew even madder in the fifteenth century, when an outbreak in the town Taranto of southern Italy inspired an actual dance form. A myth explained the raving to be caused by the bite of the indigenous spider known to us as

the Apulian tarantula. This, however, remains a myth since its bite (although painful) is not deadly. Nevertheless, the dance that evolved from this outbreak became known as the 'tarantella' which consists of rhythms beat out upon a tambourine and castanets, adorned by the devout new-schoolers.

The raving epidemic eventually died out (perhaps just going back underground) or assumed other forms. This leaves us questioning the reason for such an absurdity. One hypothesis is that it occurred because of mass hysteria. The fourteenth century was a cultural mecca full of beautiful art, music, and poetry but also was a time of tremendous social upheaval and people lived under the constant threat of the black plague. That raving became as widespread as it did because of mass hysteria (e.g.: American gothic movement gaining widespread popularity under the global coldwar paranoia) is possible. However, the thought that hysteria alone caused the maddest of ravers to continue dancing after their arms or legs fell off is pure lunacy. The mad raver phenomenon almost certainly needs a physiological explanation that could serve as the initial catalyst.

These godfathers of raving ate of the bread contaminated with 'ergot'. Ergot is a fungal disease of rye that produces hallucinations and bizarre alterations of behavior, eventually leading to insanity or death by loss of limbs or epileptic seizures. This small brown fungus produces an array of dangerous chemicals, including LSD.

The evolution of this frenzied state of delirium inducing dance provides us a glimpse at the pioneers of raving and how they leave us groveling in the dirt. Their delirium induced dancing provided entertainment and awe (not to mention downright fear) and inspired forms of dance, political protest, and larger followings of Dionysian cults. They are truly an inspiration to the modern raver.

SUNSTAR: So it's no surprise that I actually danced with the devil. The Holy Spirit convicted me with great conviction that I will no longer be able to rave and misbehave. These revelations about the rock industry were not exactly surprising. It's just that I will no longer live in ignorance, meaning ignoring all the occult affiliations I closed my heart and mind to when I danced like a lunatic.

Needless to say: I don't dance to such beats anymore. I listen to all music with a Christian connotation and replace evil lyrics with Christian lyrics that glorify God. I definitely don't do drugs anymore and the whole Satanic experience was absolutely terrifying and nightmarish to say the least. Such sins do hurt and kill people, therefore it is a bad thing and truly all such

"SPIRITUAL EXPERIENCES" lead straight to the devil and not the God of Israel in Jesus' Name. When I saw HELL'S BELLS: THE DANGERS OF ROCK N' ROLL BY REEL TO REEL MINISTRIES it profoundly impacted the way I view music today. I will indeed be more careful and cautious with my soul and quit buying the music which definitely has the devil in the details. Ignorance is not bliss. Ignorance leads to hell. Sorry, not interested.

1980

This nOde last updated January 20th, 2004 and is permanently morphing...

(9 Ik (Wind) / 10 (Muan (Owl) - 22/260 - 12.19.10.17.2)

- Approximately 730,000 personal computers are sold world-wide.
- Seagate Technologies develop the first hard drive for the microcomputer, featuring five megabytes of storage.
- Apple computer magazine _Nibble_ is started by Mike Harvey.
- Ted Turner's 24 hour news channel CNN (Cable News Network) begins broadcasting, with 2.4 million subscribers.

- First issue of Computer Shopper is published.
 - Star Wars: The Empire Strikes Back (vhs/ntsc) is the top grossing movie of the year, pulling in \$290,158,751 domestically in the US.
- Satellite Software International is founded, and releases Word Perfect 1.0.
- Commodore president Jack Tramiel announces plans at a strategy meeting in London, England to produce a \$300 USD personal computer.
- Alfred Hitchcock dies.
- Fed up with Gary Kildall's Digital Research delays with porting a version of its CP/M operating system to their line of computers, Seattle Computer Products decides to create an OS themselves. Employee Tim Patterson begins work on it.
- Steve Ballmer goes to work for Microsoft.
- John Lennon (The Beatles) is assassinated while entering his apartment building in New York.
- Paul McCartney (The Beatles) spends ten days in prison in Japan for possession of cannabis.
- Speak and Spell is released by Texas Instruments.
- New "Tonight Show" guest host and rising star David Letterman's doomed morning program "The David Letterman Show" hits the airwaves weekdays on NBC from 10-11:30am. After introducing such concepts as kamakazi steet interviews, roaming remotes from inside NBC's New York headquarters and "Stupid Pet Tricks", as well as winning two Emmy awards, the show is cancelled in 19 weeks despite viewers' protests to keep it on the air.
- Microsoft signs a deal with IBM to port BASIC over to the new IBM PC. IBM gets a cold shoulder from Killdall and Digital Research about using the CP/M operating system as the PC's Disk Operating System (DOS).

- Tim Berners-Lee begins toying with the idea of HTML, the language of the World Wide Web.
- Commodore releases the VIC-20, selling for \$300 USD. One million units are sold.
- Over 78,000 Apple II's are sold.
- Paul Allen purchases Seattle Computer's Quick and Dirty Operating System (QDOS) for under 100,000 dollars. After some modifications Microsoft renames it MS-DOS and it is integrated into IBM's PC.
- Apple Computers goes public, selling 4.6 million shares at \$22 a share.
- The CD-Audio standard is created by Sony and Phillips.
- Communication theorist Marshall McLuhan dies of a stroke.

films:

- Star Wars: The Empire Strikes Back (vhs/ntsc) directed by Irving Kirschner, produced and created by George Lucase
 - the best of the series
- Rude Boy (vhs/ntsc) featuring The Clash
- Decline Of Western Civilization (vhs/ntsc) directed by Penelope Spheeris
- Altered States (vhs/ntsc) directed by Ken Russell
- Scanners (vhs/ntsc) directed by David Cronenberg
- The Shining (vhs/ntsc) directed by Stanley Kubrick
- electro release Forget The 80's_ 12" by Decal on Satamile #008 (2001)
 - a1 Riptide
 - b1 Prepare To Merge_ MP3 (192k)
 - b2 Stay Dazed
- industrial new wave track Eighties_ MP3 (160k) by Killing Joke

releases:

- Academy Fight Song MP3/Max Ernst_ MP3 7" by Mission Of Burma on Ace Of Hearts
 - *"dada dada dada..."*
- Ethics_ by 23 Skidoo
- Back In Black_ by AC/DC

- British Steel by Judas Priest
- Remain In Light by Talking Heads
- Freedom Of Choice 12" by Devo
- Sandinista! 12"x3 by The Clash



- Permanent Waves by Rush
- Moving Pictures 12" by Rush
- Uprising by Bob Marley & The Wailers
- Heaven And Hell by Black Sabbath
 - one fucking amazing come back album. the diminutive Dio on vocals

Chapter 24

Timothy Leary, Ph.D.

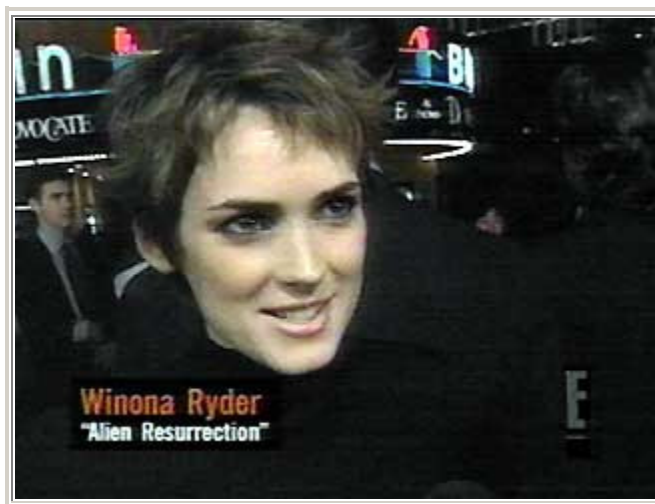
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(9 Ik (Wind) / 10 (Muan (Owl) - 22/260 - 12.19.10.17.2)

Leary was arrested and imprisoned for possession of a single marijuana joint. Upon entering the California State Prison at Chino, he was administered an intelligence test to determine where he should be placed within the state's prison strata. The test happened to be based on psychological standards that Leary himself had largely authored during his groundbreaking work in the 1950s. He knew how to make it work for him. He checked off all the answers that, in his own words, would make him seem "normal, nonimpulsive, docile, conforming." As a result he was transferred to California Men's Colony - West at San Luis Obispo - a minimum-security prison.

- goddaughter, Winona Ryder
- Uma Thurman: Born in Boston, Massachusetts, she was given a Buddhist upbringing. Her Swedish mother Nena was introduced to her first husband, Timothy Leary, by surrealist artist Salvador Dali, whom she divorced after less than a year before marrying Uma's father Robert, a professor of Indo-Tibetan Buddhist studies at Columbia University.

- Robert Anton Wilson
- Terence McKenna
- Metaprogramming
- 604 track _Tribute To Tim Leary_ by Yopo off of _Sonic Boom!_ compilation CD on Boom! (1996)
- interview by Mark



Katzman, 1995

Authored:

Chaos and Cyberculture_ (1994)

"The 90s are here, and the doctor is in..."=:-) - William Gibson

"Timothy Leary's humorous, humane, entertaining....romp through history from Aquaria to Cyberia. I feel my neurons perking up and snapping to attention.....He makes the chaos of our everyday lives sexy." - Susan Sarandon

For several thousand years it has seemed obvious that the basic nature of the universe is extreme complexity, inexplicable disorder-that mysterious, tanked magnificence popularly known as Chaos.

The poetic Hindus believed the universe was a dreamydance of illusion (maya).

Individualistic thinking is the original sin of the Judeo-Christian-Islamic bibles and sabotages attempts by the authorities to order Chaos.

The first rule of every law-and-order system is to trivialize-daemonize the dangerous concepts of Self, Individual Aims, and Personal Knowledge. Thinking for Your Selves is heretical, treasonous, blasphemous. Only devils and satans do it. Creative thinking, committed out loud, becomes a capital crime. It was Three Strikes and You're Out for several hundred thousand Protestant dissenter during the Inquisitions of the Roman papacy-not to forget the witch-burnings performed by the Protestants when they took charge of the Chaos-control department.

- _Exo-Psychology_
- _Neuropolitique_
 - techno track _Neuropolitik_ MP3 by David Caretta samples Timothy Leary
 - track _Cuban Timewarp_ MP3 (160k) by Neuropolitique off of _Are You Now Or Have You Ever Been?_ CD on New Electronica (1995)
 - IDM techno track _Animated Data_ MP3 by Neuropolitique off of _Nomenclature_ 12"x2 on New Electronica #029 (1996)

"These psychedelic substances cause hysterical psychoses in people who have not taken them..."

- Timothy Leary

Philosophy

In the information age, you don't teach philosophy as they did after feudalism. You perform it. If Aristotle were alive today he'd have a talk show.

Timothy Leary (b. 1920), U.S. psychologist. Evening Standard (London, 8 Feb. 1989).

coined:

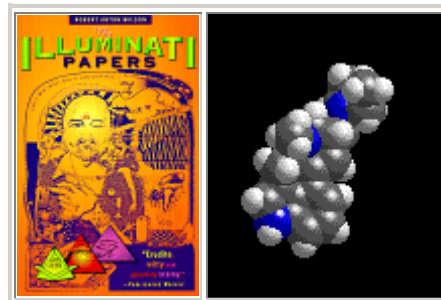
"S.M.I.².L.E."

(space migration, intelligence increase, life extension)

The most advanced shamanic techniques - such as Tibetan Tantra or Crowley's system in the west - work by alternating faith and skepticism until you get beyond the ordinary limits of both. With such systems, one learns how arbitrary are the reality maps that can be coded into laryngeal grunts by hominids or visualized by a mammalian nervous system. We can't even visualize the size of the local galaxy except in special high states. Most people are trapped in one static reality map imprinted on their neurons when they were naive children, as Dr. Leary keeps reminding us. Alas, most so-called "adepts" or "gurus" are similarly trapped in the first postrapture reality map imprinted after their initial Illumination, as Leary also realizes. The point of systems like Tantra, Crowleyanity, and Leary's Neurologic is to detach from all maps - which gives you the freedom to use any map where it works and drop it where it doesn't work. As Dogen Zenji said, "Time is three eyes and eight elbows."

- Robert Anton Wilson - The Illuminati Papers

"A lot of psychologists I have known over the years agreed with Leary - they acknowledged in private that LSD was an incredibly valuable tool. But these same psychologists backed off as the heat from the government increased,



until they all became as silent as moonlight on a tombstone. And Tim was still out there with his angry Irish temper, denouncing the government and fighting on alone.

"I don't want to discount that there are people whose lives have been destroyed by drugs, but are they the result of Timothy's research or or the result of government policies? Leary's research was dosed down, and the media stopped quoting him a long time ago. Most people don't even understand what Leary's opinions were or what it was he was trying to communicate. By contrast, the government's policies have been carried out for 30 years, and now we have a major drug disaster in this country. Nobody, of course, thinks it's the government's fault - they think it's Leary's for trying to prevent it, for trying to have scientific controls over the thing. He deserves a better legacy than that."

- Robert Anton Wilson

You cannot stay "turned-on" all the time. You cannot stay any place all the time. That's a law of evolution. After the revelation it is necessary to drop-back-in, return to the fake-prop TV-studio and initiate small changes which reflect the glory and the meaning of the "turn-on". You change the way you move, the way you dress, and you change your corner of the TV-studio society! You begin to look like a happy saint! Your home slowly becomes a shrine. Slowly, gently, you start seed transformations around you. Psychedelicart. Psychedelic style. Psychedelic music. Psychedelic dance. Timothy Leary (1920-1996)

Start Your Own Religion - "How to Tune In"

One of the many lesser known facts about Timothy Leary is his invention of a whole-brain model for intelligence (_INFO-Psychology_; Falcon Press) which has since spawned two additional versions; one by myself (_ANGEL TECH_; Falcon.) and one by Robert Anton Wilson (_PROMETHEUS RISING_; Falcon.). Dr. Leary's "Eight-Circuit Brain" theory suggests that "intelligence" is fundamentally plural by definition; an interaction of intelligences, or brains, begets more intelligence. Eight interactive functions of intelligence are defined by Leary and, in the creative process of making them my own, redefined as: physical, emotional, conceptual, social, sensory, psychic, imaginative and spiritual intelligences (readers of ANGEL TECH may notice a change from "mythic" intelligence to the more psychological "imaginative" intelligence).

- Antero Alli - _World Entertainment War_

Aleister Crowley said: "There are three ways to increase your intelligence:

1. Continually expand the scope, source, intensity of the information you receive.
2. Constantly revise your reality maps, and seek new metaphors about the future to understand what's happening now.
3. Develop external networks for increasing intelligence. In particular, spend all your time with people are smart or smarter than you. We assume that you are the Intelligence Agent from you gene pool, so you will seek Intelligence Agents from other gene-pools who will stimulate you to get smarter.

-TL, The Intelligence Agents

In the late 50's and 60's, a group of a hundred or so select psychologists and philosophers discovered the brain. That is, they discovered how to navigate and explore the brain, just like Magellan and Columbus did for the outer geography of the planet earth. People like Aldous Huxley, Alan Watts, and Albert Hofmann used psyche-active vehicles to move around in the brain. One of the major philosophic tasks of the late twentieth century is mapping the different islands or hemispheres or continents in the universe of the brain. I remember Huxley used the metaphor of the fire antipodes of the brain, of the mind -- like Australia being discovered by Captain Cook. This is the first task of the psychedelic philosopher. So over the years I've produced dozens of sketch maps of the culvas circles, the circuits or the levels of consciousness. These were crude words to build up a vocabulary or a cartography of inner space. I don't use the notion of eight circuits now as much as I did, but that's why i did it.

The twenty-first century person is a cybernetic person. He or she accepts the Heisenberg principle that you create all realities. Therefore you're responsible for everything that you experience. This identification of yourself as a quantum entity certainly dissolves most of the identification chords to your former culture, your former nation, your former religion, or any other external structure, even to your family, unless family members are redefined as cybernetic entities. The cyber-punk, or the cybernetic person, is a free agent. By the way, nobody uses that term anymore; it's like one of those words taht was wonderful for awhile, then it carried all the freight it could, and it was kind of co-opted by some high-falutin literay types and so forth. But no one uses that word anymore, although we certainly hang it up on the trophy shelf as a wonderful bumper sticker.

The cybernetic person spends a very high percentage of his or her time and energy in what's now called cyber-space, communicating, mutually creating new realities with other people, on the other side of the screen. The cyber-

punk person is a free agent, and the new society is made up of free agents who link-up at a much different level of social connection than family, work, or religious commitment. So the cyber-society is a society of highly skilled, highly courageous, cybernetic people who mutually create what we call "cyberias" or cyber-architectures, on the other side of the screen.

During July and August 1973, Timothy Leary, the scientific clinical psychologist and arch-heretic fired from Harvard, received what he termed the "Starseed Transmissions"; the messages came in nineteen bursts and were seldom in recognizable English. Leary theorizes that "Higher Intelligence" is a two-step process: first DNA is seeded on a planet to take root and grow; second, when the life form(s) grow and show signs of maturity, transmissions (via interstellar ESP) are sent to the fledgling intelligence to facilitate its growth and eventual return to the stars. Leary feels that interstellar ESP has been going on all through the ages, and that each culture interprets the messages, from where and from whom they come, in relationship to their own cultural beliefs (e.g. angels, spirits, goddesses, UFOs, demons, fairies, weird people, the Virgin Mary, etc.).

- Summer 1960 - Leary turns on to magic mushrooms in Mexico
 - 604 track _Went Mental In Mexico_ MP3 (192k) by Qlap off of of 12" on Digital Structures (2002)
- May 1963 - Leary and Richard Alpert (aka Ram Dass) fired from Harvard
- When Harvard dismissed Leary in 1963, he set up the Castalia Institute in Millbrook, New York, to continue his studies. Leary's approach to taking LSD was the opposite of Ken Kesey's - Leary believed in "set and setting," a practice of taking the drug in a controlled environment, as a safeguard against bad trips.
 - 604 track _Millbrook Lentil Institute_ MP3 (192k) by Nam Shub Of Enki off of _Fuck Piece_ CD on DeMon Tea (2001)
- February 1970 - Leary convicted and jailed for possessing a marijuana joint
- September 12, 1970 - Leary escapes from prison with the help of The Weathermen - a radical offshoot of the Students For Democratic Society (SDS) and ends up in Algeria meeting up with Black Panther Eldridge Cleaver
 - *Anomalog: The Weather Underground*
- Tim Leary makes an appearance as himself in the video _We're All Devo_ on Rhino (1983)

Why Did The Chicken Cross The Road?

Timothy Leary: Because that's the only kind of trip the Establishment would let it take.

Leary: Every metaphor approximating the visionary experience is optical: illumination, revelation, insight, perspective, reflection. Right down the list. I'm too senile to remember all of them, but punch "illumination" up into your computer thesaurus, and you'll get [laughs, nods, fades]. Light has always been the statement of the ultimate brain experience: Tibetans talk about the White Light of the Void. Dante's Heaven was total white . . . the Egyptian religions, sun. These are primitive anticipations of what we now have available. The human brain is starved for electronic stimulation; the human brain is addicted to light.

- 604 track _Let's Turn On_ MP3 (160k) by Doof
 - sample: *"let's turn on!"* by Timothy Leary
- 604 track _Let's Fungaz/Dropped In, Psyched Out_ MP3 (192k) 12" by Navajo on Creamcrop #011
- track _How To Operate Your Brain_ MP3 (28:54) by Timothy Leary and Genesis P. Orridge

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catch yourself sliding in and out of...;

- *"just relax and enjoy, relax and enjoy..";*
- *"this is an experiment in mind-formation, in-formation, informing, controlling, operating your mind and your brain... techniques, overload, scramble, confuse, and focus your mind...";*
- *"the natural state of the brain is chaos... we're dealing with a complexity of in-formation... the first thing to do is to overwhelm your focused mind, your linear mind, by*

overloading signals, digital patterns, clusters of photons and electrons which produces a pleasant state of confused chaos... this is the state of the brain when it is ready to be in-formed... that is to be, re-programmed..."

- *"the human brain contains 100 billion neurons, each neuron is as powerful as a computer, and each neuron has around 10,000 connections with other neurons... within our foreheads, there is a chaos... inside our brains, there is a galaxy of information, which is incomprehensible for linear minds.. this contrasts and compares perfectly with the chaos without... we're living in a universe which has 100 billion galaxies, each galaxy with star systems, planets, a complexity which to our minds right now, is chaotic... incomprehensible.. "*
- *"chaos is beautiful. there are many times we are afraid, because we want order... we can't deal with confusion and disorder... we want form, we want rules... yes... throughout human history there have been people, religious leaders, political leaders, who will give you order. they will give you rules and commandments.. but chaos is basically good, relax... surf the waves of chaos, and learn how to re-design your own realities... sit back... flow... open your eyes... turn off your minds and focus, and let the waves of chaos roll over your brain... float, drift, zoom, design, create, re-order, your order, your style, from chaos... yes... yes... chaos... yes..."*
- *"the aim... of human life... to know thyself... think for yourself, question authority... link with your friends... create.. create new realities... philosophy is a team sport... philosophy is the ultimate aphrodisiac pleasure... learning how to operate your brain, learning how to operate your mind, learning how to re-design chaos..."*
- *"the religious leaders, the political leaders want to give you orders, to run your life, to determine how you think... the basic goal, is to operate your own mind... operate for yourself.. "*
- *"around 3000 years ago, a group of human beings in Athens, Greece, developed a new philosophy... the basic religion of humanity, is called humanism... Socrates said, the aim of human life is to know thyself... create and design your own order out of chaos... Socrates did not give commandments, Socrates did not impose order, Socrates asked questions... he encouraged to speculate, design, create, interact their own versions of reality... Socrates said the way to perform philosophy, in small groups, raising questions, learning from each other, change, changing your mind, growing together, linking together.. "*

- *"it has been the authorities, the political, religious, educational authorities, who attempted to comfort us by giving us order, rules, regulations, in-forming, forming our minds, with their view of reality... to think for yourself, you must question authority, and learn how to put yourself in a state of vulnerable open mindedness, chaotic, confused, vulnerability, to inform yourself..."*
- *"then came Marshall McLuhan... in the 1950's... McLuhan said, in a Socratic sense, the medium is the message... the words you use, the modes of communication you use, determine the realities you inhabit... most of our lives, most of us live in realities determined by others, imprinted in our brains by education, by religion, by politics, by the authorities... McLuhan said, if you want to change your mind, change the medium, change the words your use, change the mode of communications... you change the medium, you change yourself, you change your society... in the 1960's a new mode of communication developed... television, kids growing up in the 1950's, learned how to tune in, turn on, fine tune, turn off, select, determine, what hits your eyeballs... you control your eyeballs, your eardrums, you direct and manage the media... to program your brain... McLuhan said, who controls the media, is programming your mind and your brain... "*
- *"we are using in this tape, the new media of digital, multimedia, audiographic overload, attempting to create a state of open mindedness, pleasant vulnerability, in which we will in-form, imprint the messages of the sponsor, use your head, learn how to operate your brain..."*
- *"to operate your brain, you must understand how to use your eyes... oh say can you see... oh say can't you see, what's being done to your eyes... who controls your eyeballs, controls your mind... imprints, to your brain... oh say can't you see, that the messages that hit your eyeballs in modern television are creating realities, imprinting messages from the sponsors, who are not usually interested in you learning how to design your own realities..."*
- *"warning! warning! who controls your screens, controls the programming of your mind... your eyes are the windows of your brain... the eyes are made up of hundreds of layers of neurons, rods, cones, your eyeballs deal with one energy... it's light. through your eyes come illumination, vision, perception, enlightenment, illumination, your eyes are the windows of your soul... who controls your eyeballs, controls your brain... learn how to dial, fine tune your eyeballs... learn how to unfocus your eyes, dilate your pupils,*

learn how to open up to the illumination of light, and then re-focus and re-design your own new order, your own designs, your own language... "

- *"in the sixties, we said power to the people... in the nineties, in the digital multimedia nineties we say, power to the pupil."*
- *"envision... light waves... sound waves... open eyes... open mind... open your brain... learn how to send messages using electrons... your brain loves light..."*
- *"we're also passing on in this demonstration, the message of Ralph Waldo Emerson... the first, and probably the greatest American philosophy, who said, divinity lies within... don't look to the churches, or to the big marbled institutions... your divinity lies within... you must learn to operate your brain, operate your soul... learn how to communicate, brain to brain, soul to soul, with other people... your divinity lies within..."*
- *"the brain is designed to design realities... if you operate your own brain skillfully, and learn to design your own realities, learn how to communicate in the language of the brain - electrons & photons... we are doing this now, we are sending messages from our brains, using the vehicle of electrons & photons to your eyeballs... as we watch this screen, our minds are bedazzled, our minds have softened, our linear sharp logical thinking is gentle, and we're linking brain to brain... we're using the electrons, computer circuits, to feed each others brains with light... "*
- *"this is the first paragraph, the first attempt, the first child's primer, in how to communicate using both the orderly left brain and the chaotic confusing language of photons & electrons... your brain, my brain, our brains, live on light, just as the body needs air and carbohydrates... our brains are starved for light, for illumination for revelation, use your head... learn how to operate your brain... "*
- *"Marshall McLuhan made the prophecy... he told us, the aim of evolution is for us to use media, to create what we all want... the global village. the language that can be understood by every human being, by every brain... the basic language of humanity, the language of the brain... lights, sounds, rhythms, pulsating your bones, moving your body, we all know this language, we can all sing and dance, this language... the electrons, the radio waves, the rhythm... now we have digital communication... we can create our fantasies, we can create our rhythms... design, on screens, the new language we develop, a global language... not based on letters, not based on grammars... a language we all understand... based on clusters of waves, light, sound, we all understand... we all celebrate, we are glory, in the light,*




the illumination... contact, the intersection, the interaction, around the world... the language of form... we will create a language of international global brain link up. anyone from any culture watching this screen, will get the general picture.. this one global village [track _Im Nin 'Alu_ MP3 by Ofra Haza heard in background], this one global human spirit, one global human race... as we link up through screens, linked by electrons & photons we will create for the first time, a global humanity.... not separated by words or minds or nationalities or religious biases... now. listen. the message, from the sponsor... there is one global human race, who are just now learning to communicate... brain to brain, soul to soul..."

- video excerpt - _Ultimate Democracy_ (mpg) by Pure-Research.net
 - *"we now have the thumbnail chip, that in ten years they tell us, will have a billion transistors costing a few dollars... what that means is that the inner city kid can walk around with more information processing and transmitting ability than ABC or CBS right now, for less money than a pair of Nikes which they're killing for in the inner city right now... so this is going to be decentralization, it's going to mean ultimate democracy. who controls the press controls the people; who controls the tube controls the people... in the future we will all be controlling our own screens and zapping our messages around..."*
- track _Timothy Leary Lives_ MP3 by Pop O Pies
- track _The Turn On_ MP3 (96k) by Timothy Leary
- track _The Elite_ MP3 by Timothy Leary
- track _On Timothy Leary_ MP3 (96k) by Allen Ginsberg
- release _Beyond Life With Timothy Leary_ (released posthumously)
 - _Afterlife_
 - _Beyond Life_ MP3 (192k)
 - _While Birds Sing_ MP3
 - _Fifty Million Years_ MP3
 - samples: *"So our brains evolving over 50 million years have these receptor sites..."; "The future of our species is to learn how to use our brain..."*
 - _Star Light_ MP3 by Timothy Leary & Dr. Fiorella Terenzi
 - samples: *"listen, to the sound of stars... open ear drums... dilate eyeballs... turn your receivers to star sound...human brain... universe within... 100 billion neurons... each neuron, tangled web of electric meaning... limitless galaxies of meanings within... brain power... star light... illumination... enlightenment... tune brain to star sound... turn brain to pulsing rhythms of star light... turn brain into star brain... listen... let*

brain resonate... resonate to star sound... your brain is a galaxy within..."

- Eternal Note_ MP3 (192k) by Timothy Leary & Liquid Mind
 - samples: *"now, energy becomes... here it is... nameless... timeless... speed of light... float beyond fear... float beyond desire... into this mystery of mysteries... through this gate... of all wonder... open... naked... high... drift within... by the thread of sound... light... radiant... puzzling... vibration... light waves... eternal note... trembling web of light... sound waves... merge into the sea... spin slowly... round, eternal, note... glittering energy... whirlpool of light... drift within... on the thread of sound... focus... love... center... down... vibration thread... you are light... you are sound... drift within... this is your body... can you flow? throb... through each tissue corridor... throb to the pulse of life... float beyond life and death... time..."*
- Why Not? Why Not? Why Not?_ MP3 (192k)
- Goodbye, Goodbye_ MP3 (192k)
- Legend Of A Mind_ MP3 by The Moody Blues
- A Tale Of The Tribe_ MP3 by Allen Ginsberg
- Lion's Mouth_ by Timothy Leary with Al Jourgensen & Friends
- track Origins Of Dance_ MP3 by Timothy Leary meets The Grid (1990)
 - samples: *"psychedelic... extend... the brain... got it? dance was originally a psychedelic way of expressing yourself... a way of getting high... the movements can be in tune with your ancient cellular mythic patterns... and the dance itself can be a wild ecstatic turn on! think for yourself... and question authority..."*
- 604 track Stargate Avalon_ MP3 (160k) off of Hicksville_ CD on Dragonfly/LSD/Novatekk (1998)
- sample: *"I stumbled upon the philosopher's stone... i had the veil of illusion pulled out... and was confronted by the many levels of energy and many realms of consciousness which were available to man..I opened the pandora's box of multiple realities...I became tuned in... on a network of neurological signals; on a cellular resonance that radiate hundreds of millions of times per second within my body..."* - Timothy Leary
- release Turn On Tune In Drop Out_ 12" on Mercury (1967)
 - Turn On, Tune In, Drop Out_ MP3 (192k)
 - The Trip_

- _The Turn On_ MP3 (192k)
- _The Tune In_ MP3 (192k)
- _The Beginning Of The Voyage (Heart Chakra)_ MP3 (192k)
- _Root Chakra_ MP3 (192k)
- _All Girls Are Yours_ MP3 (192k)
 - female voice: *"can you float through the universe of your body and not lose your way? can you lie quietly, engulfed in the slippery union of male & female? warm, wet dance of generations, endless ecstasies of couples... can you offer your stamen trembling in the meadow for the electric penetration of pollen, while birds sing? writhe together on the riverbank, while birds sing? wait.. soft feather, quivering in the thicket, while birds sing... can you coil serpentine, slide together in monocule embrace, lose all, fusing. watch quietly while the 10,000 forms swim into life, and return to the source... galactic time has labored to produce this moment. exquisite. all things, all images move slowly within shimmering nets. here, essence endures. from here, all forms emerge. from this second, back to the ancient beginning. before heaven & earth, there was something nebulous, tranquil, effortless, permeating universally, never tiring, revolving soundless, fusion...."*
- _Freak Out_ MP3 (192k)
- _Genetic Memory_ MP3 (192k)
 - Guide/Narrator: Timothy Leary
 - Executive producer: Henry Saperstein
 - music by Maryvonne Giercarz (veena), Lars Eric (guitar), Richard Bond (tabla)
 - [...] *"you are the buddha... you're two billion years old... come on, beloved traveler... sit down... center... go back down, the ladder of genetic memory... find your divinity... return, to the source... you are the buddha... return, to seed beginnings... embrace this ancient serpent coil of mothers and fathers... back to the source... magical helix of life... curling back to primeval beginnings... unbroken chain of life... unceasing... continuous... tree of life... branching out... in fleshly leaves, innumerable... twist back beyond mind... return, to the source... eternal law of*

seed... endless chain of life... oh seed, father, i remember you... mother of memory, i remember you... our father, who art in cellular heaven within, hallowed be thy names... from whose loins we have sprung... tissue mother, i remember you... take me back, fleshly parents... back to the temple, back to the cave, back to the desert, back to the jungle... oh fanged & furry father, from whose loins i sprang, i remember you... our furry fathers, who are in ancient heaven, hallowed be thy names in shallow jungle pools... hail mary, mother... hail mother of flesh... blessed is the fruit of thy womb... i remember... back, back beyond flesh & bone... many cellular mother... colloidal globule father, origin of my life... our  slimy protozoan fathers in moist cellular heaven, hallowed be thy tissue name, in shallow brothy tropical pools... beyond life... now i lay me down to sleep in cold  crystal patterns... amino acid ancestors, and now i die before i wake in  silent void... galactic space, shimmering, molecular design of energy beyond life... empty bowl of radiance and stars... silent, shimmering, void... atomic vacuum... ancestor of all things... out here, out here, all sharpness rounded... all wheels glide along soft tracks of light... preface to life, galactic play... belted radiance, lethal spectrum, jeweled indifference... jeweled indifference... where's home? i want to go back... get me back, get me back... is it all a dream? it's cold out here... warning... solar shutters closing, opening, lethal, fusion, love, danger, radiance, fusion, bliss, fusion... slide.....into fusion. goodbye. slide..... into fusion..."

- _Re-Entry (Nirvana)_ MP3 (192k)
- _Epilogue_ MP3 (192k)
- track MP3 (truncated 6:00) off of _Ancient Lights & The Blackcore_ by Timothy Leary & DJ Cheb I Sabbah
 - sample: "this incredible power inside the brain is ready to be activated..."
- techno track _From Psychedelics To Cybernetics_ MP3 (256k) by System 01 feat. Timothy Leary off of _Trance-Tekno Express_ compilation CD on Tresor/Powwow Trance (1993)
 - samples: "think for yourself, and question authorities..."; "it is my job to corrupt young people... [cheers] with a contagious,

infectious idea of individual freedom..."; "chaos engineering..."; "chaos... wow!"; "it was the CIA and the military that brought LSD to America... they thought 'what a way to fuck people's heads up..."; "you're equipped with a 100 billion neuron brain that's wired and fired and is a reality generating device... but YOU'VE got to do it... free yourself..."; "i have probably used my brain, explored my brain, operated my brain, navigated my brain.. psychedelics to cybernetics, my brain has been inundated... my brain has been through A LOT...; "wow"; "one individual, with electrons in his hand, can bring down an empire... go for it all!"

- track Any Reality Is An Opinion_ MP3 by System 01 featuring Timothy Leary off of From Psychedelics To Cybernetics
- track Exit 23 by Psychick Warriors Ov Gaia off of Ov Biospheres and Sacred Grooves - A Document Ov New Edge Folk Classics_ CD on KK/Restless (1993)
 - sample: *"Return... To The Source"* by Timothy Leary
- kraut rock blues release Seven Up_ 12" (1972) by Ash Ra Tempel feat. Timothy Leary
 - a1 Space_ MP3 (192) (16:00)(22.5megs)
 - b1 Time_ MP3 (192k) (21:36)(30.4megs)
- track How To Operate Your Brain_ MP3 by Timothy Leary
- acoustic new age track Terence McKenna (Introduced By Timothy Leary)_ MP3 (96k)
- track Left Hand Shake (Banned Studio Version)_ MP3 by Skinny Puppy off of Last Rights_

samples by Timothy Leary on Left Hand Shake_ MP3 off of Brap_ (European Version Only)

- *"You are a light. You are sound. Drift within. This is your body."*
- *"Did you get lost on the trip?"*
- *"Did you get trapped in memory?"*
- *"Did you forget?"*
- *"What did you do?"*
- *"Virtual mindgame..."*
- *"Trivial paranoia..."*
- *"You had to make it a bad trip."*
- *"...Don't see the light... Do not see right..."*
- *"In this mirror of confession..."*
- *"What do you see there? Your personality... All your goals and your fears... Your ambitions."*
- *"The chess game of your life; got to check that, you can't take it on the trip."*
- *"All those animal impulses that you hide..."*

- *"And keep down below, all this baggage must be checked."*
- *"You can't take that on the billion year voyage."*
- *"Are you ready?"*
- *"Then take this chalice, the elixir of life."*

Leary:

Well, I think the medical profession, we all know that, is totally corrupt. Every doctor now is a corporation. And medical research in this country is government-sponsored and government-funded or funded by large drug companies. I think that government corporations should fucking keep their hands off the brain-change substances. The idea of a government-sponsored, authorized, doctor giving LSD to mess around with people's brains is the ultimate Orwellian nightmare. The operational access to and use of your own mind and brain is a highly individual choice. Just as the right-wing government and politician's religions want to control women's reproductive organs, they want to control brains. The key, here, is that . . . the adult American should be able to do with their mind or their body what she wants to.

So, I'm bored with discussions of the social, because it's highly individual-- it's not just individuals, it's individuals in small groups. Because individuals, by themselves, taking psychedelics are alienated, lost, fucked up; you've got to do it in small groups. That's the basic shamanic [pause], which Socrates taught us, and which Aldous Huxley taught us at Harvard. Small groups.

Winona Ryder

*This nOde last updated April 29th, 2003 and is permanently morphing...
(3 Cib (Owl) / 4 Uo - 16/260 - 12.19.10.3.16)*

Winona Ryder

Real name

Winona Laura Horowitz

Date of birth

29 October 1971,

Winona, Minnesota, USA.

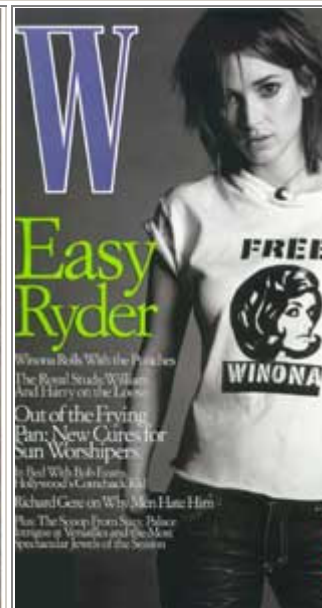
Winona Ryder's godfather is Timothy Leary. Her father (Michael Horowitz) and mother (Cynthia Palmer) edited Aldous Huxley's essay collection Moksha: Writings on Psychedelics and the Visionary Experience (1931-1963).

Michael Horowitz and Cynthia Palmer are the directors of the Fitz Hugh Ludlow Memorial Library in San Francisco, the only library in the world exclusively devoted to the literature of mind-altering drugs. Michael Horowitz was Timothy Leary's archivist and is coauthor of The High Times Encyclopedia of Recreational Drugs.

Palmer and Horowitz live in northern California.

- 604 track Forgotten Communication MP3 by Joujouka off of Joujouka 12"x3 on Matsuri Productions (1998)

sample: *"good for you, Albert. good for you, Michael Horowitz"*
personal space/time relevancy: 1986 (Lucas (vhs/ntsc)) through 1994 (Reality Bites (vhs/ntsc))... her choice in roles was impeccable maximizing her limited acting ability. every nerdboy's crush until she lost it with her penchant for period pieces.



Filmography as: Actress, Producer

Actress filmography

1. Girl, Interrupted (vhs/ntsc) (1999) Susanna Kaysen
2. Lost Souls (1999)
3. Celebrity (1998) Nola
... aka Woody Allen Fall Project 1997 (1997) (USA: working title)
4. Just to Be Together (1998)
... aka Tanto per stare insieme (1998) (Italy)
5. Salute to Martin Scorsese, A (1997) (TV) Guest
... aka 25th American Film Institute Life Achievement Award: A Salute to Martin Scorsese, The (1997) (TV)
6. Alien: Resurrection (1997) Annalee Call
... aka Alien 4 (1997)
7. Crucible, The (1996) Abigail Williams
8. Looking for Richard (1996) Lady Anne
9. Boys (1996) Patty Vare
10. How to Make an American Quilt (1995) Finn Dodd
11. Reality Bites (vhs/ntsc) (1994) Lelaina Pierce
12. Little Women (vhs/ntsc) (1994) Jo March
13. House of the Spirits, The (1993) Blanca
... aka Casa dos Espíritos, A (1993) (Portugal)
... aka Geisterhaus, Das (1993) (Germany)
... aka Åndernes hus (1993) (Denmark)
14. Age of Innocence, The (1993) May Welland
15. Dracula (vhs/ntsc) (1992) Mina Murray/Elisabeta
... aka Bram Stoker's Dracula (1992)
16. Night on Earth (vhs/ntsc) (1991) Corky
... aka LANewYorkParisRomeHelsinki (1991) (USA: working title)
17. Edward Scissorhands (1990) Kim Boggs
18. Mermaids (1990) Charlotte Flax
19. Welcome Home, Roxy Carmichael (1990) Dinky Bossetti
20. Great Balls of Fire! (1989) Myra Gale Lewis
21. Heathers (vhs/ntsc) (1989) Veronica Sawyer
... aka Fatal Game (1989)
... aka Lethal Attraction (1989)
... aka Westerberg High (1989)
22. Beetlejuice (1988) Lydia
23. 1969 (1988) Beth
24. Square Dance (1987) Gemma
... aka Home is Where the Heart Is (1987)
25. Lucas (vhs/ntsc) (1986) Rina

Filmography as: Actress, Producer

Producer filmography

1. Girl, Interrupted (1999)

Filmography as: Actress, Producer

Notable TV guest appearances

1. "Larry Sanders Show, The" (1992) playing "Herself" in episode: "Another List" (episode # 6.1) 3/15/1998
2. "Dr. Katz, Professional Therapist" (1995) playing "Winona" 10/6/1996
3. "Simpsons, The" (1989) playing "Alison Taylor"(voice) in episode: "Lisa's Rival" (episode # 6.2) 9/11/1994

- Winona Ryder was spotted at Tsunami for both RTTS2 and Growling Mad Scientists in November 1998 NY.
- models herself after the Holden Caulfield character in the book Catcher In The Rye
- video footage (wmv) (13.3megs) of SNL - Celebrity Jeopardy - Winona as Bjork, along with Dave Matthews, Sean Connery
- track Winona Ryder (XY Version)_ MP3 by Unrest off of B.P.M. on Southern (1995)
- track Winona Ryder (XX Version)_ MP3 by Unrest off of B.P.M. on Southern (1995)
- noise pop track Winona_ MP3 by Quickspace off of s/t on Slash (1997)
- late 2001 - recently accused of shoplifting \$5,000 worth of merchandise at a Saks Fifth Avenue in Beverly Hills - you go girl!
 - track Shoplifters Of The World, Unite_ MP3 by The Smiths off of Louder Than Bombs_ 12"x2 (1987)
 - track Rich Girls Like To Steal_ MP3 by The Delta 72 off of Triple Crown_ 7" on Touch & Go #161 (1996)

Chapter 25

Aldous Huxley

This nOde last updated February 21st, 2003 and is permanently morphing...

(1 Muluk (Water) / 2 K'ayab (Turtle) - 209/260 - 12.19.10.0.9)

Huxley, Aldous Leonard

Huxley, Aldous Leonard, 1894-1963, English author; grandson of T.H. HUXLEY. After writing critical essays and symbolist poetry, he turned to the novel. *Crome Yellow* (1921), *Antic Hay* (1923), and *Point Counter Point* (1928) all depict social decadence. *Brave New World* (1932) describes a nightmarish 25th-cent. Utopia. Other works include *Eyeless in Gaza* (1936) and *Ape and Essence* (1948). In later years he was strongly interested in mysticism and Eastern philosophy. Huxley also published many short stories and essays.

"Religion is for people who have not yet had a spiritual experience."

Drugs

Which is better: to have Fun with Fungi or to have Idiocy with Ideology, to have Wars because of Words, to have Tomorrow's Misdeeds out of Yesterday's Miscreeds?

Aldous Huxley (1894-1963), British author. "Culture and the Individual," in Moksha: Writings on Psychedelics and the Visionary Experience (1931-1963) (ed. by Horowitz and Palmer, 1977).

Horowitz and Palmer are the parents of Winona Ryder.

Fame

I'm afraid of losing my obscurity. Genuineness only thrives in the dark. Like celery.

Aldous Huxley (1894-1963), British author. Miss Thriplow, in *Those Barren Leaves*, pt. 1, ch. 1 (1925).

Death and Dying

Ignore death up to the last moment; then, when it can't be ignored any longer, have yourself squirted full of morphia and shuffle off in a coma. Thoroughly sensible, humane and scientific, eh?

Aldous Huxley (1894-1963), British author. Bruno Rontini, in *Time Must Have a Stop*, ch. 26 (1944). But in his 1936 novel *Eyeless in Gaza*, ch. 31, Huxley wrote, "Death . . . the only thing we haven't succeeded in completely vulgarizing."

Clubs

To associate with other like-minded people in small, purposeful groups is for the great majority of men and women a source of profound psychological satisfaction. Exclusiveness will add to the pleasure of being several, but at one; and secrecy will intensify it almost to ecstasy.

Aldous Huxley (1894-1963), British author. *Beyond the Mexique Bay*, "Chichicastenango" (1934).

Books

A bad book is as much of a labour to write as a good one; it comes as sincerely from the author's soul.

Aldous Huxley (1894-1963), British author. *Point Counter Point*, ch. 13 (1928).

Banquets

Feasts must be solemn and rare, or else they cease to be feasts.

Aldous Huxley (1894-1963), British author. *Do What You Will*, "Holy Face" (1929).

Experience

Experience is not a matter of having actually swum the Hellespont, or danced with the dervishes, or slept in a doss-house. It is a matter of sensibility and intuition, of seeing and hearing the significant things, of paying attention at the right moments, of understanding and coordinating. Experience is not what happens to a man; it is what a man does with what happens to him.

Aldous Huxley (1894-1963), British author. *Texts and Pretexts*, Introduction (1932).

Naïveté

A child-like man is not a man whose development has been arrested; on the contrary, he is a man who has given himself a chance of continuing to develop long after most adults have muffled themselves in the cocoon of middle-aged habit and convention.

Aldous Huxley (1894-1963), British author. "Vulgarity in Literature" (1930; repr. in *Music at Night and Other Essays*, 1949).

Los Angeles

Thought is barred in this City of Dreadful Joy and conversation is unknown. Aldous Huxley (1894-1963), British novelist. *Jesting Pilate*, pt. 4 (1926).

Cities and City Life

A large city cannot be experientially known; its life is too manifold for any individual to be able to participate in it.

Aldous Huxley (1894-1963), British author. *Beyond the Mexique Bay*, "Oaxaca" (1934).

Intellect and Intellectuals

Science and art are only too often a superior kind of dope, possessing this advantage over booze and morphia: that they can be indulged in with a good conscience and with the conviction that, in the process of indulging, one is leading the "higher life."

Aldous Huxley (1894-1963), British author. *Ends and Means*, ch. 14 (1937).

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Specialized meaninglessness has come to be regarded, in certain circles, as a kind of hall-mark of true science.

Aldous Huxley (1894-1963), British author. *Ends and Means*, ch. 14, "Beliefs" (1937).

Jim Morrison found the name "The Doors" for his rock band in the title of Aldous Huxley's book *The Doors of Perception* (which in turn was taken from poem *The Marriage Of Heaven And Hell* by William Blake), which extolls the use of hallucinogenic drugs. The Doors were originally called the Psychedelic Rangers.

- TAZ: Jul 29, 00 ; *The Doors of Perception* (open air); Germany

- 604 track _Phosphorescence (Doors Of Perception Mix)_ by The Infinity Project off of _Deck Wizards: Goa Gil - Kosmokrator_ on Psychic Deli (1996)
- track _Mantra (Doors Of Perception Mix)_ MP3 by Material off of _Mantra_ CDs on Axiom #001 (1993)
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- 604 track _Dorset Perception_ MP3 (192k) by Shpongle off of _Tales Of The Inexpressable_ CD on Twisted(2001)

sample:

- *Desafina(do)*
Canto mi amor
Tu es fixe, es muito bom.
- Dor·set1 (dôrst) n. An early Native American culture flourishing in small coastal settlements in northern Greenland and the eastern Canadian Arctic south to Newfoundland from about 800 B.C. to A.D. 1000.

Aldous Huxley was born in Surrey, England in 1894. He received an upper class education, and most of his writings reflect his education. He suffered an illness in his teens that left him completely blind for two years. He eventually regained some of his vision, but it remained seriously impaired for most of his life. He experimented with hallucinogenic drugs such as LSD and mescaline in the late forties. He continued to write about the possible uses of psychedelic drugs for transcendent, mystical experiences in the 1960s; these writings had a profound influence on sixties counterculture. Huxley began his writing career as a satirist of the British upper class. As he grew older, he became more interested in writing about questions of philosophical and ethical significance. Many of his writings deal with the conflict between the interests of the individual and society. He often dealt with the question of profound self- realization within the context of social responsibility. _Brave New World_ addresses this conflict in a fictional future in which free will and individuality have been sacrificed to achieve complete social stability.

Huxley's _Brave New World_ is painfully clumsy at moments and brilliantly funny at others. It also raises some difficult questions about the nature of moral choices. The novel concentrates on the various abuses of power made possible by science. Huxley does not present his dystopian novel as an impetuous rant against science, but as a sobering warning. The brave

new world isn't an evil world because of science, but because power hungry individuals have misused it maliciously.

- May 1953 - Aldous Huxley's first mescaline experience
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- The Beatles - Sgt. Pepper's Lonely Hearts Club Band (1967) cover art depicts Aldous Huxley, second row, third from left.

604 release Huxley's Medicine/Iteration 12" by Moksha on POF (1998)

Chapter 25

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Chapter 26

The Aquarian Conspiracy

Executive Intelligence Review www.LaRouchePub.com

In the spring of 1980, a book appeared called *The Aquarian Conspiracy* that put itself forward as a manifesto of the counterculture. Defining the counterculture as the conscious embracing of irrationality -- from rock and drugs to biofeedback, meditation, "consciousness-raising," yoga, mountain climbing, group therapy, and psychodrama. *The Aquarian Conspiracy* declares that it is now time for the 15 million Americans involved in the counterculture to join in bringing about a "radical change in the United States."

Writes author Marilyn Ferguson: "While outlining a not-yet-titled book about the emerging social alternatives, I thought again about the peculiar form of this movement; its atypical leadership, the patient intensity of its adherents, their unlikely successes. It suddenly struck me that in their sharing of strategies, their linkage, and their recognition of each other by subtle signals, the participants were not merely cooperating with one another. They were in collusion. It -- this movement -- is a conspiracy!"¹

Ferguson used a half-truth to tell a lie. The counterculture is a conspiracy -- but not in the half-conscious way Ferguson claim -- as she well knows. Ferguson wrote her manifesto under the direction of Willis Harman, social policy director of the Stanford Research Institute, as a popular version of a May 1974 policy study on how to transform the United States into Aldous Huxley's *Brave New World*. The counterculture is a conspiracy at the top, created as a method of social control, used to drain the United States of its commitment to scientific and technological progress.

That conspiracy goes back to the 1930s, when the British sent Aldous Huxley to the United States as the case officer for an operation to prepare the United States for the mass dissemination of drugs. We will take this conspiracy apart step-by-step from its small beginnings with Huxley in California to the victimization of 15 million Americans today. With 'The Aquarian Conspiracy', the British Opium War against the United States has come out into the open.

The Model

The British had a precedent for the counterculture they imposed upon the United States: the pagan cult ceremonies of the decadent Egyptian and Roman Empires. The following description of cult ceremonies dating back to the Egyptian Isis priesthood of the third millennium B.C. could just as well be a journalistic account of a "hippy be-in" circa A.D. 1969: "The acts or gestures that accompany the incantations constitute the rite [of Isis]. In these dances, the beating of drums and the rhythm of music and repetitive movements were helped by hallucinatory substances like hashish or mescal; these were consumed as

adjuvants to create the trance and the hallucinations that were taken to be the visitation of the god. The drugs were sacred, and their knowledge was limited to the initiated . . . Possibly because they have the illusion of satisfied desires, and allowed the innermost feelings to escape, these rites acquired during their execution a frenzied character that is conspicuous in certain spells: "Retreat! Re is piercing thy head, slashing thy face, dividing thy head, crushing it in his hands; thy bones are shattered, thy limbs are cut to pieces!"²

The counterculture that was foisted on the 1960s adolescent youth of America is not merely analogous to the ancient cult of Isis. It is a literal resurrection of the cult down to the popularization of the Isis cross (the "peace symbol") as the counterculture's most frequently used symbol.

The High Priesthood

The high priest for Britain's Opium War was Aldous Huxley, the grandson of Thomas H. Huxley, a founder of the Rhodes Roundtable group and a lifelong collaborator of Arnold Toynbee. Toynbee himself sat on the RIIA council for nearly fifty years, headed the Research Division of British intelligence throughout World War II, and served as wartime briefing officer of Prime Minister Winston Churchill. Toynbee's "theory" of history, expounded in his twenty-volume History of Western civilization, was that its determining culture has always been the rise and decline of grand imperial dynasties. At the very point that these dynasties -- the "thousand year Reich" of the Egyptian pharaohs, the Roman Empire, and the British Empire -- succeed in imposing their rule over the entire face of the earth, they tend to decline. Toynbee argued that this decline could be abated if the ruling oligarchy (like that of the British Roundtable) would devote itself to the recruitment and training of an ever-expanding priesthood dedicated to the principles of imperial rule.³

Trained at Toynbee's Oxford, Aldous Huxley was one of the initiates in the "Children of the Sun," a Dionysian cult comprised of the children of Britain's Roundtable elite.⁴ Among the other initiates were T.S. Eliot, W.H. Auden, Sir Oswald Mosley, and D.H. Lawrence, Huxley's homosexual lover. It was Huxley, furthermore, who would launch the legal battle in the 1950s to have Lawrence's pornographic novel Lady Chatterley's Lover allowed into the United States on the ground that it was a misunderstood "work of art."⁵

Aldous Huxley, along with his brother Julian, was tutored at Oxford by H.G. Wells, the head of British foreign intelligence during World War I and the spiritual grandfather of the Aquarian Conspiracy. Ferguson accurately sees the counterculture as the realization of what Wells called *The Open Conspiracy: Blue Prints for a World Revolution*. The "Open Conspiracy," Wells wrote, "will appear first, I believe, as a conscious organization of intelligent and quite possibly in some cases, wealthy men, as a movement having distinct social and political aims, confessedly ignoring most of the existing apparatus of political control, or using it only as an incidental implement in the stages, a mere movement of a number of people in a certain direction who will presently discover

*with a sort of surprise the common object toward which they are all moving . . . In all sorts of ways they will be influencing and controlling the apparatus of the ostensible government."*⁶

What Ferguson left out is that Wells called his conspiracy a "*one-world brain*" which would function as "*a police of the mind.*" Such books as the Open Conspiracy were for the priesthood itself. But Wells's popular writings (*Time Machine, The Island of Dr. Moreau*, and so forth), and those of his proteges Aldous Huxley (*Brave New World*) and George Orwell (*1984* and *Animal Farm*), were written as "mass appeal" organizing documents on behalf of one-world order. Only in the United States are these "science fiction classics" taught in grade school as attacks against fascism.

Under Wells's tutelage, Huxley was first introduced to Aleister Crowley. Crowley was a product of the cultist circle that developed in Britain from the 1860s under the guiding influence of Edward Bulwer-Lytton -- who, it will be recalled, was the colonial minister under Lord Palmerston during the Second Opium War. In 1886, Crowley, William Butler Yeats, and several other Bulwer-Lytton proteges formed the Isis-Urania Temple of Hermetic Students of the Golden Dawn. This Isis Cult was organized around the 1877 manuscript *Isis Unveiled* by Madame Helena Blavatsky, in which the Russian occultist called for the British aristocracy to organize itself into an Isis priesthood.⁷

The subversive Isis Urania Order of the Golden Dawn is today an international drug ring said to be controlled by the Canadian multi-millionaire, Maurice Strong, who is also a top operative for British Intelligence.

In 1937, Huxley was sent to the United States, where he remained throughout the period of World War II. Through a Los Angeles contact, Jacob Zeitlin, Huxley and pederast Christopher Isherwood were employed as script writers for MGM, Warner Brothers, and Walt Disney Studios. Hollywood was already dominated by organized crime elements bankrolled and controlled through London. Joseph Kennedy was the frontman for a British consortium that created RKO studios, and "Bugsy" Siegel, the West Coast boss of the Lansky syndicate, was heavily involved in Warner Brothers and MGM.

Huxley founded a nest of Isis cults in southern California and in San Francisco, that consisted exclusively of several hundred deranged worshipers of Isis and other cult gods. Isherwood, during the California period, translated and propagated a number of ancient Zen Buddhist documents, inspiring Zen-mystical cults along the way.⁸

In effect, Huxley and Isherwood (joined soon afterwards by Thomas Mann and his daughter Elisabeth Mann Borghese) laid the foundations during the late 1930s and the 1940s for the later LSD culture, by recruiting a core of "initiates" into the Isis cults that Huxley's mentors, Bulwer-Lytton, Blavatsky, and Crowley, had constituted while stationed in India.

LSD: 'Visitation from the Gods'

"Ironically," writes Ferguson, "the introduction of major psychedelics like LSD, in the 1960s, was largely attributable to the Central Intelligence Agency's investigation into the substances for possible military use. Experiments on more than eighty college campuses, under various CIA code names, unintentionally popularized LSD. Thousands of graduate students served as guinea pigs. Soon they were synthesizing their own 'acid.'"⁹

The CIA operation was code named MK-Ultra, its result was not unintentional, and it began in 1952, the year Aldous Huxley returned to the United States.

Lysergic acid diethylamide, or LSD, was developed in 1943 by Albert Hoffman, a chemist at Sandoz A.B. -- a Swiss pharmaceutical house owned by S.G. Warburg. While precise documentation is unavailable as to the auspices under which the LSD research was commissioned, it can be safely assumed that British intelligence and its subsidiary U.S. Office of Strategic Services were directly involved. Allen Dulles, the director of the CIA when that agency began MK-Ultra, was the OSS station chief in Berne, Switzerland throughout the early Sandoz research. One of his OSS assistants was James Warburg, of the same Warburg family, who was instrumental in the 1963 founding of the Institute for Policy Studies, and worked with both Huxley and Robert Hutchins."¹⁰

Aldous Huxley returned to the United States from Britain, accompanied by Dr. Humphrey Osmond, the Huxleys' private physician. Osmond had been part of a discussion group Huxley had organized at the National Hospital, Queens Square, London. Along with another seminar participant, J.R. Smythies, Osmond wrote *Schizophrenia: A New Approach*, in which he asserted that mescaline -- a derivative of the mescal cactus used in ancient Egyptian and Indian pagan rites -- produced a psychotic state identical in all clinical respects to schizophrenia. On this basis, Osmond and Smythies advocated experimentation with hallucinogenic drugs as a means of developing a "cure" for mental disorders.

Osmond was brought in by Allen Dulles to play a prominent role in MK-Ultra. At the same time, Osmond, Huxley, and the University of Chicago's Robert Hutchins held a series of secret planning sessions in 1952 and 1953 for a second, private LSD mescaline project under Ford Foundation funding.¹¹ Hutchins, it will be recalled, was the program director of the Ford Foundation during this period. His LSD proposal incited such rage in Henry Ford II that Hutchins was fired from the foundation the following year.

It was also in 1953 that Osmund gave Huxley a supply of mescaline for his personal consumption. The next year, Huxley wrote *The Doors of Perception*, the first manifesto of the psychedelic drug cult, which claimed that hallucinogenic drugs "expand consciousness." Although the Ford Foundation rejected the Hutchins-Huxley proposal for private foundation sponsorship of LSD, the proposal was not dropped. Beginning in 1962, the Rand Corporation of Santa Monica, California began a four-year experiment in LSD, peyote, and marijuana. The Rand Corporation was established simultaneously with the reorganization of the Ford Foundation during 1949. Rand was an outgrowth of the wartime Strategic Bombing Survey, a "cost analysis" study of the psychological effects of the bombings of German population centers.

According to a 1962 Rand Abstract, W.H. McGlothlin conducted a preparatory study on *"The Long-Lasting Effects of LSD on Certain Attitudes in Normals: An Experimental Proposal."* The following year, McGlothlin conducted a year-long experiment on thirty human guinea pigs, called *"Short-Term Effects of LSD on Anxiety, Attitudes and Performance."* The study concluded that LSD improved emotional attitudes and resolved anxiety problems.¹²

Huxley At Work Huxley expanded his own LSD-mescaline project in California by recruiting several individuals who had been initially drawn into the cult circles he helped establish during his earlier stay. The two most prominent individuals were Alan Watts and the late Dr. Gregory Bateson (the former husband of Dame Margaret Mead). Watts became a self-styled "guru" of a nationwide Zen Buddhist cult built around his well-publicized books. Bateson, an anthropologist with the OSS, became the director of a hallucinogenic drug experimental clinic at the Palo Alto Veterans Administration Hospital. Under Bateson's auspices, the initiating "cadre" of the LSD cult -- the hippies -- were programmed.¹³

Watts at the same time founded the Pacifica Foundation, which sponsored two radio station WKBW in San Francisco and WBM-FM in New York City. The Pacifica stations were among the first to push the "Liverpool Sound" -- the British-imported hard rock twanging of the Rolling Stones, the Beatles, and the Animals. They would later pioneer "acid rock" and eventually the self-avowed psychotic "punk rock."

During the fall of 1960, Huxley was appointed visiting professor at the Massachusetts Institute of Technology in Boston. Around his stay in that city, Huxley created a circle at Harvard parallel to his West Coast LSD team. The Harvard group included Huxley, Osmund, and Watts (brought in from California), Timothy Leary, and Richard Alpert.

The ostensible topic of the Harvard seminar was *"Religion and its Significance in the Modern Age."* The seminar was actually a planning session for the "acid rock" counterculture. Huxley established contact during this Harvard period with the president of Sandoz, which at the time was working on a CIA contract to produce large quantities of LSD and psilocybin (another synthetic hallucinogenic drug) for MK-Ultra, the CIA's official chemical warfare experiment. According to recently released CIA documents, Allen Dulles purchased over 100 million doses of LSD -- almost all of which flooded the streets of the United States during the late 1960s. During the same period, Leary began privately purchasing large quantities of LSD from Sandoz as well.¹⁴

From the discussions of the Harvard seminar, Leary put together the book *The Psychedelic Experience*, based on the ancient cultist *Tibetan Book of the Dead*. It was this book that popularized Osmund's previously coined term, "psychedelic mind-expanding."

The Roots of the Flower People

Back in California, Gregory Bateson had maintained the Huxley operation out of the Palo Alto VA hospital. Through "SD experimentation on patients already hospitalized for

psychological problems, Bateson established a core of "initiates" into the "psychedelic" Isis Cult.

Foremost among his Palo Alto recruits was Ken Kesey. In 1959, Bateson administered the first dose of "SD to Kesey. By 1962, Kesey had completed a novel, *One Flew Over the Cuckoo's Nest*, which popularized the notion that society is a prison and the only truly "free" people are the insane.¹⁵

Kesey subsequently organized a circle of "SD initiates called *"The Merry Pranksters."* They toured the country disseminating SD" (often without forewarning the receiving parties), building up local distribution connections, and establishing the pretext for a high volume of publicity on behalf of the still minuscule "counterculture."

By 1967, the Kesey cult had handed out such quantities of "SD that a sizable drug population had emerged, centered in the Haight-Ashbury district of San Francisco. Here Huxley collaborator Bateson set up a "free clinic," staffed by **Dr. David Smith -- later a "medical adviser" for the National Organization for the Reform of Marijuana Laws (NORML); **Dr. Ernest Dernberg an active-duty military officer, probably on assignment through MK-Ultra; **Roger Smith-a street gang organizer trained by Saul Alinsky. During the Free Clinic period, Roger Smith was the parole officer of the cultist mass murderer Charles Manson; **Dr. Peter Bourne -- formerly President Carter's special assistant on drug abuse. Bourne did his psychiatric residency at the Clinic. He had previously conducted a profiling study of GI heroin addicts in Vietnam.

The Free Clinic paralleled a project at the Tavistock Institute, the psychological warfare agency for the British Secret Intelligence Service. Tavistock, founded as a clinic in London in the 1920s, had become the Psychiatric Division of the British Army during World War II under its director, Dr. John Rawlings Rees.¹⁶

During the 1960s, the Tavistock Clinic fostered the notion that no criteria for sanity exist and that psychedelic "mind-expanding" drugs are valuable tools of psychoanalysis. In 1967, Tavistock sponsored a Conference on the *"Dialectics of Liberation,"* chaired by Tavistock psychoanalyst Dr. R.D. Laing, himself a popularized author and advocate of drug use. That conference drew a number of people who would soon play a prominent role in fostering terrorism; Angela Davis and Stokely Carmichael were two prominent American delegates.

Thus, by 1963, Huxley had recruited his core of "initiates." All of them -- Leary, Osmund, Watts, Kesey, Alpert -- became the highly publicized promoters of the early LSD counterculture. By 1967, with the cult of "Flower People" in Haight-Ashbury and the emergence of the antiwar movement, the United States was ready for the inundation of LSD, hashish and marijuana that hit American college campuses in the late 1960s.

'The Beating of Drums . . .'

In 1963, the Beatles arrived in the United States, and with their decisive airing on the Ed Sullivan Show, the "British sound" took off in the U.S.A. For their achievement, the four rocksters were awarded the Order of the British Empire by Her Majesty the Queen. The Beatles and the Animals, Rolling Stones, and homicidal punk rock maniacs who followed were, of course, no more a spontaneous outpouring of alienated youth than was the acid culture they accompanied.

The social theory of rock was elaborated by musicologist Theodor Adorno, who came to the United States in 1939 to head the Princeton University Radio Research Project.¹⁷ Adorno writes: *"In an imaginary but psychologically emotion-laden domain, the listener who remembers a hit song will turn into the song's ideal subject, into the person for whom the song ideally speaks. At the same time, as one of many who identify with that fictitious subject, that musical I, he will feel his isolation ease as he himself feels integrated into the community of "fans." In whistling such a song he bows to a ritual of socialization, although beyond this unarticulated subjective stirring of the moment his isolation continues unchanged . . . The comparison with addiction is inescapable. Addicted conduct generally has a social component: it is one possible reaction to the atomization which, as sociologists have noticed, parallels the compression of the social network. Addiction to music on the part of a number of entertainment listeners would be a similar phenomenon."*¹⁸

The hit parade is organized precisely on the same principles used by Egypt's Isis priesthood and for the same purpose: the recruitment of youth to the dionysiac counterculture.

In a report prepared for the University of Michigan's Institute for Social Research, Paul Hirsch described the product of Adorno's Radio Research Project.¹⁹ According to Hirsch, the establishment of postwar radio's Hit Parade *"transformed the mass medium into an agency of sub-cultural programming. Radio networks were converted into round-the-clock recycling machines that repeated the top forty hits."* Hirsch documents how all popular culture -- movies, music, books, and fashion -- is now run on the same program of preselection. **Today's mass culture operates like the opium trade: The supply determines the demand.**

The Vietnam War and the Anti-Vietnam War Trap

But without the Vietnam War and the "anti-war" movement, the Isis cult would have been contained to a fringe phenomenon -- no bigger than the beatnik cult of the 1950s that was an outgrowth of the early Huxley ventures in California. The Vietnam War created the climate of moral despair that opened America's youth to drugs.

Under Kennedy, American military involvement in Vietnam -- which had been vetoed by the Eisenhower administration -- was initiated on a limited scale. Under Lyndon Johnson, American military presence in Vietnam was massively escalated, at the same time that U.S. efforts were restricted -- the framework of "limited war." Playing on the President's profile, the anglophile Eastern Establishment, typified by top White House national

security aide McGeorge Bundy and Defense Secretary Robert McNamara, convinced President Johnson that under the nuclear "balance of terror," or the regime of Mutual and Assured Destruction, the United States could afford neither a political solution to the conflict, nor the commitment to a military victory.

The outcome of this debacle was a major strategic withdrawal from Asia by the United States, spelled out in Henry Kissinger's "*Guam Doctrine*," adoption of the spectacular failure known as the "*China Card*" strategy for containing Soviet influence, and demoralization of the American people over the war to the point that the sense of national pride and confidence in the future progress of the republic was badly damaged.

Just as Aldous Huxley began the counterculture subversion of the United States thirty years before its consequences became evident to the public, Lord Bertrand Russell began laying the foundations for the anti-war movement of the 1960s before the 1930s expired. Russell's "*pacifism*" was always relative -- the means to his most cherished end, one-world government on the imperial model, that would curb the nation-state and its persistent tendency toward republicanism and technological progress.

Lord Russell and Aldous Huxley cofounded the Peace Pledge Union in 1937 campaigning for peace with Hitler-just before both went to the United States for the duration of World War II. During World War II, Lord Russell opposed British and American warfare against the Nazis. In 1947, when the United States was in possession of the atomic bomb and Russia was not, Russell loudly advocated that the United States order the Soviets to surrender to a one-world government that would enjoy a restrictive monopoly on nuclear weapons, under the threat of a preemptive World War III against the Soviet Union. His 1950s "Ban the Bomb" movement was directed to the same end-it functioned as an anti-technology movement against the peace-through-economic development potentials represented by President Eisenhower's "Atoms for Peace" initiative.

From the mid-1950s onward, Russell's principal assignment was to build an international anti-war and anti-American movement. Coincident with the escalation of U.S. involvement in Vietnam under British manipulation, Russell upgraded the old Peace Pledge Union (which had been used in West Germany throughout the postwar period to promote an anti-capitalist "New left" wing of the Social Democratic Party, recruiting several future members of the Baader-Meinhof terrorist gang in the process) into the Bertrand Russell Peace Foundation.

In the United States, the New York banks provided several hundred thousand dollars to establish the Institute for Policy Studies (IPS), effectively the U.S. branch of the Russell Peace Foundation. Among the founding trustees of the IPS was James Warburg, directly representing the family's interests.

IPS drew its most active operatives from a variety of British-dominated institutions. IPS founding director Marcus Raskin was a member of the Kennedy administration's National

Security Council and also a fellow of the National Training Labs, a U.S. subsidiary of the Tavistock Institute founded by Dr. Kurt Lewin.

After its creation by the League for Industrial Democracy, Students for a Democratic Society (SDS), the umbrella of the student anti-war movement, was in turn financed and run through IPS -- up through and beyond its splintering into a number of terrorist and Maoist gangs in the late 1960s.²¹ More broadly, the institutions and outlook of the U.S. anti-war movement were dominated by the direct political descendants of the British-dominated "socialist movement" in the U.S.A., fostered by the House of Morgan as far back as the years before World War I.

This is not to say that the majority of anti-war protesters were paid, certified British agents. On the contrary, the overwhelming majority of anti-war protesters went into SDS on the basis of outrage at the developments in Vietnam. But once caught in the environment defined by Russell and the Tavistock Institute's psychological warfare experts, and inundated with the message that hedonistic pleasure-seeking was a legitimate alternative to "immoral war," their sense of values and their creative potential went up in a cloud of hashish smoke.

'Changing Images'

Now, fifteen years later, with nearly an entire generation of American youth submerged in the drugs that flooded the nation's campuses, the *Aquarian Conspiracy's* Marilyn Ferguson is able to write: *"There are legions of [Aquarian] conspirators. They are in corporations, universities, and hospitals, on the faculties of public schools, in factories and doctors' offices, in state and federal agencies, on city councils, and the White House staff, in state legislatures, in volunteer organizations, in virtually all arenas of policy making in the country."*²²

Like the British inundation of China with drugs in the nineteenth century, the British counterculture has succeeded in subverting the fabric of the nation, even up to the top-most levels of government.

In 1962, Huxley helped found the Esalen Institute in Big Sur, California, which became a mecca for hundreds of Americans to engage in weekends of T-Groups and Training Groups modeled on behavior group therapy, for Zen, Hindu, and Buddhist transcendental meditation, and "out of body" experiences through simulated and actual hallucinogenic drugs.²³

As described in the Esalen Institute Newsletter: *"Esalen started in the fall of 1962 as a forum to bring together a wide variety of approaches to enhancement of the human potential . . . including experiential sessions involving encounter groups, sensory awakening, gestalt awareness training, related disciplines. Our latest step is to fan out into the community at large, running programs in cooperation with many different institutions, churches, schools, hospitals, and government."*²⁴

Esalen's nominal founders were two transcendental meditation students, Michael Murphy and Richard Price, both graduates of Stanford University. Price also participated in the experiments on patients at Bateson's Palo Alto Veterans Hospital. Today Esalen's catalogue offers: T-Groups; Psychodrama Marthon; Fight Training for Lovers and Couples; Religious Cults; LSD Experiences and the Great Religions of the World; Are You Sound, a weekend workshop with Alan Watts; Creating New Forms of Worship; Hallucinogenic Psychosis; and Non-Drug Approaches to Psychedelic Experiences.

Several tens of thousands of Americans have passed through Esalen; millions have passed through the programs it has sired throughout the country.

The next leap in Britain's Aquarian Conspiracy against the United States was the May 1974 report that provided the basis for Ferguson's work. The report is entitled "*Changing Images of Man*," Contract Number URH (489~2150, Policy Research Report No. 414.74, prepared by the Stanford Research Institute Center for the Study of Social Policy, Willis Harman, director. The 319-page mimeographed report was prepared by a team of fourteen researchers and supervised by a panel of twenty-three controllers, including anthropologist Margaret Mead, psychologist B.F. Skinner, Ervin Laszlo of the United Nations, Sir Geoffrey Vickers of British intelligence.

The aim of the study, the authors state, is to change the image of mankind from that of industrial progress to one of "*spiritualism*." The study asserts that in our present society, the "*image of industrial and technological man*" is obsolete and must be "*discarded*": "*Many of our present images appear to have become dangerously obsolete, however . . . Science, technology, and economics have made possible really significant strides toward achieving such basic human goals as physical safety and security, material comfort and better health. But many of these successes have brought with them problems of being too successful -- problems that themselves seem insoluble within the set of societal value-premises that led to their emergence . . . Our highly developed system of technology leads to higher vulnerability and breakdowns. Indeed the range and interconnected impact of societal problems that are now emerging pose a serious threat to our civilization . . . If our predictions of the future prove correct, we can expect the association problems of the trend to become more serious, more universal and to occur more rapidly.*"

Therefore, SRI concludes, we must change the industrial-technological image of man fast: "*Analysis of the nature of contemporary societal problems leads to the conclusion that . . . the images of man that dominated the last two centuries will be inadequate for the post-industrial era.*"

Since the writing of the Harman report, one President of the United States, Jimmy Carter, reported sighting UFOs his National Security Adviser Zbigniew Brzezinski made speeches proclaiming the advent of the New Age, the Joint Chiefs of Staff every morning read so-called intelligence reports on the biorhythms and horoscopes of the members of the Soviet Politburo. The House of Representatives established a new congressional committee, called the Congressional Clearinghouse on the Future, where the likes of Ferguson have come to lecture up to a hundred congressmen.²⁵

What began as Britain's creation of the counterculture to open the market for its dope has come a long way.

The LSD Connection

Who provided the drugs that swamped the anti-war movement and the college campuses of the United States in the late 1960s? The organized crime infrastructure which had set up the Peking Connection for the opium trade in 1928 -- provided the same services in the 1960s and 1970s it had provided during Prohibition. This was also the same network Huxley had established contact with in Hollywood during the 1930s. The LSD connection begins with one William "Billy" Mellon Hitchcock. Hitchcock was a graduate of the University of Vienna and a scion of the millionaire Mellon banking family of Pittsburgh. (Andrew Mellon of the same family had been the U.S. Treasury Secretary throughout Prohibition.) In 1963, when Timothy Leary was thrown out of Harvard, Hitchcock rented a fifty-five-room mansion in Millbrook, New York, where the entire Leary-Huxley circle of initiates was housed until its later move back to California.²⁶

Hitchcock was also a broker for the Lansky syndicate and for the Fiduciary Trust Co., Nassau, Grand Bahamas --- a wholly owned subsidiary of Investors Overseas Services. He was formally employed by Delafield and Delafield Investments, where he worked on buying and selling vast quantities of stock in the Mary Carter Paint Co., soon to become Resorts International.

In 1967, Dr. Richard Alpert put Hitchcock in contact with Augustus Owsley Stanley III. As Owsley's agent, Hitchcock retained the law firm of Babinowitz, Boudin and Standard 27 -- to conduct a feasibility study of several Caribbean countries to determine the best location for the production and distribution of LSD and hashish.

During this period, Hitchcock joined Leary and his circle in California. Leary had established an LSD cult called the Brotherhood of Eternal Love and several front companies, including Mystics Art World, Inc. of Laguna Beach, California. These California-based entities ran lucrative trafficking in Mexican marijuana and LSD brought in from Switzerland and Britain. The British connection had been established directly by Hitchcock, who contracted the Charles Bruce chemical firm to import large quantities of the chemical components of LSD with financing from both Hitchcock and George Grant Hoag, the heir to the J.C. Penney dry goods fortune, the Brotherhood of Eternal Love set up LSD and hashish production-marketing operations in Costa Rica in 1968. ²⁸

Toward the end of 1968, Hitchcock expanded the LSD-hashish production operations in the Caribbean with funds provided by the Fiduciary Trust Co. (IOS). In conjunction with J. Vontobel and Co. of Zurich, Hitchcock founded a corporation called 4-Star Anstalt in Liechtenstein. This company, employing "investment funds" (that is, drug receipts) from Fiduciary Trust, bought up large tracts of land in the Grand Bahamas as well as large quantities of ergotamine tartrate, the basic chemical used in the production of LSD.²⁹

Hitchcock's personal hand in the LSD connection abruptly ended several years later. Hitchcock had been working closely with Johann F. Parravacini of the Parravacini Bank Ltd in Berne, Switzerland. From 1968, they had together funded even further expansion of the Caribbean-California LSD-hashish ventures. In the early 1970s, as the result of a Securities and Exchange Commission investigation, both Hitchcock and Parravacini were indicted and convicted of a \$40 million stock fraud. Parravacini had registered a \$40 million sale to Hitchcock for which Hitchcock had not put down a penny of cash or collateral. This was one of the rare instances in which federal investigators succeeded in getting inside the \$200 billion drug fund as it was making its way around the "offshore" banking system.

Another channel for laundering dirty drug money -- a channel yet to be compromised by federal investigative agencies is important to note here. This is the use of tax-exempt foundations to finance terrorism and environmentalism. One immediately relevant case makes the point.

In 1957, the University of Chicago's Robert M. Hutchins established the Center for the Study of Democratic Institutions (CSDI) in Santa Barbara, California. Knight Commander Hutchins drew in Aldous Huxley, Elisabeth Mann Borghese, and some Rhodes Scholars who had originally been brought into the University of Chicago during the 1930s and 1940s.

The CSDI was originally funded 1957 to 1961 through a several-million-dollar fund that Hutchins managed to set up before his untimely departure from the Ford Foundation. From 1961 onward, the Center was principally financed by organized crime. The two funding conduits were the Fund of Funds, a tax exempt front for Bernie Cornfeld's IOS, and the Parvin Foundation, a parallel front for Parvin-Dohnnan Co. of Nevada. IOS and Marvin-Doorman held controlling interests in the Desert Inn, the Aladdin, and the Dune - all Las Vegas casinos associated with the Lansky syndicate. IOS, as already documented, was a conducting vehicle for LSD, hashish, and marijuana distribution throughout the 1960s.³⁰ In 1967 alone, IOS channeled between \$3 and \$4 million to the center. Wherever there is dope, there is Dope, Inc.

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20. Ronald Clark, *The Life of Bertrand Russell* (New York: Alfred Knopf, 1976), p.457.
21. Illinois Crime Commission Report, 1969. The Institute for Policy Studies (IPS) was established in 1963 by Marcus Raskin, a former National Security Adviser under NSC Director McGeorge Bundy, and by Richard Barnet, a former State Department adviser on arms control and disarmament. Among the board of trustees of IPS were Thurmond Arnold, James Warburg, Philip Stern, and Hans Morgenthau, with seed money from the Ford Foundation (later to be headed by McGeorge Bundy). IPS has functioned as the "New left" think tank and control center for local community control, community health centers, and direct terrorist organizations. In its report "The First Ten Years," the Institute lists among its lecturers and fellows, members of the Weathermen group, and known associates of the Japanese Red Army, the Puerto Rican terrorist Armed Forces of National Liberation (FALN), and the Black Liberation Army. See also Carter and the Party of international Terrorism, Special Report by the U.S. Labor Party, August, 1976.
22. Ferguson, *Aquarian Conspiracy*, p.24.
23. Criton Zoakos et al., *Stamp Out the Aquarian Conspiracy*, Citizens for LaRouche monograph, New York, 1980, pp. 60-63.
24. Ibid.

25. Ibid., pp. 10-12.
26. Mary Jo Warth, "The Story of Acid Profiteers," Village Voice, August 22, 1974.
27. Ibid.
28. Ibid.
29. Ibid.
30. Hutchinson, Vesco.