

Summary of Text 35: “Rock ’n’ Roll, an Assault on Consciousness Through Subliminal Messages” (J.P. Régimbal)

Translator’s Foreword

The text is the complete Dutch translation of a book by Jean-Paul Régimbal (1931–1988), a Catholic priest from Ontario, Canada, who was known for his criticism of the Illuminati and Freemasonry and for his opposition to what he regarded as the harmful influence of rock music. The original French book was published in 1983.

The discussion begins with a reference to the Latin American religion of Macumba, in which a certain Maria-José (“la mère des dieux”) explains that every god has its own rhythm and that the rhythm of the “sacred drum” summons the deities. Some people claiming paranormal abilities maintain that certain forms of rock music, through rhythms said to originate in Africa, also summon lower spirits, which allegedly exert a negative influence on audiences without their awareness and drain their energy.

The central theme is the phenomenon of subliminal messages: short, generally immoral phrases that are supposedly audible when certain rock songs are played backwards and that allegedly influence listeners at an unconscious level. The translator acknowledges that science has provided no evidence for the existence of such messages. Supporters regard the phenomenon primarily as paranormal and appeal to the experiences of sensitives, who argue that science encompasses only part of reality. Approximately forty years ago, these alleged messages even led to lawsuits against record companies, although the cases ultimately had no consequences.

The book may strike the average reader as strange. We have become so accustomed to the everyday presence of rock music that we no longer notice its supposed negative effects. For sensitives, the situation is different: they reportedly feel exhausted after listening to rock music. The problem, according to this view, is that ordinary listeners are also affected negatively without being aware of it. The author emphasizes the seriousness of the paranormal and refers to the “harmony of opposites,” which Paul supposedly describes as “the elements of this world,” according to this interpretation.

The book by Masaru Emoto on the formation of water crystals is also mentioned. According to the theory presented in that work, water crystals

supposedly form symmetrical structures when exposed to harmonious music, whereas heavy metal allegedly produces irregular and disharmonious shapes.

Régimbal's Book

Part I: Origins and Development

Régimbal describes rock 'n' roll as a revolution without political parties or manifestos which, since the 1950s, has constituted what he considers the most powerful revolution affecting the body, mind and heart. As supporting evidence, he refers, among other things, to a study of eighteen cases of suicide among young people in the Montreal–Granby–Quebec region, in which rock music was, according to him, the only common factor.

He distinguishes four phases.

The first phase began around 1951–1952. The term “rock 'n' roll”—originating in the slang of American ghettos and referring to *bodily movements during sexual intercourse*—was supposedly coined by a disc jockey from Cleveland. Elvis Presley embodied youthful rebellion against the puritanical morality of the so-called Bible Belt. Following his television appearance in 1956, he became a mass idol and a symbol of resistance to all authority figures. This allegedly led to riots and collective hysteria.

The second phase is characterized by the development of hard rock, with a more sophisticated beat, extremely high volume and powerful percussion, and acid rock, in which *the use of hallucinogenic drugs* allegedly played an important role, notably in the music of The Beatles and The Rolling Stones. Régimbal claims that hard-rock rhythms were borrowed from African tribes and voodoo cults in order to sexually stimulate listeners.

The third phase is that of satanic rock, which Régimbal says began with The Beatles' *White Album*, released in 1968. According to him, *subliminal messages* were used for the first time to convey the “gospel of Satan.” He identifies three sources of this development: techniques for transmitting subliminal messages, the occult dedication of performers, and financial backing from organizations such as the Illuminati, Wicca and the Welsh Witches Society.

The fourth phase is punk rock in the 1980s, which, according to him, allegedly encouraged *collective violence*.

Part II: The Unmasking

The issue came to prominence through the case involving Gary Greenwald, a former rock musician who claimed to have discovered subliminal messages in popular songs, particularly Led Zeppelin's *Stairway to Heaven*. In response, California congressman Philip Wyman introduced a bill that would have required record companies to disclose subliminal messages on record covers.

Régimbal defines a subliminal message as a transmission occurring "just below the threshold of consciousness," supposedly reaching the deep subconscious while the listener is defenseless. According to him, subliminal techniques had already been prohibited in advertising and other media for approximately twenty years, but the prohibition did not apply to records and cassette tapes. The alleged messages were said to concern sexual perversion, rebellion, suicide, violence and devotion to Satan.

He then describes several techniques: phrases recorded backwards, which the subconscious could supposedly perceive and decode even when spoken in unfamiliar languages; frequency modulation; ultrasonic signals that allegedly trigger the release of morphine-like endorphins in the brain; and stroboscopic lighting, in which flashes of light supposedly impair orientation, concentration and reflexes, so that "all barriers of moral judgment are broken down."

As examples of songs said to contain satanic messages when played backwards, he cites tracks by Led Zeppelin ("I've got to live for Satan") and The Beatles ("Turn me on, dead man"), along with several other examples. He subsequently quotes lyrics by Kiss, AC/DC and the Dead Kennedys, which he interprets as satanic or violent.

He also describes the alleged occult commitments of various performers. Alice Cooper is said to have declared that he owed his fame to a spirit that had taken possession of his body. According to the author, Mick Jagger was initiated into black magic and regarded himself as the incarnation of Lucifer. Régimbal also claims that Ozzy Osbourne stated that he composed his songs while in a trance. A testimony by John Todd alleges that virtually all major rock producers belonged to a satanic "church" and that records were treated through black magic.

Furthermore, Régimbal argues that the entire rock revolution is financed by the Illuminati, with the aim of detaching young people from their families, the Church and their national identity, ultimately drawing them into a world government. He also criticizes disco culture as an expression of narcissism

and unrestrained sexuality. In addition, he points to supposedly esoteric, erotic and satanic symbolism on record covers.

Part III: Consequences and Destruction

According to an American study from 1981, 87% of teenagers listened to rock music for three to five hours a day. Régimbal examines its alleged consequences along three lines.

Medical and physical effects: According to him, studies supposedly show that rock music affects heart rate, breathing, metabolism and hormonal processes. The high volume is said to cause hearing problems, cardiovascular disease and balance disorders. He also warns of eye damage caused by lasers and flashing lights.

Psychological effects: These include depersonalization, loss of concentration, diminished self-control, increased susceptibility to suggestion, hysteria, depression, suicidal tendencies, self-mutilation and destructive behaviour.

Moral and social effects: The five central themes of the rock universe—sex, drugs, rebellion, false religion and diabolical influence—are said to impair or eliminate the ability to distinguish right from wrong. Rock stars supposedly become idols worshipped by their fans.

To support his argument, Régimbal refers to concert incidents in which people were injured in Vancouver and Melbourne and killed at Altamont and Cincinnati. He also claims that a television journalist reportedly announced that 650 people had died following a rock weekend in Los Angeles.

Part IV: A Challenge

Régimbal concludes with a call to action. He advocates citizen initiatives and information campaigns to raise public awareness of the nature and consequences of the rock revolution. He also calls for letters to consumer-protection organizations and for legislation modelled on the Wyman bill.

Although he says he does not believe in censorship, he nevertheless advocates extending the legal prohibition of subliminal techniques to records, cassette tapes and film productions.

According to Régimbal, parents, teachers and clergy have a responsibility for the musical and moral education of young people. He advocates promoting

good music, including classical music, folk music and Christian-inspired music, and mobilizing “people of goodwill.” He also emphasizes the importance of spiritual means, such as prayer, religious formation and the sacraments, because the struggle is, in his view, fundamentally a spiritual one.

The conclusion is explicitly Christian: Jesus is victorious and the devil has already been defeated. Ultimately, every person must choose between Christ and Satan.

Appendices

The book concludes with a list of musical groups Régimbal considers dangerous. These include ABBA, AC/DC, The Beatles, Black Sabbath, Kiss, Led Zeppelin, The Rolling Stones and The Who.

The book also offers an occult and esoteric interpretation of the lyrics of *Stairway to Heaven*. According to this interpretation, the “lady” is supposedly a witch, while the staircase represents an esoteric path of initiation. The appendices also contain an overview of supposedly satanic symbols on record covers, including a goat’s head, an inverted triangle, a pentagram and a magic circle, as well as an extensive bibliography.