



Directory of Contemporary Worship Musicians

eBook Series:
Issues Facing the Churches

David Cloud

Directory of Contemporary Worship Musicians

Copyright 2011 by David W. Cloud

This edition October 25, 2012

ISBN 978-1-58318-131-7

This book is sold in a print edition and is also published in a free eBook edition. It is available in PDF, MOBI (for Kindle, etc.), and ePub formats from the Way of Life web site. See the Free Book tab. We do not allow distribution of this book from other web sites.



Published by Way of Life Literature
PO Box 610368, Port Huron, MI 48061
866-295-4143 (toll free) - fbns@wayoflife.org
www.wayoflife.org

Canada: Bethel Baptist Church
4212 Campbell St. N., London Ont. N6P 1A6
519-652-2619 (voice) - 519-652-0056 (fax)
info@bethelbaptist.ca

Printed in Canada by
Bethel Baptist Print Ministry

Table of Contents

Introduction	7
Directory of Contemporary Worship Musicians	11
7eventh Time Down	11
Abandon	12
Amerson, Steve.....	14
Assad, Audrey	15
Baloche, Paul.....	16
Beatles and CCM	17
Bickle, Mike	24
Bono	24
Borden, Tammy	24
Brown, Brenton	25
Brown, Scott Wesley	26
Building 429.....	26
Caedmon's Call	27
Calvary Chapel and Maranatha Music	31
Card, Michael	44
Carman	48
Carouthers, Mark.....	53
Casting Crowns	54
Chapman, Steven Curtis	57
Christ For The Nations	60
Christensen, Chris	66
Cockburn, Bruce.....	67
Contemplative Prayer	68
Cooley, Lindell	68
Crowder, David	71
Davis, Geron.....	75
Dc Talk	79
DecemberRadio	85
Delirious	86
Doerksen, Brian.....	91
Dorsey, Thomas.....	91

Downhere	95
Driscoll, Phil.....	97
English, Michael.....	99
The False Christs and False Gods of CCM	103
Fischer, John	112
Forerunner Music	116
Founds, Rick.....	116
Francisco, Don.....	117
Franklin, Kirk	119
Gaither, Bill	128
Gaines, Billy and Sarah	139
Gateway Worship	139
Gay, Robert.....	139
Getty, Keith and Kristyn.....	139
Goodman, Vestal.....	142
Grant, Amy	142
Green, Steve	158
Gungor, Michael.....	162
Hayford, Jack.....	164
Hemphill, Joel.....	168
Hillsong	168
Homosexuality and CCM.....	168
Houghton, Israel	169
Hughes, Tim	172
Integrity Music	174
International House of Prayer (IHOP).....	180
Jars of Clay	193
Jesus Culture.....	195
Keaggy, Phil	196
Kendrick, Graham	202
Kilpatrick, Bob	207
Latter Rain	209
Ledner, Michael.....	209
LeFevre, Mylon	210

Lowry, Mark	213
Maher, Matt	217
Mandisa	223
Maranatha Music	223
Martel, Marc	224
MercyMe	224
Miller, Thomas	227
Moen, Don.....	229
Muchow, Rick	231
Mullins, Rich	231
Newsboys	238
Newsong.....	240
Nystrom, Marty	244
Paris, Twila	245
Patty, Sandi	248
Phillips, Craig and Dean.....	252
P.O.D.	252
Prosch, Kevin	261
Redman, Matt	270
Rend Collective Experiment.....	273
Ruis, David	275
Saddleback Church.....	285
Sampson, Marty.....	312
Sanctus Real	312
Scholtes, Peter	313
Secular Rock and CCM.....	313
The Shack and Other CCM Gods.....	320
Smith, Michael W.....	323
St. James, Rebecca	328
Stevens, Marsha.....	329
Stringer, Rita.....	339
Stockstill, Jonathan.....	340
Stonehill, Randy	340
Switchfoot.....	343

Talbot, John Michael	343
Third Day	357
TobyMac	359
Tomlin, Chris	359
Townend, Stuart.....	360
Troccoli, Kathy	366
U2	368
Underoath	385
Velasquez, Jaci.....	386
Vineyard Churches	388
Vogels, Jo.....	388
Walker, Tommy	388
Warren, Rick.....	391
Webber, Robert.....	391
Wimber, John, and the Vineyard	391
Wyse, Eric.....	413
Zschech, Darlene, and Hillsong	415
About Way of Life's eBooks	423
Powerful Publications for These Times	424

Introduction

This book is published for free distribution in eBook format. It is available in PDF, Mobi (for Kindle, etc.), and ePub formats from the Way of Life web site. See the Free Book tab at www.wayoflife.org. We do not allow distribution of this book from other web sites.

The following are influential contemporary worship musicians who are creating the music that is being used ever more frequently by fundamentalist churches. All of these people are radically ecumenical and the vast majority are charismatic in theology. To our knowledge, not one of them takes a clear stand against end-time apostasy. All are enemies of a fundamentalist separatist stance.

This Directory examines the history of contemporary praise music from its inception in the Jesus People movement and documents the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival.” (See “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

The following documentation proves that Contemporary Christian Music is a jungle of end-time apostasy and that it is led by “another spirit” (2 Cor. 11:4). When you look at the fact that CCM has an illicit relationship with the world, which the apostle John plainly stated is “not of God” (1 John 5:15-17), that CCM represents the charismatic movement in all of its dangerous heretical weirdness (e.g., gibberish speaking, spirit slaying, holy shaking, holy laughter, holy drunkenness, word-faith name-it-and-claim-it, latter rain

miracle revival, fourth dimension prayer, end-time prophets and apostles), that CCM is ecumenical through and through and closely affiliated with Rome, that most CCMers love Dietrich Bonhoeffer and C.S. Lewis and a galaxy of other rank heretics, that CCM is permeated with Roman Catholic contemplative prayer mysticism, that CCMers love wretchedly corrupt “Bibles” such as *The Message*, and that large numbers of CCMers love *The Shack* and its idolatrous god, etc. -- it is obvious that we are dealing with “another spirit” rather than the Spirit of God who is the holy Spirit of Truth and Righteousness (John 4:23; 14:17; 15:26; 16:13; 1 John 4:6).

“For the fruit of the Spirit is in all goodness and righteousness and truth” (Ephesians 5:9).

We have provided extensive documentation of these charges in this Directory as well as in “Biblical Separatism and Its Collapse among Fundamental Baptists,” which is also available as a free eBook at the Way of Life web site. (See the Free eBook tab.) The video presentation “The Foreign Spirit of Contemporary Worship Music” also documents the apostasy of this movement. This presentation, which is packed with audio and video clips, is available as a DVD or an eVideo download from the Way of Life online catalog -- www.wayoflife.org.

Contemporary Christian Worship music is sweeping through all denominations from Roman Catholic to fundamental Baptist. There is something deeply and inherently wrong with music that is comfortable in the midst of the most wretched heresy and apostasy. And that is exactly where Contemporary Christian Worship is most at home. That is where it was birthed, and it is frolicking happy in the midst of the most radical kinds of ecumenical disobedience, such as the yoking together of Roman Catholics and Lutherans and Methodists and Baptists at conventions like New Orleans '87 and Indianapolis '90, and St. Louis 2000. I

attended these conferences with media credentials for *O Timothy* magazine, and they represent gross disobedience to the Word of God. Roman Catholic priests conducted contemporary praise masses, glorified Mary as the Queen of Heaven, exalted the pope as the “vicar of Christ,” and said that no one can go to Heaven except through purgatory. Yet CCW smiles broadly at such things in its “let’s keep it positive,” doctrinally-tolerant ecumenical stance, and is perfectly comfortable in that environment. (See *Charismatic Confusion*, which is a report on these conferences. It is available as a free 250-page eBook at the Way of Life web site.)

Contemporary worship music is at home in Laughing Revival meetings where people laugh hysterically during the preaching, stagger around like drunks, are “glued” to the floor, and give false prophecies of a latter rain miracle revival.

The music itself feeds the charismatic-ecumenical mystical experience. The sensual pulsing, skipping, tripping, body-jerking syncopated dance rhythms, the electronic modulation, the reverb and echo and feedback, the unresolving chord sequences, the pounding drums, the sensual vocal styles, the dramatic rise and fall of the sound level, and the repetition create an atmosphere in which charismatic seekers experience an emotional high, are hypnotized to receive an unscriptural message, and are prepared for “signs and wonders” phenomena.

Whatever is operating in the charismatic-ecumenical movement, it is definitely “another spirit” when tested Scripturally (2 Corinthians 11:4), and contemporary praise music is that spirit’s vehicle.

Once we establish that CCM represents “another spirit,” it is easy to see that it has no place whatsoever in a Bible-believing church. God has commanded His people to “touch

not the unclean thing” (2 Corinthians 6:17). He has commanded them to come out of end-time Babylon:

“And I heard another voice from heaven, saying, Come out of her, my people, that ye be not partakers of her sins, and that ye receive not of her plagues” (Revelation 18:4).

Contemporary worship music is a dangerous bridge both to the world and to the “broader church” with all of its ancient and end-time heresies.

Directory of Contemporary Worship Musicians

7eventh Time Down

One of the many great problems with Christian rock is that the message is typically vague, abstract, even meaningless. In researching for the book *Contemporary Christian Music Under the Spotlight* in the late 1990s I examined the lyrics of hundreds of CCM songs, and this was true then and it remains true today. Consider the song “Jesus Machine” by 7eventh Time Down from their 2011 album “Alive in You”:

“Faith is so bionic/ You know you’re gonna want it/ It’s stronger than your money/ Or your million dollar honey/ Love is like a drug/ You’re addicted once you’re bitten/ We know where to hit it/ If you want it, come and get it.”

What does this song mean? Anything you want it to mean! What “faith”? What “love”? What “it”? 7eventh Time Down could just as well be singing about Oprah Winfrey’s New Age god or *The Shack* god. Ric Llewellyn made the following observation back in the 1980s.

“Perhaps it is true that music is an art form. But as Christian musicians become more and more ‘artistic’ the lyrics of Contemporary Christian Music become more and more obscure until they retain virtually no substantial spiritual value. Lyrics become so allegorical that a truly spiritual lesson is imperceptible. This indefiniteness opens the door to many incorrect understandings concerning the point of a particular song, which fosters the acceptance of teachings which are unbiblical and even anti-biblical” (Llewellyn, “Christian Rock?,” *Foundation*, Vol. VI, Issue 2, 1985, p. 17).

The vagueness of the message is an aspect of ecumenism, allowing “the broader church” to appreciate the music

regardless of a particular doctrinal position. The vagueness of the message is also an aspect of the “crossover” phenomenon, whereby CCM artists want their music to be acceptable to the world. The vagueness is also an aspect of the end-time mysticism of which music plays such a major role. The modern person responds to modern music emotionally, mystically, more than through the thought processes. CCM “artist” Joy Williams said:

“I believe in the power of nuance and telling a story that **DRAWS OUT EMOTION WITHOUT SPELLING IT OUT.** ... I find myself really drawn to nuance because I feel like that is where I have been affected by music. Take Sigur Ros: **I DON’T EVEN UNDERSTAND WHAT THEY ARE SAYING, BUT THE MUSIC MOVES ME AND DRAWS EMOTION FROM ME,** and I **FEEL** like there is glory in that” (“Finding Her Own Voice,” *Christianity Today*, March 3, 2009).

This is blind mysticism and it is a recipe for spiritual disaster.

Abandon

Begun as a contemporary worship band in a church, Abandon pursued crossover success and achieved it in 2011. Their Christian rock song “Live It Out” has been played on the Food Network Challenge, ESPN’s SportsCenter, and the ESPY Awards Show.

The reason a “Christian” song would be acceptable in such secular forums is that the message is so abstract as to be almost meaningless. Consider a sample of the lyrics to “Live It Out.”

“Is it just me or the walls closing in?/ I can’t be the only one, feeling this/ So let’s tear it down, brick by brick/ ‘Cause it’s not helping anyone/ And let’s get out from under this/ I will watch it fall on its own. ... So am I part of the cure or part of the disease?/ I think it’s time we fall down on

our knees/ And ask God for clarity to wash away/ Our memories of the old ways, yeah/ And pray that the walls break./ Can it fill the urgency now?/ It's time for us to love out loud/ Take the world we know and live it out/ And live it out/ This could be the start of a new day/ We could be the change/ If we take this love and live it out/ And live it out."

This is the type of message that is so typical of Christian rock, particular of those who pursue "crossover" appeal. The words to this song more readily represent a New Age spirituality than the gospel of Jesus Christ. There is no sin, no separation from God, no judgment, no repentance, no cross, no blood, no atonement. It is *The Shack* god spirituality, a spirituality that is cool, non-dogmatic, non-judgmental. It's a gospel that believes in Heaven but not in Hell.

When asked whether they received criticism from the Christian community for playing a contemporary style of music, lead vocalist and guitarist Josh Engler made the following telling reply:

"We do receive criticism for the style of music we play. Christians can be some of the most judgmental people in the world and they should be the exact opposite. When God saves you, he saves all of you – your spirit, your soul, and everything else. We try not to pick fights. That's not what we're about at all. If you're on stage, though, people will talk about you both good and bad. You have to follow your heart and let God's will work out on its own. Everyone's selfish and has an idea of what life should look like. It's like water off a duck's back for us. I'm open to having coffee with anyone who wants to discuss us" ("Christian Rock Band Abandon Takes over Secular Television," *Christian Post*, Nov. 9, 2011).

In typical CCM fashion, Abandon's lead singer thinks it is always wrong for a Christian to be "judgmental," whereas the Bible commands us to "judge righteous judgment" (John 7:24). The believer is obliged to judge teachers (Mat. 5:17;

Phil. 3:17), to judge doctrine (Rom. 16:17; 1 Tim. 1:3), to judge sin in the church (1 Cor. 5), to judge the evil works of darkness (Eph. 5:11), and to judge the things of the world (Rom. 12:2; 1 John 2:15-16). While it is wrong to judge hypocritically (Mat. 7:1-5) and it is wrong to judge on the basis of personal opinion and the Bible's silence (Rom. 14:3), it is right to take God's Word and judge everything by it. In this manner, the spiritual man judges all things by the mind of Christ in Scripture (1 Cor. 2:15-16). Since God commands us to use "spiritual" songs and forbids us to be conformed to the world (Col. 3:16; Rom. 12:2), the believer is obligated to judge whether music is spiritual or worldly. Since the Bible warns about false christs, false spirits, and false gospels, the believer is obligated to judge the difference between the false and the true. (See "False Christs and False Gods" in this Directory of Contemporary Worship Musicians.)

This heretical "non-judgmental" thinking permeates the CCM world is one of the reasons why it has such transformational power when it enters the life of an individual believer, a home, or a church. CCM is not just a different "style of music; it is not a matter of personal "taste." CCM brings an philosophy of Christianity that is diametrically opposed to that of a fundamentalist Bible-believing position.

Amerson, Steve

Steve Amerson (b. 1954) has written 100 songs that have been published by Word Music and other companies.

He is an ecumenist who has worked with the National Religious Broadcasters, the Christian Booksellers Convention, the American Bible Society, and Alpha, all of which have a close relationship with the Roman Catholic Church.

Assad, Audrey

Audrey Assad (b. 1985) is a contemporary Christian musician who converted to the Roman Catholic Church in 2007.

Like Matt Maher, Kathy Troccoli, and John Michael Talbot, Assad is an ecumenical bridge-builder. She says that “the response to her music from Protestants is just as positive as it is from Catholics,” and, “radio has influenced and grown my Protestant fan base, which used to be more Catholic, but now it’s about half-and-half” (“Audrey Assad: A convert whose spiritual walk is a melody,” Catholic Online, Nov. 10, 2010).

She signed with Sparrow Records in 2009 with the album *Fireflies*. That year she also toured with Chris Tomlin and sang a duet with him of the song “Winter Snow” on his Christmas album.

In 2008 she developed a relationship with fellow Roman Catholic Matt Maher after they met during Gospel Music Week. She subsequently moved to Phoenix and attends Our Lady of Mt. Carmel in Tempe, where she sings with the worship team.

Her song “For Love of You” mentions the Roman Catholic Sacred Heart of Jesus.

When asked how her Catholic faith inspires her music, she replies: “The way that I see the world has been radically changed. I can’t emphasize enough how the Sacramental union with God in the Eucharist has totally changed the way I see the world. ... I feel rooted in the Church, which I never felt before, not to this extent, and not in this way. I feel absorbed into something older, smarter, and bigger than myself” (“Audrey Assad: A convert whose spiritual walk is a melody,” Catholic Online, Nov. 10, 2010).

She loves C.S. Lewis and one of her projects was to read all of his works chronologically. She observed that Lewis was “a great bridge between Protestants and Catholics.”

She “enjoys the opportunity to offer encouragement to the young female worship leaders coming up behind her” (“Audrey Assad Artist Profile,” The Rock and Worship Roadshow, Jan. 29, 2012).

Baloche, Paul

Paul Baloche’s (b. 1962) worship songs are often found at the top of the charts. Christian Copyright Licensing International (CCLI) lists Baloche’s “Open the Eyes of My Heart” as the No. 2 most popular worship song in North American churches, and “Above All” is No. 22. Baloche’s influence is extended through his writings, instructional DVDs and seminars on contemporary worship.

Baloche is worship leader at the charismatic Community Christian Fellowship of Lindale, Texas. Their 2002 Leadership Summit featured Ricky Paris of Vision Ministries International, who calls himself an apostle and is said to give “apostolic covering” to Vision Church of Austin, Texas. Baloche’s *Offering of Worship* album was recorded at Regent University in Virginia Beach, which was founded by the radical charismatic ecumenist Pat Robertson. As far back as 1985, Robertson said that he “worked for harmony and reconciliation between Protestants and Catholics” (*Christian News*, July 22, 1985). Robertson has often given false prophecies. Some of the Regent professors are Roman Catholic and Regent’s Center for Law and Justice has a Roman Catholic executive director. According to *Frontline* magazine, May-June 2000, a Catholic mass is held on Regent’s campus every week.

Balouche relates his testimony of salvation as follows:

“That’s my testimony. I was playing clubs around Philly and the Jersey Shore and a friend took me to a ‘How to get rich’ - type weekend. On Sunday morning they had a band playing ‘How Great Thou Art’ with drums and electric guitars. I was blown away and I thought ‘That’s amazing, just the power of rock music with lyrics about the Lord.’ I’d never heard that. It really impacted me. My brother and I walked up and made a commitment to follow Jesus. It was a radical change for me” (“Paul Balouche Bio,” leadworship.com).

Beatles and CCM

One of the reasons why we are opposed to Contemporary Christian Music is its worldliness, its refusal to separate from the world. Contemporary Christian musicians make no attempt to hide the fact that they love secular rock & roll and they have no shame for doing so. When asked in interviews about their musical influences and their favorite music, invariably they list some raunchy secular rock musicians. And one of the rock groups that CCM musicians love is the Beatles.

When MATT REDMAN, one the most influential names in the contemporary worship movement, was asked in 2011, “Who are your musical influences?” he replied: “All sorts. But all time favorite must be the Beatles. I love it now that my five kids even get into their music” (<http://www.louderthanthemusic.com/document.php?id=2526>). It is obvious that Redman is rearing his children on secular rock & roll so that they have a taste for the world even at very young ages.

In a May 1987 interview with *CCM Magazine*, LESLIE PHILLIPS said: “[In the 1987 album *The Turning*] I just sort of returned to what I loved originally. You know, returning to your roots and all that. The Beatles were the first rock group I remember hearing, and I dearly love them. They were

spectacular, even in their mistakes. There was a spirit in that kind of music that we don't have today."

PHIL KEAGGY performs an unholy combination of secular rock and Christian rock/folk, and those who listen to his music are drawn toward worldly rock & roll. On his 1993 *Crimson and Blue* album, for example, he pays "homage to the Beatles" with several of the songs. In a June 2008 interview Keaggy said that performing at the wedding of Linda McCartney's sister and jamming with Paul McCartney is one of his most cherished memories ("Reconnecting with Phil Keaggy," Crosswalk.com, June 25, 2008). Keaggy's 2011 CD "Live from Kegwood Studio" features "homage to George Harrison with a spot-on rendition of the Beatles' hit 'Here Comes the Sun.'"

CAEDMON'S CALL often performs Beatles music.

RANDY STONEHILL says that it was the Beatles who gave him the inspiration to play rock and roll: "Really it was after I saw the Beatles. I saw them on television when I was twelve and I knew that that was what I wanted to do" (Stonehill, cited by Devlin Donaldson, "Life Between the Glory and the Fame," *CCM Magazine*, October 1981).

The GALACTIC COWBOYS lead singer says, "I'd have to say that The Beatles are still the biggest influence on us, all the way around--except for maybe the guitar tones. They were great songwriters and vocalists" (Ben Huggins, cited by Dan Macintosh, *HM* magazine, September-October 1998).

Some of DC TALK'S musical role models are the Beatles, David Bowie, and The Police, all of which are wicked secular rock groups (*Flint Michigan Journal*, March 15, 1996). dc Talk opened its "Jesus Freak" concerts with the Beatles' song "Help." During their 1999 "Supernatural Experience" tour, dc Talk performed "Hello Good-bye" by the Beatles (*CCM Magazine*, April 1999, p. 55).

JARS OF CLAY names Jimi Hendrix and the Beatles as their inspiration (Dann Denny, "Christian Rock," *Sunday Herald Times*, Bloomington, Ind., Feb. 8, 1998). The lead guitarist for Jars of Clay is said to be a "Beatles fanatic" (*Christian News*, Dec. 8, 1997).

MAYFAIR LAUNDRY, a group which got its name from a scene in a Beatle's movie, cites influences from the Beatles to Red Hot Chilli Peppers (*Heaven's Metal Magazine*, May-June 1998).

JOHN MICHAEL TALBOT performed Beatles songs during concerts in the late 1990s.

In a May 1987 interview with *CCM Magazine*, LESLIE PHILLIPS spoke of her love for the Beatles: "[In the 1987 album *The Turning*] I just sort of returned to what I loved originally. You know, returning to your roots and all that. The Beatles were the first rock group I remember hearing, and I dearly love them. They were spectacular, even in their mistakes. There was a spirit in that kind of music that we don't have today."

The "Heart of David Conference on Worship & Warfare," sponsored by Rick Joyner's Morning Star ministries, concluded with the praise team singing the Beatles song "I Want to Hold Your Hand" as if God were singing it to believers. The worship leaders were Leonard Jones, Kevin Prosch, and Suzy Wills.

THE ROCK 'N' ROLL WORSHIP CIRCUS' musical style is "reminiscent of rock's glory days" and "combines the best elements of classic seventies style power pop ala David Bowie, The Kinks and Cheap Trick, Pink Floyd, The Beatles and U2" (from their web site).

During the Feb. 18, 2002, premier show for MICHAEL W. SMITH'S *Come Together Tour*, THIRD DAY took the stage to the strains of the New Age Beatles song "Come Together" (press release, Nashville, April 24, 2002).

In his musings on Contemporary Christian Music of October 2, 2002, RUSS BREIMEIER (co-director of ChristianityToday.com music channel) exalts the Beatles. He describes his attendance at a Paul McCartney concert in the following terms: “Last week, I also fulfilled one of my lifelong dreams ... and got to see Sir Paul McCartney in concert. What an incredible show! ... It was simply awesome to hear 20,000+ people sing along to ‘Let It Be,’ surrounding a beautifully lit stage.” There was not a word of warning about the wicked influence the Beatles have had upon society for the past 45 years or about their anti-christ blasphemies. Consider the words to this “simply awesome” song “Let It Be” -- “When I find myself in times of trouble/ Mother Mary comes to me/ Speaking words of wisdom, let it be./ And in my hour of darkness/ She is standing right in front of me/ Speaking words of wisdom, let it be. ... Whisper words of wisdom, let it be.” That’s awesome, indeed; it’s awesome apostasy!

One of the members of VOX79, the worship band at a conference at WILLOW CREEK COMMUNITY CHURCH, February 2007, was pictured wearing a Beatles t-shirt on the Willow Creek web site (<http://www.willowcreek.com/events/student/schedule.asp>).

A video that contains a graphical slide show from an Argentina missionary trip by SADDLEBACK CHURCH members features John Lennon’s atheistic song “Imagine.” The trip, made August 1-12, 2006, was part of Rick Warren’s P.E.A.C.E. program, and the video was published on YouTube. The soundtrack uses several pieces of music, including John Lennon’s original recording of *Imagine*. The lyrics say: “Imagine there’s no heaven/ It’s easy if you try/ No hell below us/ Above us only sky.”

In an interview published on CMCentral.com September 27, 2007, the interviewer of John Ellis of TREE63 commented that their new album (*Sunday and Everyday*) has

a psychedelic feel to it and some tracks are reminiscent of John Lennon. Ellis replied: “Did you say psychedelic? It’s funny, I’ve been doing a lot of reading recently about the 40th anniversary of Monterrey, and the Summer of Love this year. So I’ve been reading a lot about *Sgt. Pepper*, the whole psychedelic culture of 40 years ago. My dad brought me up on the Beatles and by the time I was twelve I was a complete Beatle addict. I have a lot of deep roots in that culture, and most of the music I buy these days is 40 years old.”

Granger Community Church in Granger, Indiana, featured Beatles Music as their 2007 Christmas theme. Pastor Tim Stevens said: “With *Across the Universe* currently in the theaters and the new Beatles-themed *Cirque du Soleil* show in Vegas called *Love*, the Beatles are as hot as ever. Using the music of the Beatles we will be telling the Christmas story all December. And we’ve been getting great feedback from music lovers of all generations” (<http://www.leadingsmart.com/leadingsmart/2007/11/let-it-bechrist.html/>). They advertised it as “Let it Be...Christmas -- A Story Told by Matthew, Mark, Luke, John, Paul, George and Ringo.”

Standard Publishing published a series of Bible studies in 2007 entitled “Tuning into God” that are based on songs from the Beatles and other rock groups. The studies give the background to the raunchy old songs and even encourage the Bible class to play them. This is like digging in a garbage can to learn nutrition.

CCM bands traveling with the Rock & Worship Roadshow 2011 performed the Beatles song “Ob-La-Di, Ob-La-Da.” The “artists” are MercyMe, Jars of Clay, Matt Maher (Roman Catholic), Thousand Foot Krunch, The Afters & Lacrae. Their enthusiastic cover of the Beatles song appeared on the MercyMe Channel on YouTube.

We believe it is absolutely unconscionable for Christian musicians to encourage an appetite for Beatles' music in young people. No rock group has had a more spiritually-destructive influence than the Beatles. They were certainly controlled by demons as they captured the affection of an entire generation with their "magical mystery" music and carried millions of young people along on their journey to free sex, unisex, eastern religion, atheism, drug abuse, and rebellion against established order.

In his 1965 book, *A Spaniard in the Works*, John Lennon called Jesus Christ many wicked things that we cannot repeat and he blasphemed the Father, Son, and Holy Spirit.

In the song "God" (1970), Lennon sang: "I don't believe in Bible. I don't believe in Jesus. I just believe in me, Yoko and me, that's reality."

Lennon's extremely popular song "IMAGINE" (1971) promotes atheism and a global New Age unity. The lyrics say: "Imagine there's no heaven ... No hell below us, above us only sky ... no religion too/ You may say I'm a dreamer, but I'm not the only one/ I hope some day you'll join us, and the world will live as one."

How many millions of people throughout the world have followed John Lennon in this delusive dream? Death will prove that this dream is actually the most horrible nightmare imaginable.

George Harrison was a Hindu to the day of his death and led many into this pagan darkness.

As of April 2009, the Beatles were still promoting Hinduism. The two surviving Beatles headlined a benefit concert to promote Transcendental Meditation (TM) among children. The concert benefited the David Lynch Foundation, which is dedicated "consciousness-based education and world peace." The objective is to raise funds to teach one million children to meditate. Joining Ringo Starr and Paul

McCartney were Sheryl Crow, Donovan, Eddie Vedder of Pearl Jam, and others. Though some try to deny it, TM is a Hindu practice and is based on the concept that the universe is God and man can unite with God through mysticism. The TM practitioner uses a mantra to put himself into an altered state of consciousness. One page of the David Lynch Foundation's web site a little girl testifies, "It is quiet and comfortable and I feel connected to everything and everyone." The practice of TM was brought to America by the Hindu guru Maharishi Mahesh Yogi and popularized by the Beatles when they visited his lectures in Wales in 1967 and his ashram in India in 1968. George Harrison went on to join the Hare Krishnas and died in the Hindu faith. Maharishi developed TM from the Hindu Vedas. He called TM "a path to God" and "the spontaneous flow of knowledge."

The Beatles have done more to further the devil's program in these last days than any other music group. It is unconscionable for a Christian to pay homage to these people and to their demonically-inspired music, thereby encouraging Christian young people to think that rock & roll is innocent fun.

"Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour" (1 Peter 5:8).

The Beatles continue to exercise a vast influence, and young people need to be warned to stay away from them and from the world of licentious rock and roll and pagan New Age philosophy that the Beatles promoted.

"Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? And what concord hath Christ with Belial? or what part hath he that believeth with an infidel? And what agreement hath the temple of God with idols? for ye are the temple of the living

God; as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be my people. Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you” (2 Cor. 6:14-17).

Bickle, Mike

See International House of Prayer.

Bono

See “U2.”

Borden, Tammy

In July 2012, Tammy Borden was one of the artists featured at the 14th annual Lifest in Oshkosh, Wisconsin. Christian rock’s one-world church building enterprise was in full steam at this event. Other popular groups and artists participating were Switchfoot, Newsboys, Underoath, Building 429, Norma Jean, Steven Curtis Chapman, Casting Crowns, Love & Death, and Disciple. 15,000 enthusiastic fans gathered to celebrate ecumenical unity through the sensual power of rock & roll. Participants could choose from three worship services, including a Catholic Mass led by Bishop David Ricken, who officially approves of the “Marian Apparitions” at the Shrine of Our Lady of Good Help in northern Wisconsin. The apparition appeared to Adele Brise in 1859 and said, “I am the Queen of Heaven, who prays for the conversion of sinners,” plainly identifying itself as a demon, since the only Queen of Heaven mentioned in Scripture is an idolatrous goddess that was condemned by the prophet Jeremiah (Jer. 7:18). That Christian rock is intimately associated with such things is clear evidence of its apostasy.

Brown, Brenton

Brenton Brown is the author of such popular contemporary worship songs as “Everlasting God,” “Lord, Reign in Me,” “Hallelujah (Your Love Is Amazing),” “Holy,” “All Who Are Thirsty,” “Humble King,” and “Your Love Is Amazing.”

He “cut his worship teeth in the Vineyard Church in England.” He was the worship pastor at Oxford Vineyard and the coordinator of the Vineyard Worship Development Team, before moving to California in 2005. (See “John Wimber and the Vineyard” in this Directory.)

In October 2012, Brown joined hands with emerging heretic Leonard Sweet at the National Worship Leader Conference in San Diego. Sweet calls his universalist-tinged doctrine New Light and “quantum spirituality” and “the Christ consciousness” and describes it in terms of “the union of the human with the divine” which is the “center feature of all the world’s religions” (*Quantum Spirituality*, p. 235). He defines the New Light as “a structure of human becoming, a channeling of Christ energies through mindbody experience” (*Quantum Spirituality*, p. 70). Sweet says that “New Light pastors” hold the doctrine of “embodiment of God in the very substance of creation” (p. 124). In *Carpe Mañana*, Sweet says that the earth is as much a part of the body of Christ as humans and that humanity and the earth constitutes “a cosmic body of Christ” (p. 124). Sweet lists some of the “New Light leaders” that have influenced his thinking as Matthew Fox, M. Scott Peck, Willis Harman, and Ken Wilber. These are prominent New Agers who believe in the divinity of man, as we have documented in the book *The New Age Tower of Babel*. Sweet has endorsed *The Shack* with its non-judgmental father-mother god, and he promotes Roman Catholic contemplative mysticism and dangerous mystics such as the Catholic-Buddhist Thomas Merton. (For documentation see the book *Contemplative Mysticism*, which

is available in print and eBook editions from Way of Life Literature -- www.wayoflife.org.)

Brown, Scott Wesley

Scott Wesley Brown (b. 1952) is a Christian rocker who glories in the Jesus Movement of the 1970s that birthed Contemporary Christian Music. He says, “Being a part of the early days of contemporary Christian music or ‘Jesus Music’ as we called it in the 1970s was as exciting as blazing the new frontiers of the wild west” (<http://www.scottwesleybrown.com>).

In 2006 he teamed up with Billy Smiley of the hard-rocking band Whiteheart to produce a series of albums of “contemporary hymn arrangements.”

Brown is an ecumenist who has worked with Promise Keepers and Campus Crusade, both of which have a close relationship with the Roman Catholic Church.

Building 429

In July 2012, Building 429 was one of the bands featured at the 14th annual Lifest in Oshkosh, Wisconsin. Christian rock’s one-world church building enterprise was in full steam at this event. Other popular groups and artists participating were Switchfoot, Newsboys, Underoath, Norma Jean, Tammy Borden, Steven Curtis Chapman, Casting Crowns, Love & Death, and Disciple. 15,000 enthusiastic fans gathered to celebrate ecumenical unity through the sensual power of rock & roll. Participants could choose from three worship services, including a Catholic Mass led by Bishop David Ricken, who officially approves of the “Marian Apparitions” at the Shrine of Our Lady of Good Help in northern Wisconsin. The apparition appeared to Adele Brise in 1859 and said, “I am the Queen of Heaven, who prays for

the conversion of sinners,” plainly identifying itself as a demon, since the only Queen of Heaven mentioned in Scripture is an idolatrous goddess that was condemned by the prophet Jeremiah (Jer. 7:18). That Christian rock is intimately associated with such things is clear evidence of its apostasy.

Caedmon’s Call

Caedmon’s Call is led by Cliff Young (vocals, guitar). Aaron Tate writes the songs for Caedmon’s Call. At least two of the men wear earrings, and Todd Bragg sports shoulder-length hair.

The name of the group comes from a folk tale about an untalented man who was called by God to sing and who received his songs directly from God.

They focus their music on the college crowd, performing on large college campuses, but their philosophy is ecumenical and worldly. They perform for the Metro Bible Study, which represents 128 churches in Houston, Texas. The speaker for the Metro Bible Study is David Edwards, a Pentecostal who served on the staff of the Elim Bible Institute for more than 20 years and who was on the steering committee of the North American Renewal Service Committee, which sponsored the massive ecumenical-charismatic congresses in 1986, 1987, and 1990. I attended two of these (New Orleans ‘87 and Indianapolis ‘90) with press credentials. Half of the tens of thousands in attendance were Roman Catholic and many Roman Catholic priests were featured as speakers. A Catholic mass was conducted every morning of the conferences. (For a report on these conferences see the free eBook *Charismatic Confusion*, available from Way of Life -- www.wayoflife.org.)

In an interview with TLeM (*Lighthouse Electronic Magazine*), the members of Caedmon’s Call said their

greatest love in music is secular rock. They mentioned Indigo Girls, Shawn Colvin, David Wilcox, The Police, Fishbone, 10,000 Maniacs. They often perform Beatles music. Cliff Young said one of his favorites is the foul-mouthed Alanis Morissette. Young mocked a preacher who warns that Christian musicians should not listen to secular rock. Young said that he listens to secular rock & rollers because “they are being honest [about] struggles that they go through.” He said Christians should not be so concerned that “she [Morissette] says ‘damn’ and ‘hell’ in her songs” (Rob Berman, a conversation with Cliff Young and Todd Bragg, http://tlem.netcentral.net/indie/960701/caedmons_call.html). We would note that Morissette says much worse things than “damn” and “hell.” *Rolling Stone* magazine describes her music as “uncensored documentation of her psychosexual former Catholic-girl torments” (*Rolling Stone*, No. 720). Young said: “I’d rather listen to someone who’s being honest and open, cussing in their songs, than someone who’s putting up a front and writing a song to get a hit” (Ibid.). Who said we have to make such a silly choice! Why not just listen to wholesome music? Everything is to be done to edification (Ephesians 4:29), and cursing certainly does not edify. Everything is to be done to the glory of Jesus Christ (1 Corinthians 10:31), and He certainly is not glorified by cursing and immorality.

Young also defended listening to the vulgar rock singer David Wilcox: “I don’t see any immorality in songs like ‘Boob Job.’ If anything, he’s looking down on stuff like that. If you look at the Bible, it’s not a cute little book with sweet little stories. It’s one of the most graphic, dirtiest, gross, powerful, dark, yet enlightening books” (Ibid.). This is amazing. We wonder what kind of Bible Cliff Young has. I’ve been studying the Bible for 25 years and have never found it to be graphic or gross or dirty or dark. Whenever the Bible deals with anything touching on immorality, it does so in a sensitive and holy manner so that the reader’s thoughts

are not perverted. This is certainly not the way that the rock world deals with immorality.

The anti-fundamentalist attitude of Caedmon's Call is evident:

"It's amazing how we can get caught up in these things. 'Did he say that? I can't believe he said that!' Especially in the Baptist church we're in, our whole idea of Biblical holiness is, 'Don't drink; don't smoke; don't cuss.' True Biblical holiness is a lot more than that. ... the whole CHRISTIAN SUBCULTURE IN THE BIBLE BELT THAT SAYS, 'DON'T DO THIS. DON'T DO THAT. You can't talk about that.' That kind of thing is no different from Jesus' day [the Pharisees]. I've been in their position. I was a Pharisee for many years" (Cliff Young, *Ibid.*).

This statement is a mockery of biblical absolutes. It is impossible to take the Bible seriously without striving to be holy in every area of life, without applying biblical precepts to everything the Christian does, without guarding the tongue. The New Testament is filled with commandments—with do's and don'ts—with things the Christian can and cannot do. It has many commandments against drunkenness and cussing. The very appearance of evil is to be avoided (1 Thess. 5:21). The attitude expressed by Cliff Young of Caedmon's Call is a smokescreen for rebellion against biblical holiness. He speaks of Baptist churches whose "whole idea of biblical holiness" is don't drink, smoke, or cuss. I have attended, preached in, and studied Baptist churches for 25 years and I don't know of one which limits its doctrine of holiness to a simplistic group of commandments like that. The rebel only hears that part, though. Young thinks that Phariseeism is requiring commandments. That was not the Pharisee's problem. The Pharisee's root problem was self-righteousness, pride, and the rejection of God's righteousness in Jesus Christ. The Bible-believing fundamentalists that I know (and I know thousands of them) are not self-righteous. They know that

they have absolutely no righteousness in themselves, that in their flesh dwelleth no good thing. They are not Christ rejecters; they are Christ lovers. They know that apart from Jesus Christ they are nothing. Zero. They know that holiness is not external; it is the indwelling Spirit of God. To label the Bible-believing fundamentalist a Pharisee is a vicious slander.

Cliff Young also said in the interview that being forced to listen only to Christian music as he was growing up “hurt my walk and my effectiveness as a Christian” (Ibid.). To listen only to wholesome music is injurious! To be separated from vile secular rock music is injurious! What unscriptural nonsense.

In a 2001 interview with *Echo* magazine, Young condemned “Christian-cultural-Bible-Belt-legalism” which says, “Stay away from this and stay away from that.”

Caedman’s Call does not believe there should be a separation between Christian and secular music:

“We don’t really believe in a split between Christian and mainstream music. I think there are Christians and non-Christians and the music they write reflects the kind of people they are” (Biography, Caedman’s Call web site, <http://www.wbr.com/alliance/caedmonscall/cmp/bio.html>).

This amazing statement reminds me of the warning in the Word of God about the apostate priests of old. They “put no difference between the holy and profane” (Ezekiel 22:26).

In an interview with CMCentral, June 19, 2002, Caedmon’s Call again mocked the idea that Christian music should be separate from that of the world. They also spoke against parents who do not want their children to listen to the world’s music. Consider the following excerpt: “I think that ‘Christian’ is not a genre of music. It never was, it never will be. ... But to separate music by belief, or by ideology, instead of artistry, is crazy. It all came out of fear, out of

parents saying, ‘[Our kids] don't need to be listening to this; they need to be listening to this.’” This demonstrates the worldly mindset of the CCM crowd. Parents, pastors, and teachers who strive to separate their children from this world’s sensual music are wise and are to be commended. Christian music is described in Colossians 3:16 as “songs, hymns, and spiritual songs.” Today’s pop music is described not in Colossians 3:16 but in 1 John 2:15 -- “the lust of the flesh, the lust of the eyes, and the pride of life.” Those are most definitely two distinctly different “genres” of music.

Calvary Chapel and Maranatha Music

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

Founded in 1971, Maranatha Music was one of the first contemporary Christian music publishing companies. It was founded by Chuck Smith, Sr., of Calvary Chapel, Costa Mesa, California, to publish the music of the early Jesus hippies.

Calvary Chapel played a major role in the birth of the Jesus People movement. Mesmerized by a charismatic Jesus hippie named Lonnie Frisbee, Chuck Smith baptized massive numbers of hippies who had professed Christ, many of them “led to the Lord” by Frisbee. By accepting the young people pretty much as they were even for Christian service--long hair, immodest clothing, rock & roll, culturally liberal thinking--Calvary Chapel exploded in growth from one small

church to a mega-church and beyond to a large association of churches.

“With his long brown hair, long scraggily beard, dusty clothing, scent of Mary Jane [marijuana] and glint of his last LSD trip in his eyes, Frisbee showed up out of nowhere ... literally on Chuck Smith’s doorstep” (Matt Coker, *Orange County Weekly*, March 2005).

Frisbee was “commissioned” by Chuck Smith Sr., after Smith’s wife, Kay, received a “prophecy.”

“The Spirit of God came through a prophecy with Kay Smith and said, ‘Because of your praise and adoration before My throne tonight, I’m gonna bless the whole coast of California.’ And when we started to receive the word as from God, the Spirit of the Lord fell upon us and we began to weep and the Lord began to give people visions of that prophecy and then the Lord continued on to say that it was going to move across the United States and then go to different parts of the world” (David DiSabatino, *Frisbee: The Life and Death of a Hippy Preacher*).

Maranatha Music was built upon this unscriptural spiritual foundation. In those days, at least, Calvary Chapel was quick to accept the flimsiest “profession” and wasn’t careful to try to ascertain whether the hippies were truly born again. They encouraged the newest babes in Christ (assuming they were even saved) to perform music. Take the members of Love Song, one of the first and most influential of the Calvary Chapel Christian rock bands. Band member Chuck Girard said in 1997:

“It was early 1970 when three of my buddies and I walked into a church called Calvary Chapel in Costa Mesa to play some songs for the pastor at the suggestion of a young hippie preacher named Lonnie Frisbee. We were hippies who had turned our lives over to the Lord only days before, yet we had a few songs that we had written before we met the Lord that were about God and Jesus. The pastor thought

the songs were of God, invited us to play at one of the weekly Bible studies and we accepted the invitation. ... We didn't know much about what people called 'gospel music,' we were just writing the same kind of songs we would write if we weren't Christians but now we had Jesus to sing about" (Girard, foreword to *History of the Jesus Movement* by David DiSabatino, One-way.org/jesusmusic).

Note that the members of Love Song started out by playing songs they had written even before they were converted, when they were admittedly walking after the god of this world (Ephesians 2:1-2). And when they started writing "Christian" songs, all they did was add "Jesus" to their old music. And they were encouraged to do so by the leadership of Calvary Chapel even though the Love Song hippies were the merest babes in Christ (at best). That was unwise and unscriptural and was a sin both against the new professors and the churches. Even a deacon is to be proven first (1 Timothy 3:10).

The hippies should have been carefully disciplined and biblically trained before they were allowed to minister to the churches through music. They should have been grounded in sound doctrine and taught Bible principles of Christian living, spiritual music, and separation from the world.

I am thankful that this is what happened to me when I joined a church soon after I was converted as a hippie in 1973. The church members loved me and were patient with me, but they didn't quickly foist me into the limelight and put me into the ministry.

The shallow nature of many of the Jesus People conversions that formed the foundation for Maranatha Music and the Vineyard Music is witnessed by Marsha Stevens. She founded Children of the Day, the first group that was published by Maranatha. Her song "For Those Tears I Died" represents the mysticism that permeated the Jesus People movement.

You said You'd come and share all my sorrows,
You said You'd be there for all my tomorrows;
I came so close to sending You away,
But just like You promised You came there to stay;
I just had to pray!

Jesus, I give You my heart and my soul,
I know that without God I'd never be whole;
Savior, You opened all the right doors,
And I thank You and praise You from earth's humble shores;
Take me I'm Yours.

And Jesus said, "Come to the water, stand by My side,
I know you are thirsty, you won't be denied;
I felt ev'ry teardrop when in darkness you cried,
And I strove to remind you that for those tears I died."

This is pure mysticism. It creates an emotional experience associated with a vague spirituality which is not solidly Bible based. There is no clear gospel message. There is nothing about sin, the cross, repentance, or biblical faith. Jesus didn't die for our tears; He died for our sins. The song says come to the water, but what water? It says you are thirsty, but thirsty for what? It says I just have to pray, but pray how and for what? It mentions a door, but what door?

A Roman Catholic Mary venerator, or a liberal Protestant who doesn't believe Jesus is God, or a New Age goddess like former Southern Baptist SS teacher Sue Monk Kidd could sing this song with passion.

Stevens' testimony of salvation is that during a Bible study she had a vision of herself walking with Jesus near a deep blue river. The vision changed her life and soon thereafter she composed "For Those Tears I Died."

(See also "Martha Stevens" in this Directory.)

Lonnie Frisbee (1949-1993) further illustrates the frightfully shallow nature of many of the Jesus People "conversions" that formed the foundation of the

contemporary praise music movement. Frisbee turned to “Jesus” through LSD trips and began to receive “prophecies” while high on drugs. On his own authority the teenage Frisbee baptized a group of drugged up hippies at Tahquitz Falls after reading the Gospel of John to them and painting a picture of “Jesus” on the rocks. Later, in the same place while on an acid trip, he had a “vision” that God had called him to preach the gospel to multitudes.

In the video documentary on Frisbee, David DiSabatino observes that many of the Jesus People conversions involved drugs. “One of the ironic twists of the 60s was that many openly stated that drugs, LSD in particular, played a large part of their experience in Christian salvation” (*Frisbee: The Life and Death of a Hippy Preacher*).

Sandy Heefner, for example, describes her salvation like this:

“I took my LSD, laid down on the floor a couple of hours and when I could get together to get up, I got up as a Christian. It’s just that simple.”

This is most definitely *not* biblical salvation. There is no gospel, no repentance, no saving faith. This is a deluding spirit masquerading as Christian conversion.

Frisbee was not only using hallucinogenic drugs but was still living a homosexual lifestyle, practicing hypnotism, and dabbling in various occultic and mystical practices (“The Son Worshipers,” video documentary edited by Bob Cording and Weldon Hardenbrook). In this condition Frisbee joined a Jesus People commune in 1967. He never had a clear new birth conversion that involved a definite understanding of the gospel and clear repentance and faith. He never gave up homosexuality and partying. Even after he joined Calvary Chapel he would “party on Saturday night” and “preach on Sunday.” He would “go out and boogie down.” It was alleged that Frisbee’s ministry was accompanied by “signs

and wonders” but the devil can do miracles, and when measured by the standard of Scripture, Frisbee’s ministry was dangerously heretical.

Even so, Smith put Frisbee in charge of a Wednesday night Bible study, which soon attracted thousands (Randall Balmer, *The Encyclopedia of Evangelism*).

That Frisbee had no spiritual discernment is evident in that he appeared with the false prophetess Kathryn Kuhlman on her *I Believe in Miracles* show. Further, he lied on that program by claiming that his sin had been totally washed from his heart by the “baptism of the Holy Spirit,” when he knew full well that he was still sinning secretly in the most outrageous manner. (This appearance can be found on YouTube.)

By 1971, Chuck Smith parted company with Frisbee because of their different perspectives on Pentecostal signs and Smith’s desire to focus more on the teaching of Scripture. Smith was right to reject such things as “spirit slaying,” but the wild “spirit” represented by Frisbee and his charismatic mysticism already had a massive influence in the Jesus Music, including Calvary Chapel’s Maranatha music, and that influence has continued to this day.

What Smith failed to renounce was Christian rock itself with its powerful, sensual mysticism and its illegitimate merging of the unholy rock of this world with the holy Rock Christ.

Frisbee was divorced in 1973. His wife says,

“At the end of the marriage he told me that he had been staying late in some gay bars” (Connie Bremer-Murray, Lonnie’s ex-wife, Special Features section of *Frisbee: The Life and Death of a Hippy Preacher*).

In 1980, Frisbee became associated with John Wimber, who was seeking to establish a “signs and wonders” ministry

at the Yorba Linda branch of the Calvary Chapels. Wimber called miracles “doing the stuff,” but he was unsuccessful in “doing the stuff” until Frisbee spoke at his church. After Frisbee asked all the young people under 25 to come forward and invited the Holy Spirit to manifest His power, the roughly 300 people fell on the floor “as if on a battlefield” and shook and spoke in unintelligible gibberish (David Roozen, *Church, Identity, and Change*). Wimber asked God if this was of Him, and that night a Calvary Chapel preacher named Tom Stipe called him on the phone and said, “I have a word for you; the Lord says, ‘This is me’” (“Lonnie Frisbee and the Jesus People Revival,” <http://www.youtube.com/watch?v=0OgfmU13sPI&feature=related>).

Wimber should have tested the “Frisbee anointing” by Scripture, but instead he depended on signs and extra-scriptural prophecies.

Some of the elders of Wimber’s church called for a meeting to discuss the Frisbee phenomena, but the same confusion broke out to silence the protestors.

“All of a sudden, I’m seeing this guy next to me, this Ph.D. in Microbiology, begin to shake and he’s begun to shake under the presence of God. The presence of God’s coming. So I begin to stand up. The power of God knocks this guy down and he began to roll under my feet on the ground, screaming hysterically. The power of God came down on everybody in the room. And it was just absolutely mind-boggling” (John Ruttkay, quoted in *Frisbee: The Life and Death of a Hippy Preacher*).

Frisbee had a leather jacket with a picture of “Jesus” on the back that he used to “impart the spirit.” The transference of the spirit is a pagan practice but it has been a major element of Pentecostalism from its inception. Usually hands are used as the transference agent, but Benny Hinn often uses his jacket or his breathe to transfer the spirit, and Rodney Howard-Browne has used a towel and other things.

Wimber interpreted all of this as the power of the Holy Spirit, but it was a deceiving spirit. The apostles and early church leaders didn't fall down and shake and speak in meaningless gibberish, but the practitioners of pagan religions do those very things under the power of the devil.

Wimber's church experienced massive growth and kids "started baptizing friends in hot tubs and swimming pools around town."

It was at this point that Wimber left the Calvary Chapels and joined Kenn Gulliksen and the Vineyard Christian Fellowship. Wimber soon became the leader of the Fellowship.

Wimber had bought into the "latter rain" end-time miracle revival heresy and the new prophecy movement, and he and Frisbee traveled together to spread their "signs and wonders power evangelism" to South Africa and Europe.

"John would speak and Lonnie would minister. They were the dynamic duo. Lonnie got up there and he'd wave his leather coat and the power of God would come and people would be falling all over these old pews in these Baptist churches. And Lonnie would start climbing over the pews and start laying hands on people saying, 'Speak in tongues! Speak in tongues!' And he'd hit them in the forehead and they'd instantly begin to speak in tongues. So I was blown away by that..." (Steve Zarit, Vineyard church member, quoted in *Frisbee: The Life and Death of a Hippy Preacher*).

In one service in South Africa, Frisbee asked the children from 12 years old and under to come forward, and they all fell down "slain" ("Lonnie Frisbee in South Africa," <http://www.youtube.com/watch?v=KYGXSac1TwM&feature=related>).

Wimber played a huge role in the spread of charismatic heresy throughout evangelicalism. He yoked up with C. Peter

Wagner at Fuller Theological Seminary and taught a course called “Signs and Wonders and Church Growth.” Wagner traveled deeper and deeper into charismatic deception, eventually believing that he was one of the latter day apostles.

Under Wimber’s direction, the Vineyard churches took contemporary praise music to an edgier, more sensually-intense level. Lusting for “signs and wonders” and a tangible worship experience, they created powerful rock & roll music that would feed that lust.

Eventually Wimber parted ways with Frisbee over his homosexuality after learning that he had a six-month affair with a young man in his church.

(For more see “John Wimber and the Vineyard” in this Directory of Contemporary Worship Musicians.)

When Frisbee died in 1993 (age 43) of AIDS, a memorial service was held at self-esteem heretic Robert Schuller’s Crystal Cathedral, where the hippie preacher is buried. At the service, Chuck Smith likened Frisbee to “Samson,” but Samson operated by the Spirit of God, whereby Frisbee operated by one who transforms himself into an angel of light (2 Cor. 11:13-14).

It was not only the Calvary Chapel’s Jesus People that were built upon a flimsy spiritual foundation. The field of Christian rock in general has been *rife* with spiritual shipwreck, heresy, and such things as divorce, adultery, and homosexuality since its inception, as any honest history of the movement will acknowledge.

Consider Larry Norman, who has been called the father of Christian rock. Both of his marriages ended in divorce. Norman had an improper relationship with Randy Stonehill’s first wife, Sarah, and he fathered a child out of wedlock with one of his backup singers, Jennifer Wallace (Mike Rimmer,

“Larry Norman: The David Di Sabatino’s Fallen Angel Documentary,” Cross Rhythms, March 28, 2010).

Two other musicians in Norman’s Solid Rock Records fold had divorces (Randy Stonehill and Tom Howard).

Just a few of the other divorced and/or adulterous/fornicating CCM musicians are Steve Archer, Steve Camp, Bob Carlisle, Ralph Carmichael, Gary Chapman, Ja’Marc Davis of Raze, Eddie Degarmo, Michael English, Ryan Gingerich, Amy Grant, Stacy Jones of the rap group Grits, Dana Key, Bob Larson, Mylon LeFevre, Nikki Leonti, Sandi Patty (who admitted to committing adultery with at least two men and who left her husband for one of her backup singers), Kevin Prosch, Michael W. Smith, John Michael Talbot, Randy Thomas, Greg Volz of Petra, Sheila Walsh, Wayne Watson, Deniece Williams, and members of the now disbanded Barnabas. Melody Green, widowed wife of Keith Green, divorced her second husband, Andrew Sievright.

Homosexuality has also been a part of the CCM movement. In *The Gospel Sound*, which first appeared in 1971, Anthony Heilbut said, “The gospel church has long been a refuge for gays and lesbians, some of whom grew up to be among the greatest singers and musicians.”

Douglas Harrison, a homosexual who grew up Southern Baptist, said, “... you can’t swing a Dove Award without hitting upon evidence of the longstanding, deep-set presence of queer experience in, and its influence on, Christian music culture at all levels” (“Come Out from among Them,” *Religion Dispatches*, April 30, 2010).

In 1998, CCM star Kirk Franklin said that “homosexuality ... is a problem today in gospel music--a MAJOR CONCERN--and everybody knows it” (*Church Boy*, pp. 49, 50).

James Cleveland, who has been called the “King of Gospel,” was a homosexual who died of AIDS.

Other homosexual CCM artists are Anthony Williams, Marshal Stevens, Kirk Talley, Clay Aiken, Ray Boltz, and Jennifer Knapp.

In June 2013 Sandi Patty is scheduled to performed with the homosexual Turtle Creek Chorale at the Meyerson Symphony Center in Dallas, Texas. In July 2012 the Chorale attended the Gay and Lesbian Association of Choruses (GALA) in Denver (“Turtle Creek Chorale’s 2012-2013 Season,” Turtlecreek.org).

The reason for this is not difficult to discern. Typically, CCM musicians have been accepted as saved upon the flimsiest testimony of faith and have not been properly taught and disciplined. They have fed their spiritual lives with a constant diet of sensual music and have sought after emotional highs and “signs and wonders” instead of walking by faith. They have played with the world, which is more dangerous than any poisonous snake, instead of walking separated lives.

Larry Norman, the father of Christian rock, was not disciplined properly and in fact cares little to nothing about church. When asked by *Buzz* magazine what church he attended, he refused to answer except to say, “I think it’s unimportant,” and, “I don’t like the question.” He said that he believes it is an “obsessive compulsion” to meet at regular times for church, which flies in the face of Hebrews 10:25 and the example of the early Christians (Acts 2:42; 20:7).

Consider the All Saved Freak Band, one of the earliest Christian rock groups, which was influential then and continues to exist today in a reincarnated edition. Joe Markko, co-founder, had only been a professor of Christ out of the drug culture for three months when he formed the band in 1968. His mentor and fellow band member Larry Hill was an Assemblies of God pastor who left the denomination to start a work among hippies on the authority

of “some visions.” Hill’s ministry fell apart when he fled Ohio to avoid prosecution for sexual abuse (John Thompson, *Raised by Wolves: The Story of Christian Rock & Roll*, Kindle location 441).

We could multiply these wretched examples almost endlessly. The spiritual foundation of Contemporary Christian Music is frightfully unscriptural. With few exceptions, it wasn’t created by mature spiritual people who had a solid testimony of salvation and who were grounded in Scripture and committed to sound doctrine.

Maranatha Music acted as a change agent to broaden support for Christian rock in that the early “praise” music was softer rock & roll. It was folk rock and rock ballads. Further, Calvary Chapel held to a more conservative theology, avoiding the extreme elements of Pentecostalism which were still unacceptable to most churches at that time.

In spite of Maranatha’s more “conservative” image, Christian rock was riding a wild and untamable spirit. Its radicalness is seen in its association with the Roman Catholic Church and the fact that it has become permeated with dark heresies and the most outlandish charismatic nonsense. (See “False Christs and False Gods” in this *Directory of Contemporary Worship Musicians*.) In order to gain a broader following, early CCM needed the more conservative image that Calvary Chapel and Maranatha Music provided. The cutting-edge hard Christian rockers of the 60s and 70s--such as Larry Norman (whose debut album *Upon This Rock* was banned by Christian bookstores), Petra, and, Resurrection Band--were too radical for most churches then. Barriers had to be broken down.

It is important to understand that the Calvary Chapel Jesus hippies loved every sort of “Christian” rock even from the earliest days. Chuck Girard of Love Song says, “We were amazed to see and hear the album ‘Upon This Rock’ by

Larry Norman.” They loved any type of “Christian” rock, but Maranatha published the “softer” stuff and thereby increased the contemporary music’s popularity and broke down the barrier that existed widely in those days against using rock in Christian music. Even the softer rock was commonly rejected by churches in the 1970s but the resistance was gradually broken down through the process of incrementalism.

Through the influence of the softer rock CCM, the leaven of Contemporary Christian Music spread and the vast majority of churches are now addicted to rock of all types and have bought into the shallow arguments that are used to justify the merger of the holy Rock Jesus Christ with the unholy rock of this world.

The leaven did its job. The CCM songs published by Maranatha in the 1970s, which were considered “edgy” at the time, are the “old conservative hymns” of the contemporary praise movement today. This is how the devil works. He uses the tools of confrontation, compromise, and incrementalism. He was the inventor of Hegelian Dialectics, which has been employed to great effect by communists, humanists, liberal educators, theological modernists, Christian rockers, and others to tear down the old and replace it with the new. This is done by bringing incremental change through a process of confronting the existing paradigm (philosophy, doctrine, culture, position, etc.) with an alternative. At first the alternative seems shocking and wrong, but with persistence on the part of the change agents, over time the new alternative is syncretized with the old paradigm to produce a compromise, which becomes the new accepted paradigm and the new base line for another round of change. In this way, the targeted group (e.g., classroom, church, political party, nation) is carried along slowly but surely toward the objective.

The role played by Calvary Chapel and Maranatha Music in the 1970s (whether by design or not) was similar to what

Dick Clark's *American Bandstand* did in the 1950s in broadening the popularity of rock & roll by cleaning up its "bad boy" rebel stigma in the minds of parents. Clark required the teenage rockers to dress conservatively in skirts and dresses, suits and ties, and toned down the dance moves. Clark didn't change the licentious rebel character of rock; he merely cleaned up its image so it could leaven every sphere of society. Dick Clark was simply having a good time and making money, but the god of this world was pulling the strings.

Through the decades, Maranatha Music has itself become ever more radical in its use of rock & roll, ever more charismatic, ever more ecumenical. Today its workshops have a large influence in cross-denominational education. Church leaders from "ALL DENOMINATIONS" are welcome (maranathamusic.com). By 2008, 120,000 "church gate-keepers" who attended workshops "looked to Maranatha Music as the leading source of worship products and services." Maranatha not only spreads contemporary music, it also spreads the CCM heresies of non-judgmentalism, ecumenism, and "cultural liberalism."

(See also "Marsha Stevens" in this Directory.)

Card, Michael

Michael Card (b. 1956) lists several theological modernists and Roman Catholic authors as major influences with no warning to the viewers about their heresies and false gospels. These include Dietrich Bonhoeffer, Malcolm Muggeridge, F.F. Bruce, and Henri Nouwen. Bonhoeffer rejected such doctrines as Christ's virgin birth, bodily resurrection, and substitutionary atonement. According to Bonhoeffer, it is a "cardinal error" to regard Christianity as a religion of salvation. As for Muggeridge, Card specifically mentions his blasphemous book *Jesus Rediscovered*, in which he denied

the virgin birth, deity, and bodily resurrection of Christ. F.F. Bruce denied the eternal fire of Hell and promoted the annihilation heresy. Henri Nouwen was a liberal Catholic priest who supported homosexuality and liberation theology and held the heresy of universalism.

Michael Card is radically ecumenical. In 1996, he produced an album (*Brother to Brother*) jointly with John Michael Talbot, a Roman Catholic who prays to Mary and practices yoga. Of this venture, Card testified: “Doing this project has enabled us to become real friends. And along the way, the denominational lines have become really meaningless to me, and to John, too” (*CCM Magazine*, July 1996).

To say that denominational division is meaningless is to say that doctrine is not important, because doctrine is one of the key things that divides denominations and churches. Timothy’s job in Ephesus was to “charge some that they TEACH NO OTHER DOCTRINE” (1 Timothy 1:3). That is the very strictest view of doctrinal purity. God forbids His people to associate with those who hold false doctrine (Romans 16:17). To say that the denominational lines pertaining to Romanism are meaningless is to say that false doctrines such as the mass, the papacy, the priesthood, sacramental salvation, prayers to the dead, Mary the Queen of Heaven, Purgatory, etc., are unimportant.

Card and Talbot embarked on a concert tour which included concerts in eight cities, “with the audience mix estimated at 50 percent Catholic and 50 percent Protestant” (*Charisma*, December 1996, p. 29). In March 1996, they performed together for the largest gathering of Catholics in America at the Los Angeles Religious Education Congress. Roughly 20,000 priests and “laity” attended this congress. Both men also spoke at the formation retreat for the Catholic Musicians Association of which Talbot is the president.

On their album Talbot and Card sing: “There is one faith/ One hope and one baptism/ One God and Father of all/ There is one church, one body, one life in the spirit/ Now given so freely for all.”

What faith? What baptism? What church? The Roman Catholic faith is not the Biblical Christian faith. It’s baptismal regeneration certainly is not biblical baptism. The Roman church is not the New Testament church. Why would Michael Card pretend that he and John Talbot are singing about the same thing? If he believes Talbot’s faith is the one true faith, why does he not become a Roman Catholic?

It is painfully obvious that doctrinal truth means nothing to these CCM artists. If the pope is truly the Vicar of Christ and the head of all Christians, it would be wicked to deny it; but if the Catholic papacy is nothing but a man-made tradition, it is wicked to believe it. If Mary is truly the immaculate, ever-virgin Queen of Heaven, it would be wicked to deny it; but if the Catholic Mary is a demonic idol, it is wicked to believe it. There is no middle ground here. There can be no fellowship between those who hold doctrines this diverse. The Bible says those who teach doctrine contrary to that which the apostles delivered are to be marked and avoided (Romans 16:17). The Bible wisely asks: “Can two walk together, except they be agreed?” (Amos 3:3).

Card led the singing for the “Evening of Friendship” at the Salt Lake City Tabernacle on November 14, 2004. The crowd was composed of Mormons and “evangelical” Christians of various stripes. In the *Deseret Morning News*, Card is quoted as saying that “he doesn’t see Mormonism and evangelical Christianity as opposed to each other; they are more like the two ends of a long thread -- part of the same thing.” He said, “The older I get, I guess the more I want to integrate everything. I think it’s more important to be faithful than right” (“Songwriter puts faith to music and verse,” *Deseret Morning News*, Nov. 16, 2004). Yet the Bible

says salvation comes only by the apostolic doctrine (Rom. 6:17) and those who preach false gospels are cursed (Galatians 1).

Card has the distinction of having the greatest ecumenical reach of any of the CCM artists. At the one extreme he performs for Mormons and for Roman Catholics. His close friend is John Michael Talbot, the Roman Catholic contemporary musician who prays to Mary. And at the other extreme, Card even performs for independent Baptists. He had a concert at Northridge Church of Plymouth, Michigan, in October 1996.

Card is a fan of the heretic Brennan Manning and is a supporter of Manning's extremely dangerous contemplative prayer. In *The Signature of Jesus*, Manning instructs his readers to "stop thinking about God at the time of prayer" and to delve into "the great silence of God" through the use of "a single, sacred word" (pages 88-89). This is exactly what Hindus and Buddhists do through their mystical practices. They chant a mantra to experience oneness with God. Manning instructs people *not* to use the Bible during contemplative prayer practices. He spent six months in isolation in a cave in Spain and he spends eight days a year at a Jesuit retreat center in Colorado during which he speaks only 45 minutes each day. His spiritual director is a Dominican nun. Manning calls centering prayer a "GREAT DARKNESS" (*The Signature of Jesus*, p. 145) and an entire chapter of his book is devoted to "Celebrate the Darkness." He does not know how correct he is in this description. Contemplative prayer, which is borrowed from the great darkness of Rome's monastic system, is a recipe for spiritual delusion and many have followed this path to universalism, panentheism, and even goddess worship. (See "Contemplative Spirituality Dancing with Demons" and "Contemplative Practices Are a Bridge to Paganism" at the Way of Life web site.)

See also “Bob Kilpatrick,” “Mercy Me,” “John Michael Talbot,” and “John Wimber” in this directory.

Carman

Carman Dominic Licciardello (b. 1956) accepted Christ as Saviour in 1976 after attending an Andrae Crouch concert at Disneyland in California and published his first album in 1980. In 1981, Bill Gaither invited him to tour with the Gaither Trio.

Carman is a member of the charismatic Higher Dimensions Evangelistic Center in Tulsa, Oklahoma, pastored by Carlton Pearson. He is one of the highest paid CCM musicians. On October 22, 1994, he set the record for the highest attendance at a Christian concert with more than 71,000 people filling the Dallas Texas Stadium. In 1995, he signed with secular record company Liberty Records for a roughly five million dollar bonus (*Shout*, Dec. 1995, p. 35). His 1994 *Raising The Standard* tour drew a total attendance of 1.1 million people. By the late 1990s, of the top 75 all-time best-selling Christian albums, seven belong to Carman (*CCM Magazine*, July 1998, pp. 107-108).

Much of Carman’s music is geared to evangelism and he claims that thousands have been saved through his concerts. We hope this is the case. We don’t question the man’s sincerity in seeing unsaved people come to Jesus Christ, nor do we fault his zeal in this most important endeavor. The Bible instructs us to “prove all things,” though, and what we do seriously question is his music, his method, and his message.

Carman’s *Addicted to Jesus* album contains such blasphemous cuts as the “HOLY GHOST HOP.” He exclaims:

“Everybody used to do the twist/ The mashed potato and it goes like this/ The funky chicken, monkey too/ There

wasn't nothing' they would not do/ But there's a new dance
no one can stop/ A leap for joy we call the Holy Ghost Hop.

"Now get ready, hold steady/ Don't deny it, just try it/ Be
bold now, let it go now/ Give the Holy Ghost control now.

"Hey all you brothers and you sisters too/ Don't let tradition
tell you what to do/ Release your worries and your fears/
'Cause we've been hopping in the church for years/ If King
David was here I know that he/ Would do the Holy Ghost
Hop with me" ("The Holy Ghost Hop" by Carman).

Carman is wrong. David did not dance to rock music. He did not put on a fleshly show. He was not moving his feet to some carnal beat. He was not entertaining anyone. He danced before the Lord but it was nothing which the world would have appreciated or paid money to see. To the contrary, even unsaved people understand and appreciate the type of music and dancing that Carman produces.

On another cut entitled "Come into This House," sung to a heavy rap style, Carman says:

"I've got news you can choose/ You need to be delivered/
with Christ you win/ without Christ you lose/ BUT IF YOU
JAM WITH THE LAMB, YOU'RE SMOOTH/ Cut out the
jive, cut into church/ You need a healing' touch/ A big
strong hand/ Come rock with the flock/ with the brothers
that jam."

The title cut on that album has this flippant message:

"Addictions you know/ Everybody's got 'em/ From the top
to the very/ bottom of the list/ So come get with this/ An
addiction you don't wanna miss/ To Christ who paid the
price."

Carman's unscriptural and dangerous charismatic theology comes across loud and clear in his music. In the song "Satan, Bite the Dust," Carman claims that he has "been sent with a warrant from the body of Christ" to arrest the devil and to run every unclean spirit out of town. He claims to have the

authority to cast out “depression, strife, disease and fear.” In this strange song Carman asserts, “Satan, you coward, you molester of souls, I command you to appear.” The apostle Peter, though, tells us that even the angels do not bring railing accusations against the devil (2 Peter 2:11). Nowhere in the New Testament Scriptures do we see the apostles and early Christians speaking to the devil in this manner. Carman then sings: “I represent a whole new breed of Christian of today. And I’m authorized and deputized to blow you [Satan] clean away.” This is a probable reference to the New Order of the Latter Rain theology which claims that Christ’s return will be preceded by a miracle revival whereby Christians will perform miracles and exercise kingdom authority over the powers of this present world. Some of the “prophets” which were popularized by John Wimber and the Vineyard movement, men such as Bob Jones and Paul Cain, claim that God is raising up a “new breed” of end-time Christian who will take complete authority over the Devil. (See “Kevin Prosch” and “John Wimber” in this Directory.)

Carman’s theology is not only wrong, it is nonsense. He has not blown away the devil. He has not bound the devil. He has not arrested the devil. He has no power to command sickness to depart. He can pray and ask God to remove sickness, and God answers according to His will, but he cannot demand that sickness be healed. No Christian can. When Timothy was sick with frequent infirmities, the apostle Paul did not command those infirmities to depart. Paul did not curse those infirmities as demonic. He did not say, “I bind you, foul infirmity.” No, he said: “Drink no longer water, but use a little wine for thy stomach’s sake and thine often infirmities” (1 Tim. 5:23). I will be glad to take any charismatic preacher with me into a hospital and we will demonstrate right there which of us is doctrinally correct in this matter. If a Christian has the power to bind the devil and to cast out sicknesses, let’s see it. In reality, all the charismatic can do is precisely what I do. He can pray for the

sickness, and sometimes God heals and sometimes He doesn't, according to His will. Like every charismatic preacher, Carman is confusing the minds of God's people and leading them away from the truth with his false doctrine.

Carman rebukes the "demon of alcoholism" and the "spirit of infirmity," demanding that these "demons" depart. He proclaims, "We lay hands on the sick and they recover." Carman and his preacher friends who claim that healing is in the atonement are false teachers. They claim to have the authority to lay hands on the sick and they will recover, but in reality they do not have this authority and tens of thousands of sick and afflicted have attended Pentecostal-charismatic healing meetings to no avail.

In the song, "Our Turn Now," Carman exclaims:

"World, you had your turn at bat/ Now stand back and see/
That it's our turn now/ Some things gonna change/ We're
gonna bind the/ Devil at every hand by/ the power of Jesus'
name."

This is unadulterated Kingdom Now, Dominionism theology. These things will not come to pass until the Lord Jesus Christ returns and establishes His kingdom.

The following description of three of Carman's videos/ albums is by former rock guitarist Terry Watkins:

Blasphemy saturates Christian rock, such as the blasphemous 'humor' of Carman Dominic Licciardello, better known as Carman. His blasphemous, street-jive, dialogue between John the Baptist and Jesus Christ as teenagers on his video *Live...Radically Saved* is disgusting! Here's a sample of Carman's blasphemy:

JOHN: 'Hey man, Hey cuz, Whatchoo doin man? I ain't seen you in a long time. HEY, BABY.' (John calling Jesus baby!)

Jesus turns and says, ‘Hey, what’s up, John?’ See, Jesus is always cool; he’s always together. He’s got his thing together, y’ know.

Then Carman blasphemously imitates the Lord Jesus Christ walking hip-jive doing what Carman calls ‘THE MESSIAH WALK.’ UNGODLY! BLASPHEMY!

JOHN: ‘This is wild, brother, now I don’t know. Man, I never had anybody in my family MAKE IT BIG... Listen to it.’

Jesus ‘MADE IT BIG’? Jesus Christ died a curse for sinful man! See Gal. 3:13; 2 Cor. 5:17! Jesus Christ was ‘despised and rejected of men’ (Isa. 53:3). Is ‘MAKING IT BIG’ being beaten, smitten, spit upon, mocked and crucified?

Carman’s *Resurrection Rap* video is some of the lowest BLASPHEMY I’ve ever seen! In the video, Carman portrays the Lord Jesus Christ as a confused street hippie, while the Pharisees and apostles are black street gang members! The crucifixion takes place, not on Calvary—but in a back alley gang fight! The Lord Jesus Christ is buried in a GARBAGE DUMPSTER. ...

On Carman’s *The Standard* album is the sacrilegious (at least!) ‘Who’s in the House,’ in which Carman crudely refers to the Lord Jesus Christ as ‘J.C.’:

‘You take Him high/ You take Him low/ You take J.C. wherever you go/ Now tell me, who...who...who...who...who...who?/ Tell me who’s in the house? J.C./ Tell me who’s in the house? J.C./ Tell me who’s in the house? J.C./ Tell me who’s in the house? J.C./ Jesus Christ is in the house today.’

Now, in your wildest dreams, could you possibly imagine the Apostle Paul referring to the Lord Jesus Christ as J.C.? Here’s what the Apostle Paul says about the name of Jesus Christ in Philippians 2: ‘Wherefore God also hath highly exalted him, and given him a NAME [not the initials J.C.!] which is above every NAME: That at the NAME of Jesus every knee should bow, of things in heaven, and things in

earth, and things under the earth' (Philippians 2:9-10) (*Christian Rock: Blessing or Blasphemy?* by Terry Watkins, former rock guitarist, Dial the Truth Ministries, [http://www.av1611.org/crock.html#Carman Res Rap](http://www.av1611.org/crock.html#Carman%20Res%20Rap)).

Carman's *Live...Radically Saved* video includes "a jazzed-up 50s imitation of Elvis Presley called 'Celebrating Jesus.' Carman shakes, stutters and shimmies just like the 'King' himself, as the crowd cheers and be-bops in the aisles. ... Elvis admirers would surely say, 'What's the big deal?' That's exactly the point. It should be a very big deal when Christians glamorize a sex pervert, drug addict and pathetic tool of Satan like Elvis" (Jeff Godwin, *What's Wrong with Christian Rock?*, pp. 184, 185).

Carman's video *Mission 3:16* was filmed partially in Ireland using some of the dancers from the sensual and indecent *Riverdance* program (*CCM Magazine*, July 1998, p. 12).

In 1997, Carman joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: "Christians from all denominations demonstrating their common love for Christ and each other." The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording "Love One Another" demonstrates the radical ecumenical agenda of Contemporary Christian Music which is helping build the one-world "church."

Carouthers, Mark

Mark Carouthers, author of "Mercy Seat," is a Oneness Pentecostal who denies the doctrine of the Trinity ("The Other Pentecostals," *Charisma*, June 1997). (For more about the Oneness heresy see "Geron Davis" in this Directory.)

“Mercy Seat” was sung each night during the drunken revival at Brownsville Assembly of God in Pensacola. (See “Lindell Cooley” in this Directory.)

Casting Crowns

Casting Crowns is led by Mark Hall, a youth pastor at Eagles Landing First Baptist Church in suburban Atlanta. the band leads the contemporary worship services with their rock music.

The group has broad influence through songs such as “Come to the Well,” “Always Enough,” “Who Am I,” “Courageous,” “Glorious Day,” “If We Are the Body,” “Praise You with the Dance.”

Casting Crowns’ radical ecumenism and spiritual carelessness is evident in that they participated in the National Worship Leader Conference in 2011, joining hands with men such as Jack Hayford who says God spoke to him and told him not to judge the Roman Catholic Church.

Another prominent speaker at the conference was Leonard Sweet who promotes a wide variety of New Age heresies. He calls his universalist-tinged doctrine “New Light” and “quantum spirituality” and “the Christ consciousness” and describes it in terms of “the union of the human with the divine” which is the “center feature of all the world’s religions” (*Quantum Spirituality*, p. 235). Sweet defines the New Light as “a structure of human becoming, a channeling of Christ energies through mindbody experience” (*Quantum Spirituality*, p. 70). Sweet says that “New Light pastors” hold the doctrine of “embodiment of God in the very substance of creation” (p. 124). In *Carpe Mañana*, Sweet says that the earth is as much a part of the body of Christ as humans and that humanity and the earth constitutes “a cosmic body of Christ” (p. 124). Sweet says that some of the “New Light leaders” that have influenced his thinking are Matthew Fox,

M. Scott Peck, Willis Harman, and Ken Wilber. These are prominent New Agers who believe in the divinity of man, as we have documented in the book *The New Age Tower of Babel*. Sweet has endorsed *The Shack* with its non-judgmental father-mother god, and he promotes Roman Catholic contemplative mysticism and dangerous mystics such as the Catholic-Buddhist Thomas Merton. (For documentation see the book *Contemplative Mysticism*, which is available in print and eBook editions from Way of Life Literature -- www.wayoflife.org.)

At the National Worship Leader Conference, Casting Crowns also joined hands with Tim Hughes who heads up Worship Central and is on staff at Holy Trinity Brompton, one of the birthplaces of the Laughing Revival in England and the Alpha program which has a close association with the Roman Catholic Church. Worship Central definitely follows “another spirit” (2 Cor. 11:4). (See “Tim Hughes” in this Directory.)

Casting Crowns performed with Sanctus Real in December 2011. Matt Hammitt of Sanctus Real participated in the 2003 tour of the *!Hero* rock opera, which depicts Jesus as a cool black man. In *!Hero*, the Last Supper is a barbecue party and ‘Jesus’ is crucified on a city street sign. Sanctus Real and Steven Curtis Chapman played a concert in 2003 at St. Mary Seminary sponsored by the Roman Catholic Diocese of Cleveland, Ohio. (See “Sanctus Real” in this Directory.)

In “What This World Needs” Casting Crowns attacks every Bible-believing “fundamentalist” church. They sing that we need to “stop hiding behind our walls,” which is a brash denunciation of biblical separatism. On the video of “What This World Needs” they say that “this world doesn’t need my denomination or my translation of the Bible; they just need Jesus.” This is foolish heresy. To say that the world doesn’t need “my denomination” is to say that it doesn’t matter what a church believes, that any denomination is fine. And to say

that the world doesn't need "my translation of the Bible" is to say that it doesn't matter what translation we use, when it most assuredly does matter! What this world most desperately needs is the sound teaching of a translationally-pure Bible. What this world needs is the true Jesus, but the Bible warns repeatedly and forcefully about false christs, and the only way to know the true from the false is to have sound doctrine taught from an accurate Bible, and this requires a doctrinally-sound denominational stance and a sound translation.

In July 2012, Casting Crowns was one of the bands featured at the 14th annual Lifest in Oshkosh, Wisconsin. Christian rock's one-world church building enterprise was in full steam at this event. Other popular groups and artists participating were Switchfoot, Newsboys, Underoath, Building 429, Norma Jean, Steven Curtis Chapman, Tammy Borden, Love & Death, and Disciple. 15,000 enthusiastic fans gathered to celebrate ecumenical unity through the sensual power of rock & roll. Participants could choose from three worship services, including a Catholic Mass led by Bishop David Ricken, who officially approves of the "Marian Apparitions" at the Shrine of Our Lady of Good Help in northern Wisconsin. The apparition appeared to Adele Brise in 1859 and said, "I am the Queen of Heaven, who prays for the conversion of sinners," plainly identifying itself as a demon, since the only Queen of Heaven mentioned in Scripture is an idolatrous goddess that was condemned by the prophet Jeremiah (Jer. 7:18). That Christian rock is intimately associated with such things is clear evidence of its apostasy.

Casting Crowns is the blind leading the blind, and Bible-believing churches that are messing around with their music are not wise.

Chapman, Steven Curtis

Steven Curtis Chapman (b. 1963) is “the most honored Christian artist of the 1990s” (*CCM magazine*, July 1999, p. 28).

He is a member of the Pentecostal Christ Community Church near Nashville, Tennessee. An article in *Newsweek* magazine noted that “Christ Church in Nashville has the hottest choir in town, bar none, and the Pentecostal service on any given Sunday is liable to rock the pews” (“God and the Music Biz,” *Newsweek*, May 30, 1994). The Christ Church choir performed “Put a Little Love in Your Heart” with Dolly Parton during the 1993 Country Music Association Awards. Lindell Cooley, the worship leader at Brownsville Assembly of God in Pensacola, Florida, was in charge of music at Christ Church before he moved to Pensacola and played the music for the wild-eyed “revival” that broke out there in ----.

In the 1990s, Chapman “embraced high energy rock” and some elements of rap (*Moody Monthly*, Nov. 1994). An article in *The Tennessean*, September 21, 1996, observed that Chapman had “taken a radical left turn with his music.”

Some of the songs on his 1997 *Greatest Hits* album were recorded live at Abbey Road Studios in London, the studio where the Beatles recorded their albums. Why would a Christian desire to produce an album at the studio made famous by an antichrist rock group which has influenced multitudes of young people to reject the Word of God?

Chapman says he tries to communicate a biblical world view in a way that will not be “abrasively preachy” (*Huntsville Times*, Huntsville, Alabama, Oct. 30, 1994). He says his quest for relevance has shown that the best way to communicate his faith is “not to preach fire and brimstone” (*Ibid.*). Contrariwise, the Lord Jesus Christ was very much a “fire and brimstone” preacher (Mk. 9:44-48).

The song “Lord of the Dance,” co-written by Chapman and Scotty Smith, pastor of Christ Community Church, first appeared on Chapman’s 1996 album, *Signs of Life*. The song depicts God as the “Lord of the Dance,” which is certainly not a scriptural concept. God was the Lord of the type of dancing that King David did, but “Lord of the Dance” is sung in the context of the type of dancing which goes on at rock concerts. God is not Lord of sensual, worldly dancing which, due to the fallen nature of man is, at its very heart, licentious. It would be more scriptural to say that the Devil is the Lord of the Dance in any rock music context. Consider the words to “Lord of the Dance” —

“On the bank of the Tennessee River/ In a small Kentucky town/ I drew my first breath one cold November morning/ And before my feet even touched the ground/ With the doctors and the nurses gathered ‘round/ I started to dance/ I started to dance/ A little boy full of wide-eyed wonder/ Footloose and fancy free/ But it would happen, as it does for every dancer/ That I’d stumble on a truth I couldn’t see/ And find a longing deep inside of me, it said . . .

Chorus: “I am the heart, I need the heartbeat/ I am the eyes, I need the sight/ I realize that I am just a body/ I need the life/ I move my feet, I go through the motions/ But who’ll give purpose to chance/ I am the dancer/ I need the Lord of the dance.

“The world beneath us spins in circles/ And this life makes us twist and turn and sway/ But we were made for more than rhythm with no reason/ By the one who moves with passion and with grace/ As He dances over all that He has made/ I am the heart, He is the heartbeat/ I am the eyes, He is the sight/ And I see clearly, I am just a body/ He is the life/ I move my feet, I go through the motions/ But He gives purpose to chance/ I am the dancer/ He is the Lord of the dance/ Lord of the dance/ Lord of the dance/ And while the music of His love and mercy plays/ I will fall down on my knees and I will pray.”

A Christian message of sorts can be READ INTO this song, that apart from God life is without meaning; but as the song stands in its own vagueness, there is no clear biblical message. Is God a dancer? The only thing we know about God for certain is the revelation we have in His Word. Where does the Bible portray God as a dancer? It is extremely dangerous to describe God in ways not used in the Bible, because it could be blasphemous. “The Lord of the Dance” could easily be referring to a Hindu god or a New Age christ. Further, the song says every “dancer” will stumble onto truth. This is certainly not true.

Chapman’s song “I Will Not Go Quietly” was part of the soundtrack for the wicked PG-13-rated 1998 Hollywood movie, *The Apostle*, which depicts a drunken, womanizing Pentecostal preacher who kills the lover of his unfaithful wife in a murderous rampage, then flees to another part of the country, changes his name to “The Apostle E.F.,” and starts a new church. There he has an affair with another woman. The star of *The Apostle*, Robert Duvall, has played roles in many filthy movies. Even so, he is featured in Chapman’s video for “I Will Not Go Quietly.”

Chapman joined Sanctus Real for a concert in 2003 at St. Mary Seminary sponsored by the Roman Catholic Diocese of Cleveland, Ohio. Retired Catholic bishop Anthony Pilla celebrated the Mass at the event. Chapman told the *Cleveland Plain Dealer* that it’s “a good thing” that “the Catholic Church is showing a greater openness to contemporary Christian music” (*Plain Dealer*, Aug. 7, 2006).

In July 2012, Steven Curtis Chapman was one of the artists featured at the 14th annual Lifest in Oshkosh, Wisconsin. Christian rock’s one-world church building enterprise was in full steam at this event. Other popular groups and artists participating were Switchfoot, Newsboys, Underoath, Building 429, Norma Jean, Tammy Borden, Love & Death, Casting Crowns, and Disciple. 15,000 enthusiastic fans

gathered to celebrate ecumenical unity through the sensual power of rock & roll. Participants could choose from three worship services, including a Catholic Mass led by Bishop David Ricken, who officially approves of the “Marian Apparitions” at the Shrine of Our Lady of Good Help in northern Wisconsin. The apparition appeared to Adele Brise in 1859 and said, “I am the Queen of Heaven, who prays for the conversion of sinners,” plainly identifying itself as a demon, since the only Queen of Heaven mentioned in Scripture is an idolatrous goddess that was condemned by the prophet Jeremiah (Jer. 7:18). That Christian rock is intimately associated with such things is clear evidence of its apostasy.

Christ For The Nations

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

Christ For The Nations (CFN) is another charismatic, ecumenical, one world church-building institution that is at the heart and soul of contemporary worship music.

In July 2009, Christ For the Nations participated in an ecumenical gathering sponsored by the Vatican under the direction of Pope Benedict XVI. The theme was Christian Reconciliation (“Vatican Doors Open,” July 28, 2009, North American Bishops Congress).

Matteo Calisi, a leader in the Catholic Charismatic Renewal who has served at the Vatican, has taught at Christ

For The Nations Institute (“President’s Profile, catholicfraternity.net).

Jack Hatcher of CFN joined hands with Roman Catholic Bishops Mark Seitz and Kevin Farrell in a pro-life march in January 2011, a march that began with a Catholic mass at the Cathedral Shrine of the Virgin of Guadalupe, built in honor of the demon that poses as Rome’s Queen of Heaven (“March for Life a Huge Success,” St. Joseph Catholic Church, Waxahachie, Texas). Hatcher was one of the speakers at the rally.

David Du Plessis, one of the most radical of ecumenists and one world church builders, the Pentecostal representative at the Second Vatican Council, was a speaker at Christ For The Nations Institute in the 1960s and 1970s. (See *The Pentecostal-Charismatic Movements*, available from www.wayoflife.org, for more information about Du Plessis’s spiritual delusions.)

CFN has been called “a catalyst for the worship movement in the last 30 years” (“Christ For The Nations Institute Releases Uncreated One,” *Christian Post*, Oct. 9, 2012). C. Ryan Durham, president of Integrity Music, says CFN “has made a historical impact in the worldwide worship community.”

“CFN Music has been recording songs written by CFNI students, faculty, and alumni since 1974. These include ‘No Sweeter Name,’ ‘Revelation Song,’ ‘When I Think About the Lord,’ ‘As The Deer,’ ‘We Prepare The Way,’ ‘You, You Are God,’ ‘The More I Seek You,’ ‘The Lord Reigns,’ ‘Song of Ezekiel,’ ‘My Soul Longs,’ and many more. To date, CFN Music has recorded 38 albums including their latest, *Uncreated One*. Their music is distributed by Integrity Music” (“Christ for the Nations Music,” Integritymusic.com).

Contemporary song-writers that have been affiliated with CFN as staff, faculty, students, and alumni include Nicole Mullen, Kari Jobe, Russ Taff, Tommy Walker, Kevin Jones, Jennie Lee Riddle, Gabriel Allred, Jared Anderson, and Marty Nystrom.

Christ For The Nations has a massive influence. From its headquarters in Dallas it “has reached into 120 nations,” publishing books in 81 languages, operating 44 associate Bible schools, aiding in global relief projects, and assisting in the building of more than 13,000 churches. Some 38,000 students have attended CFN Institute.

CFN began as part of The Voice of Healing ministry of Pentecostal “healing” evangelist Gordon Lindsay.

Gordon Lindsay was part of John Dowie’s Zion City cult north of Chicago in the early 1900s. Dowie believed that the apostolic gifts were being restored and claimed to be Elijah the Restorer. In 1904 he “told his followers to anticipate the full restoration of apostolic Christianity and revealed that he had been divinely commissioned as the first apostle of a renewed end-time church” (*Dictionary of Pentecostal*, first edition, p. 249). Called “the father of healing revivalism in America,” Dowie believed he was at the forefront of an end-time apostolic miracle revival. He taught that healing is guaranteed in Christ’s atonement. and insisted that those who sought faith healing give up all medical care. He claimed that God did not inflict His people with sickness and he viewed druggists and physicians as instruments of the devil. His magazine, *Leaves of Healing*, had a wide international influence.

In 1895 Dowie purchased 6,800 acres of farmland about 40 miles north of Chicago on the shores of Lake Michigan and began to build the ten square mile Zion City, “where doctors, drugs, and devils were not allowed.” It was the home of Dowie’s Christian Catholic Apostolic Church.

Zion City was a planned religious theocracy with streets and boulevards, parks, a golf course, and a marina. It had its own electric plant, a brick kiln, and a lumber mill. It had a general store and a post office with its own Zion stamps. It featured the Zion Bank, Zion Investment Company, Zion Candy Factory, Zion Lace Factory (brought over in its entirety from Nottingham, England), Zion Cookie Factory, Zion Publishing House, Zion Boarding Houses, Zion Hotel, Zion College, and the 7000-seat Zion Tabernacle.

Sadly, Dowie's false doctrine had serious consequences in his own family. When his only daughter, Esther, was severely burned after accidentally knocking over an alcohol lamp, he banished one of his followers for trying to alleviate her pain with Vaseline. She died of her burns.

Many others who came to Dowie's faith cure homes died of their illnesses without any medical attention. His own coachman, Carl Struck, died of pneumonia in 1902 (Philip Cook, *Zion City, Illinois: Twentieth-Century Utopia*, p. 120). Conveniently, Dowie said the lack of healing was always the result of sin.

In the last years of his life Dowie was accused of sexual irregularities and alcoholism. His wife and son brought charges of impropriety against him and were estranged from him. "She revealed that she had found the General Overseer and Miss Hofer together on several occasions in what to her were questionable circumstances" (Cook, *Zion City*, p. 201).

Dowie suffered a crippling stroke in September 1905, and while he was recovering in Jamaica and Mexico, Zion City was taken away by a revolt led by the man he had left in charge, Wilbur Glenn Voliva. In 1906 Zion City was declared bankrupt.

For six months before his death Dowie lay in a state of total despondency.

The *Dictionary of Pentecostal and Charismatic Movements* acknowledges that Dowie was “an important forerunner of Pentecostalism.” Dowie’s latter-days miracle theology helped pave the way for Pentecostalism, and many of the most famous Pentecostal evangelists went out from Zion City, and dozens of Dowie’s followers joined the Assemblies of God (AOG) at its formation in 1914. Three of the original eight members of the AOG general council were from Zion City. Those who came out of Zion City to become influential in the Pentecostal movement included F.F. Bosworth, John Lake, J. Rosewell Flower, Daniel Opperman, Cyrus Fockler, Fred Vogler, Marie Burgess Brown, William Piper, F.A. Graves, Lemuel Hall, Martha Robinson, Gordon Lindsay, and Raymond Richey.

Even though Dowie was a wild-eyed heretic, Gordon Lindsay wrote Dowie’s sympathetic biography and gave him credit for influencing “a host of men of faith who have had powerful ministries,” referring to generations of Pentecostal preachers.

Original board members of Gordon’s Voice of Healing ministry included W.V. Grant, A.A. Allen, and Jack Coe. Acclaimed as great healing evangelists, they were actually hypocrites and phonies.

W.V. Grant was jailed for tax fraud and divorced his wife.

A.A. Allen was a drunkard and a charlatan. His *Miracle Magazine* was filled with incredible claims, such as the cure of a woman who allegedly shed 200 pounds instantly during one of his healing services. In the 1960s Allen launched a “raise the dead” campaign, urging his followers to believe God for resurrections, though he had to stop this when some refused to bury their dead loved ones (David Harrell, *All Things Are Possible*, p. 199). Many of his books promised prosperity. In one story often related by Allen, he was praying for the money to pay a \$410 printing bill when the

\$1 bills in his pocket were instantly changed to \$20 bills. His vast evangelistic empire took in about \$3.5 million annually, a massive amount of money for that time, and he built his own 2,400-acre community in Arizona called Miracle Valley. Allen was arrested for drunk driving during a revival in 1955 and then fled bail and refused to face his crime. He divorced his wife in 1967, in spite of the fact that she had stood by him during the many troubles he had brought upon himself, and three years later he died alone in a cheap motel in San Francisco while his team was conducting a healing crusade in West Virginia. He was 59 years old and he had destroyed his liver with his drunkenness.

Jack Coe taught that consulting physicians was associated with the mark of the beast (Eve Simson, *The Faith Healer*, 1977, p. 164). In February 1956, at a healing crusade in Miami, Florida, Coe laid hands on a little boy who was stricken with polio. The boy's mother, Ann Clark, was told by Coe: "If you believe Jesus heals the child, take the braces off, and leave them off." She immediately removed the braces from the boy's feeble legs, but as he attempted to take a step, he collapsed to the floor. Believing the false teaching that God had promised her boy's healing through faith, Mrs. Clark determined not to put the braces back on. Soon, though, the boy's legs began to swell and she took him to a doctor, who ordered that the braces be put back on. Her letter to Jack Coe, seeking his counsel, was ignored. Mrs. Clark's sad experience reminds us that the Pentecostal movement is strewn with this type of heartache because it promises things that God has not promised. Though he taught that healing was guaranteed in the atonement and warned his followers against using medicine and consulting physicians, Coe went to the hospital when he fell ill *with polio* only a few months after the aforementioned case. He succumbed to this disease a few weeks later, and it would be difficult not to see the hand of God in such a remarkable coincidence. After Coe's

death, his widow published a series of articles exposing the fraud of key healing evangelists.

These were some of the intimate associates of Gordon Lindsay, who founded Christ For the Nations in 1970 to “impart apostolic teaching.”

At his death in 1973, his wife Freda, a Pentecostal preacher, assumed leadership of the institution until her death in 2010.

Christ For the Nations Music (CFN Music) was established to produce and distribute charismatic/ecumenical worship music. In 2011, they entered into a partnership with Integrity Music.

Dutch Sheets took over the leadership of CFN in June 2012.

Christ For the Nations promotes the heretical Latter Rain doctrine, being deceived into thinking that the charismatic-ecumenical movement represents an end-time outpouring of the Spirit of God that will change the world before Jesus returns. In reality it is building the devil’s one-world harlot church.

One of Sheet’s books is *Releasing the Prophetic Destiny of a Nation*, co-written with Chuck Pierce, who claims to be a prophet and an apostle. It contains alleged prophecies and visions.

Christensen, Chris

Chris Christensen (b. 1952), author of the popular “Song for the Nations,” is a Christian rocker.

He has a radical ecumenical agenda to use “worship as a bridge across the denominations.” He is comfortable in any church, Methodist, Pentecostal, Baptist, you name it (“Chris

Christensen: The American Songwriter and Worship Leader,” CrossRhythms.co.uk, April 1, 1995).

He has toured with Phil Keaggy.

Cockburn, Bruce

Bruce Cockburn (b. 1945) is a popular folk/rock guitarist and songwriter who became a Christian in the early 1970s, but his Christianity is of a very liberal slant. He has referenced the liberal theologian Harvey Cox in his music (Marco Adria, “Making Contact with Bruce Cockburn,” *Music of Our Times*, 1990, p. 97).

In an interview with *Christianity Today*, Cockburn called the fundamentalist position “absurd” and “deluded” and claimed that even Jesus cussed.

“Years ago, Cockburn received a ‘kind of hurt-sounding letter’ from a young woman who was offended by his reference to canine fecal matter in one of his songs. ‘She wondered how I could call myself a Christian and say dog s---.’ Cockburn is laughing as he tells the story. ‘What? You don’t think Jesus ever cussed? Jesus may have been the Son of God, but he was flesh and blood and he lived life the way we do. It just seemed absurd to have your salvation tied up with what kind of language you use, or whether or not you drink booze or occasionally have sex or whatever it is that people get all worked up about.’ Cockburn says when he first became a Christian in the early 1970s, ‘it was unfamiliar territory. I listened a lot to people who claimed to know a lot about it which--the people on TV and the fundamentalist types who were quick to tell you they know all the answers. After a while, it was very clear that they were deluding themselves. At least I wasn’t cut out to have that kind of approach to things’” (“Interview: Bruce Cockburn,” *Christianity Today*, Jan. 24, 2012).

Contemplative Prayer

Many contemporary worship leaders promote the very dangerous practice of contemplative prayer, which comes from the darkness of Rome's monastic system.

See Michael Card, David Crowder, Amy Grant, Michael Gungor, John Kilpatrick, Mercy Me, John Michael Talbot, John Wimber.

Cooley, Lindell

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the "latter rain apostolic miracle revival," see "Calvary Chapel," "Christ For The Nations," "International House of Prayer," "Tim Hughes," "Integrity Music," "Thomas Miller," "Kevin Prosch," "David Ruis," "Marsha Stevens," "Michael W. Smith," "John Talbot," and "John Wimber.")

Lindell Cooley is founder and pastor of Grace Church, Nashville, and the head of Music Missions International.

From 1995 to 2003 Cooley was the worship leader at Brownsville Assembly of God in Pensacola, Florida, during the "Brownsville Outpouring."

John Kilpatrick, who was the pastor at Brownsville during the "outpouring," describes his initiation into this false spirit in June 1995. He said he fell to the floor and lay there for almost four hours. "When I hit that floor, it felt like I weighed 10,000 pounds. I knew something supernatural was happening" (*Charisma*, June 1996).

Steve hill, the evangelist who was the main preacher during the "outpouring," had gotten his baptism into this

“spirit” on a visit to Holy Trinity Brompton a few months earlier. On his way back to the States from a missionary trip, he stopped over in London and stayed with a charismatic Roman Catholic couple. Hearing of the happenings at Holy Trinity Brompton, Hill sought out Sandy Millar and requested that he lay hands on him. When Millar acquiesced, Hill was knocked down. Six months later, Hill was preaching in Brownsville when the drunken-shaking revival broke out. (For more about Holy Trinity Brompton and its contemporary praise music see “Tim Hughes” in this Directory.)

The following is a description of the beginning of this “revival” by one of the church members at Brownsville Assembly of God:

“Pastor Kilpatrick was slain in the Spirit the first night and was out for several hours. For the first two weeks or so, he couldn’t do anything in church. God’s presence would come upon him so heavily that he couldn’t move. (His wife, Brenda, has been having this happen to her ever since she went up to Toronto. Several nights people have had to drive them home and help them inside the house!! Even the neighbors asked what was going on...and one Baptist lady came because her interest was peaked when she kept seeing them drag Pastor in the house during the middle of the night!!) Even last week this happened to him again” (E-mail message from Beth McDuffie to Richard Riss, July 30, 1995, *History of the Worldwide Awakening*).

Kilpatrick tells of trying to drive while in this drunken condition and running into garbage cans and backing into another automobile. Men in the church had to haul Kilpatrick out of the auditorium in a wheelchair because he was too drunk to walk. On one occasion Kilpatrick fell onto the platform and a woman from the “worship team” fell into his arms and they lay on the platform in a drunken stupor together. He laughingly tells this story on an audio cassette

that I have. It is definitely not the Holy Spirit who causes that kind of moral temptation and confusion.

“Spiritual drunkenness” was not the only characteristic of the Brownsville Outpouring. There was also “spiritual jerking” and shaking. The leaders of the Pensacola meetings claim that a turning point in the “outpouring” occurred in August 1995, two months after the manifestations began, when a 19-year-old female college student stood and prophesied: “God is in a hurry. There’s not much more time. He aches and He grieves for your spirit.” As she spoke these words she was jerking so uncontrollably that she appeared to be suffering from cerebral palsy. When she completed this prophecy, she collapsed to the floor.

One woman in the Brownsville Assembly of God choir was allegedly healed of a serious neck injury, but for at least a year and a half afterwards she experienced wild and uncontrollable jerking of her head from side to side whenever she was near the church. Kilpatrick said he was not ashamed to have a woman in his choir “who shakes like she has palsy,” claiming that this was a “sign from God.”

This is spiritual delusion of a very high order, and Lindell Cooley’s music played a prominent part of the Brownsville Outpouring. The high-octane contemporary praise music, which was blasted out of the powerful speaker system, was characterized by sensual dance syncopations, non-resolving chord sequences, repetitious lyrics, sensual vocal techniques, and a dramatic rise and fall of tempo and sound level. The people yielded to the music and allowed it to carry them into emotional highs which they misinterpreted as “the tangible presence of God.” The music created the right atmosphere for the charismatic phenomena.

Crowder, David

David Crowder, a very influential contemporary worship musician, co-founded University Baptist Church in Waco, Texas, with Chris Seay. As the “pastor of worship,” Crowder began writing praise songs that launched his music career.

Seay is an emerging pastor who believes the Bible contains many errors (Seay, *Faith of My Fathers*, pp. 81-86). He says: “I love the Bible, and I believe it’s perfect in every way IT NEEDS TO BE. But I serve a living God, not a canon” (p. 86). Seay is the author of *The Gospel according to Tony Soprano* (2002), which finds spiritual lessons in the filthy R-rated television series. He co-authored with Greg Garrett *The Gospel Reloaded* (2003), which analyzes the R-rated *Matrix* movies “for their hidden and transparent meaning.”

In January 2012, Crowder made a “surprise appearance” to lead worship for the send-off of Rob Bell at Mars Hill Bible Church in Grandville, Michigan (“Rob Bell Received a Tearful Farewell,” *Christian Post*, Jan. 9, 2012). This was Bell’s final Sunday service at the church he founded 12 years earlier before launching out on a new venture. Crowder thus put his blessing on Bell’s many rank heresies, including his denial that the Bible is the infallible Word of God and his denial of the eternal judgment of hell. In his 2011 book *Love Wins*, Bell preaches near-universalism, as well as a false god, a false christ, a false gospel, a false heaven, and a false hell.

Though Bell has denied that he believes in universalism, he certainly makes a case for it in this book, though he might have left room for *some* folk to wind up *for awhile* in *some type of hell*.

Consider the quote, which is only one of many that be cited from this book:

“The love of God will melt every hard heart, and even the most ‘depraved sinners’ will eventually give up their

resistance and turn to God. And so, beginning with the early church, there is a long tradition of Christians who believe that God will ultimately restore everything and everybody” (*Love Wins*, location 1339-1365).

Bell even claims that Sodom and Gomorrah will be restored (location 1057-1071, 1071-1082).

Bell has nothing but ridicule for the gospel that Jesus died for man’s sins and that those who repent and believe (and only those who repent and believe) will be saved.

“What happens when a fifteen-year-old atheist dies? Was there a three-year window when he could have made a decision to change his eternal destiny? Did he miss his chance? ... What exactly would have had to happen in that three-year window to change his future? ... Some believe he would have had to say a specific prayer. Christians don’t agree on exactly what this prayer is, but for many the essential idea is that the only way to get into heaven is to pray at some point in your life, asking God to forgive you and telling God that you accept Jesus, you believe Jesus died on the cross to pay the price for your sins, and you want to go to heaven when you die. Some call this ‘accepting Christ,’ others call it the ‘sinner’s prayer,’ and still others call it ‘getting saved,’ being ‘born again,’ or being ‘converted’” (*Love Wins*, location 129-143).

In a 2005 interview with Beliefnet, Bell said “the church must stop thinking about everybody primarily in categories of in or out, saved or not, believer or nonbeliever.”

In his influential book *Velvet Elvis*, which is popular with the contemporary worship crowd, Bell described a wedding that he conducted for two pagan unbelievers who told him that “they didn’t want any Jesus or God or Bible or religion to be talked about” but they did want him to “make it really spiritual” (p. 76). Bell agreed with this ridiculous request and said that his pagan friends “are resonating with Jesus, whether they acknowledge it or not” (p. 92).

Emergents such as Brian McLaren and Rob Bell are boldly and brashly rejecting the God of their grandparents. They are not just rejecting some doctrines their Christian grandparents believed; they are rejecting the God that their grandparents worshiped.

Bell's God is not the thrice holy Lawgiver who hates sin.

In *Love Wins* there is a photo of a painting that hung on a wall in Bell's grandmother's house. It depicts heaven as a shining city on the far side of a dark, burning, fearsome chasm. Bridging the chasm is a cross upon which people are walking toward safety. When Bell asked his sister if she remembered the painting, she replied, "Of course, it gave us all the creeps."

As well it should if you haven't been saved! The painting depicts the truth of the gospel. There is a heaven and there is a hell and only through regenerating faith in Christ's cross can hell be escaped.

Bell has plainly rejected the doctrine of heaven and hell that his grandparents held:

"Are there other ways to think about heaven, other than as that perfect floating shiny city hanging suspended there in the air above that ominous red and black realm with all that smoke and steam and hissing fire? I say yes, there are" (*Love Wins*, Kindle location 357-368).

But Bell has gone even further. He has rejected the God his grandparents worshipped.

Bell claims that the God who would allow multitudes to go to eternal hell is not great or mighty (*Love Wins*, location 1189-1229). He calls the preaching of eternal hell "misguided and toxic," a "cheap view of God," and "lethal" (location 47-60, 2154-2180). He implies that *this* God is not a true friend and protector; he says there is something wrong with this God and calls Him "terrifying and traumatizing and unbearable" (location 1273-1287,

2098-2113). He even says that if an earthly father acted like the God who sends people to hell “we could contact child protection services immediately” (location 2085-2098).

It is obvious that Bell wants nothing whatsoever to do with the God worshiped by his grandparents.

Bell’s god is more akin to New Age panentheism than the God of the Bible. He describes God as “a force, an energy, a being calling out to us in many languages, using a variety of methods and events” (*Love Wins*, location 1710-1724).

“There is an energy in the world, a spark, an electricity that everything is plugged into. The Greeks called it *zoe*, the mystics call it ‘Spirit,’ and Obi-Wan called it ‘the Force’” (*Love Wins*, location 1749-1762).

Bell also worships a false christ. His Jesus is “supracultural ... present within all cultures ... refuses to be co-opted or owned by any one culture ... He doesn’t even state that those coming to the Father through him will even know that they are coming exclusively through him ... there is only one mountain, but many paths. ... People come to Jesus in all sorts of ways ... Sometimes people use his name; other times they don’t” (*Love Wins*, location 1827-1840, 1865-1878, 1918-1933).

It is not surprising, then, that Bell recommends that his readers sit at the feet of Ken Wilber, who believes in the divinity of man.

“For a mind-blowing introduction to emergence theory and divine creativity, set aside three months and read Ken Wilber’s *A Brief History of Everything*” (Rob Bell, *Velvet Elvis*, p. 192).

The god described in *Love Wins* is the very same god depicted in the novel *The Shack*

By leading worship at Mars Hill Bible Church at a service designed to honor Bell’s life and ministry, David Crowder

put his stamp of approval upon these heresies and demonstrated that he serves a “different spirit” (2 Cor. 11:3-4).

In October 2010 the David Crowder Band hosted the Fantastical Church Music Conference at Baylor University, featuring Louie Giglio, Rob Bell, Israel Houghton, Hillsong London, Matt Redman, Jars of Clay, Matt Maher, David Dark, Gungor, Derek Webb, among others.

In his book *Praise Habit: Finding God in Sunsets and Sushi*, David Crowder is a proponent of the extremely dangerous practice of contemplative prayer.

It’s obvious that the world of contemporary worship music is comfortable with every sort of heresy and is being propelled along by a foreign spirit toward the formation of the apostate one-world church.

Davis, Geron

Geron Davis (b. 1964) is committed to the “Jesus Only” doctrine that denies the Biblical doctrine of the Trinity. He is the son of a United Pentecostal Church (UPC) minister and served as music minister at The Pentecostals of Alexandria (UPC) before joining Christ Church in Nashville. This church baptizes in Jesus’ name only and uses Oneness language (God is revealed in “manifestations” rather than Persons) but in true emerging, ecumenical fashion, it leaves the question of the Trinity open (“Geron Davis and Kindred Souls,” Alpha & Omega Ministries, July 1, 2005).

There is a blending and merging of doctrine today, and Contemporary Christian Music is at the forefront of this end-time phenomenon that is building the one-world church.

The Oneness or Jesus Only Pentecostals hold the heresy of modalism. They believe that God is a single Person who has revealed himself in three modes or forms or manifestations

or aspects or roles. He revealed Himself as Father or Jehovah in the Old Testament and as the Son in the incarnation and as Holy Spirit after Jesus' ascension. It is the idea that God wears three different hats and has three different functions in His various manifestations. This is in contrast to the Biblical doctrine of the Trinity, which is that the Godhead is composed of three co-equal, co-eternal, co-existent PERSONS: Father, Son, and Holy Spirit. God is one in unity.

“2 Peter 1:17 says there is a Person called the Father, and He's God. Acts 5:3-4 says there's a Person called the Holy Spirit, and He's God. John 1:1 says there's a Person called the Word and He's God. You've got three Persons, and Deuteronomy 6:4 says there's only one God. The logical conclusion is that these three Persons, somehow, are one God” (Walter Martin).

The term “*elohim*,” which is used in Deuteronomy 6:4 for God, is a plural term. The verse literally says “Jehovah (singular) our *Elohim* (plural) is one.” As Jehovah, God speaks of Himself as singular, but as *Elohim*, He speaks of Himself as plural, because there is also the Son and the Holy Spirit.

Oneness doctrine is the ancient heresy of Sabellianism, which was taught by Sabellius in Rome in the third century A.D. The heresy was accepted by Demetrius, Patriarch of Alexandria, Egypt, a hotbed of theological error.

Oneness Pentecostals will use the term Trinity and they take offense when charged with denying the doctrine of the Trinity, but they redefine the term according to their heretical dictionary. For example, T.D. Jakes, senior pastor of The Potter's House, was ordained at a Greater Emmanuel Apostolic Church, which is Oneness Pentecostal, and he has remained in association with the Higher Ground Always Abounding Assemblies, which also are Oneness in theology. Jakes claims to believe in the Trinity, but he defines it according to Oneness language. The Potter's House

statement of faith says, “We believe in one God, who is eternal in His existence, Triune in His MANIFESTATIONS, being both Father, Son and Holy Ghost.” In an appearance on the Elephant Room dialogue in January 2012, Jakes again affirmed that he prefers the term “manifestations” rather than “Persons.” In that forum he claimed to stand part way between traditional Trinitarian doctrine and Oneness doctrine and he doesn’t believe in making an issue of it. He says that both sides of the issue are Christians and that he and his church have affiliations with both “camps.” He even said, “We’re all saying the same thing.”

They also use the term “three DIMENSIONS of one God.”

The two largest Oneness denominations are the United Pentecostal Church and United Apostolic Churches.

Oneness theology was rejected from the Assemblies of God in the 1920s as false and cultic.

In addition to Geron Davis, other Oneness Pentecostal contemporary praise musicians include Mark Carouthers, Joel Hemphill (“He’s Still Working on Me”), Lanny Wolfe (“Greater Is He That Is in Me”), Dottie Rambo (“Beyond the Lamb” and “If That Isn’t Love”), and Phillips, Craig and Dean.

Davis wrote “In the Presence of Jehovah” and “Holy Ground.” The latter is one of the best-selling contemporary praise songs. Barbra Streisand, who is not a Christian, included the song on her 1997 New Age inspirational album “Higher Ground.” She says that she first heard “Higher Ground” at Clinton’s mother’s funeral in 1994 and that it was “an electrifying moment.” Streisand applied the lyrics to her New Age philosophy that “God is everywhere” and “every square inch of this planet is holy ground.” When asked how he felt about Streisand being electrified by “Holy Ground,” Davis replied:

“The presence of God has the same effect on everybody. It doesn’t matter how powerful, how wealthy, how well known you are. When you come into God’s presence, friend, we’re all on level ground” (Phil Christensen, “Holy Ground by Geron Davis,” <http://www.ccli.com/worshipresources/SongStories.cfm?itemID=6>).

Davis’s gross lack of spiritual discernment is evident in that he didn’t mention anything about the necessity of being born again in order to have a personal relationship with God, and he did not warn that the devil is the god of this world and appears as an angel of light (2 Cor. 4:4; 11:14-15).

If we consider the lyrics to “Holy Ground,” the reason for its broad appeal becomes obvious.

“As I walked through the door/ I sensed His presence/ And I knew this was the place/ Where love abounds/ For this is the temple, Jehovah God abides here/ And we are standing in His presence/ on Holy Ground./ We are standing on holy ground/ And I know that there are angels all around/ Let us praise Jesus now/ We are standing in His presence on holy ground/ In His presence there is joy beyond measure/ At His feet, peace of mind can still be found/ If you have a need, I know He has the answer/ Reach out and claim it/ For you are standing on holy ground.”

In light of the incredibly vague message, it is not surprising that this contemporary worship song is popular among ecumenical Protestants, theological modernists, Roman Catholics, even New Agers. And the doctrinal vagueness is not limited to a few contemporary worship songs. It is one of this genre’s hallmarks. We must recall that “Holy Ground” is the No. 2 best-selling contemporary praise song. There are exceptions, of course, but New Agey vagueness tends to be the rule.

Dc Talk

dc Talk was formed in 1987 by three students at Jerry Falwell's Liberty University: Toby McKeehan (TobyMac), Michael Tait, and Kevin Smith. The name dc Talk is a reference to their home town, Washington, D.C. They helped popularize "Christian rap."

Though they disbanded in 2000, they have been called "the most popular overtly Christian act of all time" (*Encyclopedia of Contemporary Christian Music*) and "Christian music's biggest group of all time" ("Interview: Newsboys Lead Singer Michael Tait," *Christian Post*, Dc. 13, 2011). The group's influence has been massive. They were the first Christian rock band to win a Dove Award, and they were one of the first contemporary Christian bands to perform on late-night television (Jay Leno, 1993). Their album "Jesus Freak" sold 85,000 copies the first week, the highest first-week sales of any Christian release to that time. Their 1998 album *Supernatural* debuted at No. 4 on the Billboard 200 charts, which was unprecedented for a "Christian" album.

Toby wears two ear rings and has long hair. Their interviews contain offensive and vulgar words such as "crappy" and "freaking." The Bible says we should use only "sound speech, that cannot be condemned; that he that is of the contrary part may be ashamed, having no evil thing to say of you" (Titus 2:8).

Toby McKeehan and Michael Tait began their career together by performing the rap song "Heavenbound" before 8,000 enthusiastic Liberty students, and Kevin Smith joined them soon thereafter.

The three met at the charismatic Heritage USA when Falwell was attempting to rescue the PTL Club after Jim Bakker was arrested. The origin of this rock group, therefore, is related to the compromise of Jerry Falwell in associating with the worldly/unscriptural PTL Club.

In 1991 Falwell stated: “During Toby, Michael, and Kevin’s tenure at Liberty University, it was obvious to me that God had great plans for these three young men and their powerful program...” (*Calendar* magazine, Spring/Summer 1991, p. 8). Terry Watkins observes, “That’s quite a statement by Brother Falwell, considering that Kevin was kicked out of Liberty for a ‘drinking’ problem!”

The group was praised in the June 1996 issue of Falwell’s *National Liberty Journal*: “This year’s top artists are Liberty University’s own dc Talk, whose *Jesus Freak* CD experienced never-before-seen sales figures for gospel music.” In April 1996 the hard-rocking dc Talk drew the largest concert crowd in the history of Falwell’s university.

In an interview with *CCM Magazine* about their 1998 album, *Supernatural*, the members of dc Talk described their objective in these words:

“‘We are not ministers,’ says McKeehan. ‘DC TALK IS A BUSINESS, but in the midst of our business, we pray that God ministers to people through our lives. Max adds, ‘DC TALK IS AN ENTERTAINMENT GROUP. But when you dig deep into what we do or you dig into what we say, therein lies where the Holy Spirit interacts with the people’ (emphasis added) (April Hefner, “Supermen,” *CCM Magazine*, October 1998, p. 38).

Michael Tait admits that he loves the “look at me” aspect of rock. “I’ve always wanted to be the front guy of a band of guitar-toting, drum-slinging rock ‘n’ rollers because my personality is one of such flamboyancy and energy. Rock ‘n’ roll embodies and exudes all of that” (*CCM Magazine*, May 2001, p. 43). Kevin Max also admits that they are self-possessed with their music, just like secular rockers: “As a performer, you’re constantly neurotic about what you look like, how you’re performing on stage, what you come off like to the public” (*Ibid.*, p. 44).

Some of dc Talk's musical role models are the Beatles, David Bowie, and The Police, all of which are wicked secular rock groups. Kevin Smith said that he listens to mostly secular rock music (*Flint Michigan Journal*, March 15, 1996, p. B19). dc Talk opened its "Jesus Freak" concerts with the Beatles' song "Help." They also performed other secular rock songs at their concerts, including the drug-inspired "Purple Haze" by Jimi Hendrix. They also covered "All Apologies" by the rock group Nirvana, formerly led by Kurt Cobain. Terry Watkins notes: "Kurt Cobain is one of the worst ANTICHRIST blasphemers since John Lennon. Kurt Cobain decorated his home with blood-splattered baby dolls hanging by their necks! The inside of Nirvana's album *In Utero*, which is the album dc Talk got 'All Apologies' from, has pictures of chopped up babies! Cobain ran around his neighborhood spray-painting, 'ABORT CHRIST' and 'GOD IS GAY.' Cobain's first band was called 'Fecal Matter.' Cobain killed himself in 1994" (Watkins, *Christian Rock: Blessing or Blasphemy?*).

During their 1999 "Supernatural Experience" tour, dc Talk performed "Hello Good-bye" by the Beatles, "Jesus Is Just Alright" by the Doobie Brothers, "Give Peace a Chance" by the New Ager John Lennon, "That's the Way I Like It" by the Sunshine Band, and "Le Freak" by Chic (*CCM Magazine*, April 1999, p. 55).

dc Talk hired Simon Maxwell to produce their "Jesus Freak" video. Maxwell was hired because dc Talk had seen his work with the antichrist rock group Nine Inch Nails. Toby McKeethan said that Maxwell's "style appealed to us" (*Billboard*, Nov. 11, 1995). The Maxwell-produced Nine Inch Nails video *Closer* features a blasphemous depiction of a monkey crucified on a cross. Nine Inch Nails' lead singer, Trent Reznor, backs the satanist group Marilyn Manson, which has a blasphemous album titled "Antichrist Superstar."

Kevin Max said, “I’d love to hang with [Marilyn Manson] and discuss 80s music” (*Time* magazine, Oct. 12, 1998, p. 125). Manson wants to be known as the man who destroyed Christianity.

The members of dc Talk admit that they want to push the envelope with their music and videos. Following is the stated goal with the video *Jesus Freak*: “The intention of the clip was to ‘push the envelope’ of the Christian music community ... they expect some of the more conservative members of the Christian community to frown on the adventurous clip” (*Billboard*, Nov. 11, 1995). They don’t care who they offend.

The members of dc Talk do not belong to any organized Christian denomination or church affiliation.

dc Talk’s antagonism toward biblical fundamentalists is evident in their music. The song “Time Ta Jam” on their 1989 debut album contained the following insolent lyrics:

“So hyper fundi, don’t be dismayed! Check out the lyrics when the record is played.”

dc Talk is mocking biblical fundamentalists (“hyper fundi”) who are opposed to the use of rock music. They are saying that only the message matter, but the fact is that the message is frequently abstract. Let’s “check out the lyrics” of their song “Mind’s Eye”—

“You know what I’m going through/ I know (that) it’s true/
Cause you’ve stood in my shoes/ Desire’s inside of me/ But,
it’s hard to believe/ In what you cannot see/ Can you catch
the wind? See a breeze? Its presence is revealed by/ The
leaves on a tree/ An image of faith in the unseen/ In my
mind’s eye/ I see your face/ You smile/ As you show me
grace/ In my mind’s eye/ You take my hand/ We walk
through foreign lands/ The foreign lands of life/ In my
mind/ I’m where I belong/ As I rest in your arms/ And like a
child I hold on to you/ In my moment of truth/ We can ride
the storm/ Endure the pain/ You comfort me in my

hurricane/ And I'll never be alone again/ ... In my mind I
can see your face/ Love pours down in a shower of grace/
Life is a gift that you choose to give/ And I believe that we
eternally live/ Faith is the evidence of things unseen/ People
tell me that you're just a dream/ But they don't know you
the way that I do/ You're the one I live to pursue" ("Mind's
Eye," dc Talk).

Nothing is clear about this message. Who are they talking about? Jesus? It could just as easily be about Krishna or Buddha. The listener could fit any false god into this song. If the song is about Jesus, what Jesus? The true Jesus of the Bible or one of the myriad of false christs in the hearts and lives of those who hear dc Talk's music? The song speaks of living eternally, but there is no clear gospel message so that the listener can know how to have eternal life. In fact, this dc Talk song could just as well be about a human lover. (See "False Christs and False Gods" in this Directory of Contemporary Worship Musicians.)

Notice how dc Talk describes John the Baptist:

"There was a man from the desert with naps in his head/
The sand that he walked was also his bed/ The words that he
spoke made the people assume/ There wasn't too much left
in the upper room/ With skins on his back and hair on his
face/ They thought he was strange by the locusts he ate/ The
Pharisee's tripped when they heard him speak/ Until the
king took the head of this Jesus freak" ("Jesus Freak," dc
Talk).

To dc Talk, John the Baptist was a strange Jesus freak! A freak is a term popularized during the hippie era of the 1960s and '70s and referred to a drug-using, counter-culture rebel. dc Talk claims that they use the term merely to refer to an "enthusiast," but that is not how the term has been used in American society during the past four decades. I know the term well, because I was a "freak" before I was saved. I was proud of the term because it described my corrupt lifestyle and my attitude toward authority. To apply this term to a

John the Baptist is foolish. The term *freak* implies rebellion, but the Christian is called to submission not only to God but also to parents and employers and church and government. Freak implies dissatisfaction, but the Christian has found complete satisfaction in Jesus Christ. Freak implies resentment toward life, but the Christian has faith that God is in complete control of his life. Christians are not freaks, and the venerable John the Baptist, who was exalted by Jesus Christ as the greatest man who ever lived, was *not* a freak.

In 2001, the truth came out that at least some members of dc Talk had lived the “freak” lifestyle even while they were pretending to be an example of holiness for their young Christian fans. After their success with the *Supernatural* album and tour, Michael Tait admits that he “went through a time where I dabbled in a lot of things” (*CCM Magazine*, May 2001, p. 42). He calls this his “dark days.” We have already seen that Kevin Max was kicked out of Liberty University for drinking.

dc Talk’s Kevin Smith joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record “Love One Another,” a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music. The song brought Catholics, Charismatics, Baptists, Oneness Only Pentecostals, etc. together to call for Christian unity.

When Pope John Paul II visited the United States in January 1999, dc Talk and other CCM groups joined hands with hundreds of thousands of Catholics to welcome him. Featured at a Catholic youth rally connected with the Pope’s visit, were dc Talk, Audio Adrenaline, Rebecca St. James, Jennifer Knapp, The W’s, and the Supertones (*CCM*

Magazine, April 1999, p. 12). dc Talk's Kevin Max praised the Catholic youth for coming out to hear the Pope, describing John Paul II as "someone with something of substance to say" (Ibid.). Each attendee received a rosary with instructions about how to pray to Mary.

Since 2000 the members of dc Talk have pursued solo careers. Toby McKeehan, who the stage name of TobyMac, has released several albums. His song "Showstopper" was use by the NFL Network and the opening game of the 2009 World Series and the song "Ignition" was used in the 2009 Superbowl. Kevin Max has also released several solo albums.

Michael Tait released two albums by his band entitled *Tait*. In 2009, he replaced Peter Furler as the lead singer of Newsboys. Tait played the lead part in the 2003 *!Hero* rock opera tour, which depicted Jesus as a cool black man. In *!Hero*, the Last Supper is a barbecue party and "Jesus" is crucified on a city street sign. (Other CCM artists who performed in *!Hero* were Mark Stuart of Audio Adrenaline, Rebecca St. James, John Cooper of Skillet, Matt Hammitt of Sanctus Real, T-Bone, and GRITS.)

DecemberRadio

DecemberRadio's first album in 2006 won a Dove Award for Rock Album of the Year. The group is composed of Josh Reedy (lead vocals/bass), Brian Bunn (lead guitar), Bonne Daughdrill (drums), and Eric Miker (guitar). *Christianity Today* named them Best Band of the Year and Best New Artist.

The gospel is not given anywhere on their web site, and their biographical sketches only mention "becoming a Christian" or "surrendering to Christ" with no details. Josh "became a Christian" at age seven; Brian, at age eight; and Eric, at age six. Not only do they not give a clear testimony

of salvation, but they also do not mention the church, even though the Bible says that it is the house of God and the pillar and ground of the truth (1 Timothy 3:15).

Their worldly musical influences include Led Zeppelin, Hermans Hermits, Rolling Stones, Black Crowes, Tom Petty, Eric Clapton, Van Halen, Stevie Ray Vaughn, and other raunchy rock groups.

On April 21, 2008, Josh Reedy and Erik Miker had an interview with John DeBiase of Jesus Freak Hideout. The following statements demonstrate their love for the world (1 John 2:15-17).

“One thing that gets us excited as a band as far as making music and playing it live is seeing Eric Clapton and Stevie Ray Vaughan and all of these guitar greats. What they were doing. What he did with Cream. From them to like Aerosmith, Tomy Petty with his ‘Runnin’ Down a Dream’ thing. ... I’m really passionate about that era of music. There’s something special about it. ... The stuff that we all grew up on from our dad’s old record collections like Chicago and Led Zeppelin inspire us. ... [Brian, our guitarist] spends time on the computer just learning all of the licks from Eric Clapton and all these people. He learns all these things and just makes it his own.”

Delirious

The rock group Delirious, which began as Cutting Edge, started in 1992 as a youth worship band at Arun Community Church, a charismatic congregation in England that is associated with the “Toronto Blessing,” otherwise known as the “Laughing Revival.” [See *The Pentecostal-Charismatic Movements*, available from Way of Life Literature.] Their music was used widely in Laughing Revival churches such as the Toronto Airport Christian Fellowship in Ontario and the Brownsville Assembly of God in Pensacola, Florida (Clive Price, “A Delirious New Sound,” *Charisma*,

December 1999, p. 65). Their song “I’ve Found Jesus” is a theme song at the charismatic Teen Mania conferences. Delirious is at the forefront of the contemporary praise music phenomenon, having authored several popular praise songs, including “I Could Sing of Your Love Forever,” “The Happy Song,” and “Did You Feel the Mountains Tremble?”

By 2001, the group had sold more than one million records and was “considered by many to be the forerunners of the modern worship music movement” (Christianbook.com).

The worldliness of Delirious is evident in their choice of “musical heroes,” which include “U2, Radiohead, Blur and other big British modern rockers” (CCM magazine, July 1999, p. 39). When the group played at Walt Disney World in Orlando, Florida, an observer noted that “crowds of believers and unbelievers alike dance with wild abandon” to their rock songs. “As one non-Christian told them once: ‘I’m not into your religion, but I love your music’” (*Charisma*, December 1999, p. 64). It is obvious that Delirious’s rock music appeals to the flesh of unbelievers and cannot therefore be “spiritual.”

Delirious’ 1999 *Mezzamorphis* album includes the song “It’s OK,” which contains crude swearing.

Though they claim that they are playing rock music to reach the world for Christ, they also admit that they can do this without a clear Bible message in their songs.

“What we’re about is the challenge to communicate that in a way that does truly communicate to folk outside of the church. TO GET IT ACROSS IN A WAY THAT ISN’T JUST LIMITED TO LANGUAGE. I think we’re getting there” (emphasis added) (Martin Smith, cited in “A Delirious New Sound,” *Charisma*, December 1999, p. 68).

This is blind mysticism. The Lord Jesus Christ has not instructed His people to reach the world without language! He commanded us to preach the gospel to every person and

the gospel has a definite linguistic content (1 Corinthians 15:1-4). We have a definite message that is to be preached in a precise manner. This is how the apostles and early Christians reached the world, and it is how Christians are to reach the world today. The world is not reached for Christ with a sensual rock song that contains a vague message of “spirituality.”

Delirious’s 1998 album, *King of Fools*, is filled with strange, vague messages and outright unscriptural doctrine. Their charismatic-ecumenical philosophy is evident in the popular song “Revival Town.”

“Well I’ve got a message to bring/ I can’t preach but I can sing/ And me and my brothers here/ Gonna play redemption hymns/ We’re not on our own you know/ It’s all around the world/ Cos this is the freedom generation/ Living for revival in this time/

Chorus: “Hallelujah, you’ve turned my mourning into dancing/ Revival town/ That’s what they’re calling this place now/ Revival town/ It’ll put a smile on your face now/ Revival town.

“Well I’ve got a story to tell/ About the King above all kings/ He spoke for peace, hope and justice/ Things that we all need today/ You let a broken generation/ Become a dancing generation/ That is revival generation/ You may not hear it on the radio/ But YOU CAN FEEL IT IN THE AIR” (Delirious, “Revival Town,” *King of Fools*).

This song, like a large percentage of the songs played by the new CCM groups, is almost meaningless because its message is so unclear. It is blind mysticism. Delirious claims they are “gonna play redemption hymns,” but there is no clear gospel presented in these songs. The name of Jesus Christ is not even mentioned in the song. When “dancing generation” is mentioned in the context of the type of hard rock music which Delirious plays, it refers not to something spontaneous like David did before the Lord but to something

carnal and worldly. It doesn't refer to being moved by the Spirit of God but to being moved by powerful backbeat music. The world would not have appreciated what David did, but the world loves the type of dancing associated with rock & roll.

The Delirious song "All the Way" is even stranger. Consider the carnal terminology these rock musicians use to describe their relationship with the Lord Jesus Christ:

"Come close to me, too close for words/ And still my beating heart/ I find your thoughts without one glance/ We're going all the way ... With you I'm washed as white as snow/ And all crimson stain becomes just a shadow/ You know I would be blind without you/ So light up my way to find my way home again/ Today, today, today, we're going all the way."

Secular rockers sing songs like this about their sexual lovers. I believe it is blasphemous to speak like this of the Christian's relationship with Christ. Bands like Delirious know what they are doing when they use lyrics like this. They are playing both to Christians and to the world. It is the worldly "crossover" philosophy that allows them to have broader appeal and larger music sales.

Consider the words to the title song, "King of Fools" —

"Walking with you/ Blindly follow out upon the/ Water runs down/ You've become the very best of friends/ I'll live for you and try to be the king of fools/ I'll long for you and walk before the king of all. Joy has found me/ Living life without you would be/ Hell or heaven/ Soon we'll find the greatest king of fools."

Contemporary Christian Music fans might argue that I simply don't understand the terminology used by these groups. I would reply that if a message is not plain it can be understood in any number of ways, and there is no doubt that the message preached in these CCM songs is unclear. The Bible says we are to sing "with the understanding" (1

Corinthians 14:15; Psalm 47:7). The message of God is to be made plain (Proverbs 8:9; Hab. 2:2). If the trumpet makes an uncertain sound who can prepare for war?

With their 1999 album, *Mezzamorphis*, Delirious announced that they were pursuing a more mainstream (secular) audience. They want to continue to “present a message of faith,” but one that is “less explicitly stated” than their earlier albums (*CCM* magazine, July 1999, p. 39). As we have seen, their faith was *never* explicitly stated, and if it is even less so now they will be stating absolutely nothing!

As to their goal in music, they say: “We are artists, first and foremost, and want to create great art first and foremost. ... At the end of the day, we just want to be writing and playing great music.” At least they are honest about their musical objective. They simply love rock & roll. That is the bottom line.

One of their songs, “It’s OK,” uses an obscenity. “She’s as pretty as hell and her eyes have no home.” Sparrow records wanted to leave that song off the album, but the band members insisted that it stay. Martin Smith says: “It’s back on the album now, which we feel great about.” Thus, the band members are more worldly than their secular-owned music company!

Delirious claims that they worship God by performing in immoral rock music venues. They have toured with the secular rock band Bon Jovi, for instance; and in an interview with *CDNow* editor Brian Mansfield, Delirious’s lead man Martin Smith claimed that their secular concerts are “not much different” from their “more worship-oriented” concerts. Smith said:

“...when we’re playing in a mainstream situation [secular rock and roll concerts], I want to get everyone there worshipping God, but I can’t speak that language. I have to encourage them in a different way. You have to get in the

back door and let God move on the music in a sovereign way, and stir people's hearts, open them up. Music is the language of the spirit. Music, even without words, can cut a man in two, and God can get in there.”

Where does the Bible say that music can “cut a man in two” so that God can minister to him? There can be no sound Christian faith apart from the clear teaching of God’s Word (Rom. 10:17). The Bible is SOLE basis for faith and practice, and there is no scriptural support for using Christian rock music to minister to the unsaved. There is not a hint of such a thing in the book of Acts. At the typical Christian rock concert, one cannot even understand the words of the songs unless he is already familiar with them. Young people don’t attend Bon Jovi concerts to hear the gospel, and Delirious doesn’t clearly preach the gospel at such concerts. Yet it is the gospel of Jesus Christ, and that only, which is the power of God unto salvation, not vaguely-worded Christian rock songs performed by people who are committed to looking and sounding as much like the world as possible.

Doerksen, Brian

Brian Doerksen, author of “From Everlasting to Everlasting (You Are God),” is affiliated with the Vineyard churches of Canada.

See “John Wimber and the Vineyard Churches” in this Directory for more information.

Dorsey, Thomas

In 1999 *CCM Magazine* labeled Thomas Dorsey a major pioneer of contemporary Christian music. “It’s entirely arguable that Christian music would not exist if it were not for the Rev. Thomas A. Dorsey” (Thom Granger, “Say ‘Amen,’ Somebody, Thomas Dorsey Remembered,” *CCM Magazine*, July 1999, p. 12).

CCM Magazine was not saying that Dorsey was the father of Christian music in general, but of contemporary Christian music in particular.

Dorsey was a pioneer in CCM in that he popularized the integration of sacred lyrics with sensual party music.

Dorsey was a filthy blues musician who performed under the name of Georgia Tom and joined hands with the likes of Tampa Red (Hudson Whitaker) and Ma Rainey. They enflamed the sinful passions of the patrons of juke joints, whorehouses, and gambling dens with vulgar lyrics set to a sensual, body-jerking backbeat blues rhythm.

“The two [Dorsey and Tampa Red] became so notorious for their cunningly erotic blues they coined a word for the style [hokum] and went on to name their duo after it, the Famous Hokum Boys” (*We’ll Understand It Better By and By: Pioneering African American Gospel Composers*, p. 180).

Pious blacks who took Jesus Christ and the Bible seriously and who were faithful to biblical churches, condemned the blues because of its intimate association with immorality and drunkenness and violence. This is clear from the histories that have been written of that time, such as the following:

“If you played blues, you played where people drank and gambled and carried on and committed adultery—all the things that the black church and the white church stood against: gambling, fornication, adultery, violence, murder” (Gayle Wardlow, *Chasin’ That Devil Music*, p. 144).

“Sex was inextricably linked with blues and jazz. It was not a prejudice: it was a fact of life. ... In truth, black parents were also disapproving of blues and jazz music, and often pulled out the broomstick when their daughters showed an interest in the ‘devil’s music’” (James Dickerson, *Goin’ Back to Memphis*, pp. 29,30).

Bluesman W.C. Handy was from a Christian home and both his grandfather and his father were preachers. When he

brought a guitar home in his early teen years, his parents were shocked. Handy's father said: "A guitar! One of the devil's playthings. Take it away. Get it out of your hands. Whatever possessed you to bring a sinful thing like that into our Christian home?" (Handy, *Father of the Blues*, p. 10). It wasn't the guitar itself that was the problem, of course, it was its intimate association in that time and place with the filthy blues music and lifestyle. Handy's father rightfully believed that "becoming a [blues] musician would be like selling my soul to the devil" and that those who are living the licentious blues lifestyle are "trotting down to Hell on a fast horse" (Ibid., p. 303). Handy's Christian music teacher warned him that blues music would bring him to the gutter (Ibid., p. 303).

When Muddy Waters, who organized the first electric blues band, started learning to play the blues as a boy, his godly grandmother warned him: "Son, you're sinning. You're playing for the devil. Devil's gonna get you" (Bossman Bill Monroe and Muddy Waters, p. 105). Muddy Waters ignored his grandmother, but she was right. He operated a juke joint, sold moonshine, and ran gambling games. He put his first wife out of the house and brought in a girlfriend. He remarried and after the second wife died, he married a 25-year-old girl when he was 64 (Robert Palmer, *Deep Blues*). Many of his blues friends died young because of their "racy" lifestyles. For example, Henry Stong, harmonica player in Muddy Waters' band, was stabbed to death by his girlfriend at age 34 and bled to death in the back of Muddy's automobile.

When Charlie Patton started playing the blues, his preacher father looked upon it as a sin. "... when Bill [Charlie's father] caught his son making [blues] music, he considered it his Christian duty to deliver stern warnings and, as the warnings continued to go unheeded, increasingly severe corporal punishment" (Robert Palmer, *Deep Blues*, p. 51). Charlie

ignored his father's godly discipline, wasted his life on liquor and loose women, and died at age 43 of a heart attack.

Jazz/blues researcher Gayle Dean Wardlow, who went house to house in black neighborhoods in search of old records, said: "I also discovered that women who were active churchgoers only had sacred music, never blues or jazz records" (Wardlow, *Chasin' That Devil Music*, p. 12).

It was not uncommon for blues players to get saved and become serious about serving God; and when they did, they usually gave up their blues music. An example was Ishmon Bracey (1900-1970). He played with some of the well-known bluesmen, including Tommy Johnson, and recorded for Victor and Paramount Records. He lived the immoral blues life for many years, but in 1951 he repented of his sin, trusted the Lord Jesus Christ as His Saviour, and returned to the Baptist church in which he was raised and became a preacher of the gospel. From then until his death of natural causes at age 70 he thanked the Lord for his conversion from the wicked life of blues. He refused thereafter even to play the blues recreationally. When interviewed in 1963 by blues researcher Gayle Dean Wardlow, Bracey described the immorality and violence that went on in the "juke houses" (*Chasin' that Devil Music*, pp. 58-60).

Thomas Dorsey, though, didn't repent of his old lifestyle nor reject his old music. He was "thoroughly unrepentant of his early career" (*Black Gospel: An Illustrated History*, p. 39). Instead, he brought his blues music into the churches in a move that eventually would leaven large numbers of black churches with the world. He was one of the fathers of black gospel music, which is an amalgamation of Christ with the world and the flesh. Dorsey called it "sacred blues," but when the sacred is mixed with the lusts of the world it ceases to be sacred. God's Word says there must be a difference between the holy or sacred and the profane (Ezek. 22:6; 44:23).

“He was appointed choir director at the Pilgrim Baptist Church in Chicago, but he stayed loyal to his former blues acolytes, since unlike many religious people, he never rejected the secular music” (*MusicHound Blues*, The Essential Album Guide).

At first, Dorsey’s illicit mixing of the sacred with the sensual was widely resisted.

“The conservatives of his day branded it ‘the devil’s music’ ... and found it unworthy to be played in churches” (*CCM Magazine*, July 1999, p. 12).

While many of the older people in the churches of that day resisted Dorsey’s contemporary philosophy and sensual style, the young people loved it and it gradually gained the ascendance and brought spiritual ruin, for “a little leaven leaveneth the whole lump” (1 Cor. 5:6) and “he that soweth to his flesh shall of the flesh reap corruption” (Gal. 6:8).

Dorsey built a bridge over which generations of musicians and singers have crossed to the world from churches using sensualized music, typically resulting in spiritual destruction. A recent example is Whitney Houston, who died in February 2012 at age 48 from a combination of powerful prescription drugs mixed with liquor. She is one of countless individuals who have traveled the path from church choir to the filthy world of pop entertainment, crossing the well-worn bridge of contemporary “Christian” music.

All of the sincerity in the world won’t stop the effect of breaking God’s laws.

“Be not deceived: evil communications corrupt good manners” (1 Corinthians 15:33).

Downhere

Downhere, a Christian rock band that produced its first studio album in 2001, was founded by Canadians Marc

Martel and Jason Germain. They were roommates at the New Evangelical Briercrest Bible College, Caronport, Saskatchewan, and developed their sound while touring for the college. They moved to Nashville, Tennessee in 2001 when they signed with Word Records. Their self-titled debut album won “rock album of the year” in 2002.

In 2012 Martel exhibited his love for the world by entering the Queen Extravaganza, a contest that honors a filthy rock band. In an attempt to join Queen drummer Roger Taylor onstage for the Extravaganza live tour, Martel submitted his rendition of Queen’s sensual rock song “Somebody to Love.” He emulated lead singer Freddie Mercury, who flaunted his homosexuality, pushed for homosexual rights, said he “felt like a devil on stage,” and died of AIDS in 1991. Martel’s rendition on YouTube received millions of views and thus encouraged multitudes of young people to listen to vile rock groups like Queen and to emulate the Freddie Mercury’s of the rock world. Martel has also appeared on the talk show of lesbian entertainer Ellen Degeneres. Martel says that he has often been told that he sounds just like Freddie Mercury and his reply is that “it’s always just a huge compliment when people tell that to me.”

Christian rockers think of all of this as “innocent fun” and “mere entertainment” but they will be held accountable before God for their influence, and for brazenly disobeying such Scriptures as Romans 12:2; 1 Corinthians 15:33; 2 Corinthians 6:14-18; Ephesians 5:11; James 4:4; and 1 John 2:15-16, and for the spiritual and moral shipwrecks that occur in the lives of their fans because of the breakdown of the walls of separation from sin and error.

Driscoll, Phil

CCM trumpeter Phil Driscoll (b. 1947) has won numerous awards. He often has been voted one of the most popular CCM musicians in *CCM Magazine* polls.

As a freshman at the Southern Baptist Baylor University in Texas, Driscoll formed Baylor's first jazz band ("Phil Driscoll's Biography," <http://www.gospelcom.net/phildriscoll/biography/index.html>). By the time he graduated he was appearing on Ed Sullivan and other television shows. For several years he collaborated with and performed with secular rock groups, including Blood, Sweat & Tears and Joe Cocker. He wrote three of Cocker's hits ("Southern Lady," "Wasted Years," and "Boogie Baby"). In 1978, Driscoll left secular music "to pursue a calling within contemporary Christian music circles."

Driscoll attends a charismatic church in Cleveland, Tennessee, and regularly appears at Charismatic-Pentecostal churches and forums. He performed, for example, at Word-Faith heretic Kenneth Copeland's meetings and at the radically ecumenical Washington for Jesus rallies. Driscoll also performed at the Tom Skinner Memorial Leadership Conference (Biography). Fundamental Evangelistic Association of Los Osos, California, had the following warning about Skinner:

"Black Evangelist Tom Skinner writes, 'make no bones about it. I'm a revolutionary.' His latest book, *Words of Revolution*, is a clever mixture of new evangelical thought phrased in revolutionary language. He claims that 'Jesus Christ came to break the system,' and 'to put in a new system called the Kingdom of God.' He claims that 'it is the responsibility of the church to go into the world to change the world.' He plays down Heaven and Hell and emphasizes the here and now. He calls our Lord Jesus Christ 'a gutsy radical, contemporary revolutionary with hair on His chest and dirt under his fingernails.' In spite of this, Skinner is

much in demand as a speaker in New Evangelical circles. What a shame” (*F.E.A. News & Views*, March-April 1971).

Driscoll is openly critical of many aspects of Contemporary Christian Music. He has stated that the gospel music industry, for the most part, is “market-driven, not Spirit-led” and “a lot of contemporary Christian music is so much like the world you can’t tell the difference” (Driscoll, cited by Marsha Gallardo, “Money or Ministry?” *Charisma*, November 1993). He is critical of watering down the message of the music to appeal to a secular audience, saying, “I believe in crossover music as long as you take the cross over.”

In these matters we would certainly agree with Driscoll, but he himself is committed to the syncretism of rock & roll with Christ and the dangerous, unscriptural ecumenical philosophy.

“In the Nov. 23, 1987, *Today’s Banner*, Driscoll said: ‘I have felt in my heart for a long time that music was the power that God would use to transcend every denomination, every barrier that has kept God’s people apart.’ His *Make Us One* was the theme song for the April 1988 Washington For Jesus charismatic rally” (*Calvary Contender*, January 1, 1989).

Phil Driscoll’s spiritual confusion is evident in that he thinks God is the King of Soul Music:

“We’ve had the mistaken impression for too long that somehow the Creator doesn’t have rhythm. God is the King of Soul; He’s the King of all rhythm” (Driscoll, cited by Dan and Steve Peters, *What about Christian Rock?*, p. 187).

To say that God is the King of Soul is to say that God is the author of the morally filthy world of 60’s soul music, which is impossible. The author of backbeat driven pop music, with its licentious, self-centered philosophy, is of not of the thrice-holy Creator God but of “the god of this world” (2 Cor. 4:4), “the spirit that now worketh in the children of

disobedience” (Eph. 2:2). If God is the King of Soul, where is the devil’s music? Has the “god of this world” relinquished one of the most powerful influences in modern society?

English, Michael

Popular CCM singer Michael English (b. 1962) began his music profession singing in Southern gospel groups. According to his biography, he became a Christian at age seven “in a small but vibrant Pentecostal Church in Wallace, North Carolina” (“Biography,” www.michaelenglish.com/). After high school he toured with The Singing Americans and the Goodmans. He later joined the Bill Gaither band, then launched a successful solo career. His first album appeared in 1992 and he was voted Best New Artist by the Gospel Music Association. In 1994, English was named Artist of the Year and received six Dove Awards.

Within 24 hours of receiving the awards, English confessed to an adulterous affair with another CCM musician, Marabeth Jordon of the group First Call. At the time Mrs. Jordon was the wife of another man. Jordan and English conceived a baby out of wedlock. In English’s press release about this affair there was no mention of sin. “I feel it is necessary to announce my withdrawal from Christian music because of mistake’s that I have recently made.” What he did was not a “mistake.” Playing the wrong musical note is a mistake. Adultery is a sin.

English is a member of Christ Community Church in Franklin, Tennessee (near Nashville), which is attended by other well-known CCM and country musicians, including Steven Curtis Chapman and country music star Wynonna Judd, who also conceived a child out of wedlock.

“Christ Church in Nashville has the hottest choir in town, bar none, and the Pentecostal service on any given Sunday is liable to rock the pews. But earlier this month when word

came of two out-of-wedlock pregnancies in the congregation, the reverberation could be heard in all 50 states. Wynonna Judd held a press conference and said she had conceived and had no immediate plans to wed. The week before, the Gospel Music Association had announced that married Christian pop singer Michael English had impregnated Marabeth Jordan, who is a singer with the trio First Call—and somebody else’s wife. ... ‘It’s kind of a wake-up call,’ says Rev. Scotty Smith, who counseled English, Jordan and executives at Warner Alliance.

“Yet the call went unheeded among Christian contemporary-music fans, who made a distinction between the ironies of English’s sin—he and Jordan had just done a benefit tour for unwed mothers—and his songs. They snatched up any of his albums still on the racks. CHRISTIAN RADIO STATIONS THAT BANNED HIS MICHAEL BOLTONISH HITS WERE BARRAGED WITH NASTY CALLS. ‘THEY WERE MORE ANGRY WITH US THAN WITH MICHAEL ENGLISH,’ says Mark De Young at WNAZ in Nashville. ‘They weren’t condemning of him at all’” (emphasis added) (“God and the Music Biz,” *Newsweek*, May 30, 1994).

That’s the CCM crowd, for you.

Later in 1994 English gained “crossover” success recording secular music. He recorded the song “Healing” with Wynonna. The song was featured in the R-rated movie *Silent Fall*, which received it’s rating for “violence, gore, profanity, and vulgarity.”

A photo of English adorning the cover of his 1996 album, *Freedom*, shows the liberated gospel singer with long hair, scruffy beard, an earring, and a hard, rebellious stare. In the song *Freedom Field* from this album, English sings:

“Old man religion, I’ve got your name/
The best part of my years were wrapped up, tied up in your thang/
Should you wake one early morning, to the sound of breaking chains/
I’ll be dancin’, I’ll be dancin’.”

It sounds like English is blaming religion for his problems, that he is looking upon religion as a bondage. If this is not his meaning, it certainly is how many country-rock music fans look at religion. In this song English makes no distinction between true religion and false. The Bible uses the term “religion” five times. Three times it refers to the “Jews religion” (Acts 26:5; Galatians 1:13,14) and two times it refers to “pure religion,” one of the marks of which is to keep oneself “unspotted from the world” (James 1:26-27). Many within Contemporary Christian Music would label James a Pharisaical legalist for demanding such strict separation from worldliness.

The single released from English’s *Freedom* album quickly rose to the Top 20 on Billboard’s adult contemporary chart because it resonated with this rebellious generation, and the world loves nothing better than to see a “Christian” sing their tune.

Actually there is not much difference between Michael English’s secular albums and his “Christian” albums. The music is the same and the lyrics are even similar. In *Freedom*, he sings about love in a worldly fashion after the manner of unsaved rockers. Consider the following:

“I see you standing there/ Those simple things you wear/ Oh it makes me crazy/ You take it so casually/ You’ve got that look in your eyes/ As you pass me by/ And I just can’t keep from wonderin’ why/ And you say. ... I wanna know what your love is like/ What you feel inside/ Every time I look into your eyes/ I gotta know if you want it too/ Girl and if you do/ Then let me ask you this question/ Baby what have we got to lose...” (“I Wanna Know,” from Michael English’s *Freedom* album).

This is about “love” on a purely physical level. At least that is the way most unsaved rock lovers will understand it. There is nothing about marriage in the song. It could be applicable to any pre-marital or extra-marital situation. Why would a

Christian sing songs like this? He had supposedly repented of his adultery, but he was still singing the type of songs that feed and encourage adultery throughout our society. As a “crossover” artist, he has the ear of a secular audience. English’s albums are sold in secular rock music stores and given air play on secular rock stations, but he is preaching nothing biblically convicting or even morally wholesome to this audience.

“I’ve seen the seven wonders of the world/ I’ve seen the beauty of diamonds and pearls/ But they ain’t nothin’ baby/ Your love amazes me. ... I’ve prayed for miracles that never came/ Got down on my knees out in the pourin’ rain/ But only you could save me/ Your love amazes me/ Don’t you ever doubt this heart of mine/ You’re the only one for me/ You give me hope you give me reason” (“Your Love Amazes Me,” from Michael English’s “Freedom” album).

This is blasphemy. He sings that he has prayed for miracles but the only thing that could save him is some romantic sweetheart! Why would a professing Christian sing something this unscriptural?

English is perfectly at home in the wicked world of rock and roll. He toured as the “opener” for the secular rock group Foreigner, a group which flaunts God’s laws and glorifies immoral sexual relations.

After letting his hair grow long, hanging out at bars, dating a stripper, and landing in jail (*CCM Magazine*, July 2000, p. 29), English began making a return to Christian music in 1997. In fact, he never really stopped producing Christian albums or performing background for them. In 1995 and 1996 he produced albums for the Gaither Vocal Band, The Stamps, and The Martins. At the fall 1996 National Quartet Convention in Kentucky, English was invited to testify and sing and was given multiple standing ovations. When English was introduced, famed gospel singer J.D. Sumner (of The Stamps) publicly asked him “to forgive people’s judging

hearts” (Biography of Michael English, <http://www.michaelenglish.com/>). According to Sumner, the great sin is not so much English’s vile adultery against his wife or his lies or his hypocrisy in performing and recording Christian music even while living in such sin or his sensual rock music, it is the “judging” of his sin by others. This is yet another illustration of the heretical non-judgmental philosophy which permeates Contemporary Christian Music. The Bible says the spiritual man judges all things because we have the mind of Christ in Scripture (1 Cor. 2:15-16), but CCM rejects Scriptural judging, lumping all judging into the category of gossip.

In February 2000, English entered a drug rehab program to kick an addiction to hydrocodone after police began an investigation into possible illegal activities in this connection. They found more than 80 prescriptions which had been filled in less than three years. In June the police charged English with 12 counts of fraudulently obtaining the drug.

The False Christs and False Gods of CCM

A pastor who wrote to criticize me for my warning about West Coast Baptist College’s adaptation of contemporary worship music said that if my position is right and that if we should stop using CCM because of the heresies of the writers, we should also stop using the old Protestant hymns, such as those by Martin Luther, Charles Wesley, and Fanny Crosby, and we should also stop using the King James Bible, because it was written by Anglicans.

Whatever doctrinal differences a Baptist would have with Martin Luther or John Wesley or Fanny Crosby or KJV translator John Rainolds, we share the same Christ and the same God, but that is often not true for Contemporary Christian Worship.

Contemporary worship music has transformational power that no Protestant hymn has. We are comparing apples that have some non-deadly skin disease to apples laced with arsenic. I've never heard of a fundamental Baptist church that was transformed into a Lutheran church through singing Luther's hymns or a Methodist church by singing Fanny Crosby's songs, but I've personally witnessed many fundamental Baptist churches transformed into New Evangelical rock & roll emerging churches through the power of contemporary worship. (See the free eVideo presentations "The Transformational Power of Contemporary Praise Music" and "The Foreign Spirit of Contemporary Worship Music," available at www.wayoflife.org.)

One reason for the transformational power is that the world of contemporary worship is a terribly dangerous world filled with gross heresies and false christs, and those who play with the music build bridges to this world.

Many of the influential Contemporary Christian Worship (CCW) artists worship **A NON-TRINITARIAN GOD**. Geron Davis, Joel Hemphill, Mark Carouthers, Phillips, Craig and Dean, Lanny Wolfe, and others are "Jesus Only" Pentecostals who deny the Trinity. To deny the Trinity is to worship a false God.

Other CCW artists worship **A NON-VENGEFUL GOD**. Stuart Townend, for example, who writes "modern hymns" popular in IB churches, denies that God is vengeful, which is a brazen rejection of the very God of the Bible (Stuart Townend, "Mission: Worship, The Story Behind the Song", <http://www.youtube.com/watch?v=BdVQNYQmdM4>).

A great many of the CCM artists worship **A NON-JUDGMENTAL GOD**. Consider the popularity of *The Shack*. It has been directly endorsed by Michael W. Smith and many other CCM artists and has been well received in prominent CCM circles such as Calvary Chapels, Vineyard

churches, and Hillsong. It was promoted at the 2009 National Pastor's Convention in San Diego, which was sponsored by Zondervan and InterVarsity Fellowship. Young was one of the speakers and a survey found that 57% had read the novel. Young was enthusiastically received, and in an interview with Andy Crouch, a senior editor of *Christianity Today*, there was not a hint of condemnation for his false god. Crouch is a CCM musician in his own right and led one of the praise and worship sessions in San Diego.

The Shack is all about redefining God. It is about a man who becomes bitter at God after his daughter is murdered and has a life-changing experience in the very shack where the murder occurred; but the God he encounters is most definitely *not* the God of the Bible.

Young says the book is for those with “a longing that God is as kind and loving as we wish he was” (interview with Sherman Hu, Dec. 4, 2007). What he is referring to is the desire on the part of the natural man for a God who loves “unconditionally” and does not require obedience, does not require repentance, does not judge sin, and does not make men feel guilty for what they do.

In that same interview, Young said that a woman wrote to him and said that her 22-year-old daughter came to her after reading the book and asked, “IS IT ALRIGHT IF I DIVORCE THE OLD GOD AND MARRY THE NEW ONE?”

This is precisely what a very large portion of the Contemporary Christian Music crowd is doing.

Young admits that the God of “The Shack” is different from the traditional God of Bible-believing Christianity and blasphemously says that the God who “watches from a distance and judges sin” is “a Christianized version of Zeus.”

This reminds me of the modernist G. Bromley Oxnam, who called the God of the Old Testament “a dirty bully” in his 1944 book *Preaching in a Revolutionary Age*.

Young depicts the triune God as a young Asian woman named “Sarayu” * (supposedly the Holy Spirit), an oriental carpenter who loves to have a good time (supposedly Jesus), and an older black woman named “Elousia” (supposedly God the Father). God the Father is also depicted as a guy with a ponytail and a goatee. (* The name “Sarayu” is from the Hindu scriptures and represents a mythical river in India on the shores of which the Hindu god Rama was born.)

Young’s god is the god of the emerging church. He is cool, loves rock & roll, is non-judgmental, does not exercise wrath toward sin, does not send unbelievers to an eternal fiery hell, does not require repentance and the new birth, puts no obligations on people. (See “The Shack’s Cool God” at the Way of Life web site, www.wayoflife.org.)

The false CCM non-judgmental, universalistic god is represented by emerging church leaders such as Brian McLaren and Rob Bell, both of whom are very popular with CCM artists. One Christian rocker told us that these writings “resonate” with him.

McLaren calls the God who punished Jesus on the cross for man’s sin “a God who is incapable of forgiving, unless he kicks somebody else” (McLaren, <http://www.understandthetimes.org/mclarentrans.shtml> and http://str.typepad.com/weblog/2006/01/brian_mclaren_p.html). He presents the traditional God of the Bible as a tyrant who “gets his way through coercion and violence and intimidation and domination. McLaren says that the “power of the blood” gospel “raises some questions about the goodness of God.”

Rob Bell, author of the influential book *Velvet Elvis*, claims that the God who would allow multitudes to go to eternal hell is not great or mighty (*Love Wins*, location 1189-1229).

He says that such God is not loving and calls the preaching of eternal hell “misguided and toxic.” He says there is something wrong with this God and calls Him “terrifying and traumatizing and unbearable” (*Love Wins*, location 47-60, 1273-1287, 2098-2113). He even says that if an earthly father acted like the God who sends people to hell “we could contact child protection services immediately” (*Love Wins*, location 2085-2098).

One of Bell’s supporters, Chad Hotlitz, a Methodist pastor, calls the God who sends unbelievers to hell “the monster God” (“Who’s in Hell?” FoxNews, March 24, 2011).

It is obvious that Bell and company worship a different God than the One we worship in “traditional” Baptist churches.

Bell’s God is more akin to New Age panentheism than the God of the Bible. He describes God as “a force, an energy, a being calling out to us in many languages, using a variety of methods and events” (*Love Wins*, location 1710-1724).

“There is an energy in the world, a spark, an electricity that everything is plugged into. The Greeks called it *zoe*, the mystics call it ‘Spirit,’ and Obi-Wan called it ‘the Force’” (*Love Wins*, location 1749-1762).

Bell worships a false christ. His Jesus is “supracultural ... present within all cultures ... refuses to be co-opted or owned by any one culture ... He doesn’t even state that those coming to the Father through him will even now that they are coming exclusively through him ... there is only mountain, but many paths. ... People come to Jesus in all sorts of ways ... Sometimes people use his name; other times they don’t” (*Love Wins*, location 1827-1840, 1865-1878, 1918-1933).

Yet Rob Bell is popular among contemporary worship musicians. Consider David Crowder, one of the most influential names in contemporary worship. In October 2010

the David Crowder Band hosted Rob Bell at the Fantastical Church Music Conference at Baylor University. Big name contemporary worship artists Jars of Clay and Matt Redman joined hands in this heretical venture. In January 2012, Crowder led worship for the send-off of Rob Bell at Mars Hill Bible Church in Grandville, Michigan (“Rob Bell Received a Tearful Farewell,” *Christian Post*, Jan. 9, 2012). Many other examples could be given. Whatever christ Rob Bell worships is a christ that resonates with many within the contemporary worship movement.

Many of the CCM artists worship **A REBEL CHRIST**, which is certainly a false christ. Mark Stuart of Audio Adrenaline says, “Jesus Christ is the biggest rebel to ever walk the face of the earth” (*Pensacola News Journal*, Pensacola, Fla., March 1, 1998, pp. 1, 6E). Sonny of P.O.D. says, “We believe that Jesus was the first rebel; the first punk rocker” (<http://www.shoutweb.com/interviews/pod0700.phtml>). This is absolute blasphemy. The Bible says rebellion is as the sin of witchcraft (1 Sam. 15:23). A rebel is a lawbreaker, but Christ was the lawgiver who He came to earth to fulfill the requirements of His own law (Mat. 5:17-19). Christ was not crucified for rebellion; He was crucified for testifying that He is God (John 10:33).

Many of the CCM artists worship **A ROCK & ROLL PARTY CHRIST**. In his *Live ... Radically Saved* video Carman says, “Jesus is always cool; He’s got his thing together.” In *Resurrection Rap* Carman portrays Jesus as a street hippie; in *The Standard* he calls Jesus “J.C.”; and in *Addicted to Jesus* he speaks of “Jammin’ with the Lamb.” Petra claims that “God gave rock and roll to you/ Put it in the soul of every one.” In “Party in Heaven” the Daniel Band sang, “The Lamb and I are drinkin’ new wine.” Phil Driscoll says, “God is the King of Soul; He’s the King of all rhythm” (quoted by Tim Fisher, *Battle for Christian Music*, p. 82). Messiah Prophet Band says, “Jesus is the Master of

Metal,” and Barren Cross says, “Better than pot, Jesus rocks.” John Fischer described God as puffing on a cigar and swaying to rock music (*CCM Magazine*, July 1984, p. 20), while J. Lee Grady says Jesus enjoys dancing with the angels and “grooving to the sound of Christian R&B pumped out of a boom box” (*Charisma*, July 2000).

The cover of Rapper Jayceon “Game” Taylor’s 2012 album, *Jesus Piece*, features Jesus portrayed as a gang member, complete with a gaudy gold chain and a tattoo on his face. Taylor isn’t a CCM artist. He is a secular rapper, but his philosophy is no different than that of many of the “Christian” rockers and rappers. Taylor is inventing a “Jesus” in his own likeness. He says, “Last year in August I got baptized [at City of Refuge Church in Gardena, California] and so I’ve been going to church, but I still been kinda doing me out here. I still love the strip club and I still smoke and drink. I’m faithful to my family, so I wanted to make an album where you could love God and be of God, but still get it poppin’ in your life” (“Jesus Portrayed as Gang Member,” *Christian Post*, Oct. 24, 2012). Taylor says his new album is intended to encourage those who “love God but are still street and wanna remain themselves.” To the contrary, the Bible says that the true Christian is “a new creature: old things are passed away; behold, all things are become new” (2 Cor. 5:17). Baptism itself is a picture of dying with Christ to the old sin life and being raised to an entirely new life of holiness.

The party-dude Jesus is a false christ that has been created by those who have created a Jesus after their own image, but it is not the Jesus we see in Scripture.

Jesus is indeed a friend of sinners. He is the very Greatest Friend of sinners! His love for sinners drew Him from the joys unspeakable of Heaven to the wretchedness of this earth, where He was “a man of sorrows, and acquainted with grief.” Jesus came to seek and to save that which was lost,

but Jesus was not some sort of “party animal.” He wasn’t worldly cool in any sense. In fact, the sinners he “hung with” the most were not party people. They were merely not very high on the societal rung and were outcasts by the religious elite. Jesus’ disciples were not party dudes. There is no evidence that Jesus’ close friends Mary, Martha, and Lazarus were party people. When they were with Jesus, it wasn’t party-hardy time; it was time to be discipled.

“And she had a sister called Mary, which also sat at Jesus’ feet, and heard his word” (Luke 10:39).

The Jesus we see in Scripture ate with sinners and spent time with the lowest of society (as well as the highest), but He was not any sort of party dude. He warned all men to repent and “go and sin no more” and spent a lot of time describing the horrors of Hell and warning men in the sharpest language not to go there.

The following type of preaching would put a halt to any party!

“I tell you, Nay: but, except ye repent, ye shall all likewise perish” (Luke 13:5).

“And if thy right hand offend thee, cut it off, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell” (Matthew 5:30).

The Lord Jesus didn’t come to earth to play games, and though He *might* have played games, that is never what we see Him doing in the inspired Scripture, and anything beyond Scripture is mere vain speculation. Jesus came to earth to fulfill a specific, very solemn purpose and He was singleminded in His pursuit of that purpose. The Samaritans were offended because He wouldn’t spend time with them, but it was because He had no time for anything other than accomplishing His task (Luke 9:51-53). When He was with

His disciples, He was busy preparing them for His departure (John 16:4).

Jesus was here to defeat the works of Satan. He didn't sit around and goof off after the fashion of this present entertainment-crazed generation. He had too much to do and too short a time to do it in. He had three short years of public ministry, and it was packed. He came to preach the gospel and to teach about the kingdom of God, and that is how He occupied His time, whether publicly or privately. That is what we see in Scripture.

The fact that the CCM crowd typically worships a different kind of God than the "old-fashioned" Biblicist, is why they are perfectly comfortable using music that has been identified as sexy by the secular world.

"... that is what rock is all about--sex with a 100-megaton bomb, the beat" (Gene Simmons of KISS, *Entertainment Tonight*, ABC, Dec. 10, 1987).

Note that Simmons was not referring to the words of rock music; he was referring to the music itself and particularly to its backbeat rhythm.

Music researchers Daniel and Bernadette Skubik, in their study on the neurophysiology of rock music, warned:

"Whether the words are evil, innocuous, or based in Holy Scripture, the overall neurophysiological effects generated by rock music remain the same. There is simply no such thing as Christian rock that is substantively different in its impact" ("The Neurophysiology of Rock," an Appendix to John Blanchard's *Pop Goes the Gospel*, pp. 187ff).

The reason that statement doesn't bother a CCM defender is because he sees Jesus as a rock & roll party Dude who loves a good time.

“Those who envision God as a special friend, a kind of lover, with whom they can have fun, see no problem in worshipping him by means of physically stimulating music. On the other hand, those who perceive God as a majestic, holy, and almighty Being to be approached with awe and reverence will only use the music that elevates them spiritually” (Samuele Bacchiocchi, *The Christian and Rock Music*).

Those are mix the holy Rock Jesus Christ with the unholy rock of this world are worshipping a false god.

Fischer, John

John Fischer (b. c. 1947) is a CCM performer/writer and has had wide influence. He was involved in the pioneer days of Christian rock music, and he believes that God told him that it is *not* wrong to listen to groups like the Beatles:

“[In 1963] I was in high school hearing a Beatles’ song and loving the music and feeling guilty about it. I was raised as a Christian not to like that kind of music, that that music was bad, [but I was] HAVING A SENSE THAT GOD DIDN’T THINK IT WAS BAD. I [HAD A SENSE OF] GOD SAYING, ‘Do you like this music? Well, how does it make you feel? How do I make you feel? The same way? I make you feel happy? I make you feel upset? Well then, why don’t you write the music about Me?’ You know, it was just plain as day. And so I just started doing it. I had my first contract to record in late ‘69. And I would say 1970 is when everything exploded, as far as I remember ... Groups just suddenly came out of the woodwork everywhere. Many of them were musicians already who were becoming Christians, and they were just being saved—almost as if Christ had just plucked them out and saved them and sent them out singing new music” (John Fischer, cited by April Hefner, “Don’t Know Much about History,” *CCM Magazine*, April 1996).

Fischer bases his thinking about secular rock from an “impression” that he allegedly received from God, but we don’t have to depend on someone’s mystical experience or some teenager’s wishful thinking about what God is like. God has already told us that we are not to love the world composed of the lusts of the flesh, the lusts of the eyes, and the pride of life (1 John 2:15-16), and that is a perfect description of rock music. God has already told us to have “no fellowship with the unfruitful works of darkness” (Eph. 5:11). The Beatles in particular have had a vast spiritually-destructive influence. They influenced multitudes to life to please themselves, to practice “free sex,” to immerse themselves in drugs, to pursue Eastern pagan religion, even to become atheists. The Beatles were ordinary young men, but they produced music with a supernatural popularity and influence. There can be no doubt that there were occultic powers behind the Beatles, yet they are loved by the CCM crowd. (See the report “The Beatles and Contemporary Christian Music” at the Way of Life web site.) Many CCM groups even perform Beatles songs during their concerts. I have read hundreds of pages of interviews and testimonies of CCM musicians and not once have I read a warning about the Beatles.

Observe how Fischer describes another supposed encounter with God:

“‘Wait a minute Kid’ [supposedly this is God speaking to Fischer]. Leave it [the radio] on. You know, I kind of like this stuff [rock].’ I watched in shock as He smiled at me through a casual puff of cigar smoke and swayed His head ever so slightly with the music” (*Contemporary Christian Music Magazine*, July 1984, p. 20).

This is a blasphemous description of God. It is not the God of the Bible; it is the sensual, non-judgmental, rock-loving god of *The Shack*.

Fischer's unscriptural philosophy is evident from the following statement:

"I'd love to see the labels fall off. I'd love to not have to call things Christian or secular anymore. ... I'd rather we weren't so trapped in dogma, so busy confirming what we already know, so eager to hear what we already agree with, that we miss another point of view that might just happen to come from God. I'd love to see Christians LESS CONCERNED ABOUT GETTING THE WORDS RIGHT and more concerned about the heart" (John Fischer, *CCM Magazine*, March 1990, p. 52).

Fischer wants to stop putting a difference between Christian and secular, but God rebuked the prophets and priests of old precisely because "they put no difference between the holy and profane" (Ezekiel 22:26). John the apostle put a huge difference between Christian and secular when he stated: "And we know that we are of God, and the whole world lieth in wickedness" (1 John 5:19).

Fischer wants Christians to stop being trapped in "dogma," but what is dogma? It is doctrine or teaching, which is precisely why God gave His Word. The Bible is given for doctrine (2 Timothy 3:16-17). Timothy was instructed to stand fast in the doctrine he had been taught by the apostle and to impart the exact same doctrine to others. "And the things that thou hast heard of me among many witnesses, THE SAME commit thou to faithful men, who shall be able to teach others also" (2 Timothy 2:2). Timothy was to allow NO OTHER DOCTRINE (1 Timothy 1:3), which is the strictest standard of doctrinal purity. The faith once delivered to the saints is to be defended by every generation of believers (Jude 3). This means God's people are to know the sound doctrine of the Word of God and they are to pass it on to succeeding generations and they are fight against anything that is contrary to it. Those who teach false doctrine are to be marked and avoided (Romans 16:17).

It is impossible to stand for sound doctrine without being deeply concerned about “getting the words right.” Doctrine is given to us in words, and it is taught and defended by words, and if those words are not right the doctrine is not right. Fischer wants less concern for doctrinal truth and more concern for “the heart.” This is end-time mysticism which is building the end-time apostasy. The attitude and motives of the heart are very important before God, but the heart is not the standard for truth; it is too undependable. The heart of man is deceitful above all things and desperately wicked (Jeremiah 17:9). We can judge a person’s doctrine, but it is not possible to judge the sincerity of his heart. And if an individual’s doctrine is unscriptural, his sincerity is meaningless. The first thing God wants is obedience to His Truth. The apostle John said, “I have no greater joy than to hear that my children walk in truth” (3 John 4).

In an article in *CCM Magazine*, August 1998, Fischer made the following amazing statement which illustrates the heretical non-judgmental philosophy that permeates Contemporary Christian Music:

“Some Christian artists will play in clubs and never mention Jesus from stage. They will see this as their calling. Others will feel led to deliver an altar call at every performance. The tendency will be to judge one as being more legitimate than the other, whether by artistic or by ministry standards. Somehow I believe the world is big enough, its needs are varied enough and the Holy Spirit is creative enough to legitimize both these approaches. As more and more Christian artists seek acceptance outside the marketing definitions of Christian music, they will face many obstacles. Let’s try and make sure at least one of those obstacles doesn’t have to be their fellow Christians” (John Fischer, “Between a Rock and a Hard Place,” *CCM Magazine*, August 1998, p. 62).

Fischer is saying that it is wrong to judge the difference between a musician who preaches Jesus Christ and one who

does not. Such thinking certainly does not come from the Bible. The Bible has much to say about music, but nowhere does God's Word give encouragement for Christians to entertain the world or to do "lifestyle" evangelism without using the name of Jesus. Where in the New Testament Scriptures do we see anything like crossover Christian music? The Lord Jesus Christ gave us His commission to preach the gospel to the ends of the earth (Matthew 28; Mark 16; Luke 24; John 20; Acts 1), and that is precisely what the apostles and first Christians did, as we see in the book of Acts. Those who preach the gospel are most definitely to be commended above those who do not! John Fischer might not think it is right to judge musicians by the Word of God, but he is wrong. We are commanded to "prove all things" (1 Thess. 5:21), and that certainly includes musicians. David compared everything to God's Word and rejected everything that was false (Psalm 119:128). Isaiah used the same standard (Isaiah 8:20). One of the Christian's responsibilities is to earnestly contend for the faith once delivered to the saints (Jude 3). That involves comparing everything to the New Testament faith and rejecting everything that is contrary.

Forerunner Music

See International House of Prayer (IHOP).

Founds, Rick

Rick Founds, author of "Lord, I Lift Your Name on High," is radically ecumenical.

The ecumenical effectiveness of his' contemporary praise music is described in the following statement about "Lord, I Lift Your Name" -- "Methodist Junior High kids settle into the song as sweetly as Baptist senior citizens, and it never seems to get tiresome. Rick Founds' little four-chord flock-

rocker has become known and loved internationally. It hurdles denominational barriers effortlessly, and is sung in every conceivable musical style” (*Worship Leader Magazine*, March/April 1998).

Founds has authored hundreds of other contemporary praise songs, including “Jesus Draw Me Close,” “I Need You,” and “I Love Your Grace.”

Founds’ “Lord, I Left Your Name” got a great boost in popularity when it was featured at the ecumenical Promise Keepers rallies in the 1990s where Roman Catholics and Episcopalians joined their voices with Presbyterians, Methodists, Mennonites, Nazarenes, Church of Christ, Southern Baptists, and Independent Baptists to sing contemporary praise tunes.

Francisco, Don

Don Francisco moves in charismatic circles. In November 1986, for example, he had a concert at Vineyard Christian Fellowship Southeast, Denver, Colorado. The Vineyard movement, founded by the late John Wimber, has promoted such dangerous unscriptural notions as extra-biblical prophecy, slaying in the spirit, miracle evangelism, and the laughing revival. Francisco’s music is a mixture of “folk, rock and blues” (from the cover to his *Early Works* album).

Francisco holds the positive-only philosophy which is typical of the charismatic-ecumenical-New Evangelical movements that are permeating Christianity in these apostate last hours. Consider his testimony:

“I knew from my own experience that painting a picture, RATHER THAN POINTING A FINGER, was a much more effective way to get the Gospel into people’s heads and hearts.”

It is strange that the apostle Paul did not understand this. Consider Paul's sermon to the unsaved pagans on Mars Hill. He preached pointedly *against* their idolatry and warned them of judgment to come (Acts 17). Sounds like "finger pointing" to me, not in the sense of a holier-than-thou attitude, but in the sense of proclaiming God's righteous judgment and calling men to repentance. Consider Paul's presentation of the gospel in the book of Romans. It begins with nearly three chapters of God's holiness and His condemnation of man's sin. Only after this bad news "finger pointing" does Paul get to the good news that Christ has made the atonement for sin. The love of God is not even mentioned until chapter 5 of Romans. The preachers in the early churches did not have the "keep it positive" philosophy of Contemporary Christian Music. In fact, just 50 years ago most preachers did not have this philosophy.

When Don Francisco does give the gospel in his songs it is delivered in vague terms. Consider the words to "Step Across the Line" from his *Forgiven* album:

"You gotta take a step across the line/ Let Jesus fill your heart and mind/ I can show you where to look/ but you gotta seek to find."

Is that a clear presentation of the gospel? Could someone be born again through that? Contemporary Christian Music evangelism is typically this hazy. In this way it can be interdenominational and ecumenical in appeal and can even be acceptable to the world.

Consider another example. This one is from Francisco's song "I Don't Care Where You've Been Sleeping."

"I don't care where you've been sleepin'/ I don't care who's made your bed/ I've already gave my life to set you free/ There's no sin you could imagine/ That's stronger than my love/ And it's yours if you will come back home."

It is wonderfully true that Christ died for all of our sins and that His grace is sufficient to forgive any sin, but how do we receive His forgiveness? A hazy “come back home” is not the answer. Come back home to what? Come back home how? The unsaved segment of Don Francisco’s audience is a mixed multitude of pagans and religious lost. What does “come back home” mean to them? Come back home to the Roman Catholic sacraments? Come back home to Church of Christ baptismal regeneration? Come back home to the “hold on tight because you might lose it” insecurity of a Pentecostal or Holiness gospel? CCM musicians typically do not make the message clear because they do not have a strong understanding of Bible doctrine themselves and because they do not want to cause doctrinal divisions and narrow their audience.

Here’s another example of Don Francisco’s gospel. This is from his song “Give Your Heart a Home.”

“If you are tired and weary, weak and heavy laden/ I can understand how it feels to be alone/ I will take your burden/ If you let me love you/ Wrap my arms around you and give your heart a home.”

That is not the clear, powerful message that the apostles preached.

Franklin, Kirk

Kirk Franklin (b. 1972) took the Contemporary Christian Music world by storm. His first two albums sold a combined 3 million copies.

At age eleven, Franklin was appointed music minister at Mt. Rose Baptist Church in Ft. Worth, Texas. It was then that he began to write and arrange Christian music, and his technique was worldly from the beginning. “My first triumph,” recalls Franklin, “was turning Elton John’s ‘Benny

& The Jetts' into a gospel tune" ("Kirk Franklin and the Family," <http://www.gofishnet.com>). We would not call that a triumph; we would call it a disgrace. Why do we need to take music created by a homosexual rock star and to turn it into something associated with the holy Saviour?

In his biography, Franklin admits that he lived in deep sin during his teenage years and into his early 20s, even while directing music in churches and performing Gospel music in a wide range of forums. He fathered a son out of wedlock in 1990, and as late as 1995 he was still living a promiscuous lifestyle. He formed a CCM group called The Family in 1992, and by 1995 they had produced two hit Gospel albums and had won Dove, Stellar, and other awards. He was living in fornication all of this time. Of those days he testifies:

"But there I was, in the odd situation of getting a little bit of exposure and popularity and a little bit of a reputation while my life was still a mess. ...my lifestyle and THE CASUAL PROMISCUITY THAT SEEMS TO COME ALONG WITH THIS CRAZY BUSINESS was just killing me. ... my flesh was killing me. ... By January 1995 I knew I couldn't go on with the life I was leading. I didn't want to hurt God, and I knew I'd already been doing that to some degree. ... I KNOW WHAT IT'S LIKE TO BE ONSTAGE, PERFORMING GOD'S MUSIC AND THINKING ABOUT WHO I'LL BE GOING HOME WITH THAT NIGHT" (Kirk Franklin, *Church Boy*, pp. 136, 175, 176, 195).

Franklin alludes to widespread immorality, even homosexuality, within the Gospel music industry.

"In the church, especially the African-American church during the seventies and eighties, HOMOSEXUALITY was a big problem. It still is in some places. IT'S A PROBLEM TODAY IN GOSPEL MUSIC—A MAJOR CONCERN—AND EVERYBODY KNOWS IT. ... It seems that more than half the young people involved in dance, music, and

the theater are openly gay. ... and the gospel music scene has not been exempt from that” (Ibid., pp. 39, 40).

“That stuff [promiscuity] wasn’t happening because that’s what I wanted. It was happening because I thought that’s just the way it was. A LOT OF THE PASTORS AND PREACHERS AND MUSIC LEADERS I HAD KNOWN WERE DOING IT. And I honestly thought for a time that that’s what you were supposed to do” (Ibid., p. 175).

We cannot fathom how Franklin could grow up in churches and think that immorality is justified. This sounds like a convenient excuse. Be that as it may, note that Franklin plainly testifies that fornication, adultery, and homosexuality are rampant in Gospel music circles.

In 1997, Franklin and Nu Nation had a hit titled “Stomp.” It was very popular on secular charts. To a strong “hip-hop” beat they sang that Jesus’ love made them want to dance and rock and roll: “It gets me high, up to the sky/ And when I think about Your goodness/ It makes me wanna stomp.”

One of the performers for “Stomp” was rapper Cheryl “Salt” James of Salt ‘N’ Pepa. She blasphemously stated in interviews that she believes in “Jesus and recreational sex.” Franklin would doubtless claim that he is walking in Jesus’ footsteps by befriending the world, but Jesus lived a holy life, called sinners to repentance, warned them to sin no more, and warned them of eternal Hell, which would put a wet blanket on any worldly rock party! We don’t see Kirk Franklin and his crowd doing this. Their “christ” is the non-judgmental false christ of *The Shack*.

Franklin claims that music is neutral and that any music can glorify God. “This album [1998] represents every style of music in our culture—jazz, gospel, blues, hip-hop, rock, ballads, classical, you name it. They say music is universal, but the message is specific. If this MUSIC IS UNIVERSAL, it’s all ours; it’s the message within it that makes the difference. ... The gospel is the message, and as long as the

music is dedicated to Jesus, He makes it pure” (Franklin, *Church Boy*, pp. 225, 226).

We would ask Franklin two questions. First, where does the Bible say that the Lord Jesus purifies whatever is dedicated to Him, regardless of the character of the thing being dedicated? Paul warned the Corinthians that to take things from idolatry and to intermingle them into their Christian lives is an abomination to God (1 Cor. 10:18-23). Christ does not sanctify evil things; He calls us to avoid such things (2 Cor. 6:14-18; Eph. 5:11). Franklin and other CCM musicians refuse to believe that rock music is evil, but tens of thousands of men and women of God are convinced that it is and that those who are promoting it are doing great damage to the cause of Christ. If rock music is evil as many believe, it is unacceptable to God and is not sanctified simply because it is dedicated to Christ. Where does the Bible say that only the sincerity and devotion of the minister is important? Was Moses not sincere when he struck the rock instead of speaking to it? Yet God judged him and refused to allow him to go into the Promised Land (Num. 20:7-14). Was Uzzah not sincere when he steadied the cart holding the ark? Yet God struck him dead (1 Sam. 6:6-7). We would also ask Kirk Franklin and his CCM buddies why the devil, the god of this world, is not in the music business if, as they allege, all music belongs to the Christian. Contrariwise, in light of the fact that the devil is the “god of this world” and the “prince that now worketh in the children of disobedience” (2 Cor. 4:4; Eph. 6:2) and in light of the fact that music is one of the greatest influences in modern society, it is *certain* that Satan is in the music business in a big way.

Franklin is ecumenical and tolerant about Bible doctrine. He believes in Pentecostal tongues and prophecies (Franklin, *Church Boy*, p. 214), and at one point he was music minister at a Seventh-day Adventist church. In his biography he says nothing to warn his readers about doctrinal heresies (*Church*

Boy, p. 122). (*The Way of Life Encyclopedia of the Bible & Christianity* exposes the danger of SDA doctrine.)

Franklin's unscriptural philosophy of Christian ministry is evident from the following statement:

"We're just trying to create an atmosphere, because we know that society has been turned off by organized religion. We know that the people aren't trying to hear about Christianity. Nobody's really trying to hear about that. We present it in a way that it's not corny, it's not boring, IT'S NOT FOR YOUR GRANDMA" (Kirk Franklin, Sept. 11, 1997, <http://www.mtv.com/mtv/news/gallery/gods970911.html>).

Franklin, like many Contemporary Christian musicians, considers traditional Bible Christianity as it has been practiced in the past and traditional sacred music as boring and corny. He believes the gospel of Jesus Christ has to be made cool and palatable to the world. This is contrary to what the Lord's apostles practiced and taught. They didn't present the gospel in a worldly package to make it more acceptable to the unsaved. They didn't use worldly methods to attract men to a holy gospel. The CCM philosophy is spiritual confusion. When God grants men conviction of their sin and repentance, they are ready to turn from the world and its vain pleasures. They yearn for something different, something holy. When the Lord gave me repentance at age 23, frankly, I was *ready* to sing the traditional songs and hymns. I still loved rock music for a short time, but I knew that it was intimately associated with the evil of my old lifestyle and I yearned for something holy and set apart from this wicked world. I did not find the old hymns boring or corny. In fact, I still enjoy the very songs and hymns my godly grandmother loved. Though I was a rock-loving hippie I didn't need any type of rock music to draw me to the gospel, and I don't need rock music to help me worship God.

Franklin defends his close relationship with the licentious world of secular rock by claiming to be a light in the darkness. His philosophy of witnessing, though, is not scriptural. He holds the non-judgmental philosophy of the ecumenical movement.

“Sometimes I’m an ear. They [secular musicians] know they’re talking to somebody who’s not going to judge them. ... You know, to reach the secular world, you don’t beat them over the head with the Bible. You do it the way Jesus did it. You feed them first, then you preach to them” (Kirk Franklin, *CCM Magazine*, December 1998, p. 38).

This is a biblically ignorant statement. In His earthly ministry, Christ preached to people long before He ever fed them. The first thing the Lord Jesus Christ did in His ministry was cry out “Repent: for the kingdom of heaven is at hand” (Mat. 4:17). Christ’s “negative” preaching eventually caused the crowds to stop following Him (John 6:61-66). Christ preached righteousness and holiness (e.g., Matthew 5-7). The unsaved world has always found such preaching to be “judgmental.” The fact that it is God’s judgment and not man’s makes no difference to those who are rebellious. Ephesians 5:11 says, “And have no fellowship with the unfruitful works of darkness, but rather reprove them.” If Franklin truly followed in Christ’s footsteps he would not be so popular in the secular music field.

Franklin mocks Bible-believing Christians who do not like his rock music. His 1998 album, *The Nu Nation Project*, contains a skit titled “The Car,” which depicts someone searching for more traditional gospel music on the radio. When the person comes across Franklin’s rock music, instead, he snorts: “Oh, Lord Jesus! That’s that old Kirk Franklin mess ... I’d know that old filth anywhere.” Franklin and his fellow CCM artists intend to rock on regardless of who they offend and regardless of whether or not they cause

young people to go astray into the filthy world of pop music because of the bridges built by CCM.

Like other CCM musicians, Franklin slanders “old fashioned” Bible-believing Christians as “hard-nosed traditionalists” and “legalists.”

“The only thing those hard-nosed traditionalists can see is that these musicians are really wild and seem pretty far out for gospel singers. Ever since that first meeting back in 1992 when we laid out the basic outlines of the Family, we’ve been concerned about the LEGALISM in the church. We’ve been hurt by it, but I can honestly say it’s a lot better today than it was five years ago. Those who live by RIGID LEGALISM may not be able to see the obvious. And too often they can’t even see how their attitudes are driving young people out of the church and into the streets and the gangs and the clubs” (Kirk Franklin, *Church Boy*, p. 173).

This statement is laughable in light of Franklin’s immorality and the immorality practiced by other members of his group. (Franklin’s keyboard player, Bobby Sparks, has been with Franklin’s group since its inception, but he did not “give his life to the Lord” until August 1997. Prior to that Sparks was living in deep sin, yet he was playing Gospel music.) Franklin has admitted this is rife, and the cause is not some sort of “legalism.” The cause is not churches taking the Bible too seriously and separating from the world too strictly. The cause more typically is churches being too much like the world and not taking holiness and separation seriously enough and the church leaders not modeling a godly life. Those who take their stand on the Bible and preach against loving the world and who preach holy living are slanderously called legalists. We would remind Franklin that it is not legalism for a blood-washed, saved-by-grace believer to seek to obey God’s commands and to preach obedience and holiness. Note what the Lord Jesus said about the commandments:

“For verily I say unto you, Till heaven and earth pass, one jot or one tittle shall in no wise pass from the law, till all be fulfilled. Whosoever therefore shall break one of these least commandments, and shall teach men so, he shall be called the least in the kingdom of heaven: but whosoever shall do and teach them, the same shall be called great in the kingdom of heaven” (Matthew 5:18,19).

Further, Franklin confuses correction with persecution. He says he has been hurt by those who criticize his lifestyle and music, pretending that he has been persecuted. It is never pleasant to be corrected for sin, but such correction is not persecution nor is it hurtful (except to the old sinful, proud self). A father rebukes his children because he loves them. The Lord Jesus rebukes those He loves (Revelation 3:19), and we are warned that His correction is not pleasant and we must beware of fainting under it (Heb. 12:5). One of the preacher’s duties is to reprove and rebuke (2 Timothy 4:1-2). The Scriptures are given by God “for reproof, for correction, for instruction in righteousness” (2 Timothy 3:16-17). Those who repent when they are rebuked learn to appreciate the correction, but those who harden their hearts and refuse to repent hate those who rebuke them and turn against the “criticism.” The book of Proverbs frequently warns that a person’s attitude toward correction reveals the true condition of his heart and determines whether he is wise or foolish.

“Reprove not a scorner, lest he hate thee: rebuke a wise man, and he will love thee” (Prov. 9:8).

“He is in the way of life that keepeth instruction: but he that refuseth reproof erreth” (Prov. 10:17).

“A fool despiseth his father’s instruction: but he that regardeth reproof is prudent” (Prov. 15:5).

“Correction is grievous unto him that forsaketh the way: and he that hateth reproof shall die” (Prov. 15:10).

“A scorner loveth not one that reproveth him: neither will he go unto the wise” (Prov. 15:12).

“A reproof entereth more into a wise man than a hundred stripes into a fool” (Prov. 17:10).

The world recognizes Franklin’s defiant attitude. A review of his 1998 album in the *Dallas Morning News* (Oct. 2, 1998) is titled “Rebellious Franklin Pledges Nu Nation under God.” The article observes: “The Fort Worth rapper-songwriter-producer spends two tracks on his new CD, ‘The Nu Nation Project,’ reminding listeners what a rebel and outcast he is. ... He’s a provocateur and proud of it.”

On his 2007 album, Franklin included the song “Interpretations,” which is a tribute to the rock group Earth Wind & Fire. Franklin has also co-edited a video with Maurice White, founder of Earth Wind & Fire. This rock group is heavily into the occult. Terry Watkins warns:

“There’s no mistaking the new age/satanic influence of the group Earth Wind and Fire. They blatantly flaunt occult symbolism, such as the all-seeing eye of Horus, zodiac signs, pyramids, hexagrams, the Egyptian ankh, and many more on their albums. To show the ultimate blasphemy, they even name one of their albums ‘I AM’--a name reserved for God! The album ‘I AM’ has a cross of Christ in the center with an embryo and an old man in the center with a temple in the foreground. Their song ‘Serpentine Fire’ is based on the New Age teachings found in the Shah Kriza Yogi Meditation cult” (*Christian Rock: Blessing or Blasphemy*).

The Earth Wind & Fire album *Spirit* pictures Maurice White and the other members of the band in a trance-like state surrounded by pyramids. Earth Wind and Fire’s album *Powerlight* promotes Hindu yoga.

Franklin has no business messing around with such things and promoting such people (2 Cor. 6:14-18).

Kirk Franklin is the blind leading the blind, and the spirit behind his music is not the holy Spirit of God, the Spirit of Truth and righteousness.

Gaither, Bill

Bill and Gloria Gaither are graduates of Anderson College, a Church of God school, and attend a Nazarene church. They have written some very popular and well-known gospel music, such as “He Touched Me,” “Thanks to Calvary,” and “There’s Something about That Name.” Since the early 1990s, the Gaithers’ *Homecoming* audio and video series has dramatically increased the popularity of Southern Gospel music in this generation.

Sadly, the Gaithers have used their vast influence to promote the lie that music is neutral and thus to encourage the deep inroads that the world has made into Southern Gospel. They have also promoted the “non-judgmental” heresy and the unscriptural ecumenical movement with its doctrinal tolerance and its lack of concern about doctrinal purity.

Gaither Believes that Music Is Neutral

In the 1980s Gaither bought into contemporary Christian music’s foundational premise that “MUSIC IS NEUTRAL” and that any type of raunchy music can be used to glorify God.

During a concert tour in New England in 1986, Gaither admitted that he had changed his musical style due to the influence of the “world’s culture.” It is a clear example of the Bible’s warning that “evil communications corrupt good manners” (1 Cor. 15:33). Gaither said he believes there is a place for Christian rock, expressing his philosophy of music in these words:

“God speaks through all different kinds of art forms and musical styles and musical forms” and the “format itself is not necessarily spiritual or non-spiritual” (*FBF News Bulletin*, March-April 1986, p. 3).

The following is an eyewitness description of the Gaither's appearance at the Southern Baptist Convention in St. Louis in 1980:

"The Bill Gaither Trio entertained 15,000 Southern Baptists on Sunday evening with a musical program worldly enough to make any true believer weep. The music was so loud that some people left and others put their hands to their ears to block the intense amplification of the music" (Robert S. Reynolds, "Southern Baptists on the Downgrade: Report on the 1980 SBC Convention in St. Louis," *Foundation*, Volume VI, Issue 1, 1985, p. 9).

Gaither has increasingly used every type of rock rhythm in his music. During the disco craze in the late 1980s, the Gaither Trio even recorded a disco album (*Calvary Contender*, August 15, 1989).

Bill Gaither has mentored many of the popular Christian rockers, including Sandi Patty, Russ Taff, Michael English, Carman, and the members of Whiteheart (*CCM Magazine*, July 1998, p. 20).

For more about the neutrality of music, see the video series MUSIC FOR GOOD OR EVIL, available from Way of Life Literature.

Bill Gaither and Rome: The Ecumenical Philosophy

Bill Gaither has had an ecumenical philosophy from the beginning of his musical career. In his autobiography "It's More Than the Music," he states that one of the fringe benefits of playing their concerts in "neutral, nonchurch environments" was that people from "all church denominations" attended. "Before long, Baptists, Methodists, Presbyterians, charismatics, Catholics, and Pentecostals were all praising the Lord together. Subtly, the walls between denominations began to crumble..." (p. 115).

Gaither's "Hymns for the Family of God" was purposefully "nondenominational" and included devotional readings from a wide variety of Christians, including heretics such as Deitrich Bonhoeffer (one of the fathers of Neo-orthodoxy), Malcolm Muggeridge (a liberal Roman Catholic who did not believe in Christ's virgin birth or bodily resurrection), and Robert Schuller, who has wickedly redefined the gospel in terms of his humanistic self-esteem theology.

The Gaithers provided the music one evening at Indianapolis '90, a large ecumenical charismatic gathering I attended with press credentials. One-half of the 25,000 participants were Roman Catholics. A Catholic mass was held each morning, and Catholic priest Tom Forrest from Rome brought the closing message. At an earlier conference in 1987, Forrest said that purgatory is necessary for salvation. Roughly 40 denominations were present. The Gaithers were perfectly at home in this unscriptural gathering and entertained the mixed multitude with their jazzy music.

The Gaither Vocal Band performed at the Promise Keepers' second major men's conference in Boulder, Colorado, in 1994. In an interview with the Catholic publication *Our Sunday Visitor*, Promise Keepers founder Bill McCartney said that full Catholic participation was his intention from the start. "Back in 1992, at our first stadium event, we very clearly stated from the podium that we eagerly welcomed the participation of Roman Catholics, and we've had scores of Roman Catholics attend and go back to their churches excited" (*Our Sunday Visitor*, July 20, 1997, p. 10). *The Tidings* (March 31, 1995), a Roman Catholic paper, stated that Catholics were encouraged to participate in Promise Keepers because "there is no doctrinal issue which should cause concern to the Catholic Church" and "there is no attempt at proselytizing or drawing men away from their [Catholic] faith to another church." Catholic priest John

Salazar spoke at a Promise Keepers meeting in Plainview, Texas, in December 1995 (*Lubbock Avalanche-Journal*, December 3, 1995). The Promise Keepers field representative for the upper Midwest at that time, Steve Jenkins, was a Roman Catholic. A *Promise Keepers Wake Up Call* brochure distributed in San Louis Obispo, California, urged pastors, churches and their men to attend special rallies during March 1996, one of which was held at the St. Rose Catholic Church in Paso Robles. In 1997 Promise Keepers appointed a Roman Catholic, Mike Timmis, to its board of directors. One of the speakers at several of 1997 PK rallies was Roman Catholic priest Jim Berlucchi (“Making New Catholic Men?” *Our Sunday Visitor*, July 20, 1997, p. 10). In June 1997, Promise Keepers hosted a Catholic Summit at its headquarters in Denver, “sounding out Catholic volunteers and leaders from around the world” (Ibid.). Promise Keepers organized a Roman Catholic mass as part of its Rich Stadium conference in Buffalo, New York (*The Humanist*, Sept. 19, 1997). Following a luncheon with Bill McCartney in January 1998, Roman Catholic Archbishop Charles Chaput of Denver gave a “thumbs-up” to Catholic men who wanted to participate in Promise Keepers (*The Catholic Register*, quoted in Religious News Service, Jan. 19, 1998).

In 1999, Bill Gaither joined forces with hard-rocking dc Talk founder Toby McKeehan to “create a new modern worship music label, 40 Records” (*CCM magazine*, July 1999, p. 11). The goal is “to stretch the boundary of worship music” and to “give a youthful spirit to worship music for ANY DENOMINATION...”

Speaking of the new music company, Gaither said: “I view building bridges of understanding of different cultures and PHILOSOPHICAL POINTS OF VIEW as part of my calling. UNITY DOES NOT DEPEND ON OUR CONSENSUS OF OPINION, but on our unity in Christ.”

This is a heretical and dangerous statement. Biblical unity *does* depend on a consensus of opinion about doctrine. Ephesians 4:1-6, which speaks of Christian unity, says there is only “one faith” (verse 5). This refers to the body of truth delivered by the Holy Spirit to the apostles and recorded in the New Testament Scriptures. Philippians 1:27 also speaks of Christian unity, and it demands “one mind striving together for the faith of the gospel.” That is not a description of modern ecumenism. See also 1 Corinthians 1:10. Timothy was instructed to allow “no other doctrine” in the churches he was overseeing (1 Timothy 1:3). According to the apostle Paul, believers are not to unify with those who teach false doctrine; they are to separate from them (Romans 16:17).

Gaither’s friends Toby McKeehan and dc Talk are ecumenical and accept Roman Catholics as brothers and sisters in Christ in spite of Rome’s false sacramental gospel and its heresies pertaining to the papacy, Mary, the priesthood, etc. When Pope John Paul II visited America in January 1999, dc Talk joined hands with hundreds of thousands of Catholics to welcome him. Featured at a Catholic youth rally connected with the Pope’s visit, were dc Talk, Audio Adrenaline, Rebecca St. James, Jennifer Knapp, The W’s, and the Supertones (*CCM Magazine*, April 1999, p. 12). dc Talk’s Kevin Max praised the Catholic youth for coming out to hear the [ope, describing John Paul II as “someone with something of substance to say” (Ibid.). Each attendee received a rosary with instructions about how to pray to Mary.

The Gaithers frequently perform and record songs which present an ecumenical philosophy. For example, “Songs that Answer Questions” from their *Back Home in Indiana* album has the following lyrics:

“Don’t want to spend my life a preachin’ sermons/ that give answers to the questions no one’s asking anywhere/ When there’s so much pain and hurting/ there’s no time to be

searching/ for the needles in the haystacks that aren't there/
I wanna spend my time a wearin' myself out for Jesus/ with
the news a cure's been found to heal our land/ Stead of
making lists, inventing creeds/ that aren't concerned with
people's needs/ I'll show 'em how to touch the nail scarred
hand/ Don't wanna spend my time prayin' prayers/
Bombarding heaven with requests to rain down fire on
saints who care [unclear]/ In our methods we may differ, but
if Christ the Lord we live for/ May we not forget the enemy
is OUT THERE."

This song contains half-truths and subtle errors, which are more dangerous than plain and obvious errors. While it is true that God's people are to be concerned about suffering and are to show people how to "touch the nail scarred hand," it is not true that preaching is to be limited merely to answering questions people have. The preacher is instructed to preach the whole counsel of God and the whole Word of God (Acts 20:27; 2 Tim. 3:16 - 4:1-2). The Bible warns that it is apostate people who will desire teachers who teach what they want to hear and what they feel a need for (2 Timothy 4:3-4). This prophecy sounds very much like what the Gaithers are singing about.

It is also not true that it is wrong to "make lists" or "invent creeds" that aren't concerned with people's needs. The lists and creeds mentioned in this song refer to doctrinal studies and statements of faith. Doctrinal studies must, first of all, faithfully represent Bible truth, regardless of whether or not it meets "people's needs." Sound Bible doctrine does meet man's deepest needs, of course, but that does not mean that Bible doctrine meets the *felt needs* of unsaved or carnal people. The unsaved or carnal man does not feel he has a need to be told he is a sinner or that he has no righteousness before God or that he is to repent or that he is to die to self or that he is to separate from the world or that there is an eternal hell, etc., but sound Bible doctrine tells him all of these things.

This song encourages the hearers to despise doctrinal study and research and teaching and statements of faith, which is the attitude typically found in the ecumenical movement. This is a recipe for building the apostate end-time one world church.

It is also not true that the divisions among Christians are merely about differing methods or that differing methods are not important. Take baptism, for example. Many denominations “baptize” infants, while others baptize only those who have trusted Jesus Christ as their Saviour. Some sprinkle; others immerse. These are differing methods, but they are not insignificant and cannot be ignored.

It is also not true that the “enemy” is limited to things outside of the churches. The Bible warns of false teachers, false christs, false spirits, false gospels, deluding spirits, doctrines of devils--all of which will be found within churches and among professing Christians (Acts 20:29-30).

It is also not true that fundamentalists are praying for fire to fall on those with whom they disagree doctrinally. That is a vicious libel upon biblical fundamentalists who wish no harm upon anyone but who care deeply about the truth of God’s Word.

The unscriptural and very dangerous message of this song is put across by the effective means of a country-rock rhythm and by repetition.

Another ecumenical song sung by the Gaithers is “JESUS BUILT THIS CHURCH ON LOVE” from their *Back Home in Indiana* album. The lead on the song is performed by Candy “Hemphill” Christmas, who has traveled with the Gaithers. The song is sung at many of the Gaither concerts and is done in the style of a mid-tempo jazzy black spiritual with heavy drum and bass guitar backbeat.

“Do you ever just get to wonderin’/ ‘bout the way things are today?/ So many on board this gospel ship/ Trying to row in

a different way/ If we'd all pull together/ Like a family me
and you/ We'd come a lot closer to doin'/ what the Lord
called us to do.

Chorus: "Jesus built this church on love/ and that's what it's
all about/ Trying to get everybody saved/ not to keep
anybody out..."

This song implies that the divisions within Christianity are largely if not entirely man-made and unnecessary, that if professing Christians would merely "pull together" and exercise love the divisions would be healed. It is a feel-good sentiment, a nice fairy tale which has wide appeal, but it is unreasonable and unscriptural. The Lord Jesus Christ and the apostles warned repeatedly that false teachers would lead many astray, that there would be false christs, false spirits, false gospels, false churches, doctrines of devils (Mat. 7:15-23; 24:3-5,11,24; Acts 20:28-30; 2 Cor. 1:1-4; Galatians 1; 1 Tim. 4:1; 2 Tim. 3:13; 4:3-4; 2 Pet. 2; 1 John 4:1; Jude; etc.). (See "False Christs and False Gods" in this Directory of Contemporary Worship Musicians.)

The book of Revelation predicts a one-world end-time harlot Christian religion (Rev. 17). Those who preach an ecumenical unity rarely even mention these Bible warnings and never focus on them. They do not tell us where these false christs, false gospels, false spirits, false teachers, and false churches are in Christianity today. They imply, rather, that the denominational divisions are largely petty and could be overcome by a little ecumenical love. There are many problems among Christians that can be healed through love, but it simply is not true that love will heal the major divisions within Christianity. The differences between denominations involve serious doctrinal issues that cannot be ignored and that cannot be solved through sentimental songs.

This Gaither song also says the churches are "not to keep anybody out." That is blatantly contradictory to the Bible's command to separate from error and to exercise church

discipline (Rom. 16:17; 1 Corinthians 5; 2 Cor. 6:14-18; 1 Tim. 6:3-5; 2 Tim. 2:16-21; 3:5; 2 John 8-11; Rev. 18:4).

Another ecumenical Gaither song is “Loving God, Loving Teach Other” from the album by that name.

“They pushed back from the table/ To listen to his words/
His secret plan before he had to go/ It’s not complicated/
Don’t need a lot of rules/ This is all you need to know/ We
tend to make it harder/ Build steeples out of stone/ Fill
books with explanations of the way/ But if we’d stop and
listen/ And break a little bread/ We would hear the Master
say/ It’s Loving God, loving each other/ Making music with
my friends/ Loving God, loving each other/ And the story
never ends.”

The song contains more half truths and subtle errors. Love is a very important part of the Christian life, but true Christian love is obeying God’s Word (John 14:23; 1 John 5:3). To say that we “don’t need a lot of rules” ignores the fact that the New Testament is literally filled with rules! The book of Ephesians alone, by my count, contains 88 specific “rules” for God’s people. To say that we don’t need to “fill books with explanations of the way” ignores the fact that the Bible instructs us to “study to show thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth” (2 Tim. 2:15). It ignores the fact that the Bible is given for “doctrine” (teaching) (2 Tim. 3:16) and that preachers are instructed to teach other men (2 Tim. 2:2), that older women are instructed to teach younger women (Titus 2:3-5), etc. Bible teaching certainly involves “filling books with explanations of the way.” That is precisely what the apostles did in their Epistles. The Bible itself contains 66 books with explanations of the way!

This Gaither song presents a simplistic, sentimental approach to the Christian life and ministry which appeals to a modern crowd, but which is patently contrary to the teaching of God’s Word.

Gaither Warns against Judging

In an interview with Kim Jones, a tattooed female rocker who writes a column for the Roman Catholic publication *Holy Spirit Interactive*, Bill Gaither said:

“Finger pointing is never, I think, of God. Because I know that Scripture ‘judgment is mine, saith the Lord.’ When we get out of the judgment business and just get into the being business, the being what God wants us to be, it will take care of itself” (*Holy Spirit Interactive*, Dec. 6, 2004).

The level of biblical ignorance reflected by this statement is frightening, especially when we consider the vast influence that Bill Gaither wields among churches in this generation.

First of all, the Bible nowhere says, “Judgment is mine, saith the Lord.” It says, “Dearly beloved, avenge not yourselves, but rather give place unto wrath: for it is written, Vengeance is mine; I will repay, saith the Lord” (Rom. 12:19). The believer is taught to give place unto wrath and to avoid avenging himself upon his enemies, because that is strictly God’s business.

On the other hand, though the believer is forbidden to judge hypocritically (Mat. 7:1-5) and forbidden to judge in matters in which the Bible is silent in this dispensation (Rom. 14:1-5; Col. 2:16), as in matters such as diet and holy days, he is most definitely taught to judge things by testing them against the Word of God and condemning them if they are in error. The believer is to judge sin in the church (1 Cor. 5:12). He is to judge preaching and teaching (1 Cor. 14:29; Acts 17:11). He is to reprove the unfruitful works of darkness (Eph. 5:11). As a matter of fact the Bible says that “he that is spiritual judgeth ALL things” (1 Cor. 2:15). That is a very far-reaching statement. The spiritual man knows that he lives in a world of sin and spiritual darkness and error and he is warned repeatedly in the Bible about the danger of false teaching and apostasy and spiritual deception. Thus he

carefully tests everything by the light of God's Word. The spiritual man does not judge by his own thinking and opinion, but by the holy Word of God, which he has in the Scriptures.

The Gaithers represent the very heart and soul of Southern gospel music today. They have held "homecoming" specials which have brought together most of the well known Southern gospel groups. These include members of the Statesmen, the Blackwood Brothers, the Cathedrals, the Goodmans, the Speer Family, the Florida Boys, the Gatlin Brothers, and many others. Those who have attended these gatherings have put their stamp of approval upon the ecumenical-charismatic-rock music side of Southern gospel by not separating from those who are guilty of these things and by not lifting their voices to reprove them.

The Bible instructs us to "have no fellowship with the unfruitful works of darkness, but rather reprove them" (Eph. 5:11). Revelation 18:4 warns God's people to come out from among the apostasy of the last hours "that ye be not partakers of her sins." **COMPLICITY WITH DOCTRINAL AND SPIRITUAL ERROR MAKES ME A PARTAKER WITH THAT ERROR.** 2 John warns that even to bid God speed to a false teacher makes me "partaker of his evil deeds" (2 John 11). I realize this is a very hard line and one that is completely foreign to the thinking of this ecumenically-crazed age, but this is what the Word of God says.

I also realize that the Gaithers have produced some lovely sacred music in the past, but this is no excuse for disobedience to God's Word. When the Gaithers greet 12,000 Roman Catholics, including many priests and nuns, as brethren in Christ and "minister" to them in music, as they did at Indianapolis '90, they are partakers of the evil deeds of Rome.

It is wrong to associate with those who walk in open disobedience to God's Word and to support them with record sales and to bring their music with its ecumenical philosophy into our churches and homes.

(For more about Bill Gaither see "Marsha Stevens" in this Directory.)

Gaines, Billy and Sarah

In 1997, Billy and Sarah Gaines joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: "Christians from all denominations demonstrating their common love for Christ and each other." The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording "Love One Another" demonstrates the ecumenical agenda of Contemporary Christian Music. The song witnessed Catholics, Pentecostals, Baptists, etc., yoked together for Christian unity.

Gateway Worship

See Thomas Miller.

Gay, Robert

See "Integrity Music."

Getty, Keith and Kristyn

Keith and Kristyn Getty's "contemporary hymns" are widely used among "traditional, non-contemporary" churches, because they are considered relatively safe. For example, at least eight of their songs are included in Majesty Music's hymnal.

Their popular songs include “Don’t Let Me Lose My Wonder,” “In Christ Alone” (penned by Keith and Stuart Townend), “Speak, Oh Lord,” and “The Power of the Cross.”

Typically, the lyrics are Scriptural and the tunes are not blaring rock & roll (though the Gettys can rock hard in their concerts). But the Gettys represent the exceedingly dangerous world of contemporary worship music as definitely as Michael W. Smith or Graham Kendrick.

Their ecumenical, one-world-church goal is to “bring everyone together musically” (www.keithgetty.com). They want to “bridge the gap between the traditional and contemporary” (<http://www.gettymusic.com/about.aspx>), but Bible-believers should know that this is a “gap” that must not be bridged, as it is a gap between Christ and the world, between the Spirit and the flesh, between true churches and harlot ones.

The Gettys are “modern hymn writers” but their music is syncretistic. They “fuse the music of their Irish heritage with the sounds of Nashville, their newly adopted home.” The Gettys list the Beatles as a major musical influence.

Keith arranged some of the songs on Michael W. Smith’s charismatic *Healing Rain* album.

The Gettys have a close working relationship with Stuart Townend, who is radically charismatic and ecumenical. Not only do they write and publish songs with Townend, but they also tour together, joining hands, for example, in the Celtic Islands Tour 2012.

In July 2012, the Gettys joined Townend and Roman Catholic Matt Maher on NewsongCafe on WorshipTogether.com. They played and discussed “The Power of the Cross,” which was co-written by Getty-Townend. The 10-minute program promoted ecumenical unity, with Maher/Townend/Getty entirely one in the spirit through the music. Major doctrinal differences are so

meaningless that they are not even mentioned. Spiritual abominations such as papal supremacy, the mass, infant baptism, baptismal regeneration, and Mariolatry were entirely ignored. Jude 3 was despised and Romans 16:17 completely disobeyed for the sake of building the one-world church through contemporary Christian music.

(See also “Stuart Townend” and “Matt Maher” in this Directory.)

In October 2012, the Gettys joined hands with emerging heretic Leonard Sweet at the National Worship Leader Conference in San Diego. Sweet calls his universalist-tinged doctrine New Light and “quantum spirituality” and “the Christ consciousness” and describes it in terms of “the union of the human with the divine” which is the “center feature of all the world’s religions” (*Quantum Spirituality*, p. 235). He defines the New Light as “a structure of human becoming, a channeling of Christ energies through mindbody experience” (*Quantum Spirituality*, p. 70). Sweet says that “New Light pastors” hold the doctrine of “embodiment of God in the very substance of creation” (p. 124). In *Carpe Mañana*, Sweet says that the earth is as much a part of the body of Christ as humans and that humanity and the earth constitutes “a cosmic body of Christ” (p. 124). Sweet lists some of the “New Light leaders” that have influenced his thinking as Matthew Fox, M. Scott Peck, Willis Harman, and Ken Wilber. These are prominent New Agers who believe in the divinity of man, as we have documented in the book *The New Age Tower of Babel*. Sweet has endorsed *The Shack* with its non-judgmental father-mother god, and he promotes Roman Catholic contemplative mysticism and dangerous mystics such as the Catholic-Buddhist Thomas Merton. (For documentation see the book *Contemplative Mysticism*, which is available in print and eBook editions from Way of Life Literature -- www.wayoflife.org.)

Goodman, Vestal

In 1997, Southern gospel legend Vestal Goodman joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music. The song witnessed Catholics, Pentecostals, Baptists, etc., yoked together for Christian unity.

Grant, Amy

Amy Grant (b. 1960) is one of the most popular figures in Contemporary Christian Music and was one of the first CCM artists to achieve crossover pop success in the secular field. Known as “the Queen of Christian Pop,” she has sold more than 30 million records worldwide, won six Grammys, 25 Dove awards, and been voted “Artist of the Year” several times. As of 2009 she was still the best-selling contemporary Christian music singer. “She has performed from the White House to The Grand Ole Opry to Monday Night Football.” She has appeared on *The Today Show*, *Good Morning America*, The Grammy Awards, Arsenio Hall, *The Tonight Show*, and many other such forums. In 2003 she was inducted into the Gospel Music Hall of Fame, and in 2005 she was honored with a star on the Hollywood Walk of Fame.

Grant grew up in a wealthy Church of Christ family near Nashville and began writing and singing folk/pop music as a young teenager. She signed her first recording contract at age 15. Amy was baptized in the baptismal regenerationist Church of Christ in the seventh grade. When she left home,

she joined the charismatic Belmont Assembly in Nashville. She attended the Southern Baptist-affiliated Furman University in Greenville, South Carolina.

She was a ground breaker in dissolving the wall of separation between the flesh and Spirit, world and Christ, in Christian music. In 1985 she said, "I'm trying to look sexy to sell a record" (*Rolling Stone*, June 6, 1985, p. 10). A few years later she said, "Christians can be sexy. What I'm doing is a good thing" (*People*, July 15, 1991). But it is not a good thing for a woman to dress immodestly so that men commit the sin of adultery by lusting after her (Matthew 5:28; 1 Tim. 2:9). The woman who dresses in the attire of a harlot should not be surprised if she is considered immoral (Prov. 7:10). Clothing is a moral language.

She has also been at the forefront of dissolving doctrinal walls of separation.

She has performed on self-esteem heretic Robert Schuller's *Hour of Power* television program. She granted an interview with Catholic.org (July 22, 2010) and to the Roman Catholic youth magazine *YOU (The Fundamentalist Digest)*, May-June 1992). Of course, she did not warn the young people that Rome's sacramental gospel leads to eternal destruction.

Roman Catholic Kathy Troccoli was the backup singer for Grant before Troccoli began her own recording career in 1982 (*St. Petersburg Times*, Religious section, Nov. 9, 1985, p. 3).

In 1997 Grant and her first husband, Gary Chapman, joined Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical, one-world church theme: "Christians from all denominations demonstrating their common love for Christ and each other." The song talks about tearing down the walls of denominational division. The broad range of participants who joined Kathy Troccoli in

recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music.

In 1994, the Roman Catholic St. John’s University gave its highest award, *Pax Christi*, to Amy Grant (*Houston Chronicle*, May 7, 1994). *Pax Christi* is the radical International Catholic Peace Movement.

In March 1999, Grant filed for divorce from Gary Chapman, her husband of 16 years, citing “irreconcilable differences.” Although she claims that she did not commit physical adultery, Grant began dating country singer Vince Gill before her divorce was finalized, and she admits that she had a close emotional relationship with him for a long time. Chapman testified that Amy came to him in late 1994 and said: “I don’t love you anymore. You’re the biggest mistake I’ve ever made. ... I’ve given my heart to another man” (*CCM Magazine*, January 2000, p. 36). It was not until three years later that Gill divorced his wife. Chapman said that he believes Amy’s relationship with Gill was the primary cause of the divorce.

In March 2000, Amy married Vince Gill. He left his wife, Janis Oliver, a singer for the country group Sweethearts of the Rodeo.

In an interview with *CCM Magazine*, Grant said that she and her husband went through numerous counseling sessions beginning in 1986. Not only did this counseling not save her marriage, some of it apparently contributed to it. She quotes one counselor who gave her the following unscriptural psychobabble advice:

“Amy, God made marriage for people. He didn’t make people for marriage. He didn’t create this institution so He could just plug people into it. He provided this so that people could enjoy each other to the fullest” (“Judging Amy,” *CCM Magazine*, November 1999, p. 36).

Grant concluded from this that “if two people are not thriving healthily in a situation, I say remove the marriage [and] let them heal” (Ibid., p. 36).

In August 1998, Grant told her husband: “I believe and trust that I’ve been released from this [marriage]” (Ibid., p. 35). She came to this conclusion although she had no biblical grounds for separation or divorce and her husband was committed to the marriage. Only the Lord knows the woman’s heart, but it appears that she had committed herself to marrying another man to whom she had already given her heart. She says that she saw in Vince Gill “a true complement” to herself.

In contrast to Grant’s delusion about being released from her marriage, the Bible is very clear about God’s will:

“And unto the married I command, yet not I, but the Lord, LET NOT THE WIFE DEPART FROM HER HUSBAND: But and if she depart, let her remain unmarried, or be reconciled to her husband: and let not the husband put away his wife” (1 Corinthians 7:10-11).

“The Pharisees also came unto him, tempting him, and saying unto him, Is it lawful for a man to put away his wife for every cause? And he answered and said unto them, Have ye not read, that he which made them at the beginning made them male and female, And said, For this cause shall a man leave father and mother, and shall cleave to his wife: and they twain shall be one flesh? Wherefore they are no more twain, but one flesh. What therefore God hath joined together, let not man put asunder. They say unto him, Why did Moses then command to give a writing of divorcement, and to put her away? He saith unto them, Moses because of the hardness of your hearts suffered you to put away your wives: but from the beginning it was not so. And I say unto you, WHOSOEVER SHALL PUT AWAY HIS WIFE, EXCEPT IT BE FOR FORNICATION, AND SHALL MARRY ANOTHER, COMMITTETH ADULTERY: AND

WHOSO MARRIETH HER WHICH IS PUT AWAY
DOTH COMMIT ADULTERY” (Matthew 19:3-9).

Amy Grant’s husband did not want the marriage to end and sought to save it. He told *CCM Magazine*: “For five years after I was told that I was no longer loved and that she wanted out of the marriage, I refused that because of the kids.” He testified of getting down on his knees and begging her not to leave. Contrary to Amy’s self-esteem psychobabble about God releasing her from the marriage, Chapman does not believe the divorce was God’s will. He says:

“It was not God’s will that we divorced. It wasn’t. That was not His plan. ... Did we allow God to do all He could do? Unquestionably no. No, we did not. ‘Irreconcilable differences’ [the basis upon which the divorce was sought] is such a lame and hollow phrase. That’s what you say when you’re afraid to say anything. It’s the legalese that allows you to walk away. From my vantage point, we had one irreconcilable difference: I wanted her to stay, and she wanted to leave. Everything else, God could have reconciled” (*CCM Magazine*, January 2000, pp. 36, 37).

In typical CCM fashion, Amy Grant lashed out at those who would judge her. Note the following statements from her interview:

“Let’s get real. Humanity is humanity. You want to know what my real black ugly stuff is? Go look in a mirror and everything that’s black and ugly about you, it’s the same about me. ... No one is ever changed because of judgment. ... It doesn’t make one person more holy to point out the sin of another person” (Amy Grant, *CCM Magazine*, November 1999, p. 38).

While it is true that all are sinners, it is not true that Christians have no right to judge sin. When a member of the church at Corinth committed fornication and brought reproach upon the name of Christ, the congregation followed

the Amy Grant philosophy and refused to exercise judgment. Paul rebuked them for their tolerance and lack of judgment in the matter.

“For I verily, as absent in body, but present in spirit, HAVE JUDGED ALREADY, as though I were present, concerning him that hath so done this deed, In the name of our Lord Jesus Christ, when ye are gathered together, and my spirit, with the power of our Lord Jesus Christ, To deliver such an one unto Satan for the destruction of the flesh, that the spirit may be saved in the day of the Lord Jesus” (1 Corinthians 5:3-5).

Christians ARE responsible to reprove sin in the lives of others with the goal of bringing the sinner to repentance.

“And have no fellowship with the unfruitful works of darkness, but rather reprove them” (Ephesians 5:11).

“Them that sin rebuke before all, that others also may fear” (1 Timothy 5:20).

“This witness is true. Wherefore rebuke them sharply, that they may be sound in the faith” (Titus 1:13).

“But exhort one another daily, while it is called Today; lest any of you be hardened through the deceitfulness of sin” (Hebrews 3:13).

“Brethren, if any of you do err from the truth, and one convert him; Let him know, that he which converteth the sinner from the error of his way shall save a soul from death, and shall hide a multitude of sins” (James 5:19,20).

The love of God does not overlook sin. The Lord Jesus Christ said, “As many as I love, I rebuke and chasten: be zealous therefore, and repent” (Revelation 3:19).

Grant has made 15 albums. Her self-titled debut album sold over 50,000 copies in 1977. Amy was only 17 years old. Her music has moved increasingly toward heavy rock. Her 1982 album, *Age to Age*, was the first album on a Christian label to go platinum, meaning it sold more than one million

copies. \$200,000 was spent in its production. Of this album, Amy testified: "I wanted to make a record that musically would fit right between Madonna and Huey Lewis" (*Rolling Stone*, June 6, 1985, p. 10). In 1983, she won her first of six Grammy Awards. She made history by being the first to be named Top Female Gospel Vocalist three years in a row. Of the top 20 all-time best-selling Christian albums, eight belong to Amy Grant: *Heart in Motion* (5,846,000), *Home for Christmas* (3,624,000), *House of Love* (2,605,000), *Lead Me On* (1,671,000), *The Collection* (1,634,000), *A Christmas Album* (1,275,000), *Unguarded* (1,267,000), *Age to Age* (1,243,000), and *Straight Ahead* (1,133,000) (*CCM Magazine*, July 1998, pp. 107-108).

By 1984 her tours were reaching half a million fans and grossing \$1.5 million. In 1985 the gross was \$2.5 million. That year Amy Grant was ranked with female vocalist secular superstars Diana Ross, Tina Turner, Cyndi Lauper, and Madonna, in terms of concert attendance.

She is a pioneer successful "crossover" CCM artist. Her 1985 album, *Unguarded*, was the first to be distributed jointly by CCM label Myrrh in the "Christian" market and by A&M Records in the secular market.

Amy Grant and her first husband admitted that they purposefully avoided direct messages so the secular fans won't reject their music:

"Grant and her husband, songwriter Gary Chapman, prefer to 'be a little bit sneaky with the lyrics,' he says. 'We don't want to shove anything down anybody's throat. When you start getting churchy, they start running'" (Jack Kelley, "The Gospel of Grant," *Weekend Post*, Houston, Texas, Nov. 10, 1985).

When challenged about yoking together with secular companies and distributing music to a secular audience, CCM artists invariably reply that they do this to gain a wider

audience for the Christian message. The gross duplicity of that argument is evident in the vagueness of the lyrics on the “crossover” albums. They are reaching a secular audience, but they are not reaching that audience with a clear gospel message. At best, the message is vaguely religious. There is no clear gospel in Amy Grant’s crossover albums. As we have seen, Amy and her husband admit that they are “sneaky” with the message. Notice how she describes the songs on her 1997 album, *Behind the Eyes* —

“These songs are not about life being perfect. THEY ARE NOT ABOUT CONVINCING ANYBODY OF ANYTHING, but I’m willing to stand behind every one of these songs and say, ‘Either you like them or not but they are all meaningful for me’” (“Amy Grant,” imusic, <http://imusic.com/showcase/contemporary/amygrant.html>).

Behind the Eyes was the first of Amy’s albums to make NO mention of God or Jesus Christ and to have no explicitly Christian lyrics. In an interview with *Christianity Today*, Grant testified: “I don’t know if ‘Behind the Eyes’ is a Christian record. Being able to label it Christian or non-Christian is not the point for me” (*Christianity Today*, Dec. 8, 1997). Although it is not a Christian record in any sense, *Behind the Eyes* won the 1998 Gospel Music Association Dove Award for Pop/Contemporary album of the year!

One of the songs on *Behind the Eyes* is “Like I Love You.” Amy told imusic, a secular entertainment distributor, that this song is about loving oneself!

“Amy suddenly realized she was singing to herself on many of the songs on the new album. ‘It’s strange, if you ask me what that song is about, [“Like I Love You”] I would say, “This is how I believe we all want to be loved.” But if you’re going to love anybody else, you have to be able to love yourself — and that’s not the blatant selfishness of “I want things to go my way.” It has to do with issues of respect and not abandoning yourself.’”

As if North American culture needs another dose of self esteem!

The song “Somewhere Down the Road” presents a universalistic false gospel. Though a large part of Amy Grant’s intended audience is the unsaved, she gives them no Gospel so they can be saved. Instead, she comforts them with vague promises about God’s love toward them that they are in no position to enjoy. The message therefore becomes false and wicked. What do Amy’s unsaved listeners think when they hear the following lyrics?

“Somewhere down the road/ There’ll be answers to the questions/ ... Though we cannot see it now/ ... You will find mighty arms reaching for you/ And they will hold the answers at the end of the road” (Amy Grant, “Somewhere Down the Road”).

If her listeners think about God at all through the lyrics to this song (it is never clear that she is even singing about God) they will think merely that some sort of God (Grant never defines him) will work everything out for them somehow in the end. This is not true, though. The only way God is going to work things out for individual sinners and the only way He reaches out to them is through the gospel of Jesus Christ. In Christ and in Christ alone are the answers, and one must be born again to find them. Any “hope” outside of this is a false hope. Anyone can find comfort in Amy Grant’s music: the New Ager, the Hindu, the Mormon, the baptismal regenerationist, the lover of *The Shack* god/goddess, anyone. Her music is that vague.

Note the following unscriptural message in the song “Turn the World Around” from the *Behind the Eyes* album:

“We’re all the same it seems/ Behind the eyes/ Broken promises and dreams/ In good disguise/ All we’re really looking for is somewhere/ Safe and warm/ The shelter of each other in the storm. Chorus: Maybe one day/ We can turn and face our fears/ Maybe one day/ We can reach out

through our tears/ After all it's really not that far/ To where hope can be found."

It is unconscionable for a Christian to sing to the unsaved about "hope," about searching for a shelter from the storms of life, without giving them a clear presentation of the gospel. The unsaved have absolutely no hope apart from salvation in the Lord Jesus Christ. The destiny of every person apart from Jesus Christ is eternal Hell. Instead of presenting the gospel, Amy Grant gives a hazy message about reaching out for some mystical hope in a place that is not far away. What place? How does a person reach it? Not only is Amy's gospel hazy--it is false. Is hope gained by turning and facing our fears? She leaves her listeners with this unscriptural impression.

By communicating a vague gospel Amy Grant is actually communicating a false gospel.

Some of the songs on *Behind the Eyes* focus on humanitarian themes, but not from a biblical perspective. The song "Turn This World Around" is about the plight of the homeless in America, but it does not explain to the hearers that this plight is largely one of their own making. Instead, the song uses the issue of homelessness to call for some vague humanitarian unity: "The hunger and longing every one of us knows inside/Can be the bridge between us if we tried." Secular music distributor imusic notes that this universalistic statement "may well sum up the album's humanitarian themes." Amy Grant is singing about the same themes that the unsaved world is singing about because she has an illegitimate love of the world (1 John 2:15-17).

Articles about Amy Grant in the secular media invariably reveal that she is loved not for her Christian message but for her sensuality. She is not popular for her lyrics; she is popular for her sensual music (with or without lyrics), her voice, and her sexuality, which she admittedly flaunts. Even

her voice is described in sensual terms, as “alluring and seductive.”

People magazine noticed Amy’s lack of holiness in the performance of the video for the song “Baby, Baby.” “There’s saintly Amy cuddling some hunky guy, crooning ‘Baby, Baby’ into his ear and looking pretty SLEEK AND SINFUL...” (*People*, July 15, 1991 p. 71). Amy Grant admits that “I’m trying to look SEXY to sell a record” (*Rolling Stone*, June 6, 1985, p. 10).

When asked about the controversy surrounding this video, Amy replied: “The whole thing just seemed very boring to me. Besides, shooting the video was a blast. It’s fun to flirt if you’re a happily married woman” (*Woman’s Day*, Dec. 22, 1992 , p. 35).

As it turned out, she wasn’t happily married. She made the following statement in a 1999 interview:

“I didn’t get a divorce because I had a great marriage and then along came Vince Gill. Gary and I had a rocky road from day one. I think what was so hard--and this is (what) one of our counselors said--sometimes an innocent party can come into a situation, and they’re like a big spotlight. What they do is reveal, by comparison, the painful dynamics that are already in existence” (*Baptist Standard*, December 1999).

The song “Baby, Baby” from Grant’s 1991 album, *Heart in Motion*, became the first song by a “Christian artist” to take the No. 1 spot on Billboard (a secular chart). That album became the number one best-selling “Christian” album of all time, though it has no clear gospel message. Nine of the eleven songs, mostly sung to heavy rock music, do not mention Jesus Christ or God and have no clear Christian message of any sort. They are primarily about romance. The two songs that do mention God present a hazy, unclear message. Consider the words to one of these, “Ask Me” —

“She’s coming to life again/ He’s in the middle of her pain/
In the middle of her shame/ Mercy brings life/ He’s in the
middle/ Mercy in the middle.”

Amy Grant’s unscriptural philosophy is evident in statements she and her associates have made to the press through the years:

“I have a healthy sense of right and wrong, but sometimes, for example, using foul, exclamation-point words among friends can be good for a laugh” (Amy Grant, interview with *Ladies Home Journal*, December 1985, p. 100).

“[Amy] doesn’t want the conservative fundamentalists coming to the concerts. She wants young people who will get up and move to the beat, people who want to be pinned against the back wall by the volume for two hours. That’s what she gives them. Besides, Amy never had the traditional Gospel music fans, so how could she turn them off? She has never been the darling of the fundamentalists” (Don Butler, Gospel Music Association executive director, cited by Bob Millard, *Amy Grant*, p. 154).

“It seems to me that people who are most adamantly against premarital sex have experienced some kind of pain in their own lives. Like the people who say absolutely NO to rock ‘n’ roll. Chances are it has something to do with a past sadness...” (Amy Grant, interview, *Ladies Home Journal*, December 1985, p. 210).

“I’m a singer, not a preacher. I’m not looking to convert anybody. I feel people come to hear my music, not to hear me talk” (Amy Grant, *St. Petersburg Times*, Florida, April 7, 1984, p. 4).

“I’m not a preacher. I’m not a reaper, either. And I don’t even know if I’m really a sower. Sometimes I think I’m simply the package stuck up on a stick at the end of the row that says, ‘This is what’s available here ... this is what you’ll find in this row if you’re interested’” (Amy Grant, *Religious Broadcasting*, April 1986).

“I don’t feel like it’s my mission in life to preach to people. I feel like it’s just my gift to communicate life as I see it” (Amy Grant, *Family Weekly*, August 11, 1985).

“Why isolate yourself? Your life isolates you enough. I’m isolated when I walk into a room and somebody says, She’s a Christian and NOBODY OFFERS ME A JOINT and all the coke [cocaine] disappears...” (emphasis added) (Amy Grant, quoted by Bob Millard in *Amy Grant*, New York, 1986, p. 169).

“I’ve become disillusioned, and that’s why my lyrics are less idealistic. I’m realizing that the world isn’t a perfect place, and God can’t solve everyone’s problems” (Amy Grant, interview, *Family Circle*, September 9, 1986, p. 24).

“If an audience feels I’ve walked away from God because I no longer talk about Him onstage, then that’s their loss” (Amy Grant, *Ibid.*).

“I get tired of Christians trying to tell me what being a Christian is. I get tired of that kind of Christianity. ... People asking, ‘Have you had your quiet time today?’ We have such a regimented idea of what Christianity is” (Amy Grant, 1980, cited by Bob Millard, *Amy Grant*, p. 107).

“That’s one reason I started writing songs, because I didn’t want to impose my religion on anyone. This way the audience can sit back and draw its own conclusions. ... My art and the feeling I am trying to communicate through the songs, it would be silly for me to say, this is who God is; I don’t have any answers” (Amy Grant, interview, *The Philadelphia Inquirer*, Oct. 21, 1984).

“I want to play hardball in this [music] business. ... I want to be on the same level professionally with performers in all areas of music. I love to hear Billy Joel, Kenny Loggins and the Doobie Brothers. Why not? I aim to bridge the gap between Christian and pop” (Amy Grant, interview, *Time*, March 11, 1985).

“Christians can be sexy. What I’m doing is a good thing” (Amy Grant, interview, *People*, July 15, 1991).

The following is Amy's own description of her thoughts and actions before a crowd of 30,000 young people in Kissimmee, Florida, in 1978.

"We're sitting there, I do my sound check. All these girls are in halter tops, great figures, everybody's wearing nothing, we're in Floriday [her pronunciation of Florida]. I'm eighteen and I know what they're thinking. I said, 'I really want to know Jesus and I really want to love him except ... my hormones are on ten and I see you all ... sitting out there getting chummy and praying together—and we're horny. My feeling is why fake it? I'm not trying to be gross, I'm saying let's be honest about what's coming down'" (Bob Millard, *Amy Grant*, 1986, p. 103).

Amy's *House of Love* album includes the environmental-mother-earth song, "Big Yellow Taxi," by Joni Mitchell. Mitchell is infamous for her open relationship with a spirit she calls "Art." Obviously, she is communing with demons, and it is unconscionable for Amy Grant to be promoting Mitchell's music to Christian young people.

Grant's song "Walking in the Light" teaches the damnable error of baptismal regeneration:

"The sun woke me up real early/ It's a beautiful morn/
'CAUSE I'M GOIN' DOWN TO THE RIVER/ TO BE
REBORN/ Now me and Jesus did some heavy/ Talkin' last
night/ So I'm goin' down to be dipped and/ Come up
walkin' in the light" (Amy Grant, "Walking in the Light").

Grant's song "Faithless Heart" is about a woman who has adulterous desires:

"Faithless heart/ At times the woman deep inside me
wanders far from home/ And in my mind I live a life that
chills me to the bone/ A heart, running for arms out of reach/
But who is the stranger my longing seeks?" (Amy Grant, "Faithless Heart").

Amy Grant's producer, Brown Bannister, revealed his unscriptural philosophy and his dislike of Bible-believing fundamentalist churches in the following interview:

"That's the problem I'm having with Christian music; it's so formula-oriented. The praise stuff is great, but even the praise stuff is formula. It's like all the same 'Okay, let's name all the names of God in the Bible' and 'Let's say "I will lift my hands"'; ... I guess you just kind of run out of things to say when you start talking about that stuff. You're limited to a certain number of phrases that are biblical and scripturally-oriented. ... Its very confusing because of the nature of religious education and upbringing and the separatist mentality of most churches and their creeds in America and their opinions on culture" (Brown Bannister, record producer and promoter, producer for Amy Grant, interview, *CCM Magazine*, October 1988, p. 13).

In October 1996 Amy Grant's first husband, Gary Chapman, was named host of the sensual television show "Prime Time Country" on TNN, The Nashville Network.

The confusion caused by yoking together with the world to provide entertainment was evident during Amy Grant's 1995 *House of Love* tour. The tour was financed by the retailing corporation Target. Target's parent company, Dayton Hudson Corporation, in turn donates money to Planned Parenthood. Though Amy Grant does not defend abortion herself and is a supporter of Nashville's Crisis Pregnancy Support Center, she has in this manner helped fund Planned Parenthood, which supports abortion on demand. For this reason her tour was picketed by members of Operation Rescue who distributed a handout requesting that people write Grant and "ask her to stop supporting child killing."

Grant is now recommending yoga, which should not be a surprise in light of the fact that she is a longtime fan of the heretic Brennan Manning and is a supporter of Manning's extremely dangerous contemplative prayer. Grant wrote the

foreword to Manning's books *The Boy Who Cried Abba* and *Patched Together*. In an interview with the *Tulsa World* (Oklahoma), November 20, 2011, Grant said that she was challenged to practice yoga by a 95-year-old woman who attended her "Two Friends Tour" with Michael W. Smith, and that she found it to be "great." She attends yoga classes with Jerene Gill, the mother of her second husband.

It is probable that Roman Catholic contemplative prayer prepared her for the Hindu alternative of yoga. In *The Signature of Jesus*, Brennan Manning instructs his readers to "stop thinking about God at the time of prayer" and to delve into "the great silent of God" through the use of "a single, sacred word" (pages 88-89). This is exactly what Hindus and Buddhists do through their mystical practices. They chant a mantra in order to experience oneness with God. Manning instructs people not to use the Bible during contemplative prayer practices. He spent six months in isolation in a cave in Spain and when his health allowed he spent eight days a year at a Jesuit retreat center in Colorado during which he speaks only 45 minutes each day. His spiritual director is a Dominican nun. Manning calls centering prayer a "GREAT DARKNESS" (*The Signature of Jesus*, p. 145) and an entire chapter of his book is devoted to "Celebrate the Darkness."

He does not know how correct he is in this description. Contemplative prayer, which is borrowed from the great darkness of Rome's monastic system, is a recipe for spiritual delusion and many have followed this path to universalism, panentheism, and even goddess worship. Amy Grant is only the most recent and most visible of these.

(See "Contemplative Spirituality Dancing with Demons" and "Contemplative Practices Are a Bridge to Paganism" at the Way of Life web site.)

See also in this Directory, Michael Card, Mercy Me, John Kilpatrick, John Michael Talbot, and John Wimber.

Green, Steve

The very popular Steve Green (b. 1957) has sold more than 3 million albums. He was born and raised in Argentina as a missionary kid. At 16 he began writing songs and playing the guitar, and when he returned to the States at age 18 he entered an eight year period of rebellion.

“I was tired of being alone, and I was tired of being different. I felt that Christianity was restrictive. I’d heard some people felt you didn’t have to live as stringent a lifestyle as I had been taught. I wanted to find out who those people were ... and join them! I didn’t want to completely abandon ship, but I did want to do some skiing in the water. I wanted to get to heaven, but I wanted to do it my way. That attitude led to eight years of spiritual decline. The upbringing I had was great. The convictions my parents had, they had for the right reasons. It’s just that sometimes kids pick up on the rules and miss the heart. That’s what I did. If my parents did something or didn’t do something because of their love for the Lord, I didn’t do it because Dad said not to do it, but I missed the ‘love the Lord’ part. So when I came back to the States, I was already kicking against what I perceived as rules. When I got out from under the rules, I soon tossed off all restraint” (James Long, interview with Steve Green, *CCM Magazine*, March 1996).

Steve Green was still in a condition he describes as “spiritual coldness” when he began playing music in Christian bands. He released his first single in 1975. He tutored with Larry Norman, one of the fathers of Christian rock, for a year and a half, then signed to Word Records in 1977. Green’s first album with Word, *Sayin’ It with Love*, was released in the next year. According to his own testimony, though, it was not until 1984 that Green got right with the Lord. He admits that “I had been a hypocrite, spouting off about God, without really knowing what I was talking about” (Ibid.).

Green has sung at ecumenical forums such as the Religious Broadcasters Association's annual convention, Moody Bible Institute's Founders Week, Billy Graham crusades, and Promise Keepers rallies. At the Promise Keepers Atlanta Clergy Conference in 1996, Green sang, "Let the Walls Come Down," referring to PK's goal of breaking down walls between denominations. Several Catholic priests were present at that conference, and Dr. Ralph Colas, who attended the event, described it in these words: "The big beat, contemporary music brought the ministers to their feet. ... Steve Green belted out repeatedly 'Let the Walls Come Down.' The 40,000 clergy shouted, whistled, clapped, and cheered as they worked to a higher and higher pitch of emotion." Dr. Colas noted further, "While there may be some good things said at a PK conference, this meeting included compromise, ecumenism, apostasy, Jesuit casuistry (end justifies the means), and hyper-emotionalism, along with a theology based on relationships rather than Biblical truth" (*Calvary Contender*, April 15, 1996). Steve Green is perfectly at home in this type of unscriptural atmosphere.

Some have contended that Green is not ecumenical and that "Let the Walls Come Down" is not an ecumenical song, but the context of Promise Keepers was most definitely ecumenical, encouraging Roman Catholic participation and incorporating Roman Catholic speakers. Green has never repudiated his involvement in Promise Keepers, Billy Graham crusades, Focus on the Family, and other radically ecumenical forums.

Green's *The Faithful* album (1998) has two songs which promote charismatic-ecumenical error:

"There's a river ever flowing/ Widening, never slowing/
And all who waded out in it are swept away/ When it ends
where its going/ Like the wind, no way of knowing/ Until
we answer the call to risk it all/ And enter in/ The river calls,
we can't deny/ A step of faith is our reply/ We feel the Spirit

draw us in/ The water's swift, we're forced to swim/ We're out of control/ And we go where he flows" (Steve Green, "The River").

"A great movement in every place/ Is going on so fast
Eternal light piercing so deep/ I am so convinced/ The prophecies that Jesus spoke/ Will soon all be fulfilled/
Everything will be made clear/ And very soon Jesus will come/ Oh, glory hallelujah/ For the Lord is pouring/ A holy fire/ The great revival's started/ Every tongue confessing/
'Jesus Christ is Lord of all'/ 'Jesus Christ is Lord of all'" (Steve Green, "The Great Revival").

Those familiar with Pentecostal latter-rain doctrine will recognize the river terminology. According to this doctrine, an end-time miracle revival must precede the return of Christ. The "Laughing Revival," with headquarters in Toronto and Pensacola, used the "river" terminology to describe their movement. The theme song at the Brownsville Assembly of God in Pensacola was "The River Is Here." The chorus says,

"The river of God sets our feet a-dancing/ The river of God fills our hearts with cheer/ The river of God fills our mouths with laughter/ And we rejoice for the river is here."

Note that Steve Green sings that the "river" sweeps people away and makes them "out of control." This is precisely what happens to people who participate in the strange Laughing Revival. People are thrown to the floor and are unable to rise; they become drunken and stagger around and are unable to speak plainly. They make animal noises and laugh hysterically. We are told that these things are the works of the Spirit of God in His "latter rain" outpouring, but the "great revival" of which Steven Green sings is not revival; it is apostasy and confusion.

As we have seen, Steve Green was a staunch supporter of Promise Keepers. It, in turn, was heavily influenced by John Wimber's Vineyard movement. PK founder Bill McCartney

is a member of a Vineyard congregation, and he was taught to trust his intuitions as “revelation” from God by Vineyard pastor James Ryle. The Vineyard movement also spawned the Laughing Revival. These are different aspects of the same end-time apostasy and they share many of the same unscriptural philosophies.

Steve Green also wants the world to know that he supports the non-judgmental philosophy:

“I do have personal convictions that I conduct my life by, but I’m not going to force my convictions on someone else or try to make them jump through my hoops, through the convictions I have set up for my life” (Steve Green, *MusicLine Magazine*, December 1985, p. 9).

If Steve Green’s “convictions” are not based on the Word of God, if they are merely his own “preferences,” of course he is right and he should not urge these upon anyone. If, on the other hand, his convictions are based solidly upon the Word of God, he has the responsibility to urge others to follow them. Timothy was instructed, “Preach the word; be instant in season, out of season; reprove, rebuke, exhort with all longsuffering and doctrine” (2 Timothy 4:2). Green’s non-judgmental philosophy sounds like a clever attempt to escape the responsibility to preach God’s standards of holiness and to reprove the works of darkness (Ephesians 5:11).

In January 1998, Green performed at the Carpenter’s Home Church in Lakeland, Florida, which was associated with the Assemblies of God. It was at this church that the Laughing Revival began under the ministry of Rodney Howard-Browne, who blasphemously calls himself “the Holy Spirit bartender.”

In 2011 Green joined the Christian Classic Tour with Twila Paris, Michael Card, and Wayne Watson. Card is a most radical ecumenist. In 1996 he produced an album (*Brother to Brother*) jointly with fellow CCM performer John Michael

Talbot, who is a Roman Catholic and prays to Mary and practices yoga. Of this venture, Card testified: “Doing this project has enabled us to become real friends. And along the way, the denominational lines have become really meaningless to me, and to John, too” (*CCM Magazine*, July 1996). Card led the singing for the “Evening of Friendship” at the Salt Lake City Tabernacle on November 14, 2004. The crowd was composed of Mormons and “evangelical” Christians of various stripes. Card said that “he doesn’t see Mormonism and evangelical Christianity as opposed to each other; they are more like the two ends of a long thread -- part of the same thing.” He said, “The older I get, I guess the more I want to integrate everything. I think it’s more important to be faithful than right” (“Songwriter puts faith to music and verse,” *Deseret Morning News*, Nov. 16, 2004).

This is Steve Green’s very dangerous crowd. Though he is more doctrinally conservative than many of the CCM artists, Green’s ecumenical philosophy and his associations are bridges to the treacherous waters of evangelicalism. (See the book *Biblical Separatism and Its Collapse* for extensive documentation of the treacherous waters. It is available as a free eBook download from the Way of Life web site.)

Gungor, Michael

Michael Gungor (b. 1980) is the founder of the Gungor contemporary worship band. His first album was published in 2002 by Integrity Music. His song “Beautiful Things” was nominated for Best Gospel Song at the Grammy awards in 2011. He contributed to the songs “Friend of God” and “Say So” with Israel Houghton.

He is the founder of Bloom Church in Denver, which is a fellowship of house churches that meet together for joint worship on Sunday nights. Their objective is to build the kingdom of God on earth toward “the healing of the world.”

Their statement of faith is very brief for the sake of ecumenical unity.

Gungor is a big proponent of contemplative spirituality, and as with many others, it has led him to a pantheistic concept of God, which is clear evidence that the practitioners are communing with demons masquerading as angels of light.

Pantheism is the doctrine that God is everything, whereas panentheism is the doctrine that God is in all things.

“With panentheism you still have a personal God (theism) coupled with God’s pervasive presence in all creation (pantheism). ... At the mystical level, they experience this God-force that seems to flow through everything and everybody. All creation has God in it as a living, vital presence” (Ray Yungen, *A Time of Departing*, pp. 29, 30).

This is exactly what happened to Michael Gungor on a contemplative retreat in Italy in 2010. First, visiting Rome and hearing the pope speak, he showed his spiritual blindness by saying that this “was not a bad way to start a spiritual journey” and that it made him “want to be a Catholic” (“Pilgrimage: Meditation,” gungormusic.com, cited from “Tens of Thousands Introduced to Contemplative Advocates,” Lighthouse Trails, Aug. 28, 2012).

Gungor then spent time at an interfaith retreat center in Assisi which had statues of Mary, Buddha, and Hindu idols. In that pagan atmosphere during “non-judgmental” contemplative meditation he learned that “God is something to be experienced, not to believe in” and that “God is the basic Reality of the universe,” that “whatever is, that is God.” He said that he felt so close to God through meditation “that ‘You’ almost seems funny.” In other words, he came to believe that God is not something “out there” but the essence of everything. He said, “I was going to say some sort of defensive, fearful statement clarifying that I’m not talking

about pantheism. But I don't need to be afraid [because God is] "light and essence and love of the purest kind." This is a foolish statement in light of the Bible's many warnings about the danger of false gods and false christs and false spirits.

Gungor came to this understanding through "just being with God," through "not judging yourself or your thoughts," through imagining that "you are breathing the very presence of God in and out of your lungs," through imagining that "you are inhaling light into any darkness inside, and then breathing out ever more light into the world." He says, "there are no rules ... you can try anything." What a perfect recipe for spiritual disaster!

Nowhere does the Bible say that God is all things or that God is in all things. He created all things; He is aware of all things; He is in ultimate control of all things; He cares and provides for all things; all things consist by him (Col. 1:17); there is nowhere we can flee from His Spirit (Psa. 139:7). But He is not IN all things after the fashion indicated in the previous statements. The believer sees the glory of God in the creation (Rom. 1:20), but God does not flow into us from the creation nor is God in the creation itself. That is heresy and the essence of idolatry.

When God appeared to Elijah He brought a great wind and an earthquake and a fire, but the Bible plainly says that *the Lord was not in these things* (1 Kings 19:11-12).

Hayford, Jack

Jack Hayford (b. 1934) is the influential Pentecostal pastor of Church on the Way in Van Nuys, California, and the author of many popular books and 600 contemporary praise songs, including "Majesty."

(The song "Majesty," lovely though it is, promotes the unscriptural "kingdom now" philosophy, in which Christians

are thought to be able to exercise kingdom authority over sickness and the devil in this present hour. This is what the words “kingdom authority” refer to in Hayford’s song.)

Hayford belongs to the Four Square Pentecostal Church, a denomination founded by Aimee Semple McPherson in direct disobedience to the Word of God. “But I suffer not a woman to teach, nor to usurp authority over the man, but to be in silence” (1 Tim. 2:12).

Christianity Today magazine calls Hayford “The Pentecostal Gold Standard” (*Christianity Today*, July 2005), but when his theology and practice are examined we find that his position is not the untarnished gold of Scripture but the rust and corrosion of extra-biblical “revelation.”

Speaking at St. Louis 2000, for example, Hayford said that his daughter approached him one day with a concern about her “tongues speaking.” She was afraid that she was speaking mere gibberish, but he encouraged her that the believer must first learn to speak in baby tongues before he speaks in adult tongues. (I attended this conference with press credentials and heard Hayford say this.) There is absolutely no Bible support for such nonsense and it denies the Pentecostal’s claim that the Bible is his sole authority for faith and practice. Biblical tongues-speaking is not something that be learned; it is supernatural gift and there is not one example in the New Testament of someone learning how to speak in tongues.

At the Promise Keepers Clergy Conference in 1996 Hayford urged the crowd of 40,000 to “dance in the Lord,” saying that he learned the dance in Africa and that later the Lord said to him, “May I have this dance?” An eyewitness called it “an African witch-doctor dance” (Bruce Caldwell, “Following in the Footsteps of the Apostate Presbyterians,” *Christian News*, March 11, 1996). Nowhere in the Bible do

we find God dancing with His people. Further, the Bible plainly warns, “Learn not the way of the heathen” (Jer. 10:2).

One of Hayford’s chief objectives is ecumenical “bridge-building.” He strives to “bring unity across all denominational and racial boundaries” (“About Pastor Jack Hayford,” jackhayford.org).

Hayford claims that he got his radical position on ecumenism directly from God. He says that in 1969, as he was driving near a large Catholic church in Southern California, God spoke to him and instructed him not to judge Roman Catholicism. He says he heard a message from God saying, “Why would I not be happy with a place where every morning the testimony of the blood of my Son is raised from the altar?” (“The Pentecostal Gold Standard,” *Christianity Today*, July 2005). Based upon this “personal revelation,” Hayford adopted a neutral approach to Catholicism, yet upon the authority of the Bible we know that the message that Hayford heard was demonic. The atonement of Jesus Christ is NOT glorified on Roman Catholic altars. The mass is an open denial of the doctrine of the once-for-all atonement that we find in the book of Hebrews. Note what the official Vatican II Council said about the mass: “For in it Christ perpetuates in an unbloody manner the sacrifice offered on the cross, offering himself to the Father for the world’s salvation through the ministry of priests” (*The Constitution on the Sacred Liturgy*, “Instruction on the Worship of the Eucharistic Mystery,” Intro., C 1, 2, p. 108). This is only a small part of Rome’s wicked heresies, and it is impossible that God would encourage Jack Hayford to look upon the Roman Catholic Church in any sort of positive, non-judgmental manner. If Hayford based his theology about the Roman Catholic Church strictly upon the Bible, as he claims, he would never fall for such delusion.

Hayford has acted on this “personal revelation” by yoking up with Roman Catholic leaders in conferences throughout

the world. For example, he joined hands with thousands of Roman Catholics, including hundreds of Catholic priests and nuns, at the North American Congress on the Holy Spirit & World Evangelization in St. Louis in 2000.

Hayford was a featured speaker at John Wimber's 1991 conference in Sydney, Australia, joining hands in that forum with Catholic priests Tom Forrest and Raniero Cantalamessa and Catholic layman Kevin Ranaghan. Speaking at Indianapolis '90, Forrest said he praises God for purgatory. Cantalamessa was the papal preacher at the Vatican. Ranaghan claims that the Roman Catholic Church alone contains the fullness of God and truth and that the pope is the infallible head of all churches. Hayford put his stamp of approval upon these men's heresies and became partaker of their sins by appearing with them and treating them as if they were true men of God.

Hayford is on the Board of Regents for Melodyland Christian Center, which has a close relationship with Roman Catholicism. A fellow board member is Roman Catholic Fred Ladenius, author of *Amazing John XXIII*, a book fully supportive of the pope by that name, a pope who died with a Rosary in his hand and prayers to Mary and Catholic "saints" on his lips.

Hayford also has a close relationship with heretic Robert Schuller. He spoke at Schuller's Men's Conference at the Crystal Cathedral in March 1995 and in January 2005 and endorsed Schuller's 1996 autobiography, *My Soul's Adventure with God*. In 1982, Schuller published *Self-Esteem the New Reformation* in which he twisted Bible theology to conform to his humanistic psychology. According to Schuller, sin is "any act or thought that robs myself or another human being of his or her self-esteem" (*Self-Esteem: The New Reformation*, p. 14). Schuller's christ is "self-esteem incarnate" (p. 135). His new birth is to be "changed from a negative to a positive self-image" (p. 68). His hell "is

the loss of pride that naturally follows separation from God” (p. 14). To Schuller, the most destructive thing is to call men lost sinners and thereby injure their self-esteem (*Christianity Today*, Oct. 5, 1984). Schuller is a universalist who believes that all people are the children of God. (For more about Schuller see “Evangelicals and Robert Schuller” at www.wayoflife.org)

Friends, beware of Jack Hayford and beware of those undiscerning Christian bookstores that sell his books. There is great spiritual danger in the average Christian bookstore today.

Hayford represents the spiritual deception and the great danger that is represented by the contemporary praise movement.

Hemphill, Joel

Joel Hemphill is committed to “Jesus Only” doctrine, which denies the Trinity and baptizes only in Jesus’ name. He wrote “He’s Still Working on Me.”

(For more about Oneness Pentecostal doctrine see “Geron Davis” in this Directory.)

Hillsong

See “Darlene Zschech.”

Homosexuality and CCM

In *The Gospel Sound*, which first appeared in 1971, Anthony Heilbut said, “The gospel church has long been a refuge for gays and lesbians, some of whom grew up to be among the greatest singers and musicians.”

Douglas Harrison, a homosexual who grew up Southern Baptist, said, “... you can’t swing a Dove Award without

hitting upon evidence of the longstanding, deep-set presence of queer experience in, and its influence on, Christian music culture at all levels” (“Come Out from among Them,” *Religion Dispatches*, April 30, 2010).

In 1998, CCM star Kirk Franklin said that “homosexuality ... is a problem today in gospel music--a MAJOR CONCERN--and everybody knows it” (*Church Boy*, pp. 49, 50).

James Cleveland, who has been called the “King of Gospel,” was a homosexual who died of AIDS.

Other homosexual CCM artists are Anthony Williams, Marshal Stevens, Kirk Talley, Clay Aiken, Ray Boltz, and Jennifer Knapp.

In June 2013 Sandi Patty is scheduled to performed with the homosexual Turtle Creek Chorale at the Meyerson Symphony Center in Dallas, Texas. In July 2012 the Chorale attended the Gay and Lesbian Association of Choruses (GALA) in Denver (“Turtle Creek Chorale’s 2012-2013 Season,” Turtlecreek.org).

The reason for this is not difficult to discern. Typically, CCM musicians have been accepted as Christians upon the flimsiest testimony of faith and have not been properly taught and disciplined. They have fed their spiritual lives with a constant diet of sensual music and have sought after emotional highs and “signs and wonders” instead of living by faith. They have played with the world, which is more dangerous than any poisonous snake, instead of living separated lives.

Houghton, Israel

Israel Houghton’s music is often published under the title Israel and New Breed. It “is a cross-cultural style that fuses elements from gospel, jazz, and rock.” Some of his popular

contemporary worship songs are “Here I Am to Worship,” “Friend of God,” and “You Are Good.”

Houghton has been a worship leader at the most radical of ecumenical forums, such as Promise Keepers conferences, Franklin Graham crusades, and Hillsong conferences.

Houghton is a worship leader at Joel Osteen’s Lakewood Church where the gospel of salvation from sin through repentance and faith in Christ’s blood has been replaced by a universalistic gospel of prosperity, self-esteem, and positive thinking. Osteen has built the largest church in America by ignoring unpopular Bible teachings such as repentance, hell, separation, and dying to self. In an interview on the international cable television program *Larry King Live*, June 20, 2005, Joel Osteen said that he does not know who goes to heaven or who goes to hell. When asked if atheists go to heaven, Osteen replied, “I’m going to let God be the judge of who goes to heaven and hell” (Charismanow.com, June 30, 2005). When asked where Jews or Muslims go if they don’t accept Jesus Christ, Osteen replied, “You know, I’m very careful about saying who would and wouldn’t go to heaven; I don’t know.” When Osteen packed out the Coliseum in Charlotte, North Carolina, in March 2005, a local news reporter enthused, “Osteen doesn’t rail against gays or thump a Bible, like so many others do” (“Evangelist: Don’t Worry, Be Happy,” *The Charlotte Observer*, March 8, p. E1). Osteen’s message was, “Make a decision before you leave this place, you’re going to get happy where you are.”

When New Ager Oprah Winfrey visited Lakewood Church in Houston on November 6, 2011, Osteen enthused, “Awesome to have you. We’re so honored to have you both here, and we just celebrate and pray for you guys with what God is doing in your lives” (“Joel Osteen Welcomes Oprah,” *Christian Post*, Nov. 7, 2011). Nothing could better illustrate Osteen’s apostasy and spiritual blindness. He is one of the heaps of teachers described in 2 Timothy 4:3-4 who are

scratching people's ears with a new type of Christianity and celebrating their desire to live according to their own lusts while still thinking of themselves as Christians. Oprah's 2005 book *Live Your Best Life* described her philosophy that everything is one and man is divine and man can create his own reality. Her gospel is that man is *not* a sinner, God is *not* a judge, all is well with the universe, and I just need to surrender to the *flow*. In a nutshell, Oprah's gospel is the gospel of ME. She says, "God wants you to love yourself. It starts with you."

That is exactly the message that Joel Osteen preaches. In 1998, Oprah featured one of her many panels on the New Age, this one composed of Betty Eadie, Sophy Burnham, and Dannion Brinkley. Oprah said: "... one of the biggest mistakes humans make is to believe that there is only one way. Actually, there are many diverse paths leading to what you call God." When an audience member disagreed, testifying that she believed that Jesus Christ is the only way to God, Winfrey got upset and said that she didn't think that someone would go to hell because they don't believe in Jesus. She stated emphatically, "THERE COULDN'T POSSIBLY BE ONLY ONE WAY." On the same program Oprah said: "I was raised a Baptist and we were too hung up on traditional ways. I was sitting in church and heard that God is a jealous God. I asked 'Why? Come on--let's get over it!' ... I believe in the FORCE--I call it God" ("The Gospel according to Oprah," *Vantage Point*, July 1998). Oprah worships the god that most American Christians worship, which is the non-judgmental god of *The Shack*.

Oprah's christ and Oprah's gospel is the same one that is preached at Lakewood Church, and the spirit that leads Oprah to worship "the force" is the same spirit that is "encountered" in worship at Lakeland.

Israel Houghton's worldly contemporary worship music fits perfectly into this apostate context.

Hughes, Tim

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

Tim Hughes (b. 1978) is the author of many popular contemporary worship anthems such as “You Alone” and “Here I Am to Worship.”

He is director of worship at Holy Trinity Brompton, an Anglican church where the “laughing revival” broke out in England in 1994. At a house meeting that year, Eleanor Mumford, wife of Pastor John Mumford of the Southwest London Vineyard Church, invited the Holy Spirit to come.” The moment she did that, the “revival” broke out. One person was thrown across the room and lay on the floor howling and laughing, “making the most incredible noise.” Another man lay on the floor “prophesying.” Some appeared to be drunken. Anglican priest Nicky Gumbel testified that he had an experience “like massive electricity going through my body.” Gumbel got himself together and rushed to a meeting at Holy Trinity Brompton, where he apologized for being late. When he closed that meeting with prayer and said, “Lord, thank you so much for all you are doing and we pray you’ll send your Spirit,” the same strange phenomena were again manifested. One of those present lay on the floor with his feet in the air and started laughing like a hyena. (This information is gathered from material I collected on a visit I made to Holy Trinity Brompton in 1997.) The “revival” at

Holy Trinity Brompton was closely associated with the strange movements in Toronto and Pensacola. The spirit behind these moves is “another spirit.” (See “Lindell Cooley” in this Directory.)

Holy Trinity Brompton also birthed the Alpha program, which is both charismatic in doctrine and radically ecumenical in philosophy. Alpha has crossed denominational lines and is popular among Roman Catholics. Nicky Gumbel, one of the founders of Alpha, says, “We need to unite ... It is wonderful that the movement of the Spirit will always bring churches together. He is doing that right across the denominations and within the traditions ... we are seeing Roman Catholics coming now ... People are no longer ‘labelling’ themselves or others. I long for the day when we drop all these labels and just regard ourselves as Christians with a commission from Jesus Christ” (*Renewal*, May 1995, p. 16). The lead article in the February 1997 issue of *Alpha News* was “Archbishop Praises Alpha on Pope Visit as Catholic Church Hosts Conferences.” It noted that Archbishop of Canterbury George Carey praised the Alpha course in a speech in Rome during his official visit with Pope John Paul II in December of that year. In May 1997, more than 400 Catholic leaders attended an Alpha conference in Westminster Cathedral in London, to be trained in conducting Alpha courses in Catholic parishes. The meeting received the blessing of Cardinal Basil Hume, the highest Catholic official in England (*Alpha News*, February 1997, p. 1). Alpha was endorsed by the archbishop of Baltimore, Cardinal William Keeler (“Education through Alpha,” *The Ledger*, Lakeland, Florida, March 13, 1999, p. D3). One of the largest Alpha conferences in the United States took place March 1999, at St. Stephen's Catholic Church in Winter Springs, Florida. It was attended by 600 people.

This is the heretical ecumenical philosophy which ignores the importance of sound doctrine, which ignores the danger

of false gospels, false christs, and false spirits, and which it is creating the apostate one-world church.

And the charismatic contemporary praise music is the very heart and soul of this philosophy and program. The progress of contemporary worship music follows hand-in-hand with the charismatic ecumenical movement.

Nicky Gumbel was powerfully influenced by John Wimber, and there are many references to Wimber in Alpha material. In a video series, Gumbel traces his call to evangelism to a 1982 incident in which he received prayer from Wimber. As Wimber laid hands on him, “He experienced such supernatural power that he had to call out for it to stop.” Wimber also gave a “word of knowledge” that Gumbel had a gift of “telling others.” (See John Wimber and The Vineyard.)

Hughes heads up Worship Central, which is an influential international worship training and resource center. Through Worship Central the charismatic ecumenical philosophy is spread via worship music.

Hughes has worked closely with the Soul Survivor youth music festivals, which is an outgrowth of the “New Wine” conferences. The name indicates its radical charismatic nature. In 2006, the Soul Survivor events drew 25,000 people.

Integrity Music

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,”

“Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

The very influential Integrity Music company (also owns Hosanna Music) arose from the charismatic movement, and the character of the music it spreads to well over 100 countries is worldly and radically charismatic and ecumenical in nature.

Integrity has helped launch the ministries of some of the most influential contemporary worship musicians, such as Darlene Zschech, Lincoln Brewster, Don Moen, Israel Houghton, and Paul Baloche.

Integrity recorded an album at the Brownsville Assembly of God (home of the strange “Pensacola Outpouring”). Don Moen, the “creative director” for Integrity, described the power of the Laughing Revival music in these words: “Because something is imparted when you listen to this tape. I don’t want it to sound spooky or mysterious, but there’s something powerful about embracing the music of the revival. The fire of the revival can stir in you even as you listen to the songs that took place at the Brownsville revival” (“Don Moen Discusses Music at Brownsville Assembly,” *Pentecostal Evangel*, Assemblies of God, November 10, 1996).

The “revival” to which he refers was not a biblical revival; it was a “revival” in which people become drunk and staggered about and shook uncontrollably and fell down and were unable to perform the most basic functions of life. The pastor at Brownsville, John Kilpatrick, testified that it took him a half hour just to put on his socks when he was drunk with the Brownsville spirit. He laid on the church platform for as long as four hours, unable to get up. His wife has been unable to cook their food or clean the house. Some people had to be carried out of the church. One mother lay on the

platform until 1am in the morning “basking in the spirit” until an usher collected her neglected kids, took them home, and put her to bed. Whatever this “revival” is, it is not something that conforms to Scripture. The Spirit of God doesn’t render pastors incapable of tending their flocks or mothers, their children.

Yet Moen testifies that this “spirit” can be imparted through Integrity music.

We believe this is true and it is one of the reasons why contemporary praise music is so effective at transforming the character of staunchly Bible-believing churches.

Integrity’s Hosanna! Music worship albums include songs by **ROBERT GAY**, who records music from alleged prophecies given by charismatic latter rain “prophets.” Gay has written hundreds of choruses, and many of them have been professionally recorded. His songs include “Mighty Man of War,” “No Other Name,” “On Bended Knee,” “More Than Enough.” Gay was a worship leader at Integrity, and Integrity has produced many of his “prophetic” songs. Gay claims that the Holy Spirit gives him visions for his songs, yet we know that these visions are not of God as they are not Scriptural.

Gay is connected with “apostle” Bill Hamon’s (b. 1934) Christian International network of supposed prophetic ministries, which promotes the deception that God is continuing to give revelation through prophets and apostles today. Hamon holds the latter rain miracle-revival heresy that God will raise up new apostles who will operate in miracle-working power even exceeding that of the first-century apostles who will unite the churches and establish the kingdom of God. Hamon claims that the Laughing Revival (Toronto, Pensacola, Lakeland, Holy Trinity Brompton, etc.) and Promise Keepers are part of this restoration process (Hamon, *Apostles, Prophets and the Coming Moves of God*:

God's End-Time Plans for His Church and Planet Earth, 1997; *The Day of the Saints*, p. 129). Hamon says, "I refuse to be boxed in. But I may say certain things that you may try to box me in, but I am not trying to propagate any particular eschatology" ("Battle of the Brides," New Life Church, Nov. 13, 1997). He doesn't want to be tested by God's Word.

Integrity also publishes music by "prophet musician" **KEVIN PROSCH** who is closely associated with Rick Joyner of Morningstar ministries, a supposed latter rain prophet. Joyner promotes the Latter Rain Manifest Sons of God heresy, which anticipates a revival of end-time miracles whereby chosen believers will usher in the return of Christ. It is also called Joel's Army, Dominionism, the New Breed, and Kingdom Now. In his books *The Harvest* and *Mobilizing the Army of God*, Joyner claims that a great company of prophets and apostles will be raised up with the spirit of Phineas to take rule; the appearances of angels will be common and the Lord Himself will appear to councils of apostles; miracles will exceed the most spectacular ones recorded in Scripture, with the "anointed ones" not only walking on water but also "walking on air." All of this will supposedly occur before the return of Christ and the Millennium.

Prosch is right in the middle of this dangerous heresy with his "prophetic" contemporary praise music. A Bible believer will discern immediately that the spirit that empowers this "praise" is "another spirit" (2 Cor. 11:3-4) and is *not* the Spirit of the Lord. (See "Kevin Prosch" in this Directory.)

Integrity's Hosanna! Music worship albums also include songs of other key churches that have been captured by the strange and very dangerous Laughing Revival movement. Another one of these is **HILLS CHRISTIAN LIFE CENTRE**. Hosanna published an album entitled "Shout to the Lord" which was recorded at this church in Sydney, Australia. It has become hugely influential, being sung even in fundamental Baptist churches. The worship leader at Hills

Christian Life Centre, **DARLENE ZSCHECH**, is a Pentecostal pastor.

Many of the “praise” songs on this album are extremely man centered. The lyrics to the songs often present a theology of “holding out faithful.”

“I will never be the same again/ I’ve closed the door/ I will walk the path/ I’ll run the race” (“I Will Never Be” from *Shout to the Lord*).

“I love you/ I need you/ Though my world may fall/ I’ll never let you go” (Jesus, Lover of My Soul” from *Shout to the Lord*).

Instead of the Christian rejoicing in God’s promises to keep him, these songs have the Christian promising to hold on to God. It is man-centered theology.

There is also the false Pentecostal latter rain theology in some of the songs.

“I believe the promise about the visions and the dreams/
That the Holy Spirit will be poured out/ And His power will be seen/
Well the time is now/ The place is here/ And His people have come in faith/
There’s a mighty sound/ And a touch of fire/ When we’ve gathered in one place” (“I Believe the Presence” from *Shout to the Lord*).

Integrity is totally committed to the end-time heresy of ecumenism. Don Moen stated their objective in an interview with *Christianity Today* as follows: “I’ve discovered that worship [music] is transdenominational, transcultural. IT BRIDGES ANY DENOMINATION. Twenty years ago there were many huge divisions between denominations. Today I think the walls are coming down. In any concert that I do, I will have 30-50 different churches represented.”

The “transdenominational” character of contemporary worship music should be a loud warning to any true Bible believer. It is this “transdenominational” character that

makes it so transformational when it comes into a fundamentalist church.

Integrity Worship Institute offers a master's degree program in partnership with REGENT UNIVERSITY in Virginia Beach, Virginia. This charismatic school was founded by Pat Robertson, one of the most radical ecumenists alive. In 1985, Robertson "revealed that during 25 years of broadcasting, he has 'worked for harmony and reconciliation between Protestants and Catholics' and 'refrained from airing major theological differences.' He told Roman Catholic Bishop Sullivan, 'I have been your friend and booster. ... It has been my pleasure to assist on repeated occasions the church you serve'" (*Christian News*, July 22, 1985). In 1991, Robertson invited a Roman Catholic, Keith Fournier, to be the executive director of the American Center for Law and Justice at Regent. Several of the Regent professors are Roman Catholics. A Catholic mass is held on Regent's campus every week. "A frequent leader of special masses is Bishop Walter Sullivan, head of the Richmond Diocese, whose motto is 'To Unite All in Christ.' . . . To this end he serves as the Bishop-President of Pax Christi USA (the national Catholic peace movement) and is outspoken regarding his support for ordination of homosexuals" ("Roman Catholicism: The Seduction Continues," *Frontline*, May-June 2000). Sullivan also supports homosexuals and claims that homosexuality is a natural condition. After Robertson met with Pope John Paul II in 1995, he said, "We all want to build bridges with the Catholic Church" (*Calvary Contender*, Sept. 1, 1996).

Speaking at the St. Louis 2000 conference, which I attended with press credentials, Robertson said, "We need to have some Catholic charismatics come into our Baptist churches to teach us how to worship." This illustrates the great confusion that surrounds the contemporary praise movement. Experience is exalted far beyond sound doctrine.

Otherwise, how can you explain such a strange statement from the lips of a former Southern Baptist? How can a Roman Catholic teach a Bible believer how to worship God? The Roman Catholic holds a false faith-works gospel, which Galatians chapter 1 says is cursed of God, and he worships the false christ of the mass. One of the other speakers at St. Louis 2000 was Catholic priest Tom Forrest. At another conference that I attended, I heard Forrest say that he praises God for purgatory, because without purgatory we can't go to heaven. Forrest is one of the Catholic charismatics who, according to Pat Robertson, is supposed to teach us how to worship.

The fact that Integrity Worship Institute is comfortable with Pat Robertson's Regent University is irrefutable evidence of its capitulation to the most radical elements of the charismatic ecumenical movement, and it is a loud warning to those who are tempted to "adapt" some of their praise music.

(For more about Integrity Music see "Don Moen" in this *Directory of Contemporary Worship Musicians*.)

International House of Prayer (IHOP)

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the "latter rain apostolic miracle revival," see "Calvary Chapel," "Christ For The Nations," "Lindell Cooley," "Tim Hughes," "Integrity Music," "Thomas Miller," "Kevin Prosch," "David Ruis," "Marsha Stevens," "Michael W. Smith," "John Talbot," and "John Wimber.")

International House of Prayer (IHOP), headquartered in Kansas City, Missouri, is a charismatic ministry that is influential in the contemporary praise music movement.

IHOP's official record label is Forerunner Music, which has released more than 80 albums since 2001.

Some of the worship artists associated with IHOP are Misty Edwards, David Brymer, Cory Asbury, Matt Gilman, Davy Flowers, Jon Thurlow, Luke Wood, Sarah Edwards, Justin Rizzo, Zachary Simms, Brandon Hampton, and Cassie Campbell.

The music is designed to feed the charismatic-ecumenical mystical experience, as we have described in the video presentation "The Transformational Power of Contemporary Worship Music." There is the sensual pulsing, skipping, tripping, body-jerking syncopated dance rhythms, the electronic modulation, the reverb and echo and feedback, the unresolving chord sequences, the pounding drums, the sensual vocal styles, the dramatic rise and fall of the sound level, and the repetition, all of which create an atmosphere in which charismatic seekers experience an emotional high, are hypnotized to receive an unscriptural message, and are prepared for "signs and wonders" phenomena.

Mike Bickle (b. 1944) founded the Kansas City Fellowship in 1982 after allegedly hearing an audible voice telling him to "raise up a work that will touch the ends of the earth." This eventually became the International House of Prayer.

He was joined by men such as Bob Jones, John Paul Jackson, and Paul Cain, who were promoted as prophets, but even during their "heyday" 1990s they admitted that their prophecies were often inaccurate (which is an understatement). They pretended that this is not a matter of concern because prophets must grow in their ability to prophesy.

One of these "prophets" claimed that God told him that the prophetic words of the Kansas City prophets are only "two-thirds accurate" and "the other third will be like popping a

bullet at the enemy [that] wouldn't fire; it was a blank." The reason that the prophets are not 100% accurate, God allegedly told him, is because if God released 100% accuracy at this time "the accountability would be awesome and you'd have so much Ananias and Sapphiras going on that people couldn't grow; they'd be too scared" (Bob Jones, "Visions and Revelations," Fall 1988).

This is utter heretical nonsense, and we would need no other reason to reject these men than the fact that they make "prophecies" that are inaccurate. A miraculous gift like tongues speaking and prophecy is not a learned experience. You either have it or you don't!

Bob Jones (not the Bob Jones who founded Bob Jones University in South Carolina) claims countless out-of-body experiences, visions, angelic visitations, personal tours of heaven led by Jesus, and face-to-face conversations with God. He says he has a spirit guide who takes him on out-of-body adventures. His first alleged trip to heaven was at age 13, and on another supposed trip to heaven he claims that he saw "Jesus in the form of a light who would grab and kiss men and women and then make them disappear by absorbing them into his body" (Mike Bickle with Bob Jones, *Visions and Revelations*, series of five tapes from the Fall of 1988). He also saw unsaved people on an escalator to hell which was "like a cold storage place." Jones said that on one occasion Jesus came to him in the appearance of an angel named Dominus and they sat in rocking chairs holding hands and looking down on a church service in progress but invisible to the people in the service. All of this is contrary to Scripture and if Jones even had these experiences, they were demonic deceptions. (We deal with Pentecostal visitations to heaven in the book *The Pentecostal-Charismatic Movements*, which is available from Way of Life Literature.)

Jones promotes the Manifest Sons of God heresy. He prophesied of a "New Breed" of prophets that Jesus will

raise up and “the government will be on their shoulders” and a batch of evangelists who will heal by means of a “ray of light” that will emanate out of their hands (“Visions and Revelations,” Fall 1988). He says, “They will move into things of the supernatural that no one has ever moved in before. Every miracle, sign and wonder that has ever been in the Bible – they’ll move in it consistently. Every sign and wonder that’s ever been will be many times in the last days. They themselves will ... put death itself underneath their feet ... a Church that has reached the full maturity of the god-man!”

Jones claims to “operate with his golden senses ... He literally walks into their [other people’s] bodies and feels their feelings, tastes their tastes, sees with their sight and hears what they’re hearing” (Burl and Sharon Wells, *By the Book*, Vol. 3, Iss. 1, 1990, Go Ministries, San Jose, Calif.). This would be some sort of occultic possession. We never see God’s true prophets operating like this in Scripture.

Jones claims that angels began appearing to him when he was nine years old, but he pursued a life of gambling and drinking and ended up in a mental hospital. At that point, in the late 1970s, he supposedly repented and began receiving constant visions and angelic visitations. He met Mike Bickle in 1983 and prophesied that God was going to use Bickle to usher in a great end-time miracle revival.

Bob Jones communes with a demon that he calls “the angel Emma” and he claims that “she” birthed the Kansas City prophetic movement. Pentecostal preacher Todd Bentley says that he was told about Emma by Bob Jones and later communed with her himself:

“Now let me talk about an angelic experience with Emma. Twice Bob Jones asked me about this angel that was in Kansas City in 1980: ‘Todd, have you ever seen the angel by the name of Emma?’ He asked me as if he expected that this angel was appearing to me. Surprised, I said, ‘Bob, who

is Emma?’ He told me that Emma was the angel that helped birth and start the whole prophetic movement in Kansas City in the 1980s. She was a mothering-type angel that helped nurture the prophetic as it broke out. Within a few weeks of Bob asking me about Emma, I was in a service in Beulah, North Dakota. In the middle of the service I was in conversation with Ivan and another person when in walks Emma. As I stared at the angel with open eyes, the Lord said, ‘Here’s Emma.’ I’m not kidding. She floated a couple of inches off the floor. ... Emma appeared beautiful and young--about 22 years old--but she was old at the same time. She seemed to carry the wisdom, virtue and grace of Proverbs 31 on her life. She glided into the room, emitting brilliant light and colors. Emma carried these bags and began pulling gold out of them. Then, as she walked up and down the aisles of the church, she began [distributing] gold dust. The Lord answered: ‘She is releasing the gold, which is both the revelation and the financial breakthrough that I am bringing into this church. I want you to prophesy that Emma showed up in this service--the same angel that appeared in Kansas city--as a sign that I am endorsing and releasing a prophetic spirit in the church on people.’ ...

“Within three weeks of that visitation, the church had given me the biggest offering I had ever received to that point in my ministry. Thousands of dollars! Thousands! ... During this visitation the pastor’s wife (it was an AOG church) got totally whacked by the Holy Ghost--she began running around barking like a dog or squawking like a chicken as a powerful prophetic spirit came on her. Also, as this prophetic anointing came on her, she started getting phone numbers of complete strangers and calling them up on the telephone and prophesying over them... Then angels started showing up in the church” (P.J. Miller, “Lakeland Revival: Todd Bentley, Bob Jones, and Some Things to Consider,” May 8, 2008, pjmiller.wordpress.com).

Todd Bentley was eventually discredited as an alcoholic and an adulterer, so it is possible that both Jones and Bentley were simply lying and there is no Emma. If she does exist,

she is a demon, as angels are never referred to in Scripture in female terms and “Emma” preaches word-faith, prosperity gospel heresies.

In 1991 Bob Jones’ tapes were removed from the Vineyard Ministries International product catalog after he admitted to “a moral failure” (Lee Grady, “Wimber Plots New Course for Vineyard,” *Charisma*, Feb. 1993, p. 64). Jones was using his “prophetic anointing” to induce women to disrobe so they could “stand naked before the Lord in order to receive a word.” As for 2012, Jones has his own “prophetic ministry” based in Mississippi, and he continues to travel and “prophesy” at charismatic churches and conferences.

Paul Cain (b. 1929) is the most renowned of the “new prophets.” He claims that the “Angel of the Lord” first visited him when he was eight years old and that he has experienced countless visions and revelatory dreams and angelic visitations since then.

He began conducting healing campaigns at age 18 and was one of the prominent names in the Pentecostal “Healing Revival” of the late 1940s and 1950s, which we describe in the book *The Pentecostal-Charismatic Movements: The History and Error*. Cain was an associate of William Branham and on at least one occasion took over a meeting for Branham. In 1954, he purchased an 8,000-seat gospel tent from Jack Coe’s ministry and toured the country. He also had large meetings in Switzerland and Germany.

While in his early 20s, Cain said the “Angel of the Lord” called him to a celibate unmarried life. He said that he was driving his Lincoln Continental in southern California in the 1950s when “the Lord,” dressed as a monk, appeared in the passenger seat. In the ensuing conversation, “the Lord” indicated to him that he should cut off his marriage engagement with a young woman and live celibately.

“After the Lord had finished discussing some other matters with him Paul felt it was a good opportunity to raise the question of his recent engagement to be married. So he told the Lord about it and asked: ‘What do you think of it, Lord? ... You don't seem very pleased. Don't you want me to be married?’ The Lord looked at him again and repeated softly, ‘I walked alone.’ ‘Lord,’ said Paul, ‘if you don't want me to be married I am willing to give up the idea but you will have to do something about my feelings.’ The Lord replied by simply placing his hand upon him. To Paul it felt as though fire passed right through his body. From that day to this, he says, he has never experienced any further sexual desire. That was Paul's initiation into celibacy” (David Pyches, *Some Said it Thundered*, p. 40-41).

This was obviously a demonic visitation, as it is a doctrine of demons to forbid marriage (1 Timothy 4:1-3). Cain even claims that he ran three red lights while talking with the monk-robed “angel” and that he was pulled over by a policeman for this infraction of the law.

Like William Branham before him, Cain has the gift of clairvoyance and knows details of stranger's lives. This has convinced many of his authenticity as a “prophet.” In reality, it is an occultic gift.

“Paul's mother, grandmother, and great grandmother had all been born with the gift of seeing. His great-grandmother would sometimes see things in broad daylight and ask her friend or family if they could see them too. If they said they could not, she would occasionally wave her hand upon them and they would immediately see the identical vision. ... Paul now found he was ‘seeing’ also and would know things that were going to happen to classmates at school or were happening to absent friends. He knew simple things like who would end up with a bloody nose or who would win a race. ... There was a special bond between William Branham and Little Brother [Cain] in the early days of Paul's ministry. ... Sometimes when Branham could not meet a commitment, he would send Paul in his place. The extent of

their spiritual ‘light’ was phenomenal. When they called each other by phone one would often say to the other in fun, ‘You’re all right today. How am I?’ and each would know the other’s state of health precisely. On one occasion Mike Bickle had been complaining to his wife that he had ‘a bit of a sniffle’ or a slight cold--something he rarely had--the phone rang, Bickle picked up the receiver and heard Paul on the line. He had heard about Paul's gift so he said by way of a joke, ‘Hi, Paul! You’re all right today! How am I?’ Immediately Paul answered him, ‘Why Mike, you’ve got a bit of a sniffle and you are all wet. Your hair is standing up on the left side of your head.’ (Bickle had just gotten out of the shower). ... Art Katz reported, ‘That man is a prophet of God. He told me secrets of my heart which no man could possibly know’” (David Pytches, *Some Heard It Thunder*, 1991, pp. 24, 26, 29, 30, 81).

“A friend of ours from Australia was in a public meeting in which Cain was speaking. This man had just lost his wife and Cain (with no knowledge of this man) pointed to him and told him so and proceeded to name his four sons. ... A publisher of a famous Charismatic magazine once harbored some doubts regarding Cain. Cain later met him and ... referred to a boat owned by the publisher and preceded to tell him the numbers of his boat license after which the publisher called him truly a prophet of God” (Orrel Steinkamp, “Paul Cain,” *The Plumblne*, Dec. 2004).

Between 1958 and 1987, Cain ceased public ministry and lived with his mother, in accordance with a “personal revelation,” of course.

In 1987 Cain was accepted by Mike Bickle and the Kansas City Fellowship because of Cain’s knack at soothsaying. Mike Bickle and Bob Jones said, “Paul Cain is the most anointed prophet that’s in the world today” (“Visions and Revelations,” Fall 1989, Kansas City Fellowship). Bob Jones described Cain as “the terror of the Lord” (Al Dager, *Vengeance Is Ours*, July 1990, p. 131).

In the late 1980s Bickle and Cain were promoted by the late **John Wimber** and brought into the Vineyard Fellowship of churches. The Kansas City Fellowship was renamed Metro Vineyard of Kansas City. I heard the three of them speak together at Indianapolis '90, which I attended with media credentials.

Wimber had long lusted after signs and wonders, not being content to live his Christian life by faith. He wanted to “feel God” and “do the stuff” (referring to performing miracles).

In 1980 Wimber became associated with Lonnie Frisbee, who had birthed the Jesus People Movement with Chuck Smith and Calvary Chapel. Frisbee had proven to be too radical in his “signs and wonders” ministry for Smith, but Wimber was impressed. In fact, it was Frisbee who taught Wimber how to “do the stuff.”

On his first visit to Wimber’s church, Frisbee asked all the young people under 25 to come forward and invited the Holy Spirit to manifest His power. The roughly 300 people fell on the floor “as if on a battlefield” and shook and spoke in unintelligible gibberish (David Roozen, Church, Identity, and Change). Wimber asked God if this was of Him, and that night a Calvary Chapel preacher named Tom Stipe called him on the phone and said, “I have a word for you; the Lord says, ‘This is me’” (“Lonnie Frisbee and the Jesus People Revival,” <http://www.youtube.com/watch?v=0OgfmU13sPI&feature=related>).

Wimber should have tested the “Frisbee anointing” by Scripture, but instead he depended on signs and extra-scriptural prophecies.

Some of the elders of Wimber’s church called for a meeting to discuss the Frisbee phenomena, but the same confusion broke out to silence the protestors.

“All of a sudden, I’m seeing this guy next to me, this Ph.D. in Microbiology, begin to shake and he’s begun to shake

under the presence of God. The presence of God's coming. So I begin to stand up. The power of God knocks this guy down and he began to roll under my feet on the ground, screaming hysterically. The power of God came down on everybody in the room. And it was just absolutely mind-boggling" (John Ruttkey, quoted in *Frisbee: The Life and Death of a Hippy Preacher*).

Frisbee had a leather jacket with a picture of "Jesus" on the back that he used to "impart the spirit." The transference of the spirit is a pagan practice but it has been a major element of Pentecostalism from its inception. Usually hands are used as the transference agent, but Benny Hinn often uses his jacket or his breath to transfer the spirit, and Rodney Howard-Browne has used a towel and other things.

Wimber interpreted all of this as the power of the Holy Spirit, but it was a deceiving spirit. The apostles and early church leaders didn't fall down and shake and speak in meaningless gibberish, but the practitioners of pagan religions do those very things under the power of the devil.

Under his new "signs and wonders" emphasis, Wimber's church experienced massive growth and kids "started baptizing friends in hot tubs and swimming pools around town."

It was at this point that Wimber left the Calvary Chapels and joined Kenn Gulliksen and the Vineyard Christian Fellowship. Wimber soon became the leader of the Fellowship.

Wimber had bought into the "latter rain" end-time miracle revival heresy and the new prophecy movement, and he and Frisbee traveled together to spread their "signs and wonders power evangelism" to South Africa and Europe.

"John would speak and Lonnie would minister. They were the dynamic duo. Lonnie got up there and he'd wave his leather coat and the power of God would come and people

would be falling all over these old pews in these Baptist churches. And Lonnie would start climbing over the pews and start laying hands on people saying, ‘Speak in tongues! Speak in tongues!’ And he’d hit them in the forehead and they’d instantly begin to speak in tongues. So I was blown away by that...” (Steve Zarit, Vineyard church member, quoted in *Frisbee: The Life and Death of a Hippy Preacher*).

In one service in South Africa, Frisbee asked the children from 12 years old and under to come forward, and they all fell down “slain” (“Lonnie Frisbee in South Africa,” <http://www.youtube.com/watch?v=KYGXSac1TwM&feature=related>).

Lonnie Friesbee died in 1993 of AIDS. His wife, who had divorced him twenty years earlier, said, “At the end of the marriage he told me that he had been staying late in some gay bars” (Connie Bremer-Murray, Lonnie’s ex-wife, Special Features section of *Frisbee: The Life and Death of a Hippy Preacher*).

(For more about Lonnie Friesbee, see the entry on “Calvary Chapel.”)

Wimber played a huge role in the spread of charismatic heresy throughout evangelicalism. He yoked up with C. Peter Wagner at Fuller Theological Seminary and taught a course called “Signs and Wonders and Church Growth.”

Wagner traveled deeper and deeper into charismatic deception, eventually believing that he was one of the latter day apostles.

When Wimber met Paul Cain in December 1988, he was convinced that the man was a genuine prophet of God because Cain told him secrets of his life that no man could have known and because Cain foretold that a mild earthquake would hit the day he arrived. (A mild earthquake is NOT an uncommon event in southern California!) When Wimber accepted Cain into the Vineyard he did so with no

reservations. “We did not have to correct Paul Cain because there were no charges whatsoever in all our investigation on Paul’s ministry, or his theology, and/or his history. Although there are those that have held negative views” (John Wimber, “Forum on Prophecy, Signs and Wonders,” Indianapolis 1990, Aug. 17, 1990).

In his association with Wimber and Bickle in the early 1990s, Cain described visions of the coming of “miracles” such as resurrections from the dead, believers walking through walls, and preachers levitating and standing in fixed poses for 24 hours.

In October 2004 Cain was exposed as a homosexual and an alcoholic by Rick Joyner, Mike Bickle, and Jack Deere, who said that Cain had refused to submit to discipline.

"In February 2004, we were made aware that Paul had become an alcoholic. In April 2004, we confronted Paul with evidence that he had recently been involved in homosexual activity. Paul admitted to these sinful practices and was placed under discipline, agreeing to a process of restoration, which the three of us would oversee. However, Paul has resisted this process and has continued in his sin." With our deepest regrets and sincerity, Rick Joyner, Jack Deere, Mike Bickle. http://www.morrnsstrarministries.org/oages/special~bulleu.ns/Oct_19.html

Eventually Cain admitted his sin, saying, “I have struggled in two particular areas, homosexuality and alcoholism, for an extended period of time. I apologize for denying these matters of truth, rather than readily admitting them” (“A Letter of Confession,” February 2005, <http://web.archive.org/web/20050225053035/http://www.paulcain.org/news.html>).

For four decades Cain had deceptively claimed that he had no sexual feelings because “the Lord” had touched him. He had told this story to many, including John Wimber, Mike Bickle, and David Pytches, author of *Some Heard It*

Thunder, and had used it to impress people with his “prophetic mystique.”

In 1996 the Vineyard Fellowship disassociated itself from Bickle’s church, which became Metro Christian Fellowship. In 1999 Bickle started International House of Prayer (IHOP), and in 2000 he turned over the senior pastorship of Metro to Floyd McClung, former director of Youth With A Mission (YWAM), to focus on IHOP.

Bickle’s emphasis continues to be on a latter rain signs and wonders ministry in preparation for Christ’s return. The IHOP website proclaims the heresy that “prior to the return of Jesus, the earth will experience unprecedented worldwide revival.”

IHOP hosts 24-hour prayer meetings which are mystical contemporary worship “encounters” powered by contemporary music featuring all of the elements that are used to create the “worship experience.” The services are weird charismatic free-for-alls.

“Onstage at the Spiritual Warfare and Prophetic Worship conference at Municipal Auditorium, Mike Bickle sways with his eyes closed as he cradles an open Bible. Beside him, guitarists play and a woman sings. Two thousand Christians again and again sing a simple lyric: ‘Pour your spirit out over this place. Pour your spirit out over this place. Pour your spirit out over this place.’ For fifteen minutes, they repeat the line until, finally, the music quickens and a woman in a red dress on a rear balcony whirls, waving a shredded white flag of surrender from a pole. Some worshipers clasp their hands below their chins in prayer. Others hop up and down, flailing their arms. ‘Release the anointing! Release the fire of the Holy Spirit!’ an impassioned Bickle cries into the microphone. ‘Beautiful God! Beautiful God!’ In the mosh pit, a middle-aged woman jerks her head forward then back between her raised arms as she dances. She opens her eyes and blows kisses toward the rafters from her open palm, drops her head to giggle, then

sends Jesus another kiss or two. ‘We must have more, Lord! More in your kingdom!’ Bickle yells from the stage. ‘More, Lord, bring us more!’” (Deb Hipp, “Return of the Prophets,” *The Pitch*, Oct. 10, 2002).

Jars of Clay

Jars of Clay was formed in the 1990s and has had a big influence.

Their song “Flood” achieved cross-over success and rose to #12 on the Billboard Modern Rock chart and to #37 on the Billboard Hot 100. It is no wonder that the song was popular with the world, since the lyrics are so vague as to be meaningless.

“Rain, rain on my face/ It hasn’t stopped raining for days/
My world is a flood/ Slowly I become one with the mud.

“But if I can’t swim after forty days/ And my mind is
crushed by the thrashing waves/ Lift me up so high that I
cannot fall/ Lift me up/ Lift me up - when I’m falling/ Lift
me up - I’m weak and I’m dying/ Lift me up - I need you to
hold me/ Lift me up - Keep me from drowning again.”

Jars of Clay could be singing about any god or even a girlfriend or boyfriend.

The band names Jimi Hendrix and the Beatles as their inspiration (Dann Denny, “Christian Rock,” *Sunday Herald Times*, Bloomington, Ind., Feb. 8, 1998). The lead guitarist for Jars of Clay is said to be a “Beatles fanatic” (*Christian News*, Dec. 8, 1997).

Jars of Clay is committed to the emerging philosophy laid out in Bob Briner’s influential book *Roaring Lambs: A Gentle Plan to Radically Change Your World*. Jars of Clay put its imprimatur on this book, as did Michael W. Smith, Steven Curtis Chapman, Sixpence None the Richer, Steve Taylor, Michael Tait of dc Talk, and Delirious.

It is all about kingdom building. It as much about transforming culture than preaching the gospel to people, which is something we don't see in the book of Acts. When Paul and Barnabas went out from the church of Antioch as the first foreign missionaries, they didn't spend their time redeeming the culture of the Roman Empire. They proclaimed the gospel and planted churches. They taught the believers to avoid and reprove every every work of darkness, to not be unequally yoked with unbelievers , to not be conformed to the world (2 Cor. 6:14-18; Eph. 5:11; Rom. 12:2). But Briner calls on "lambs" to "roar" in order to engage and transform culture and society. Briner suggests, for example, that Christians should have the goal of seeing their sons and daughters become the principle dancers in ballet companies instead of looking upon such things as wrong and staying away from them. Briner says, "What I'm calling for is a radically different way of thinking about our world. Instead of running from it, we need to rush into it. And instead of just hanging around the fringes of our culture, we need to be right smack dab in the middle of it."

In October 2010 Jars of Clay participated in the David Crowder Band's Fantastical Church Music Conference at Baylor University. There they joined hands with Rob Bell, who denies the infallible inspiration of Scripture, believes practically everyone will be saved, denies the eternal judgment of hell, and mocks the gospel of salvation through the blood of Christ. (See "David Crowder" in this Directory for more about Bell.)

The ecumenical Jars of Clay traveled with the Rock & Worship Roadshow in early 2011. In that forum they joined hands with Roman Catholic Matt Maher, among others. The bands covered the Beatles song "Ob-La-Di, Ob-La-Da."

Jesus Culture

Jesus Culture is both a youth ministry and a contemporary praise band. It was founded in 1999 at Bethel Church in Redding, California, by Banning Liebscher. Other members of the band are Kim Walker-Smith, Chris Quilala, and Melissa How. They published their first album in 2006 entitled *Everything*.

They host large youth conferences in America, Australia, and England “which bring thousands of young people from around the world to the host cities.” Jesus Culture has been called “one of the most significant Christian movements in post-war America” (“Jesus Culture: Kim Walker speaks about the power worship ministry from California,” Crossrhythms.co.uk).

Jesus Culture is committed to the latter rain apostolic miracle revival heresy. They follow the visions and prophecies of people such as Reinhard Bonnke, Bill Johnson, Lou Engle and Cindy Jacobs. They think they are seeing a “new breed of revivalists emerging throughout the earth” who will “walk in the supernatural, demonstrating the Kingdom of God through power” (“About Jesus Culture,” www.jesusculture.com). They will “walk in Kingdom authority, and heal the sick and raise the dead.” They will “revolutionize the world,” “change cultures and see entire regions saved.” In 2007 Lou Engle and Cindy Jacobs “prophesied” that God was going to move the Jesus Culture conferences into stadiums and perform “signs and wonders.”

It is claimed that “there is a strong presence of the Lord” at the Jesus Culture conferences. They use contemporary music to create a mystical atmosphere in which young people can “come into God’s presence” and “encounter His extravagant love and raw power.” It’s all about the music. The experience and “presence” is accomplished with body-jerking dance rhythms, non-resolving chord sequences,

repetition, sensual vocal styles, electronic distortion, darkened halls, colored lighting, and smoke.

For more about the latter rain miracle revival see “Calvary Chapel,” “Lindell Cooley,” “Tim Hughes,” “Integrity Music,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”

Keaggy, Phil

Phil Keaggy (b. 1951) is considered one of the foremost contemporary Christian guitarists/songwriters.

After playing in several rock bands in his teen years, in 1968 he joined John Sferra to form a rock group called the Glass Harp. Bass player Dan Pecchio joined them about a year later, and they produced their first album in the fall of 1970. Earlier that same year Keaggy made a commitment to Christ in an Assemblies of God church, following the death of his mother in an automobile accident. Like most CCM musicians, Keaggy does not describe his salvation in clear biblical terms in his interviews or at his web site. In 1972, he left Glass Harp due to philosophical differences to do solo work and to begin playing in Christian circles. During the last half of the 1970s he worked with Buck Herring and the 2nd Chapter of Acts, one of the pioneers of Christian rock. Later he formed the Phil Keaggy Band.

Though the Catholic-raised Keaggy made a commitment to Christ in an Assemblies of God church in 1970, he has not rejected Roman Catholicism and he is extremely ecumenical. Keaggy joined Catholic John Michael Talbot on his album *Cave of the Heart*. Note the following statement from a 1995 interview:

“... the Gospel is preached in many Catholic churches, and the truth is known there. ... Over the years, I’ve been a part of many nondenominational churches and denominational churches, but I have even a higher regard and respect for my

Catholic upbringing, because I believe it planted the seeds of faith in me. And I read books that give me a greater understanding of the Catholic faith today. I'm not a practicing Catholic, but I believe that I'm a true believer who responds to the truth that is there. Because it's ancient tradition; it goes way back. I think Martin Luther had some great ideas, and showed us that we're saved by grace through faith, but he was a Catholic when he posted all that up! ... I have great fellowship with my Catholic brethren today. I have some dear friends across the country that I've made. That's a whole other subject; but I think when the Lord looks at his Bride, he doesn't see the walls that we use to divide ourselves from each other. He sees one body, and that body is comprised of his children, those who he bought and paid for with his blood ... I love the liturgy; I think liturgy with the Spirit is one of the most powerful ways of communicating the life of God to us" (Phil Keaggy, cited by Tom Lored, "Phil Keaggy in His Own Words," *Way Back Home*, December 1995).

It is true that Catholicism can plant general seeds of faith in God which can sometimes be watered by the gospel, but to imply that Catholic churches preach the gospel is a serious error. While it is true that Martin Luther was a Catholic when he first made his protest against Rome, *he did not learn salvation by grace alone from Roman Catholicism*. He learned it from the Bible IN SPITE OF Rome, and Rome quickly condemned him and tried to kill him. Rome's Council of Trent, which was responding to Luther, boldly cursed anyone who says that salvation is by grace alone through faith alone by the blood of Christ alone without works or sacraments, and Trent has never been rescinded. Any Catholic church which preaches the true gospel that salvation has nothing whatsoever to do with works or sacraments (and I don't know of any) is preaching contrary to what Roman Catholicism teaches in its official documents. The Catholic Church plainly states that salvation is by grace PLUS works and sacraments. Not only does the Catholic

Church deny the gospel of the grace of Christ by its formal declarations, but in many other ways, as well. The all-sufficiency of Christ's once-for-all atonement is denied by the Catholic mass, which alleges to be a continual re-offering of Christ's sacrifice; by the Catholic priesthood, which alleges to stand between the believer and Christ; by the Catholic sainthood, which alleges to mediate between men and God.

Keaggy says he loves the Catholic liturgy, but it is contrary to the Bible. There is no mass in the Bible. There is no special priesthood in the New Testament church. There are no sacraments in the New Testament Scriptures. Sacraments are supposed to be channels of grace, but the ordinances of true New Testament churches (believer's baptism and the Lord's Supper) are not channels of grace but are symbols and simple reminders only.

Keaggy discounts the importance of sound doctrine when he says that God does not see differences between churches and denominations. The Lord Jesus Christ warned that there would be many false teachers who would lead many astray (Mat. 7:15). He warned that as His return draws nearer, false teachers would increase (Mat. 24:11,24). The Lord's apostles likewise warned of a great apostasy or turning away from the true New Testament faith, of the rise of many false teachers, of the creation of false churches (e.g., 1 Timothy 4; 2 Timothy 3-4; 2 Peter 2; 1 John 2,4; Jude; Revelation 17). If God sees all denominations as a part of His one body, where are the false teachers? Where are the false churches? Where is the spirit of antichrist?

The following is from another interview:

"I'm just pro-Jesus. I'll go into any church where His name is honored. I don't know where it will take me. I just know that Christians need to love each other" (Phil Keaggy, cited by Dave Ubanski, "Fret Not," *CCM Magazine*, Nov. 1998, p. 36).

This sounds good to many, but Keaggy ignores the Bible's warning that there are false christs (2 Cor. 11:3-4). The "Jesus" honored by many churches is an unscriptural Jesus, and the Bible warns that God's people are not to fellowship with these (2 John 10-11). Christian love is important, but the Bible says that true love is obeying God's commandments (1 John 5:3). (See "False Christs and False Gods" in this Directory of Contemporary Worship Musicians.)

In an interview with Religious Broadcasting, Keaggy further emphasized his ecumenical philosophy:

"I think also the unity that is so necessary in the body of Christ is important. I admire Charles Colson. He got a lot of flack for writing the book, *The Body*, and being associated with Catholics. I was raised Catholic and my mother's influence was powerful in my life. I came to the Lord when she passed away. She sowed the seeds in my life for me to become a believer. There are divisive voices out there. People who thrive on disunity are the ones [to whom] you've got to say, 'I'm not going to contend with this, I'm not going to argue, I'm just going to go about my business'" ("Saran E. Smitha and Christine Pryor, "Integrity Times Two: Michael Card and Phil Keaggy," *Religious Broadcasting*, National Religious Broadcasters, July-August 1995).

The Christian life would be much simpler if one could follow Keaggy's advice and not get involved in contentions about doctrine and Christian living, but faithfulness to the Word of God does not allow it. Keaggy says he is not going to "contend," but God requires that His people "earnestly contend for the faith once delivered to the saints" (Jude 3). We are to reprove the unfruitful works of darkness (Ephesians 5:11). Obedience to such commands does not allow me to follow Keaggy's ecumenical counsel.

Keaggy's unscriptural ecumenical philosophy and anti-fundamentalist attitude prevails in the world of Contemporary Christian Music.

Keaggy is charismatic and claims to have received the "baptism of the Spirit" in 1970 at a Kathryn Kuhlman service (Phil Keaggy interview," *Harmony* magazine, 1976, <http://www.museweb.com/keaggy/harmony76.html>). There is every evidence that Kathryn Kuhlman operated in a false deceiving spirit. Keaggy was affiliated with the Pentecostal Love Inn Community in Freeville, New York, from 1974 to 1979.

As with most CCM artists Keaggy builds bridges to the world. He performs an unholy combination of secular rock and Christian rock, and those who listen to his music are drawn toward worldly rock & roll. On his 1993 *Crimson and Blue* album, for example, he pays "homage to The Beatles" with several of the songs. The Beatles have done more to further the Devil's program in this generation than any other music group. It is unconscionable for a Christian to pay homage to these wicked people and to their demonically-inspired music, thereby encouraging Christian young people to think that rock & roll is harmless.

Keaggy had a large role in producing the 1998 album *Surfonic Water Revival*. It is an attempt to Christianize surf-rock music. According to the CCM rockers who designed this album, Heaven might be a "Surfer's Paradise." Note the words to the song "Surfer's Paradise" from this album. It is written by Terry Scott Taylor and performed by All Star United with Phil Keaggy:

"It's a dream of mine/ It's always surfin' time/ There's a beach with perfect weather/ And no closing sign/ It's the place to go/ 'Cause your tan never fades there/ And the surf's so fine/ And the junk's all free at the 7-Eleven/ And if you catch the perfect wave/ It'll take you to heaven/ So

bring your girl and bring your guy/ And make it on down/
To surfer's Paradise.

Chorus: "Let's get together, yea/ Let's get together (at)/
Surfer's Paradise/ Don't hesitate, don't think twice/ Shorts
and bikinis will suffice/ You can wear 'em all day and night/
(At) Surfer's Paradise."

This is worldly foolishness. God's Word forbids half-nakedness. The Lord Jesus Christ warned that sensual lust, which is a big part of the beach scene, is adultery. When I was saved at age 23 from a hippie lifestyle (I grew up in Florida only a short drive from many beaches), God dealt with me about my old ways. He convicted me that it is wrong to lust after bikini-clad girls. I understood that I had to avoid beaches to avoid temptation. He convicted me about the evils of rock music. I no longer wanted to bum around and hang out and waste my life as I did before I was saved. Why aren't CCM rockers convicted of these things? Instead of singing about beach parties they should be preaching against them. Surfing itself is not wrong, but the surf scene is intimately connected with the worldly licentiousness which the Bible forbids (1 John 2:15-17). The same is true for snowboarding. Snowboarding is not wrong, but the snowboard *culture* is at enmity with God's laws and must be shunned by those who desire to please a holy Christ. The same is true for skateboarding.

Some of Keaggy's music is simple folk style on acoustic guitar with a soft rock ballad rhythm, and some of the lyrics to his songs are scriptural. The song "Disappointment" is an example. Consider the first stanza:

"Disappointment—HIS appointment, change one letter/
Then I see, that the thwarting of my purpose is God's better
choice for me/ His appointment must be blessing, though it
may come in disguise/ For the end from the beginning, open
to His wisdom lies/ Disappointment—HIS appointment,
whose?/ The Lord's who loves me best/ Understands and

knows me fully, who my faith and love would test/ For like loving, earthly parent, He rejoices when He knows/ That His child accepts unquestioned all that from His wisdom flows.”

Yet any good in Keaggy’s music is far outweighed by the danger of his ecumenical-charismatic heresies and the bridges that he builds to the world.

Kendrick, Graham

Graham Kendrick (b. 1950), one of the most prominent names in Contemporary Praise Music, is the author of popular songs such as “From Heaven You Came,” “Meekness and Majesty,” “Shine Jesus Shine,” and “Such Love, Pure as the Whitest Snow.”

One of his objectives is to break down denominational barriers and create ecumenical unity. He was the co-founder of the ecumenical March for Jesus, which has brought together every type of denomination and cult including Roman Catholic and Mormon. A biography at Kendrick’s web site boasts: “Crossing international and denominational barriers, his songs, like the popular *Shine Jesus Shine*, have been used from countless small church events to major festivals—including Promise Keeper rallies, Billy Graham crusades and a four million-strong open air CATHOLIC MASS in the Philippines capital Manila, where THE POPE ‘SWUNG HIS CANE IN TIME TO THE MUSIC.’”

Kendrick is a charismatic of the most radical sort and promotes the heretical “kingdom now” theology and Word faith doctrine. He is a member of the Ichthus Christian Fellowship which welcomed the so-called Toronto Blessing with its meaningless gibberish, spirit slaying, hysterical laughing, barking, braying, rolling. Kendrick claims that he was “baptized with the Holy Spirit” in 1971 after attending a charismatic meeting. He says, “It was later that night when I

was cleaning my teeth ready to go to bed that I was filled with the Holy Spirit! ... and I remember lying at last in my bed, the fixed grin still on my face, praising and thanking God, and gingerly trying out a new spiritual language that had presented itself to my tongue with no regard at all for the objections thrown up by my incredulous brain! ... That was a real watershed in my Christian experience” (Nigel Smyth, “What Are We All Singing About?” <http://www.freedomministries.org.uk/ccm/nsmyth1.shtml>).

To bypass one’s thinking and to refuse to test everything by Bible doctrine is blind mysticism.

The following is excerpted from an article by Alan Morrison entitled “The New Style of Worship and the Great Apostasy.” Used by permission. The entire article is available on the Diakrisis web site at <http://www.diakrisis.org/articles.htm>.

As a graphic illustration of the kind of ‘Christianity’ which lies behind the new hymnody, consider the following interview with that veteran of the New Style of Worship, Graham Kendrick, conducted by the supremo of the cult-like Jesus Army Fellowship, Noel Stanton:

NS: “What are the landmarks in your life?”

GK: “I remember when I was about five years old my mother reading us a bedtime story which included a simple explanation of the gospel and asking us if we wanted to invite Jesus to forgive our sins. I remember kneeling down by myself and praying. I felt an excitement deep inside me that surprised me. During teenage years I began to examine if it was first hand or second hand”.

NS: “You were a rebel?”

GK: “It was the 60s and I tended towards the cynicism of the time. Certainly I was determined to discover more”.

NS: “Did that lead to Baptism in the Spirit?”

GK: “I’ve never been a crisis person but I came out of one particularly drab Christian Union meeting at college thinking ‘There must be more than this’. So I set out to seek for more of God. I had met one or two people who seemed to have been profoundly affected by the Holy Spirit. I tracked down a housegroup and knocked on the door, not knowing anybody there, and asked people to pray for me afterwards. It was later that night when I was cleaning my teeth ready to go to bed that I was filled with the Holy Spirit! That was a real watershed in my Christian experience”.

NS: “When was this?”

GK: “It was about 1971, when the charismatic renewal movement was in its early days and was quite controversial. Lots of people would warn you off and say it was of the devil! Tongues were as controversial then as the current manifestations of shaking and falling are now” (*Jesus Life Magazine*, from the Jesus Army Fellowship website at <http://www.jesus.org.uk/kendrick.html>. This interview was also reproduced on “The Graham Kendrick Website” under the link “Graham’s Christianity”).

This brief testimony displays all the inadequacies and dead-ends of the modern understanding of what it means to become a Christian. While we are aware that such interviews do not necessarily contain every facet of a person’s conversion, the fact remains that — having been asked to identify the landmarks in his Christian life, Mr. Kendrick places the emphasis not on the holiness of God, the demands of the Gospel or the atonement of Christ but on his own feelings and experiences. This is symptomatic of a grave crisis in the modern evangelical scene, and one which has worked its way into churches through the New Style of Worship songs which they sing today. We have no desire to enter into ad hominem contentions, but it is surely valid for us to highlight what we believe to be unhealthy and even dangerous ideas in the testimony of a keynote composer in the New Style of Worship scene, who plainly wields

considerable influence over gullible and vulnerable young people.

Firstly, while there is a verbal mention of sin and forgiveness in this interview with Kendrick, there is not the slightest indication of true repentance and an understanding of what sin is all about. Surely this is the most important aspect of a conversion experience, as shown in those examples in the Early Church, when folk were “cut to the heart” (e.g. Acts 2:37). While we do not at all deny that small children can be regenerated and converted — recognising that their understanding of the Gospel will not be identical to that of a university professor — there must surely be a real awareness first of the need for forgiveness and a subsequent desire for repentance, otherwise conversion becomes a mere mental assent.

(It should be pointed out here that there are two equal and opposite errors into which we can fall on the experience of conversion. One is what is known as ‘Sandemanianism’ — named after Robert Sandeman, 1718-1771, the Scottish minister who first publicly propounded this doctrine — which involves the idea that a person merely needs to give verbal assent to the propositions contained in the Gospel in order to be saved, without any evidence of a heart change or regeneration. The other is what we can call ‘Preparationism’ — whereby a person is persuaded of the need to enter into a massively over-prolonged (or even indefinite) period of intense preparation for conversion, during which he must go through the most oppressive heart-searching rigours, without which he cannot be saved. We must always be sure that our evangelism does not encourage either “easy-believism” or its opposite: bondage-making preparationism. They lie at contrary ends of the spectrum, but both are deadly, conversion-stifling errors.)

Secondly, a child who is genuinely regenerated will surely not subsequently become an adolescent rebel, with a tendency to partake in “the cynicism of the time”, as Kendrick puts it. It seems to be taken for granted in so many evangelical churches today that even youngsters who

profess Christianity will still go on to be teenage rebels who need to express themselves in rock music, foppish clothes, and the raucous multi-media experiences of the world. But such out-and-out rebellion belongs to the fallen nature and should not be a feature in a believer's life of any age.

Thirdly, in this testimony, there is that typical feature of neo-evangelicalism: the desire for increasingly exciting experiences. Regardless of what Mr. Kendrick says here, he was indeed a "crisis person" who was seeking a "crisis experience". Is there not a link here back to that early prayer of his which engendered "an excitement deep inside me" but which apparently failed to kindle godly sorrow and contrition? The Christian Union meeting, he believed, was not good enough for him. But instead of seeking out some orthodox Christians who promote sound doctrine to point him in the right direction, like so many immature, misguided seekers he goes in search of sensational "pyrotechnics". From the present writer's experience of this kind of complaint, that "particularly drab Christian Union meeting at college" could easily have been made up of godly youngsters singing hymns in the old-style and bowing quietly in prayer before the Lord (without the almost mandatory trance-induced arm-waving and gibberish kind of "tongues-speaking" one finds among most university and college Christian Unions today). This is considered dull and boring in the kind of circles where CCM is extolled, and especially among carnal youngsters who have been processed on the easy-believist conveyor belt of evangelism.

The housegroup scene has always been a pastoral minefield, and if you go down that pathway you are far more likely to wind up in a cult rather than a sound assembly!

Fourthly, the account of being "filled with the Holy Spirit" is decidedly suspect. Christians are certainly instructed to "go on being filled with the Spirit" (Eph. 5:18) throughout their Christian lives; but it is so typical of the sensation-seeking, crisis-loving evangelicals of today to highlight one incident as their supposed "baptism in the Spirit". And is it

not strange that what Kendrick describes as “a real watershed” in his Christian experience should occur entirely as an incidental experience while he happened to be “brushing his teeth”? Frankly, we find it hard to credit the fact that in a serious interview, designed to display the testimony of the work of God in his life and his faith in the Son of God, we should read such a flippant narrative. This is entirely in keeping with the superficial nature of the New Style of Worship as a whole; and the question must be asked here: Is it right for churches to worship God from a hymnbook of which almost 10% of the songs were written by a man whose testimony would not even obtain membership for him in our churches? (*Mission Praise* contains 8.5% of Graham Kendrick songs. *Songs of Fellowship* contains 10%.)

Surely there is a clear connection between the truncated “Christianity” of this “conversion” experience, and that which the New Style of Worship is promoting in churches today. This is a plain example of “easy believism”, with a subsequent psycho-religious catharsis masquerading as an “infilling of the Spirit”. Such phenomena form the undergirding theology which governs the style and content of the New Style of Worship songs, which are deliberately manipulative of a bogus spiritual experience. A person who has had a superficial “conversion” experience will always spend his or her time seeking a more profound “second blessing”. Consequently, in place of the simple desire for reverential praise of the Triune God, we find that the search for an ever-greater “high” also becomes the goal of worship. Hence, these songs are often used to bring a person into what is known as an “altered state of consciousness” (Alan Morrison, “*The New Style of Worship and the Great Apostasy*,” Diakrisis International).

Kilpatrick, Bob

Bob Kilpatrick (b. 1952) is the author of popular contemporary worship songs such as “Lord Be Glorified,”

“God Is Good,” “I Will Not Be Ashamed,” “Sold Out and Radical,” and “Here Am I (Send Me to the Nations).”

His musical output “is a mix of folk, gospel and progressive rock.” Since the 1990s he has produced for Randy Stonehill, Phil Keaggy, Sara Groves, and other contemporary ecumenical rockers.

His 2003 album *Think Pray Groove* pays tribute to his worldly musical influences. “He sends up his own song by performing it in the style of Frank Sinatra, Elvis Presley, and The Beatles” (*Wikipedia*).

Kilpatrick is an ordained Pentecostal minister who promotes such heresies as gibberish tongues and healing guaranteed in the atonement. He was the third inductee into the Assemblies of God Hall of Honor.

Kilpatrick is affiliated with Christian Musician Summit (CMS), which is radically ecumenical and has the objective of unifying “the Church.” This refers to the ecumenical agenda of building the one-world church. The CMS statement of faith is so shallow as to be almost meaningless. It consists of five brief sentences, including “We believe God’s grace is all we need.” The vagueness and brevity of the statement of faith is by design so as not to get in the way of the ecumenical agenda. Another of their objectives is kingdom building.

The ecumenical broadness of Kilpatrick’s music is evident in that his song “Bring Them Home” was sung at Mother Teresa’s funeral service in Calcutta. Hillary Clinton told the singer how “touched she was by the song” (“Bob Kilpatrick Author Profile,” n.d., newreleasetuesday.com). Kilpatrick’s music was perfectly at home in a place devoted to the veneration of Mary as Queen of Heaven and perfectly acceptable to a woman who admitted that her devotional life was one of darkness and emptiness and referred to herself as the “saint of darkness.” Mother Teresa was a universalist

who believed that all men are already children of God. (See *Was Mother Teresa a True Christian?* which is a free eBook available from Way of Life Literature -- www.wayoflife.org.)

Kilpatrick is moving deeply into the contemplative prayer movement. His book *Secrets of the Silence* teaches “the power of praying without words.” This is blind contemplative mysticism which came from the Roman Catholic monastic system. Kilpatrick seeks to hear “God’s voice” beyond the Bible, beyond thinking, beyond conscious prayer. Kilpatrick’s silence is different from the silence of biblical contemplation, which refers simply to finding a quiet place in which the soul can effectively seek the Lord through prayer and meditating on Scripture. In biblical contemplation, we don’t sit with an empty mind and do nothing but “listen for God’s voice” in a mystical sense. Rather we hear God’s voice as we open the Bible and read and meditate on its words, and we pray to God with our mind in full gear IN WORDS.

The Roman Catholic-style contemplative mysticism is sweeping through the field of contemporary worship music.

In this Directory see also the entry on Michael Card, Amy Grant, Mercy Me, John Michael Talbot, and John Wimber.

Latter Rain

See “Lindell Cooley,” “Jesus Culture,” “Tim Hughes,” “Integrity Music,” “Kevin Prosch,” “David Ruis,” “John Wimber,” and “Jesus Culture.”

Ledner, Michael

Ledner, author of “You Are My Hiding Place,” is senior pastor of the Pentecostal (Four Square) emerging church flavored Desert Streams Chapel in Scottsdale, Arizona. It

describes itself as “a post modern, relevant and relational” church.

LeFevre, Mylon

Mylon LeFevre (b. 1944) grew up in a family that performed Southern gospel. He left the family group in the 1960s over “group tensions and a dispute about his sideburns” (*CCM Magazine*, July 1998, p. 76), and his music has had a rebellious character ever since. He embarked on a rock & roll career and released his first solo album in 1970. It was supposed to be a “Christian” rock album, but LeFevre admits that he and his fellow band members smoked marijuana together and he soon fell away from church (John W. Styll, “Mylon LeFevre: The Solid Rocker,” *CCM Magazine*, March 1986). After performing with some of the most famous rock groups, such as The Who, the Rolling Stones, and Little Richard, and becoming a slave to drugs (including a near-fatal overdose of heroin in 1973), LeFevre made a recommitment to Jesus Christ in 1980 while attending a concert by the early CCM group 2nd Chapter of Acts. (LaFevre had been recording and performing Christian music with Phil Keaggy and others since 1976.)

In the 1980s he formed the “Christian rock” group Broken Heart, and they released their first album, *Brand New Start*, in 1982. His 1985 album was the absurd and unscriptural *Sheep in Wolves Clothing*.

In 1987, LeFevre and his band attempted to “cross over” to mainstream rock by renaming themselves “Look Up.” The self-titled album contained lyrics that were religious but abstract:

“But the album we made for Epic [Look Up] is more subtle and still has the Christian message. But it is not so religious sounding. We’ve been careful to avoid any religious terminology in this record that would turn people

off” (LeFevre, cited by Jeff Godwin, *What’s Wrong with Christian Rock?*, p. 124).

“It’s an anointed record and it’s got a good message, but it’s very shallow. We really avoided certain words and phrases, you know” (LeFevre, cited by John Styll, *CCM Magazine*, March 1986).

In 1989, LeFevre had a massive heart attack while touring with White Heart and his health problems forced the retirement of Broken Heart.

Of the period 1982-1991, LeFevre says, “I was a Christian musician who preached a little, worshiped a little, and rocked a lot” (“Mylon LeFevre and Broken Heart Artist Profile, newreleasetuesday.com, Nov. 26, 2007).

LeFevre is an elder in the Mt. Param Pentecostal Church (Church of God, Cleveland, Tennessee) near Atlanta. His second wife, Christi, was “ordained” by Word-Faith heretics Kenneth and Gloria Copeland. (LeFevre is divorced from his first wife Anne.)

Since 1992, LeFevre has had a solo Christian rock career. His 1992 album *Faith Hope and Love* included guest appearances from Carman, Michael W. Smith, 4Him, and Steven Curtis Chapman.

LeFevre has a zeal to preach Christ to those who attend his concerts. By 1989, he claimed that 160,000 young people had signed decision cards at his concerts (Jerry Wilson, “Rock Evangelist for the 90s,” *CCM Magazine*, July 1990, p. 30). We would warn, though, that “decisions” made in the context of a rock concert are always questionable due to the sensuality and emotion-wrenching mysticism of the music itself.

LeFevre very aggressively promotes the heretical non-judgmental philosophy: “He doesn’t think Christians should condemn others. ‘That happened to me as a child, and it’s not right. ... We don’t holler at people and we don’t shake Bibles

at them. We just bring the love of Jesus to them”” (*Seattle Post-Intelligencer*, Seattle, Washington, Oct. 11, 1984).

LeFevre’s Pentecostal doctrine is evident by the following statement: “If you come to our concerts, you’ll find people getting born again, people getting baptized in the Holy Spirit, people getting healed of physical ailments” (Mylon LeFevre, *Ministries Today*, January-February 1987, p. 30).

As noted previously, one of LeFevre’s videos was called “Sheep in Wolves’ Clothing.” The Lord Jesus Christ warned that false teachers are wolves in sheep’s clothing, but Christian rockers claim to be sheep in wolves’ clothing! What incredible confusion.

LeFevre promotes the false doctrine that music is neutral and that any music can be used to glorify God as long as the performer is sincere:

“Music is not good or evil because of the formation of the notes or the structure of the beat. Music is good because the heart of the person playing it is innocently and sincerely giving praise to our God” (Mylon LeFevre, cited by Jeff Godwin, *What’s Wrong with Christian Rock?*, p. 122).

“Rock ‘n’ roll is not evil. Rock ‘n’ roll is rock ‘n’ roll. It’s a form of music” (LeFevre, cited by John Styll, *CCM Magazine*, March 1986).

Any bar owner knows that music is not neutral. Why does the owner of a tavern or a night club choose a certain kind of music? Because that type of music creates the right atmosphere to promote the fleshly activities of that establishment. If a tavern owner attempted to play traditional hymns, he would create an entirely different atmosphere which would not be conducive for the type of recreation his patrons are engaged in.

In 1997, well-known Pentecostal leader David Wilkerson (of *Cross & Switchblade* fame) characterized LeFevre’s

music as demonic. Wilkerson's newsletter in August of that year described his impressions while attending a concert:

"At first, I couldn't believe what I was seeing on stage. Suddenly I was on the ground, on my back, weeping and sobbing and groaning in the Spirit. I sat up and took another look at the stage. I WAS HORRIFIED BY WHAT I SAW IN THE SPIRIT! I SAW DEMONIC IMAGES RISING FROM THAT STAGE! I HEARD SATAN LAUGHING! (Wilkerson's emphasis) It was an overt manifestation of Satan — worse than anything I've ever seen on the streets of New York."

LeFevre is the father-in-law of Peter Furler of the Newsboys.

Lowry, Mark

Singer/comedian Mark Lowry (b. 1958) has been performing music professionally since age 10, when he appeared at the International Song Festival in Memphis (now called the National Quartet Convention) and was given a recording contract soon thereafter. He recorded two albums, including one with the London Symphony Orchestra. In addition to his solo work, he sings with the Gaither Quartet. He grew up in a Baptist home and played in theaters around Houston.

"My dad would let me be in the plays, but he wouldn't let me dance 'cause we were Baptist. [The cast] would dance around me, but I couldn't do it" (Melissa Riddle, "Funny Face," interview with Mark Lowry, *CCM Magazine*, May 1996).

Lowry attended Jerry Falwell's Liberty University and describes the early part of his career:

"I started honing my craft in independent, fundamental, legalistic, wonderful and-I-thank-God-for-them Baptist churches—not all legalistic, I take that back—but I wore my suits and ties and my Jerry Falwell haircut..." (Ibid.).

That was before Falwell became ecumenical and began to support Christian rock music, etc. In typical Contemporary Christian Music style, Mark Lowry labels living standards and ecclesiastical separation “legalism” —

“Legalism is as sickening today as it was 2000 years ago. It’s just wrong. On my new video [*Remotely Controlled*], that’s one thing I’m tryin’ to take a whack at. Legalism as I know it. And I thank God for the churches I grew up in ‘cause that’s where I found Christ, but there was a lot of baggage there. It’s true of every church. God is probably doing something in most of them. Some people need a charismatic experience. Some need a Calvinist doctrine. And just about the time I think I’ve got God put in my box, just about the time I’ve got Him figured out, He’s over there loving someone I wouldn’t be seen with, working through someone I wouldn’t associate with. I tell people at my concerts, ‘Isn’t that somethin’? We’ve got Catholics, Presbyterians, Episcopalians, Baptists, and Pentecostals all under one roof! And you know what? Somebody’s wrong!’ That’s why eternity is gonna last so long. God’s gotta straighten us out” (Ibid.).

Lowry is correct in observing that there is a right and wrong when it comes to doctrine, but when he claims that God will straighten it all out in Heaven and implies that doctrine should not be divisive in this present world, he is ignoring the Bible’s warning about false christs, false spirits, and false gospels (2 Cor. 11:1-4). (See “False Christs and False Gods” in this Directory of Contemporary Worship Musicians.)

The Word of God cautions that those who follow a false gospel are cursed (Galatians 1). It is impossible, therefore, that all of those mentioned by Lowry will be Heaven in the first place. Many follow a sacramental faith-works gospel. Many theological liberals in Protestant denominations are following a universalistic “gospel” of the Fatherhood of God or a social gospel or a golden rule gospel. Even many

“evangelicals” today worship the false non-judgmental god of *The Shack* rather than the holy God of Scripture. When Lowry says doctrinal confusion will be straightened out in Heaven, he is also ignoring the fact that it is the Christian’s duty to defend sound Bible doctrine (Jude 3) and to separate from false doctrine (Romans 16:17). A preacher is not to allow any false doctrine whatsoever, which is the very highest standard of striving for doctrinal purity (1 Timothy 1:3).

Lowry continues his tirade against “legalism”:

“Preachers keep giving people a list of rules instead of ‘Love the Lord with all your heart, then do as you please’ — because if you love the Lord your God with all your heart, what you do is gonna please God. It’s easier to say ‘don’t do this, don’t do that, do this, and do that,’ but you end up a Pharisee. They’re taking the easy way out. Man has always loved the law more than grace” (Lowry, *Ibid.*).

This sounds great, but if preaching the love of God is enough why are the New Testament epistles filled with specific commandments? Lowry’s tirade against “legalism” is a smokescreen for his rebellion against Bible-believing Christianity. To compare truth-loving, Christ-centered fundamentalists to Pharisees, as is so popular with the CCM crowd, is a slander. The Pharisee’s problem was his self-righteous pride and rejection of God’s salvation in Jesus Christ. The Bible-believing fundamentalists that I know are not self-righteous; they know and acknowledge readily that they have zero righteousness apart from Jesus Christ. They know that they are not better than anyone else. The Pharisees rejected the grace of Christ, whereas the fundamentalist exalts the grace of Christ. True legalism is replacing the grace of Christ with works salvation, as we see in the book of Galatians. Many denominations have done this, including the Roman Catholic Church, but this is not what the Biblical fundamentalist does. He teaches that salvation is by grace

alone through faith alone by Christ alone and that works follow as the *evidence* of and *fruit* of salvation. For a blood-washed, saved-by-grace believer to take all of the Lord's New Testament commandments seriously and seek to apply them to every area of life is not legalism; it is obedience to God.

Lowry's ecumenical, positive-only philosophy is evident in his attitude toward preaching on Hell:

"I also don't believe in telling people to come to Christ because of hell, in scaring people. When we do, we wind up with just another religious person. But if they come to Christ because no one has ever loved them like that before.... That's the bottom line. Nobody's ever loved you like that before" (Ibid.).

The Lord Jesus Christ preached more on Hell than He did on Heaven. Consider His sermon in Mark 9:

"And if thy hand offend thee, cut it off: it is better for thee to enter into life maimed, than having two hands to go into hell, into the fire that never shall be quenched: Where their worm dieth not, and the fire is not quenched. And if thy foot offend thee, cut it off: it is better for thee to enter halt into life, than having two feet to be cast into hell, into the fire that never shall be quenched: Where their worm dieth not, and the fire is not quenched. And if thine eye offend thee, pluck it out: it is better for thee to enter into the kingdom of God with one eye, than having two eyes to be cast into hell fire: Where their worm dieth not, and the fire is not quenched" (Mark 9:43-48).

The apostles also boldly and plainly preached the judgment of God to produce conviction in sinners and to lead them to Christ. Consider Paul's sermon on Mars Hill:

"And the times of this ignorance God winked at; but now commandeth all men every where to repent: Because he hath appointed a day, in the which he will judge the world in righteousness by that man whom he hath ordained; whereof

he hath given assurance unto all men, in that he hath raised him from the dead” (Acts 17:30-31).

Paul certainly didn’t draw back from “scaring people” about Hell.

Jude plainly says some are to be saved by fear (Jude 23).

In 1997, Lowry joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music. The song witnessed Catholics, Pentecostals, Baptists, etc., yoked together for Christian unity.

In an article in *CCM Magazine*, Lowry praised Mother Teresa and Princess Diana. “Diana and Mother Teresa were using their influence for good. One from a palace and the other from poverty. That’s what we all should do” (Gregory Rumburg and April Hefner, “The Princess and the Nun,” *CCM Magazine*, June 2001). Lowry had no word of warning about Mother Teresa’s false gospel that has caused multitudes to die with a false hope. We have described Mother Teresa’s doctrinal beliefs in the report “Was Mother Teresa a True Christian?” which is available at the Way of Life web site.

Maher, Matt

The Canadian born Matt Maher (b. 1974) lives in Tempe, Arizona. He has a degree in Jazz Piano from Arizona State University. His music, such as “Christ Is Risen,” is very popular. As of 2011, he is an eight-time GMA Dove Award Nominee.

Like John Michael Talbot, Matt Maher is a Roman Catholic ecumenical bridge builder.

He ministers at Our Lady of Mount Carmel Parish in Tempe, which is devoted to Mary as the Queen of Heaven. The sign at the front of the church says, “Mary, Mother of Life, pray for us.” Maher is on the board of directors for the Catholic youth organization Life Teen.

He calls himself a “musical missionary,” a missionary for Rome, that is. *Christianity Today* says “Maher is bringing his music--and a dream of unity into the Protestant church” (“Common Bonds,” CT, Oct. 27, 2009). He says, “I’ve had co-writing sessions with Protestants where we had that common denominator, and I’ve seen in a very radical way the real possibility of unity.” He says, “I look at it like the Catholic church is my immediate family, and all my friends from different denominations are extended family.”

He is happy that other Catholic musicians are coming into the forefront of the contemporary praise movement, such as Audrey Assad who signed with Sparrow Records, and producer Robbie Seay.

Leaving the Catholic Church is not an option for Maher, because he says, “I love my faith and the expression of it.” He intends, rather, for his music to be “a bridge.” He says that contemporary worship music is a way to “build relationships with people and link arms with them for the Kingdom.”

He says that touring with people like Michael W. Smith is producing ecumenical unity, because people come to the concerts and find themselves standing beside a priest or nun and they learn that “we’re all in this family together.”

What kingdom, though? There is the kingdom truth and light and the kingdom of heresy and darkness. The New Testament frequently warns of a great apostasy before the return of Christ. These warnings began to be delivered

through with the ministry of Christ Himself (Mat. 7:15-23; 24:4-5, 11, 24) and were completed through the ministries of the apostles and prophets (e.g., 1 Timothy 4:1-6; 2 Timothy 3:13; 4:3-4; 2 Peter 2; Jude). The apostles warned that there will be false christs, false gospels, and false spirits, and taught the churches to be perpetually on guard, testing everything by the absolute standard of God's Word (Acts 17:11; 20:28-31; 2 Corinthians 11:4; 1 Thess. 5:21; Heb. 5:12-14). They warned that false teachers would be deceptive, appearing as wolves in sheep's clothing and as ministers of righteousness (Mat. 7:15; 2 Cor. 11:13-15). They warned about the cunning craftiness of false teachers (Eph. 4:14) and their ability to deceive through "good words and fair speeches" (Rom. 16:17-18).

These warnings are typically ignored throughout the world of Contemporary Christian Music, and those who take the warnings seriously are dismissed as unloving judgmental Pharisees or worse.

Mahe hosts the ecumenical WorshipTogether's New Song Cafe.

He performs with a wide variety of "evangelical" Contemporary Christian musicians. He is in the Provident Label Group with Michael W. Smith, Third Day, Jars of Clay, and others. He has written hit songs for "evangelical artists" such as Chris Tomlin ("Your Grace Is Enough"), Bethany Dillon, and Phillips, Craig and Dean.

Mahe sings of Christ and the resurrection and grace, but these terms must be interpreted in light of Rome's heresies. Salvation by grace, according to Rome, is salvation through the sacraments. Christ is idolatrously worshipped in the consecrated wafer of the mass. Christ's resurrection did not complete the believer's salvation; it provided the storehouse of grace to the Catholic Church to distribute through its

sacraments, particularly baptism and the mass and confession to a priest.

Maher told *Christianity Today* that those who criticize his relationship with the Catholic Church are misinformed and “mis-taught” and they “have a bad understanding of Catholic teaching,” but that is not true for me. I have studied the writings and history of the Catholic Church extensively. If Maher thinks that the Roman Church teaches salvation by grace alone through the blood of Christ alone without works, he is deceived by the ecumenical program which was launched at Vatican II and which has been effective in creating the end-time one-world church.

At the Council of Trent (1545-1563), the declarations of which are still in force, the Roman Catholic Church formally condemned the biblical gospel of salvation through by grace alone through faith alone. Consider the following declarations of Trent:

“If anyone says that justifying faith is nothing else than confidence in divine mercy, which remits sins for Christ's sake, or that it is this confidence alone that justifies us, LET HIM BE ANATHEMA” (Sixth Session, Canons Concerning Justification, Canon 12).

“If anyone says that the justice received is not preserved and also not increased before God through good works, but that those works are merely the fruits and signs of justification obtained, but not the cause of its increase, LET HIM BE ANATHEMA” (Sixth Session, Canons Concerning Justification, Canon 24).

In its most formal and authoritative statements since Trent, Rome has continued to deny that salvation is by grace alone through Christ's atonement alone through faith alone without works or sacraments. Consider the following statements of the authoritative Vatican II Council of the mid-1960s, called by Pope John Paul XXIII and attended by more than 2,400 Catholic bishops--

“For it is the liturgy through which, especially in the divine sacrifice of the Eucharist, 'the work of our redemption is accomplished,' and it is through the liturgy, especially, that the faithful are enabled to express in their lives and manifest to others the mystery of Christ and the real nature of the true Church” (Vatican II, Constitution on the Sacred Liturgy, Introduction, para. 2).

“As often as the sacrifice of the cross by which 'Christ our Pasch is sacrificed' (1 Cor. 5:7) is celebrated on the altar, the work of our redemption is carried out” (Vatican II, Dogmatic Constitution on the Church, Chapter 1, 3, p. 324).

“... [Christ] also willed that the work of salvation which they preached should be set in train through the sacrifice and sacraments, around which the entire liturgical [ritualistic] life revolves. Thus by Baptism men are grafted into the paschal mystery of Christ. ... They receive the spirit of adoption as sons” (Vatican II, Constitution on the Sacred Liturgy, Chap. 1, I, 5,6, pp. 23-24).

“From the most ancient times in the Church good works were also offered to God for the salvation of sinners, particularly the works which human weakness finds hard. Because the sufferings of the martyrs for the faith and for God's law were thought to be very valuable, penitents used to turn to the martyrs to be helped by their merits to obtain a more speedy reconciliation from the bishops. Indeed, the prayers and good works of holy people were regarded as of such great value that it could be asserted that the penitent was washed, cleansed and redeemed with the help of the entire Christian people” (Vatican II, Constitution on the Sacred Liturgy, Apostolic Constitution on the Revision of Indulgences, chap. 3, 6, pp. 78,79).

Rome's gospel is a heretical combination of faith plus works, grace plus sacraments, Christ plus the church. It redefines grace to include works. It confuses justification with sanctification. It confuses imputation with impartation. It views justification not as a once-for-all legal declaration whereby the sinner is declared righteous before God and is

granted eternal life as the unmerited gift of God, but rather as a PROCESS whereby the sinner is gradually saved through participation in the sacraments. There is no eternal security in the Roman gospel because salvation allegedly depends partially upon man's works. According to Roman Catholic theology, Christ purchased salvation and gave it to the Catholic Church to be distributed to men through its sacraments. This is not only a false gospel, it is a blasphemous usurpation of Christ's position as only Lord and Saviour and Mediator.

Our Sunday Visitor's Catholic Encyclopedia, published in 1991, defines justification as “THE PROCESS by which a sinner is made righteous, pure and holy before God.”

“Justification in the Catholic Tradition comes about by means of faith in Christ, AND in a life of good works lived in response to God's invitation to believe. ... That works are clearly required in the New Testament for union with Christ is seen in the many parables such as the Good Samaritan, Lazarus and Dives, and others” (emphasis added).

Therefore, when committed Roman Catholics like Matt Maher and John Michael Talbot sing of Christ's grace, they don't mean what the Bible means. They are using a Roman Catholic theological dictionary, but because of the widespread ignorance that exists in “evangelical” and even “fundamentalist” churches people are deceived by the language.

If a Roman Catholic does not accept what the Catholic Church teaches, he or she should leave and stop pretending to be both a Catholic and a believer that salvation is by Christ's grace alone without works.

(See “How Rome Denies Salvation by Grace Alone” at the Way of Life Literature web site -- www.wayoflife.org.)

Maher led worship for Pope Benedict XVI's visit to the Rally for Youth in April 2008.

In the Fall of 2009 Maher traveled with Michael W. Smith on the New Hallelujah Tour.

In the Fall of 2010, he was a guest singer at the David Crowder Band's Fantastical Church Music Conference at Baylor University.

In early 2011 Maher toured on the Rock and Worship Roadshow headlined by MercyMe.

In July 2012, Maher sang "Hold Us Together," the ecumenical theme song for Mormon Glenn Beck's Restoring Love conference in Dallas, Texas.

Mandisa

Mandisa is a contemporary Christian artist who was a ninth-place finalist in the fifth season of the very worldly *American Idol*. She studied vocal jazz at American River College in Sacramento, and the sensual jazz influence is reflected in her singing style and musical arrangements. She says that her musical influences "run the gamut from Whitney Houston to Def Leppard" ("Mandisa," Wikipedia). Two of her favorite musical artists are Beyonce and Steve Wonder, and her personal goal is "to meet and be on Oprah" ("Mandisa," AmericanIdol.com). She claims that she "loves Jesus" and she talks about Him a lot, but her love for the world and her spiritual carelessness points more to a 2 Timothy 4:3-4 and James 4:4 Christianity than biblical Christianity. Mandisa's music was featured at Lancaster Baptist Church's 2011 Leadership Conference, and other independent Baptist churches are following this incredibly unwise and spiritually-dangerous example.

Maranatha Music

See "Calvary Chapel and Maranatha Music."

Martel, Marc

See Downhere.

MercyMe

MercyMe is a rocking contemporary band that is ecumenical and charismatic. The band was formed in 1994 and “gained mainstream recognition with the crossover single, ‘I Can Only Imagine.’” In 2009, *Billboard* magazine named the band the Christian songs artist of the 2000s and the song “Word of God Speak” was named Christian song of the decade.

MercyMe’s songs are used by fundamental Baptist churches that have the philosophy of “adapting” contemporary music. For example, “Word of God Speak” was performed at Lancaster Baptist Church, Lancaster, California.

The band’s music has gotten progressively harder. The album *This Life* is described as “dance floor ready ... a breezy style that’s part Beatles, part Electric Light Orchestra ... slamming pop ... a unique El Paso vibe with a long and winding guitar part and standout bass.” The album *All That Is Within Me* is described as “an exuberant, defiant, stand-up-and-shake-your-fist-at-the-devil rock & roll worship album ... a thundering, classic rock backdrop.” In describing the album *Coming Up to Breathe*, thefish.com says, “MercyMe will rock you ... they have gotten more upbeat and aggressive.” The song “One Trick Pony” is described a “this bluesy-country-rock swampy thing ... a dirty sound compared to all of our clean pop stuff that we’ve done in the past” (www.thefish.com/musiclivepage.apple.com/interviews).

They want to share their faith “without being forceful or pushy.”

The boisterous rock & roll context of their “worship services” has caused even their own lead singer and song writer Bart Millard to question whether the “worship” at their concerts is really directed to the Lord.

“When you’re on stage and the crowd starts going crazy, it’s almost a little frightening. It’s scary just from the sense that we’ve worked up to the point that we’ve done everything we could to call upon the name of the Lord -- to have His presence there and literally to be on holy ground, in the midst of a Living God. When all of the praise starts going all over the place, you get really nervous about it being in the right direction. After a while you start to wonder: Are they worshipping the Father? What exactly is going on?”(www.ccmagazine.com/news/stories/11535185/mercyme).

Like the vast majority of the influential contemporary praise musicians, MercyMe is radically ecumenical. In early 2011 they included Roman Catholic Matt Maher on their Rock & Worship Roadshow.

MercyMe is also in the business of breaking down the walls of separation from the world. In their “Cover Tune Grab Bag” series they sing such things as “Jump” by Van Halen, “Thriller” by Michael Jackson (complete with choreographed Jackson-style dancing), “Crazy” by Outkast, “Ice Ice Baby” by rapper Vanilla Ice, “La Bamba,” “Don’t Stop Believin’” by Journey, “It’s the End of the World” by R.E.M., “Dead or Alive” by Bon Jovi, “Hard to Say Goodbye” by Motown, “More Than Words” by Extreme, “Stayin’ Alive” by the Bee Gees, “Footloose,” “Eye of the Tiger” by Survivor, “I Will Survive” by Gloria Gaynor, “Hold Me Now” by Thompson Twins, “Ob-La-Di Ob-La-Da” and “I Feel Fine” by the Beatles, “More Than Words” by Extreme, and “Girls Just Wanna Have Fun” by Cyndi Lauper.

It is obvious that the members of MercyMe fill their minds and hearts with a *lot* of licentious secular rock. They don't merely listen to some carefully-selected rock, they listen to tons of it. The remarks left on their YouTube videos demonstrate MercyMe's worldly cool influence. "These guys rock! ... awesome ... I wish my parents were as cool as this ... Dude!! ... I get the impression that they like the Beatles. Sweet! ... This is great! And the dancing! Oh my goodness!"

MercyMe is responsible before God for every professing believer that is captured by the demons that led the Beatles, Van Halen, Michael Jackson, and every other godless secular rocker that they promote in "innocent fun." And so is every other CCM "artist" that encourages the love of secular rock instead of separating from it as God's Word demands (e.g., Romans 12:2; Ephesians 5:11; James 1:227; 1 John 2:15-17). And so is every fundamental Baptist pastor and song leader and youth director who brings these people's music into the churches.

MercyMe's popular "Word of God Speak" worship song is pure charismatic mysticism. Consider the lyrics:

"Word of God speak, would you pour down like rain,
washing my eyes to see our majesty. To be still and know
that you're in this place, please let me stay and rest in your
holiness. ... Finding myself in the midst of you, beyond the
music, beyond the noise. All that I need is to be with you
and in the quiet I hear your voice."

The "Word of God" here is not the Bible; it is a mystical feeling, a direct revelation. It is found in the "quiet," "beyond the noise." It is an experience of the "presence" of God. It is the same thing that is taught by the Contemplative Prayer movement that was borrowed from Rome's dark monastic past and that is currently sweeping through evangelicalism. (In this Directory see also Michael Card, Amy Grant, John Kilpatrick, John Michael Talbot, and John Wimber.)

This “open yourself to the flow of the Spirit” has led to all sorts of unscriptural doctrines and practices. It is this type of mysticism that led CCM song writer Jack Hayford, author of “Majesty,” to say that while he was driving past a Catholic church God told him not to criticize it and he has heeded that “voice.” It is the same mysticism that convinces charismatics that they are communing with God through “tongues” even though it is nothing but ecstatic gibberish. It is the same blind mysticism that makes an individual think he is “basking in the Spirit of God” when he falls to the floor.

Miller, Thomas

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

Thomas Miller is the founder of Gateway Worship and Associate Senior Pastor of Gateway Church, a charismatic megachurch in Southlake, Texas.

Gateway’s praise songs, such as “You Are God” and “Glorify You Alone,” are widely used.

Miller and the other members of the worship team graduated from the radically charismatic/ecumenical Christ For The Nations Institute. These include Walker Beach, Kari Jobe, David Moore, Rebecca Pfortmiller, and Zach Neese. Miller was director of the School of Worship at Christ for the Nations before he came to Gateway in 2001. (See “Christ For The Nations” in this Directory.)

Sion Alford, Executive Pastor of Gateway Church, says that one of his greatest experiences with God was “the first time I ever felt God’s presence in a worship service, at a Mylon LeFevre concert in 1984.” He says, “The encounter changed my life forever!” (See “Mylon LeFevre” in this Directory.)

Gateway publishes music via its own Gateway Create Publishing as well as through Integrity Music.

Gateway’s objective is to use their powerful music to bring hearers into a “sense and experience [of] God’s presence” (gatewaypeople.com). This is pure mysticism created by sensual music (composed of dance rhythms, non-resolving chord sequences, the dramatic rise and fall of the sound, repetition, sensual vocal styles, and electronic distortion). If you remove the music, you remove the “experience.”

Gateway Church holds heresies such as the continuation of sign gifts, prophesying, and end-time apostles. They are using music to build the one-world church through their heresy that ecumenical unity pleases God.

Recent speakers include some of the most heretical voices in the charismatic latter rain movement. These include James Goll and his “revelatory teaching” (Feb. 8, 2012), “prophet” Dennis Cramer (March 31, 2012), and Jaye Thomas and Corey Russell of the International House of Prayer in Kansas City, part of the New Apostolic Reformation movement (April 21, 2012).

Cramer is one of the so-called prophets featured on The Elijah List. Others include Rick Joyner, John Paul Jackson, Cindy Jacobs, John Arnott, Mike Bickle, Bill Hamon, Rodney Howard-Browne (“the Holy Ghost Bartender”), C. Peter Wagner, and Juanita Bynum. Cramer operates a “School of Prophecy,” and he promises, “When I’m through with you you’ll be prophesying over everything that

moves” (“Level One Prophetic School,” YouTube, Jan. 6, 2007). During the course, which features “first-hand prophetic practice” and “cutting-edge prophetic exercises,” the super-anointed Cramer lays hands on his students to “activate them to prophesy.” (Learning to be a prophet of God is as stupid as learning how to speak in tongues; both were supernatural gifts.) Cramer is not only a “prophet,” he “sits on the apostolic team of several churches and para-church organizations.”

That Gateway Worship is following “another spirit” is evident by their acceptance of “The Shack” and its cool, non-judgmental male/female god. On January 12, 2012, *The Shack’s* author, William Paul Young, spoke at Gateway’s Father’s Heart Seminar.

Moen, Don

Don Moen (b. 1950) has penned popular contemporary worship songs such as “God Will Make A Way,” “I Just Want to Be Where You Are,” and “God Is Good All the Time.” His recording “Give Thanks” sold more than 1 million copies and his music has a total global sales of over 5 million units. He produced 11 volumes of the *Hosanna! Music* worship series. He has worked with a whose who list of contemporary worship leaders, including Martin J. Nystrom, Paul Overstreet, Randy Rothwell, Bob Fitts, Tom Brooks, and Paul Baloche.

Moen is a charismatic who studied at Oral Roberts University.

He worked for the radically charismatic/ecumenical Integrity Music for 20 years, eventually becoming president, until he left in 2008 to pursue a solo career with the Don Moen Company.

He remains a major player in the contemporary worship industry. In 2009 he purchased WorshipMusic.com, WorshipTeam.com, the music retail site PopularChristian.com. WorshipTeam.com offers planning for worship services, tools for scheduling and communication between worship team personnel, and worship planning software that offers music files from WorshipMusic, Hillsong, Vineyard, Integrity, and KingsWay. Moen also owns MediaShout, which sells contemporary media delivery software to churches.

In an interview with the *Pentecostal Evangel*, a magazine published by the Assemblies of God, Moen described the power of the very dangerous Laughing Revival music in these words: “Because something is imparted when you listen to this tape. I don’t want it to sound spooky or mysterious, but there’s something powerful about embracing the music of the revival. The fire of the revival can stir in you even as you listen to the songs that took place at the Brownsville revival” (“Don Moen Discusses Music at Brownsville Assembly,” *Pentecostal Evangel*, November 10, 1996).

The “revival” to which Moen refers in this quote is not a biblical revival; it is a “revival” in which people become drunken and stagger about and fall down and shake uncontrollably and are unable to perform the most basic functions of life. The pastor at Brownsville, John Kilpatrick, testified that it took him a half hour just to put on his socks when he was “drunk” with the Brownsville revival spirit. He laid on the church platform for as long as four hours, unable to get up. His wife was unable to cook their food or clean the house. Whatever this “revival” is, it is not something that is Bible based and it is very, very dangerous spiritually. Yet Moen testifies that this spirit can be imparted through the music.

This is the loudest warning about contemporary praise music that could be given for those who have ears to hear.

Four of the songs on Moen's 2011 album, *I Believe There Is More*, were co-written with Mia Fieldes of Hillsong.

Moen is committed to the heresy of end-time ecumenism. He has led worship for Luis Palau Crusades, which include Roman Catholic church participation. While with Integrity Music, he stated their objective in an interview with *Christianity Today* as follows: "I've discovered that worship [music] is transdenominational, transcultural. IT BRIDGES ANY DENOMINATION. Twenty years ago there were many huge divisions between denominations. Today I think the walls are coming down. In any concert that I do, I will have 30-50 different churches represented."

The "transdenominational" character of contemporary worship music should be a loud warning to any true Bible believer.

(See also "Integrity Music" in this directory.)

Muchow, Rick

See Saddleback Church.

Mullins, Rich

Rich Mullins (1956-1997), who died in an automobile accident, was a very popular CCM song writer and performer. He wrote songs recorded by such megastars as Amy Grant. He opened most of his concerts with "Hallelujah" sung in Beach Boys style. He grew up around Quakers and the Church of Christ and his brother is a Church of Christ pastor. At the time of his death it was reported that Mullins was taking the final steps to enter the Roman Catholic Church. He was attending mass at least weekly, and the night before he died he talked on the phone with priest

Matt McGinness, communicating his readiness to say his first confession and to be confirmed. McGinness describes the conversation as follows:

“There was a sense of urgency. He told me, ‘This may sound strange, but I HAVE to receive the body and blood of Christ.’ I told him, ‘That doesn’t sound strange at all. That sounds wonderful.’ Rich finally sounded like he was at peace with his decision” (Terry Mattingly, “Rich Mullins—Enigmatic, Restless, Catholic,” www.gospel.com.net/tmattingly/col.05.06.98.html).

Priest Mattingly’s testimony that Rich Mullins was taking the last step to become a Catholic when he died is disputed by some. Brian William, who ran a website featuring information about Rich Mullins, made the following comment: “I really don’t have the answer to that [as to whether or not Mullins’ became a Catholic], and I don’t think anybody really does. There was a priest in Wichita who claimed that Rich had gone through the entire training program to learn what it is the RCC believes and was only days away from taking his first Mass and entering into full communion with the Roman Catholic church. Meanwhile, his family and friends said that although he was very interested in learning more about Catholicism and always had had a strong respect and admiration for a lot of things the RCC did, he also had a number of issues with them and wasn’t able to reconcile his differences with them so he wasn’t interested in actually becoming Catholic himself” (E-mail from Brian William to Jose Mandez, Feb. 9, 2000).

I believe priest Mattingly’s testimony because Rich Mullins’ music reflected both his ecumenism and his growing Catholicism. The last project he completed was called *Canticle of the Plains* and was based on the life and legend of St. Francis of Assisi. There was nothing scriptural about the ministry of this Catholic “saint.”

The following is what Mullins' told Brendt Waters of TLeM during Gospel Music Association Week in April 1996:

“Beaker [who co-wrote music with Mullins] and I both first got really interested in religious orders. I had read a book called *Exploring Spiritual Direction* by Alan Jones. THAT WHOLE EVANGELICAL DISCIPLESHIP THING REALLY TURNED ME OFF, AS MOST EVANGELICAL THINGS DO. I was just so depressed from meeting all these kids that were turning into caricatures of great old men or great old women, these great saints. People were thinking [that] the way to become spiritual is to imitate the lives of really spiritual people. Well, in Catholicism, spiritual direction is something like discipleship, only their idea is that you don't become like me, you become like you. In Catholicism—and this is one of the places in which Catholicism is much more appealing to me than Protestantism, and certainly more than Evangelicalism—our identity as being a creature, as being someone uniquely created, is much more ‘in your face’ than in Protestantism. PROTESTANTISM IS KIND OF LIKE ‘CHRISTIANITY LITE’ TO ME. It's kind of like we want to be Christians, but we really take science more seriously than we take Christianity. We take what we think we know more seriously than what we believe. AND I THINK THERE IS NOTHING MORE USELESS TO ME THAN WHAT WE NOW KNOW, because tomorrow we're going to ‘now’ know something completely different and contradictory” (emphasis added).

Mullins obviously loved Catholic “spirituality” even though the same is not based on the Bible. Note, too, that more than a year before his death Mullins had largely rejected “evangelicalism” and “Protestantism” and did not believe in a settled doctrinal faith.

The song “Creed” on Mullins' *Songs* album contains the words: “I believe in the Holy Spirit/ One Holy Church, the communion of Saints.” On the booklet accompanying the CD the lyrics to this song are superimposed on a photo of a

Catholic Madonna holding a rosary, which is largely a prayer to Mary as the Queen of Heaven. Some have claimed that Mullins did not believe in praying to Mary, but if he did not, it is very puzzling why he would feature a rosary on his album. Surely he understood that his listeners would identify the rosary with Catholic prayers to Mary and would assume that he believed in the same.

The following Mullins' song presents the false gospel taught by Catholicism:

"Faith without works baby/ It just ain't happenin'/ One is your left hand/ One is your right/ It'll take two strong arms/ To hold on tight" (Rich Mullins, "Screen Door").

One of the marks of false Christianity is to confuse faith and works, to mix faith and works together for salvation. While it is true that faith without works is dead and that true saving faith *produces* works, it is not true that faith and works are the two strong arms by which we hold on tight to God and salvation (Ephesians 2:8-10; Romans 11:6), yet that is exactly the heresy that Mullins' taught through this song.

The following Mullins' song teaches heresy about the Lord Jesus Christ.

"You was a boy like I was once/ But was you a boy like me?/ I grew up around Indiana/ You grew up around Galilee/ And if I ever really do grow up/ Lord I want to grow up and be just like you/ ... And I really may just grow up/ And be like You some day" (Rich Mullins, "Boy Like Me/ Man Like You").

Christ was a boy, but He was NOT a boy like you or me. And though the child of God will one day be like the Lord Jesus in *some ways*, in that we will have glorified resurrection bodies, we will never be "just like" Jesus, because He "only hath immortality, dwelling in the light which no man can approach unto; whom no man hath seen, nor can see: to whom be honour and power everlasting" (1

Timothy 6:16). It is a common practice within CCM to bring Christ down to a human level.

In a 1987 interview with *CCM Magazine*, Mullins made the following statement:

“I’m really sick of all this heavy-handed Christianity. Musicians take themselves too seriously. They should have more fun, and they should stop preaching unless that’s what God has called them to. If I want to hear a sermon, I’ll go to my church, thank you” (Rich Mullins, *CCM Magazine*, April 1987, p. 12).

That is an unscriptural philosophy, but it is one that permeates CCM. Colossians 3:16 says Christian music is to be a channel for “teaching and admonishing.” That sounds like preaching to me! Mullins was also expressing an unscriptural attitude toward preaching. Preaching is to be done “in season and out of season.” It is not something restricted to church. Preaching is also not restricted to preachers. It is every Christian’s job to exhort others in holiness and faith. “But exhort one another daily, while it is called To day; lest any of you be hardened through the deceitfulness of sin” (Hebrews 3:13; see also Hebrews 10:25).

In a 1996 interview, Mullins said that he did not believe in doctrinal statements:

“I don’t like the terms liberal and conservative. I think I’m more conservative than most conservatives and more liberal than most liberals. ... I think that all these doctrinal statements that all the congregations come up with over the years are basically just not very worthwhile. ... But I think our real doctrine is that doctrine that is born out in our character” (Rich Mullins, cited by Christopher Coppernoll, *Soul 2 Soul*, pp. 48-49).

This is an unscriptural attitude toward doctrine. Doctrine and character are two different things and it is a very serious error to confuse them. The Bible never puts doctrine and

Christian living in contrast to one another as Mullins did. Sound doctrine is important, and sound Christian living is important. They are not at odds. The two Greek words translated “doctrine,” *didaskalia* and *didache*, are also translated “teacheth” (Rom. 12:7) and “learning” (Rom. 15:4). These words are used more than 140 times in the N.T., which shows how important doctrine is before God. Other terms which refer to doctrine are “truth” (1 Tim. 2:4), “the faith” (1 Tim. 3:9; 2 Tim. 3:8; Tit. 1:13; Jude 3), “wholesome words” (1 Tim. 6:3), and “sound words” (2 Tim. 1:13). Doctrine (and its companion terms) are referred to 59 times in the Pastoral Epistles alone. “The truth” is referred to 10 times in 2 and 3 John alone. Defining sound doctrine Scripturally and avoiding false doctrine is one of the chief responsibilities of the churches.

Mullins’ anti-fundamentalism attitude was evident in an interview with *TLeM*, April 1997:

“Everything is spiritual. Which is another hang-up I have with Protestantism, and even more specifically with Evangelicalism. It’s more like Manicheism than anything else. This dualistic system that says that everything physical is evil, and the only good things are spiritual things. And I go, ‘Wow! John wrote a good bit of what he wrote to counter that kind of thinking.’ And yet, ALL THESE BIBLE-BELIEVING, BIBLE-THUMPING BORN-AGAIN-ERS are going around professing the very thing that John tried to put out” (Brendt Waters, interview with Rich Mullins, conducted in April 1996, www.tlem.netcentral.net/features/9709/mullins.html).

This is an unscriptural and slanderous statement. Notice how Mullins spoke mockingly of “Bible-thumping born-again-ers.” I would be afraid to mock that crowd, seeing that the apostles and early Christians were definitely “Bible thumpers” (quoting the Scriptures continually) and were definitely “born againers”! The Lord Jesus Christ founded the “born againer” movement when He said, “Verily, verily, I

say unto thee, Except a man be born again, he cannot see the kingdom of God” (John 3:3). Mullins built a strawman by describing the “Bible-thumper’s” message as saying “that everything physical is evil and the only good things are spiritual things.” I don’t know any believer who says that everything physical is evil. The things of the world which God made are not evil, but when man takes those things and uses them for evil purposes, they become evil. A guitar or a drum or a piano are not evil in themselves, but when they are used licentiously to stir up sensual passions, they are being used in an evil manner. The Bible plainly says that this world is fallen and under the domination of sinful men and demons, and God’s people are to separate from the evil things of this world. The Bible makes a sharp distinction between the holy and the profane (Ezek. 22:26), between the world and God (James 4:4; 1 John 2:15-17). John said, “And we know that we are of God, and the whole world lieth in wickedness” (1 John 5:19).

Like all Contemporary Christian Music “artists,” Mullins believed in the mythical “neutrality of music.” In a 1997 interview with Artie Terry, Professor of Communications, Wheaton College, Mullins made the following statement: “... you know, everyone's worried about what kids listen to. Tipper Gore is all on a roar about it, and I wish she'd go someplace else and roar. ... I think the reason why people like bad music is because they're not exposed, in a positive way, to good music. And I don't think that Bach is necessarily good and 'Ice T' [an immoral rapper] is necessarily bad. I'm not sure that those labels apply in music” (Rich Mullins, interview on radio station WETN, Wheaton College, April 17, 1997).

In the video series *Music for Good or Evil* we have exposed the error of this myth.

At the time of his death, Mullins was deeply influenced by the pagan Native American culture. He claimed to have

watched the New Age Hollywood movie *Dances with Wolves* 70 times, and *CCM Magazine* notes that “his fascination with Native American culture was legendary” (*CCM Magazine*, July 1998, p. 85). He had moved to a Navajo reservation in 1996.

Though we must reject Rich Mullins’ doctrinal stance, we credit him for attempting to live up to his convictions. He disliked the gross commercialism that characterizes Contemporary Christian Music, and he reportedly gave much of the proceeds from his music to charities. A tribute album, *Awesome God: A Tribute to Rich Mullins*, was released in November 1998. On this album Mullins’ songs are covered by Amy Grant, Michael W. Smith, Jars of Clay, dc Talk’s Kevin Max, Caedmon’s Call, Gary Chapman, Third Day, Chris Rice, Billy Crockett, Billy Sprague, Ashley Cleveland, and Carolyn Arends.

Newsboys

The Newsboys’ music “has run the gamut from punkish rock to a turn at rap and Euro-flavored techno pop.” Their fourth album, *Not Ashamed* (1992), sold 400,000 and received a Grammy nomination.

In 1990 they signed with the Christian label Star Song, and in 1996 they signed with the secular label Virgin Records, which also produces for the Rolling Stones. From 1991 to 1996 their albums were produced by Steve Taylor.

In a 1996 interview Peter Furler said: “Our first three or four records weren’t very deep, but neither was our experience in the faith” (*CCM Magazine*, February 1996).

The 1998 album, *Step Up to the Microphone*, was promoted both in Christian (via Star Song) and in secular markets. The latter was done through Virgin Records. Danny Goodwin, Vice President of A&R for Virgin, describes their

philosophy of music: “Our position is, whether these artists are Christians, Jews, Moslems, black, white, Albanian or whatever, they’re making great music. And that’s what Virgin does—we’re in the market to sell what we call quality music to the largest number of people we can” (*CCM Magazine*, August 1998, p. 25).

Many CCM musicians are comfortable working hand in hand with people who produce and distribute the vilest rock and roll, whereas the Bible says, “Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you” (2 Cor. 6:17).

Newsboys concerts feature many of the same things found at secular rock concerts: sensual dancing, moshing, stage diving, crowd surfing. There have been numerous accidents relating directly or indirectly to moshing at their concerts (“To Mosh or Not to Mosh,” *CCM Magazine*, February 1996).

In 1997 Newsboys’ Phil Joel joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music.

In July 2012, Newsboys was one of the bands featured at the 14th annual Lifest in Oshkosh, Wisconsin. Christian rock’s one-world church building enterprise was in full steam at this event. Other popular groups and artists participating were Switchfoot, Underoath, Building 429, Norma Jean, Steven Curtis Chapman, Tammy Borden, Love & Death, Casting Crowns, and Disciple. 15,000 enthusiastic fans gathered to celebrate ecumenical unity through the sensual

power of rock & roll. Participants could choose from three worship services, including a Catholic Mass led by Bishop David Ricken, who officially approves of the “Marian Apparitions” at the Shrine of Our Lady of Good Help in northern Wisconsin. The apparition appeared to Adele Brise in 1859 and said, “I am the Queen of Heaven, who prays for the conversion of sinners,” plainly identifying itself as a demon, since the only Queen of Heaven mentioned in Scripture is an idolatrous goddess that was condemned by the prophet Jeremiah (Jer. 7:18). That Christian rock is intimately associated with such things is clear evidence of its apostasy.

Peter Furler attends the charismatic Bethel World Outreach Center in Brentwood, Tennessee. It is affiliated with the Pentecostal Every Nation Ministries. Peter Wagner lists Every Nation as part of the New Apostolic Reformation that seeks to restore the offices of prophet and apostle to the churches.

Newsong

Extremely popular, NewSong was the only Christian rock group to fill the 15,000-seat Bi-Lo center in Greenville, South Carolina. More than 350,000 attended their 2009 Spectacular tour.

The group is evangelistic, but they believe the heresy that rock music can be an effective tool for evangelism. In fact, they believe that rock music is more powerful than preaching. Russ Lee says, “A three-minute song can move us in ways a 45 minute sermon never would. Music penetrates the outer layers of our reality and gets to the core--to the soul” (“One True God Bio,” Newsongonline.com).

While the book of Acts is filled with gospel preaching, there is not one example of the apostles and prophets and early church leaders using music as an evangelistic tool.

NewSong claims that tens of thousands have made “decisions” at their concerts, but studies have shown that “decisions for Christ” and “spiritual commitments” made at Christian rock concerts are typically transitory. We have documented this in the book *Contemporary Christian Music: Some Questions Answered and Some Warnings Given*.

NewSong is committed to the emerging philosophy laid out in Bob Briner’s influential book *Roaring Lambs*. This book inspired NewSong’s 1999 #1 hit, “Jesus to the World (Roaring Lambs).” NewSong founding member Eddie Carswell said that he was very close to Briner (“Give Yourself Away Bio,” NewSongOnline.com).

Roaring Lambs: A Gentle Plan to Radically Change Your World has been promoted widely by CCW musicians, including Michael W. Smith, Jars of Clay, Steven Curtis Chapman, Sixpence None the Richer, Steve Taylor, Michael Tait of dc Talk, and Delirious. It is all about kingdom building. It is as much about transforming culture than preaching the gospel to people, which is something we don’t see in the book of Acts. When Paul and Barnabas went out from the church of Antioch as the first foreign missionaries, they didn’t spend their time redeeming the culture of the Roman Empire. They proclaimed the gospel and planted churches. They taught the believers to avoid and reprove every every work of darkness, to not be unequally yoked with unbelievers, to not be conformed to the world (2 Cor. 6:14-18; Eph. 5:11; Rom. 12:2). But Briner calls on “lambs” to “roar” in order to engage and transform culture and society. Briner suggests, for example, that Christians should have the goal of seeing their sons and daughters become the principle dancers in ballet companies instead of looking upon such things as wrong and staying away from them. Briner says, “What I’m calling for is a radically different way of thinking about our world. Instead of running from it, we need to rush into it. And instead of just hanging around the

fringes of our culture, we need to be right smack dab in the middle of it.”

It is obvious that contemporary Christian musicians, including NewSong, are “right smack dab in the middle” of modern culture in direct disobedience to the command in Romans 12:2, “be not conformed to this world,” and of 1 John 2:15-16, “love not the world...”

It was through Briner that Charlie Peacock became associated with NewSong. Peacock is a secular rocker/producer whose “spiritual” music is so vague as to be almost meaningless. Of Peacock’s songs, the author of one of his fan websites states: “I’m not even sure I know really what some of the songs really mean, and I’ve listened quite a bit. If that tells you anything.” It tells me that the lyrics are vague and a vague message is not a clear Biblical message. The message to Peacock’s *Everything That’s on My Mind* album “doesn’t come out and grab you—it’s something you have to glean for yourself.” By keeping the message vague, rockers such as Peacock can keep one foot planted firmly in the world while still claiming to be Christian. The world isn’t offended at a vague spiritual message; it is offended at the cross of Jesus Christ whereby it is told that there is only one narrow way of salvation and only one acceptable path of sanctification. While NewSong is much bolder in preaching the gospel, they don’t hesitate to associate with and work with the Charlie Peacocks of pop music.

NewSong is radically ecumenical after the typical CCM fashion. For many years the band partnered with World Vision, which doesn’t even preach the gospel if public evangelism happens to be forbidden in a location. World Vision’s web site states: “In many countries where we work, formal public evangelism is forbidden by government policy and we respect this.” Since Jesus has commanded us to go to every nation and preach the gospel to every creature (Matthew 28:18-20; Mark 16:15), how can World Vision

“respect” a law forbidding this? World Vision leader Bob Seiple was a signer of Evangelicals and Catholics Together, which praised “the coalescence of believing Roman Catholics and faithful evangelicals.” In August 1991, World Vision co-sponsored an Interfaith Rally in St. Louis, Missouri, which was addressed by the self-esteem heretic Robert Schuller.

Since 2006, NewSong has partnered with the adoption agency Holt International, which has the vision “to find loving homes for children regardless of race, religion, ethnicity or gender.” In other words, Holt places children in homes regardless of the religious beliefs of the parents. This is destructive to the eternal souls of the children and is direct disobedience to commands such as 2 Corinthians 6:14-18.

“Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? And what concord hath Christ with Belial? or what part hath he that believeth with an infidel? And what agreement hath the temple of God with idols? for ye are the temple of the living God; as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be my people. Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you, And will be a Father unto you, and ye shall be my sons and daughters, saith the Lord Almighty” (2 Corinthians 6:14-18).

Jesus warned against causing a child to stumble spiritually. “And whosoever shall offend one of these little ones that believe in me, it is better for him that a millstone were hanged about his neck, and he were cast into the sea” (Mark 9:42). Surely to put a child into the hands of unbelievers or pagans to raise, as Holt International does, would be to offend the little ones.

NewSong can partner with such organizations because they are committed to the emerging kingdom building error whereby they think they are building the kingdom of God on earth by partnering with anyone of “sincerity.” It is the philosophy that is promoted by Rick Warren in his P.E.A.C.E. program. Warren wants to enlist “one billion foot soldiers” to overcome the five “global giants” of “Spiritual Emptiness, Self-serving Leadership, Poverty, Disease and ignorance (or illiteracy).” The acronym PEACE gives the means of overcoming these giants: Promote reconciliation, Equip servant leaders, Assist the poor, Care for the sick, Educate the next generation. Warren calls for partnering with any “man of peace.” He says: “The man of peace does not have to be a Christian believer. Could be a Muslim. Could be Jewish” (Warren interview with Charlie Rose, Aug. 17, 2006).

This is NewSong’s spiritually dangerous crowd.

Nystrom, Marty

Marty Nystrom is a graduate of Oral Roberts University, which is a radical Word-Faith Pentecostal institution. His background also includes association with the radically charismatic/ecumenical Christ For The Nations. (See “Christ For The Nations” in this Directory.)

Mystrom is a member of Overlake Christian Church in Kirkland, Washington. He has a long-standing affiliation with Integrity Music. His popular songs include “As David Did,” “As the Deer,” “Forever Grateful,” “Enter His Gates,” “Come to the Table,” “I Will Come and Bow Down,” “In Christ Alone,” and “More of You,” and “Times of Refreshing,” “We Draw Near.”

Paris, Twila

Twila Paris grew up in a Christian home and, according to her testimony, placed her faith in Christ at age four. Fourteen of her singles have been No. 1 on Christian radio charts.

Some of her songs contain a scriptural message. Consider, for example, “The Lamb of God” —

“Your only son, no sin to hide/ But You have sent Him from
Your side/ To walk upon this guilty sod/ And to become the
Lamb of God/ Your gift of Love they crucified/ They
laughed and scorned Him as He died/ The humble King they
named a fraud/ And sacrificed the Lamb of God.

Chorus: Oh Lamb of God, Sweet Lamb of God/ I love the
Holy Lamb of God/ Oh wash me in His precious blood/ My
Jesus Christ, the Lamb of God.

“I was so lost, I should have died/ But You have brought me
to Your side/ To be led by Your staff and rod/ And to be
called the Lamb of God.”

The lyrics to many of her songs, though, are vague.

Her music is eclectic and syncretistic. Some of her songs are lovely, with full orchestration, acoustic strings, no rock syncopation. But there are rock songs on the same albums. For example, her rendition of “When the Roll Is Called Up Yonder” is sung to a funky beat with heavy bass and constant snare drum. The song “We Seek His Face” is sung to strong disco style rock. Also many of her songs which begin with strings or organ music seg into rock & roll.

Of her 1993 album *Beyond a Dream*, Twila Paris said:

“This album is very current. It talks about how to face what’s going on in the world, NOT FROM THE POINT OF ME BEING SOME SORT OF AN AUTHORITY, BUT FROM THE STRUGGLES THAT I’M GOING THROUGH and writing as I go through them. It was also the biggest stretch for me so far, artistically. Brown and Paul had me

singing like I've never sung before" (<http://placetobe.org/cmp/artists/index.html>).

This is the standard CCM approach: non-judgmental, non-authoritative, non-dogmatic. No wonder the world finds such music popular. Can you imagine the Apostle Paul recording an album which would be applauded by the world?

Paris preaches an ecumenical unit message through his life, ministry, and music.

The song "Make Us One" is about an "undivided body."

Twila Paris's, uncle, Loren Cunningham, founded the charismatic-oriented, radically ecumenical Youth With A Mission (YWAM). Her father, Oren Paris, runs the Youth With A Mission near his Arkansas home. Twila has been associated with YWAM since 1976. In an interview with a YWAM leader in New Orleans in 1987, I was told that a large number of the short-term workers are Roman Catholics. Youth With A Mission was perfectly at home at New Orleans '87, with its Catholic masses and Catholic priests as speakers, with its "spirit slaying" and phony gibberish "tongues." In 1984, YWAM adopted a policy allowing staff to work with Catholics when it was possible and desirable. Since then, YWAM installed a Catholic, Rob Clarke, as director of its discipleship training school in Dublin. Clarke says, "We are trying to get away from the idea of simply 'converting' Catholics—that is turning them into Protestants—and towards a framework of ministry within the Catholic Church" (*Fundamentalist Digest*, May-June 1993). Al Akimoff, YWAM's director for Slavic Ministries, says YWAM's missionaries are not aiming to lure Catholics out of their churches. In January 1997, Youth With a Mission leader Bruce Clewett (national director of YWAM in Austria) participated in a historic ecumenical worship service at the Catholic City Cathedral of St. Stephen's in Vienna (*Charisma*, May 1997).

Twila Paris collaborated with Wheaton College professor Robert Webber to write *In This Sanctuary*, a book on public worship. Webber was trained at fundamentalist Bob Jones University, but he rejected fundamentalism and moved through Presbyterianism to Episcopalianism. He promoted formal Catholic-style church liturgy among evangelicals. He was associated with the radical *Sojourners* magazine and with liberal political causes. In his book *Evangelicals on the Canterbury Trail: Why Evangelicals Are Attracted to the Liturgical Church*, Webber predicted “a new openness in which both evangelicals and Catholics will find increased value in each other’s heritage in a work of the Holy Spirit toward greater Christian wholeness—in which the liturgical church will play an important part.” In this he was speaking prophetically. On page 30 he spoke of the “mystery of God’s saving presence in Christ communicated through worship and the sacraments.” This is the chief error of Rome’s heretical sacramental gospel. God’s salvation is not dispensed through sacraments; it is given directly to the believer through repentance and faith in Christ. On pages 62 and 63 of his book, Webber said that Pope John XXIII and the Roman Catholic Vatican II Council assisted in his “pilgrimage into an identity with the universal church.” Webber said that his model is Billy Graham who “has worked with every Protestant denomination; he has made friends in the Orthodox church as well as in the Catholic church” (p. 73).

In 1980, Webber stated: “The authoritative basis for Christian truth does not rest on a doctrine of verbal inerrancy, but Apostolic tradition” (*Blu-Print*, Sept. 30, 1980). This is the Catholic heresy that exalts tradition to a place of authority alongside of the Bible.

In 1990, Webber admitted that he is a “new-model evangelical” who does not believe that God sends people to eternal hell. Webber said that “God accepts those who trust

him, regardless of the interpretation they give to that trust” (*Calvary Contender*, Oct. 1, 1990).

In 1997, Webber was one of 16 writers who responded to Pope John Paul II’s book *Crossing the Threshold of Hope*. The responses were published in *A Reader’s Companion to Crossing the Threshold of Hope*. In his comments Webber said that salvation is a process which begins at baptism. “Today, when people say to me, ‘When were you saved?’ I always answer, ‘At my baptism.’ I see the whole of my Christian life as a calling to live out my baptism. ... Salvation as a process moving from evil to ultimate good is a constant calling.” The man is becoming more spiritually blind with each passing year.

We have taken the time to look at Robert Webber, because in so doing we learn much about the Contemporary Christian Music scene. Twila Paris moves freely and comfortably in this scene. She has worked closely with many of the well-known CCM musicians, including Sandi Patty, Kathy Troccoli, Amy Grant, Steve Curtis Chapman, Brown Bannister, and Cindy Morgan. Sadly, her close association with Robert Webber speaks volumes about the theological confusion that permeates CCM.

Patty, Sandi

Sandi Patty (used to be known as Sandi Patti) is one of the most popular CCM singers. Since her first album was released in 1979 she has sold more than 11 million records and has received 35 Dove Awards and five Grammys. She has often been named one of the favorite vocalists in readers polls.

Patty is a member of the Church of God, Anderson, Indiana. Though not Pentecostal herself, Patty moves freely in charismatic circles and is ecumenical. She has entertained audiences as diverse as Billy Graham crusades, Jerry Falwell

meetings, Southern Baptist Convention annual conferences, and Pope John Paul II masses (she performed at a papal mass in Los Angeles in September 1987).

Not only has Sandi Patty put her stamp of approval upon Roman Catholicism by her performance for the pope, she has consistently promoted the unscriptural ecumenical-charismatic program. In 1985 she was one of the 60 “well known Christian artists” who gathered in Nashville under the name “CAUSE—Christians Artists United to Save the Earth.” The group included Amy Grant, Bill Gaither, and Doug Oldham. The session opened with a communion service followed by prayers, a prophecy, and hymns. Oldham, who used to be conservative in his affiliations, has bought into the ecumenical philosophy. “A few years ago he said music will bring all churches together into the ecumenical movement” (*Calvary Contender*, January 1, 1986).

In 1995 she admitted to an adulterous affair with Don Peslis, who was working as one of her backup singers. Patty divorced her husband, John Helvering, and in August 1995, she married her adulterous “lover,” who left his wife for Patty. *Christianity Today* reported that Patty was committing adultery with Peslis as far back as 1991 (*Christianity Today*, September 11, 1995, pp. 72-74). “According to several independent sources who at different times were aware of Patty’s activities, she took part in two extramarital relationships, in both cases with married men” (*Ibid.*). This means that she was living in adultery during most of the years of her Christian music career.

A 1995 *World* magazine article stated that Sandi Patty has been in psychological counseling since 1989 and she “attributes her pattern of ‘keeping secrets’ to her childhood molestation, the memory of which she recovered in therapy” (*World*, September 16, 1995). This is psychobabble nonsense. The Bible nowhere says that our sin can be blamed

on things which happen to us in our childhood. Nowhere in the Word of God are Christians taught to dig through their childhood memories to find the key to their adult actions.

Martin and Deidre Bobgan wisely observe: “Patty’s rising popularity [after her acknowledged adultery and the divorce of her husband] is indicative of the trashed condition of Christians who claim the name of Christ but will not follow the doctrines of the Bible. Marrying a partner in adultery does not make the relationship right. It constitutes a continual condition of disobedience to God. How does one repent of adultery while one continues in an ongoing relationship with a former accomplice in adultery? Sin is further compounded while it festers under the unholy sanctions of a compromised institution. ... by God’s standards Sandi Patty simply moved from adultery into a sinful divorce and then into marriage with her adultery partner, who divorced his wife” (*PsychoHeresy Awareness Letter*, March-April 1998, pp. 1, 8).

In 1997, Sandi joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music.

Sandi Patty has moved deeper and deeper into hard rock music and has influenced her listeners to do the same. Her 1993 album, *LeVoyage*, does not mention the name of Jesus but it rocks so heavily that *CCM Magazine* made this statement: “...old-line Patty fans are either going to be seeking refunds in droves, or be so flabbergasted at seeing an entirely new side of her...” (*CCM Magazine*, May 1993, p. 40).

One of the songs sung by Sandi Patty is “Love in Any Language,” which promotes world unity and non-judgmental love.

“From Leningrad to Lexington, the farmer loves his land/
And daddies all get misty-eyed to give their daughter’s
hand/ Oh maybe when we realize how much there is to
share/ We’ll find too much in common to pretend it isn’t
there/ Love in any language/ Straight from the heart/ Pulls
us all together/ Never apart/ And once we learn to speak it/
All the world will hear/ Love in any language/ Fluently
spoken here...” (“Love in Any Language,” by Jon Mohr and
John Mays, sung by Sandi Patty).

This is not about biblical love. The only love which can bring men together in true biblical unity is the love of God through the gospel of Jesus Christ. The love of God in Jesus Christ divides believers from unbelievers. The Lord Jesus Christ stated: “Think not that I am come to send peace on earth: I came not to send peace, but a sword. For I am come to set a man at variance against his father, and the daughter against her mother, and the daughter in law against her mother in law” (Matt. 10:34,35). The Apostle John testified of this division: “And we know that we are of God, and the whole world lieth in wickedness” (1 John 5:19). In contrast, the love Sandi Patty sings about in this song is a love that never pulls men apart, never divides. It is the ecumenical, New Age, non-judgmental love that proposes unity apart from doctrinal truth. It is the same “love” that the Beatles sang about. The true love of God in Jesus Christ is to obey God’s Word: “For this is the love of God, that we keep his commandments: and his commandments are not grievous” (1 John 5:3).

In June 2013 Sandi Patty is scheduled to performed with the homosexual Turtle Creek Chorale at the Meyerson Symphony Center in Dallas, Texas. In July 2012 the Chorale attended the Gay and Lesbian Association of Choruses

(GALA) in Denver (“Turtle Creek Chorale’s 2012-2013 Season,” Turtlecreek.org).

Phillips, Craig and Dean

Phillips, Craig and Dean is composed of three Oneness Pentecostal ministers who deny the Trinity. Their names are Randy Phillips, Shwan Craig, and Dan Dean. (For more on Oneness or Jesus Only doctrine see “Geron Davis” in this Directory.)

The contemporary trio is very popular and influential, having sold over two million records.

Through the years, the group has moved from soft rock to “edgier territory.” Their 2012 album “Here I Am to Worship” features “growls” and “a convincing James Brown scream atop the funky rock arrangement.”

In 1997, Phillips, Craig and Dean joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music.

P.O.D.

P.O.D. is a rock band from San Diego, California, that is popular with professing Christians. They were part of Franklin Graham’s Rock the River crusade in 2011. In fact, P.O.D. is even popular with some “fundamentalists.” Rob Hoerr, the youth pastor at Bethlehem Baptist Church, Fairfax, Virginia, wore a P.O.D. T-shirt in a photo that appeared in the church paper in 2002. The Baptist Bible

Fellowship International (BBFI) national conference was held at Bethlehem Baptist that year.

P.O.D. stands for Payable On Death. The original members of the band were Sonny, Traa, Marcos, and Wuv. Marcos left the band in 2003 but returned in late 2006.

The band members wear tattoos, earrings and other piercings, and flaunt long dreadlocks in direct disobedience to God's Word in an attempt to be as closely conformed to the world as possible (Romans 12:2). P.O.D. tours with vile rock bands such as Korn and has performed multiple times at Ozzy Osbourn's Ozzfest.

The band claims they play concerts with secular groups and record on a secular label "to be heard by the lost people." Note the following statement by Sonny Sandoval of P.O.D.

"A secular label will help us be heard by the lost people. ... if they hear the music first, people will not be as quick to judge the Gospel being preached through the lyrics. That way, they can hear that not all Christian music is cheesy" (Sonny, POD, HM magazine, May-June 1998, p. 48).

In the minds of these musicians, traditional Christian music is "cheesy." They repeated that sentiment in an interview in October 2002 with Hwee Hwee Tan of Singapore. Wuv said, "Christian music is the cheesiest music." When asked if there was even one Christian rock group that they liked, the members of P.O.D. replied, "Nah!"

Thus, they flippantly dismiss God's command to sing "psalms, hymns, and spiritual songs." They think that the world can be drawn to Christ by a vaguely "spiritual" message driven by sensual music.

In fact, P.O.D. doesn't have to worry about people judging the gospel preached through their songs, because it isn't there. Note the following three examples of their lyrics:

“I see you people babble on and on and on graven/ Images, golden idols and false icons I’m seeking/ Wisdom like Solomon but my antennae keeps on/ Picking up evil transmissions at headquarters I/ Receive my mission blow up the ruler of the air (Eph 2:2)/ Like nuclear fission so I analyze my weapons laser/ Guided rifles that shoot spiritual wisdom I think I see/ Enemy warriors fragile heathens tryin’ to run stuff/ Like mayors so with brotha’s that snuff punks I set up/ Time bombs to destroy the strongholds of babylon” (P.O.D., “Breathe Babylon”).

“What’s the problem son? You said you wanted some/ But when I started rocking POD got the job done/ My Lord said hard, hard is how you hit ‘em/ One blow with the mic and the quickness is how I get ‘em/ Alternative thrash can you deal with it?/ Funk and groove with a hip hop feel to it/ Giving you a style with a different kind of sound/ So keep on rockin even when we bring it down/ Bring it down, bring it down, bring it down ya’ll/ Bring it down, bring it down, bring it down/ Bring it down, bring it down, bring it down ya’ll/ But don’t change the funky funky sound” (P.O.D., “Can You Feel It?”).

“Rhythmically moving, Emotions are rising./ Quivering to music, Trembling bodies in song./ Go unsteadily sliding, devious gliding./ So beautifully sailing and floating on./ Life’s real, When Angels & Serpents Dance. ... Twistedly slipping, Radiance soaring./ Winding maliciously, creeping, flowing./ Righteous, moral, and just. Deceitful the creature is crawling./ The guardians flying, the dance is breathing./ Who’s leading?” (P.O.D., “When Angels and Serpents Dance,” 2008).

I challenge anyone to find the gospel of Jesus Christ in those lyrics, and they are representative of all of their songs.

The main message in “Can You Feel It” is that you can keep on rocking no matter what. The song presumptuously claims that the thrice holy God Himself loves “funky” rock music.

The message to “Breathe Babylon” is so obscure that it is meaningless.

The same is true of “When Angels and Serpents Dance.” If anything, the message to this song is the heresy that good and evil can co-exist together. The refrain “Life’s real, when angels and serpents dance” is repeated 10 times in this short song, reminding us that one of the major elements of contemporary music is its mindless repetition that helps create the mystical atmosphere that modern “worshippers” are seeking.

It is obvious that it is the hard rock music itself that really matters to P.O.D. and their followers.

The powerful body-jerking, emotion-wrenching music and the obscure message of CCM is building the one-world church more effectively than any other factor. There is room for any christ, any gospel, and any spirit within the lyrics of this music (2 Corinthians 11:3-4).

P.O.D.’s platinum-selling album *The Fundamental Elements of Southtown* didn’t mention the name of Jesus Christ, let alone give a clear presentation of the gospel.

Furthermore, the lyrics of P.O.D.’s music are difficult to impossible to discern because of the loud thumping music.

In a 2001 interview with Theresa McKeon of Shoutweb titled “P.O.D. The Fundamental Elements of God Rock,” members of P.O.D. (Sonny, Traa, and Marcos) cussed and otherwise demonstrated their worldliness even while claiming to love the Lord. (Many young people who have written to me to defend Christian rock music have cursed at me or used crude and vulgar language.)

Consider P.O.D.’s song “Bad Boy” --

“I like a girl with a big old a%#/ ... And I’m a bad boy, but I like good girls/ The kind you wanna take home to meet your momma/ you know that I’m a bad boy/ I’m a bad boy! and I

want a good girl to share my world/ To show you how I do it!/ And girl you know how I do, girl you know you've heard of my crew/ And girl, I'm looking for a love that's true/ Not some other hoe to do/ But when it's all set and done I need more than a hit and run/ But don't get me wrong, you could be real fun/ ... Gonna turn you to a freak tonight, come on! ... I need a girl who's down to ride/ I need a party, I can be your card!/ I want a girl I could love to death like Romeo and Juliet..."

This is a filthy song with a mixed message. On the one hand the singer wants to find a good girl to take home to meet mamma someday, but on the other hand he is a bad boy who wants to turn that girl into a party freak tonight. Any father that would want P.O.D. singing to his daughters is a fool.

Consider P.O.D.'s song "I Am" --

"I am the murderer, the pervert, sick to the core/ I am the unclean dope fiend, I am the whore/ ... Since I'm a little strange Daddy called me a faggot/ Are you the one that's come to set me free? Cuz if you knew who I am would you really want to die for me?/ They say you are the cursed man, the one who hangs from this tree/ But I know this is the one and only Son of God, so tell me who the *** is He?"

This song supposedly exalts the grace of Christ in dying for vile sinners, but the message is anything but clear and why the profanity? Further, there is nothing about repentance and faith, which is the only means whereby a sinner can receive God's grace.

Sonny said, "Jesus was the first rebel. He was the first punk rocker going against all the rest of it."

That is blasphemy. Jesus Christ was not a rebel. A rebel is a lawbreaker. Christ was the lawgiver, and He came to earth to fulfill the requirements of His own law (Mat. 5:17-19). Christ was not crucified for rebellion; He was crucified for testifying that He was God (John 10:33). The Bible says

rebellion is as the sin of witchcraft (1 Sam. 15:23). See what these Christian rockers are saying about the holy Lord Jesus Christ! The wicked rock scene and the true churches of Jesus Christ stand in direct contradiction to one another.

When Shoutweb observed that P.O.D. is “making it cool for kids to be who they are” and “it’s not like every kid has to choose to be good or evil,” Sonny made the following amazing statement:

“It’s not even that they’re evil. I mean, I like Slayer. I like Manson. I like this music and this dark imagery. They are people that are saying, ‘Yeah dude, I’m Catholic. I believe in God.’ But it’s cooler to be into the dark stuff. ... We’re not trying to be the ‘white stuff’ and they’re the dark stuff.”

P.O.D. makes no difference between good and evil, light and darkness, but the Bible does. “And we know that we are of God, and the whole world lieth in wickedness” (1 John 5:19). “For ye were sometimes darkness, but now are ye light in the Lord: walk as children of light” (Ephesians 5:8).

Sonny went on to admit that he not only listens to vile secular rock music, but he watches R-rated movies and smokes. He justified that sort of thing, claiming that he has liberty in Christ to make such choices, and that Christianity is not “putting on shackles.” He is confusing liberty with license. It is the heresy of antinomianism. “For, brethren, ye have been called unto liberty; only use not liberty for an occasion to the flesh, but by love serve one another” (Galatians 5:13). The true grace of God teaches us to “deny ungodliness and worldly lusts” and to “live soberly, righteously, and godly, in this present world” (Titus 2:11-12). The “grace” preached by P.O.D. is a cheap, heretical grace.

When P.O.D. was asked, “Do you try to set a good example? Do you drink, smoke, do drugs, or swear, for instance?” Sonny replied: “No, see that’s what I’m talking about. Those aren’t even issues, you know what I

mean?" (Sonny, P.O.D., www.zianet.com/straightout/pod_press.htm).

In an interview in 2002, Traa of P.O.D. said: "Of course we drink beer and we party. You don't believe how often we get that question. People seem to have the misconception that we spend all our time on our knees praying, but I can assure you, we don't. If there's a party, we party!" (*Circus*, July 2002, p. 22).

Sonny criticized kids "who want to segregate themselves from the rest of the world," but the Bible warns, "Ye adulterers and adulteresses, know ye not that the friendship of the world is enmity with God? whosoever therefore will be a friend of the world is the enemy of God" (James 4:4).

When Marcos Curiel left the band in February 2003, he testified that P.O.D. is a party band and that he is tired of pretending to be one thing for the fans and then acting differently behind the scenes. "I hate the facade of putting on a mask in front of fans and then behind the scenes acting like someone else. I just want to be myself all the time." He said to P.O.D. fans, "Dude, what do you think P.O.D. does behind the scenes? Do you think they're angels?" (*MTV News*, Feb. 19, 2003).

P.O.D. guitarist Marcos stated their philosophy in these words: "Y'know, everyone is free to rock ass. That's the message we're giving. We're not talking about religion, not some crutch. When we get on stage, we go crazy, we're like four guys you should put in a mental hospital" (interview with Hwee Hwee Tan of Singapore, October 2002).

P.O.D. does not warn about hell. In an interview in 2000, Sonny said, "We're not passing out pamphlets that say 'get your life straight or you're gonna burn in hell.' The Bible says it's God's love and kindness that leads people to repentance" (*Guitar World*, Oct 2000, p. 78). Marcos agrees: "It's not [that] you're going to burn in hell. It's love and

respect” (Marcos, P.O.D., *Guitar Legends*, no. 37, p. 28). I wonder why Jesus Christ did not know this. He preached a lot about hell, warning men about eternal torment. The Lord preached far more about hell than about heaven. Hebrews 12:28-29 says the acceptable way to serve God is “with reverence and godly fear” because “our God is a consuming fire.”

P.O.D. is heavily influenced by the anti-Christian Rastafarian religion and by the Rastafarian preacher Bob Marley and his reggae music. They speak highly of Marley and do not warn of his false religion and drug-drenched, lascivious lifestyle. The Marley song “Get Up, Stand Up” is an assault upon salvation by faith in Christ. Note these lyrics:

“WE SICK AN’ TIRED OF YOUR BULLS—- GAME,
DIE AND GO TO HEAVEN IN JESUS NAME.
We know when we understand:
Almighty God is a living man.
You can fool some people sometimes,
But you can’t fool all the people all the time.
And now we’ve seen the light (What you gonna do?),
We gonna stand up for our rights! (Yeah, yeah, yeah!)
Most people think,
GREAT GOD WILL COME FROM THE SKIES,
Take away everything
And make everybody feel high.
BUT IF YOU KNOW WHAT LIFE IS WORTH,
YOU WILL LOOK FOR YOURS ON EARTH:
So now we see the light (What you gonna do?),
We gonna stand up for our rights! (Yeah, yeah, yeah!)”

P.O.D. actually plays this blasphemous song in concerts (*Rolling Stone*, Nov. 22, 2001, p. 35).

The Rastafarians call their false god “Jah Rastafari” and Marley’s music is filled with references to “Jah.” P.O.D. follows suit and borrows this pagan name for God in their songs. In “Tribal” P.O.D. sing, “I and I a Jah Jah warrior...” The phrase “I and I” is also from Rastafarianism; it means

oneness and unity. The name Jehovah is a biblical name for God, but the name Jah Rastafari is a pagan god.

The following documented conversation took place between Rastafarian rocker Bob Marley and his mother, in which Marley ‘converted’ his mom from Christianity to Rastafari:

“During this US tour [1975], Bob paid a visit to his mother in Delaware for a couple of days. This time Bob had clearly decided to instruct her fully in Rastafari. ‘Bob tell me that His Majesty is the Almighty God -- it not Jesus no more. . . . Im said when we reason, ‘You know, momma, why is so hard for you to believe me when I say His Majesty is God? Because from the time you are a little girl growing up, you hear them talking about Jesus Christ; you go to church and you're into it. ‘But today Im come in a new name: no Jesus Christ no more...” (Adrian Boot and Chris Salewicz, Bob Marley: Songs of Freedom, pp. 143-144, cited from Terry Watkins, *What About P.O.D.?* http://www.av1611.org/crock/pod_conf.html)

Note the following statement by P.O.D. about what they believe:

“Just because P.O.D. are a spiritual band doesn’t mean we adhere to any one religion, and all kinds of people want to use us as a symbol for their thing. There’s a thousand different definitions of what a Christian is, but we don’t feel like there are any lines” (*Rolling Stone*, Dec. 14-21, 2000, p. 102).

Parents who think that Christian rock is a safe alternative for their children are sadly deceived.

Beware of P.O.D. They are busy breaking down all remaining barriers between Christian rock and the world.

[Many of the quotes in the previous report are from Terry Watkins’ *What about P.O.D.?* <http://www.av1611.org/crock/pod.html>.]

Prosch, Kevin

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

The fact that “another spirit” controls the contemporary praise music movement is nowhere more evident than in the ministry of Kevin Prosch, whose praise songs include “Harp in My Heart,” “Show Your Power,” and “Love Is All You Need.” Some of Prosch’s music is published by Integrity.

Prosch is said to have “influenced more worship artists than any other leader in this decade,” including Martin Smith of Delirious, Matt Redman, and Darrell Evans.”

He lives in Amarillo, Texas, owns a recording studio, is associate senior pastor at More Church, and pursues hobbies that include “fishing, lots of camping, and a good glass of Lagavulin” (Scotch whiskey).

Prosch breaks down the walls between the holy and unholy in a shocking way. His former band the Black Peppercorns is described as “a group that played in pubs and bars and sang songs that blurred the lines between sacred and secular and saw folks in those bars have genuine encounters with the Spirit” (“Kevin Prosch, the Black Peppercorns, and Emergent Charismatics,” jonathanstegall.com).

To blur the line between the sacred and secular is to follow “another spirit” (2 Cor. 11:4). Israel’s priests were reproofed when they “put no difference between the holy and profane”

and showed no “difference between the unclean and the clean” (Ezek. 22:26). There are many clear lines that are to be drawn in the Christian life, but the CCM crowd wants to erase lines. We are to choose the spirit over the flesh (Gal. 5:16-17). We are to “abhor that which is evil; cleave to that which is good” (Rom. 12:9). We are to love God and not love the world (1 John 2:15-17).

Prosch definitely blurs the line between the sacred and secular. He and fellow “worship leader” Leonard Jones love to take immoral and New Age rock songs and perform them in the context of a “worship” service. Prosch sings the Wailers’ very sensual “Stir It Up” as if the Lord is singing it to His people. They sing the Beatles’ songs “I want to Hold Your Hand” and “Come Together” in the same foolish way. Prosch’s band plays Van Morrison’s “Brown Eyed Girl” in the context of “worship.” The words are about a man and a “brown eyed girl” who seek out places to be alone to play “a new game” with their hearts “a-thumping.” It doesn’t take a rocket scientist to figure that out. True, it’s pretty “innocent” for rock and roll, but it is blasphemy to mix sensual songs like this with the worship of a holy God. Christian rockers are so crazy drunken on backbeat music and their intimate association with the world that they have everything mixed up. To play such a song to believers even apart from the context of worship is foolish. Are those the thoughts that we want young people to meditate upon? To follow Van Morrison’s suggestion is a sure fire way of shipwrecking a young person’s moral life.

In 2002, Prosch was “restored to public ministry three years after admitting to a string of affairs” (*Charisma News Service*, April 18, 2002). Prosch lived an adulterous lie for years. He sinned grievously against his wife and destroyed his marriage and has multiplied his adultery even farther by remarrying (Matthew 19:9). Apparently, the songs “Stir It

Up” and “Brown Eyed Girl” are the man’s personal biography.

Prosch’s spiritual roots go back to the Vineyard movement where he was nurtured for his career as a contemporary musician. (See “John Wimber and the Vineyard” in this directory.)

Prosch’s charismatic error goes far beyond nonsense gibberish, spirit slaying, “holy laughter,” and “spiritual drunkenness.” He is the worship leader for Rick Joyner of Morningstar ministries, who claims to be an end-time prophet. Joyner promotes the Latter Rain Manifest Sons of God heresy, which anticipates a revival of miracles whereby “anointed” believers will usher in the return of Christ. It is also called Joel’s Army, Dominionism, the New Breed, and Kingdom Now. In his books *The Harvest* and *Mobilizing the Army of God*, Joyner claims that a great company of prophets and apostles will be raised up with the spirit of Phineas to take rule; the appearances of angels will be common and the Lord Himself will appear to councils of apostles; miracles will exceed the most spectacular ones recorded in Scripture, with the “anointed ones” not only walking on water but also “walking on air.” All of this will supposedly occur before the return of Christ and the Millennium. (See the report “Rick Joyner” at the Way of Life web site.)

Joyner believes that contemporary charismatic praise music is at the heart and soul of the end-time miracle revival. He says, “... a mighty army of Christian musicians will capture the attention of a generation” to usher in the end-time revival” (“The Prophetic Power of Music,” *Charisma*, August 1992).

Prosch is right in the middle of this dangerous heresy with his sensual contemporary praise music. His song “Signs and Wonders” says, “Signs and wonders, healings, deliverance is coming. ... The kingdom of God is here.”

Since the music is the product of such a heretical environment, a Bible believer will discern immediately that the spirit that empowers this “praise” is “another spirit” (2 Cor. 11:3-4) and is *not* the Spirit of the Lord, who is always the Spirit of Truth (John 14:17; 15:26; 16:13; 1 John 4:6).

Another supposed prophet musician pursuing the end-time miracle revival is **ROBERT GAY**, worship leader for “prophet” Bill Hamon’s Christian International in Santa Rosa Beach, California. Gay’s Prophetic Praises Series was published by Integrity Music and Gay was a worship leader for Integrity. He says,

“God is raising up anointed prophetic songwriters to bring forth THE WAR SONGS OF ZION IN ORDER THAT THE CHURCH MAY BECOME THE FIGHTING ARMY THAT HE HAS CALLED IT TO BE” (“Silencing The Enemy,” *Charisma*, October 1992).

Gay’s album *Roar, Oh Lion of Judah* features a “prophecy” by Bill Hamon.

Hamon, one of the alleged latter rain “apostles,” often mentions contemporary praise in his books. He believes that God speaks new revelations and empowers the end-time miracle “revival” through the sensual atmosphere of the music. He says that contemporary praise music “can bring in the prophetic mantle” (Hamon, *Prophets, Pitfalls and Principles*, p. 19). He considers contemporary worship as an element of “spiritual warfare” used by “God’s prophetic marines” in bringing the kingdom of God to earth (*Apostles, Prophets, and the Coming Move of God*, p. 114). He says that through the “manifest presence of God” created by contemporary praise music God speaks revelation (*The Day of the Saints: Equipping Believers for Their Revolutionary Role*, p. 343).

Hamon, who was 77 years old in 2011, experienced the beginning of the latter rain Manifest Sons of God movement

in the 1950s. He says the wild, backbeat Pentecostal music played an intimate part in that movement from its inception.

“I was personally present at the Crescent Beach Bible Conference in 1954 in British Columbia, when this type of worship was birthed in the Latter Rain Movement. ... The congregation of about eight hundred people had been worshipping God for quite some time. As the worship lowered to a melodious murmur, suddenly A SISTER BEGAN TO PROPHECY, ‘The King is coming, the King is coming--go ye out to meet Him with dances and rejoicing.’ She started taking ferns out of the flower basket and waving them in the air and laying some of them as if before the Lord as she praised the Lord in the dance across the auditorium in front of the platform. THE HEAD OF THE CONFERENCE STARTED TO STOP HER BUT THE HOLY SPIRIT TOLD HIM NOT TO, FOR IT WAS OF GOD. Within a few minutes most of THE AUDIENCE WAS PRAISING GOD WITH LEGS SWINGING AND BODIES MOVING IN RHYTHMIC PRAISE TO GOD” (Hamon, *Prophets and the Prophetic Movement*, Vol. 2, 1990, pp. 117, 118).

Word-Faith heretic Kenneth Copeland also says that contemporary praise is part of the “great restoration,” referring to the alleged latter rain miracle revival.

“And in these last days, that praise and worship will come as a great restoration to the church. IT WILL, IN FACT, GO OUT EVEN FURTHER THAN A RESTORED TRUTH INTO THE REALM OF TRUTH THAT HAS NOT YET BEEN REVEALED. For there is a depth of praise and worship that the Church doesn't even know and has not walked in yet” (Copeland, “The Power of Praise,” *Voice of Victory*, Summer 1989).

The fact that contemporary praise music is at the heart and soul of the charismatic movement and all of its heresies should be a loud warning to Bible-believers who are tempted to mess around with it and “adapt” it for their churches. This

Directory of Contemporary Worship Musicians documents the fact that nearly ALL of the influential CCM musicians are committed to the charismatic ecumenical heresies that are building the one-world church.

Rick Joyner's worship services are sometimes reminiscent of an African tribal dance or a voodoo ceremony, with multiple drums pounding, people wailing and stuttering and moaning, jumping and shaking. It is said of voodoo that "the drummer is the life and soul of every ceremony" and the drummers play their music "with a fierce passion which is occasionally frenzied." That is exactly what we see in Prosch-led "worship" services.

The false spirit of the latter rain praise music was evident in the 1996 Heart of David Conference on Worship & Warfare, sponsored by Rick Joyner's Morning Star ministries. It concluded with the praise team singing the sensual Beatles song "I Want to Hold Your Hand" as if God were singing to believers. Joining Kevin Prosch as worship leaders were Leonard Jones and Suzy Wills. They claim that when they sang the Beatles song, God signified His pleasure with miraculous signs. Here is Prosch's description:

"Then, on a 'Holy Ghost whim,' I asked Leonard Jones to lead an old Beatles' song, 'I Want To Hold Your Hand,' in which he had changed some of the words to make it like a message from the Lord. As soon as he started, it seemed like the roof would come off of the building. When he finished, 'the sound of many waters' again filled the hall, but it was even louder than before. A holy fear began to fill the place. There was a presence of the Lord like I had never felt in a meeting before. I looked at Christine Potter and Susy Wills, who were dancing near the center of the stage, and I have never seen such a look of terror on the faces of anyone. An intense burning, like a nuclear fire that burns from the inside out, seemed to be on the stage. Christine started pulling at her clothes as if she were on fire, and Susy dove behind the drums. Then a cloud appeared in the center of the stage,

visible to everyone, and a sweet smell like flowers filled the arena. When the cloud had moved away (it seemed to move to the rear of the stage as it disappeared), some of the children who had been dancing at the front began to pull up tiles from the floor to see if there was a fire under it. Some asked if we had a smoke machine. We did not, and we did not do anything to cause that cloud of smoke. As Ray Hughes explained later, when the Lord received an offering He would often consume it with fire, and then it would go up in smoke. We believe that this was just a token of encouragement from the Lord that the offering of worship had been received. ... I confess that I love the kind of supernatural manifestations that we have been having. I often pray that we will see His glory visibly manifested in our meetings. ... We must go higher. Until we look like Jesus and do the works He did, we still have not arrived. ... At all of our conferences now MANY ARE STARTING TO SEE ANGELS, AND DREAMS AND VISIONS AND PROPHECY ARE BEING RELEASED to people. This is all wonderful, and we are asking for more of it. We expect to see more and greater miracles” (Kevin Prosch, “The Heart of David: Worship & Warfare,” April 1996, Conference Report).

I can say on the authority of God’s Word that the “holy fear” they experienced was of the devil and not of God. This type of thing is the spirit of this world, and the fact that contemporary praise music is right in the middle of it is a loud warning to those who have ears to hear.

Jesus rebuked those who lusted after “signs,” saying, “An evil and adulterous generation seeketh after a sign” (Matthew 12:39). This is a giant divine rebuke to the entire charismatic movement, and those who tremble at God’s Words will take heed!

The repetition of the praise music is a major part of the charismatic mysticism and the emotionalism that is mistaken for a “tangible experience” with God. In Prosch’s song

“Signs and Wonders,” the words “signs and wonders, healings, deliverance” are repeated at least 20 times and the words “the kingdom of God is here” are repeated at least 25 times. At the Heart of David conference, they sang Prosch’s “Praise the Lord, Oh My Soul” for 20 minutes and they sang one song for over three hours! That must be the epitome of contemporary praise repetition!

Web reports of Prosch’s concerts in promotion of the *Reckless Mercy* album are enlightening. One lady who attended a concert with her husband said that the percussion section summoned the crowd with the call, “Let’s rock!” At least she is honest. Rocking is what this stuff is all about. Take away the rock music, and the crowds would thin down quickly. This lady observed that Prosch’s band emulated sounds “suggestive of Bob Dylan, Paul Simon, and others” and “have the power to move ya!” The announcer who came on before the band said that they were “just trying to express their religious beliefs through the style of music that they enjoy.” This sounds like 2 Timothy 4:3-4, which warns of those who worship God “after their own lusts.”

Prosch’s music is powerfully mystical and can have a deep emotional effect on listeners. In response to the YouTube video of “Praise the Lord, Oh My Soul” from 1996, one listener said:

“When I first heard his music, IT SWITCHED SOMETHING ON. It affirmed that GOD ISN’T CONFINED TO ... THEOLOGIES or traditions ... nor is God dull, or sterile, or conservative. But WILD, abundant, creative, loving, merciful and BEYOND WORDS” (<http://www.youtube.com/watch?v=NWIaFpJSnp0&feature=related>).

Observe that the effect of Prosch’s praise music is “beyond words” and not confined to “theologies.” This means that it isn’t doctrinal. What this contemporary worshiper is describing is the mysticism of contemporary worship that

seeks an experience with “the wild” God beyond the Bible. It is the charismatic heretical theme song of “Let’s not put God in a box,” meaning that God isn’t restrained by Scripture.

Prosch’s music, like much of the contemporary praise music, goes beyond theologies by means of its mystical vagueness.

Consider Prosch’s “Love Is All You Need” --

“I went to the place where dead men pray/ Love forsaken, I was so afraid/ When suddenly the leaves were around/ She said where is hope? What is truth? And do you know peace? As we walked through the graveyard of needles on the street/ Lord they wouldn’t need this if only they could see/ Tell them love, love, love is, love is the key, baby/ Love is all you need/ All you need is love/ Love is all you need/ All you need is love. ... I met a man who walked alone/ He wept upon those public roads/ He placed his eyes upon my heart/ Saw that I had missed the stirring of the water/ He looked into my childhood scars/ Like a candle on a written page/ And from your guilt he said I could be free/ Maybe my love is all you need...”

What does that mean? Anything and nothing. It is a vague “spirituality.” It is meaningless emotional mysticism. The important questions aren’t answered. What love? Whose love? What hope? What peace? What man? What type of guilt? Free in what way?

If you believe the gospel of Jesus Christ, you can insert the gospel into these words, but if you are a westernized Hindu or Buddhist, you can insert your fanciful New Age beliefs into the same words. Further, the song contains the pop psychology mumbo jumbo of healing of “childhood scars.”

It appears that Prosch is singing about the same love that the Beatles sang about in their 1967 hit “All You Need is Love.” He uses the same phrases (“love is all you need” and “all you need is love”), but he even out does the Beatles in

vain, hypnotic repetition. The Beatles repeated this phrase 15 times whereas Prosch repeats it 32 times.

This is the type of music that is building the one-world church with all of its ancient and end-times heresies.

The powerful and very sensual music--with its endless variety of addictive dance syncopations, its unresolving chords, its repetition, its electronic modulation, and its sensual vocal stylings--creates a mystical atmosphere in which people are carried along by their emotions, ungrounded and untested by Scripture. It is a recipe for spiritual delusion (2 Cor. 11:4, 14-15; 1 Pet. 5:8), and we believe it is one of the devil's most effect tools in building the end-time one world church. (See "Transformative Power of Contemporary Praise Music" under the Articles Database at the Way of Life web site -- wayoflife.org.)

Redman, Matt

Matt Redman is one the most influential names in the contemporary worship movement. He supports the Worship Central training school sponsored by Alpha International, the radically ecumenical charismatic organization that was birthed from the "laughing revival" at Holy Trinity Brompton, London, England.

The vision of Worship Central is "to encounter God," which is the unscriptural and very dangerous experiential-mystical approach of modern worship. There is a Roman Catholic arm of Alpha. Redman says, "Worship Central is a fantastic resource designed to uplift and inform worship teams everywhere" (www.worshipcentral.org).

When asked, "Who are your musical influences?" Redman replied: "All sorts. But all time favorite must be the Beatles. I love it now that my five kids even get into their

music” (<http://www.louderthanthemusic.com/document.php?id=2526>).

This reminds us that one of the reasons why we are opposed to Contemporary Christian Music is its blatant refusal to separate from the world. God’s Word says the believer is not to be conformed to the world, is not to be spotted by the world, and is not to love the world (Romans 12:2; James 1:27; 4:4; 1 John 2: 15-16). Contemporary Christian musicians make no attempt to hide the fact that they love raunchy secular rock & roll and they have no shame for doing so because it is perfectly acceptable in the crowd in which they run. When asked in interviews about their musical influences and their favorite music, invariably they list secular rock musicians who flaunt God’s holy laws. It is obvious that Redman is rearing his children on secular rock & roll, and that they have a taste for the world even at very young ages. The Bible says, “And have no fellowship with the unfruitful works of darkness, but rather reprove them” (Eph. 5:11). Are there any “unfruitful works of darkness” in rock & roll or rap or reggae or country-western and other forms of pop music today? Indeed, that is an apt description of the vast majority of it. “Unfruitful works of darkness” is a perfect description of the Beatles and their music. Thus, the believer is commanded to have NO fellowship with it, but rather to reprove it. That is what I determined to do 38 years ago when the Lord opened my eyes to this matter, and my conviction about the moral danger of rock and the necessity of separating from it has grown stronger with the passing years. Separation from the world is not popular today but God’s Word commands it, and the truth has never been found among the majority in this sin-cursed world. In fact, in light of Bible prophecy (e.g., 2 Tim. 3:1-5, 13; 4:3-4) we cannot expect the truth to be found among the majority of professing Christians in these last days. For more on this see “The Beatles and Contemporary

Christian Music,” <http://www.wayoflife.org/database/beatlesandccm.html>

Matt Redman’s radical ecumenism and spiritual carelessness is evident in that he is scheduled to participate in the National Worship Leader Conference in 2011. A prominent speaker at the conference is Leonard Sweet who promotes a wide variety of New Age heresies. He calls his universalist-tinged doctrine New Light and “quantum spirituality” and “the Christ consciousness” and describes it in terms of “the union of the human with the divine” which is the “center feature of all the world’s religions” (*Quantum Spirituality*, p. 235). He defines the New Light as “a structure of human becoming, a channeling of Christ energies through mindbody experience” (*Quantum Spirituality*, p. 70). Sweet says that “New Light pastors” hold the doctrine of “embodiment of God in the very substance of creation” (p. 124). In *Carpe Mañana*, Sweet says that the earth is as much a part of the body of Christ as humans and that humanity and the earth constitutes “a cosmic body of Christ” (p. 124). Sweet says that some of the “New Light leaders” that have influenced his thinking are Matthew Fox, M. Scott Peck, Willis Harman, and Ken Wilber. These are prominent New Agers who believe in the divinity of man, as we have documented in the book *The New Age Tower of Babel*. Sweet has endorsed *The Shack* with its non-judgmental father-mother god, and he promotes Roman Catholic contemplative mysticism and dangerous mystics such as the Catholic-Buddhist Thomas Merton. (For documentation see the book *Contemplative Mysticism*, which is available in print and eBook editions from Way of Life Literature -- www.wayoflife.org.) In this Directory see also Michael Card, Amy Grant, Mercy Me, John Kilpatrick, John Michael Talbot, and John Wimber.

In October 2010 Redman participated in the David Crowder Band’s Fantastical Church Music Conference at

Baylor University. There he joined hands with Rob Bell, who denies the infallible inspiration of Scripture, believes practically everyone will be saved, denies the eternal judgment of hell, and mocks the gospel of salvation through the blood of Christ. (See “David Crowder” in this Directory for more about Bell.)

Rend Collective Experiment

The Rend Collective Experiment, from northern Ireland, is hooked intimately into the emerging church. The group began as a collective of people who were “trying to figure out our faith” (<http://rendcollective.com/bio>).

Adrian Thompson of Kingsway music publishers says, “Rend Collective Experiment are precisely at the point where today’s music culture meets worship, I suppose the musical equivalent of what people like Rob Bell and Francis Chan are trying to do with the Church.”

The Rend Collective Experiment’s apostasy is evident in its close association with emergent leaders such as Tony Campolo, David Crowder, and Shane Claiborne (<http://rendcollective.com/bio>).

Of the Rend Collective Experiment, Campolo says, “Here’s some music that will motivate Christians to participate in God’s revolution in the world.” He is referring to the heresy of building the kingdom of God in this present world. Campolo believes in evolution, rejects the doctrine of Biblical inerrancy, believes that non-Christians will go to heaven, mocks the imminent return of Christ, supports the homosexual rights movement, and promotes Roman Catholic contemplative prayer practices. (For documentation see “Beware of Tony Campolo” at www.wayoflife.org.)

In January 2012, Crowder led worship for the send-off of Rob Bell at Mars Hill Bible Church in Grandville, Michigan

(“Rob Bell Received a Tearful Farewell,” *Christian Post*, Jan. 9, 2012). Crowder thus put his blessing on Bell’s many rank heresies, including his denial that the Bible is the infallible Word of God and his denial of the eternal judgment of hell. In his 2011 book *Love Wins*, Bell preaches near-universalism, as well as a false god, a false christ, a false gospel, a false heaven, and a false hell.

Claiborne has worked with the Roman Catholic Missionaries of Charity and praises Mother Teresa as a truly spiritual person, even though she held a false sacramental gospel that falls under the curse of Galatians 1 and worshipped the wafer of the Catholic mass as Christ. Further, she was a universalist and her “sisters” prepare Hindus to die by teaching them to pray to their false gods. (See the free Way of Life eBook *Was Mother Teresa a True Christian?* for extensive documentation, www.wayoflife.org.)

None of that bothers emergents. They save their criticism for those who warn about such things.

Campolo, Claiborne, Crowder, and Bell represent the wretched apostasy of the Rend Collective Experiment.

In 2012 Rend Collective Experiment yoked together with Tenth Street North and Audrey Assad in “The Struggle Tour.” One of their concerts was hosted by the formerly fundamentalist Trinity Baptist Church of Jacksonville, Florida.

Assad converted to the Roman Catholic Church in 2007. Like her fellow Catholic musicians Matt Maher, Kathy Troccoli, and John Michael Talbot, Assad is an ecumenical bridge-builder. She says that “the response to her music from Protestants is just as positive as it is from Catholics,” and, “radio has influenced and grown my Protestant fan base, which used to be more Catholic, but now it’s about half-and-half” (“Audrey Assad: A convert whose spiritual walk is a melody,” Catholic Online, Nov. 10, 2010). In 2008 she

developed a relationship with fellow Roman Catholic Matt Maher after they met during Gospel Music Week. She subsequently moved to Phoenix and attends Our Lady of Mt. Carmel in Tempe, where she sings with the worship team. Her song “For Love of You” mentions the Roman Catholic Sacred Heart of Jesus. When asked how her Catholic faith inspires her music, she replies: “The way that I see the world has been radically changed. I can’t emphasize enough how the Sacramental union with God in the Eucharist has totally changed the way I see the world” (“Audrey Assad: A convert whose spiritual walk is a melody,” Catholic Online, Nov. 10, 2010). She loves C.S. Lewis and one of her projects was to read all of his works chronologically. She observed that Lewis was “a great bridge between Protestants and Catholics.”

Ruis, David

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “Marsha Stevens,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

David Ruis has long been associated with the Vineyard Fellowship of Churches. His praise songs include “Every Move I Make,” “Love Come Down,” and “You’re Worthy of My Praise.”

Ruis was involved as a worship leader with the Toronto Airport Vineyard Church during the “Toronto Blessing” charismatic “revival” which broke out in 1994, with people

speaking in meaningless gibberish, rolling on the floor, barking like dogs, roaring like lions, howling like wolves, laughing hysterically, and getting “drunk in the spirit.”

Vineyard Music published some of Ruis’s Toronto music in “Winds of Worship Live from Toronto” and “Wash Over Me,” which was recorded live at the Industrial Revolution Youth Conference in Toronto.

The “Toronto Blessing” began in January 1994 with the visit to the Toronto Airport Church of Vineyard Pastor Randy Clark. The meeting was originally scheduled for four nights and at the first service large percentage of the 120 in attendance fell to the floor. The church’s pastor, John Arnott, said: “It was like an explosion. We saw people literally being knocked off their feet by the Spirit of God.” People shook, jerked, laughed, danced, cried, shouted. Some lay on the floor for hours. The man operating the sound system got “drunk in the spirit,” and the church receptionist could not speak for three days after that, except in “tongues” (Hank Hanegraaff, *Counterfeit Revival*, p. 49).

By the end of the originally-scheduled four days the decision was made to continue holding services six nights a week as long as the crowds continued. Visitors began to flock to Toronto from around the world. By the end of the first year an estimated 200,000 people had drank of the “Toronto Blessing.” Within the first nine months an estimated 1,500 church leaders had attended from Britain alone (Oropeza, *A Time to Laugh*, p. 26).

Following is a description of the Toronto meetings by a reporter who attended in 1995:

“The man sitting beside me, Dwayne from California, roared like a wounded lion. The woman beside Dwayne started jerking so badly her hand struck her face. People fell like dominoes, collapsing chairs as they plunged to the carpeting. They howled like wolves, brayed like donkeys

and--in the case of a young man standing near the soundboard--started clucking like a feral chicken. And the tears! Never have I seen people weep so hysterically, as though every hurt they'd encountered had risen to the surface and popped like an overheated tar bubble. This was eerie ... people were screaming, their bodies jerking unnaturally, their faces contorted with tics. Yet the most unsettling were the laughers, those helpless devils who were now rolling around on the floor, holding their stomachs, their minds obviously gripped by some transformative, incomprehensible power. As I looked around, petrified that this weird phenomenon might take command of *my* sense, it occurred to me that the people in that room hardly appeared to be basking in the glory of God's great beneficence. Instead, they looked like they were in agony" (Robert Hough, "God Is Alive and Well and Saving Souls on Dixon Road," *Toronto Life*, Feb. 1995, p. 2).

The following is another eyewitness report of the "Toronto Blessing." This is by Don Morley, a Presbyterian who lives in the Toronto area --

On October 20, 1994, we went to the Vineyard Fellowship to witness the so-called 'Toronto Blessing,' held in a warehouse type building near the airport. There were about 400 people in the main hall, plus an overflow room. ... What we observed was sickening and diabolical. Many times we felt like walking out and had to force ourselves to stay.

REPETITIOUS ROCK MUSIC. For the first forty-five minutes a band with two soloists led the singing. The people were standing and singing with them to deafening rock type music. The songs were about worshipping the Lord, but the music and behaviour seemed to be opposed to the Lord's honour. During the singing, the crowd was progressively aroused. In all, only about four different songs were used but each was repeated over and over--the chorus of the first song being sung thirty times.

There was much arm waving, shouting with horrifying screams and, when the music volume was lowered, the

drone of what must have been ‘tongues’ could be heard. By the end of the singing many of the crowd were exhibiting spasmodic, UNCONTROLLABLE BODILY ‘JERKS,’ which continued for the rest of the evening. When the leaders were speaking and one of those spasms occurred, they either made a loud shout, or their words came out as a shout.

BIRTH GROANS. Apparently this evening marked nine months since these happenings began and they felt they had now ‘come to birth.’ Between two of the songs, one of their own women went off in a screaming account of the movement coming to birth. Her screams and actions were so realistic that for a time we thought she was actually experiencing labour pains.

STRANGE PHENOMENA. One woman was so overcome by the spasms she appeared to be very drunk and could hardly walk. Her testimony time was taken up by her and the leader making jokes about her appearance of drunkenness. The crowd laughed hilariously so that it resembled a comedy show at a theatre. Following each ‘testimony’ the leader prayed for them and they fell into a trance, one man later roaring like a lion.

ECUMENICAL UNITY. The speaker’s text was John 17:20-23. The only message he could get from it was that the Father wanted to be intimate with us so that we could display love to others. Walls had to come down, he said, for we are all one in Jesus. DURING HIS MESSAGE HE WENT INTO FITS OF UNNATURAL, UNCONTROLLABLE LAUGHTER, which lasted about five minutes. All evening various people were taken with fits of MANIACAL LAUGHTER.

SLAIN. Two and a half hours after the meeting started, the chairs were cleared and those who wished to receive “the blessing” were lined up along pre-marked lines. Members of the mission team, each accompanied by a ‘catcher,’ went to people and prayed over them, with their hand on the person’s head or chest. The people would fall to the floor,

eased down by the ‘catcher.’ It appeared that in the quiet way they were praying they were putting the people into an hypnotic trance. Some lay totally still as if asleep, and others experienced bodily convulsions. BY THE END, THE WHOLE FLOOR WAS COVERED WITH PEOPLE LYING ABOUT. Some were women in dresses or skirts and men would arrange their clothes as they lay there.

BIG DADDY GOD. Another striking point was that very little was said of Christ. Nearly every reference was to the Father, many times referred to as ‘Big Daddy.’ Even the hymn, ‘Jesus Loves Me’ was changed to, ‘The Father loves me, this I know.’ Virtually the only time the Lord and His death were mentioned was in the context of the Father’s love. There was no mention of the blood of Christ, and the fact of being saved was noticeably absent.

The word ‘repent’ was used several times but only in the context that they should repent for not taking down the barriers to allow God to come into them and give them ‘the blessing’ (*Canadian Revivalist*, September-October 1994).

In December 1995, the Association of Vineyard Churches broke its ties with the Toronto Airport Vineyard Church, and the church was renamed the Toronto Airport Christian Fellowship. But the Association did not say the “revival” was not of God and did not separate from it in a biblical fashion. Vineyard leader John Wimber said, “I BELIEVE THAT THERE HAS BEEN AN AUTHENTIC VISITATION OF THE SPIRIT THERE. However I am unable because of my own scriptural and theological convictions to any longer give an answer for, or defend the way, this particular move is being pastored and/or explained” (*Christianity Today*, Jan. 8, 1996). Note that he said he believed the Toronto Laughing Revival was a visitation of the Holy Spirit. His concern was with some of the more radical phenomena, such as roaring like lions and barking like dogs. Wimber said nothing against the meaningless gibberish, spirit slaying, spirit drunkenness,

jerking, and many other such things, because these were commonly experienced in his own meetings.

It is important to emphasize that there was not a complete break between the Vineyard churches and the Laughing Revival. In a letter dated December 15, 1995, Gary Best, the national director of the Vineyard churches in Canada, sent a letter to Arnott to encourage him after the separation occurred. He said: "I made it absolutely clear that this action was 'release and recognition of a different calling' rather than 'expulsion.' There is a difference between 'withdrawing endorsement and support' and opposition. John Wimber is simply saying that to operate under his authority they need to follow his direction otherwise they need to establish their own. We were and are not 'drawing a line in the sand' and forbidding any Vineyard pastors or people from participating in TAV events or activities."

In May 1997, John Wimber told audiences in England that his relationship with John Arnott was better than ever (*Charisma*, May 1997).

For more about Wimber and the Vineyard see "John Wimber" in this Directory.

The author of the Directory of Contemporary Worship Musicians witnessed John and Carol Arnott's ministry at St. Louis 2000, which we attended with press credentials. Arnott spoke for a few minutes, then invited pastors to come forward if they "felt they would die if they did not soon receive a touch from God." He told them to say to God, "Why not me and why not now; I take it in the name of Jesus." About 40 or 50 went forward, and John Arnott and his wife laid hands on them. Most of them fell on the floor. One continued standing but he started shaking almost violently and remained like that for a long time until Carol Arnott laid hands on him and he, too, fell to the floor. After laying hands on the pastors and while most of them were still

on the floor, Arnott continued delivering his message to the crowd in his quiet manner; but as he was speaking his wife roamed around laying hands on people and “ministering” to those who were on the floor. It was very confusing, to say the least. Some people were laughing hysterically. Some were rolling around. Others were weeping or moaning very loudly. Carol Arnott was talking and yelling. All the while, John was rambling on about how the Holy Spirit was preparing to send the greatest revival in history. From time to time, he would pause in the midst of speaking and would shout, “FIRE! FIRE ON HER! FIRE ON HIM! FIRE LORD!” then he would continue speaking to the crowd calmly as if nothing had happened.

In December 1997, the Toronto Airport Church sponsored a “Have Another Drink” Conference, and their web page announced:

“If anyone had any concern that the Have Another Drink conference this week would get off to a slow start, those fears were quickly squelched. Not five minutes into the week-long festivities, you could see the main speakers stumbling toward the front of the auditorium in a drunken stupor! Darrel Stott, John Scotland, Peter Jackson and Georgian Banov spent most of the morning session in a pile at the foot of the front row. ... Ian Ross led the meeting in his typical fashion as he plodded along in a daze, trying to put together his thoughts enough to get his welcoming message across. ‘John asked that we give thought to uh.....something.....’ was about all the thought he could muster. ‘I’m so drunk, Janice (his wife) and I got the wrong teeth in this morning!’... Before Darrel Stott came up to speak, John Scotland, from Liverpool, England, was introduced. When asked what his thoughts were on what he expected of the week, he immediately grabbed the microphone and yelled ‘OOOOOOHHHH’ a few times before wobbling off to the side for prayer. We’re still checking, but we think he may have actually said something

in the five minutes he spent on the stage, but we're not too sure yet!"

It is important to understand the spiritual deception on the part of the pastors who lead these things. John Arnott had been influenced by Kathryn Kuhlman's unscriptural ministry and also by Benny Hinn. In 1987, Arnott joined John Wimber and the Vineyard Fellowship. Among other things, he was drawn by Wimber's false claim that believers today can perform first century apostolic miracles. We don't fault pastors for wanting to see "something real" in the ministry of God's Word and for desiring the power of God, but unscriptural wildfire is not the answer to the problem of spiritual powerlessness.

Arnott and his wife, Carol, were earnestly seeking a special touch from God, but, sadly, they were following the unscriptural charismatic prophecies and methodologies instead of relying strictly on Holy Scripture. They were looking in the wrong place. They believed that God had told them to "hang around people that have an anointing," but instead of defining the Holy Spirit's anointing biblically, they defined it according to Pentecostal Word-Faith theology.

In September 1992, they attended several of Benny Hinn's meetings at Maple Leaf Gardens in Toronto. After Hinn prayed for them, Carol Arnott would be so drunk that she had to be carried home and put to bed, but John was largely unaffected. In June 1993, Arnott had Rodney Howard-Browne lay hands on him during a meeting in Texas, but he was still unaffected.

In November 1993, the Arnotts flew to Argentina to have Claudio Friedzon lay hands on them. This occurred during an Argentinean pastors' conference organized by Luis Palau's brother-in-law, Ed Silvoso. This event is described as follows by Guy Chevreau, who worked with Arnott in Toronto.

“John was standing with his hands up, posturing his openness to the Lord, and Claudio looked at him and said, ‘Do you want it?’ He said, ‘Yes. I really want it.’ Then Claudio said, ‘Then take it!’ and he slapped John on both of his hands. John fell again. BUT THIS TIME HE DIALED DOWN A LOT OF THE ANALYSIS and said, ‘I don’t care, I’m just going to take what God has to give.’ Something clicked in his heart at that moment” (emphasis added) (Chevreau, *Catch the Fire*, p. 24).

This is a very significant testimony. Arnott had been unable to receive the “anointing” BECAUSE HE WAS ANALYZING IT BY THE BIBLE. When he finally stopped analyzing it, he began receiving the strange unscriptural experiences.

In a message preached by Arnott entitled “Hard to Receive” (Shippensburg, PA: Holy Smoke Productions, 1997) he says that one of the chief reasons why many cannot “receive” the Holy Spirit’s (alleged) ministrations (such as slaying or drunkenness or rolling on the floor or maniacal laughter) is the “fear of deception.” Arnott claims that this fear is used by the devil to keep people from receiving all that the Holy Spirit has for them, but in light of the New Testament’s continual warnings, this is absolute nonsense. The Bible commands us to “prove all things...” (1 Thess. 5:21). Proverbs 14:15 tells us it is the foolish person who believes every word, whereas the prudent man is very cautious. Eight times in the New Testament the Christian is warned to “be sober.” This means to be in control of one’s self, to be spiritually alert, to be on guard against deception, and this is because there are great spiritual dangers. “*Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour*” (1 Peter 5:8). This verse alone would keep me away from the charismatic movement, which demands that I do the opposite of what the Word of God instructs me to do. The charismatic movement tells people to stop analyzing, to let

go of their minds and mouths, to be open to strange experiences even if they cannot be supported by the Bible, to throw caution to the wind and just “receive, receive, receive.”

Contemporary Praise Music by David Ruis and others was an integral and essential part of the weird “Toronto Blessing.” The sensual pulsing, skipping, tripping, body-jerking syncopated dance rhythms, the electronic modulating, the reverb and echo and feedback, the unresolving chord sequences, the pounding drums, the sensual vocal styles, and the dramatic rise and fall of the sound level, and the repetition create the atmosphere in which charismatic seekers experience an emotional high and are hypnotized for the unscriptural message and in preparation for “signs and wonders” phenomena.

Whatever was operating in Toronto, it was definitely “another spirit” (2 Corinthians 11:4) when tested Scripturally, and contemporary praise music was that spirit’s vehicle.

David Ruis wrote “Mercy Is Falling,” which has been widely used in the latter rain “signs and wonders” movement.

Ruis’s song “Break Dividing Walls,” calling for ecumenical unity, is widely used.

“There is a place of commanded blessing/ Where brethren in unity dwell/ A place where anointing oil is flowing/ And we live as one/ You have called us to be a body/ You have called us friends/ Joined together in the bond of the Spirit/ Unto the end/ Father we join with the prayer of Jesus/ As you are so let us be one/ Joined together in unity and purpose/ All for the love of Your Son/ We will break dividing walls/ We will break dividing walls/ We will break dividing walls/ In the name of your Son/ We will break dividing walls/ We will break dividing walls/ And we will be one.”

Ecumenism had been one of the theme songs of the charismatic movement since its inception, and it is building the apostate one-world, end-time church and not the holy, truth-loving church of Jesus Christ.

Ruis is still associated with the Vineyard Fellowship of churches. His 2004 album *Every Move I Make* was published by Vineyard Voices.

Saddleback Church

Rick Warren's Saddleback Church in Southern California is very influential in the field of contemporary worship music.

Called by *Christianity Today* "America's most influential pastor," Warren's influence is vast. It reaches into every sphere of Christianity in our day, from Catholicism to Mormonism to liberal Protestantism to evangelicalism to fundamentalist Bible and Baptist churches.

Many independent Baptist churches are being influenced by Warren's teaching. For example, Warren conducted a Purpose Driven Super-Conference in October 2003 at Jerry Falwell's Liberty University in Lynchburg, Virginia (Falwell affiliated with the Southern Baptist Convention and the Baptist Bible Fellowship). Simultaneously, Warren's 40 Days of Purpose campaign was shown by telecast in more than 4,000 churches, including independent Baptist.

Bruce Ryskamp, president of Zondervan, said, "*The Purpose Driven Life* is more than a bestseller; it's become a movement." Richard Bennett observed that "the movement is becoming a global empire."

Over 12,000 churches from all 50 states in America and 19 countries have participated in Warren's 40 Days of Purpose, which is drawn from the book. Over 60,000 pastors subscribe to Rick Warren's *Ministry Toolbox*. He has

provided materials and teaching to Christians in more than 117 countries on all seven continents.

Rick Warren has been called “America’s pastor,” and it is for good reason. He is so shallow in his teaching, so positive in his approach, so slighting of repentance, so vague in his definition of the gospel, so neglecting of unpopular doctrines such as hell and judgment and repentance, so tolerant of heresies, so enthusiastic of rock music, so soft-spoken on that nasty subject of worldliness, that apostate America can’t help but love him.

All of these characteristics are reflected in Warren’s best-selling books *The Purpose Driven Church* and *The Purpose Drive Life*.

Extremely Shallow Gospel

In *The Purpose Driven Life*, chapter 7, “The Reason for Everything,” Warren explains to his readers how they can become a Christian.

“If you are not sure you have done this, all you need to do is receive and believe. ... First, believe. Believe God loves you and made you for his purposes. Believe you’re not an accident. Believe you were made to last forever. Believe God has chosen you to have a relationship with Jesus, who died on the cross for you. Believe that no matter what you’ve done, God wants to forgive you. Second, receive. Receive his forgiveness for your sins. Receive his Spirit, who will give you the power to fulfill your life purpose. ... Wherever you are reading this, I invite you to bow your head and quietly whisper the prayer that will change your eternity. ‘Jesus, I believe in you and I receive you.’ Go ahead. If you sincerely meant that prayer, congratulations! Welcome to the family of God!” (*The Purpose Driven Life*, pp. 58, 59).

This is an amazingly superficial “gospel.” There is nothing that would offend or convict the Pope or a Mormon. It’s not the gospel that was preached in the book of Acts or Romans.

For one thing, there is no clear dealing with the sin issue. Warren’s book is intended for wide distribution in society at large, and it is not enough in such a context merely to mention the word sin. The average person in North America will admit that he is not perfect and that he is a “sinner” in some sense, but he also considers himself as a pretty good person. When he thinks of himself as a sinner, he does not mean what the Bible means, that his heart is deceitful above all things and desperately wicked (Jer. 17:9) and full of evil (Ecc. 9:3), that he is unrighteous and unprofitable (Rom. 3:10-11), that in his flesh dwells no good thing (Rom. 7:18), and that his very righteousness is as filthy rags before a holy God (Isa. 64:6). Rick Warren’s incredibly shallow approach allows any person who will admit that he is a sinner in any sense to pray a prayer and then think of himself as a genuine Christian, even though he might continue to deny what the Bible says about sin and continue in his self-righteousness.

There are many other things we could expose in Warren’s gospel. There is nothing about God’s holiness and justice. There is no clear teaching on what Jesus did on the cross. There is nothing about the blood. Warren invites the reader to “believe on Jesus.” What Jesus? People today believe in all sorts of false christs, but Warren does not warn them of this nor does he take the time to identify the true Jesus of the Bible in any clear fashion and to distinguish Him from false ones. Just a vague “believe on Jesus” and presto you are ready for Heaven. (See “False Christs and False Gods” in this Directory of Contemporary Worship Musicians.)

And Warren completely ignores repentance. There is not a hint here that the sinner must repent of his sin and idolatry and false gospels. This is not the gospel that Paul preached. Paul summarized his message as follows: “Testifying both to

the Jews, and also to the Greeks, repentance toward God, and faith toward our Lord Jesus Christ” (Acts 20:21).

Warren says that he believes in the Great Commission and he mentions it in passing in *The Purpose Driven Life*, but he ignores repentance, which is an essential part of the Great Commission. Christ gave the Great Commission in Luke 24:44-48 and He commanded that “repentance and remission of sins should be preached in his name among all nations.” Paul boldly preached repentance to the philosophers and idolaters in Athens, and if he were alive today, he would certainly preach repentance to the idolaters in America! Paul said that God “now commandeth all men every where to repent” (Acts 17:30), and we can be sure that God hasn’t changed His mind.

Self-Esteem Theology

Though Warren professes that his teaching does not exalt man but rather exalts God, and he claims that he does not teach a self-help program, in reality he teaches nothing less than a Robert Schuller-style Self-Esteem theology.

Notice the following statements:

“The moment you were born into the world, God was there as an unseen witness, smiling at your birth. ... It proves your worth. If you are that important to God, and he considers you valuable enough to keep you for eternity, what great significance could you have? ... Anything you do that brings pleasure to God is an act of worship ... You may be gifted at mechanics or mathematics or music or a thousand other skills. All these abilities can bring a smile to God’s face. ... You only bring him enjoyment by being you. Anytime you reject any part of yourself, you are rejecting God’s wisdom and sovereignty in creating you. ... God also gains pleasure in watching you enjoy his creation. ... When you are sleeping, God gazes at you with love, because you were his idea. He loves you as if you were the only person on earth” (*The Purpose Driven Life*, pp. 61, 64, 74, 75).

Here worship is turned on its head by making it as much about me as about God. I am so lovable and so important and so desirable to God that whatever I do brings God pleasure and therefore is worship. Wonderful me! The self-esteem theology is more about celebrating self than dying to self, even when it talks of dying to self! Warren says that if I reject any part of myself I am denying God's sovereignty. What about sin and what it has done to "myself"?

Consider another statement from Warren's popular book:

"If you want to know how much you matter to God, look at Christ with his arms outstretched on the cross, saying, 'I love you this much! I'd rather die than live without you'" (p. 79).

Thus, the cross is sanctified by the self-esteem theology so that it is about me and how the Lord couldn't live without me. Wonderful me!

Consider another statement:

"God is a lover and a liberator, and surrendering to him brings freedom, not bondage. When we completely surrender ourselves to Jesus, we discover that he is ... not a boss, but a brother..." (p. 79).

The self-esteem God is dedicated to liberating me. He is not a boss! He's just a Big Buddy, a Powerful Pal.

Warren quotes from Olympic runner Eric Liddell: "To give up running would be to hold him in contempt."

Thus, to deny what I am gifted at and what I like to do is to deny God. Isn't it clever how that Warren has identified self-will with God's will so that they have become one and the same?

In fact, things I am gifted for and enjoy oftentimes come into conflict with God's perfect will. God frequently calls an individual to give up even legitimate things for which he or she is highly gifted and qualified. Many men have given up

such things when God called them to be a preacher or a missionary. Peter, James, and John gave up fishing. In the 1980s, I met a Chinese man in Singapore who was a brilliant chess champion. God had saved him and called him to preach and he was preparing himself in a Bible College. He told me how that for awhile he had written a column on chess for a newspaper for extra income toward his Bible training, but he discovered that it was not possible to keep the chess moves out of his mind when he was trying to study Scripture so he gave it up entirely, though he was highly gifted at it and enjoyed it. That is true dying to self.

Note the following quotes from chapters 30 and 31 of *The Purpose Driven Life* which deal with finding my place in God's will:

"Listening to your heart. The Bible uses the term heart to describe the bundle of desires, hopes, interests, ambitions, dreams, and affections you have. Your heart represents the source of all your motivations--what you love to do and what you are about most. ... Don't ignore your interests. Consider how they might be used for God's glory. There is a reason that you love to do these things. ... How do you know when you are serving God from your heart? The first telltale sign is enthusiasm. When you are doing what you love to do, no one has to motivate you or challenge you or check up on you. ... The second characteristic of serving God from your heart is effectiveness. Whenever you do what God wired you to love to do, you get good at it. ... Figure out what you love to do--what God gave you a heart to do--and then do it for his glory. ... What I'm able to do, God wants me to do" (pp. 237, 238, 239, 243).

Note that Warren does not warn his readers that the heart is deceitful above all things and desperately wicked (Jeremiah 17:9). What a gross, inexcusable omission! While it is true that you can trust your desires to some extent when you are a mature Christian and you are delighting in God and immersed in His Word and obeying Him (Psa. 37:4), how

many of the readers of *The Purpose Driven Life* are in that condition? A great many of the millions of readers of this book are doubtless complete unbelievers or nominal Christians or novices or carnal and worldly, and to teach them that what they love to do is God's will is frightful heresy. Many are professional sports fanatics, for example. Others are rock & roll fanatics. Others are fanatics about modern fashion trends. Are they fanatic about such things because that is the way that God made them? No, they are fanatic about such things because they are conformed to the world and walk in the way of sinners (Psalm 1:1; Romans 12:2).

There are many things that professing Christians are gifted for and effective at that are NOT God's will!

Again, we see that when Rick Warren's theology is examined by God's Word it is about self-fulfillment, but it is presented under the guise of worshipping and serving God.

Every Strange Bible Version

In *The Purpose Driven Life*, Rick Warren uses 15 different Bible versions, including two Roman Catholic ones (The New American Bible and the New Jerusalem Bible). His favorites are the "dynamic equivalency" versions such as the Living Bible, the New Living Bible, Today's English Version, the Contemporary English Version, and The Message. The latter seems to be his most favorite.

As a result, it is often impossible to know exactly what Scripture he is quoting because it is so strangely paraphrased and wildly inaccurate.

On page 20, Warren quotes 1 Corinthians 2:7 from The Message:

"God's wisdom ... goes deep into the interior of his purposes ... It's not the latest message, but more like the

oldest--what God determined as the way to bring out his best in us.”

In the King James Bible, this says:

“But we speak the wisdom of God in a mystery, even the hidden wisdom, which God ordained before the world unto our glory.”

It is obvious that The Message is not a translation in any sense of the word; it is a presumption. It is not God’s thoughts but man’s. It is almost childish, not because it is simple but because it is ridiculous.

Warren claims to have quoted more than 1,000 Scriptures in *The Purpose Driven Life*, but most of the quotations are similar to the previous examples and have no right to be called Scripture.

When I visited a service at Saddleback Church in 2003, I observed that only a few people were carrying Bibles into the auditorium. The reason became clear when I saw the multiplicity of versions that were used in the preaching. It would be impossible to follow along in one’s Bible. The result is that the people do not bring their own Bibles and do not therefore carefully test the preaching. How could they, when any biblical statement they would attempt to examine has dozens of contradictory variations in various versions?

God Loves All Kinds of Music

In chapter 8 of *The Purpose Driven Life*, Warren becomes a prophet, saying:

“God loves all kinds of music because he invented it all--fast and slow, loud and soft, old and new. You probably don’t like it all, but God does! ... Christians often disagree over the style of music used in worship, passionately defending their preferred style as the most biblical or God-honoring. But there is no biblical style! ... God likes variety and enjoys it all. There is no such thing as ‘Christian’ music;

there are only Christian lyrics. It is the words that make a song sacred, not the tune. There are no spiritual tunes” (pp. 65, 66).

This idea that music is neutral and that any music can be used in the service of the Lord, has opened the door for the world to come into the churches, as few other things.

Though the Bible nowhere says, nor even hints that God loves all kinds of music, we are to believe that He does because Rick Warren says so. His only evidence for this outrageous statement is his reasoning that since God “invented it all” He must like it all. Yet, where is the evidence that God invented all music? Are you telling me that the devil and sinful men are not involved in the field of music? That is a ridiculous thought, seeing that the devil is called “the god of this world,” and music is one of the most powerful influences among men and particularly in modern culture. Sinful men have used music since Cain’s children built the first society apart from God and made musical instruments to satisfy their carnal pleasures (Genesis 4:16-21).

Styles of music are not neutral. Rock musicians have testified that they play their particular style of rhythm for the very reason that it is lascivious. Frank Zappa said: “Rock music is *sex*. The big beat matches the body’s rhythms” (*Life*, June 28, 1968). Gene Simmons says, “That’s what rock is all about--sex with a 100 megaton bomb, the beat!” (*Entertainment Tonight*, ABC, Dec. 10, 1987).

Note that they are not talking merely about rock music’s lyrics and associations but also about its RHYTHM, the thumping back beat! These men of the world believe there is such a thing as a sexy rhythmic pattern. Rapper Missy Elliot’s album, “Miss E ... So Addictive,” was described as “a seductive cocktail of quirky rhythms and hypnotic beats.”

Why do these secular rockers describe their heavily syncopated rock rhythms as sexy, seductive, and hypnotic? They are saying that music is *not* neutral and that the heavy rock & roll backbeat and dance syncopations that can be heard on any Sunday at Saddleback Church are sensual and licentious and that is exactly why they, secular rockers, love it.

As for the idea that there is no biblical style of music, we could not disagree more fervently. The Bible tells us exactly what type of music to sing in our churches, as follows: “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord” (Ephesians 5:19).

Spiritual songs are not the same as unspiritual or sensual or worldly, hymns are not the same as rock music, melody is not the same as raucous repetition. Spiritual refers to something that is set apart from the world unto a holy God, something that is different in character from the evil things of the world. The Bible gives plain instruction about the Christian’s affiliation with worldly things, and any music that draws the child of God into fellowship with the world is to be rejected (James 4:4; 1 John 2:15-16). The Bible forbids the Christian to be conformed to the world (Romans 12:2). Yet the Contemporary Christian Music that Rick Warren uses in his church is nothing if not conformed to the world’s musical styles.

Purple Haze

On April 17, 2005, when Warren announced his P.E.A.C.E. program to Saddleback Church, he first sang Jimi Hendrix’s drug-drenched song “Purple Haze,” accompanied by his “praise and worship” band. He said he had wanted to do that for a long time.

Though long dead, Jimi Hendrix’s influence lives on, but it is an evil influence that should be reprovved rather than

encouraged. His music and his life epitomized the rock and roll philosophy, which is live as you please; don't allow anyone to put restrictions upon you; flaunt any law that gets in your way; have fun while you can; if it feels good do it.

Hendrix flaunted an immoral lifestyle, living intimately with a succession of women but never marrying. He said: "Marriage isn't my scene; we just live together. Those bits of paper you call marriage certificates are only for people who feel insecure" (Henderson, p. 245).

Hendrix also promoted immorality through his music and his concerts. His song "Fire" was "basically a vehicle for shouted phrases of sexual innuendo that went as close to the borderline as possible" (Henderson, *'Scuse Me While I Kiss the Sky*, p. 115). Hendrix's 1968 album *Electric Ladyland* featured 20 nude women on the album cover.

When complaints were made about his erotic behavior onstage, he replied: "PERHAPS IT IS SEXY ... BUT WHAT MUSIC WITH A BIG BEAT ISN'T?" (Henderson, p. 117). Hendrix was more candid and honest about the character of rock than the CCM musicians who are defending it today. We would agree that rock & roll is sensual by its very nature.

Hendrix was deeply involved in occultism and mysticism and these themes permeated his music. His song "Voodoo Chile" glorified voodoo practices such as out of body experiences.

His biographer, who spent five years researching his life, noted that "Hendrix demonstrated a high order of voodoo ... [he] showed the voodoo that related to the stars and to magical transformation" (Henderson, p. 394). Hendrix believed in numerology, UFOs, transcendental meditation, reincarnation, and a variety of pagan and New Age concepts. He thought rainbows were bridges that linked this world with the unseen spirit world.

Hendrix believed his music could open his listeners to “cosmic powers” and that people can rise through various spiritual levels through music. He believed in reincarnation and thought he was from another planet, an asteroid belt off of Mars, and that he had come to earth to show people new energy.

Hendrix understood the mystical and hypnotic power of rock music. He said:

"ATMOSPHERES ARE GOING TO COME THROUGH MUSIC, BECAUSE THE MUSIC IS A SPIRITUAL THING OF ITS OWN. ... I can explain everything better through music. YOU HYPNOTIZE PEOPLE to where they go right back to their natural state, which is pure positive-like childhood when you got natural highs. And when you get people at weakest point, you can preach into the subconscious what we want to say. That's why the name 'electric church' flashes in and out" (Hendrix, interview with Robin Richman "An Infinity of Jimis," *Life* magazine, Oct. 3, 1969).

"ONCE YOU HAVE SOME TYPE OF RHYTHM, LIKE IT CAN GET HYPNOTIC IF YOU KEEP REPEATING IT OVER AND OVER AGAIN. Most of the people will fall off by about a minute of repeating. You do that say for three or four or even five minutes if you can stand it, and then it releases a certain thing inside of a person's head. IT RELEASES A CERTAIN THING IN THERE SO YOU CAN PUT ANYTHING YOU WANT RIGHT INSIDE THAT, YOU KNOW. So you do that for a minute and all of a sudden you can bring the rhythm down a little bit and then you say what you want to say right into that little gap. It's somethin' to ride with, you know. You have to ride with something. I ALWAYS LIKE TO TAKE PEOPLE ON TRIPS. THAT'S WHY MUSIC IS MAGIC" (Hendrix, cited by Henderson, p. 356).

These are observations and warnings that should be taken seriously by Christians. Though Hendrix was a licentious

drug user, he was also a brilliant and gifted musician and he understood the nature of rock music as few men have. He was using music to “take people on trips.” What trip? We know that his trip is actually the devil’s trip. Hendrix had a “church,” but it was not the church of Jesus Christ. Those who think that there is no spiritual danger in rock music are deceiving themselves and are leading others down the primrose path of delusion. Observe that Hendrix was referring to the power of the music itself without the words.

Hendrix believed in religion and “spirituality,” but he unhesitatingly rejected Bible-believing Christianity and considered the laws of God a form of bondage. He saw himself and other rock singers as liberators of young people from such laws:

“We’re in our little cement beehives in this society. People let a lot of old-time laws rule them. The establishment has set up the Ten Commandments for us saying don’t, don’t, don’t. ... The walls are crumbling and the establishment doesn’t want to let go. ... The establishment is so uptight about sex...” (Jimi Hendrix, quoted by Henderson, pp. 214, 215).

In January 1969, Hendrix expressed his philosophy as follows:

“When I die I want people to play my music, go wild and freak out and do anything they wanna do” (Hendrix, interview with Don Short, *Daily Mirror*, Jan. 11, 1969).

Hendrix believed he was possessed by the devil. Girlfriend Fayne Pridgon said:

“HE USED TO ALWAYS TALK ABOUT SOME DEVIL OR SOMETHING WAS IN HIM, you know. He didn’t know what made him act the way he acted and what made him say the things he said, and the songs and different things like that ... just came out of him. It seems to me he was so tormented and just torn apart and like he really was obsessed, you know, with something really evil. ... He said,

‘You're from Georgia ... you should know how people drive demons out’--He used to talk about us going ... and having some root lady or somebody see if she could DRIVE THIS DEMON OUT OF HIM” (sound track from film *Jimi Hendrix*, interview with Fayne Pridgon, side 4, cited by *Heartbeat of the Dragon*, p. 50).

Producer Alan Douglas stated the same thing:

“Now one of the biggest things about Jimi was. . . he believed that he was possessed by some spirit, and I got to believe it myself; and that’s what we had to deal with all the time—he really believed it and was wrestling with it constantly” (sound track from film *Jimi Hendrix*).

Note the two following testimonies about Hendrix by fellow rocker Carlos Santana:

“Everything was fine for the first few moments but then, Carlos remembered sadly, ‘Hendrix started freaking out and playing some wild s--- that had nothing to do with the song. ... His eyes were all bloodshot and he was foaming at the mouth. It was like being in a room with someone having an epileptic fit’” (Marc Shapiro, *Carlos Santana: Back on Top*, p. 91).

“On another occasion, Santana was taken to watch Hendrix recording and what he saw frightened him, ‘The first time I was really with him was in the studio. He was overdubbing “Roomful of Mirrors” and it was a real shocker to me. He started recording and it was incredible. But within fifteen or twenty seconds he just went out. All of a sudden he was freaking out like he was having a gigantic battle in the sky with somebody. The roadies look at each other and the producer looked at him and they said, “Go get him”. They separated him from the amplifier and the guitar and it was like he was having an epileptic fit’” (Simon Leng, *Soul Sacrifice: The Santana Story*, p. 51).

On September 18, 1970, Jimi Hendrix died in London at age 27. The official cause of death was “barbiturate

intoxication” and “inhalation of vomit.” He died in a Purple Haze.

It is spiritual adultery for Rick Warren and his “worship” team to perform any Jimi Hendrix song on any occasion whatsoever.

Rock Dances

The following information from the Saddleback website for 2005 describes their enthusiasm for rock and roll dances:

“Our dances have become some of the most anticipated of our social events with hundreds of people attending. This Summer’s Night dance in our Worship Center promises to be the same. It will begin with a light buffet style dinner followed by dancing to the sounds of our DJ on a huge 3,000 square foot ballroom competition floor. Professional lighting, effects and sound all blend together for a high-quality experience, all at an extremely reasonable price! Whether you bring a special friend, come alone or with a group, make sure you come ready to have fun! Music will consist of a wide variety providing for specific dances and freestyle. And what’s a summer night without some beach music and reggae?”

Pelvic Thrusts

The following statement from the Extreme Theology website for December 9, 2006, describes a YouTube video of a Saddleback “Worship” Concert that featured vulgar “pelvic thrust” rock moves:

“This is a video of a Saddleback Worship Concert. There are teenage girls doing dance moves that include Pelvic Thrusts. Is this really worship to the one true God of the Bible or is this worship to one of those pagan sex gods? You be the judge? You can go to the original YouTube post at http://youtube.com/watch?v=Gq_heSAajS0. After seeing this, Is there any wonder why Saddleback’s worship is so appealing and attractive to unbelievers? Saddleback is offering jiggly-

dancing and sexual stimulation at church and calling it worship. ‘Even so every good tree bringeth forth good fruit; but a corrupt tree bringeth forth evil fruit. A good tree cannot bring forth evil fruit, neither can a corrupt tree bring forth good fruit. Every tree that bringeth not forth good fruit is hewn down, and cast into the fire’ (Matthew 7:17-19).”

Lennon’s Atheistic Song

Another YouTube video containing a slide show from an Argentina missionary trip by Saddleback Church members featured John Lennon’s atheistic song “Imagine.” The trip, made August 1-12, 2006, was part of Warren’s P.E.A.C.E. program. The soundtrack uses several pieces of music, including John Lennon’s original recording of *Imagine*. The lyrics say:

“Imagine there’s no heaven/ It’s easy if you try/ No hell below us/ Above us only sky.”

Worship Your Way

Saddleback Church features nine different “worship venues.” There is a worship style to suit every worldly taste. The Overdrive venue is “for those who like guitar-driven rock band worship in a concert-like setting that you can FEEL.” The Ohana venue comes “complete with hula and island-style music.” The Country venue features line dancing.

School of Rock

Under the Worship section of Saddleback Church’s web site there is a “School of Rock,” where you can learn to sing “like your favorite pop artist” and play guitar “songs by legendary bands.”

This is “worship” of a holy God--Rick Warren style.

The “Beyond the Blues” class “will take your blues playing to another level, along with classic blues licks by the masters.”

They forgot to say that the legendary rockers, pop stars, and classic blues artists were and are drug- and alcohol-drenched and their lives and music are morally filthy.

Saddleback Rap Video

A rap video prepared for Warren’s Purpose Driven Worship Conference 2006 is one of the sickest things I have ever seen, and I have been researching the spiritually sick world of CCM for many decades. It is by a rapper named Smitty and is mistitled “Filled with the Spirit.” It features a heavy sensual rap beat with the following lyrics:

“Ohhhhhh, I’m filled with the Spirit; come gather round so all ya’ll can hear it. Ohhhhhh, I feel so amazing; can’t stop the music; got my hands raising. Ohhhh, I feel this divinity; stronger than Samson; it is the Trinity. Calm me down I need the tranquility; Satan try to stop me; you got to be kiddin’ me. ... Uuhhhhhh, now break it down ya’ll; uuhhhhhh, now break it down ya’ll; uuhhhhhh, uuhhhhhh, now break it down, now break it down, Old Testament style. Do the burning bush, do the burning bush, now everybody in the crowd do the burning bush. ... The walls of Jericho, the walls of Jericho, make the booty drop like the walls of Jericho [the rapper turns around and shakes his backside to the camera]...”

Not only do the lyrics turn the things of Christ and life’s most serious issues into pure silliness and even descend into moral filthiness (e.g., rap dancing to the burning bush and shaking your booty to the falling of the walls of Jericho), but the way the words are sung are downright blasphemous. You have to see the video and hear the voices to understand just how sick and blasphemous this thing is, but I am not going to give out the link because I don’t want young people, especially, to be influenced by this vile thing.

Ingrid Schlueter of “Crosstalk Radio Talk Show” on VCY America Radio Network made the following observation:

“The sneering, mocking expressions and tones of voice in this video have to be witnessed to be understood for what they are. By his speech and manner, the rapper takes the name of the Holy Son of God in vain, but the video contains something more. There is hatred here, hatred for who God is according to the Scriptures. The spirit of this video, ironically shown at a so-called worship conference, is anti-Christ. You cannot know the Lord of glory, the living Word of God and speak of Him in this manner. ... The monstrous treatment of the name of God under the guise of worship is evidence of the hearts behind the video. The grimace when the rapper says, ewwww, I feel this divinity... is manifestly evil. The name of the Lord, by whose mercy we live and breathe and have our being, is to be revered above all earthly names. Anyone who can listen to the spirit of mockery and ridicule in this video and not feel a holy anger needs to return to the Bible and learn who God really is” (“Purpose-Driven Rapper Crosses the Line to Blasphemy”).

We agree with that assessment completely.

The next time someone tries to convince you that the Southern Baptist Convention is “conservative,” remember that you will find every worldly thing in the SBC, and worldly Christianity is not “conservative” Christianity.

There is no separation from the world at Saddleback Church. Any sorry piece of rock or rap music is fine as long as it is accompanied by a thin veneer of religiosity.

There has never been anything innocent or pure about rock and roll. From its inception, it has had two grand themes: licentiousness (sex, drugs, etc.) and rebellion (“I can do what I want to do any old time”), and this is nowhere more evident than in the music of Jimi Hendrix and the Beatles.

Judge Not Philosophy

The Purpose Driven Life contains extensive documentation of Rick Warren's dangerous and unscriptural "judge not" ecumenical philosophy. On page 164, Warren says:

"God warns us over and over not to criticize, compare, or judge each other. ... Whenever I judge another believer, four things instantly happen: I lose fellowship with God, I expose my own pride, I set myself to be judged by God, and I harm the fellowship of the church."

In typical New Evangelical fashion Warren makes no distinction between judging hypocritically (which is forbidden in Matthew 7) or judging on the basis of personal preference in matters not taught in Scripture (which is forbidden in Romans 14) and judging on the basis of the Bible (which is required by God).

The child of God has an obligation to judge everything by God's Word. The believers at Corinth were rebuked because they were careless in this regard and were tolerant of false teachers (2 Corinthians 11:1-4). The Bereans, on the other hand, were commended because they carefully tested everything by Scripture (Acts 17:11). The Bible says "... he that is spiritual judgeth all things" (1 Cor. 2:15) and Jesus taught that we should "judge righteous judgment" (John 7:24). We are to judge preaching (1 Cor. 14:29) and sin in the churches (1 Cor. 5). We are to try the spirits (1 John 4:1).

To test preachers and their preaching by God's Word is not a matter of pride or carnality, but of wisdom and spirituality and obedience to God.

On page 34 of *The Purpose Driven Life*, Warren says:

"God won't ask about your religious background or doctrinal views. The only thing that will matter is, did you accept what Jesus did for you and did you learn to love and trust him?"

If this is true, why does the Bible say so very much about doctrine and why did the apostles call for doctrinal purity on every hand? Paul instructed Timothy to allow “no other doctrine” (1 Timothy 1:3). That is the very strictest stance on doctrinal purity, and it is precisely the stance we find throughout the apostolic writings. Rick Warren has a lot to answer for, because millions of people are building their lives upon his teaching rather than upon the pure Word of God.

If God is unconcerned about doctrine, why did the apostles spend so much time warning about false doctrines and doctrines of devils? See, for example, 2 Corinthians 11:1-4; Galatians 1:6-12; Philippians 3:18-21; Colossians 2:8; 1 Timothy 4:1-5; 1 Timothy 6:20-21; 2 Timothy 4:1-4; 2 Peter 2; Jude 3-23.

Promoting Heretics

In keeping with his unscriptural judge not philosophy, Warren uncritically quotes from a wide variety of theological heretics, especially Roman Catholics such as Mother Teresa, Henri Nouwen, Brother Lawrence (Carmelite monk), John Main (Benedictine monk who believes that Christ “is not limited to Jesus of Nazareth, but remains among us in the monastic leaders, the sick, the guest, the poor”), Madame Guyon (a Roman Catholic who taught that prayer is not from the mind and does not involve thinking), and John of the Cross (who believed the mountains and forests are God).

Warren does not warn his readers that these are dangerous false teachers who held to a false gospel.

Mother Teresa and Henri Nouwen, who are quoted at least four times in *The Purpose Driven Life*, believed that men can be saved apart from personal faith in Jesus Christ. When Mother Teresa died, her longtime friend and biographer Naveen Chawla said that he once asked her bluntly, “Do you convert?” She replied, “Of course I convert. I convert you to

be a better Hindu or a better Muslim or a better Protestant. Once you've found God, it's up to you to decide how to worship him" ("Mother Teresa Touched other Faiths," Associated Press, Sept. 7, 1997). Henri Nouwen said, "Today I personally believe that while Jesus came to open the door to God's house, all human beings can walk through that door, whether they know about Jesus or not. Today I see it as my call to help every person claim his or her own way to God" (Henri Nouwen, *Sabbatical Journey*, p. 51).

Railing against Fundamentalists

Rick Warren preaches a non-judgmental message and refuses to denounce the Pope or the Mormons and speaks highly of Roman Catholic universalists, but he has reproved biblical fundamentalists with great enthusiasm.

Warren says that Christian fundamentalism will be "one of the big enemies of the 21st century." He lumped Christian fundamentalism in with "Muslim fundamentalism" and "secular fundamentalism" ("The Purpose-Driven Pastor," *The Philadelphia Inquirer*, Jan. 8, 2006). Thus, the Christian fundamentalist who merely seeks to take God's Word seriously and to live it and to preach it faithfully before his Heavenly Master is said to be as dangerous to this world as a Muslim terrorist or a radical atheist.

Warren said that Christian fundamentalism is motivated by fear. One of the many problems with this statement is that the Bible often speaks of fear in a positive manner. Paul was afraid that the devil would deceive the believers. He said:

"But I fear, lest by any means, as the serpent beguiled Eve through his subtilty, so your minds should be corrupted from the simplicity that is in Christ. For if he that cometh preacheth another Jesus, whom we have not preached, or if ye receive another spirit, which ye have not received, or another gospel, which ye have not accepted, ye might well bear with him" (2 Cor. 11:3-4).

We should follow the apostle's example and fear spiritual deception, both for ourselves and for others.

The Bible says pastors who sin should be rebuked before all "that others also may fear" (1 Tim. 5:20). Would that Saddleback Church would take that verse seriously and rebuke their heresy-preaching pastor publicly!

Noah is commended because he feared God's warning (Heb. 11:7). We are to pass this earthly sojourn with fear (1 Pet. 1:17). We are to save some by fear (Jude 23).

May God's men today fear God enough to obey His Word and to preach the whole counsel of God, to "reprove, rebuke, exhort," to warn the people of false teachers like Rick Warren.

The fear of God leads to strict obedience to His Word. That was how Paul instructed the believers at Corinth to live: "Having therefore these promises, dearly beloved, let us cleanse ourselves from all filthiness of the flesh and spirit, perfecting holiness in the fear of God" (2 Cor. 7:1).

Paul instructed the church at Philippi to "work out your own salvation with fear and trembling" (Phil. 2:12).

Hebrews 12:28 says we are to "serve God acceptably with reverence and godly fear."

Rick Warren is an enemy of biblical Christianity.

Warren's P.E.A.C.E. Plan

Speaking before 30,000 members and attendees of Saddleback Church at the congregation's 25th anniversary celebration on April 17, 2005, Rick Warren announced his plan for a global vision called P.E.A.C.E. He told the crowd, "I stand before you confidently right now and say to you that God is going to use you to change the world."

Warren's plan is described as nothing less than "a new reformation in Christianity and vision for a worldwide spiritual awakening in the 21st century."

Warren wants to enlist "one billion foot soldiers" to overcome the five "global giants" of "Spiritual Emptiness, Self-serving Leadership, Poverty, Disease and Ignorance (or Illiteracy)."

The acronym PEACE gives the means of overcoming these giants:

- Promote reconciliation
- Equip servant leaders
- Assist the poor
- Care for the sick
- Educate the next generation

Warren's program both expands and narrows the Great Commission given by the Lord Jesus Christ after His resurrection and described in the following Scriptures:

"Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost: Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you alway, even unto the end of the world. Amen" (Matthew 28:19-20).

"And he said unto them, Go ye into all the world, and preach the gospel to every creature" (Mark 16:15).

"And said unto them, Thus it is written, and thus it behoved Christ to suffer, and to rise from the dead the third day: And that repentance and remission of sins should be preached in his name among all nations, beginning at Jerusalem" (Luke 24:46-47).

"But ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me both in Jerusalem, and in all Judaea, and in Samaria, and unto the uttermost part of the earth" (Acts 1:8).

Warren's P.E.A.C.E. plan expands on Christ's Commission with a global social agenda that we see nowhere in the New Testament. Christ's Commission focuses on preaching the Gospel to every soul and discipling those that believe, and that is the program that we see carried out in the book of Acts. There is not a hint there or anywhere else in the New Testament that the apostles and early churches pursued any sort of grandiose social-justice program. They did not set out to save the environment. They did not organize protests against the social-political ills of the Roman Empire. They did not try to rid the Empire of poverty and sickness and injustice. They preached the gospel and lived holy lives and planted churches and discipled believers and loved their neighbors (but not in the way this is defined by Rick Warren).

It is true that believers should have a godly influence in this world. We are light and salt, but that does not add up to the social-justice program spelled out by Warren. We agree with the following statement by Jonathan Leeland from the Pastors' and Theologians' Forum on Church and Culture on the 9Marks web site:

"The church is not called to transform culture, at least not in the sense that most people use that phrase today. If by transform one means 'convert,' then fine. But that's not how the phrase is being used. You cannot transform what is blind except by giving it sight. You cannot transform what is deaf except by giving it hearing. You cannot transform what is stone except by making it flesh. You cannot transform what is dead except by making it alive. How do you 'transform' something that's dead? If you happen to be supernatural, you can make it alive (John 1:13). But you cannot transform it. ... In the same way that Christians are called to live and love like Good Samaritans, we should always be looking for ways to serve our non-Christian neighbors--that they might be given sight, hearing, hearts of flesh, and life!" (Leeland, Pastors' and Theologians' Forum on Church and Culture,

http://www.9marks.org/partner/Article_Display_Page/0,,PTID314526|CHID598016|CIID2371850,00.html).

God's Word bears this out:

“Having your conversation honest among the Gentiles: that, whereas they speak against you as evildoers, they may by your good works, which they shall behold, glorify God in the day of visitation” (1 Peter 2:12).

“As we have therefore opportunity, let us do good unto all men, especially unto them who are of the household of faith” (Galatians 6:10).

Warren's plan also narrows Christ's Commission by abridging and simplifying New Testament doctrine and practice. Whereas Christ commanded that believers be taught “to observe all things whatsoever I have taught you” (Mat. 28:20), Warren suggests they observe a few things that have been summarized and reinterpreted by a contemporary church growth guru.

Warren's plan also calls for broad ecumenical and interfaith practice. He says the fulfillment of the P.E.A.C.E. plan requires a “three-legged stool” consisting of government, business, and the churches. And he means ALL churches. He wants to mobilize every church in the world. In an interview with Charlie Rose, on August 17, 2006, Warren said:

“There are 2.3 billion Christians in the world. Probably 600 million of them, I believe, are Catholic. And so when you take all of these together, it is the largest network in the world.”

Speaking before the Pew Forum on May 23, 2005, Warren said:

“Now when you get 25 percent of America, which is basically Catholic, and you get 28 to 29 percent of America which is evangelical together, that's called a majority. And it is a very powerful bloc, if they happen to stay together on

particular issues. ... I WOULD ENCOURAGE YOU TO LOOK AT THIS EVOLVING ALLIANCE BETWEEN EVANGELICAL PROTESTANTS AND CATHOLICS” (Warren, “Myths of the Modern Mega-Church,” www.pewforum.org/events.index.pho?EventID=R80).

Not only does Warren want to bring evangelicals and Catholics together to fulfill his P.E.A.C.E. program, but he also wants to include unrepentant homosexuals, Muslims, Hindus, EVERYBODY!

Warren said that after he prayed to God about how he could reach the world, he found the answer in Matthew 10 and Luke 10, where Jesus sent the apostles out to preach the gospel of the kingdom. Warren says that Jesus told him:

“There’s a man of peace in every village, in every government, in every business, in every church. ... When you find the man of peace, if he’s open and he’s willing to work with you, you bless him and you start your work there. ... The man of peace is open and influential. ... The man of peace does not have to be a Christian believer. Could be a Muslim. Could be Jewish” (Warren interview with Charlie Rose, Aug. 17, 2006).

Roger Oakland rightly observes:

“While Warren believes that a conversation with Jesus inspired his plan to establish the kingdom of God on earth, it would be important to check out the words of Jesus written in the Bible. Ironically, Jesus said much the opposite of what Warren is proposing. ... Jesus sent His disciples out with a Gospel of repentance in proclaiming, ‘The kingdom of heaven is at hand’ (Matthew 10:7). ... Jesus did not say they were to look for a ‘man of peace’ in every town. Rather, He said, ‘whatsoever city or town ye shall enter, enquire who in it is worthy; and there abide till ye go thence’ (Matthew 10:11). Now Jesus did tell His disciples to use the greeting, ‘Peace be to this house’ whenever entering a house, and if a ‘son of peace’ is there, to remain in that

house (Luke 10:5-7). However, it is important to realize that the criterion for staying in a house was not the greeting of peace itself but whether those in that house received the message. ‘And whosoever shall not receive you, nor hear your words, when ye depart out of that house or city, shake off the dust of your feet’ (Matthew 10:14). ... Let me speak very boldly here: if we are going to link hands with those who believe in another gospel or no gospel at all for the sake of establishing an earthly, unified kingdom, we will not be building the kingdom of God” (*Faith Undone*, pp. 150, 151).

Saddleback Worship Leader Rick Muchow

Rick Muchow was the worship leader at Saddleback from August 1987 to February 2012. He carried out Rick Warren’s purpose driven philosophy that music is neutral and that any music can be used to glorify God. Muchow was also the worship leader at the influential Purpose Driven conferences during his 25 years with Rick Warren.

Under Muchow’s direction Saddleback Church featured nine different “worship venues.” There is a worship style to suit every worldly taste. The Overdrive venue is “for those who like guitar-driven rock band worship in a concert-like setting that you can FEEL.” The Ohana venue comes “complete with hula and island-style music.” The Country venue features line dancing.

Muchow says, “The Bible does not have an official soundtrack. ... There are all different kinds of churches for different kinds of people” (“Worship Wars,” *The Blaze*, Nov. 27, 2011).

In fact, the Bible has many principles that apply to Christian music, such as the fact that our music should be spiritual rather than carnal or fleshly and must not be conformed to the fallen world that is dedicated to the fulfillment of the lusts of the flesh, the lusts of the eyes, and

the pride of life (e.g., Romans 12:2; Galatians 5:16-18; Ephesians 5:11, 17-19; Colossians 3:16; 1 John 2:15-16). These principles have far-reaching implications and can be applied to music in any part of the world and any culture.

(For more about Rick Warren and Saddleback Church see *Purpose Driven or Scripture Driven*, a free eBook available from Way of Life Literature -- www.wayoflife.org.)

Sampson, Marty

Sampson, author of “God Is Great/All Creation Cries to You,” is a worship leader in the radically charismatic/ecumenical Hillsong Church in Sydney, Australia. See Darlene Zschech for more information.

Sanctus Real

Sanctus Real lead guitarist Christ Rohman says: “On the tours we’ve been lucky to be part of, the kids are really into the rockin’ songs ... every night on that tour kids were just screaming along to every word of every song.” Can you imagine the apostle Paul promoting this type of worldly thing?

Matt Hammitt of Sanctus Real participated in the 2003 tour of the *!Hero* rock opera, which depicts Jesus as a cool black man. In *!Hero*, the Last Supper is a barbecue party and ‘Jesus’ is crucified on a city street sign.

Sanctus Real and Steven Curtis Chapman played a concert in 2003 at St. Mary Seminary sponsored by the Roman Catholic Diocese of Cleveland, Ohio. Retired Catholic bishop Anthony Pilla celebrated the Mass at the event. Chapman told the *Cleveland Plain Dealer* that it’s “a good thing” that “the Catholic Church is showing a greater openness to contemporary Christian music” (*Plain Dealer*, Aug. 7, 2006).

Scholtes, Peter

Peter Scholtes (1938-2009) was a Roman Catholic priest who wrote the contemporary praise anthem “We Are One in the Spirit” which became the “banner song of the Jesus Movement.” He wrote the song in the 1960s while he was a parish priest at St. Brendan’s on the South Side of Chicago. In that capacity he worked with the modernistic Baptist preacher Martin Luther King. Scholtes motivation in writing the song was to find something that would fit a series of ecumenical events. The song was published in 1968 on an LP record album by that title that featured songs from Scholtes’ contemporary folk masses called *Missa Bossa Nova* and *Mass on 67th Street*. The cover artwork featured two men beating large conga drums.

The song has been sung by churches of every denomination and well represents the ecumenical spirit that is creating the one-world church.

Secular Rock and CCM

The worldliness of Contemporary Christian Music is seen in that CCM musicians listen to every kind of secular rock music. They make no attempt to hide this fact and they have no shame for it. When asked in interviews about their musical influences and their favorite music, invariably they list a number of raunchy secular rock musicians. The following examples could be multiplied endlessly:

FOURTH WATCH cites groups like U2, the Police, Genesis, Pete Townshend, and the Alarm as major influences. “MEMBERS LISTEN TO A GREAT DEAL OF MAINSTREAM MUSIC, MAKING NO APOLOGIES FOR IT, and they express a desire to play clubs and other non-church settings” (*CCM Magazine*, April 1987, p. 19).

RANDY STONEHILL “listens to all kinds of music,” including hard secular rock (Devlin Donaldson, “Rockin’ Randy,” *CCM Magazine*, August 1983).

PHIL KEAGGY performs an unholy combination of secular rock and Christian rock/folk, and those who listen to his music are drawn toward worldly rock & roll. On his 1993 *Crimson and Blue* album, for example, he pays “homage to the Beatles” with several of the songs.

When ASHLEY CLEVELAND was asked what music was on her stereo, she replied, “*Living With Ghosts*, Patty Griffin; *What’s The Story Morning Glory*, Oasis; *Exile On Main Street*, the Rolling Stones” (<http://www.ashleycleveland.com/acfacts.htm>). In her concerts, Ashley performs a very gritty rendition of the Rolling Stones hit “Gimme Shelter.”

CAEDMON’S CALL said their greatest love in music is secular rock. They mentioned Indigo Girls, Shawn Colvin, David Wilcox, The Police, Fishbone, 10,000 Maniacs (*Lighthouse Electronic Magazine*). The group often performs Beatles music. Cliff Young said one of his favorites is the foul-mouthed Alanis Morissette. He mocked a preacher who warns that Christian musicians should not listen to secular rock and said that he listens to secular rock & rollers because “they are being honest [about] struggles that they go through.”

AUDIO ADRENALINE’S *Bloom* album includes the song “Free Ride” from the Edgar Winter Group’s *They Only Come out at Night* album. Rock star Edgar Winter was featured on the cover of this wicked album dressed as a homosexual “drag queen.” The lyrics to “Free Ride” claim that “all of the answers come from within.” This is rank heresy, because we know that the answers do not come from within man’s fallen heart, but from God’s revelation in the Bible.

STEVE CAMP says, “I’ll have a Foreigner 4 album going in my car.” He also says: “I am dedicated to good music

whether it's pop, Christian, gospel, R&B, blues, jazz, classical, rock or whatever. I just love good music" (Steve Camp, *MusicLine* magazine, Feb. 1986, p. 22).

Some of DC TALK'S musical role models are the Beatles, David Bowie, and The Police, all of which are wicked secular rock groups. dc Talk's album "Free at Last" contains a song titled "Jesus Is Just Alright," which was first sung by the Byrds (the song was later covered by the Doobie Brothers). dc Talk's Kevin Smith admits that he listens to mostly secular rock music (*Flint Michigan Journal*, March 15, 1996, B19). dc Talk opened its "Jesus Freak" concerts with the Beatles' song "Help." They also perform Jimi Hendrix's *Purple Haze*. Hendrix was a drug-crazed New Age occultist. Toward the end of their concerts dc Talk played the rock song "All Apologies" by the wicked secular rock group Nirvana, formerly led by Kurt Cobain. Terry Watkins notes: "Kurt Cobain is one of the worst Antichrist blasphemers since John Lennon. Kurt Cobain decorated his home with blood-splattered baby dolls hanging by their necks! The inside of Nirvana's album *In Utero*, which is the album dc Talk got 'All Apologies' from, has pictures of chopped up babies! Cobain ran around his neighborhood spray-painting, 'ABORT CHRIST' and 'GOD IS GAY.' Cobain's first band was called 'Fecal Matter' (Watkins, *Christian Rock: Blessing or Blasphemy?*). Cobain killed himself.

JARS OF CLAY names Jimi Hendrix and the Beatles as their inspiration (Dann Denny, "Christian Rock," *Sunday Herald Times*, Bloomington, Ind., Feb. 8, 1998). The lead guitarist for Jars of Clay is said to be a "Beatles fanatic" (*Christian News*, Dec. 8, 1997). When asked by *Christianity Today* to list their musical influences, Jars of Clay members "listed no Christian artists" (*Christianity Today*, Nov. 15, 1999). Jars of Clay performs Ozzy Osbourne's "Crazy Train" during their concerts. Osbourne is

the filthy-mouthed former lead singer for the occultic rock group Black Sabbath.

Dana Key (of DEGARMO & KEY) says that he has been influenced most by B.B. King, Jimi Hendrix, and Billy Gibbons (of ZZ Top) (*CCM Magazine*, January 1989, p. 30).

POINT OF GRACE's *Life, Love and Other Mysteries* album featured "Sing a Song" by the occultic, antichrist rock group Earth, Wind and Fire. Their 2011 *Turn up the Music* hits album featured a cover of "Hole in the World" by the Eagles. Perhaps in the future they will cover other Eagles' songs, such as "Good Day in Hell," "Take the Devil," "Chug All Night," and "Witchy Women."

The worldliness of DELIRIOUS is evident in their choice of "musical heroes," which include "Radiohead, Blur and other big British modern rockers" (*CCM magazine*, July 1999, p. 39).

The group DELIVERANCE performs songs by secular rock groups. Their *What a Joke* album has the song "After Forever" by the vile, blasphemous, pagan rock group Black Sabbath.

When asked what is currently in her CD player, CRYSTAL LEWIS replied: "Michael Jackson, *Thriller*; Billy Holliday; Led Zeppelin; Radiohead, *Ok Computer*; Radiohead, *Kid A*; and Sting, *Nothing Like the Sun* ("Ten Questions with Chrystal Lewis," *CCM Magazine*, March 2002).

The popular group THIRD DAY also loves secular rock. Michael Herman of *Christianity Today* asked the members of Third Day to "name a musician you'd pay to see in concert." All five members of the band named secular rockers. Tai named U2; Brad, the Cars; David, Phil Collins; Mac, Tom Petty; and Mark, George Harrison ("Guy Talk" interview posted at *Christianity Today* web site, Feb. 26, 2002). Anyone familiar with the music and atmosphere at secular

rock concerts should know that a Bible believer has no business there. “And have no fellowship with the unfruitful works of darkness, but rather reprove them” (Eph. 5:11).

MERCYME’s “Cover Tune Grab Bag” series includes “Jump” by Van Halen, “Thriller” by Michael Jackson (complete with choreographed Jackson-style dancing), “Crazy” by Outkast, “Ice Ice Baby” by rapper Vanilla Ice, “La Bamba,” “Don’t Stop Believin’” by Journey, “It’s the End of the World” by R.E.M., “Dead or Alive” by Bon Jovi, “Hard to Say Goodbye” by Motown, “More Than Words” by Extreme, “Stayin’ Alive” by the Bee Gees, “Footloose,” “Eye of the Tiger” by Survivor, “I Will Survive” by Gloria Gaynor, “Hold Me Now” by Thompson Twins, “Ob-La-Di Ob-La-Da” and “I Feel Fine” by the Beatles, “More Than Words” by Extreme, and “Girls Just Wanna Have Fun” by Cyndi Lauper.

MANDISA, whose music is sung by some Independent Baptist churches, says that her musical influences “run the gamut from Whitney Houston to Def Leppard” (“Mandisa,” Wikipedia). Two of her favorite musical artists are Beyonce and Steve Wonder, and her personal goals are “to meet and be on Oprah” (“Mandisa,” AmericanIdol.com).

PHIL KEAGGY’s 2011 CD “Live from Kegwood Studio” features “homage to George Harrison with a spot-on rendition of the Beatles’ hit ‘Here Comes the Sun.’”

If parents allow their young people to be influenced by the Contemporary Christian Music world or if they stay in a church that promotes Contemporary Christian Music, this is the type of worldly example they will have. The world of secular rock & roll is spiritually dangerous in the extreme.

Further, the CCM crowd not only listens to and performs secular rock, they even use secular rock in worship.

We have seen that contemporary Christian musicians love secular rock; they listen to it in their private lives and they perform it in their concerts and record it for their albums. In fact, they are so stupid drunk with rock & roll that they even use secular rock in the worship of God.

At the National Promise Keepers Conference in Boulder, Colorado, in 1994, Charles Swindoll entered the stadium on a motorcycle while the worship band played Steppenwolf's 60s rebel rock anthem "Born to Be Wild."

The "Heart of David Conference on Worship & Warfare," sponsored by Rick Joyner's Morning Star ministries, concluded with the praise team singing the Beatles song "I Want to Hold Your Hand" as if God were singing it to believers. The worship leaders were Leonard Jones, Kevin Prosch, and Suzy Wills. Jones also leads "worship" crowds in a hard-rocking rendition of the Beatles' "Come Together" as if Jesus were singing it to His people.

In 2002, I received the following note from a professor at Southern Baptist Seminary: "A couple of my students recently attended Rod Parsley's World Harvest Church in Columbus, Ohio. They said that the call to worship was a tape playing Van Halen's 'Jump!' Every time David Lee Roth sang, 'Jump' the people all jumped." Van Halen was one of the most popular heavy metal groups of the 1980s and early 1990s. In a concert in Detroit, Michigan, lead singer David Lee Roth yelled out, "We are gathered in celebration of drugs, sex and rock and roll!!!" (*Shofar* magazine, Fall 1983, p. 10). Many of Van Halen's songs are vile and immoral. A rock critic said a Van Halen concert is "a musical circus of sex, drugs, and rock 'n' roll cliches" and noted that "sex is celebrated in a way that makes bike gangs look like morality squads" (*Calgary Herald*, April 28, 1984).

During the February 18, 2002, premier show for the Michael W. Smith/Third Day *Come Together Tour*, the CCM

group Third Day took the stage to the strains of the New Age Beatles song “Come Together” (press release, Nashville, April 24, 2002).

The Beatles have been one of the most godless, wicked influences in modern society. In his 1965 book, *A Spaniard in the Works*, John Lennon called Jesus Christ many wicked things that we cannot repeat and blasphemed the Father, Son, and Holy Spirit. In Lennon’s song “God” (1970), he sang: “I don’t believe in Bible. I don’t believe in Jesus. I just believe in me, Yoko and me, that’s reality.” Lennon’s extremely popular song “Imagine” (1971) promotes atheism. The lyrics say: “Imagine there’s no heaven ... No hell below us, above us only sky ... no religion too/ You may say I’m a dreamer, but I’m not the only one/ I hope some day you’ll join us, and the world will live as one.”

In April 2005, Rick Warren sang Jimi Hendrix’s drug-drenched song “Purple Haze” before his congregation on the church’s 25th anniversary, accompanied by his praise and worship band (“Rick Warren Hits Home Run,” AssistNews.net, April 17, 2005).

From its inception rock & roll has had two grand themes: licentiousness (sex, drugs, etc.) and rebellion, and this is nowhere more evident than in the music of Jimi Hendrix. The song “Purple Haze” is from the “Are You Experienced?” album. Consider the lyrics:

“Purple haze all in my brain/ Lately things just don't seem the same/ Actin' funny, but I don't know/ why 'Scuse me while I kiss the sky./ Purple haze all around/ Don't know if I'm comin' up or down/ Am I happy or in misery?/ Whatever it is that girl put a spell on me./ Purple haze all in my eyes/ Don't know if it's day or night./ You got me blowin', blowin' my mind/ Is it tomorrow, or just the end of time?”

I want to say publicly, Shame on Rick Warren, and shame on his fellow Southern Baptist Convention leaders for not publicly rebuking him for such worldly shenanigans.

NewSpring Church in Florence, South Carolina, performed “Highway to Hell” by the wicked rock band AC/DC for Easter service 2009 and Ozzy Osbourne’s “Crazy Train” in November 2011.

Northpoint Church of Springfield, Missouri, performed “Sympathy for the Devil” by the Rolling Stones for Easter service 2011, and Michael Jackson’s “Thriller” in November 2011.

The Church by the Glades in Miramar, Florida, performed “Calling All the Monsters” in 2011. The theme of the song is “magic and fantasy,” and the immoral dance moves were inspired by Michael Jackson’s “Thriller.”

Fairview Village Church of Eagleville, Pennsylvania, played “Bad to the Bone” for Biker Sunday, June 9, 2012. The lyrics to this sorry piece of music include the line: “I make a rich woman beg/ I’ll make a good woman steal/ I’ll make an old woman blush/ And make a Mississippi girl squeal.”

The Shack and Other CCM Gods

A great many of the CCM artists worship A NON-JUDGMENTAL GOD. Consider the popularity of *The Shack*. It has been endorsed by Michael W. Smith and Rebecca St. James and Gateway Worship and others and has been well received in prominent CCM circles such as Calvary Chapels, Vineyard churches, and Hillsong. It was promoted at the 2009 National Pastor’s Convention in San Diego, which was sponsored by Zondervan and InterVarsity Fellowship. *The Shack* author William Young was one of the speakers and a survey found that 57% had read the novel. Young was enthusiastically received, and in an interview with Andy Crouch, a senior editor of *Christianity Today*, there was not a hint of condemnation for his false god.

Crouch is a CCM musician in his own right and led one of the praise and worship sessions in San Diego.

The Shack is all about redefining God. It is about a man who becomes bitter at God after his daughter is murdered and has a life-changing experience in the very shack where the murder occurred; but the god he encounters is most definitely *not* the God of the Bible.

Young says the book is for those with “a longing that God is as kind and loving as we wish he was” (interview with Sherman Hu, Dec. 4, 2007). What he is referring to is the desire on the part of the natural man for a God who loves “unconditionally” and does not require obedience, does not require repentance, does not judge sin, and does not make men feel guilty for what they do.

In that same interview, Young said that a woman wrote to him and said that her 22-year-old daughter came to her after reading the book and asked, “IS IT ALRIGHT IF I DIVORCE THE OLD GOD AND MARRY THE NEW ONE?”

This is precisely what a very large portion of the Contemporary Christian Music crowd is doing.

Young admits that the God of “The Shack” is different from the traditional God of Bible-believing Christianity and blasphemously says that the God who “watches from a distance and judges sin” is “a Christianized version of Zeus.”

This reminds me of the modernist G. Bromley Oxnam, who called the God of the Old Testament “a dirty bully” in his 1944 book *Preaching in a Revolutionary Age*.

Young depicts the triune God as a young Asian woman named “Sarayu” * (supposedly the Holy Spirit), an oriental carpenter who loves to have a good time (supposedly Jesus), and an older black woman named “Elousia” (supposedly God the Father). God the Father is also depicted as a guy

with a ponytail and a goatee. (* The name “Sarayu” is from the Hindu scriptures and represents a mythical river in India on the shores of which the Hindu god Rama was born.)

Young’s god is the god of the emerging church. He is cool, loves rock & roll, is non-judgmental, does not exercise wrath toward sin, does not send unbelievers to an eternal fiery hell, does not require repentance and the new birth, puts no obligations on people. (See “The Shack’s Cool God” at the Way of Life web site, www.wayoflife.org.)

The false CCM non-judgmental, universalistic god is represented by emerging church leaders such as Brian McLaren and Rob Bell, both of whom are very popular with CCM artists. One Christian rocker told us that these writings “resonate” with him.

McLaren calls the God who punished Jesus on the cross for man’s sin “a God who is incapable of forgiving, unless he kicks somebody else” (McLaren, <http://www.understandthetimes.org/mclarentrans.shtml> and http://str.typepad.com/weblog/2006/01/brian_mclaren_p.html). He presents the traditional God of the Bible as a tyrant who “gets his way through coercion and violence and intimidation and domination. McLaren says that the “power of the blood” gospel “raises some questions about the goodness of God.”

Rob Bell, author of the influential book *Velvet Elvis*, claims that the God who would allow multitudes to go to eternal hell is not great or mighty (*Love Wins*, location 1189-1229). He says that such God is not loving and calls the preaching of eternal hell “misguided and toxic.” He says there is something wrong with this God and calls Him “terrifying and traumatizing and unbearable” (*Love Wins*, location 47-60, 1273-1287, 2098-2113). He even says that if an earthly father acted like the God who sends people to hell “we could contact child protection services immediately” (*Love Wins*, location 2085-2098).

One of Bell's supporters, Chad Hotlz, a Methodist pastor, calls the God who sends unbelievers to hell "the monster God" ("Who's in Hell?" FoxNews, March 24, 2011).

It is obvious that Bell and company worship a different God than the One we worship in "traditional" Baptist churches.

Bell's God is more akin to New Age panentheism than the God of the Bible. He describes God as "a force, an energy, a being calling out to us in many languages, using a variety of methods and events" (*Love Wins*, location 1710-1724).

"There is an energy in the world, a spark, an electricity that everything is plugged into. The Greeks called it *zoe*, the mystics call it 'Spirit,' and Obi-Wan called it 'the Force'" (*Love Wins*, location 1749-1762).

Bell worships a false christ. His Jesus is "supracultural ... present within all cultures ... refuses to be co-opted or owned by any one culture ... He doesn't even state that those coming to the Father through him will even now that they are coming exclusively through him ... there is only mountain, but many paths. ... People come to Jesus in all sorts of ways ... Sometimes people use his name; other times they don't" (*Love Wins*, location 1827-1840, 1865-1878, 1918-1933).

Smith, Michael W.

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the "latter rain apostolic miracle revival," see "Calvary Chapel," "Christ For The Nations," "Lindell Cooley," "International House of Prayer," "Tim Hughes," "Integrity Music," "Thomas Miller," "Kevin Prosch," "David

Ruis,” “Marsha Stevens,” “John Talbot,” and “John Wimber.”)

Michael W. Smith (b. 1957) is one of the most prominent names in contemporary praise music. In 1982 Smith became Amy Grant’s keyboardist, but he was quickly vaulted to musical fame in his own right. Of the top 100 all-time best-selling Christian albums, eight belong to Smith (*CCM Magazine*, July 1998, pp. 107-108) His praise albums sell millions of copies. He is the author of songs such as “Breathe,” “Draw Me Close,” “Open the Eyes of My Heart,” “Forever,” “Purified,” “The Heart of Worship,” and “Awesome God.”

He says: “I became a Christian when I was 10, and I was extremely fired up. I wore a big wooden cross around my neck and carried a Scofield Bible” (April Hefner, “Mike and the Mechanics,” *CCM Magazine*, September 1995). As he grew older he turned rebellious and went out into the world, playing in a secular rock band and using drugs. In 1979 he had a crisis experience which caused him to change directions and he joined a Christian band called Higher Ground.

Smith became a cool, long-haired Christian rock star and a pop idol for young girls. The following is a description of a Michael W. Smith concert when he was younger:

“Smith, with synthesizers blaring, drums blazing, and guitars screeching, sent a young crowd into a frenzy from beginning to end” (Richard Linihan, *Tulsa Tribune*, cited by Jeff Godwin, *What’s Wrong with Christian Rock?*, p. 61).

In 2006, Smith founded New River Fellowship in Franklin, Tennessee, where he was the senior pastor until 2008. He remains a member of the church.

Before that he was a member of Belmont Church near Nashville, a Church of Christ congregation that had moved into the charismatic movement. His pastor was Don Finto,

who I heard speak in 1987 at the North American Congress on the Holy Spirit & World Evangelization in New Orleans. Of the roughly 40,000 in attendance, 50% were Roman Catholic. A Catholic mass was conducted each morning of the convention, and priest Tom Forrest from Rome brought the final message. In a message I heard Forrest preach in 1990 in Indianapolis, he said that he was thankful for purgatory, because we can only go to Heaven through purgatory. Michael W. Smith supports this ecumenical confusion.

In 1993, Smith performed for the Roman Catholic World Youth Day in Denver, attended by Pope John Paul II.

In 1997, Smith joined the Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, an ecumenical song that talks about tearing down the walls of denominational division.

Smith and guitarist-songwriter Billy Sprague had also performed with Troccoli at a concert in November 1985 in Tampa, Florida. The concert was sponsored by Youth for Christ and the First Assembly of God of Clearwater, Florida (*St. Petersburg Times*, Florida, Nov. 9, 1985, Religious Section, p. 3).

Smith's 1998 single "Live the Life" was "inspired by the life of the Catholic St. Francis of Assisi" ("New Releases October 28, 1997," Christian Music Online, <http://christianmusic.miningco.com/library/blcmweekly.htm>).

In the Fall of 2009 Michael W. Smith toured with the Roman Catholic Matt Maher on the New Hallelujah Tour. (See "Matt Maher" in this Directory.)

Smith says that he has had many charismatic experiences, though he doesn't like the label "charismatic" because of "negative baggage associated with the term." At a Full Gospel Business Men's meeting he was "slain in the spirit" for 15 minutes and "laughed all the way home" (*Charisma*,

April 2000, p. 55). Another time he felt “a bolt of electricity go through my body from the top of my head to my toes—wham!” He also started laughing uncontrollably—“rolling on the floor,” “hyperventilating”—on that occasion. This fit of “holy laughter” happened during a prayer meeting for his son who had been diagnosed with “a rare behavior disorder for which there was no reliable cure.”

Smith recorded his first worship album in 2001 at Carpenter’s Home Church in Lakeland, Florida. This was where the laughing-drunken “revival” began via Rodney Howard-Browne’s ministry in 1993. The following is a description of what happened:

“Most people who attended the unusual series of meetings in Lakeland, Fla., LAUGHED UNCONTROLLABLY while the South African preacher told stories about modern-day miracles. ... The infectious laughter, he said, was a sign of the Holy Spirit’s presence. ... It wasn’t long before a few folks were ROLLING IN THE AISLES--LITERALLY, COULDN’T SAY A WORD. ... A Hispanic pastor from Tampa, after he approached the microphone, began laughing so hard he fell on the floor. He was still lying there when the morning session ended at 2:30 p.m. Falling on the floor was a common occurrence that afternoon. More than a thousand people formed a line in the church’s expansive circular lobby so that Howard-Browne could touch them and impart a dose of Pentecostal joy. Few were left standing after the evangelist passed by. Thousands more people arrived for an evening service, nearly filling the main floor of the 10,000-seat facility. ... As in the morning session, THE AUDIENCE LAUGHED TO LOUD DURING HOWARD-BROWNE’S SERMON THAT HE FINALLY PUT DOWN HIS BIBLE AND JOINED IN THE FUN. Dale Brooks, an Assemblies of God minister from Tampa who canceled his own worship services so his parishioners could attend the meetings, told the *Tampa Tribune* that he hoped folks wouldn’t find fault with the Lakeland experience. He said he tells people,

‘DON’T FIGHT IT. ENJOY IT. WALK IN IT. DON’T TRY TO FIGURE IT OUT’” (*Charisma* magazine, August 1993).

Howard-Browne calls himself the “Holy Ghost Bartender” because of the drunken phenomenon that has accompanied his ministry. An estimated 100,000 people attended the Howard-Browne meetings (not to mention those who viewed the services on the church’s television broadcasts). People began to flock there to receive the “anointing.” Many Pentecostal and charismatic leaders made the journey, including Oral Roberts’ son Richard, Marilyn Hickey, and Charles and Frances Hunter. Richard Roberts said he and his family ended up on the floor laughing at every Howard-Browne meeting. On the flight back to Tulsa from his trip to Lakeland, Richard laughed so uncontrollably that the flight attendant thought something was wrong with him.

This is the church that Michael W. Smith choose for his first worship album. It is obvious that he doesn’t know the Spirit of God from “another spirit” (2 Cor. 11:4).

Inside Magazine interviewed Smith in 1991 and noted that his music is influenced by Alan Parsons. The interviewer said: “There’s also the influence of such groups as Alan Parsons in your music” (*Inside Music*, January/February 1991, p. 23). Smith’s quick reply was “DEFINITELY!” Parsons is one of the most occultic rock musicians. One of his songs is titled “Lucifer.”

Smith mocks fundamentalists as bizarre. He says, “... you’re always going to have those very, very conservative people. They say you can’t do this; you can’t do that ... you can’t drink; you can’t smoke. ... It’s a pretty bizarre way of thinking” (*The Birmingham News*, Feb. 1993, p. 1B).

Smith participated in the 2012 Voice of the Apostles conference with deluded men calling themselves “apostles,” such as John Arnott, John Clark, and Che Ahn. They claim to be bringing in the kingdom through signs and wonders.

Arnott led the weird “Toronto Blessing” Pentecostal revival. (See “David Ruis” in this *Directory of Contemporary Worship Musicians*.)

Smith demonstrated his complete apostasy by endorsing *The Shack* and its male/female non-judgmental god. (See “The Shack” in this Directory.)

St. James, Rebecca

Rebecca St. James (b. 1977) is a hard-rocking contemporary Christian musician who rose to fame in the 1990s. She has sold two million albums and has further influence through movies and books.

She says, “I’ve always liked rock music. ... I feel very called and passionate for a rock/pop audience” (“Rebecca Gets Real,” *Christianity Today*, 2005).

At the beginning of her music career she opened shows for Carman.

St. James starred as Mary Magdalene in *!Hero*, the musical rock opera. *!Hero* depicts Jesus as a cool black man. The Last Supper is a barbecue party and “Jesus” is crucified on a city street sign.

In 2006, St. James recorded the theme song for the ecumenical National Day of Prayer.

St. James admits that she has been deeply influenced by C.S. Lewis and her song “Shadowlands” is based on his work. (See the free eBook *C.S. Lewis and Evangelicals Today* at the Way of Life web site -- www.wayoflife.org.)

When Pope John Paul II visited the United States in January 1999, St. James was one of the CCM musicians who joined hands with hundreds of thousands of Catholics to welcome him at a Catholic youth rally (*CCM Magazine*, April 1999, p. 12).

In an interview in 2008 St. James recommended *The Road Less Travelled* by New Ager M. Scott Peck (“Rebecca St. James Goes Back to Work,” Jesusfreakhideout.com, April 22, 2008). Peck says “God wants us to become Himself (or Herself or Itself). We are growing toward God. God is the ultimate goal of evolution” (*The Road Less Traveled*, 1978, p. 270).

It is unconscionable that a Christian would recommend such an author and such a book in any sense whatsoever. Obviously she doesn’t recognize the demonic spirit of the New Age.

In the same interview, St. James called *The Shack* “absolutely extraordinary.” She resonated with the false god depicted in *The Shack*, a god who is female, cool, non-judgmental, does not exercise wrath toward sin, does not send unbelievers to an eternal fiery hell, does not require repentance and the new birth, and puts no obligations on people. (See “The Shack and Other CCM Gods” in this *Directory of Contemporary Worship Musicians*. See also “The Shack’s Cool God” at the Way of Life web site, www.wayoflife.org.)

Stevens, Marsha

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Michael W. Smith,” “John Talbot,” and “John Wimber.”)

Marsha Stevens (b. 1954) is the author of the popular song “For Those Tears I Died (Come to the Water).” She was one of the multitudes of Jesus hippies that were brought into Calvary Chapel in the early 1970s. With her sister Wendy Carter and friends Peter Jacobs and Russ Stevens, Marsha formed Children of the Day, one of the first contemporary Christian groups. Children of the Day’s first album was *Come to the Water*, released on Calvary Chapel’s Maranatha label. (Altogether Maranatha published four of Children of the Day’s albums.) The album was funded with a \$900 loan from Calvary Chapel’s leader Chuck Smith, Sr. Children of the Day had two cuts on Maranatha Music’s first big hit album *The Everlastin’ Living Jesus Music Concert*.

In 1979, Marsha Stevens broke her sacred marriage vows and divorced her husband of seven years, by whom she had two children, because she had “fallen in love with a woman.”

For years her lesbian partner was Suzanne McKeag. In her December 1998 newsletter, she complained that she had to leave Suzanne for three days in an RV park “with a ‘Christian’ group parked next door who made it a point to tell her that gay people are going to hell.”

After the death of McKeag, Marsha “married” Cindi Stevens-Pino, who calls “my wife.”

She joined the Fellowship of Metropolitan Community Churches in 1984, which is a homosexual denomination. In fact, she is a certified “lay evangelist.” There she learned that it is fine to refer to God in terms of inclusive female language, such as goddess. She says that “God will answer to whatever” (Marsha Stevens-Pino interview, *In Our Own Words*, Metropolitan Community Churches, Oct. 2, 2008).

It is enlightening that the homosexuals in the Metropolitan Community Churches love the non-judgmental male/female god described in *The Shack*, and at the same time this “god” is resonating with evangelicalism at large, even within the

Southern Baptist Convention. (See “The Shack’s Cool God” at the Way of Life web site -- www.wayoflife.org)

After “coming out,” Marsha quit her music career for about five years, but after joining the Metropolitan Community Churches she was encouraged by Troy Perry that she was “brought into the kingdom for such a time as this” and should start writing songs again. She says, “I found that the Word still burned in my heart and I could not contain it; I began to sing again.”

Her first song was “Free to Be,” which she wrote for the 1985 Metropolitan Community Churches general conference. The song proclaimed the heresy that God doesn’t condemn homosexuality as sin and that you are free to be whatever you want in Christ. Two other of her songs are “The Body of Christ Has AIDS” and “Love Is the Only Law.”

She performs music and preaches in a variety of liberal denominational churches as well as Metropolitan Community Churches. She started her own label called BALM (Born Again Lesbian Music) and performs between 150 and 200 concerts a year. She has a program called “upBeat” through which she produces a praise and worship album annually with a variety of singers and songwriters.

Her lesbian praise music ministry is recommended by Mark Allen Powell, Professor of New Testament, Trinity Lutheran Seminary and the author of *An Encyclopedia of Contemporary Christian Music*. He states:

“The Mother of Contemporary Christian Music continues to capture hearts for Jesus. Argue interpretations of Scripture and debate the ethics and origins of homosexuality all you want -- no one with sensitivity to things of the Spirit can deny God is using Marsha Stevens to bring the love and mercy of Christ to people whom God apparently has not forgotten.”

To ignore the teaching of Scripture for a feeling or intuition that God is using a homosexual for His glory is blind mysticism. And there is no question that the Bible condemns homosexuality as a sin in no uncertain terms and demands repentance from it of those those who come to Christ. Romans 1 condemns man on man and woman on woman sexual relationships as “vile affections,” “against nature,” unseemly,” and “a reprobate mind” (Romans 1:26-28). According to Scripture, God made human sex for marriage and for marriage only, and anything outside of that is fornication and adultery and is subject to God’s judgment (Hebrews 13:4). From the beginning to the end of the Bible, God-ordained marriage is defined as a holy contract between one man and one woman. Polygamy was practiced even by some of the Old Testament saints, but Jesus taught that this was never God’s will and He referred men to God’s law at the beginning (Matthew 19:4-6). Therefore, since all sexual activity outside of marriage is sin and since legitimate marriage is only between a man and a woman, there is absolutely no possibility that God would bless homosexual relationships.

Stevens claims to have been saved in 1969 when she was a teenager. This is how her salvation is described at her web site:

“In 1969, Marsha Stevens was a troubled adolescent when she had her first conscious encounter with Christ while participating in a Bible study group. In the vision this encounter evoked, she saw herself walking with Jesus near a deep blue river and this experience both changed and saved her life. Following it, she composed the folk hymn, ‘For Those Tears I Died (or Come To the Water).’ The song has now become a standard of Christian hymnals and it launched her career as a Christian singer/songwriter.”

This is not a biblical salvation testimony, and it is no wonder that she has become apostate. To see oneself walking with Jesus near a deep blue river is not the same as

confessing and repenting of one's sin and trusting the cross-work of Christ for forgiveness.

The same weak "gospel" is contained in Steven's hit ecumenical song "For Those Tears I Died."

You said You'd come and share all my sorrows,
You said You'd be there for all my tomorrows;
I came so close to sending You away,
But just like You promised You came there to stay;
I just had to pray!

Jesus, I give You my heart and my soul,
I know that without God I'd never be whole;
Savior, You opened all the right doors,
And I thank You and praise You from earth's humble shores;
Take me I'm Yours.

And Jesus said, "Come to the water, stand by My side,
I know you are thirsty, you won't be denied;
I felt ev'ry teardrop when in darkness you cried,
And I strove to remind you that for those tears I died.

This is is mysticism. There is no solid Bible truth, just emotionalism. The song creates an emotional experience associated with a vague spirituality which is not solidly Bible based. There is no clear gospel message here. There is nothing about sin, the cross, repentance, or biblical faith. Jesus didn't die for our tears; He died for our sins! The song says come to the water, but what water? It says you are thirsty, but thirsty for what? It mentions a door, but what door? It says I just have to pray, but pray how and for what?

This song can be sung with passion by a Roman Catholic who loves Mary, by a liberal Protestant who doesn't believe that Jesus is God, by a New Ager, even by a Muslim!

This is one reason contemporary music has been so successful in creating unity and building the one-world church.

It appears that Marsha has always been living by her emotions rather than the Word of God (though she gives lip service to the Bible as sole authority). She was living by her emotions when she was converted through a ephemeral vision of Jesus and a blue river. She was living by her emotions when she was writing Christian folk rock. She was living by her emotions when she “followed her heart” in leaving her husband for a woman. She was living by her emotions when she thought that God had called her to “minister” as a “married” lesbian.

This is the frightful mystical power of contemporary praise music.

Contemporary praise musicians who do not accept the lesbian praise singer Marsha Stevens are not being consistent with their own theology. The principle that permeates the movement is that we are to strive for unity without judging fellow Christians, that this non-judgmental approach alone is true love, and that those who are “judgmental” about doctrine and lifestyles are incompassionate legalistic Pharisees.

By this principle, we should accept a “spirit-drunken” Word-Faith Pentecostal, a Roman Catholic, a Mormon, a Unitarian, or a “married” lesbian as long as they “love Jesus.”

Either we can judge sin and doctrine by God’s Word, or we can’t. If we can judge, then we can judge everything by the standard of the whole Word of God and not just a few things by a couple of “cardinal” teachings.

Bill Gaither revealed the hypocrisy and double-mindedness of the contemporary praise movement in regard to Stevens. When she attended one of his concerts in December 2002, he invited her backstage and he and Mark Lowry posed for a photograph with her and her lesbian partner. During the concert he sang her song “Come to the Water,” said it was

one of his favorites, and pointed out to the crowd that Marsha was present. He looked right at her and said:

“I love that song because someone may have seen a grownup with a Jesus that maybe is pushing you away, that wouldn’t let you in. And you were never good enough. The only Christ I know is the Christ in that song, with His arms out very wide, saying, ‘come to the water.’ That’s the only Christ I know--come as you are.”

Gaither didn’t say anything about repentance from sin (the sinner can come as he is but he is to repent or change directions in life and after being saved is to walk with Jesus in the path of righteousness, Titus 2:11-15). He did not tell the Southern Gospel crowd that Stevens’ homosexuality is wrong. By neglecting to say this and by preaching the message of unconditional love and by singing her song, Gaither confirmed the lesbian and her lifestyle.

Christ suffered to save men FROM their sins not in their sins. He taught us that there is no salvation without repentance. “I tell you, Nay: but, except ye repent, ye shall all likewise perish” (Lk. 13:3, 5). To the woman caught in adultery He said, “Neither do I condemn thee: go, and sin no more” (Jn. 8:11). To the cripple man who was healed, Christ said, “Behold, thou art made whole: sin no more, lest a worse thing come unto thee” (Jn. 5:14).

The Bible plainly teaches that homosexuality is a grave sin. It is described in Romans 1:26-28 as “vile affections” (v. 26), “against nature” (v. 26), “unseemly” (v. 27), “a reprobate mind” (v. 28).

Any sin can be forgiven through the blood of Jesus Christ, but sin must be repented of and the sinner must be converted and regenerated so that he has a new impulse toward holiness and righteousness and a revulsion toward sin.

The believers in the wicked city of Corinth had committed every sort of sin before they were saved, but they had been changed. Paul warned them as follows:

“Know ye not that the unrighteous shall not inherit the kingdom of God? Be not deceived: neither fornicators, nor idolaters, nor adulterers, nor effeminate, nor abusers of themselves with mankind, nor thieves, nor covetous, nor drunkards, nor revilers, nor extortioners, shall inherit the kingdom of God. And such WERE some of you: but ye are washed, but ye are sanctified, but ye are justified in the name of the Lord Jesus, and by the Spirit of our God” (1 Cor. 6:9-11).

Paul warned the church at Corinth that God does not tolerate their fornication. “Flee fornication. Every sin that a man doeth is without the body; but he that committeth fornication sinneth against his own body” (1 Cor. 6:18). If a professing Christian commits fornication and refuses to repent he must be disciplined out of the church (1 Cor. 5:11). Paul told the church at Ephesus that fornication should not be “once named among you, as becometh saints” (Eph. 5:3). The Bible teaches that any sexual relationship outside of marriage is a sin. “Marriage is honourable in all, and the bed undefiled: but whoremongers and adulterers God will judge” (Heb. 13:4).

Bill Gaither and Mark Lowry and the entire contemporary Southern Gospel crowd need to heed the solemn warning from God’s Word. Know ye not that the unrighteous shall not inherit the kingdom of God? Be not deceived!

Paul was saying the same thing in 1 Corinthians 6 that the Lord Jesus said to Nicodemus: “Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God” (Jn. 3:3).

The grace of God does not teach men that they can live as they please and still have God’s blessing. “For the grace of God that bringeth salvation hath appeared to all men,

teaching us that, denying ungodliness and worldly lusts, we should live soberly, righteously, and godly, in this present world” (Titus 2:11-12).

Christ did not die so that the sinner can live as he pleases and still feel that God is pleased with him. Rather he “gave himself for us, that he might redeem us from all iniquity, and purify unto himself a peculiar people, zealous of good works” (Titus 2:14).

By God’s grace, any homosexual can repent of his sin and cast himself upon Jesus Christ as his or her Lord and Saviour, but he cannot continue to live in his fornication and moral perversion and pretend that all is well between him and a holy God.

Hebrews 12 says that God chastens His children when they sin, and if someone can sin with immunity he is not a child of God.

“For whom the Lord loveth he chasteneth, and scourgeth every son whom he receiveth. If ye endure chastening, God dealeth with you as with sons; for what son is he whom the father chasteneth not? But if ye be without chastisement, whereof all are partakers, then are ye bastards, and not sons” (Heb. 12:6-8).

“This then is the message which we have heard of him, and declare unto you, that God is light, and in him is no darkness at all. If we say that we have fellowship with him, and walk in darkness, we lie, and do not the truth” (1 John 1:5-6).

“He that saith, I know him, and keepeth not his commandments, is a liar, and the truth is not in him” (1 John 2:4).

Is it wrong for believers to condemn sinful practices in this world? Is that Phariseeism? Is it legalism? Certainly not! God’s Word says:

“And have no fellowship with the unfruitful works of darkness, but rather REPROVE THEM. For it is a shame even to speak of those things which are done of them in secret. But all things that are reprov'd are made manifest by the light: for whatsoever doth make manifest is light” (Eph. 5:11-13).

To reprove the sinful things of this world is the Christian’s solemn spiritual obligation. Reproof shines the light of God’s Word upon wickedness so that the sinner can be convicted of his sin and brought to repentance and faith. Godly reproof of sin is a very loving, compassionate deed!

After Marsha Stevens posted the photograph of her and her lesbian lover with Gaither and Mark Lowry on the Internet, Gaither backed down from his own principle when he began to get a backlash from some of his more conservative followers. On May 4, 2006, he issued a public statement “regarding misrepresentation” of his 2002 meeting with Marsha Stevens. He called her life story “a sad one” and said it is “unfortunate” that she has publicly declared herself to be a lesbian” (“Gaither Issues Statement Regarding Misrepresentation,” SingingNews.com, May 4).

He claimed that he does not support her and that the photo was just a “snapshot,” suggesting that someone took the photo practically without his knowledge. In fact, it is obvious that the photo was posed with Gaither’s and unhesitating permission. The picture shows the four of them standing in front of a blue backdrop that features the words “Gaither Homecoming Concert.” From left to right the picture shows Cindy (Stevens’ lesbian partner), Marsha, Bill Gaither, and Mark Lowry. All four are bunched together shoulder to shoulder and Gaither is standing as close to Stevens as one can get. It appears that he has his arm around her. Both Gaither and Lowry are smiling broadly.

It is Bill Gaither’s buddy Mark Lowry who has stood by his principles. He is wrong, but at least he has the courage to

stand by what he professes to believe. At her web site, Marsha Stevens said that Lowry told her that he was proud of what she is doing and that he wished “the fundamentalist would find Jesus; they’re going to have a lot to answer for, leaving out people that Jesus died for” (Stevens, “New Years Eve 2002 with Bill Gaither,” www.christiangays.com). That statement rings true to everything we know about Lowry and his anti-fundamentalist stance and non-judgmental principle. To our knowledge Lowry has never tried to distance himself from what Stevens reported.

Lowry’s statement about the fundamentalist “leaving out people that Jesus died for” is slanderous. The Bible believer does not leave anyone out of God’s grace. We believe that Jesus died for all sinners and there are no sinners too wicked for Him to save. But we also believe that salvation requires repentance, as Jesus Himself emphasized (Lk. 13:1-5).

The way the apostasy is rushing ahead, it might not be long before the majority of “evangelicals” will join hands with the homosexuals in condemning “fundamentalists” and possibly even calling for their imprisonment or worse.

(See also “Calvary Chapel” and “Bill Gaither” in this Directory.)

Stringer, Rita

Rita Stringer (b. 1966) says that it was when she began attending a Vineyard Church in the late 1980s that she was “forever changed by the sound of personal worship.” She was “grabbed” by the sound of the new choruses and soon was writing for Vineyard Music Group. She now records with Integrity Music. (See Integrity Music and John Wimber/Vineyard.)

She moves in charismatic and ecumenical circles.

She is a worship leader, and she also founded a worship leader training school called DIVE (Deep-Innovative-Vertical-Expression).

Though Rita is single, in 2004, when she was 38, she adopted a baby boy.

Stockstill, Jonathan

Stockstill, author of “Let the Church Rise,” is the worship leader at the charismatic Bethany World Prayer Center in Louisiana and the frontman for the rock fused Deluge Band.

Stonehill, Randy

Randy Stonehill (b. 1952) is one of the pioneers of Contemporary Christian Music, dating back to the “Jesus Movement” of the 1970s. He says that it was the Beatles who gave him the inspiration to play rock and roll: “Really it was after I saw the Beatles. I saw them on television when I was twelve and I knew that that was what I wanted to do” (Stonehill, cited by Devlin Donaldson, “Life Between the Glory and the Fame,” *CCM Magazine*, October 1981). In 1970 Stonehill left home to seek fame and fortune in Los Angeles. There he met some Christian musicians, including Larry Norman, and had some sort of conversion experience in August 1970. He immediately became involved with the Christian rock scene. For many years he worked with Norman, one of the fathers of Christian rock.

Stonehill’s first marriage lasted five years and ended in divorce. His mentor, Larry Norman, had an immoral relationship with Stonehill’s wife, Sarah.

His first album, *Born Twice*, was released in 1971.

Stonehill says that he has had a lot of resistance from conservative Christians who think his music is worldly:

“The years 1974-78 were a real low point in my career. I was getting a lot of flack from the church, and Christian rock was generally looked on with disdain and distrust” (Stonehill, cited by Davin Seay, “Randy Stonehill: Waking up from the Longest Dream,” *CCM Magazine*, November 1985).

“And the other side of the coin was that the more traditional elements of the church ... were raising an eyebrow and saying, ‘How dare you? How dare you cheapen the Gospel by trying to share it this way?’” (Stonehill, cited by Chris Willman, “Randy Stonehill: Turning Twenty,” *CCM Magazine*, August 1990).

“A lot of the old-school thinkers of the Church were just up in arms, saying ‘you can’t do this. Rock and roll is of the Devil. How dare you cheapen the gospel in this way.’ ... We said ‘music belongs to God, and it can be used or misused’” (Randy Stonehill, cited in “Kicking Around with Uncle Rand,” *Christian Music Review*, April 1991).

“Frankly, I would suspect that it would be easier to be truer to your spirituality and artistry in mainstream music than within the confines of the church. I think the church, as I said, has a hidden agenda. There are guidelines and if you rock the boat, you don’t smell right to them anymore and, all of a sudden, you’re on the periphery, you’re ostracized” (Randy Stonehill, *Christian Music Review*, April 1991).

Stonehill doesn’t seem to like biblical guidelines, but God certainly requires that His people work within a Bible framework. Christian liberty is restricted by the Word of God. This is not a “hidden agenda” in a Bible-believing church; it is an open agenda and it is a right agenda.

Stonehill admits that he is rarely in church: “When other people are going to Bible studies and Sunday services, I try to have the Church of the Airplane, the Church of the Taxi, or the Church of the Hotel Room” (*CCM Magazine*, November 1985).

Stonehill does not believe he has to be concerned “with the finer points of theological debate.” Instead, his music deals mostly with human experience. “Just look at my song material. It doesn’t deal with faith and theology on that level. It is much more of a gut level basic message. ... I try to pick songs that deal with God’s grace, God’s reality, God’s love, our pain, and what kind of confusion we are experiencing in our culture and all of those things” (Devlin Donaldson, “Life Between the Glory and the Fame,” *CCM Magazine*, October 1981). This is the experienced-oriented approach so common in the lyrics of CCM.

Stonehill also does not want to preach via his music: “I don’t want to preach at people. What I want to do is communicate the truth in the most compelling, fresh, and challenging way I can. I just want to be the best songwriter and performer, unto God, that I can be. That’s the main thing” (“Kicking Around with Uncle Rand,” *Christian Music Review*, April 1991).

Of his 1975 album, *Welcome to Paradise*, Stonehill says, “It helped them [the hearers] understand that God really is involved in their humanity and that this relationship can be celebrated through rock ‘n’ roll” (*CCM Magazine*, November 1985).

Like most Contemporary Christian Music performers, Stonehill “listens to all kinds of music,” including secular rock (Devlin Donaldson, “Rockin’ Randy,” *CCM Magazine*, August 1983).

Stonehill’s philosophy is expressed in the following statement:

“Rock music is the only type of music some kids will listen to. If we don’t put Jesus into modern music, some of them might never really hear the message!” (Stonehill, cited by Paul Davis, “Wanting to Do Something Monumental in Music,” *New Music*, No. 16, 1979).

There are many problems with this philosophy, not the least of which is that the “Jesus message” commonly inserted into Christian rock is abstract and insufficient and often patently unscriptural. It is *exceedingly* rare that Christian rock contains a clear gospel message. In reality, what Christian rockers are doing is entertaining young people with rock music and pampering them with a vague “spirituality” that is more akin to New Age than Bible Christianity.

Switchfoot

In July 2012, Switchfoot was one of the bands featured at the 14th annual Lifest in Oshkosh, Wisconsin. Christian rock’s one-world church building enterprise was in full steam at this event. Other popular groups and artists participating were Newsboys, Underoath, Building 429, Norma Jean, Steven Curtis Chapman, Tammy Borden, Love & Death, Casting Crowns, and Disciple. 15,000 enthusiastic fans gathered to celebrate ecumenical unity through the sensual power of rock & roll. Participants could choose from three worship services, including a Catholic Mass led by Bishop David Ricken, who officially approves of the “Marian Apparitions” at the Shrine of Our Lady of Good Help in northern Wisconsin. The apparition appeared to Adele Brise in 1859 and said, “I am the Queen of Heaven, who prays for the conversion of sinners,” plainly identifying itself as a demon, since the only Queen of Heaven mentioned in Scripture is an idolatrous goddess that was condemned by the prophet Jeremiah (Jer. 7:18). That Christian rock is intimately associated with such things is clear evidence of its apostasy.

Talbot, John Michael

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the

intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” and “John Wimber.”)

John Michael Talbot (b. 1954) is a very popular Contemporary Christian recording artist, with sales of millions of CDs. He is also very influential in the contemplative prayer movement, thus representing two of the most powerful elements binding together the ecumenical movement: contemporary music and contemplative mysticism.

Talbot was raised Methodist, but in his book *Come to the Quiet* he thanks his parents for “installing a great love for world religions with me in my formative years.” At age 15 he dropped out of school and formed the folk rock band Mason Proffit with his older brother Terry. They opened for Janis Joplin, the Nitty Gritty Dirt Band, and other well-known groups and sold hundreds of thousands of records. At age 17 he married, and soon thereafter he began an earnest investigation into religion. In 1971, Talbot was in a motel room praying, “God, are you a he, a she, or an it?” when he allegedly “saw a Christ figure standing over” him (*Come to the Quiet*, p. 5).

“I saw an image that looked like Jesus--it was a typical Christ figure--an incredible sight. He didn’t say anything--he was just there. ... I had been reading about Jesus and feeling him in my heart, but at that moment I actually experienced his touch. I knew it was Jesus” (*Troubadour for the Lord*, p. 46).

He says, “From then on, I began calling myself a Christian again, though I didn’t understand Christian theology.”

At this point he claims to have turned in a fundamentalist direction, becoming a “Bible thumper.” He doesn’t say what kind of “fundamentalism” it was, though. He says that he kept his shoulder-length hair and was not committed to any one congregation, so it is hard to say what he was involved with. It sounds like it was his own sort of “fundamentalism” that he devised from various sources. He describes the experience only in negative terms, saying that he became skeptical of any other religion, was ready with a Scripture for any question or problem, and considered the Catholic Church “the great whore of Babylon.”

He looks back on all of that as a negative thing, but in reality it is the way of truth, which is very strict and narrow. The Psalmist said, “*Therefore I esteem all thy precepts concerning all things to be right; and I hate every false way*” (Psa. 119:128).

He says that when he visited friends he would “come on like a Bible thumper, condemning their life-styles and spitting out Scripture verses to make my point. I scared them to death! I know they were thinking, ‘Hey, John boy, you’ve changed. You’re not the loving, patient friend you were before.’ And they were absolutely right” (*Troubadour for the Lord*, p. 63).

This is a strange way to describe what was happening, unless there is something he is not telling us. Perhaps he *wasn’t* kind and humble with his friends. If so, the problem was with him and not with “fundamentalism” and not with a “Bible-thumping” approach. It is definitely not wrong to quote Scripture and to warn people that they need to be saved before it is too late. The Lord Jesus Christ preached frequently on hell in the most forceful of terms (e.g., Mark 9:43-48).

As for a believer’s old friends thinking he has gone crazy and not being particularly thrilled with his new life, that has

been happening for 2,000 years. The apostle Peter described it in his day. “*Wherein they think it strange that ye run not with them to the same excess of riot, speaking evil of you*” (1 Peter 4:1).

As for rebuking sin, that is the legitimate and God-designed purpose of the Law. It exposes sin to make men see their lost condition so that they will flee to Christ (Romans 3:19). The Bible commands the believer not only not to have any fellowship with the unfruitful works of darkness, “*but rather reprove them*” (Ephesians 5:11).

As for the idea that this is not an act of love, it is actually the most loving and compassionate thing one can do! Unbelievers don’t consider it loving, of course; they want the Bible believer to keep his religion to himself; but the day will come when they will understand that preaching the Scripture and warning of spiritual danger is a most compassionate gesture.

Talbot says that during those days he talked Catholics out of their church and “convinced them they couldn’t really be saved in the Catholic church with all that idol worship and repeated ritual” (*Troubadour for the Lord*, p. 63).

He claims that he “was becoming more centered on that book [the Bible] than on Jesus” and “was unwittingly committing the sin of bibliolatry” (*Troubadour for the Lord*, p. 65).

We don’t know what was going on in his heart, but it is impossible to walk with Christ properly without making the Bible central to one’s Christian life. This is not bibliolatry; it is obedience. Fundamentalists don’t worship the Bible; they worship God; but they honor the Bible for what it claims to be, which is the very Word of God. The Lord Jesus said, “*If ye continue in my word, then are ye my disciples indeed; and ye shall know the truth, and the truth shall make you free*” (John 8:31-32), and, “*He that is of God heareth God’s*

words” (John 8:47), and, “My sheep hear my voice” (John 10:27), and, “I have given unto them the words which thou gavest me; and they have received them” (John 17:8).

Along that time Talbot’s wife divorced him and later remarried. In *Come to the Quiet*, Talbot seems to blame fundamentalism and a dogmatic Christian faith even for this (p. 6). In fact, he blames fundamentalism for just about everything, for his friends leaving him and his family becoming “worried about” him and the fact that he “had hit bottom.”

He claims that he “became a pretty terrible person to be around,” but he can’t blame that on a strict Bible faith. If it is true that he was a terrible person to be around, then it was a personal issue.

Through counseling with a preacher in the liberal American Baptist Convention, Talbot began to soften his zeal. He also entered the contemporary Christian music world, which further tempered his fundamentalist enthusiasm. Contemporary Christian Music has always had a tolerant, non-doctrinal, ecumenical outlook. Talbot signed with Billy Ray Hearn’s new label, Sparrow Records. CCM’s radical ecumenical philosophy is evident by the fact that when Talbot converted to Catholicism and wanted to continue recording albums under Sparrow, Hearn was supportive. Talbot’s first album as a Catholic was wrongly titled “The Lord’s Supper”; it was actually about the Catholic mass. Talbot says: “When Billy Ray sensed the spirit of renewal that came through loud and clear on this album, he became excited about the potential for ministry to the broader Catholic market” (*Troubadour for the Lord*, p. 114).

Talbot was receptive when the road manager of his band gave him a book about Francis of Assisi. This set him on the path to Roman Catholicism, mysticism, and interfaith dialogue. He read Thomas Merton, Thomas à Kempis, John

of the Cross, Teresa of Avila, Bernard of Clairvaux, the *Cloud of Unknowing*, and other Catholic mystical writings.

He began meeting with a Catholic priest named Martin Wolter at Alverna, a Franciscan retreat center in Indianapolis (now defunct).

In 1978, he joined the Roman Catholic Church and within a year his parents followed his unwise example. He claims that God spoke to him and said: “She is my first Church, and I love her most dearly. But she has been sick and nearly died, but I am going to heal her and raise her to new life, and I want you to be a part of her” (*Come to the Quiet*, p. 7).

Obviously this was a deluding spirit, because the first churches described in the Bible were nothing like the Roman Catholic Church. Peter was married. He did not operate as a pope. He didn’t sit on a throne and live in a palace or wear special clothes and lord it over his brethren. In the early churches described in the New Testament there was no special ordained priesthood, no ceremony like the Mass, no host, no monstrance, no bells, no incense, no tabernacle, no prayers to Mary, no special sainthood, no purgatory, no cardinals, no archbishops, no infant baptism, no holy relics.

The same year he joined the Catholic Church, Talbot became a lay “brother” in the Secular Franciscan Order and began to live at Alverna as a hermit. He claims that he had a powerful mystical experience on the feast day of Mary’s (mythical) assumption into heaven. He was walking by the Shrine to Our Lady of Lourdes with its statue of Mary and felt called to build a little shack nearby so that he could enter contemplative solitude.

In 1982, he founded the Little Portion Hermitage in Eureka Springs, Arkansas, and in 1990 the Brothers and Sisters of Charity was approved by the Catholic Church. This is “an integrated monastic community of families, celibates and singles,” and Talbot is “General Minister and Spiritual

Father.” The community, which is formally recognized by the Catholic Church, has about 40 members who live on the 250-acre property in Arkansas and another 500 nationwide.

In 1989, Talbot broke his Franciscan vow of celibacy and married Viola Pratkanis, who also broke her vow of celibacy as a nun to enter the marriage.

In April 2008, the chapel, library, offices, and many common areas of the hermitage were destroyed in a fire.

When he was beginning to study Catholicism at Alverno, Talbot thought of giving up his music. He had entered the CCM movement after leaving Mason Profit, and his “early albums presented a conservative, Protestant theology.” The Catholic priest counseled him to re-think this decision, saying, “I think God has chosen you as A BRIDGE BUILDER...” (*Troubadour for the Lord*, p. 90).

As the priest suggested, Talbot has indeed become a major bridge builder. He has used his music as a bridge between Catholicism and Protestantism. His albums were the first by a Catholic artist to be accepted by both Protestant and Catholic listeners.

“In 1988, *Billboard Magazine* reported that Talbot out-ranked all other male Christian artists in total career albums sold. After more than three million sales with Sparrow Records, making him Sparrow’s all-time best-selling recording artist, John Michael Talbot started a new record label in 1992 called *Troubadour for the Lord*” (“John Michael Talbot,” Talbot’s web site).

Surveys have shown that 60 percent of Talbot’s listeners are non-Catholic. In 1996 Talbot produced an ecumenical album (*Brother to Brother*) jointly with fellow CCM performer Michael Card, an “evangelical.” Of this venture, Card testified: “Doing this project has enabled us to become real friends. And along the way, the denominational lines

have become really meaningless to me, and to John, too" (*CCM Magazine*, July 1996).

To say that denominational lines are meaningless is to say that doctrine is not important, because doctrine is one of the key things that divide denominations and churches. Some churches teach sound doctrine about Jesus Christ and some teach false. Some teach sound doctrine about salvation; some, false. Some teach sound doctrine about the Holy Spirit, baptism, election, the New Testament church, etc; some teach false doctrine.

Timothy's job in Ephesus was "that thou mightest charge some that they **TEACH NO OTHER DOCTRINE**" (1 Timothy 1:3). That is a very strict position on doctrine. When a church stands upon the whole counsel of the New Testament faith, it automatically becomes divided from churches that stand for different doctrine. This cannot be avoided, and it is not wrong. In fact, God forbids churches to associate with those who hold different doctrine (Romans 16:17).

In an article entitled "Our Fathers, and Our Divided Family," in the Catholic charismatic magazine *New Covenant*, Talbot called for Christian unity on the basis of the Roman Catholic papacy:

"A Roman Catholic, I respect other Christians. We are especially close to those who value apostolic tradition as well as Scripture. But even in this we face further debates that are obstacles to complete Christian unity. **THIS IS WHY THE CATECHISM OF THE CATHOLIC CHURCH INSISTS THAT SCRIPTURE, TRADITION AND MAGISTERIUM ARE NECESSARY FOR A FULLY UNIFIED PEOPLE. WE ROMAN CATHOLICS FIND THIS IN THE POPE AS BISHOP OF ROME, TOGETHER WITH THE BISHOPS OF THE CHURCHES IN FULL COMMUNION WITH ROME.** This has theologically freed us to develop the greatest mystical and functional unity in

Christendom. It has also given us an authority that enables us to enter into interfaith and ecumenical dialogue without defensiveness. ... May we all hear these ancient truths and experience real conversion of heart" (John Talbot, "Our Fathers, and Our Divided Family," *New Covenant*, September 1997, p. 21).

Talbot says Catholic tradition and the papacy are equal in authority with the Scripture. He says true Christian unity can be found only in fellowship with the pope of Rome. He prays that his readers will hear this message and experience conversion to Rome. Yet the apostle Paul said anyone, even an angel from heaven, that preaches a false gospel is cursed of God (Galatians 1). The Roman Catholic popes, with their sacramental gospel and blasphemous claims and titles, have been under this curse from their origin. Nowhere does the New Testament establish a pope over all of the churches, and nowhere do we see Peter acting as a pope. We don't need the so-called "church fathers" to explain the rule of faith and practice; God has given the infallible and sufficient rule in the Holy Scriptures (2 Timothy 3:16-17) which were completed during the days of the apostles (Jude 3) and sealed with a solemn seal in Revelation 22:18-19, which forbids anyone to add to or take away from what God has revealed.

Talbot says that we need to obey the pope:

"I believe that today we need a true sense of obedience to the pope once again" (*Hermitage: Its Heritage and Challenge for the Future*, p. 167).

"I believe we must stay in radical union with the primary structure of the pope and the bishops of the Roman Catholic Church..." (p. 173).

As wrong-headed as Talbot's theology is, there is room for it in the doctrinally-confused world of Contemporary Christian Music and in the contemplative prayer movement. Talbot is considered a brother in Christ and is welcomed with open arms, even in the face of God's commands that we

mark and avoid those who preach false gospels and promote doctrine contrary to that taught by the apostles (Romans 16:17-18).

The devil is using the ecumenical thrust of CCM to break down the walls between truth and error toward the building of the one-world apostate “church.”

Referring to the mixed crowds who attended the Talbot/Card concerts in Catholic churches, Talbot said that he delights to see Protestants who never would have darkened the doorstep of a Catholic church come to one of his concerts.

“All of a sudden they say, ‘Hey, I feel very much at home here. That doesn't mean necessarily I want to be a Roman Catholic, but I feel very much at home worshipping God with other people who are not that different from me’” (John Talbot, quoted in “Interfaith Album Strikes Sour Note,” Peter Smith, Religious News Service, Dec. 8, 1996).

In 1996, Talbot was instrumental in forming the Catholic Musicians Association to encourage Catholic musicians and to help them find a place in the more mainstream world of CCM. Joining Talbot at the founding meeting in April 1996 were Tony Melendez, Dana, Susan Stein (executive of Heartbeat Records), Paulette McCoy (Oregon Catholic Press), and Catholic officials and professionals involved in marketing and publicity (Steve Rabey, “Association Formed to Support Catholic Music,” *CCM Update*, May 27, 1996). At the meeting Stein said she “would like Protestants and Catholics to set aside what are basically petty differences” and urged evangelicals “to be a bit less judgmental and a bit more open to understanding.”

There is nothing “petty” about the differences between Roman Catholicism and Bible-believing Christianity!

The charismatic emphasis is also seen in Talbot's experience. “Dreams and other direct ‘revelations’ from God

account for his increasing conviction that the Roman Church holds the key to the future” (Peck, *Rock-Making Musical Choices*).

Talbot’s music is mostly acoustic folk and soft rock ballad style, but he also incorporates chanting and a wide variety of other music forms, including harder rock. Talbot promotes the false philosophy of the neutrality of music:

“We need to know rock ‘n’ roll. We need to know the gentleness of a folk tune. We need to know the majesty of Handel’s *Messiah*. We need to know the awesome reverence of the Gregorian chant” (John Talbot, *CCM Magazine*, July 1998, p. 28).

Talbot has also used “contemplative spirituality” as a bridge between Catholics and non-Catholics.

In fact, Talbot’s contemplative practices are a frightful demonic bridge between idolatrous eastern religions on one hand and the evangelicals who are influenced by him on the other. He says:

“I began practicing meditation, specifically breath prayer, once again. I integrated the use of Tai Chi and yoga into my morning workout. ... I found the enlightenment of the Buddha and the Bodhisattva, the way of the Taoist and Confucian sage, and the freedom of the Hindu sannyasin, or holy man, through this full integration in Christ” (Talbot, *Come to the Quiet*, p. 8).

“For myself, after the moving meditations of Hinduism and Taoism, and the breath, bone-marrow, and organ-cleansing of Taoism, I move into a Buddhist seated meditation, including the Four Establishments of Mindfulness. I do all of this from my own Christian perspective...” (*Come to the Quiet*, p. 237).

On his web site Talbot says:

“Personally, I have found the Christian use of such techniques as centering prayer most helpful in entering

more fully into the peace of the contemplative experience as described by the Christian mystics. While our own tradition does well in describing the theology and steps of such contemplation, THE NON-CHRISTIAN TRADITIONS OFTEN DO BETTER IN TREATING THE ACTUAL MECHANICS OF MEDITATION, SUCH AS BREATH, POSTURE AND SPECIFIC MENTAL FOCUS, ETC. ... I have discovered a deeper experience of contemplation that helps me remain calmer and Christ-like in the midst of the ups and downs of fulfilling my leadership responsibilities. ... THE USE OF THE 'MECHANICS OF MEDITATION' AS TAUGHT BY OUR BROTHERS AND SISTERS OF THE OTHER FAITHS can sometimes be helpful if used correctly to augment the classical Catholic teachings on the spiritual life" (Talbot, "Many Religions, One God," Oct. 22, 1999, <http://www.johnmichaeltalbot.com/Reflections/index.asp?id=135>).

Talbot goes on to warn that there is spiritual danger in using pagan meditation techniques!

"On the Pastoral level I would point out that I do this after 20 plus years of Christian and Catholic experience of being fully immersed and guided by a wise and orthodox Friar in the Patristic and monastic/contemplative tradition of orthodox Catholic Christianity. Without this grounding I would easily find myself confused by so many different voices and spirits about meditation and prayer, not to mention the basic understanding of God and Jesus Christ. IT CAN BE MOST DESTRUCTIVE IF USED UNWISELY. I CAN ALMOST PROMISE THAT THOSE WHO UNDERTAKE THIS STUDY ALONE WITHOUT PROPER GUIDANCE, AND GROUNDING IN CATHOLIC CHRISTIANITY, WILL FIND THEMSELVES QUESTIONING THEIR OWN FAITH TO THE POINT OF LOSING IT. SOME MAY FIND THEMSELVES SPIRITUALLY LOST. IT HAS HAPPENED TO MANY. For this reason, we do not take the newer members of The Brothers and Sisters of Charity through this material in any depth as part of their formation, but stick squarely to overt

Catholic spirituality and prayer teachings. I WOULD NOT RECOMMEND TOO MUCH INTEGRATION OF THESE THINGS WITHOUT PROPER GUIDANCE for those newer to the Catholic or Christian faith” (Talbot, “Many Religions, One God,” Oct. 22, 1999).

Talbot thus recognizes the extreme danger of pagan contemplative practices, yet he thinks he is capable of using them without being harmed by them. He should listen to the words of Scripture: “*Be not deceived: evil communications corrupt good manners*” (1 Corinthians 15:33).

In fact, Talbot has been deeply influenced and corrupted by his association with paganism. First, it confirmed him in the heresies of Rome. Next, it confirmed him that paganism is not so pagan and that salvation might be found in them.

He speaks of his “brothers and sisters” in other religions, saying:

“Christianity emphasizes the role of Jesus as the ultimate Incarnation of God to complete all that is good in other faiths” (“The Many Paths of Religion, and the One God of Faith,” part 2, October 1999, <http://www.johnmichaeltalbot.com/Reflections/index.asp?id=137>).

This is not what *biblical* Christianity emphasizes! Biblical Christianity emphasizes that Jesus is the *ONLY* incarnation of God and the other religions are darkness and error. The prophet Isaiah said, “*To the law and to the testimony: if they speak not according to this word, it is because there is NO light in them*” (Isa. 8:20), and the Lord Jesus said, “*Verily, verily, I say unto you, I am the door of the sheep. All that ever came before me are thieves and robbers: but the sheep did not hear them*” (John 10:7-8).

Talbot has come to believe that Christianity and other religions find common ground through mystically “experiencing the Ultimate Reality.” He says:

“It is on the level of spirit that we find mystical common ground. THE REALM OF SPIRIT, OR PURE SPIRITUAL INTUITION BEYOND ALL IMAGES, FORMS, OR CONCEPTS, IS WHERE WE ALL BEGIN TO EXPERIENCE THE ULTIMATE REALITY BEYOND ALL THOUGHT, EMOTION, OR SENSUAL PERCEPTION. Yet, this ultimate experience completes all else in a way that enlivens them all. We may call this Reality by different objective names, but the Reality does not change. This realm of spirit is found in breakthrough through the use of paradoxes beyond all logic, image, or form” (“The Many Paths of Religion, and the One God of Faith” Part 2).

This is a pagan concept of God. The born again believer in Jesus Christ does not experience the same spiritual “Reality” as those who are not born again. And the born again Bible believer does not try to encounter God apart from thinking and concepts. Our knowledge of God is taught in the Scripture, and apart from this divine revelation we know nothing certain about God. What Talbot is describing is the pagan mysticism that foolishly and blindly tries to “experience” and “know” God directly apart from doctrine.

Talbot says:

“So it is true that no one comes to the Father except through Jesus, who is the way, the truth, and the life. But the mystics of other faiths also share the Ultimate paradox that constitutes this way. In this we find great compliment and common ground, while also believing in the uniqueness, and completion of all else in Jesus” (“The Many Paths of Religion, and the One God of Faith,” part 2).

This is interfaith mystical gobbledygook. In fact, the mystics of other faiths share nothing with us and know nothing about God, and I say that on the authority of the divine revelation given to John the “apostle of love.”

“And we know that we are of God, and the whole world lieth in wickedness. And we know that the Son of God is

come, and hath given us an understanding, that we may know him that is true, and we are in him that is true, even in his Son Jesus Christ. This is the true God, and eternal life. Little children, keep yourselves from idols. Amen” (1 John 5:19-21).

Talbot recommends Pierre Teilhard, who taught evolution and the deification of man and denied that the Jesus of the Bible is the only Christ. Talbot says, “Teilhard de Chardin broke yet new ground with his Cosmic Christ, and a revolutionary marriage between science and mysticism” (*Come to the Quiet*, p. 95).

Talbot’s “contemplative” practices include prayers to Rome’s mythical Mary. In his book *Simplicity* he says:

“Personally, I have found praying the Rosary to be one of the most powerful tools I possess in obtaining simple, childlike meditation on the life of Jesus Christ.”

The Rosary is largely a prayer to Mary as the Queen of Heaven. In 1984 Talbot said:

“I am also feeling the presence of Mary becoming important in my life. ... I feel that she really does love me and intercedes to God on my behalf” (*Contemporary Christian Music Magazine*, November 1984, p. 47).

John Michael Talbot has become a very effective bridge between darkness and light.

(For more about Contemplative Prayer see “Contemplative Mysticism,” which is available in print and eBook formats from Way of Life Literature.)

Third Day

This Christian “southern rock” group has had 17 No. 1 songs on the “Christian charts” and has received five Dove Awards. The single from their 2002 album, “Come

Together,” achieved crossover success by charting on the secular Billboard Top 200.

Michael Herman of *Christianity Today* asked the members of Third Day to “name a musician you’d pay to see in concert.” All five members of the band named secular rockers. Tai named U2; Brad, the Cars; David, Phil Collins; Mac, Tom Petty; and Mark, George Harrison (“Guy Talk” interview posted at *Christianity Today* web site, Feb. 26, 2002).

One of the themes of CCM is ecumenical unity, and that is evident in Third Day’s “Come Together” album. The words to the title song say, “I know that there will come a day, when the Lord will call His own away; to a place that He has made for all of us, but until the day of His return; there’s a lesson that we’ve got to learn; we are brothers and we’re sisters; we are one.”

In an interview with Crosswalk.com in February 2002, Third Day vocalist Mac Powell focused on the unity theme of the *Come Together* album. Typically, Powell gave no warning of false doctrine or end-time apostasy, no reminder that there are false christs and false gospels and false spirits, and no admonition to obey the Bible’s command to separate from error. Instead, he gave an unscriptural call for unconditional unity among professing Christians. (See “False Christs and False Gods” in this Directory of Contemporary Worship Musicians.)

In 1997, Third Day’s Tai Anderson joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants who joined Troccoli in recording “Love One

Another” demonstrates the ecumenical agenda of Contemporary Christian Music.

During the February 18, 2002, premier show for their *Come Together Tour*, Third Day took the stage to the strains of the New Age Beatles song “Come Together” (press release, Nashville, April 24). This was to announce the Michael W. Smith/Third Day “Come Together and Worship” tour, which was certain to rake in millions of dollars, while at the same time breaking down even more extensively the walls of separation between sound and unsound churches. We believe it is blasphemy to associate the worship of a thrice holy God with the wicked, anti-christ Beatles in any manner whatsoever.

Third Day performed for the Roman Catholic Youth Rally in 2011, which featured Pope Benedict XVI and a Catholic mass during which a piece of bread allegedly became Jesus.

TobyMac

TobyMac performed for the Roman Catholic Youth Rally in 2011, which featured Pope Benedict XVI and a Catholic mass during which a piece of bread allegedly became Jesus.

Tomlin, Chris

Chris Tomlin author of “We Fall Down,” “Holy Is the Lord,” and “How Great Is Our God,” holds the standard non-judgmental, ecumenical CCM philosophy. He says, “Conservatives and charismatics can stand in one room, listening to the same music, worshiping the one true God. Music unites” (“The United State of Worship,” *Christianity Today*, Aug. 2003).

Tomlin is a former staff member of Austin Stone Community Church in Texas, which holds the emerging church philosophy. It has an extremely weak doctrinal

statement that allows the widest possible ecumenical relationships, and its objective is not just to preach the gospel to lost souls but to “redeem” the city of Austin, which is definitely *not* what the apostles sought to do in the Roman Empire.

Tomlin’s association with Roman Catholicism is close.

Catholic Matt Maher wrote Tomlin’s hit song (“Your Grace Is Enough”).

Tomlin invited Roman Catholic Audrey Assad to perform on his 2009 Christmas tour and album and sang her song “Winter Snow” as a duet.

Tomlin supports the Worship Central training school sponsored by Alpha International, the radically ecumenical charismatic organization that was birthed from the “laughing revival” at Holy Trinity Brompton in London. There is a Roman Catholic arm of Alpha. Tomlin says, “Worship Central is an important and much needed training ground for today’s leaders. When it comes to leading the church, we need each other, and Worship Central is a wonderful place to connect” (www.worshipcentral.org)

Townend, Stuart

Stuart Townend is charismatic in theology and radically ecumenical in philosophy, supporting the Alpha program which bridges charismatic, Protestant, and Roman Catholic churches. He is a member of the charismatic Church of Christ the King in Brighton, U.K. and supports the “extraordinary manifestations of the Spirit,” which refers to the demonic/fleshly charismatic mysticism such as meaningless gibberish, spirit slaying, holy laughter, and shaking.

His testimony of salvation is extremely weak, as stated in the following biographical sketch from WorshipTogether.com:

“Stuart grew up as the youngest of four children in a Christian family in West Yorkshire where his father was a Church of England vicar. Stuart’s family always enjoyed music and one brother, Ian, went on to become a member of the group Heartbeat. Stuart himself began to play the piano at the age of 7. It was while living in West Yorkshire that at the age of 13 he made his Christian commitment. Then later at the age of 18, when helping to lead a children’s camp in Hand Cross, West Sussex, he had a profound experience of the Holy Spirit.”

Townend is at the forefront of producing TRANSITION SONGS and BRIDGE SONGS designed to move traditional churches along the contemporary path toward Christian rock. From the perspective of the CCM artists involved in this, they aren’t doing anything sinister. They are simply and sincerely trying to “feed” the “broader church.” But from a fundamentalist Bible-believing position, the effect is to draw “old-fashioned” Bible churches into the contemporary orb, and that is most sinister.

Bridge songs include Townend’s “How Deep the Father’s Love for Us” and “In Christ Alone” by Townend and Keith Getty.

These songs are doctrinally sound and more soft rock ballad in style as opposed to out-and-out rock & roll, so they are considered “safe” by traditional churches. But by using this music a staunch Bible church is brought into association with the contemporary world that Townsend represents and the contemporary hymns become a bridge to influences that are contrary to and very dangerous to the church’s original stance.

Townend has a false concept of Christ. When asked, “What would Jesus sing?” he replied:

“I think he would be doing thrash metal or hip hop or something where we’d go, ‘He can’t do that!’ Because I think he would be challenging our comfortable perceptions. I don’t know what he would sing or whose songs he would sing, but I believe he would do it in a way that would surprise and probably shock us” (“What Would Jesus Sing?” from an interview with Stuart Townend, TV series *Principles of Praise*, 2011, <http://www.youtube.com/watch?v=OCW0oAAa7c>).

So, according to Townend, instead of singing psalms, hymns, and spiritual songs, Jesus would be singing thrash metal and hip hop and trying to shock us with His musical choices. That is not the thrice holy Jesus described in Scripture. It is true that Jesus shocked the religious crowd of His day, but that was not because He was performing worldly musical numbers, gyrating to rap, and screaming out thrash! It was because the religious crowd had rejected God’s Word and He was God’s Word incarnate, so they did not recognize, understand, or appreciate Him. He came to fulfill every jot and tittle of the holy Law of God (Matthew 5:17-19). Jesus was a friend of sinners, but He did not sin with sinners and He was no sort of a party dude. He frequently preached on hell and demanded repentance, and that would put the brakes on any party!

Since the Christian rock crowd loves to shock people, they think Jesus is like them. Christian rockers lose no sleep at the fact that many of the saints are upset and discouraged with their music because they consider it worldly and inappropriate for the service of Christ. Christian rockers have taken over countless once-traditional churches even to the extreme of pushing aside and running over anyone who got in the way of their musical “choices.” Instead of sympathizing with the saints who oppose their music, they slander them as Pharisees and legalists and mindless traditionalists.

This is not the spirit of Jesus. He solemnly warned about offending those who believe on Him (Matthew 18:2-10). Paul, too, issued this warning. “Let us not therefore judge one another any more: but judge this rather, that no man put a stumblingblock or an occasion to fall in his brother’s way. ... Let us therefore follow after the things which make for peace, and things wherewith one may edify another” (Romans 14:13, 19).

Townend is holding hands with the “broader church” in all of its facets and heresies and end-time apostasies, and Townend’s objective in writing the “hymn-like” contemporary songs is ecumenism. (For extensive documentation of the treacherous waters of evangelicalism see the report “Biblical Separatism and Its Collapse among Fundamental Baptists,” which is available as a free eBook from Way of Life Literature.)

Consider the following statement:

“‘How Deep the Father’s Love’ was the first hymn-like song I had written; before that point I had only written modern worship songs in a more contemporary style. ... This melody just kinda popped out of my head one day. ... It had a kind of classic hymn-like element to it. I thought I should just tell the story of Christ on the cross, but tell it perhaps from the point of view of what it cost the Father to give the Son. ... There is lot of talk about the wrath of God and is that right to think that the Father’s wrath was poured out on Christ, and I think that is right to say that. But that is not to say that God is a vengeful God; actually it cost him to give up His son. ... It’s been interesting to see the response. It’s quite useful not only in the more modern contemporary churches, but in traditional churches as well because of the style. And I’m kind of exited about that; I am excited about the fact that you can write something that actually feeds the broader church rather than just particular musical pockets of the church. That’s something that motivates me and probably why I’ve thought more and more about writing hymns, is I

would like to try and feed the whole church and not just part of it” (Stuart Townend, “Mission: Worship, The Story Behind the Song”).

The first comment we would make is that Townend openly states that his objective is to bridge “traditional” churches with contemporary ones. After “How Deep the Father’s Love” popped into his mind and he turned the “hymn-like” tune into a soft rock “modern hymn,” he realized that this type of music could be a powerful bridge. In his own blog he says “I don’t go home at the end of a busy day and put on a hymns album! So I don’t think of hymns as where I’m at musically at all!” (<http://blog.stuarttownend.co.uk/2010/05/how-deep-fathers-love.html>). Townend is a rock & roller, pure and simple. He wants to use the soft CCM to bring together the “broader church.”

It is largely the “traditional” churches that are interested in “soft” CCM, and by using it they are the ones that are in danger of being influenced and changed. When “traditional” churches borrow Townend’s “soft” CCM, the contemporary churches are in no danger of being “traditionalized,” but the traditional churches are most definitely in danger of being contemporarized.

The second observation is that Townend is committed to serious heresy. He states that God is not vengeful, whereas the Bible plainly, repeatedly, and forcefully states that God *is* vengeful. The Psalmist says that God will “execute vengeance upon the heathen” (Psa. 149:7). The prophets warn of the coming of the “day of the Lord’s vengeance” (Isa. 34:8; Jer. 46:10; Mic. 5:15; Nahum 1:2). It was God’s holy vengeance that fell upon Christ, and it is His vengeance that will fall upon every sinner outside of Christ. The apostle Paul said that Christ will exercise God’s vengeance on all who obey not the gospel (2 Thess. 1:8).

One concerned pastor wrote:

“Keith and Kristyn Getty advertise themselves as ‘Modern Hymn Writers’ and are deceiving many into the Rock Genre by this very innocent title and the more conservative Praise Soft Rock music. But the fact is, that they are not modern hymn writers because they are putting out Rock Music which is not spiritual at all but carnal and thereby fulfilling the desires of the flesh and not the spirit (spiritual part of us yielding to the Holy Spirit).”

The frightful thing is that the average Independent Baptist pastor and the people in charge of music in the typical church don’t have the foggiest idea that they are being manipulated and that they are walking on a BRIDGE that leads to a place they say they are against, which is full blown CCM and its enticing philosophy of “don’t be so strict and uptight; relax; enjoy life; live the grace.”

Townend says that God loves electric guitars and drums (“Stuart Townend: The Journey Gets Stronger,” ChristianityToday.com, April 7, 2011). He is referring to electric guitars and drums used to create rock music. This is a presumptuous statement that is not supported by the Bible.

In July 2012, joined the Gettys and Roman Catholic Matt Maher on NewsongCafe on WorshipTogether.com. They played and discussed “The Power of the Cross,” which was co-written by Getty-Townend. The 10-minute program promoted ecumenical unity, with Maher/Townend/Getty entirely one in the spirit through the music. Major doctrinal differences are so meaningless that they are not even mentioned. Spiritual abominations such as papal supremacy, the mass, infant baptism, baptismal regeneration, and Mariolatry were entirely ignored. Jude 3 was despised and Romans 16:17 completely disobeyed for the sake of building the one-world church through contemporary Christian music.

Troccoli, Kathy

CCM singer Kathy Troccoli (b. 1958) is very popular. She has been nominated five times as the Gospel Music Association female vocalist of the year.

Troccoli is a Roman Catholic and an ecumenical bridge builder. She was mentioned in an article in the *National Catholic Register* in March 8-14, 1998, which stated that she and other Catholic musicians are using their music to “evangelize” evangelical young people into the Catholic faith. In an interview with *CCM Magazine* in 1997 she said: “But I’d been very judgmental toward the Catholic church for years, and I’ve recently been able to go back to it without having a chip on my shoulder. I now have a much greater capacity for—as the album says—*Love and Mercy*.”

Troccoli preaches an ecumenical, non-judgmental, anti-fundamentalist philosophy:

“To me it’s very simple: if the world doesn’t see God’s love in us and our love for each other, they’re never going to want what we have. Our dogma and legalism strangle the love of Christ right out of us” (*CCM Magazine*, June 1997).

This sounds good to many ears, and there is no doubt about the importance of Christian love; but it is impossible to obey the Bible without being deeply concerned about doctrine (“dogma”) and obedience to the details of God’s Word (wrongly characterized as “legalism”). Jude 3 explains that God has given one faith to His people; and that faith, as recorded in the New Testament Scriptures, is to be preserved and fought for until Jesus returns. It is absolutely impossible to obey Jude 3 and be ecumenical and non-judgmental at the same time. The main thing which divides denominations is doctrine.

Troccoli’s 1997 album, *Love One Another*, has an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each

other” (Dave Urbanski, “Chatty Kathy,” *CCM Magazine*, June 1997). The recording of the title song involved 40 CCM artists: Amy Grant, Gary Chapman, Clay Crosse, Sandi Patty, Michael W. Smith, Carman, Tony Vincent, Jonathan Pierce, Mark Lowry, Phillips, Craig and Dean, Aaron and Jeoffrey, Jaci Velasquez, Lisa Bevill, Scott Krippayne, Sarah Masen, Babbie Mason, Sara Jahn, Carolyn Arends, Vestal Goodman, Paul Vann, Billy and Sarah Gaines, Tim Taber, Sarah Hart, Peter Penrose, Janet Paschal, Beverly Crawford, Phil Joel of the Newsboys, Kevin Smith of dc Talk, Tai Anderson of Third Day, plus the members of Out of the Grey, Beyond the Blue, 4 HIM, Christafari, and Audio Adrenaline. Like most CCM songs, this one is owned by a secular corporation. It is copyrighted 1996 by Sony/ATV Songs, Tree Publishing, Pants Down Music, and Radioquest Music Publishing. The song talks about tearing down the walls of denominational division.

“Look around the world today/ There is anger there is hate/
And I know that it grieves His heart/ When His people stand
apart/ Cause we’re the only Jesus they will see/ Love one
another, and live as one in His name/ Love one another we
can tear down walls by His grace” (“Love One Another”).

The broad range of participants who joined Kathy Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music. The song witnessed Catholics, Pentecostals, Baptists, etc., yoked together for Christian unity. The New Testament repeatedly warns of widespread apostasy among those who claim to be Christians, yet the ecumenical movement ignores apostasy and calls for almost unqualified unity among professing Christians. While there is little doubt that God is grieved by some of the divisions among Bible-believing Christians, it is not true that the heart of God is grieved by all divisions within Christianity, because there are divisions He Himself has commanded. He has commanded that His people separate from those who follow doctrinal error.

Kathy Troccoli is a national spokesperson for Chuck Colson's Prison Fellowship ministry.

The worldly, sensual nature of her music is described in a review of one of her albums: "On a first listen, 'Images' hits like a great party record. Sequencers stutter and shake; explosive, violent drums syncopate dangerously off the beat; and untamed guitar solos writhe and snake through dense jungles of reverberation" (*CCM Magazine*, December 1986, p. 32).

U2

U2 was formed in 1978 and has been hugely successful. The band was selected as *Rolling Stone* magazine's Band of the Eighties and was still called "the biggest band in the world" in *Rolling Stone's* December 2004 issue. U2 front man Bono was *Time* magazine's Person of the Year in 2006.

But U2 is much more than a popular rock band. U2 has a great influence in the emerging church and the contemporary worship movement. U2's lead singer Bono is praised almost universally among contemporary and emerging Christians. Phil Johnson observes that "Bono seems to be the chief theologian of the Emerging Church Movement" (*Absolutely Not! Exposing the Post-modern Errors of the Emerging Church*, p. 9).

"Bono played a far more significant role on the formative years on those who became emergent than anyone else, from a human standpoint. Bono, in the 1980s, was, if not worshipped, then absolutely adored by millions of Christian youth who were hanging on his every word. They saw his cool kind of Christianity. He helped lead people into what eventually became the emerging church. Bono has led people into a version of Christianity that is so slippery, so undefinable, so liberal, yet he is considered the main icon of the emerging church" (Joseph Schimmel, *The Submerging Church*, DVD, 2012).

Eugene Peterson, author of *The Message*, says U2 has a prophetic voice to the world and says Bono is a prophet like John the Baptist (foreword to *Get Up Off Your Knees: Preaching the U2 Catalog*).

Brian Walsh believes that U2's lyrics should be used for seminary training and as commentaries alongside the Bible, and that U2's concerts should be studied to see "how worship really happens in a postmodern world" (*Get Up Off Your Knees*).

Mark Mulder has taught a U2 course at Calvin College and he observes that the school shares Bono's view that the world will not be destroyed but will be renewed ("Calvin College on U2," *Christianity Today*, Feb. 2005).

Brian McLaren and Tony Campolo say that Bono is moving the world toward the kingdom of God and increasing the kingdom of God in the here and now (McLaren and Campolo, *Adventures in Missing the Point*, 2003, pp. 50, 51).

Bill Hybels interviewed Bono at Willowcreek Community Church's Leadership Summit in 2006 and that interview has been shown in thousands of churches all over the world.

Rick Warren invited Bono to Saddleback Church to help launch his P.E.A.C.E. program.

Rob Bell testifies that the first time he really experienced God was at a U2 concert (*Velvet Elvis: Repainting the Christian Faith*, p. 72).

Emerging leader Steven Taylor calls Bono "a worship leader" and on his blog promotes "Seven Things I Learned from Bono about Worship Leading."

Christianity Today almost worships U2. When Episcopalian ministers Raewynne Whiteley and Beth Maynard published "Get Up Off Your Knees: Preaching the U2 Catalog," *Christianity Today* responded with a review

entitled “The Legend of Bono Vox: Lessons Learned in the Church of U2.”

In fact, U2 is no church and is destitute of spiritual truth when judged biblically. That U2 is wildly popular with contemporary Christians is a fulfillment of the apostasy described in 2 Timothy:

“For the time will come when they will not endure sound doctrine; but after their own lusts shall they heap to themselves teachers, having itching ears; And they shall turn away their ears from the truth, and shall be turned unto fables” (2 Timothy 4:3-4).

U2’s Early Christian Experience

In their teenage years, Paul Hewson (“Bono”), Dave Evans (“Edge”), and Larry Mullen visited a charismatic house church called Shalom and made a profession of faith in Christ, but they have long since renounced any formal church affiliation.

U2 member Adam Clayton does not make any type of Christian profession, and in my opinion, he is the most honest of the four band members. At least he does not pretend to have faith in Christ while living a rock & roll lifestyle and denying the Bible’s clear teachings.

Bono, Evans, and Mullen admit that they wrestled with quitting rock & roll when they began studying the Bible. They chose to stay with rock & roll and have been moving farther and farther away from the Bible ever since.

Of that early struggle Bono told a *Rolling Stones* magazine senior editor: “We were getting involved in reading books, the Big Book. Meeting people who were more interested in things spiritual, superspiritual characters that I can see now were possibly far too removed from reality. But we were wrapped up in that.”

This idea of spiritually-minded Christians being “too far removed from reality” is a common smokescreen used by rebels to excuse their worldliness. The Bible says:

“If ye then be risen with Christ, seek those things which are above, where Christ sitteth on the right hand of God. Set your affection on things above, not on things on the earth. For ye are dead, and your life is hid with Christ in God. When Christ, who is our life, shall appear, then shall ye also appear with him in glory” (Colossians 3:1-4).

Bono mocks as “superspiritual” those who reject the things of this world to set their minds on heavenly things, but that is precisely what God wants His people to do.

U2 guitarist Dave Evans testified that he chose rock & roll over holiness:

“It was reconciling two things that seemed for us at that moment to be mutually exclusive. We never did resolve the contradictions. That’s the truth. ... Because we were getting a lot of people in our ear saying, ‘This is impossible, you guys are Christians, you can’t be in a band. It’s a contradiction and you have to go one way or the other.’ They said a lot worse things than that as well. So I just wanted to find out. I was sick of people not really knowing and me not knowing whether this was right for me. So I took two weeks. Within a day or two I just knew that all this stuff [separating from the world] is — — [vulgarity]. We were the band. Okay, it’s a contradiction for some, but it’s a contradiction that I’m able to live with. I just decided that I was going to live with it. I wasn’t going to try to explain it because I can’t” (Bill Flanagan, *U2 at the End of the World*, 1996, pp. 47, 48).

Note that Evans did not base his decision upon the Word of God. Contrary to Proverbs 3:5-6, he leans on his own understanding, and in accordance with 2 Timothy 4:3-4 he follows his own lusts.

In an interview with Joseph Schimmel, Chris Row of Shalom Fellowship, Bono's former pastor in Ireland, said that Bono, Evans, and Mullen chose rock & roll over the Bible. He said that when Bono flew him to Los Angeles to perform his marriage, he wasn't allowed to go backstage at a U2 concert because they didn't want him to see the things that went on there (Schimmel, *The Submerging Church*, 2012, DVD).

There is no evidence in U2's lives, music, or performances that they honor the Word of God. They have been at the heart and soul of the wicked rock & roll scene for over three decades. They are one of the most popular rock & roll bands alive today and this certainly would not be the case if they were striving to obey the Bible and live holy lives to the glory of Jesus Christ and if they were preaching absolute truth, the reality of heaven and hell, and salvation only through Christ's atonement.

To the contrary, their lives have been anything but holy and their message anything but Scriptural.

U2's Christianity

The members of U2 don't support any denomination or church. In fact, they rarely attend church, "preferring to meet together in private prayer sessions" (*U2: The Rolling Stone Files*, p. 21). Sundays find them in a pub rather than in a pew. They are "not rabid Bible thumpers" (Ibid., p. 14). In the song "Acrobat," Bono sings, "I'd join the movement/ If there was one I could believe in ... I'd break bread and wine/ If there was a church I could receive in."

One church Bono does attend from time to time is Glide Memorial United Methodist in San Francisco. "When he's in the area Bono is a frequent worshipper at Glide..." (Flanagan, *U2 at the End of the World*, p. 99). Bono attended Glide Memorial during a special service to honor Bill Clinton's 1992 presidential election. Speaking at a meeting connected

with the 1972 United Methodist Church Quadrennial Conference, Cecil Williams, pastor of the Glide Memorial Methodist Church, said, "I don't want to go to no heaven ... I don't believe in that stuff. I think it's a lot of - - - - [vulgarity]." A Jewish rabbi is on William's staff. Williams was the Grand Marshall of the San Francisco Gay Pride parade and the chairman of his board was a homosexual. He has been "marrying" homosexuals since 1965 and says, "I have not married a single couple at Glide who weren't already living together" (Williams, speaking at the Centenary United Methodist Church, St. Louis, quoted in *Blu-Print*, April 25, 1972). Long ago William's church replaced the choir with a rock band, and its "celebrations" have included immoral dancing and even complete nudity. After attending a service at Glide Memorial, a newspaper editor wrote, "The service, in my opinion, was an insult to every Christian attending and was the most disgusting display of vulgarity and sensuousness I have ever seen anywhere."

This is U2's type of Christianity.

The book *Bono on Bono: Conversations with Michka Assayas* (Hodder & Stoughton, 2005) contains a wide-ranging interview with a music reporter that extended over a long period of time. Nowhere in this 337-page book does Bono give a scriptural testimony of having been born again, without which Jesus said no man can see the kingdom of heaven.

Bono says that he believes Jesus is the Messiah and that He died on the cross for his sins and that "he is holding out for grace," but Bono's "grace" is a grace that does not result in radical conversion and a new way of life; it is a grace without repentance; it is a grace that does not produce holiness. Nowhere does he warn his myriads of listeners to turn to Christ before it is too late and before they pass out of this life into eternal hell.

In fact, the only thing he says about heaven or hell is that both are on earth. “I think, rather like Hell, Heaven is on Earth. That’s my prayer ... that’s where Heaven for me is...” (*Bono on Bono*, p. 254). It sounds like Bono has been listening more to John Lennon than the Bible, and in fact, he says that when he was 11 years old he listened to Lennon’s album *Imagine* and it “really got under my skin, the blood of it” (p. 246). On this album Lennon sang, “Imagine there is no heaven above and no hell below.”

The members of U2 do not believe Christianity should have rules and regulations. “I’m really interested in and influenced by the spiritual side of Christianity, rather than the legislative side, the rules and regulations” (Edge, *U2: The Rolling Stone Files*, p. 21). The Lord Jesus Christ said those who love Him would keep His commandments (John 14:15, 23, 15:10). The apostle John said, “For this is the love of God, that we keep his commandments: and his commandments are not grievous” (1 John 5:3). There are more than 80 specific commandments for Christians in the book of Ephesians alone, the same book that says we are saved by grace without works. Though salvation is by grace, it always produces a zeal for holiness and obedience to God’s commands, for we are “saved unto good works” (Ephesians 2:8-10). According to Titus 2, the grace of God teaches the believer to deny ungodliness and worldly lusts and to live soberly, righteously, and godly in this present world.

Bono says that the older he gets the more comfort he finds in Roman Catholicism. “Let’s not get too hard on the Holy Roman Church here. The Church has its problems, but the older I get, the more comfort I find there ... murmuring prayers, stories told in stained-glass windows, the colors of Catholicism--purple mauve, yellow, red--the burning incense. My friend Gavin Friday says Catholicism is the glam-rock of religion” (*Bono on Bono*, p. 201).

Though he speaks positively of Romanism, Bono has nothing good to say about “fundamentalism,” falsely claiming that it is a denial that God is love (*Bono on Bono*, p. 167) and calling it vile names (p. 147).

The problem is that Bono defines love by the rock & roll dictionary rather than by the Bible, which says, “For this is the love of God, that we keep his commandments: and his commandments are not grievous” (1 John 5:3).

U2’s Lifestyle

The members of U2 live in blatant contradiction to the reality of biblical grace. They are described in the following passages:

“They profess that they know God; but in works they deny him, being abominable, and disobedient, and unto every good work reprobate” (Titus 1:16).

“Having a form of godliness, but denying the power thereof: from such turn away” (2 Timothy 3:5).

“For the time will come when they will not endure sound doctrine; but after their own lusts shall they heap to themselves teachers, having itching ears; And they shall turn away their ears from the truth, and shall be turned unto fables” (2 Timothy 4:3-4).

“He that saith, I know him, and keepeth not his commandments, is a liar, and the truth is not in him” (1 John 2:4).

The lives of the U2 rock stars exemplify their no-rules philosophy.

In 1992 “Bono was named premier male sexpot” (*U2: The Rolling Stone Files*, p. xxxvi).

Of sex, Bono says: “You know, if you tell people that the best place to have sex is in the safe hands of a loving relationship, you may be telling a lie! There may be other places” (Flanagan, *U2 at the End of the World*, p. 83).

Bill Flanagan, a U2 friend who has traveled extensively with the group, in his authorized biography describes them as heavy drinkers and constant visitors to bars, brothels, and nightclubs. He says, "If I wanted to I could fill up hundreds of pages with this sort of three-sheets-to-the-wind [drunken], navel-gazing dialogue between U2 and me" (Flanagan, *U2 at the End of the World*, p. 145). Bono admits that he lives "a fairly decadent kind of selfish-art-oriented lifestyle" (Flanagan, p. 79). Their language is interspersed with the vilest vulgarities and even with profanity. Of basketball star Magic Johnson's widely publicized sexual escapades, Bono flippantly and foolishly says: "Be a sex machine, but for Christ's sake use a condom" (Flanagan, p. 105).

Many of Bono's statements cannot be printed in a Christian publication. The cover and lyric sheet to their *Achtung Baby* album contained photos of the band in homosexual drag (men cross-dressing like women), a picture of Bono in front of a topless woman, and a frontal photo of Adam Clayton completely nude. Bono said the band enjoyed dressing like homosexual drag queens. "Nobody wanted to take their clothes off for about a week! And I have to say, some people have been doing it ever since!" (Bono, cited by Flanagan, p. 58). Bono told the media that he and his bandmates planned to spend New Year's Eve 2000 in Dublin, because "Dublin knows how to drink" (Bono, *USA Today*, Oct. 15, 1999, p. E1). Bono has simulated sex with women during his concerts. Their concerts have included video clips portraying nudity and cursing. The band members have had serious marital problems and Dave Evans is divorced.

People magazine described Bono's "nine-hour binge which left him brainless." "The U2 star ... got struck into beer, wine, cocktails and bubbly celebrating the American release of the band's Rattle And Hum film. 'He was slobbering, shouting and showing off,' said a bartender at the Santa

Monica niterie that hosted the bash. ‘Even the rest of the band told him to calm down. They should have been kicked out but because of who they are we let them stay...’” (*People*, Oct. 23, 1988, p. 15).

When asked about his position on homosexuality, Bono said: “My bottom line on any sexuality is that love is the most important thing. That love is it. Any way people want to love each other is OK by me” (Bono, *Mother Jones* magazine, May/June 1989).

At Wheaton College in 2002, Bono said, “It’s a remarkable thing, the idea that there’s some sort of hierarchy to sin. It’s something I can never figure out, the idea that sexual immorality is somehow much worse than, say, institutional greed. Somewhere in the back of the religious mind is this idea that we reap what we sow is missing the entire New Testament and the concept of grace completely” (“Backstage with Bono,” *Christianitytoday.com* music interviews, Dec. 9, 2002).

The *Christianity Today* reporter understood that Bono was saying that reaping what we sow is not a biblical teaching and is contrary to grace. In fact, the Bible plainly says, “Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap” (Galatians 6:7), and that was stated in the very context of Paul’s teaching about grace. God’s grace through Christ is offered to all men, but its reception requires repentance and faith (Acts 20:21). Nowhere in the New Testament do we find Christ or the apostles fretting about “institutional greed” or rebuking the Roman government for its institutional sins, but the New Testament says a LOT about PERSONAL sin and sexual immorality! Most of the New Testament epistles warn about sexual immorality.

Appearing on the Golden Globe Awards broadcast by NBC television in 2003, Bono shouted a vile curse word. The

incident was investigated by the Federal Communications Commission (FCC), which deemed his language “profane” but decided not to fine the stations. Imagine an alleged Christian shouting such vile things on the public airwaves that he is investigated by the FCC!

In 2006 Bono said: “I recently read in one of St. Paul’s letters where it describes all of the fruits of the spirit, and I had none of them” (“Enough Rope with Andrew Denton,” March 13, 2006).

In October 2008, Fox News reported that Bono and rocker friend Simon Carmody partied with teenage girls on a yacht in St. Tropez. The report, which was accompanied by a photo of Bono holding two bikini-clad teenagers on his lap at a bar, said, “Bono, Carmody and the girls partied into the night on the yacht” (“Facebook Pictures Show Married U2 Singer Bono’s Rendezvous with Sexy Teens,” *Fox News*, Oct. 27, 2008).

U2’s Message

U2’s Christian supporters tout the band’s “biblical” lyrics as evidence of the reality of their Christianity. But U2’s ambiguous lyrics do not present a clear Christian message, and the few songs that do mention Christ typically do so in a strange, unscriptural manner. “The listener senses something religious is being dealt with but can’t be quite sure what” (Steve Turner, *Hungry for Heaven*, p. 172). They never preach the gospel of Jesus Christ in a plain manner so that their listeners could be born again. They pose moral questions in some of their songs, but they give no Bible answers. “U2 don’t pretend to have the answers to the world’s troubles. Instead, they devote their energies to letting us know that they are concerned and to creating an awareness about those problems” (*U2: The Rolling Stone Files*, p. 10). What a pitiful testimony for professing

Christian musicians who COULD be preaching the light of the Word of God to a dark and hell-bound world.

Consider, for example, the lyrics to “When Love Comes to Town”:

“I was there when they crucified my lord/ I held the scabbard when the soldier drew his sword/ I threw the dice when they pierced his side/ But I’ve seen love conquer the great divide. When love comes to town I’m gonna catch that train/ When love comes to town I’m gonna catch that flame/ Maybe I was wrong to ever let you down/ But I did what I did before love came to town.”

This is typical of U2 songs. It intermingles thoughts about a girl at the beginning with thoughts possibly about the cross at the end, but nothing is clear. Listeners can interpret the ambiguous lyrics in a multitude of ways.

Consider the song “All Because of You” from U2’s 2004 album *How to Dismantle an Atomic Bomb*. “I’m alive/ I’m being born/ I just arrived, I’m at the door/ Of the place that I started out from/ And I want back inside.” That’s a confusing, really meaningless message.

One of U2’s most popular songs even proclaims that they haven’t found what they are looking for. “You broke the bonds/ You loosed the chains/ You carried the cross/ And my shame/ You know I believe it/ But I still haven’t found/ What I’m looking for” (“I Still Haven’t Found What I’m Looking For”).

This is a strange message for an alleged Christian rock band to broadcast to a needy world! They sing about Christ and the cross and then state that they haven’t found what they are looking for.

A Social Gospel

The group is active in political causes, but they are liberal, humanistic ones. For example, in 1992 they played a benefit

concert for the environmentalist/pacifist group Greenpeace and joined Greenpeace in protesting against a nuclear power plant. One of their hits, "Pride," is a tribute to the civil rights leader Martin Luther King; and in 1994, U2 received the Martin Luther King Freedom Award. King was an adulterous, theological modernist who taught a false social gospel. U2 supported the adulterous, abortion- and homosexual-supporting Bill Clinton in his 1992 run for president. Clinton conversed with them on a national radio talk show during the election campaign and met them in a hotel room in Chicago. At the same time they mocked George Bush during their USA concerts that year. They featured a video clip depicting Bush chanting the words to "We Will Rock You" by the homosexual rock group Queen. Members of U2 performed at Bill Clinton's televised inaugural ball on MTV. Bono said he was glad that Clinton's election was a victory for homosexuals (Flanagan, p. 100).

Bono's passion in recent years has been AIDS and poverty in Africa. He has petitioned Western governments to cancel the debts of African nations and to increase foreign aid. While Bono does call upon African leaders to "practice democracy, accountability, and transparency," he does not tie this in with foreign aid and does not put the blame of Africa's AIDS and poverty problem where it truly belongs, which is government corruption, pagan religion, and its corollary, the lack of moral character and immorality. If the entire wealth of America, the United Kingdom, and Europe were transferred to Africa tomorrow, it would not result in significant and lasting change unless these factors were first addressed, and Bono's plan does not significantly address them nor require any such radical systemic change. Instead, Bono puts the largest part of the blame for Africa's ills upon the unfair trade practices of and lack of aid by Western nations and an alleged lack of compassion on the part of Christians.

Speaking before Wheaton College in December 2002, Bono said, “Christ talks about the poor [and says] ‘whatever you have done to least of these brothers of mine, you've done to me.’ In Africa right now, the least of my brethren are dying in shiploads and we are not responding. We’re here to sound the alarm” (*Christianity Today*, Dec. 9, 2002). Bono thus grossly misapplies Christ’s statement in Matthew 25:40, applying it to the unsaved in general rather than to the nation Israel. This is the Fatherhood of God heresy that Mother Teresa also held, that all men are the children of God regardless of whether they have faith in Christ. Further, if Matthew 25:40 is a reference to the unsaved in general, the apostles and early Christians failed miserably, for there is no record that they attempted to relieve the social ills of the Roman Empire in general. In fact, the context of Matthew 25:32-46 is immediately following the return of Christ at the end of the Tribulation, and it describes how Christ will judge the nations on the basis of how they treated His people the Jews, which will be so viciously persecuted during that period. Compare Revelation 7:4-14.

Universalism and a False Christ

Bono’s christ is a false one. He says he is “attracted to people like Martin Luther King, Gandhi, Christ, to pacifism” (*U2: The Rolling Stone Files*, p. xxviii). The Lord Jesus Christ of the Bible is not a pacifist. He is not anything like the adulterous Martin Luther King or the Hindu Gandhi. Christ did instruct His people not to resist evil in the sense of taking up arms for religious causes. When persecuted, we are to endure it (1 Cor. 4:12); but Christ did not teach pacifism. Christ’s forerunner, John the Baptist, warned soldiers to be content with their wages, but he did not rebuke them for carrying arms as soldiers (Lk. 3:14). Before his death, Christ instructed his followers to provide swords for themselves (Lk. 22:32-38). Christ said he came not to send peace but a sword (Mt. 10:34). In fact, the Lord Jesus Christ will return

on a white horse to make war with his enemies (Rev. 19:11-16). The Christ of the Bible is no pacifist and He did not establish a pacifist movement.

When asked by *Mother Jones* magazine if he believed that Jesus is the only way and if that excludes other people from heaven, Bono replied: "I don't accept that. I don't accept that fundamentalist concept. I believe--what is it? 'The way is as narrow as the eye of the needle,' and all that--But I think that's just to keep the fundamentalists out. I never really accepted the whole 'born again' tag" ("Bono Bites Back," *Mother Jones* magazine, May 1989).

For their Vertigo Tour in 2005, U2 promoted "Coexist" as an icon for world peace. Bono wore a "coexist" headband that featured the cross of Christianity, the crescent moon of Islam, and the star of David of Judaism and he led the crowds in shouting, "Jesus, Jew, Muhammad, it's true; all sons of Abraham."

Anti-Christ

Bono has repeatedly worn upside down crosses in his concerts, which are satanic anti-christ emblems. He has displayed the inverted cross while singing the Beatles' song "Helter Skelter." He has worn it while singing the Rolling Stones' vile song "Sympathy for the Devil" (Joseph Schimmel, *The Submerging Church*, DVD, 2012).

Bono has aggressively promoted the movies of the occultist Kenneth Anger. When Bono was considering establishing ZooTV to rival MTV, he envisioned it "as a window for the world to see the films of Kenneth Anger" (Bill Flanagan, *U2: At the End of the World*, 1996, p. 477). Bono told *Details* magazine, "Part of America's dilemma is its TV because as a mirror it's a pretty distorted one. I mean, where can you see Kenneth Anger films in the United States?" ("Turning Money into Light, *Details* magazine, Feb. 1, 1994). Anger, a homosexual who has

“Lucifer” tattooed into his chest, wrote the foreword to Anton LaVey’s books *The Devil’s Notebook* and *Satan Speaks*. Anger exalts the occultist and moral pervert Aleister Crowley in the movie *Lucifer Rising: Invocation of My Demon Brother*. He promotes Crowley’s vision of a New Age world order called the age of Horus. Anger’s movie *Invocation of My Demon Brother* starred LaVey and Mick Jagger and Keith Richards of the Rolling Stones. Anger joined Led Zeppelin Jimmy Page guitarist in trying to exorcise Crowley’s former residence in Scotland of what they believed to be “a headless man’s ghost.”

No Christ-loving, Bible-believing man would promote the work of Kenneth Anger, and I’m sure he would agree with that statement.

Bono even transformed himself into the devil in the ZooTV tour during the early 1990s. The devil, which he called MacPhisto, was an aging rocker who had sold his soul for fame. That certainly sounds like Bono.

Other quotations demonstrate that U2’s “spirituality” is not based on the Bible:

“Bono dislikes the label ‘born-again Christian’--and he doesn’t go to church either. [He says,] ‘I’m a very, very bad advertisement for God...’” (*U2: The Rolling Stone Files*).

“A U2 concert aims to raise people’s sense of their own worth. ‘It’s a celebration of me being me and you being you,’ as Bono once put it. The music soars and swirls but never bludgeons. ... ‘I want people to leave our concerts feeling positive, a bit more free,’ says Bono” (Steve Turner, *Hungry for Heaven*, p. 28). A celebration of me is exactly what rock & roll is at its most fundamental level, and it is a fulfillment of 2 Timothy 3:2. “For men shall be lovers of their own selves...”

“I believe that it’s a woman’s right to choose [an abortion]. Absolutely” (Bono, *Mother Jones* magazine, May/June 1989).

Beware When the World Loves You

U2 is exalted as “the biggest band in the world,” and they are praised by everyone from *Christianity Today* to *Rolling Stone*. The world loves U2, and that brings some Scriptures to mind.

“If ye were of the world, the world would love his own: but because ye are not of the world, but I have chosen you out of the world, therefore the world hateth you” (John 15:19).

“I have given them thy word; and the world hath hated them, because they are not of the world, even as I am not of the world” (John 17:14).

“They are of the world: therefore speak they of the world, and the world heareth them” (1 John 4:5).

“And we know that we are of God, and the whole world lieth in wickedness” (1 John 5:19).

The world loves U2 because U2 is of the world, and the world recognizes its own. The love that Bono sings about is the world’s love. U2’s philosophy is the world’s philosophy. U2’s lifestyle is the world’s lifestyle.

Consider this line from the song “Vertigo” -- “A feeling is so much stronger than a thought.”

Bono quoted this in an interview with the wicked *Rolling Stone* magazine, and it summarizes the rock & roll philosophy and its blind mysticism, which is to do what feels right regardless of what the Bible or some other authority says about it. The Bible says we are to live by God’s Word, but rock & roll says, “Live by your feelings.” The Bible says the heart is deceitful above all things and desperately wicked, but rock & roll says, “Just follow your heart.” The Bible says we can only know God through the sound doctrine of His revelation in the Bible, through right thinking that comes by the right understanding of God’s Word, but rock & roll says, “Feelings are more important than thoughts.”

This is why the world loves U2, and this is why apostate Christianity loves U2.

Underoath

Underoath is a “Christian metalcore band from Tampa, Florida,” founded in 1997.

Ignoring God’s command not to be yoked together with unbelievers (2 Cor. 6:14-18), not to be conformed to the world (Romans 12:2), and not to love the world (1 John 2:15-17), Underoath is very comfortable with the filthy world of secular rock & roll. All of their stated influences are secular bands (e.g., Jimmy eat World, Radiohead, Isis). Their albums *They’re Only Chasing Safety*, *Define the Great Line*, and *Lost in the Sound of Separation* brought “cross-over” success in charting on The Billboard 200. They accompany secular rock bands on godless tours such as Mayhem, Taste of Chaos, and Warped. Keyboardist Christopher Dudley stated that a majority of Underoath's audience is not Christian, nor are the bands they would often tour with (“Busted: Underoath,” interview with Matt Fink, BustedHalo.com, Dec. 22, 2007).

Someone might argue that they are trying to reach the world for Christ, but they admit that their lyrics are not gospel or Bible-based. If they are not preaching the Bible and not even mentioning the name of Christ in their lyrics, how are they reaching people? Spencer Chamberlain said, “We’re not like your average Christian band. ... [Christianity is the] backbone of our lives, especially in the way that we handle certain things, but it’s not so much the backbone of our lyrics. It’s not like every song is a lesson from the Bible or something. It’s just normal life struggles” (“Interview with Underoath,” Europunk.net, Feb. 12, 2009). Every secular rock band sings about “normal life struggles.”

In July 2012, Underoath was one of the bands featured at the 14th annual Lifest in Oshkosh, Wisconsin. Christian rock's one-world church building enterprise was in full steam at this event. Other popular groups and artists participating were Switchfoot, Newsboys, Building 429, Norma Jean, Tammy Borden, Love & Death, Steven Curtis Chapman, Casting Crowns, and Disciple. 15,000 enthusiastic fans gathered to celebrate ecumenical unity through the sensual power of rock & roll. Participants could choose from three worship services, including a Catholic Mass led by Bishop David Ricken, who officially approves of the "Marian Apparitions" at the Shrine of Our Lady of Good Help in northern Wisconsin. The apparition appeared to Adele Brise in 1859 and said, "I am the Queen of Heaven, who prays for the conversion of sinners," plainly identifying itself as a demon, since the only Queen of Heaven mentioned in Scripture is an idolatrous goddess that was condemned by the prophet Jeremiah (Jer. 7:18). That Christian rock is intimately associated with such things is clear evidence of its apostasy.

Velasquez, Jaci

Jaci (pronounced *Jackie*) Velasquez (b. 1979) released her first album, *Heavenly Place*, in 1996 when she was only 16 years old. It quickly became the fastest-selling debut for a solo musician, produced five No. 1 hits, and won her the Dove Award for New Artist of the Year. The album has sold more than half a million copies. Her singing style is very sensual after the fashion of popular female rock singers such as the Spice Girls. Her songs are filled with breathiness, moaning, sighing, slipping and sliding, and high pitched vocal gymnastics.

She also achieved huge crossover success since 1999 as a Latin pop star. Her debut single was the first by a "gospel artist" to make the top of Billboard's Hot Latin Tracks chart.

Her video for “Sin Ti No Puedo Vivir” (Without You I Can’t Live) features sexy dancers.

Her sensual music and sexy voice and demeanor have garnered wealth and fame. Her picture has graced more than 50 magazine covers and she has reaped advertising dollars from Pepsi, Doritos, Target, and more. She signed a \$2 million contract for a line of cosmetics.

In a 1999 interview at the Christian Artists Seminary in Estes Park, Colorado, CCM Velasquez said, “I listen to a more of a very, very straight-forward pop-type music ... I love the music from pop artists” (“Transcript from the 25th Annual Christian Artists’ Seminar in the Rockies, August 3-4, 1999,” as telecast live from crosswalk.com, <http://www.angelfire.com/ms/jacivelasquez/int080499.html>).

Her music is typically vague in its message, which facilitates her objective as a crossover artist with one foot in the world. For example, her song “We Can Make a Difference” says: “We can make the world a better place/ We can make the sun shine through the rain.”

Jaci cites Amy Grant among her greatest influences (“Personal Information on Jaci Velasquez,” <http://www.ajy.net/jaciv/jacibio.html>). “She counts her greatest moment as an artist as her performances at a Billy Graham Crusade” (Ibid.). At such a forum she was yoked together with the most radical type of ecumenism, which includes practically every Protestant denomination, regardless of how liberal and unscriptural, plus Seventh-day Adventism and Roman Catholicism.

In 1997, Jaci joined Roman Catholic Kathy Troccoli and 40 other CCM artists to record *Love One Another*, a song with an ecumenical theme: “Christians from all denominations demonstrating their common love for Christ and each other.” The song talks about tearing down the walls of denominational division. The broad range of participants

who joined Troccoli in recording “Love One Another” demonstrates the ecumenical agenda of Contemporary Christian Music.

Vineyard Churches

See “John Wimber.”

Vogels, Jo

Jo (Joseph) Vogels, author of “The Victory Chant” (otherwise known as “Hail Jesus, You’re My King”), one of the most recorded contemporary worship songs and still on Integrity’s Music’s Top 40, has toured with Kevin Prosch and recorded some of his works. Prosch works closely with the “prophet” Rick Joyner who is promoting the gross heresy of an end-time miracle revival led by apostles which will usher in the return of Christ. (See Kevin Prosch)

Vogels’ “influences included Bob Dylan, Sting, Peter Gabriel, and the Beatles” (“Jo Vogels Compendium CD,” CDUniverse.com).

Walker, Tommy

Tommy Walker is the worship leader at Christian Assembly in Los Angeles. His popular contemporary worship songs include “We Will Remember,” “He Knows My Name,” “Only A God Like You,” “That’s Why We Praise Him,” “Mourning into Dancing,” “Break Through,” “I Have a Hope,” and “Nearer.”

His background is with the radically charismatic/ecumenical Christ For The Nations. (See “Christ For The Nations” in this Directory.)

Walker’s testimony of salvation is as follows:

“I came to Christ hearing a worship team strumming guitars singing ‘Jesus Loves Me (This I Know).’ I was only 11 years old, and God touched me in a deep way” (“Worship Chat with IntegrityMusic.com’s Tommy Walker,” *Christianity Today*, Nov. 24, 2009).

He might or might not have been converted then, but as it stands this is not a Scriptural testimony. There is nothing about repentance from sin, nothing about putting one’s faith in the cross-work of Christ. Nothing about who Jesus actually is in contrast to the false christs that abound in Christianity today. (See “False Christs and False Gods” in this Directory of Contemporary Worship Musicians.)

This testimony sounds like a shallow feeling-oriented experience that so many have had in place of biblical conversion. It sounds like Marsha Stevens’ “conversion” through seeing Jesus standing by the water and thinking of him as dying for her tears. (See “Marsha Stevens” in this directory.)

Walker’s radical ecumenism and his objective of building of the one-world church is evident in that he has ministered with Promise Keepers, Greg Laurie, Franklin Graham, Jack Hayford, Bill Hybels, and Rick Warren, all of whom yoke together with Roman Catholics in ministry and worship.

His worship music is recorded by Maranatha Music, Integrity Music, and Get Down Ministries.

Walker says that “we should use all chords and rhythms to worship God” and “there are no such things as good or bad chords” (“Worship Chat with IntegrityMusic.com’s Tommy Walker”). This would mean that it is impossible to corrupt the gift of music, which is a heretical philosophy in light of the Bible’s warnings about the danger of the world, the flesh, and the devil.

Walker’s philosophy of using worship music for evangelism is to “make lost people feel welcome to the

presence of God” (Ibid.). Note that this approach is all about feeling and experience. There is nothing like this in Scripture. There is no example of using worship music to reach the unsaved. Lost people might “feel welcome in the presence of God” through the mystical effect of sensual music, but it is a deception. In reality, they are not accepted in the presence of God apart from redemption through repentance and faith in the blood of Christ.

In October 2012, Walker joined hands with emerging heretic Leonard Sweet at the National Worship Leader Conference in San Diego. Sweet calls his universalist-tinged doctrine New Light and “quantum spirituality” and “the Christ consciousness” and describes it in terms of “the union of the human with the divine” which is the “center feature of all the world’s religions” (*Quantum Spirituality*, p. 235). He defines the New Light as “a structure of human becoming, a channeling of Christ energies through mindbody experience” (*Quantum Spirituality*, p. 70). Sweet says that “New Light pastors” hold the doctrine of “embodiment of God in the very substance of creation” (p. 124). In *Carpe Mañana*, Sweet says that the earth is as much a part of the body of Christ as humans and that humanity and the earth constitutes “a cosmic body of Christ” (p. 124). Sweet lists some of the “New Light leaders” that have influenced his thinking as Matthew Fox, M. Scott Peck, Willis Harman, and Ken Wilber. These are prominent New Agers who believe in the divinity of man, as we have documented in the book *The New Age Tower of Babel*. Sweet has endorsed *The Shack* with its non-judgmental father-mother god, and he promotes Roman Catholic contemplative mysticism and dangerous mystics such as the Catholic-Buddhist Thomas Merton. (For documentation see the book *Contemplative Mysticism*, which is available in print and eBook editions from Way of Life Literature -- www.wayoflife.org.)

Warren, Rick

See Saddleback Church.

Webber, Robert

See Twila Paris.

Wimber, John, and the Vineyard

(For more on the the history of contemporary praise music from its inception in the Jesus People movement and the intimate association of contemporary praise with the charismatic movement in general as well as its most radical aspect, the “latter rain apostolic miracle revival,” see “Calvary Chapel,” “Christ For The Nations,” “Lindell Cooley,” “International House of Prayer,” “Tim Hughes,” “Integrity Music,” “Thomas Miller,” “Kevin Prosch,” “David Ruis,” “Marsha Stevens,” “Michael W. Smith,” and “John Talbot.”)

To understand the Contemporary Christian Worship movement, one must know something about the late John Wimber (1934-1997) and the Association of Vineyard Churches.

The Vineyard Fellowship of churches, which was led for decades by John Wimber, has had a vast influence on contemporary praise music. Wimber himself, who was the manager of the secular rock group The Righteous Brothers before his conversion, wrote many popular CCM songs, and many of the Vineyard churches are noted for their influential music groups.

Wimber conducted “signs and wonders” conferences in various parts of the world, teaching the error that effective evangelism requires the working of miracles. Wimber spread great confusion by allowing for extra-biblical revelation,

even while claiming to be committed to Scripture alone. The Promise Keepers movement was founded by men involved in the Vineyard, including founder Bill McCartney. Though Wimber was not Pentecostal, he accepted and popularized many unscriptural Pentecostal-type practices, including “slaying in the Spirit,” “prophecy,” “words of knowledge,” and Pentecostal-style faith healing.

Wimber was a radical ecumenist who frequently spoke on the same platform with Roman Catholic priests. In 1986, Wimber joined Catholic priest Tom Forrest and Anglican Michael Harper at the European Festival of Faith, an ecumenical meeting in Birmingham, England. The Festival leaders sent the pope this message: “We are ready to join you in the united evangelism of Europe” (*Australian Beacon*, March 1988).

Wimber actively encouraged the reunification of Protestants with the church of Rome. “During the Vineyard pastors’ conference, he went so far as to ‘apologize’ to the Catholic church on behalf of all Protestants ... He stated that ‘the pope, who by the way is very responsive to the charismatic movement, and is himself a born-again evangelical, is preaching the Gospel as clear as anyone in the world today’” (John Wimber, *Church Planting Seminar*, audio tapes, 5 volumes, unedited, 1981, cited by Pastor John Goodwin).

This radical ecumenism is spread through Vineyard music. The *Vintage Vineyard Music* series is advertised as “Vineyard’s all-time worship classics THAT CONTINUE TO BE SUNG CROSS-DENOMINATIONALLY IN CHURCHES AROUND THE WORLD.”

In the late 1950s and early 1960s, Wimber managed the misnamed rock group “The Righteous Brothers.” He claimed that his Christian conversion occurred in 1962 under the

guidance of a Quaker, and by 1970 Wimber was pastoring a mystical-oriented Quaker church.

In the mid-1970s, Wimber became affiliated with Fuller Theological Seminary and Fuller professor C. Peter Wagner, a pragmatic church growth guru. In analyzing church planting models, Wagner was more impressed by “success” than with doctrinal purity. If a methodology “works” it allegedly has value, regardless of whether or not it is scriptural. Wagner was also influenced by Wimber’s charismatic mysticism and his “power evangelism” philosophy (that miracles are necessary for the fulfillment of the Great Commission).

Wimber applied this same type of pragmatism to the practical side of Christian life and ministry. Though he claimed to care deeply about theology, in practice he focused more on experience and feeling than on doctrine.

The Vineyard Churches originally came out of the Calvary Chapel movement led by Chuck Smith. Kenn Gulliksen, pastor of the Los Angeles Calvary Chapel, emphasized the exercise of “tongues,” prophecy, and healing more than Smith so he changed the name of his church to Vineyard in 1982. John Wimber, pastor of a nearby Calvary Chapel, merged with Gulliksen and after the latter’s departure Wimber became the leader of the new Vineyard association. Wimber founded the Anaheim Vineyard, which became the headquarters of the movement and eventually grew to 6,000 members. Much of the association’s rapid growth came from the transfer of membership from other churches. Of the 850 Vineyard churches, some 35% came over in their totality from another denomination or group (e.g., at least 30 Calvary Chapels became Vineyard churches) and a large percentage of the membership of new Vineyard churches comes from existing churches.

Wimber's Mystical Philosophy

True to his Quaker roots, Wimber was not satisfied with a life of faith; he wanted to “feel God.” He wanted to see and feel his Christianity. He said, “God uses our experiences to show us more fully what He teaches us in scripture, many times toppling or altering elements of our theology and world view. If my experience topples my theology, then I am giving more credence to my experience than to theology” (Wimber, *Power Evangelism*, p. 89).

Wimber always affirmed strongly that he believed the Bible is the final authority for faith and practice, but he undermined that affirmation by constantly exalting experience and by putting down the doctrine-alone approach to truth. HE WAS A STUDY IN CONTRADICTIONS.

Wimber warned against “worshipping the book” and mocked those who judge everything strictly by the Bible, saying they have “God the Father, God the Son, and God the Holy Book” (Wimber, as cited by Hank Hanegraaff, *Counterfeit Revival*, p. 109). On another occasion Wimber warned against being “too rigid” and “too heavily oriented to the written Word” (Ibid.). One would say something like that only if he were attempting to promote things that were not in accordance with the Word of God. The Psalmist said the written Word “is a lamp unto my feet and a light unto my path” (Ps. 119:105). It is impossible to be too strongly oriented toward the Bible!

In his healing seminar, Wimber made the following amazing statement, “It’s evil when you hide behind doctrinal beliefs that curtail and control the work of the Spirit. ... The Church today is committing evil in the name of sound doctrine. And they are quenching the work of the Holy Spirit” (Wimber, *Healing Seminar Series*, cited from *Testing the Fruit of the Vineyard* by John Goodwin).

In 1994, Phillip Johnson visited the Anaheim Vineyard, the church pastored by Wimber, and the congregation was told by one of the Vineyard pastors: “In a moment I’m going to call down the Holy Spirit. Things like you’ve never seen will begin to happen. ... Don’t be alarmed by anything you see ... And above all, don’t try to rationally evaluate the things you will see. ... Subjecting the revival to doctrinal tests is the surest way to put out the fire” (Phillip R. Johnson, “My Visit to the Anaheim Vineyard,” 1995, www.gty.org:80/~phil/articles/laught.htm).

At the same meeting a woman church staff member led in public prayer with these frightful words: “We refuse to critique with our minds the work that You want to do in our hearts. We refuse to subject Your work to our little doctrinal tests.”

This is the same philosophy that has produced the popular charismatic saying, “Don’t put God in a box.” If the “box” referred to is human tradition, that saying is true; but more often than not, the “box” refers even to the Bible.

Such a mindset leaves one open to spiritual delusion. If the Holy Spirit operates contrary to the Scripture in any sense whatsoever, there is no way to discern between the true Spirit and the false. This subtle undermining of biblical authority is one reason why strange and unscriptural things such as spirit slaying, spiritual drunkenness, “holy laughter,” and imperfect prophesying have been accepted in the Vineyard movement.

It is the natural desire of every child of God, of course, to “experience” the Lord and His Word as possible within the bounds of Scripture, but if our experiences are not subjected to the Bible they can lead to all sorts of error and spiritual delusion. We desire to see and feel God’s presence, but God has ordained that this present life is a life of faith, and faith that is sight (or feeling or experience) is not faith (Rom. 8:24). Genuine Bible faith is the evidence of “things NOT

seen” (Hebrews 11:1). The Lord Jesus Christ pronounced a blessing upon those who simply believe God’s Word without the advantage of sight (John 20:29).

By encouraging his followers to seek and expect signs and wonders, by downplaying doctrinal restraints, by promoting the idea of extra-biblical revelation through dreams and prophesies, through his promotion of sensual concepts of worship, and by his mystical approach to the Christian life, John Wimber prepared fertile soil for aberrant movements such as Rodney Howard-Browne’s “spirit of drunkenness” and Paul Cain’s soothsaying.

An Unscriptural Emphasis on Miracles

Shortly after Wimber became a Christian, he became a voracious Bible reader. The Scriptures excited him. Finally, after weeks of reading about life-transforming miracles in the Bible and attending boring church services, John asked one of the lay leaders, “When do we get to do the stuff?”

“What stuff?” asked the leader. “You know, the stuff here in the Bible,” said John. “You know, like stuff Jesus did—raising people from the dead, healing the blind and the paralyzed. You know, that stuff.”

“Well, we don’t do that anymore,” the man said.

“You don’t? Well what do you do?” asked John.

“What we did this morning,” replied the man.

In frustration, John responded: “For that I gave up drugs?”

Wimber should have heeded Jesus’ warning in Matthew 16:4, “A wicked and adulterous generation seeketh after a sign,” but his itch for “doing the stuff” only intensified as he grew older, even though he was never successful at it. Wimber taught an influential course on “Signs, Wonders, and Church Growth” at Fuller Seminary in the early 1980s.

Later he traveled to many parts of the world with his “signs and wonders” crusades, promoting his doctrine that the Christian life and ministry should be accompanied by experiential miracles to be authentic and that miracles produce faith and make evangelism effective. In his popular books *Power Evangelism* and *Power Healing*, Wimber promoted this thinking: “Clearly the early Christians had an openness to the power of the Spirit, which resulted in signs and wonders and church growth. If we want to be like the early church, we too need to open to the Holy Spirit’s power” (Wimber, *Power Evangelism*, p. 31).

In reality, kingdom power and the manifestation of the sons of God in glory will be enjoyed when Christ returns, and we who live in this present world must patiently wait for those events . Romans 8:23-25 is very clear about this. Timothy was told that the kingdom will come when the King returns (2 Timothy 4:1-2). Paul taught the new believers that they will enter into the kingdom after the tribulation of this present time (Acts 14:22).

Miracles do not produce faith; genuine faith only comes through the Scripture. “So then faith cometh by hearing, and hearing by the word of God” (Rom. 10:17). Multitudes who observed Christ’s truly mighty miracles--miracles that John Wimber was never able to do--did not believe in Him as the Messiah.

This carnal enthusiasm for the miraculous is the atmosphere that has produced every variety of strange and unscriptural thing. It was the soil from which the strange “revival” sprang up in the 1990s. It appeared in May 1993 at Carpenter’s Home Church in Lakeland, Florida, where Pentecostal evangelist Rodney Howard-Browne called himself “the Holy Ghost Bartender” and people laughed hysterically and uncontrollably and staggered around like drunks. It appeared in June 1993 at the Brownsville Assembly in Pensacola, Florida, where the pastor lay in a

drunken stupor on the church platform for four hours and was so “drunk in the spirit” at times that he had to be carried out of the church in a wheelbarrow and when he tried to drive his car he ran into things. It appeared again in 1994 at the Airport Church in Toronto, Ontario, where people not only laughed and got drunk but also barked like dogs and roared like lions.

I heard Wimber speak at the North American Congress on the Holy Spirit & World Evangelization, in August 1990, in Indianapolis. He said: “After God has given you his Son, why would he withhold healing from you? ... Up in heaven the angels rejoice when they see the servants of God on earth doing the deeds of the Son and ministering in the power of the kingdom. ... I believe right now that the Lord is releasing healing angels among us and that they are here to minister on his behalf...”

In spite of such claims, Wimber’s healing success was no better than that of any Bible-believing pastor who prays for his people.

Five Christian medical doctors attended a Wimber healing crusade in Leeds, England, and concluded: “We saw no change that suggested any healing of organic, physical disease” (Dr. Verna Wright, “A Medical View of Miraculous Healing,” chapter 11 of Peter Masters, *The Healing Epidemic*, 1988, p. 213; Wright is Chief of Rheumatology at Leeds University). During the Leeds crusade, a girl with deep psychiatric problems who fell down screaming and was pronounced healed had to be committed to a psychiatric hospital three months later.

When questioned about his healing ministry in Australia in March 1990, Wimber admitted that not all diseases are equally responsive to his “healing ministry.” He said that he had a high success rate for headaches and back aches but that of the 200 Down Syndrome children he had prayed over

none had been healed (Phillip D. Jensen, “John Wimber Changes His Mind!” *The Protestant Review*, July 1990).

In other words, John Wimber could “heal” sicknesses that cannot be seen and that can be “healed” just as successfully by hypnotists and shamans and Christian Science practitioners, but he could not heal organic diseases. Therefore, he definitely did *not* operate in “the stuff”--the manifest healing power--exercised by Jesus Christ in the Gospels and by the apostles in the book of Acts. What Wimber tragically failed to understand is that Christ and the apostles did not perform miracles as examples for us to imitate. Christ performed miracles to authenticate His Messiahship (John 5:26; 10:25, 37-38; 14:11; 15:24; 20:30-31) and the apostles performed miracles to authenticate their apostleship (Mark 3:14-15; 2 Corinthians 12:12). If all believers could perform such miracles, they would be rendered ineffective as authenticating signs. (For more on this see *The Pentecostal-Charismatic Movements*, which is available in print and eBook formats from Way of Life Literature.)

Extra-Biblical Revelation

In the late 1980s and into the 1990s, Wimber accepted the Kansas City Fellowship of prophets and promoted the ministry of “prophets” throughout the Vineyard movement. Mike Bickle, Paul Cain, and Bob Jones (*not* the Bob Jones who founded Bob Jones University in Greenville, North Carolina, or any of his sons) were three of the “prophets.” The tapes of “prophecies” were sold through the Vineyard International publications catalog in spite of the fact that these “prophets” admit that they make mistakes! They claim that one has to learn how to prophesy just as one has to learn how to study the Bible or to witness, which is patently ridiculous in that prophecy is a supernatural ministry. Paul Cain and Bob Jones have since had serious “moral failures.”

It was discovered that Cain is a homosexual and alcoholic. Cain's 2008 prophecy that Todd Bentley was a pure-hearted man and the head of the New Breed Manifest Sons of God who would lead the worldwide end-time miracle revival turned out to be bogus when Bentley was exposed as an adulterer who was even then carrying on an affair with a ministry worker.

Many Vineyard churches have been caught up in this. James Ryle, pastor of the Vineyard church in Boulder, Colorado, has written books explaining how Christians can learn to interpret the alleged revelations they receive through dreams and visions and the experiences of life. Ryle was influential in the founding of Promise Keepers and was on PK's board of directors. Promise Keepers' leader Bill McCartney was a member of Ryle's church. In his books, Ryle describes alleged prophecies he received pertaining to McCartney and his college football team, and it was these "prophecies" which impressed McCartney that Ryle was a man of God. Ryle taught McCartney to believe in his inner urgings and visionary goals, and this was instrumental in his boldness to start an international men's movement even though he is in no sense qualified to lead a Christian movement which has a goal of building strong families and strengthening pastors. His testimony of salvation is unclear; spiritually he is extremely weak; he had a miserable family life (even after founding PK); and his understanding of Bible doctrine is grossly lacking. Based upon the Bible alone, it would be plain that McCartney is not the man for such a job (even if Promise Keepers was a scriptural organization, which it is not), but Vineyard churches simply do not follow the Bible alone (though they profess to).

Sensual Worship Styles

Instead of rejecting the music through which he served the flesh and the devil prior to his conversion, Wimber merely

changed the words and incorporated the same carnal rock music for the worship of the holy Lord Jesus Christ.

Worship services, in Vineyard practice, are occasions during which a congregation comes under the power of rock music and gives itself over to this power. A typical Vineyard music group is built around the same components one finds in a secular rock group: drums, bass guitar, lead guitar, electronic keyboard. The makeup of such a music group is overwhelmingly tilted to the backbeat. It is all about sensual off rhythm. Not only are the same music components used, but the same styles are also used. Repetition, a big part of secular rock, is also used in the Vineyard worship experience. It is not uncommon for one song or even one simple stanza to be sung over and over, creating a hypnotic environment.

This worship-equals-rock-music phenomenon has swept through much of the Pentecostal-Charismatic world. Pentecostalism has always been in love with jazzy music, but it has become even worldlier in recent decades. I have attended many large conferences and smaller meetings in various parts of the world, and the rock and roll worship has always been present. The music is sensual, fleshly. It appeals to the body. It does not create a holy atmosphere, an atmosphere separate from this present wicked world, wherein the holy God of the Bible can be worshipped in spirit and truth. It encourages dancing but not spiritual conviction. It creates a carnal, mystical atmosphere whereby the flesh exhibits itself and demonic delusions are easily promoted. The music used to create the sensual, immoral atmosphere of a bar or nightclub cannot be sanctified unto the Lord. The attempt to do so is a great spiritual blindness and delusion. After nearly 40 years of prayer and Bible study and meditation on this topic, I am more than ever convinced that Contemporary Christian Music is one of the devil's chief tools for building the end-time apostate Christianity.

Wimber's Vineyard churches have been in the forefront of spreading rock music throughout the world and into every denomination. This music and the sensual "worship" experience associated with it create an atmosphere in which error such as "the drunken spirit" or "spirit slaying" and "unintelligible mutterings" and "holy laughter" and "holy shaking" can easily arise. It also creates an environment in which heresy is not critically evaluated and thus is allowed to spread.

Vineyard music has gone around the world. I have encountered it on my travels to England, Ireland, Singapore, Korea, Australia, the Philippines, and other places. I obtained a Vineyard tape that was produced in India and was sold in a bookstore in Kathmandu, Nepal.

One of the themes of the Vineyard music is ecumenical unity. Vineyard worship leader David Ruis' song "Break Dividing Walls" is an example. It says, "We will break dividing walls; we will be one. We will break dividing walls between the Baptist and the Methodist, between the Episcopalian and the Presbyterian, between the Pentecostal and the Charismatic; the walls are coming down between all denominations."

Wimber's Radical Ecumenism

John Wimber led the way in bringing the ecumenical philosophy into the Vineyard churches. In his zeal for finding "signs and wonders" in church history after the days of the apostles, Wimber praised the Roman Catholic Church for believing in miracles and did not warn that these "miracles" are scripturally bogus and are performed in the context of a false gospel.

In his book *Power Evangelism: Signs and Wonders Today* (1995), Wimber mentioned the following Catholic "saints" in a positive light: Pope Gregory the Great, St. Francis, St. Dominic, St. Benedict, and Ignatius of Loyola. He did not

give any warning about the false faith-works gospel preached by these “saints” that has sent multitudes to hell, and he did not cast any doubt upon the wild-eyed mythical aspects of the Catholic stories that surround these individuals.

ST. BENEDICT OF NURSIA (c. 480-547), called the “father of the Western monks,” was one of the founders of Catholic monasticism with its unscriptural and unholy doctrine that “celibacy” is holier than marriage. According to the *Catholic Encyclopedia* Benedict performed miracles, delivered prophecies, and even astral projected his spirit so that he accompanied the monks on their journeys. His first miracle was alleged to have been the “healing” of an earthenware sieve that his nurse had broken. It is said that on one occasion when some monks tried to poison Benedict the cup “miraculously shattered as he made the sign of the cross over the vessel prior to raising it to his lips.” Pope Urban VIII said that Benedict “merited while still in this mortal life, to see God Himself and in God all that is below him.” All of this is unscriptural nonsense, and anyone that exalts “St. Benedict” as an example of continuing “signs and wonders” in the churches after the days of the apostles needs his head examined.

GREGORY THE GREAT (A.D. 590-604) was “the first of the proper popes” and with him begins “the development of the absolute papacy” (Philip Schaff, *History of the Christian Church*, I, p. 15). He solidified this unscriptural and blasphemous office, which claims to be the head of all churches of the world. It was Gregory who established the Papal States upon the dying carcass of the old Roman Empire, replacing secular Rome with ecclesiastical Rome and hastening the “christianization of paganism.”

ST. FRANCIS OF ASSISI (1181-1226) was the founder of the Franciscan Order. Born to the family of a wealthy nobleman, Francis allegedly heard a voice when in his 20s telling him to repair a ruined church. Absconding with a load

of colored drapery from his father's shop, he sold it for gold and tried to give it to the church. After that he told his father that he was no longer under his jurisdiction since he had devoted himself to God. He dedicated himself to "celibacy" and married "Lady Poverty." His "friars" took vows of obedience, poverty, and chastity, and traveled two-by-two preaching and begging. The *Catholic Encyclopedia* says Francis saw a vision of the seraph angels and received "the stigmata" or visible wounds of Jesus in his own body. Many stories are told in Catholic literature of Francis' strange relationship with animals. On one occasion he pleaded with the people of a village to feed a wolf that had ravished their sheep, calling him "Brother Wolf." On another he preached to his "little brethren the birds." Francis received the blessing of Pope Innocent III, the founder of the brutal Inquisition. The Franciscans and the Dominicans were appointed by one of Innocent's successors, Pope Gregory IX (1227-1241), at the head of the Inquisition, with papal authority to destroy Bible-believing Christians wherever they were found. They did a good job of it for half a millennium, developing a massive spy network (all citizens from ages 12 to 14 and older throughout Catholic territories were sworn as spies of the Inquisition and were required to reveal all offenders), capturing and imprisoning and impoverishing and torturing and burning men and women whose only crime was refusing to bow to the Pope's false doctrine.

ST. DOMINIC (1170-1221) was the founder of the Dominican Order of Preachers and they were at the very cutting edge of the terrible Inquisition. One of the missions Dominic set for his order was "the extinction of heresy." The unscriptural and blasphemous "devotion of the Rosary" is usually attributed to Dominic. The practice of the Rosary involves saying prayers to Mary that can legitimately be addressed to Almighty God alone. The Dominicans wrecked havoc on the Albigensians and the Waldensians and the Anabaptists and the Lollards and anyone else that refused to

bow to the pope. The blood-thirst of the Dominicans earned for them the stigma of ‘Domini Canes,’ or the ‘Lord’s Dogs’” (Thomas Armitage, *A History of the Baptists*, I, pp. 311-112). It was the Dominicans who were at the forefront of the attempt to stop the translation of the Bible into common languages. The Dominicans headquartered at the Blackfriars’ monastery in London (so named because of the black robes worn by the Dominican friars) called a Synod against Bible translator John Wycliffe in England and made every effort to stop Wycliffe’s preaching and translation work. Failing in this, countless copies of the Wycliffe Scriptures were confiscated and burned and hundreds of those who read them were likewise burned.

IGNATIUS OF LOYOLA was the co-founder of the Jesuits or The Society of Jesus, which was established on September 27, 1540, by Pope Paul III and was a major part of the brutal Counter Reformation. Loyola’s Jesuits took a vow of complete, unquestioning submission to the pope and to the superiors of their order. “...let every one persuade himself that he who lives under obedience should be moved and directed, under Divine Providence, by his superior, JUST AS IF HE WERE A CORPSE, which allows itself to be moved and led in any direction.” The Jesuits plotted, and often succeeded in, the violent overthrow of governments and the assassination of kings that did not please the popes. They preached a sacramental gospel that adds the necessity of works and sacraments to the grace of Christ. Loyola is buried in Gesu Church, the headquarters of the Jesuits in Rome, and there is a massive monument to him on the left side of the church. On the right lower side of the monument is the marble statue “THE TRIUMPH OF THE FAITH OVER HERESY” by Pietro Le Gros. It depicts Mary holding a large crucifix and violently casting Luther and John Huss out of Heaven. A little winged angel off to the side is gleefully tearing pages from a book with another book waiting its turn for destruction. The books are the writings of the Reformers

and their vernacular Bible translations, which were also condemned and burned by Rome.

For John Wimber to promote men such as these as alleged godly workers of signs and wonders is inexcusable folly.

In his book *Power Evangelism* Wimber also said that many healings have taken place at the Roman Catholic pilgrimage site of Lourdes. “Lourdes, in France, had religious events which gave birth to the phenomena which have occurred there. ... Between 1918 and 1956, 216 cases of miracles were recorded” (Wimber, *Power Evangelism*, p. 165). Wimber fails to warn his readers that these alleged miracles were done in the name of Rome’s demonic “ever virgin, immaculate, Queen of Heaven” Mary.

“Wimber’s wife Carol was raised in the Roman Catholic Church. Wimber states that after having separated for awhile over marriage difficulties, he and Carol were remarried in the Catholic Church (*Power Evangelism, Signs and Wonders Today*, p. 15). Wimber doesn’t say they renewed their marriage vows; he says they were remarried, as if they had never been married before stating their vows before a Catholic priest. Neither John nor Carol have renounced their Roman Catholic experiences” (Al Dager, *John Wimber and the Vineyard*, Media Spotlight, Redmond, Washington).

Wimber often recommended the ministries of Roman Catholic priests Michael Scanlan and Francis McNutt. He frequently spoke on the same platform with Catholic priests and apparently had no serious problem with their doctrine. As we have seen, in 1986 Wimber joined Catholic priest Tom Forrest and Anglican Michael Harper at the European Festival of Faith, an ecumenical meeting in Birmingham, England. The Festival leaders and the 8,000 participants sent the Pope of Rome a message: “We are ready to join you in the united evangelism of Europe” (*Australian Beacon*, March 1988).

Wimber was a featured speaker at the North American Congress on the Holy Spirit & World Evangelization in Indianapolis, August 1990. In that forum, he joined hands with roughly 12,000 Roman Catholics, including countless priests and nuns. A Catholic mass was held every morning. Priest Tom Forrest brought the closing message. In an afternoon message Forrest told of how he “evangelized” by walking through Rome and praying a decade of the Rosary for those he passed. In that same meeting I heard Forrest say that he thanks God for purgatory, because he knows that purgatory is the only way he can go to Heaven. It is obvious that this “charismatic Catholic” doesn’t believe in the sufficiency of the blood of Jesus Christ, yet Wimber was at home in the midst of such apostasy.

In October 1991, the John Wimber conference in Sydney, Australia, featured Catholic priests Tom Forrest and Raniero Cantalamessa, as well as Catholic layman Kevin Ranaghan. Cantalamessa was the papal preacher at the Vatican. Ranaghan claims that the Roman Catholic Church alone contains the fullness of God and truth and that the pope is the infallible head of all churches. In spite of their wretched heresies, these men were promoted by Wimber as Spirit-filled men of God.

“In a news clipping recently received from New Zealand, John Wimber described the Pope’s intention to call a decade of world evangelization as ‘one of the greatest things that has ever happened in the history of the Church. ... I am thrilled with the Pope and glad that he is calling the Church to this goal, to this work.’ The report said that Wimber had been told informally that the Vatican had shown ‘a real interest’ in using Vineyard Ministries International’s concepts for the decade of evangelization ‘and possibly even myself to help train priests who will be used as trainers in the program worldwide’” (“Off to Rome with Wimber,” *New Age Bulletin*, June 1988).

The following witness to Wimber's extreme ecumenism is given by Pastor John Goodwin, who formerly was with the Vineyard movement. This is from "Testing the Fruit of the Vineyard" --

"Wimber's extra-biblical forays also led him to accept practices which the Church has rejected as unbiblical for centuries, such as the use of relics (human remains and objects they've touched): 'In the Catholic church for over a 1,200 year period people were healed as a result of touching the relics of the saints. We Protestants have difficulty with that ... but we healers shouldn't, because there's nothing theologically out of line with that' (John Wimber, Church Planting Seminar). ... Wimber is not only open to Roman Catholic doctrine but actively encourages the reunification of Protestants with the church of Rome. During the Vineyard pastors' conference, he went so far as to 'apologize' to the Catholic church on behalf of all Protestants ... He stated that 'the pope, who by the way is very responsive to the Charismatic movement, and is himself a born-again Evangelical, is preaching the gospel as clear as anyone in the world today'" (John Wimber, *Church Planting Seminar*, audio tapes, 5 volumes, unedited, 1981).

Wimber wholeheartedly recommended the writings of Jesuit priests Dennis and Matthew Linn. He wrote: "Father Dennis and Matthew Linn are Jesuit priests who have written books which deal with physical, psychological and spiritual wholeness. They are highly trained in psychology and combine the best insights in this field with theological understanding, shaped by charismatic experience" (Abraham Friesen, quoted by Albert James Dager, *Latter-Day Prophets: The Kansas City Connection*, Part V). In reality, the Linns are guilty of piling heresies upon heresies.

Wimber and the New Prophets

In the early 1990s, John Wimber swallowed the charismatic new prophecy movement "hook, line, and

sinker.” He was given personal prophecies by Paul Cain and others and was impressed that they knew some of the secrets of his life. (This is actually soothsaying.) These men were associated with Mike Bickel’s Kansas City Fellowship (KFC), and as a result Wimber actually brought the KCF into his own Vineyard Ministries. This is in spite of the fact that these “prophets” admit that they are fallible and that much of the time their prophecies are wrong. One of them, Bob Jones, said they are only right 65% of the time! This flies in the face of the Bible’s plain warning in Deuteronomy 18:20-22. Since then Paul Cain was exposed for alcoholism and homosexuality and Bob Jones was removed from ministry for “sexual misconduct (“Minister removed after confession of sexual misconduct,” Olathe Daily News, November 30, 1991). These “new prophets” all revere William Branham and claim that they are building on the foundation that he and other Pentecostal healing prophets built in the 1950s, but Branham was both a heretic who denounced the Trinity and a false prophet who said that 1977 would “terminate the world systems and usher in the millennium” (An Exposition of the Seven Church Ages).

Vineyard Worship Music

I consider the Vineyard Worship Music the most sensually enticing of all of the contemporary worship music. It is very powerful, addicting rock & roll.

A Visit to the Vineyard Church, Anaheim, California

On August 31, 2003, I attended the Sunday morning service of the Anaheim Vineyard for research. The dress was casual in the extreme, the people dressing as they would for a sporting event. Shorts were the rule.

The service was divided into four segments: praise and worship, prophecy, sermon, and “personal ministry.”

The praise and worship segment was led by a large rock style band consisting of a drummer, three or four guitars, a piano, a keyboardist (who also played saxophone and a wind midi), and several singers. A large percentage of the people participated enthusiastically in the worship service, letting themselves be carried along by the sensual music, many lifting up their hands, some kneeling, most swaying to the music, some dancing.

During the prophecy segment, a few people, both men and women, gave personal prophecies or led out in a song. One prophecy boldly proclaimed, "The time will come when the taverns and the malls will be places of worship." This is a prophecy that has often been made by those who believe that the coming of Christ will be preceded by a great spiritual revival characterized by the redeeming of large segments of society accompanied by signs and wonders. Many of the prophets who have been associated with the Vineyard, such as Paul Cain and Mike Bickle, have made such prophecies, but the decades have rolled by and they remain unfulfilled, with apostasy rather than revival the predominant theme in society throughout the globe.

The message was on contemplative prayer and it was deeply influenced by Roman Catholic spirituality. The speaker, who was a pastor emeritus in a Vineyard church, described four types of prayer: crisis prayer, evangelical prayer, "Come, Holy Spirit" prayer (calling upon the Holy Spirit to demonstrate "kingdom power"), and contemplative prayer. It was all about feeling and experience. He described the latter as "gazing at length on something" and as "coming into the presence of God and resting in the presence of God." He described contemplative prayer as lying back and floating "in the river of God's peace." The speaker described sitting on a couch "in the manifest presence of Jesus." He quoted St. John of the Cross, "It is in SILENCE that we hear him."

The Vineyard speaker recommended the writings of the late Thomas Merton (a Catholic priest who converted from the Anglican Church), who wrote a book on contemplative prayer and whose voice is extremely influential in the “centering prayer” movement. Merton spent the last 27 years of his life in a Trappist monastery devoted to Mary where silence is the rule (Abbey of Our Lady of Gethsemani in Kentucky), and he promoted the integration of pagan practices such as Zen Buddhism and Christianity. The titles of some of his books were “Zen and the Birds of the Appetite,” “The Way of Chuang Tzu,” and “Mystics and the Zen Masters.” For three years, Merton lived as a complete hermit.

The Vineyard speaker described personal revelations that he has allegedly received from God. He claimed that on one occasion Jesus said to him, “Come away, my beloved,” which he obeyed by staying in a Catholic monastery. He mentioned at least two occasions in which he has spent time in monasteries. The speaker claimed that there are five benefits from contemplative prayer: (1) An abiding sense of peace, (2) prophetic revelation, (3) love that is felt, (4) personal transformation, and (5) power ministry.

He used several Catholic “saints” as examples of the benefit of contemplative prayer, and there was no warning whatsoever about their false gospel, their blasphemous prayers to Mary, or any other error. In fact, he recommended that his listeners “read the lives of the saints.” He mentioned St. Catherine of Siena and said that Christ appeared to her and placed a ring on her finger signifying her marriage to Him. He claimed that Catherine experienced the benefit of contemplative prayer by being able to exercise supernatural healing. He mentioned “St. Anthony,” one of the fathers of the deeply unscriptural Catholic monasticism. Anthony spent 20 years in isolation, and after that, according to the

Vineyard pastor, the “saint’s” ministry was characterized by “signs and wonders.”

The growing emphasis on Catholic spirituality in evangelical and charismatic circles is dangerous in the extreme, but it is the outgrowth of the ecumenical philosophy which has torn down the walls of separation between many Protestants and Baptists and the Roman Catholic Church.

After the sermon, the Vineyard speaker gave an invitation for the people to come forward to receive personal ministry by the workers. He first led the congregation in repeating silently to themselves, “Jesus, Son of David, have mercy on me.” He said, “Receive his presence that is coming upon you.” He said, “Holy Spirit, I pray for your merciful presence to rest on each of us.” The people were urged to pray, “Lord Jesus, have mercy on me a sinner,” but the gospel of the death, burial, and resurrection of Jesus Christ was never given. There was no explanation of why sinners can receive mercy or what sin is or what it means to receive mercy. Nothing was clarified; all was vague spirituality. A visiting Roman Catholic would have interpreted the invitation within the context of his sacramental gospel and would doubtless have “received Jesus” again just as he has been taught to do repeatedly, but without coming to the once-for-all confidence and surety of biblical salvation.

Many people went forward, but I did not observe the traditional charismatic phenomena such as spirit slaying and shaking. Those were typical at the Anaheim Vineyard in the 1990s, but it appears that such things are no longer the norm for regular Sunday services. There weren’t any signs and certainly no wonders that day.

For more about Wimber and the Vineyard see “David Ruis” in this Directory.

Wyse, Eric

Eric Wyse's "Wonderful, Merciful Savior" is included in Majesty Music's new *Rejoice Hymns*. Wyse taught at Liberty University's Center for Worship in October 2011.

Wyse served as organist at St. Bartholomew's Episcopal Church in Nashville from 1993 to 2001, when he was named music director. This church's 2012 Summer Movie Nights features such filthy fare as the R-rated film "Knocked Up," which "follows the repercussions of a drunken one-night stand that results in an unintended pregnancy." The church also hosts Jazzercise classes in its gym.

As a producer and consultant, Wyse has worked with ecumenical rockers such as Keith and Kristyn Getty, Amy Grant, and CeCe Winans.

Wyse is a one-world church builder who sees music as a major aspect of this endeavor. One of the web sites most highly recommended by Wyse is Internetmonk.com, which promotes such things as handmade Franciscan-inspired rosaries, the blogs of apostate emerging church leaders Shane Claiborne and Scott McKnight, and the Merton Institute for Contemplative Living, which is dedicated to the philosophy of the Buddhist-Catholic monk Thomas Merton.

In his blog Wyse published a statement by Steven Harmon promoting ecumenical relations with the Roman Catholic Church. Note the following from Wyse's web site:

"In a previous post I expressed my my appreciation for the Baptist-produced *Celebrating Grace Hymnal* (2010) in light of the implications for receptive ecumenism of the Baptist practice of hymn singing that I noted in my 2010 *Lourdes College Ecumenical Lecture* (subsequently published as "HOW BAPTISTS RECEIVE THE GIFTS OF CATHOLICS AND OTHER CHRISTIANS" in *Ecumenical Trends* 39, no. 6, June 2010, pp. 1/81-5/85). BAPTIST HYMNALS ARE ARGUABLY THE MOST

SIGNIFICANT ECUMENICAL DOCUMENTS PRODUCED BY BAPTISTS. They implicitly recognize hymn writers from a wide variety of traditions throughout the history of the church as sisters and brothers in Christ by including their hymns alongside hymns by Baptists...[In addition to numerous] patristic hymns, Baptists receive through their hymnals the gifts of Francis of Assisi and Teresa of Jesus, Martin Luther, the post-Reformation Roman Catholic author of 'Fairest Lord Jesus' from the Münster Gesangbuch, the Methodist Charles Wesley, and more recently the Pentecostal pastor Jack Hayford, to name a few hymn writers whose ecclesial gifts Baptists have gladly received with their voices and hearts" ("Baptist Hymn Singing, Receptive Ecumenism, and the Nicene Creed" by Steven Harmon, published by Eric Wyse at HymnWyse, March 14, 2011).

This statement reflects the spiritual blindness that permeates the contemporary praise music movement, and fundamentalist, Bible-believing Baptist churches that are messing around with this music by "adapting it" are building bridges to this extremely dangerous world. The adapters, who are trying to take the rock out of Christian rock, argue that since Baptist churches sing some Lutheran or Methodist hymns from the past, it is inconsistent to reject music written by contemporary worshippers today. This is a foolish argument used by people who are following their feelings and lusts rather than living strictly by God's Word. I don't know of one Baptist church that became Lutheran by singing Martin Luther's "A Mighty Fortress," but I know of dozens that have become contemporary by messing around with contemporary worship music. Further, I don't know of any teenagers in Bible-believing Baptist churches that became rock & rollers by listening to Fanny Crosby's hymns, but I know of many that have become out-and-out worldly rock & rollers by messing around with Christian rock. Whatever Luther was, he left Rome and was not trying to yoke together with the Harlot to build a one-world church, but playing

footsie with Rome and building the one-world church is exactly what contemporary worship musicians are doing, as we have documented in this *Directory of Contemporary Worship Musicians*.

Zschech, Darlene, and Hillsong

Darlene Zschech (pronounced *check*) is a prominent voice in the Contemporary Worship movement. For 25 years she was “worship pastor” at Hills Christian Life Centre, Sydney, Australia, and has published many popular worship albums under the Hillsong Music label. She is also associated with Integrity Music and the Hosanna label. In 2010, Darlene and her husband became the senior pastors of Hope Unlimited Church, another Pentecostal church in Australia, but she continues to be involved in music projects with Hillsong.

The co-pastors of Hills Christian Life Centre, under whom Zschech ministered, are Brian Houston and his wife, Bobbie. The church features a large rock band with five back-up singers and a Word-Faith prosperity message. In 2002, the church took in \$10 million in tithes alone, not to speak of the sale of music and materials. Brian Houston’s book “You Need More Money” teaches the way to prosperity through giving and “kingdom living.” Houston says, “If you believe in Jesus, He will reward you here as well [as in Heaven]” (“The Lord’s Profits,” *Sydney Morning Herald*, January 30, 2003). His wife and co-pastor Bobbie published a tape set entitled “Kingdom Women Love Sex,” which doubtless was a top seller. (When I inquired about it at the Hills Christian Life Centre bookstore in October 2004, I learned that the name had been changed to “Kingdom Women Love & Value Their Sexuality.”)

When asked by a *Sydney Morning Herald* reporter why the church is so successful, Brian Houston replied, “We are scratching people where they are itching” (“The Lord’s

Profits,” *Sydney Morning Herald*, January 30, 2003). That is right out of 2 Timothy 4:3, which is a warning of apostasy. It describes people who itch for a new kind of Christianity and heaps of preachers who will scratch this illicit itch. “For the time will come when they will not endure sound doctrine; but after their own lusts shall they heap to themselves teachers, having itching ears.”

Zschech’s song “Shout to the Lord” is used widely in contemporary worship circles. The album by that title remained No. 1 on “praise and worship charts” for over 30 weeks. It won Song of the Year at the Dove Awards in 1998. It has been estimated that it is sung by 30 million Christians around the world, and it has been sung even at fundamental Baptist churches.

One of Zschech’s themes is the importance of ecumenical unity. For example, she makes the following comment about the album “You Shine”: “There is a new sound and a new song being proclaimed across the earth. It’s the sound of a unified church, coming together, in one voice to magnify our magnificent Lord” (from the album cover).

She gives no warning about the fact that vast numbers of churches are apostate and that the Bible says that unity apart from doctrinal purity is wrong. The New Testament warns repeatedly that the end of the church age will be characterized by apostasy and spiritual confusion rather than faithfulness to the truth (i.e. Mat. 24:3-4, 11, 24; 1 Tim. 4:1-5; 2 Tim. 3:13; 4:3-4; 2 Pet. 2:1; Jude 3-4). That is precisely what we see when we look at Christianity today. Yet, the authors of contemporary praise music typically give no warning about apostasy.

In an interview with *Christian Leader* magazine, March-April 2002, Zschech said she had a vision about the importance of unity:

Q. What do you envision for the future of the contemporary worship movement?

Zschech: You know, I had this vision a few years ago of how God saw the worshippers and worship leaders, linked arm and arm – the “musos,” the production personnel and everybody that is involved in the worship of God. There were no celebrities out in front. We were all together in the line just walking together. It was how I imagined God’s heart for what we are doing. We were all in line, and we were slow, but we were all walking around and we weren’t leaving anyone behind. We were taking everyone with us. But then I saw a picture of what it is like now, and although we were arm in arm, there was a struggle going on. People were running forward in pride while others were shrinking back out of insecurity. There was very little movement because of disunity. I think that means we’ve got to become strong people so that we can stand strong together. God says he will bless us, and when God says “blessing” it’s an out-of-control blessing, but that only comes when we are bound together.

This is a vision of her own heart, because it is contrary to the Scriptures. The New Testament nowhere says that God’s blessing is out of control or that it only comes when professing Christians are “bound together.” To the contrary, the Bible says God’s blessing is always under control, always orderly, never confused. “For God is not the author of confusion, but of peace, as in all churches of the saints” (1 Cor. 14:33). “Let all things be done decently and in order” (1 Cor. 14:39). Paul instructed Timothy to allow “no other doctrine” (1 Tim. 1:3). That is an extremely “narrow” and very strict approach to doctrinal purity, but it is the Word of God and we are to follow it until Christ returns.

This strict biblical attitude about doctrine is 180 degrees contrary to the philosophy of the movers and shakers of the contemporary praise movement. They teach that the Holy Spirit cannot be “put in a box,” meaning we cannot be sure

how He will act and that He might create disorder and confusion. They teach, in practice, that doctrine is less important than unity. They teach that women can be leaders. These things are in open and direct rebellion to God's Word.

Zschech participated in Harvest '03 in Newcastle, NSW. The ecumenical rock concert, which featured U.S.-based evangelist Greg Laurie of Harvest Ministries, brought together a hodgepodge of churches, including Presbyterian, Assemblies of God, Anglican, Seventh-day Adventist, Church of Christ, and Roman Catholic ("Hunter Harvest -- Rock Evangelism," http://members.ozemail.com.au/~rseaborn/rock_evangelism.html). A participating Assemblies of God pastor stated, "THE BRIDGE BUILDING GOING ON BETWEEN CHURCHES HAS BEEN AWESOME." In reality, it was spiritual confusion and gross disobedience to the Holy Scriptures (i.e., Mat. 7:15; Rom. 16:17; 2 Cor. 6:14-18; 2 Tim. 2:16-17; 3:5; 4:3-4; etc.). The Word of God commands us to earnestly contend for the faith once delivered to the saints (Jude 3), yet the aforementioned denominations hold dozens of heretical doctrines that are contrary to that faith, including the false gospels of baptismal regeneration and sacramentalism, both of which are under God's curse in Galatians 1.

In a 2004 interview with *Christianity Today*, Zschech expressed her radical ecumenical philosophy: "I've been in the Catholic Church, in the United Church, the Anglican Church, and in many other churches, and when worship is offered in truth, this sound emerges-regardless of the style. It's the sound of the human heart connecting with its Maker" (quoted by Michael Herman, "Zschech, Please," christianitytoday.com, June 4, 2004).

She doesn't explain how worship can be "in truth" in the context of an ecumenical unity among denominations that teach doctrinal error.

Zschech and Hillsong performed for the Roman Catholic World Youth Day in Sydney on July 18, 2008. Pope Benedict XVI was present and conducted a papal mass on the last day of the extravaganza. The mass is a supposed continuation of Christ's sacrifice. The consecrated host is said by Rome to become Christ Himself and is worshiped as such when placed in the monstrance and eventually in its own little tabernacle. Hillsong, led by Darlene Zschech, performed after the Stations of the Cross. The 14 Stations allegedly depict Christ's trial and crucifixion; but--beyond the fact that this is not faith but sight and the pictures of Jesus are fictional and are forbidden by Scripture--several of the Stations are purely legendary. Jesus supposedly falls down three times, meets Mary on the way to the cross, has His face wiped by a woman named Veronica, and is taken down from the cross and laid in Mary's arms. None of this is supported by Scripture. The pope promised a plenary indulgence to anyone who participated in World Youth Day. This is the forgiveness of the temporal penalty (referring to a penalty owed either on earth or in purgatory) due for certain sins. It is the same vile heresy that Martin Luther protested 500 years ago.

Phil Dooley, youth leader at Hillsong, had only positive comments when interviewed in regard to the Catholic World Youth Day. Dooley was interviewed by *The World Today*, a news program aired daily on the Australian Broadcasting Network, when it was announced that the pope was scheduled to attend the event. Dooley said: "I think anything that is encouraging young people in their spirituality, and I suppose putting Jesus up there in our state and in our city is a positive thing. Look, I think just generally in church life you've got to be relevant to each generation, and I think any church is understanding that if we want to ... if our message is going to be accepted by the new generation then we've got to relate to them in a way that they understand" ("Catholic Youth to Congregate in Sydney for 2008 Festival," *The*

World Today, Aug. 22, 2005). It is unconscionable to have such an opportunity and not use it to warn that the Roman Catholic Church preaches a false gospel. John warned: "If there come any unto you, and bring not this doctrine, receive him not into your house, neither bid him God speed: For he that biddeth him God speed is partaker of his evil deeds" (2 John 10-11). To pretend that the Roman Catholic Church's "spirituality" is acceptable before God and that its Jesus is the Jesus of the Bible is to be partaker of its evil deeds.

There is also the false Pentecostal latter rain theology in some of the Hillsong music.

"I believe the promise about the visions and the dreams/
That the Holy Spirit will be poured out/ And His power will
be seen/ Well the time is now/ The place is here/ And His
people have come in faith/ There's a mighty sound/ And a
touch of fire/ When we've gathered in one place" ("I
Believe the Presence" from *Shout to the Lord*).

The lyrics to Zschech's "Holy Spirit Rain Down" begin: "Holy Spirit, rain down, rain down/ Oh, Comforter and Friend/ How we need Your touch again/ Holy Spirit, rain down, rain down." Where in Scripture are we instructed to pray to the Holy Spirit? To the contrary, the Lord Jesus Christ taught us to pray to the Father (Mat. 6:9). The charismatic movement is not in submission to the Word of God and does not care one way or the other that there is no Scriptural support for this type of prayer.

In an interview with CCM.com in October 2003 ("20 Things You Probably Don't Know about Darlene Zschech" by Christa Farris), Zschech said that she is "a bit of a hippie at heart" and described herself as "hopelessly devoted" to rock star Olivia Newton-John. She said that her favorite movie is "anything with Julia Roberts in it." (Roberts became a super star by playing the role of a prostitute in "Pretty Woman.") Zschech said the three people she would most like to meet are Billy Graham, Bono of the rock band

U2, and Mother Teresa. She said that her teenage daughter's favorite music includes the secular rock band Coldplay. The band's song "We Never Change" has the lyrics "Oh I don't have a soul to save, Yes, and I sin every single day..."

In one of her books Zschech said: "I once watched Sting in concert (he was absolutely incredible!). So much gift for one human being! Thoughts raced through my head, 'My goodness, Sting, you are like king David, full of psalms, melodies and music, and you sing as if you don't even know that His hand is upon you. You are so close to the heart of God. You are a master poet, full of love, and your capabilities are not because of your own natural abilities, you have tapped into the source of your Creator'" (Zschech, *The Kiss of Heaven*, 2003).

To liken a filthy rock singer to the "sweet Psalmist of Israel" or to say that a rock singer has tapped into the source of his Creator is pure nonsense. The Bible says the devil is the god of this world and the unsaved walk not according to the God of the Bible but "according to the course of this world, according to the prince of the power of the air, the spirit that now worketh in the children of disobedience" (Eph. 2:2). Instead of telling her readers that she went to a String concert and loved it and leaving them with the idea that it is fine for a born again child of God to attend filthy rock concerts, she should have repented and apologized for disobeying God's Word, which says, "And have no fellowship with the unfruitful works of darkness, but rather reprove them" (Eph. 5:11). This is yet another example of what we have often warned about, that Contemporary Christian Music is a bridge to the world.

My friends, contemporary praise music does not exist in a spiritual vacuum. These are days of great spiritual deception and apostasy, and central to that apostasy is the charismatic movement.

Its visions are false; its prophecies fail; its healings can only on the rarest of occasions be authenticated; its doctrine is corrupt; its practice is confusion and disorder. It is one of the major elements of the ecumenical movement of these apostate end times. Through mysticism and sensual music it aligns Roman Catholics, Protestants, Baptists, and Pentecostals in an unholy union of truth and error.

Fundamental Baptists and Bible-believing churches that use charismatic contemporary praise music will find that this music brings with it a philosophy that will soon change the character of any fundamentalist church.

We need to worship the Lord God in spirit and in truth continually, but we do not need the unscriptural contemporary worship movement as our guide.

We do not doubt that Darlene Zschech is sincere in her work or that she truly desires to worship God, but she and her fellow charismatic praise leaders simply do not know what they are doing. They are the blind leading the blind.

About Way of Life's eBooks

Since January 2011, Way of Life Literature books have been available in eBook format. Some are available for purchase, while others are available for free download.

The eBooks are designed and formatted to work well on a variety of applications/devices, but not all apps/devices are equal. Some allow the user to control appearance and layout of the book while some don't even show italics! For best reading pleasure, please choose your reading app carefully.

For some suggestions, see the report "iPads, Kindles, eReaders, and Way of Life Materials," at the Way of Life web site at the Way of Life web site www.wayoflife.org/database/styled-3/

Which Format?

Our goal is to publish our books in the three most popular formats: PDF, mobi (Kindle, etc.), and ePub (iBooks, etc.). Individual titles, though, may not be available in all formats. Many of the Way of Life titles can be found on Amazon.com, Apple iBookstore, and/or Google Books. The major advantage of obtaining your eBook from the Amazon Kindle store or Apple's iBooks store is that they provide syncing across devices (i.e.: a Kindle reader and Kindle for PC or Kindle for Mac and iPad). If you read on multiple devices and use bookmarks or make highlights, consider a store download from the appropriate site.

Powerful Publications for These Times

Following is a selection of the titles published by Way of Life Literature. The books are available in both print and eBook editions (PDF, Kindle, PUB). The materials can be ordered via the online catalog at the Way of Life web site -- www.wayoflife.org -- or by phone 866-295-4143.

FUNDAMENTAL LESSONS IN HOW TO STUDY THE BIBLE. This very practical course deals with requirements for effective Bible study, marking your Bible, and rules of Bible interpretation. 174 pages

THE BIBLE VERSION QUESTION ANSWER DATABASE, ISBN 1-58318-088-5. This book provides diligently-researched, in-depth answers to more than 80 of the most important questions on this topic. A vast number of myths are exposed, such as the myth that Erasmus promised to add 1 John 5:7 to his Greek New Testament if even one manuscript could be produced, the myth that the differences between the Greek texts and versions are slight and insignificant, the myth that there are no doctrines affected by the changes in the modern versions, and the myth that the King James translators said that all versions are equally the Word of God. It also includes reviews of several of the popular modern versions, including the Living Bible, New Living Bible, Today's English Version, New International Version, New American Standard Version, The Message, and the Holman Christian Standard Bible. 423 pages

CONTEMPORARY CHRISTIAN MUSIC: SOME QUESTIONS ANSWERED AND SOME WARNINGS GIVEN, ISBN 1-58318-094-x. This book expounds on five reasons why we are opposed to CCM: It is worldly; it is ecumenical; it is charismatic; it is experience-oriented; and it weakens the fundamentalist stance of churches. We give examples of how changes are occurring in formerly fundamentalist churches through the instrumentality of

contemporary music. The rest of the book deals with questions that are commonly asked on this subject, such as the following: What is the difference between using contemporary worship music and using old hymns that were interdenominational? Didn't Luther and the Wesleys use tavern music? Isn't the issue of music just a matter of taste? Doesn't the Bible encourage us to use cymbals and stringed and loud sounding instruments? What is wrong with soft rock? Didn't God create all music? Love is more important than doctrine and standards of living, isn't it? Since God looks on the heart, why are you concerned about appearance? Isn't Christianity all about grace? What about all of the young people who are being saved through CCM? 190 pages

THE FOREIGN SPIRIT OF CONTEMPORARY WORSHIP MUSIC. This hard-hitting multi-media video presentation, published in March 2012, documents the frightful spiritual compromise, heresy, and apostasy that permeates the field of contemporary worship music. By extensive documentation, it proves that contemporary worship music is impelled by "another spirit" (2 Cor. 11:4). It is the spirit of charismaticism, the spirit of the latter rain, the spirit of the one-world church, the spirit of the world, the spirit of homosexuality, and the spirit of the false god of *The Shack*. The presentation looks carefully at the origin of contemporary worship in the Jesus Movement of the 1970s, examining the lives and testimonies of some of the most influential people. Nearly 60 video clips and hundreds of photos are featured. It is available on DVD and as an eDownload from the Way of Life web site.

ISRAEL: PAST, PRESENT, FUTURE, ISBN 978-1-58318-116-4. This is a package consisting of a 234-page illustrated book, a DVD series, and a series of Powerpoint/Keynote presentations for teachers. The package covers all of the major facets pertaining to Israel in a professional, technologically cutting-edge way: geography,

culture, archaeology, history, current events, and prophecy. The series begins with an amazing aerial flyover over the land of Israel.

KEEPING THE KIDS: HOW TO KEEP THE CHILDREN FROM FALLING PREY TO THE WORLD, ISBN 978-1-58318-115-7. This book aims to help parents and churches raise children to be disciples of Jesus Christ and to avoid the pitfalls of the world, the flesh, and the devil. The book is a collaborative effort. It contains testimonies from hundreds of individuals who provided feedback to our questionnaires on this subject, as well as powerful ideas gleaned from interviews with pastors, missionaries, and church people who have raised godly children. The book is packed with practical suggestions and deals with many issues: Conversion, the husband-wife relationship, the necessity of permeating the home with Christian love, mothers as keepers at home, the father's role as the spiritual head of the home, child discipline, separation from the pop culture, discipleship of youth, the grandparents' role in "keeping the kids," effectual prayer, and fasting. 531 pages

MUSIC FOR GOOD OR EVIL (4 DVDs). This video series for July 2011 is a new replacement for previous presentations we have produced on this subject. The series, which is packed with graphics, video and audio clips, has seven segments. I. Biblical Principles of Good Christian Music: II. Why We Reject Contemporary Christian Music. III. The Sound of Contemporary Christian Music. IV. Transformational Power of CCM. V. Southern Gospel. VI. Marks of Good Song Leading. VII. Questions Answered on Contemporary Christian Music.

ONE YEAR DISCIPLESHIP COURSE, ISBN 978-1-58318-117-1. (new title for 2011) This powerful course features 52 lessons in Christian living. It can be broken into sections and used as a new converts course, an advanced discipleship course, a Sunday School series, a

Home Schooling or Bible Institute course, or preaching outlines. The lessons are thorough, meaty, and very practical. There is an extensive memory verse program built into the course, and each lesson features carefully designed review questions. 221 pages

THE PENTECOSTAL-CHARISMATIC MOVEMENTS: THE HISTORY AND THE ERROR, ISBN 1-58318-099-0. This book begins with the author's own experience with the Pentecostal movement. The next section deals with the history of the Pentecostal movement, beginning with a survey of miraculous signs from the second to the 18th centuries. We deal with Charles Parham, Azusa Street Mission, major Pentecostal healing evangelists, the Sharon Schools and the New Order of the Latter Rain, the Word-Faith movement and its key leaders, the Charismatic Movement, the Roman Catholic Charismatic Renewal, the Pentecostal Prophets, the Third Wave, the Laughing-Drunken Revival of Toronto, Pensacola, Lakeland, etc., and the recent Pentecostal scandals. The last section deals with the theological errors of the Pentecostal-Charismatic movements. 317 pages

REPENTANCE AND SOUL WINNING, ISBN 1-58318-062-1. This is an in-depth study on biblical repentance and a timely warning about unscriptural methods of presenting the gospel. The opening chapter, entitled "Fundamental Baptists and Quick Prayerism: A Faulty Method of Evangelism Has Produced a Change in the Doctrine of Repentance," traces the change in the doctrine of repentance among fundamental Baptists during the past 50 years. 2008 edition, 201 pages

SEEING THE NON-EXISTENT: EVOLUTION'S MYTHS AND HOAXES, ISBN 1-58318-002-8. (new title for 2011) This book is designed both as a stand alone title as well as a companion to the apologetics course *AN UNSHAKEABLE FAITH*. The contents are as follows: Canals

on Mars, Charles Darwin and His Granddaddy, Thomas Huxley: Darwin's Bulldog, Ernst Haeckel: Darwin's German Apostle, Icons of Evolution, Icons of Creation, The Ape-men, Predictions, Questions for Evolutionists, Darwinian Gods, Darwin's Social Influence.

SOWING AND REAPING: A COURSE IN EVANGELISM. ISBN 978-1-58318-169-0. This new course (for 2012) is unique in several ways. *It is unique in its approach.* While it is practical and down-to-earth, it does not present a formulaic approach to soul winning, recognizing that individuals have to be dealt with as individuals. The course does not include any sort of psychological manipulation techniques. It does not neglect repentance in soul winning, carefully explaining the biblical definition of repentance and the place of repentance in personal evangelism. It explains how to use the law of God to plow the soil of the human heart so that the gospel can find good ground. *The course is unique in its objective.* The objective of biblical soul winning is not to get people to “pray a sinner’s prayer”; the objective is to see people soundly converted to Christ. This course trains the soul winner to pursue genuine conversions as opposed to mere “decisions.” *The course is also unique in its breadth.* It covers a wide variety of situations, including how to deal with Hindus and with skeptics and how to use apologetics or evidences in evangelism. There is a memory course consisting of 111 select verses and links to a large number of resources that can be used in evangelism, many of them free. The course is suitable for teens and adults and for use in Sunday School, Youth Ministries, Preaching, and private study. **OUTLINE:** The Message of Evangelism, Repentance and Evangelism, God’s Law and Evangelism, The Reason for Evangelism, The Authority for Evangelism, The Power for Evangelism, The Attitude in Evangelism, The Technique of Evangelism, Using Tracts in Evangelism, Dealing with Skeptics. 104 pages, 8x11, spiral bound.

THINGS HARD TO BE UNDERSTOOD: A HANDBOOK OF BIBLICAL DIFFICULTIES, ISBN 1-58318-002-8. This very practical volume deals with a wide variety of biblical difficulties. Find the answer to the seeming contradictions in the Bible. Meet the challenge of false teachers who misuse biblical passages to prove their doctrine. Find out the meaning of difficult passages that are oftentimes overlooked in the Bible commentaries. Our objective is to help God's people have confidence in the inerrancy of their Bibles and to protect them from the false teachers that abound in these last days. Jerry Huffman, editor of *Calvary Contender*, testified: "You don't have to agree with everything to greatly benefit from this helpful book." Fourth edition April 2006, 385 pages

AN UNSHAKEABLE FAITH: A CHRISTIAN APOLOGETICS COURSE, ISBN 978-1-58318-119-5. (new title for 2011) The course is built upon nearly 40 years of serious Bible study and 30 years of apologetics writing. Research was done in the author's personal 6,000-volume library plus in major museums and other locations in America, England, Europe, Australia, Asia, and the Middle East. The package consists of an apologetics course entitled *AN UNSHAKEABLE FAITH* (both print and eBook editions) plus an extensive series of Powerpoint/Keynote presentations. (Keynote is the Apple version of Powerpoint.) The 1,800 PowerPoint slides deal with archaeology, evolution/creation science, and the prophecies pertaining to Israel's history. The material in the 360-page course is extensive, and the teacher can decide whether to use all of it or to select only some portion of it for his particular class and situation. After each section there are review questions to help the students focus on the most important points. The course can be used for private study as well as for a classroom setting. Sections include The Bible's Nature, The Bible's Proof, The Dead Sea Scrolls, The Bible's Difficulties, Historical Evidence for Jesus, Evidence for Christ's

Resurrection, Archaeological Treasures Confirming the Bible, A History of Evolution, Icons of Evolution, Icons of Creation, Noah's Ark and the Global Flood.

WAY OF LIFE ENCYCLOPEDIA OF THE BIBLE & CHRISTIANITY, ISBN 1-58318-005-2. This lovely hardcover Bible Encyclopedia contains 640 pages (8.5X11) of information, with more than 6,000 entries, and 7,000 cross-references. It is a complete dictionary of biblical terminology and features many other areas of research not often covered in Bible reference volumes. Subjects include Bible versions, Denominations, Cults, Christian Movements, Typology, the Church, Social Issues and Practical Christian Living, Bible Prophecy, and Old English Terminology. An evangelist in South Dakota wrote: "If I were going to the mission field and could carry only three books, they would be the Strong's concordance, a hymnal, and the *Way of Life Bible Encyclopedia*." Missionary author Jack Moorman says: "The encyclopedia is excellent. The entries show a 'distilled spirituality.'" A computer edition of the Encyclopedia is available as a standalone eBook for PDF, Kindle, and PUB. It is also available as a module for *Swordsearcher*.

Way of Life Literature
P.O. Box 610368, Port Huron, MI 48061
866-295-4143, fbns@wayoflife.org
www.wayoflife.org

This book is sold in print format but it is also available for free distribution in eBook format--in pdf, mobi (for Kindle, etc.), and ePub. See the Free Book tab - www.wayoflife.org.

We do not allow distribution of this book from other web sites.

Directory of Contemporary Worship Musicians
Copyright 2011 by David Cloud