

WATCHMAN'S TEACHING LETTER

Monthly Letter #192 April 2014; Teacher Clifton A. Emahiser
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TO THOSE WHOM THE COVENANT BELONGS

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A MONTHLY TEACHING LETTER

This is my one hundred and ninety-second monthly teaching letter and completes my sixteenth year of publication. Since WTL #137, I have been continuing a series entitled *The Greatest Love Story Ever Told*, and have been expanding on its seven stages ever since: (1) the courtship, (2) the marriage, (3) the honeymoon, (4) the estrangement, (5) the divorce, (6) the reconciliation, and (7) the remarriage.

THE GREATEST LOVE STORY EVER TOLD, Part 51, THE RECONCILIATION (i.e., Redemption):

With WTL lessons 190 & 191, we summarized the nine covenants that Yahweh made with Adam-man, and how Yahweh miraculously resurrected Sarah's dead womb back to life again, resulting in all of her down-line descendants being born "free" rather than as "bond slaves". Thus, Sarah played just as important a role in the Covenant as Abraham did. As a matter of fact Ishmael, Abraham's first son by Hagar, was rejected because he was born after the "flesh" rather than after the "Spirit", as Isaac was. (See Gal. 4:22-31.) Therefore, all we Israelites who are descended from Sarah should be very thankful to Yahweh for this special God-given privilege (an especial benefit granted as an advantage of favor). Knowing all of this, how can any White Anglo-Saxon Israelite of the twelve tribes dishonor this "advantage of favor", the privilege of being "born free", and then throw this "God-given privilege" to the wind by committing miscegenation? Yet, since Ed Sullivan introduced the Beatles on television in 1964, our impressionable, immature White Israelite men and women (mostly women) started to mix their genetics with alien nonwhites on a gargantuan scale! Data is found at the following website:

<http://www.edsullivan.com/artists/the-beatles>

"On February 9th, 1964, The Beatles, with their Edwardian suits and mop top haircuts, made their first American television appearance – LIVE – on The Ed Sullivan Show. A record setting 73 million people tuned in that evening making it one of the seminal [*i.e., relating to seed or semen – a Freudian slip?*] moments in TV history. Nearly fifty years later, people still remember exactly where they were the night The Beatles stepped onto Ed Sullivan's stage ... [brackets mine]

"The story of how The Beatles landed on The Ed Sullivan Show began with the group's formation in Liverpool in 1960. They spent their first couple of years playing in small clubs throughout Europe. During late night gigs in the city of Hamburg, Germany,

sometimes playing as long as eight hours a night, The Beatles perfected their act. However, it was not until an appearance on the British television show, 'Val Parnell's Sunday Night at the London Palladium' and the 1963 release of their first album, Please Please Me that 'Beatlemania' began to spread. That March the album hit number one on the British charts, and by the end of the year, The Beatles' music permeated UK radio. The 'Fab Four' even performed for the royal family. It was only after this burgeoning success at home did The Beatles and their manager, Brian Epstein, choose to launch their American invasion. They decided when they had a #1 song on the U.S. charts, then they would lock in the date of their Ed Sullivan debut"

Let's now critically evaluate the English terms "seminal" and "semen" from the 1996 *Webster's New Universal Unabridged Dictionary*:

"sem·i·nal (sem'ə nl), *adj.* **1.** pertaining to, containing, or consisting of semen. **2.** *Botany* of or pertaining to seed. **3.** having possibilities of future development. **4.** highly original and influencing the development of future events: *a seminal artist seminal ideas*. [1350-1400; Middle English <Latin *seminalis*, equivalent to *semin-* (synonym of *semen*) seed, SEMEN + *-alis* - AL¹] **-sem'ī·nal'ī·ty**, *n.* **-sem'ī·nal·ly**, *adv.*"

"se·men (se'men), *n.* the viscid whitish fluid produced in the male reproductive organs, containing spermatozoa. [1350-1400; Middle English <Latin *semen* seed; akin to *serere* to sow¹]"

So, now we should better comprehend what is meant by "the seminal moments in television history." In other words, the Ed Sullivan show introducing the Beatles was nothing more than an Edomite-jewish Broadway theater display to sexually excite the adolescent audience watching on stage and on television, in order to launch a race-mixing revolution. I will now quote from David A. Noebel's *The Marxist Minstrels, A Handbook On Subversion Of Music*, from chapter 12, entitled "Tampering With Our Teenagers", pp. 44-47:

"America's children are not the only targets of the Communists. Also included in their ingeniously conceived master music plan are America's teenagers. Since rhythmic activity music ceases to be effective by early adolescence, the music designed for high school students is extremely effective in aiding and abetting demoralization among teenagers; effective in preparing them for riot and ultimately revolution to destroy our American way of life and the basic Christian principles governing that way of life.

"The music has been called a number of things, but today it is best known as rock 'n' roll, beat music or simply Beatle-music. Even *Time* magazine admitted that 'there was obviously something visceral' about the music since it has caused riots in countless communities. Riot-causing it is, but it is also a noise which causes teenagers to experience countless side effects, detrimental not only to the community, but also to the individual and the country.

"Henry David Thoreau predicted in 1854 that music would some day destroy England and America. With today's beat 'music' churning destruction throughout the length and breadth of England and America, Thoreau's prophecy could be fulfilled sooner than most would care to contemplate.

“It took Lenin little time to realize that music played a vital part in the cohesion of society. He also realized that one sure way to destroy an enemy society was to destroy that society’s music. This is exactly what his disciples have set out to do.

“In his *How Music Expresses Ideas*, Sidney Finkelstein, the recognized cultural spokesman for the Communists in the USA, sets forth the program with little ambiguity. Finkelstein calls for the destruction of the barrier between classical music and popular music and insists that African music is the true epitome of popular music. The goal is to inundate the American people with African music and disparage the importance of good classical and standard musical forms!

“*Time* magazine’s analysis of the origin and influence of rock ‘n’ roll could hardly please Finkelstein more. The only mistake in *Time*’s analysis was its failure to mention Africa. It stated, ‘The origins of rock ‘n’ roll go deep – Deep South, U.S.A.’ The full truth is that it goes still deeper – the heart of Africa, where it was used to incite warriors to such a frenzy that by nightfall neighbors were cooked in carnage pots! The music is a designed reversion to savagery!

“Race-conscious *Time* admitted that ‘One of the first white disc jockeys to play these ‘race records,’ as they were known in the industry, was Cleveland’s Alan Freed, a flamboyant, rapid-fire pitchman who sang along with the records, slamming his hand down on a telephone book to accentuate each beat!’

“Alan Freed has been recognized as the father of rock ‘n’ roll. Upon his death at forty-three in a Palm Springs, California, hospital a UPI dispatch commented, ‘Freed’s career went downhill after a payola scandal.’ *Time* magazine detailed the UPI dispatch, ‘Freed was indicted for accepting \$30,000 in bribes from six record companies for pushing their releases.’ According to the District Attorney’s office of the County of New York, ‘Freed was accused of the crimes of requesting and accepting gifts and gratuities, was agent and employee of another, in violation of Section 439 of the Penal Law of the State of New York, from the following companies: (1) Action Records, Inc., (2) Alpha Distributing Co., (3) Superior Record Sales Co., Inc., (4) United Artists Records, Inc., (5) Cosnot Distributing Corporation, (6) Cosnot Distributing Corp. of Cleveland and (7) Roulette Records.’

“Freed was fired by radio station WABC (New York City) for refusing to answer questions concerning a possible payola scandal. He self-righteously answered that such an investigation was ‘an insult to my reputation for integrity.’

“Today all major record companies are flooding (nearly 800 releases per week) our teenagers with a noise that is basically un-Christian, mentally unsettling, revolutionary and a medium for promiscuity and the drug culture. The consequences of this type of ‘music’ have been staggering. In Jacksonville, Florida, 6,700 rock ‘n’ roll fans were sent into a ‘screaming, fighting frenzy in the Jacksonville coliseum ... Twenty police officers on duty at the show were swamped and called for reinforcements ... they (according to one police officer) were like a herd of cows stampeding.’

“In Long Beach, California, ‘a mob of more than 4,000 teen-age girls poured out of the Long Beach Arena Sunday afternoon after a ‘Beatles-type’ rock ‘n’ roll performance, and caused a melee (*i.e.*, brawl) which injured three police officers, damaged three vehicles and sent seven of the girls to the hospital.’

“In an earlier incident in Long Beach, the newspapers reported that ‘More than a dozen policemen fought a valiant but losing ‘battle’ with 5,000 frenzied, screaming teenage girls in the Long Beach Arena Friday night before halting the show in self-defense.’

“Further up the coast in San Francisco, ‘A mob of howling teenage boys and girls, at least 1,000 strong, rampaged through Mission district last night, inflicting heavy damage to automobiles and shops ... The trouble, theorized Police Sergeant William Mikulik, can be attributed to the strange powers of a rock ‘n’ roll singer.’

“Subsequent to the above melee in San Francisco, another rock ‘n’ roll entourage plagued that city with the following disease: ‘Four teenagers were stabbed, another was kicked until bloody and a policeman was mauled last night after a performance by the British rock ‘n’ roll group, The Animals. Police riot squads with dogs took an hour to break up gang fights outside the Cow Palace after The Animals played to about 3,500 young fans. The gangs fought with knives and tire chains. Three teenage boys suffered deep stab wounds while outside the arena. Another was stabbed while in front of the bandstand.’ One police officer said The Animals ‘wound up the crowd so tight they snapped.’

“In Los Angeles, *the Herald-Examiner* reported, ‘some 15,000 teenagers kept a date with mass hysteria at the Sports Arena, bowling over police officers and gatecrashing to see England’s newest singing group, the Rolling Stones.’

“Lt. T.E. Barnes commented that the ‘girls just develop mass hysteria.’ Some had to be ejected because they were ‘uncontrollable’ and others fainted. One girl, according to the press report, ‘ripped off her blouse and threw it over a ten-foot partition.’ But another ‘wild-eyed teenager topped that performance by taking off her bellbottomed slacks and tossing them in the dressing room. A long coat kept her decent.’

“When the Beatles presented one of their earlier ‘concerts’ in Vancouver, a hundred persons were stomped, gouged, elbowed and otherwise assaulted during the twenty-nine minute performance. Nearly 1,000 were injured in Melbourne, Australia. In Beirut, Lebanon, fire hoses were needed to disperse hysterical fans. In the grip of Beatle fever, we are told, the teenagers weep, wail and experience ecstasy-ridden hysteria that has to be seen to be believed. Also, we are told, teenagers ‘bite their lips until they bleed and they even get overexcited and take off their clothes.’ To understand what rock ‘n’ roll in general and the Beatles in particular have been doing to our teenagers, it is necessary to return to Pavlov’s laboratory. The Beatles’ ability to make teenagers weep and wail, become uncontrollable and unruly, and take off their clothes and riot is laboratory tested and approved. It is scientifically induced artificial or experimental neurosis.”

Ibid. chapter 13, entitled: “Pavlov’s Conditioned Reflex Technique”, pp. 48-57:

“Ivan P. Pavlov, the eminent Russian physiologist, was invited to Moscow as the personal house guest of Nikolai Lenin, the father of the Bolshevik revolution. Pavlov expressed confidence that his findings on conditioned reflexes and inhibitions would be a blessing to mankind someday in its struggle against human ailments. Lenin had other plans. Remaining in Lenin’s home for three months, Pavlov penned a 400-page

manuscript for the Communist dictator regarding his findings. Upon reading the manuscript, Lenin exclaimed to Pavlov, you have 'saved the Revolution.'

"What Lenin did not tell Pavlov,' commented Edward Hunter, 'was that he had come to realize how impossible it was that he would ever obtain the people's willing cooperation in changing human nature and creating the 'new Soviet man.' He saw in Pavlov's discoveries a technique that could force it upon them.'

"Mr. Hunter observes the interesting fact that 'Pavlov's manuscript, which became the working basis for the whole Communist expansion-control system, has never left the Kremlin.'

"Much overt Pavlovian material has, however, been inflicted upon the unsuspecting American public. Herbert A. Philbrick, nine years an undercover agent for the Federal Bureau of Investigation and author of *I Led Three Lives*, remarked in one of his many speeches, 'I learned as a member of the Communist Party – sitting in these deeply conspiratorial meetings night after night – that the Communists concentrate a great deal on something which they call Pavlovian psychiatry. Sometimes they refer to it as Soviet psychiatry.'

"Pavlov, in his many experiments with animals and human beings, discovered specific scientific procedures to produce artificial neuroses in dogs and men. In studying and relating these experiments, one is immediately impressed with the almost perfect analogy between what our youngsters experience under Beatlemania and the technique inflicted on Pavlov's dogs to develop 'artificial neurosis.'

"For example, Dr. Bernard Saibel, child guidance expert for the State of Washington, in his account of a Beatle 'concert,' declares that the hysteria experienced by these teenagers caused many of them to become 'frantic, hostile, uncontrolled, screaming, unrecognizable beings.'

"These characteristics are all mentioned by Pavlov in his account of producing an artificially neurotic state in his animals. In one experiment, he writes, 'this excitation could not be stopped in any way, whether by shouting, petting or striking the animal, which became absolutely unrecognizable.' In another experiment, the Russian physiologist relates, 'Now we produce the neurosis ... during the experiment the dog was extremely excitable ... [experiencing] chaotic condition of the nervous activity ... the animal was intolerant and uncontrollable.' In still a third experiment, Pavlov observes, 'Its weakening results in an abnormal predominance of delay and other normal phenomena of which inhibition is a part, expressed also in the general behavior of the animal, struggling, impatience, unruliness and finally as pathological phenomena.'

"All these experiments were related to the production of neuroses in dogs. The human parallel is described in his Lecture XXIII, 'Application to Man.'

"Pavlov found that his dogs generally fell into the four classical types or temperaments of Hippocrates: the extremely excitable, the extremely inhibited, and the two moderate types: quiet and lively.

"He generally refers to the above as three main groups: (1) the excitatory group; (2) the inhibitory group and (3) the central group with two types.

"He devised three scientific methods (two basic) to produce neurosis in animals. One method involved overstraining or overexciting the excitatory group of dogs with

extremely strong stimuli. A second method involved overstraining the inhibitory group with a strong or a very protracted inhibition. Finally a third method involved a clashing or collision of the excitatory and inhibitory processes, thereby producing neurosis. In Pavlovian terminology, 'The conditions for the transition into a morbid state are quite definite. Two of these are well known. These are: very strong external stimuli and the collision of the excitatory and inhibitory process.'

"To emphasize the seriousness of the resultant mental disorder, Pavlov carefully observes, 'Experimental neuroses are usually permanent, affecting an animal for months and even years.' Elsewhere he states, 'In both cases the normal relation between excitation and inhibition has disappeared. We call this a nervous breakdown, and these destructions of equilibrium in the nervous system we consider as neuroses. They are real neuroses, one showing a predominance of excitation, the other of inhibition. It is a serious illness, continues months, and is one for which treatment is necessary.'

"Rock and Neurosis – We contend that rock 'n' roll, certainly a strong external stimulus, is producing this artificial type of neurosis in our teenagers, and causing teenage mental breakdowns to reach an all time high. And, no more scholarly statement of the relation between 'wild' music and neurosis can be found than Dr. Howard Hanson's comment in *The American Journal of Psychiatry*, 'The music ... is frequently crass, raucous and common-place, and could be dismissed without comment if it were not for the radio whereby hour after hour, night after night, American homes are flooded with vast quantities of the material. To its accompaniment our youngsters dance, play and even study. Perhaps they have developed an immunity to its effects – but if they have not, and if the mass production of this aura drug is not curtailed, we may find ourselves a nation of neurotics which even the skill of your profession (psychiatry) may be hard-pressed to cure.' And since this violent, orgiastic type of music is aired nearly twenty-four hours a day across this nation, his comment on mental sanity and radio is most important: 'For in this day when through the radio the country is literally flooded with sound it seems logical to assume that music is destined to play an important part in helping to preserve mental sanity on the one hand or, if misused, to add to the emotional strain of an age already overtaxed by disruptive forces.'

"Considering Dr. Hanson's statements in the context of current conditions, the following quotation from Edward Hunter's work on corticovisceral psychiatry merits attention: 'If brainwashing can make a single individual neurotic, what about the inhabitants of a village, or a city, or even a country? ... The only possible conclusion is that a long range program is being pursued which, if left unhindered over a long period, will make whole populations just as neurotic as a single individual.' We are contending that perverted music is one major contributing factor in this long-range program!

"Now, in the constant, destructive noises called hard rock or 'Beatle music,' our teenagers could well be experiencing all three of the neurotic techniques discovered by Pavlov.

"In the first place, artificial neurosis is produced by a 'continually increasing tension of the excitatory process.' Rock 'n' roll is just such a cumulative, tension-producing stimulus. Teenagers are thrown into a tremendous frenzy as the tension is

built up through the beat of the drum and other instruments, and it is just such a stimulation of tension that is causing many teenagers in the so-called excitatory group to suffer artificially induced neurosis. In pre-Freudian terminology, the disease would be termed neurasthenia and hysteria.

“Secondly, ‘The inhibitory process likewise may be weakened either through strain or through collision with the excitatory process. Its weakening results in an abnormal predominance of delay and other normal phenomena of which inhibition is a part, expressed also in the general behavior of the animal, struggling, impatience, unruliness, and finally as pathological phenomena, e.g., neurasthenic irritability; in man as a hypomaniac or manic condition.’ From this description there seems little doubt that teenagers in the inhibitory group are also affected, since rock ‘n’ roll ‘concerts’ are producing this behavior!

“The final method of causing artificial neurosis consists in the clashing or collision of the excitatory and inhibitory reflexes. Pavlov relates two experiments in which metronomes were used to bring about just such a collision. In one experiment he used 30 beats a minute to establish the excitatory reflex and 15 beats per minute to establish the inhibitory reflex. In the other experiment he used 120 beats per minute to establish the excitatory reflex and 60 beats to establish the inhibitory reflex.

“Pavlov’s Dogs – Pavlov conditioned his dog to secrete saliva while a metronome beat 120 per minute. To accomplish this, the scientist used the same technique as in the earlier discussed experiment with the flashing light. Each day, as food was placed before the animal, the scientist would activate the metronome at 120 beats per minute. Finally merely setting the metronome at 120 beats per minute caused the salivary gland of the dog to secrete. Normally, a sound stimulus does not cause such a secretion, but through a synthetic path (the conditioning process) in the central nervous system of the animal the sound stimulus now calls forth abnormally the same response that the normal stimulus, i.e., the sight or smell of food, would bring forth. This conditioning process implanted in the animal was termed the excitatory reflex.

“Using the same animal, Pavlov then implanted another reflex designated as the inhibitory reflex. Here he conditioned the animal never to secrete saliva when the metronome operated at 60 beats per minute. This inhibitory reflex was firmly implanted in the animal by never feeding her while the metronome beat at that rate. The salivary gland of the dog was, of course, finally conditioned never to secrete saliva with the metronome set at 60 beats per minute.

“The animal, conditioned with two reflexes, the excitatory and the inhibitory, was then exposed to both metronomes at the same time or in rapid alternation. One metronome, beating 120 beats a minute, induced the gland of the dog to secrete saliva. The controlled situation, with its capacity to produce tremendous, internal, conflicting tensions, caused a breakdown which was termed by Pavlov artificial neurosis. ‘All these experiments,’ says Pavlov, ‘clearly bring out the fact that a development of a chronic pathological state of the hemispheres can occur from one or another of two causes; first, a conflict between excitation and inhibition which the cortex finds itself unable to resolve; second, the action of extremely powerful and unusual stimuli.’

“The last experiment, the clashing of the two reflexes, like the other two experiments of overstraining the excitatory or the inhibitory process, explains the process by which our young teenagers are being criminally seduced into this neurosis. Attending a Beatle ‘concert,’ these young people already possess what Pavlov would term a built-in inhibitory reflex. This has been implanted by their parents, churches, and society. It entails such things as decent behavior, prohibiting the coed from taking off her dress in public, tearing up the auditorium, creating havoc and battling with the authorities.

“Rock and Hypnosis – However, within twenty-nine minutes, the Beatles or any other rock group can have these young people doing these very things. Rock ‘n’ roll, with its perverted music form, dulls the capacity for attention and creates a kind of hypnotic monotony which blurs and makes unreal the external world. ‘Earthly worries are submerged in a tide of rising exaltation ... the whole universe is compressed into the medium of the beat, where all things unite and pound forward, rhythmic, and regular.’ In the area of morals, ‘rock ‘n’ roll treats the concept of love with a characteristic doubleness. The lyrics generally [in 1964] capitulate to the concept [of true love], but the music itself expresses the unspoken desire to smash it to pieces and run amuck.’ This was precisely what Dr. Ronald Sprenger, chief school medical officer of Nottingham, England, had in mind when he referred to rock ‘n’ roll as the cause of sexual delinquency among teenagers. He also said, ‘Mass hysteria affects many to the stage of loss of consciousness and lack of thought for their immediate welfare.’

“With the previously instilled inhibitions prohibiting the teenager from committing acts of sexual and other delinquency, the external excitatory music creates exactly the opposite desires. The ensuing internal conflict causes a severe clash or collision of the two forces and the teenager breaks down with a mental condition identifiable as artificial neurosis.

“And, the frightening aspect of this mentally conditioned process is the fact that these young people, in this highly excited, hypnotic state, can be told to do practically anything – and they will.

“One can scarcely conceive of the possibility, but nevertheless the method exists, wherein the enemies of our Republic could actually use television and the Beatles (or any other rock ‘n’ roll/folk group) to place thousands of our teenagers into a frenzied, hypnotic state and send them forth into the streets to riot and revolt.

“Dr. Andrew Salter, in his work *Conditioned Reflex Therapy*, laid down the physiological laws for such a probability. He mentioned three ingredients that are both necessary and sufficient to control human behavior. He said, ‘Hypnosis, word conditioning and emotional conditioning are thoroughly interwoven. They do not operate by different laws. They are aspects of the same laws. To understand those laws is to understand how to control human behavior.’

“Dr. Salter’s statement unpacked could well contain the *modus operandi* for riot and revolution. The Beatles, Rolling Stones or any rock group, for example, need only mass-hypnotize thousands of American youth, condition their emotions through the beat of their ‘music’ and then have someone give the word for riot and revolt. The

consequences are imponderable. Watts, Detroit, Newark and its 'Burn, baby, burn' would fade into insignificance.

"And recently *Modern Medicine* stated that persons can be 'hypnotized by television,' according to Drs. Herbert Spiegel and James H. Ryan of Columbia University, New York City. These doctors contended that this technique 'might be useful in mass education, group treatment, and research, but they also warned that 'unscrupulous operators could confuse, exploit, and deceive hypnotizable persons.' Since the subversive Fair Play for Cuba Committee was organized by two CBS newsmen, Richard Gibson and Robert Taber, and since J. Edgar Hoover admitted that Communists have infiltrated television, the Communists would not have too much difficulty finding their 'unscrupulous operators.' If this should ever come to pass, Aldous Huxley's jewel, 'Never before have so few been in a position to make fools, maniacs or criminals of so many,' could be considered fulfilled.

"Dr. William Sargant, head of the Psychological Medicine Department at St. Thomas' Hospital, writes: 'Once a state of hysteria has been induced in men and dogs by mounting stresses which the brain can no longer tolerate, protective inhibition is likely to supervene. This will disturb the individual's ordinary conditioned behavior patterns.'

"Sargant further states: 'Normally, it seems, the human nervous system, like the dog's, is in a state of dynamic equilibrium between excitation and inhibition. But if subjected to excessive excitation or excessive inhibition which Pavlov described in dogs, the brain then becomes incapable, for the time being, of its usual intelligent functioning.' Under such a condition, Sargant states, 'belief can be implanted in people, after brain function has been sufficiently disturbed by accidentally or deliberately induced fear, anger, or excitement. Of the results caused by such disturbances, the most common one is temporarily impaired judgment and heightened suggestibility'

"Rock and Hysteria – Dr. Howard Hanson, commenting on the relationship between music and hysteria, remarks, 'The mass hysteria present in recordings of the rhythmic chants of primitive peoples and the similar mass hysteria of the modern 'jam-session' indicates – at times, all too clearly – the emotional tension producible by subjecting groups of people to concentrated doses of rhythm.'

"Dr. Bernard Saibel, child guidance expert for the Washington State Division of Community Services, attended the Seattle performance of England's Beatles at the request of the *Seattle Times*. He reported:

"The experience of being with 14,000 teenagers to see the Beatles is unbelievable and frightening.

"And believe me, it is not at all funny, as I first thought when I accepted this assignment.

"The hysteria and loss of control go far beyond the impact of the music. Many of those present became frantic, hostile, uncontrolled, screaming, unrecognizable beings.

"If this is possible – and it is – parents and adults have a lot to account for to allow this to go on.

"This is not simply a release, as I first thought it would be, but a very destructive process in which adults allow the children to be involved – allowing the children a mad,

erotic world of their own without the reassuring safeguards of protection from themselves.

“The externals are terrifying. Normally recognizable girls behaved as if possessed by some demonic urge, defying in emotional ecstasy the restraints which authorities try to place on them.

“The hysteria is from the girls and when you ask them what it is all about, all they can say is, ‘I love them.’

“There are a lot of things you can say about why the Beatles attract the teenage crowd.

“The music is loud, primitive, insistent, strongly rhythmic, and releases in a disguised way (can it be called sublimation?) the all too tenuously controlled, newly acquired physical impulses of the teenager.

“Mix this up with the phenomena of mass hypnosis, contagious hysteria, and the blissful feeling of being mixed up in an all-embracing, orgiastic experience, and every kid can become ‘Lord of the Flies’ or the Beatles.

“Why do the kids scream, faint, gyrate and in general look like a primeval, protoplasmic upheaval and go into ecstatic convulsions when certain identifiable and expected trademarks come forth, such as ‘O yeah!’, a twist of the hips or the thrusting out of an electric guitar?

“Regardless of the causes or reasons for the behavior of these youngsters, it had the impact of an unholy bedlam, the like of which I have never seen. It caused me to feel that such should not be allowed again, if only for the good of the youngsters.

“It was an orgy for teenagers.’

“According to Leonard Gilman, Schonaur insisted ‘that an increasing volume of sound in modern life – without adequate control of its character – is one of the causes of growing emotional instability in contemporary society.’ This is exactly what we are presently experiencing.” [Note: For the whole story, one will need to obtain a copy of the book, with its 346 pages of documented data.]