

*"Plenty of other heavy metal rock bands had surfaced, but none could match Led Zeppelin's glamorous mystique, its style, its 'duende.' Best of all, Led Zeppelin was still a secret society. Its popularity wasn't just confined to the world of rock, but to a despised segment of the rock audience - young, mostly male, mostly working class, cannon-fodder youth who identified with Led Zeppelin in a mytho-poetic fashion beyond the music itself. Led Zeppelin was a mystery cult with several million initiates. In the high school parking lots of every suburban American town in the 1970's, Led Zeppelin ruled, high priests of Album Oriented Radio."*¹

Steven Davis, "Hammer of the Gods"

*"In our country there was hot rumor for years that the rock band Led Zeppelin attained success through an agreement with the powers of darkness. And it is a fact that guitarist Jimmy Page is openly a student of the magician Aleister Crowley."*²

S. Jason Black and Christopher S. Hyatt, "Pacts with the Devil"

*"Magick is very important if people can go through it. I think Crowley's completely relevant to today."*³

Jimmy Page, "Tangents Within A Framework"

*"...the skill, experience, and intensity of the Sworn Sons and Daughters of Satan are desirable to the soul beyond any plastic excitants of passion..."*⁴

Black Magician Aleister Crowley, "The Magical Record of the Beast"

*"Let my servants be few & secret: they shall rule the many & the known."*⁵

Satan, Aleister Crowley's "The Book of the Law"

FOUR STICKS - NO QUARTER - ROCK AND ROLL: MIDDLE FAGOTS OF THE SILVER STAR

Led Zeppelin has been hailed by many as the most powerful and influential rock band in the history of rock and roll. No individual familiar with the rock culture will debate the popularity of their signet tune, "Stairway to Heaven." Year after year it is voted the most popular song in the history of rock, yet few people understand what the song is really about. Herein, you will learn the true interpretation of its lyrical content, and will come to appreciate just how aptly it is titled. But our analysis is not confined to this song alone. Rather, the body of music created over decades by these artists will be presented and analyzed in the context of the hope of the Thelemic Satanist of the Silver Star; the Satanic Magical Order founded by none other than Aleister Crowley himself. This analysis will prove conclusively that Led Zeppelin has developed and knowingly employed a systematic pattern of overt and subliminal suggestion, occult incantations and other forms of Magick for the express purpose of calling fans to worship the band first, then ultimately their master, the "Most High"...Satan himself.

Crowley is known by many as the most dangerous Satanist to ever live. This book will present compelling evidence that Crowley was a medium by which the Devil has been able to provide occult teaching to Jimmy Page, Led Zeppelin's founder and producer of music. Crowley was Page's mentor in Magick, and Page in turn, was the mentor for the rest of the band.

The *Holy Bible* presents the Devil, Lucifer, as the celestial composer of music, described as the “Piper.” Over the course of this work, we will also explore the apparently close, personal relationship that exists between the Piper and Jimmy Page, as well as the impact that relationship has and can have on those who listen to the music of Led Zeppelin, Robert Plant and Jimmy Page. This influence is still taking place through their records, tapes, and compact disks; as well as through the new modified form of Led Zeppelin in concert, “Page/Plant.” With a new drummer and bass player, Jimmy Page and Robert Plant resurrected the past power and presence of Led Zeppelin in concert; as seen on the many 1995 and 1998 videos. When one considers the absence of John Bonham and John Paul Jones from the set, along with the advancing years of Page and Plant, the ability to generate such continuing intensity seems almost miraculous. And so it is, but not for some of the reasons one might expect.

Led Zeppelin was alive and well in 1998, reincarnated and continuing its work through Page/Plant. It was alive in 1999–2000 as well, as Jimmy Page toured with the Black Crowes, playing Led Zeppelin tunes not performed by Page/Plant. When performing “Nobody’s Fault But Mine”, Chris Robinson of the Black Crowes sang the lyrics just like the original Led Zeppelin version, that it was the “Devil” who “taught” him how to rock and “roll.” This can be heard on the Page/Crowes album, “Live at the Greek”. All of the Page/Plant and Page/Crowes concerts are on one or more forms of media available to anyone who searches for them. Most of them are available on VHS video and compact disc, through trading groups on the internet. Further, after all of the band members are dead, the power and the message of their music will still be alive on the stereos and airwaves throughout the world. The music, some of the most beautiful, surreal, and stimulating music ever produced, is the medium. The author asserts that Satan and the teachings of the Silver Star, through the writings of Aleister Crowley, are the architects of both the music and the message; a false evangelistic gospel designed to lure unsuspecting fans into worship at the altar of self, enroute to darker things. Sometimes, this message is presented in such a subtle fashion. At others, it is so blatant that those who don’t want to believe the satanic motives of the band can easily dismiss it as “showmanship” or “gimmickry.” Nothing could be further from the truth. Herein, you will come to understand that Led Zeppelin as an entity is comprised of four of the most dangerous Devil worshipers to ever walk the earth. The entity still exists in media form.

One thing must be made clear from the start; this book has not been written as an attempt to get you to stop listening to Led Zeppelin! By all means listen, and listen well. Listen closely to every word and begin to see the larger picture. Indeed, a portion of the focus of this book is to take you outside the context of your favorite songs to see how each of them fit within the context of the entire gospel being preached. And those of you who have an innate aversion to “religion” might be surprised to learn how masterfully you have already been evangelized and manipulated by this music, particularly if you have also attended one of more of either band’s live performances. In concert, the costuming and other visual images support the message being played, and ritualistic black magic was practiced on the audience from the sanctity of the band’s unique alter, the concert stage.

Led Zeppelin, was originally made up of four band members: John Bonham, John Paul Jones, Jimmy Page and Robert Plant. These four members and their music are also known as the “Four Sticks.” Led Zeppelin fans will recognize that as the title of a song off the fourth album. If you have the album, you may want to get it so that you can refer to it as we continue to present material. If not, there is a picture of it at the end of this chapter. Look at the man on the cover with all those middle size “fagots” or sticks on his back. We are going to take a good look at the meaning of this picture. To understand that meaning, and how it and other pieces of the puzzle fit together, we must first become acquainted with Aleister Crowley and the Silver Star.

MEET THE BEAST

Aleister Crowley was raised in England by his Christian father, who taught him to love God. When Crowley was eleven years old, his father died. From this point Crowley's life seemed to have been taken over by bitterness against God. He went on to college and wanted to be a writer. His moral code became increasingly anti-Christian, and it found expression in his writings and his deeds. While still in college, Crowley dedicated himself to the practice of black magic and the worship of Satan. During these early days of discipleship, he wrote a book called *White Stains*. To grasp a bit of his mindset during this period, consider the following brief excerpt:

“...Fresh from the crucifying Christ;
It seemed her thighs were hot with blood
Sucked from the bastard Son of God.
I saw his broken body hang
Sweating and bleeding on the cross;
I heard his curses champ and clang;
I spat upon his reeking corpse;
I licked the spear; my feet were shod
With iron as I kicked my God

Such frightful fancies dim my eyes-
I can remember how his side
Lay open for a lover's prize-
I violate the Crucified!
Hell shrieks with impious laugh;
they sing A mad lewd chant;
Hell hails me king!”⁶

Subsequent to his father's death, Crowley liked to refer to himself as “the Beast 666.” His mother, whom he despised, did nothing to discourage the moniker. In fact, if anything, it seems that she used it to refer to him as well. So much for a mother's love. Soon thereafter, Crowley met Cecil Jones, who introduced him to a magical order called *The Hermetic Order of the Golden Dawn*. After much internal strife, the order fell apart. Crowley then founded his Satanic/Magical cult, *The Argenteum Astrum*, which means *Silver Star*. Crowley matured to become as hardcore a satanist as any man that ever walked the earth, and his teachings continue to influence new generations. In *Satanism - The Seduction of America's Youth*, Bob Larson wrote: “Crowley believed quite literally that he was the Beast of Revelation and declared open revolt against God. His writings, such as *Confessions* and *Magic in Theory and Practice*, stated his mission in life was to destroy Christianity and build the religion of Thelema (ritual magic based on the Greek word for will) in its place.”⁷

To build a religion to counter Christianity, Crowley knew that he must create new disciples of his teaching. But first he needed to establish a standard for discipleship. To do so, Crowley presented a parable about Magick and then gave its meaning. The parable was written to illustrate to the members of the Silver Star the type of disciples needed to spread the Law of Thelema. Before reading it you have to understand who the *Sun-Father* is according to Crowley. In *Magick-Book 4 * Liber Aba*, Crowley calls Satan the Sun-Father: “...Satan, the Old Serpent, in the Abyss, the Lake of Fire and Sulphur, is the Sun-Father, the vibration of Life, Lord of Infinite Space that flames with his consuming Energy.”⁸ Crowley continues by establishing the connection between the Sun-Father/Devil, calling him Lord, and the “word” of “Thelema”:

“...our Lord the Devil’s their word, the word Thelema, spoken of me the Beast...”⁹ The “word” or “law” of Thelema is the antithesis of the “word” of the God of Christianity; Lord Jesus Christ, who is the only true God and the one Crowley swore to oppose just as his master has throughout history. In this parable, Crowley refers to Satan not only as Sun-Father, but also with the blasphemous title of *Most High*, which is also the title of the hit song off the 1998 Jimmy Page/Robert Plant album, *Walking Into Clarksdale*. In the lyrics of this song, Page/Plant openly mock Christ, saying he has a “paper crown.” This shouldn’t be surprising if one realizes that Jimmy Page is a professed disciple of Crowley, in word and deed. Before moving forward in the presentation of that case, however, a quick summary of the key words and concepts from the parable of the Silver Star middle fagots is in order. The terms *Sun-Father* and *Most High* are synonymous with Satan. *Thelema* is the law that governs the creation of disciples and also the conduct of worship they must practice to remain true disciples of their Lord Satan. Now we must examine the role that “the middle fagots” play in the execution of Thelema, and also discover why the original members of Led Zeppelin believed themselves to be an incarnation of those fagots; in the following parable by Crowley.

FOUR STICKS - THE SILVER STAR MIDDLE FAGOTS

“Now, son, note, pray thee, in what house We write these words. For it is a little cottage of red and green, by the western side of a great lake, and it is hidden in the woods. Man, therefore, is at odds with Wood and Water; and being a magician bethinketh Himself to take one of these enemies, Wood, which is both the effect and the cause of that excess of Water, and compel it to fight for Him against the other. What then maketh He? Why, He taketh unto himself Iron of Mars, an Axe and a Saw and a Wedge and a knife, and He divideth Wood therewith against himself, hewing him into many small pieces, so that he hath no longer any strength against His will. Good; then taketh he the Fire of our Father the Sun, and setteth it directly in battle array against that Water by His army of Wood that he hath conquered and drilled, building it up into a phalanx like unto a cone, that is the noblest of all solid figures, being the Image of the Holy Phallus Itself, and combineth in himself the Right line and the Circle. Thus, son, dealeth he; and the Fire kindleth the Wood, and the heat thereof driveth the Water afar off. Yet this Water is a cunning adversary, and He strengtheneth Wood against Fire by impregnating him with much of his own substance, as it were by spies in the citadel of an ally that is not wholly trusted. Now then therefore what must the Magician do? He must first expel utterly Water from Wood by an invocation of the Fire of the Sun our Father. That is to say, without the inspiration of the Most High and Holy One even We ourselves could do nothing at all. Then, son, beginneth the Magician to set His Fire to the little dry Wood, and that enkindleth the Wood of middle size, and when that blazeth brightly, at the last the great logs, though they be utterly green, are nevertheless enkindled.

“Now, son, hearken unto this Our reproof, and lend the ear of thine understanding unto the parable of this Magick.

“We have for the whole Beginning of Our Work, praise be eternally unto His Holy Name, the Fire of our Father the Sun. The inspiration is ours, and ours is the Law of Thelema that shall set the world ablaze. And We have many small dry sticks, that kindle quickly and burn through quickly, leaving the larger Wood unlit. And the great logs, the masses of humanity, are always with us. But our edged need is of those middle fagots that on the one hand are readily kindled by the small Wood, and on the other endure until the great logs blaze.”¹⁰

The assertion put forth herein is that Led Zeppelin sought to be mediums between the Silver Star and the great masses of humanity that listen to the album. The icons used on the cover of their fourth album graphically support this contention, and it would be difficult to argue convincingly that the imagery was coincidental, particularly as one learns more of the evidence

contained herein. The inescapable conclusion at the end of this journey is that Led Zeppelin and Page/Plant actively evangelize their fans to follow Satan and systematically use their music as the “kindling” to set the world ablaze for their “god.” The promise they make to the fans is that those who follow in Jimmy Page’s footsteps and becomes a student of Crowley will receive blessing and fulfillment from the “Most High.” To understand how the original members of the band came to believe this about themselves prior to professing it as gospel to others, one must know a bit about their roots.

John Henry Bonham, Led Zeppelin’s drummer, was born at Reditch, Worcestershire, in England on May 31, 1948. Bonham was the son of a carpenter. He learned carpentry skills as a child and went to work with his father at age sixteen. During this time, he plied his trade during the day and followed his passion by playing drums at night. The first band that John “Bonzo” Bonham played in was “Terry Webb and the Spiders.” Shortly thereafter, at seventeen, Bonzo played with a band called “A Way of Life.” It was then that he met and married Pat Phillips.

The Bonhams were so poor that they had to abandon cigarette smoking to scrape enough together for the trailer rent month to month. Looking for a more lucrative gig than seemed to be forthcoming with his current band, Bonzo soon hooked up with Robert Plant. Plant lived nearby and was singing for a band called “The Crawling King Snakes,” who happened to need a drummer at the time. During these early days, Bonham was primarily influenced by the drumming styles of Keith Moon and Ginger Baker. Moon was with “The Who” and Baker was with “Cream,” Eric Clapton’s legendary band. Unfortunately, The Crawling Kingsnakes weren’t fairing much better than his other bands, so Bonzo went back to playing for “A Way of Life” for a brief period. Things began to improve when Bonham joined the “Band of Joy,” which featured Robert Plant on vocals. Bonzo continued drumming for this ensemble until that band’s demise in 1968.

From there Bonzo played for “Tim Rose,” the last band he would be in before joining Led Zeppelin. Making that transition took a little arm twisting, mainly because “Tim Rose” was paying Bonham more money than he had ever earned playing drums, but Plant and Page and Peter Grant eventually persuaded him to join what was going to be called “The New Yardbirds.” The New Yardbirds became Led Zeppelin. Bonham played the drums for Led Zeppelin for twelve years before he died of an alcohol overdose by choking to death on his own vomit, on September 25, 1980.

John Paul Jones, Led Zeppelin’s bass and keyboard player, was born John Baldwin on January 3, 1946 in Sidcup, Kent, in England. Both of Jones’ parents were also performers, part of a musical variety act. His father, Joe Baldwin, had also played with the famous Ambrose Orchestra during the big band era. Jones stated that his father started taking him along to gigs playing the piano when Jones was only two years old, but the boy did not initially have the penchant for keyboards that his father possessed. Instead, Jones took up playing bass guitar when he was fourteen years old at Christ College, a boarding school. He joined the “Harris-Meehan band” when he was seventeen and played with them for a while until Jet Harris suffered a nervous breakdown and the band folded.

When Jones left the band he got involved in session work, playing on other people’s albums in the studio. Some of this work can be heard on Donovan’s “Sunshine Superman” and “Mellow Yellow.” He began to play keyboards at eighteen; building on the experience of playing the organ in church years earlier. It was during this period of session work that Jones met James Patrick “Jimmy” Page. Jones also played bass on the Donovan song, “Hurdy Gurdy Man,” which concurrently featured Jimmy Page on lead guitar. Jones arranged “She’s a Rainbow” for the Rolling Stones, and also worked on several of their songs on the *Their Satanic Majesties Request* album before joining Led Zeppelin. An objective thinker can see that Jones was a believer early on.

Robert Anthony Plant, Led Zeppelin’s lead singer, was born on August 20, 1948 in West Bromwich, Staffordshire, near the border of Wales. Plant was the son of an engineer, and his

father wanted him to be an accountant. Plant left school at sixteen to begin his training and apprenticeship in accounting. He was paid two pounds a week, but his heart was not in the job. Robert soon forsook his accounting career, virtually before it began, and sang for the “Crawling King Snakes,” the “Tennessee Teens,” the “Band of Joy,” and finally “Hobbsweedle,” before Jimmy Page came calling. By this time Plant had married his wife Maureen, whom he has said supported him for a while or he would have starved to death.

During these early days, Plant admits that he spent most of his time thinking about Robert Johnson, the Mississippi blues guitarist who sang about demons following him and Satan coming to collect his soul. Since there remains a continuing influence from Johnson’s work, including a direct homage to him (“Walking into Clarksdale”) on the most recent Page/Plant album, something of this musician’s background needs to be addressed as well.

Johnson was born in Mississippi and moved to Memphis, Tennessee at age thirteen. Legend has it that Johnson sold his soul to the Devil in return for the blues mastery he so obviously possessed. This legend was “legitimized” if you will, in the movie “Crossroads.” Robert Plant went to see Johnson’s contemporary, Sonny Boy Williamson in Birmingham, England, in 1965, and stole one of Williamson’s harmonicas backstage.¹¹ Sonny Boy Williamson had been there the night Robert Johnson was poisoned for allegedly fooling around with the wife of the owner of the juke joint in which he and Sonny Boy were playing the blues. Robert Johnson died on Tuesday, August 16th, 1938. It was a date of some significance to the life of another musician as well.

According to Priscilla Presley, Elvis grew up listening to the blues in Memphis, and therefore was influenced by Robert Johnson. Johnson’s song about Satan collecting his soul was heard over the radio in Memphis regularly when Elvis was a teenager. Certain aspects of Presley’s life, including the fact that he also died on Tuesday, August 16th, beg the following question: Did Elvis Presley also walk out to the crossroads at midnight on a Saturday to make a deal? Exploring that possibility is a book in and of itself, however. For now, let’s return to the connection between Robert Johnson and Robert Plant.

It’s only fitting that Plant was dreaming about Robert Johnson in the formative days of Led Zeppelin. The band subsequently glorified Robert Johnson by making his “Traveling Riverside Blues” one of their own songs (currently available on the 1990 re-mastered 4-cd set). More recently, Page/Plant performed Johnson’s song, “Crossroads,” at the Shepherd’s Bush concert in England, on March 25th, 1998. Other artists pay homage to Johnson’s heritage as well: Eric Clapton recorded his “Crossroads,” and the Rolling Stones recorded his song, “Love In Vain.”

James Patrick Page, Led Zeppelin’s founder and legendary lead guitarist was born on January 9, 1944 in Heston, Middlesex, England. He was the only child born to Patricia Elizabeth Gaffikin, and James Page, who was a clerk who became an industrial personnel officer after World War II. Jimmy Page spent most of his formative years in isolation, and he claims that this deeply impacted his personality.

Page claims to have read Aleister Crowley’s book, *Magick*, when he was eleven years old. By the time he was fifteen, and also more deeply engrossed in Crowley’s teaching, he obtained his first guitar. Page has stated that both Elvis Presley and Chuck Berry had great influence on his desire to play rock and roll; but he was particularly inspired by Elvis’ “Baby let’s Play House.” Another of Page’s early idols was James Burton, who played on the majority of Rick Nelson’s records. Burton would go on to play for Elvis Presley from 1969 until the day Elvis died.

While still in his teens, Jimmy Page also became friends with Jeff Beck, another famous guitarist who, when he left the Yardbirds, opened the door for Page to play lead guitar for them. Jimmy is said to have been an “adept” or expert on the electric guitar by the year 1960, the same year that this author was born. It was in this year that Page started playing guitar in public performances with different bands. By 1961, Jimmy was playing lead guitar for “Neil Christian

and the Crusaders.” Upon leaving the Crusaders, he went to art school in Sutton to study painting. It was during the time at Sutton that Page claims was the beginning of his Crowley “aficionado” or discipleship days. In *Led Zeppelin - Will the Song Remain the Same?* published in 1981, Jimmy Page said: “I began being interested in Aleister Crowley in school. But I mean, how can anyone call Crowley an evil man? For a start, he was the only Edwardian to really embrace the 20th Century. It goes without saying that Crowley was grossly misunderstood.”¹²

Page was right, in a deceptive sort of way. Crowley was INDEED misunderstood. He was far more dangerous to society than people could have possibly imagined. As Crowley’s disciple, Jimmy Page is just as underestimated. You must remember that Page asked how anyone could picture Crowley as evil. He was in fact projecting a false image for himself as much as he was defending Crowley. Increasingly, Page followed in the footsteps of Crowley whenever possible. As Crowley traveled abroad by himself, so did Jimmy Page. Page would take his guitar and hitchhike through Scandinavia, Europe, and the Far East. He made it to India one time, just like Crowley, and was forced to go home by a fever he caught there.¹³ But Page’s discipleship extended far beyond physical travels, his spiritual journey continues today.

Jimmy Page soon got involved in session work, playing on records for the Who and the Kinks. He became a top session man and was well known for his many contributions to several different rock groups. In 1965, Jimmy played a session with the aforementioned Sonny Boy Williamson. It shouldn’t be a surprise to Led Zeppelin fans that Jimmy would jam with Williamson, since he claims to have been weaned on the blues, which would include Robert Johnson. In 1979, Jimmy was on the BBC radio *Echoes Programme*. He said to Stuart Coleman during the show, “My musical tastes are obviously pretty diversified but it always comes back to the blues and really earthy, early rock. There’s just no escaping it. It’s what we’ve been weaned on really.” Jimmy joined the Yardbirds in 1966, and toured the United States of America in that first summer. This tour began when I turned 6 years old, in August of 1966. As a Yardbird, Page began on bass and then switched to lead guitar. The Yardbirds broke up in 1968, but not before Peter Grant became their manager in 1967.

Peter Grant, Led Zeppelin’s one and only manager, was a big man, about 250 pounds, nine years older than Page, who had a rough upbringing. He was from a broken home and did not receive a formal education.¹⁴ He was a professional wrestler and played an extra role in *The Guns of Navarone*.¹⁵ Grant had plenty of experience as tour manager for several groups. He and Jimmy Page became close friends and, as a result, Grant ended up becoming the manager of Led Zeppelin from beginning to end. There is something more to this story, however. The bond between Page and Grant went beyond friends; it extended to the supernatural, spiritual realm. As Ritchie Yorke put it in his book, *Led Zeppelin - The Definitive Biography*: “To close associates, it seemed that Page and Grant had some greater fusion of interests and objectives, something beyond the reach of conventional legal jargon and bindings: such was their apparent watertight connection.”¹⁶ No other author to date has explored that connection in greater detail. Herein, the contention will be put forth that Grant and Page were bound as co-disciples in the execution of the Law of Thelema. The evidence for this position stems from *The Equinox*, Aleister Crowley’s encyclopedia of initiation, and the legendary film about Led Zeppelin, *The Song Remains the Same*. In *The Equinox*, Aleister Crowley quotes the Devil, who tells him that it is he who is the eye in the triangle. He then tells him that the eye in the triangle is the Silver Star: “Now shalt thou adore me who am the Eye and the Tooth, the Goat of the Spirit, the Lord of Creation. I am the Eye in the Triangle, the Silver Star that ye adore.”¹⁷ The Devil claims that he himself is the Silver Star; does it surprise anyone that Crowley would name his satanic/magical cult that? If you look at the photo of the *Equinox*’s advertisement at this chapter’s end, you will see an eye in a triangle at the top of the drawing. The symbol of the Silver Star is the eye in the triangle. You can see this same symbol on the U.S. dollar bill.

Crowley ties his Magick in with the Egyptian Pyramids, and Jimmy Page wore Pyramids on his outfits in the movie. In the film, right after the New York City scene in the beginning, the

camera ventures into the home of Peter Grant and shows him talking on the telephone. Right over his head is an eye in a triangle on a white background. Shortly thereafter, Grant is seen delivering tour dates to Jimmy Page, who is sitting on a blanket with a dagger, guitar and tape recorder, playing a “Hurdy Gurdy.” On the back of Page’s shirt is what also appears to be an eye in a triangle, in the form of a Pyramid.

The message to the viewer who knows what to look for, seems to be that the Silver Star is the connection between Grant and Page. Ironically enough, on VH1’s television program *Legends*, Steven Tyler of Aerosmith, who introduced Led Zeppelin when they were inducted into the Rock and Roll Hall of Fame, said, “Grant and Page saw eye to eye from day one.” Even if one attributes that to an uncanny choice of words, given Page’s professed satanic beliefs and the clear agenda of the band in support of those beliefs, it is doubtful that an unbeliever would have been allowed to manage the band. Since that entire agenda has not been made clear yet, the reader is encouraged to retain his or her skepticism a bit longer. Rest assured, however, that it is the author’s position, based on the evidence, that Jimmy Page and Peter Grant shared the same religious beliefs.

NO QUARTER – SATAN’S MESSAGE/LIE TO MANKIND

Clearly, religious belief has been one of the most powerful motivating forces in the history of mankind. Depending on one’s perspective, some beliefs seem to be admirable while others appear to be ridiculous. In the mind of the individual believer however, whatever he or she believes has power in determining that individual’s actions. Consider some of the following examples of how all-consuming religious beliefs can be and have been lived out in the lives of their followers. Afterward, with this idea firmly planted in your mind, we will explore the musical theme of Led Zeppelin’s song “No Quarter” in the context of the broader religious message they promote.

One striking example of religious beliefs motivating men in the twentieth century was that of the Japanese Kamikaze pilots. The Japanese believed in the idea of divine rule, which was embodied in the lineage of the Emperor. This concept is an ancient one, mirrored in the past culture of many peoples, who corporately believed that their ruler was none other than God himself, manifested in human form. The Kamikazes believed that Emperor Hirohito was God incarnate. The word “Mikado,” the ancient title for the Emperor of Japan, is not in use anymore. It is interesting to note, however, that Dr. Sir J. G. Frazer, in his book on Magic, *The Golden Bough*, (which was also promoted by Aleister Crowley) wrote this: “The Mikado receives from his people and assumes in his official proclamations and decrees the title of ‘manifest or incarnate deity,’ and he claims a general authority over the gods of Japan. For example, in an official decree of the year 646 the emperor is described as ‘the incarnate god who governs the universe.’”¹⁸ This belief allowed the Kamikazes to accept the idea that, if they died for the Emperor, they would be immediate recipients of eternal life. It has been said that the fighter pilots often were given just enough fuel to get to their targets, but none to return with. Other Kamikazes would get inside of torpedoes and direct them manually to the ships they wanted destroyed; believing that when the torpedo exploded they were transported to eternal life. Obviously, without the pertinent religious belief, there would have been few, if any, Kamikaze pilots. Can you imagine how the Japanese people felt after World War II, when the Emperor confessed to them that he was not divine after all?

Most people are now familiar with the concept of an Islamic *Jihad*, a Holy War that is conducted against “infidels” by those faithful to the prophet Muhammad. In Jihad, those who perish in service to Allah are guaranteed a place of honor in heaven. Today, we have become accustomed to speaking of *Jihad* in terms of terrorism, such as the truck-bombing incident that killed 183 Marines in Beirut, U.S. Embassy bombings, the USS Cole, and the murderous attack

on innocent civilians at the World Trade Center and the Pentagon, and we refer to the concept with an appropriate degree of moral disdain; wanting to see the perpetrators dead. Osama Bin Laden, who is responsible for the Embassy, Twin Tower and Pentagon attacks, has stated his clearly religious belief: "Hostility toward America is a religious duty, and we hope to be rewarded for it by God....I am confident that Muslims will be able to end the legend of the so-called superpower that is America."¹⁹ It is crucial to note, that Bin Laden wants it to be a religious war, and when Americans attack Muslims in the United States, they are serving Bin Laden to make that happen. Not all people of the Muslim faith are radicals like Bin Laden and his associate swine. So we should not attack Muslim Americans; because that makes us puppets of this idiot from hell.

Despite the author's clearly Christian agenda, accusations of unfair finger pointing can be laid to rest by the ready admission that Christianity certainly isn't immune to atrocities committed in the "name" of religion either. And if the Crusades were not sufficient proof of that fact, consider also the terrible atrocities that took place during the Spanish Inquisition, where anyone who disagreed with the Papacy in Rome, was tortured and killed as a heretic.

Suspected witches and wizards were consistently put to death during this time as well. The *Bible* teaches that God told the nation of Israel that witches should not be allowed to live among them, but that they should be put to death (Exodus 22:18). However, many good Christian people were also put to death by Rome, just because they did not believe exactly what the Papacy, as opposed to the *Bible*, taught (The reason is that the teachings of the Word of God and the teachings of the Papacy are antithetical. All anyone has to do is study the *Bible* and they will see it clearly.). Anyone who dared read the *Bible* in the common language was under attack by the power base in Rome. The number of witches and sorcerers that were burned to death after the 15th century was greater than that of protestant Christians, but no Christians should have been put to death at all by Rome; as I am sure Lord Jesus Christ made clear in eternity.

Returning to the modern day, one must consider the "religious" struggle that defined the latter half of the twentieth century, "Godless" Communism versus Western, Christian based Democracy. Communists may not agree that what they believe is based in religion, but in practice that conclusion is inescapable. Communists believe that the state is Lord. Any belief in other Gods is frowned upon or forbidden. The religion of the Communist is atheism. Their belief that Communism should rule the world has motivated them in war. During Vietnam, some North Vietnamese did in fact believe that, if they died for Ho Chi Minh and the motherland, they too would receive eternal life. The North Vietnamese government did little to discourage this perception, particularly since it furthered their political aims.

Most people long to disassociate themselves from the specter of death and destruction willingly inflicted on others, but we cannot readily do so in a world that continues to be divided and fought over along lines that are drawn not only by politics, but also by religion. Throughout this century Christians, Jews, Muslims and Hindus have and do continue to massacre one another with frightening regularity in the Middle East, India, Pakistan, Cambodia and dozens of other nations.

So what's the point of all this talk of religion and warfare? Individual concepts of God are powerful motivators; sometimes powerful enough in the wrong hands to legitimize murder and every other manner of atrocity enrooted to the objective of spiritual fulfillment, either in this world or the next. But what does all this have to do with Led Zeppelin, you wonder? Led Zeppelin was motivated by, and Page and Plant are still motivated by the religious belief that the Silver Star teaches the truth concerning the universe and the creation of man; also, how man may become one with the godhead. In this respect, they are warriors in the age-old battle between good and evil. Their music is one of the most potent weapons on the battle-scarred landscape of the twentieth century. It is deadly because, like Nerve Gas and other potent biological agents that the world is trying to ban, it is a silent killer, invisible to all but the most sensitive sensors. The

real agenda of this book is to refine your own sensory array, such that you might detect the danger and escape before succumbing to it.

Their objective did not end with the closing of the last century, and perhaps will not even with the closing of the next, because one can rest assured that long after the band members are dead, their music will still be promoting the Silver Star. Page/Plant even had “Produced by Silver Star” printed on their Orlando Arena concert tickets in 1995 (see photos). The message of the band, in general terms, is that Satan is god, the religion he wants practiced is embodied in “The Law of Thelema,” and that there will be no mercy for those who oppose the Devil’s will. In the Silver Star’s *Book of the Law*, that Aleister Crowley claimed was dictated directly to him by Satan himself, we read the following: “Them that seek to entrap thee, to overthrow thee, them attack without pity or quarter; & destroy them utterly. Swift as a trodden serpent turn and strike! Be thou yet deadlier than he! Drag down their souls to awful torment: laugh at their fear: spit upon them!”²⁰

Please note that the word “quarter” is used right after “pity.” In Webster’s New World Dictionary (2nd College Edition), in this context, quarter is defined as “mercy granted to a surrendering foe.” (One can see the word “quarter” used in this context throughout the Mel Gibson film, *The Patriot*.) In order for us to see Crowley’s teaching as presented by the band, we will first analyze a portion of the film, *The Song Remains the Same*. For those readers who cannot access a copy of the film, elements of this analysis can also be heard on the soundtrack to the film, but it is better to see the accompanying visuals as well, if at all possible.

It is also important to note that copyright laws preclude our ability to examine the full text of the lyrics under analysis throughout this book. As such, I have adopted a narrative style that continually reorients the reader to the particular lyric currently being addressed via keywords and context.

Alternately, a timer is occasionally employed to note how many minutes and seconds into a given song a particular item occurs. The serious reader is assumed to either know the lyrics already, as most fans do, or at least be willing to obtain copies of them from other sources to see all of the arguments in the full context they are intended to be presented. (Be very careful, however, while examining these sources. There are multitudes of Led Zeppelin “lyrics” printed on the internet that are way off base; substantially inaccurate.) Using the timer, one can even borrow copies of the albums from a library or other lending source to closely study each contextual analysis. Having established that, let’s return to the argument at hand.

The fourth song in the chronology of the Led Zeppelin film is titled “No Quarter.” After the long lead played by Jimmy Page on guitar, John Paul Jones is taking a slow stroll through a graveyard on a horse. The scene then reverts back to Madison Square Garden where they are playing in concert. Robert Plant walks up to the microphone and begins to sing with no guitar or drum backup. In the first line he says that somebody is “walking” and “death” is right next to them. Then he says that Satan is laughing at each “step” they take. After this he draws his head back and stomps his right foot forward, which is a gesture that he consistently uses in concert when talking about the fans. Those who doubt this emphasis should study his face at similar moments; like Earls Court and Seattle. Regardless, more evidence in support of that contention is forthcoming.

The next line of the song conveys the message that circumstances will prevent him who hesitates from turning to Satan, who is god. Finally, Plant sings, “The dogs of doom are howling more.” Next, Jimmy Page is seen standing in a magician’s type of stance as the sound that he derives from the Theremin machine transfers from the one side of Madison Square Garden to the other. The next three lines refer to the band as the ones who have “news.” It is only fitting that they are delivering news, because the Tarot card “The Magician” is defined as the one who brings news. One might readily ask, “What is the news for?” or “What is its purpose?”

The author asserts that the news the band is carrying is supposed to create the “dream” mentioned in the song, a dream for the benefit of the Devil and those who turn to him. This is the

same dream mentioned in “Over The Hills And Far Away,” from the *Houses of the Holy* album. At 2:12 into the song, Plant sings that he is living “for” his “dream” as well as for “gold” for his “pocket.” The dream for Jimmy Page was to live out the Law of Thelema, and for the band, to be rock stars and ambassadors for the Devil and that Law. They provided a tacit definition of this dream in the beginning of “Achilles Last Stand,” which will be addressed in greater detail later.

Returning to “No Quarter” as presented in the film, right after mentioning the news they have, Plant says that nobody travels this “path” that “they” are on; the author asserts that this is referring to the band. Plant then returns his attention to the fans once more. He says that “They” are without “quarter.” He then continues to assert that they are not asking for it either. The next three lines are the last that we will refer to in this early stage of the book, as you will need the benefit of other concepts to examine this song more thoroughly. In the first of the three lines, Plant moans at the idea of “misery” as a result of facing someone and not having “quarter” while facing him. Then he says that the price people will “pay” is “pain” if they face him without it. Finally, he cries out for quarter as if to hint to the fans that quarter is what they should be seeking. The meaning of the hidden message in “No Quarter” is this: those who stand before Satan after death, not having received his mercy in this life, are doomed. One may ask that if the song is totally about Satan, why did Plant mention the Nordic god “Thor” early in the song? According to the teachings of the Qabalah, which will be examined later in great detail, Aleister Crowley asserted that Thor was Satan in disguise. You will read of Robert Plant’s blatant command to the fans to sell the Devil their souls later on, keep that in mind. Its relevance to their music will be clearly seen in a later section of the book, when we will examine the most powerful, most pervasive Led Zeppelin song of all time, “Stairway to Heaven.” Therein, the context of how the “Lady” is purchasing her “Stairway” will be explained.

Lucifer is very powerful. He can easily convince those who fool around with Magick that he is god. The presence of Lucifer has a great impact on a human mind. His power over the yielded mind is immeasurable, especially under the influence of narcotics. He is smarter than men like Page and Plant, and has deceived them into serving him; believing he is god. As E.M. Bounds wrote in his book, *Satan, His Personality, Power, and Overthrow*: “With the wisdom of an archangel and the observation and experience of half an eternity, as the Captain General of all the hosts of hell, he is an adept in the acts and arts of deception and trickery, and has almost exhaustless resources at command to serve his purposes.”²¹

We are seeing the content of that quote lived out in the rock culture today, especially in the music of Led Zeppelin. On page 338 of Ritchie Yorke’s *Led Zeppelin - The Definitive Biography*, he lists a Led Zeppelin bootleg titled “ON TOUR - BLACK GOLD CONCERTS BG 52025.” For the uninitiated, bootlegs are illicit recordings of concert performances, either audio or video. This particular bootleg is Led Zeppelin live in Seattle, Washington, at Center Coliseum, July 17th, 1973. In this concert, just before the song “The Ocean,” Robert Plant says goodnight to the fans and walks off stage. The fans begin to shout “More! More! More! More!” in unison. I experienced this along with 20,000 others in Madison Square Garden on Saturday, June 11, 1977. Ironically enough, Aleister Crowley said, in *The Magical Record of the Beast*, that June 11th “...should be my lucky day.”²² In this personal experience, the glitter ball hanging from the ceiling was reflecting light all over the Garden as we stomped our feet and raised our fists in the air to the chant of “More! More! More! More!” Waiting for the last encore, we must have shouted for close to ten minutes. The point is this, the longer the chant goes on, the more bestial it becomes. Listening to it in any concert, one can hear that the chant for more sounds like dogs barking as the thousands of voices are muffled together. One big syllable that sounds like “Ruff! Ruff! Ruff! Ruff!” is repeated over and over. As you watch Robert Plant say the word “more” in the film you will see that he drops his head back and the word is echoed throughout Madison Square Garden, just like the chant of the fans waiting for an encore. On the soundtrack to the film, you can hear “more” echoed much louder than in the film. Those who mixed the soundtrack obviously wanted it to be clearer for fans who would listen to it over and over, just like I did.

What's the point? The author asserts that doomed dogs sung about in "No Quarter" are the fans; those who will not worship Satan.

The message of Led Zeppelin is that Satan is god, and all who follow his moral code, the Law of Thelema, despising the Christian faith, will be alright as long as they try to find him. He has a dream to be lived out for the one who follows him and no mercy for the one who doesn't. Satan makes it clear through his prophet, Aleister Crowley, that he aims to destroy the Christian people. This stated goal is in agreement with what we know of Satan from the prophecies of the Book of "Revelation" in the *Holy Bible*.

We will also be looking at a sword fight portrayed between Robert Plant and a man who the author intends to show is in the role of none other than Lord Jesus Christ himself. The proof for this contention will also come from Aleister Crowley's teachings of the Silver Star. This religious war of promoting Satanic Magick is currently being fought through the medium of communication, and one of Satan's weapons of mass destruction is the rock and roll of Led Zeppelin. Consider the following. In *Magick Without Tears*, Aleister Crowley wrote: "The first condition of membership of the A.A. (Silver Star) is that one is sworn to identify one's own Great Work with that of raising mankind to higher levels, spiritually, and in every other way."²³

The "Great Work" referred to by Crowley is one's life purpose or service to god; as defined by his writings for the Silver Star, the Devil. The member of the Silver Star vows to identify his or her service to god with raising mankind to higher levels, not only spiritually, but in consciousness. Drugs are advocated by Crowley in the achievement of this purpose, as is the practice of Magick. The individual member of the Silver Star is encouraged to study and apply the power of Magick. Crowley described Magick as a science and an art. He wrote: "Magick is the science and art of causing change to occur in conformity with the Will. In other words, it is Science, Pure and Applied. This thesis has been worked out at great length by Dr. Sir J.G. Frazer. But in common parlance the word Magick has been used to mean the kind of science which ordinary people do not understand."²⁴ The will of the magician, in conjunction with magical power, or witchcraft, causes change to occur in the object the magical spell is cast upon. Since Jimmy Page is openly a student of Crowley the magician, it is his will that we are dealing with here specifically. Plant, Jones, and Bonham, while clearly in on the whole thing, are only appendices or extensions of the will of Jimmy Page. He obviously cannot perform all the band's functions at once. He is however, responsible for how those functions are carried out. Just look at any Led Zeppelin album cover and you will see "Produced by Jimmy Page" as well as "Executive Producer Peter Grant" written on it, or on the inner sleeve. The role of producer equates to that of magician, it is the individual who orchestrates the incantation to give it the intended power.

In the MTV presentation *Led Zeppelin - Profiled*, Jimmy Page spoke of his work on Stairway to Heaven. He said: "I worked on it for quite a while, on and off. I was putting all these different sections together; putting them in what I considered was the right order before I even presented it to the band (MTV Networks-MCMXC)." The band itself is nothing more than a vehicle for music produced by Page and inspired by Crowley, who derived his inspiration from Satan. Sometimes, even that connection is not quite as tenuous. Robert Plant confessed that someone wrote Led Zeppelin lyrics through him-that he was only an open medium. Later in this work, at a more appropriate moment based on the background established at that point, we will also provide examples from antiquity, specifically seances, of how the spirits perform that function and why. A couple of Plant's quotes are so directly in support of this position that any attempts to refute the arguments presented herein are rendered powerless by the mouths of those potential critics seek most to support.

Jimmy Page the magician, exercises his will onstage and in the recording studio in conjunction with magical power to cause a change in the minds of the fans; who are already hypnotized by the rhythmic beat of the music. Mass hypnosis through music is not a new concept; it has been around for centuries. In modern times, Pete Townshend of "The Who" would agree that the fans are hypnotized, as evidenced by their song, "Won't Get Fooled Again." The change

taking place is in the area of conscience; changing good to evil and evil to good. Again, this concept will be explored in greater detail later in this work. For now, simply file it in the slowly expanding list of threads that you are relying on me to weave together into a coherent and conclusive pattern.

Crowley wrote that the magician can effect this change by having the right force, as well as enough of its power, properly projected through the right medium to the object the spell is being cast upon. He wrote: "Any required Change may be effected by application of the proper kind and degree of Force in the proper manner through the proper medium to the proper object."²⁵ The force Crowley is speaking of is magical, provided by demonic spirits. Crowley edited a book length work on the magical use of demonic forces by magicians in 1904, entitled, *The Goetia*. Jimmy Page resurrected this public domain document and republished it in 1976. The continuing influence of this work, as promoted by Page, extends to a reprint in 1995, by *Samuel Weiser Inc.*, produced roughly concurrent with a Page/Plant concert tour in that year. The book talks about demonic forces, demons or evil spirits, which are the fallen angels who followed Lucifer. These demons not only cause the hidden magical message of music to be heard, but they also can bind a man to the will of the magician casting spells on him. The magician and demons work together to remove an individual's will to resist the satanic spell being cast on him or her. Having personally felt the pull and power of Page's spells, and discovering that mine was not an isolated experience, was the catalyst that prompted the research underlying this book.

In the last quote, Crowley spoke of the magician's medium of Magick. In the following quote, Crowley presents the medium of the magician's will as communication. He wrote: "The Problem of every Act of Magick is then this: to exert a Will, sufficiently powerful to cause the required Effect, through a Menstruum or medium of Communication."²⁶ The Magick must be performed through communication. Jimmy Page's medium of communication is his music. This is something of which he is completely cognizant. He once told Steve Peacock: "If the audience is vibing you up and you're vibing them, you can get this giant feedback which can become quite magical. I relate far more to that, the communication between us and the people coming to see us. From the start, rock and roll as such had this incredible effect, and I think the thread of what was being communicated has carried through, no matter what else has come into the music." (The reader is encouraged to remember where Rock and Roll was launched from: "Sun Records." Page and Plant performed in a celebration of 50 years of Sun Records, on July 7th, 2000, in Switzerland.) Aleister Crowley advocated music in this precise context: "Music. Justifiable? Why Not? A help to your Great Work, an aspect of your Will, nicht wahr (why not)? Go to it! Apollo is the God of music, preeminently..."²⁷

Led Zeppelin's *Swan Song* logo, that looks like an angel, is in fact taken from William Rimmer's painting, *Evening: Fall of Day*. It is the Sun God Apollo. The painting of Apollo is a perfect representation of the new "Aeon of Horus." According to Crowley in *The Equinox, Vol. I, No. 7*, Apollo is Horus, who Crowley said was Satan. Apollo/Satan has definitely used the music of Led Zeppelin to send his message. He communicates well through it to this very day. All the gods are Lucifer; Crowley taught that, and so does the *Bible*. We will now examine how men use music in the secular world to send their messages, and then take a look at a powerful message from Led Zeppelin immediately thereafter.

ROCK AND ROLL - THE MEDIUM OF COMMUNICATION

If you want your message to be perceived in a favorable light, the best thing to do is to put it to a catchy tune, right? Advertisers know this is the truth. This brief section is to illustrate, by several examples, the fact that music is the strongest medium of all forms of communication. Football, baseball, basketball, and hockey games are constantly blasting music into the ears of the fans. Commercials on television, especially beer commercials, are done mostly with music.

Advertisers seek to associate the beer with the exaltation brought on by the upbeat and non-depressive music that backs their lyrics. For example, “Tap the Rockies! Coors Light!” By contrast, can you imagine Coors using Kenny Rogers’ “You picked a fine time to leave me Lucille?” Don’t ponder the possibility too long, it will never happen. Depression is bad advertising.

Chevy trucks are advertised to Bob Seger’s “Like a Rock.” An excellent tune in the ear and a Chevy truck in the eye, on television. Some analysts have claimed that Chevy Trucks were saved by that musical commercial.

Monday Night Football has used “Are you ready to rock?” by Hank Williams Jr. in the past, and now he is singing “Are you ready for some football? Are you ready to party?” Even at the stadium, the fans go wild when that is played on the screen right at 9 P.M. The music associates football and partying. One goes with the other and reinforces the positive association of football in the minds of partying people. It sells Monday Night Football well. If it did not, it would not be there.

Sometimes the orchestration of music in seemingly unassociated contexts also seems powerful. For example, on January 12, 1997, the National Football League’s NFC Championship game was played in Green Bay, Wisconsin. The Packers were hosting the Carolina Panthers for the right to go to the Super Bowl. The Packers were driving for a score when a commercial break was taken during a timeout. The advertisement was these lyrics put to music, “Now is the time, this is the taste, Dr. Pepper.” As soon as the game came back on, “Do wah diddy diddy dum diddy do” was blasting in the stands. The song was being played to lift the mood of the fans and get them into the game; especially on the way to the end zone. As soon as the song ended, Brett Favre threw a touchdown pass to Dorsey Levens that was caught in the end zone just inside the right boundary marker.

Immediately after the kick, the Bob Seger Chevrolet commercial came on. Viewers at home, if rooting for Green Bay, were then hearing Seger’s “Like a Rock” while in the state of mental euphoria. It was excellent timing. It must have been planned that way. Returning to the game, Carolina had the ball and the directors at Lambeau Field had Queen’s “Another One Bites the Dust,” playing in the stands. The obvious connotation was the Carolina drive was going to go three and out. Sure enough, it did. They then played Queen’s “We Will Rock You” in both the third and fourth quarters to keep the crowd going. If the music rocks the crowd, it will keep coming back; even if its team is not in the playoffs. For a fitting end, after the Green Bay Packers won the NFC Championship, Queen’s “We are the Champions” rocked through the stadium. The point of all this is to illustrate that music, carefully choreographed to events in progress, can influence and sustain momentum toward an intended end.

Even outside the context of a larger song or broader events, “jingles” can still powerfully convey an image and a message. Folger’s Coffee used the uplifting “Folger’s in your cup!” Their competitor Maxwell House used “Good to the last drop!” McDonald’s has sold millions of hamburgers by using “You deserve a break today.” Burger King has done the same with “Have it your way.” The United States Army put fast action video to the tune of “Be all you can be - in the Army.” In the seventies, Budweiser sold its beer with “When you say Budweiser – you’ve said it all.” Coca Cola used the song, “I’d like to teach the world to sing in perfect harmony. I’d like to buy the world a coke and keep it company.”

At the end of his warm up performance for Ozzy Osbourne at the Orlando Arena on May 24th, 1996, Henry Rollins shouted “Diet Pepsi!” into the microphone just before walking off stage. The fans heard the advertisement from a man who was in a recent movie with Al Pacino, Robert DeNiro, and Val Kilmer; who has his own rock band touring with Ozzy. Pepsi Co. knew what it was doing. If a rock star promotes something, it will be accepted by the fans.

There is one more example that needs to be presented before bringing this section to a close. On May 20th, 1995, Page/Plant played before a sold out audience in San Jose, California. This concert was broadcast over the radio. The show was sponsored by Miller Genuine Draft

whose logo was dutifully printed on all Page/Plant concert tickets during that tour. On the radio, Miller advertised its beer with music from Led Zeppelin. I am going to quote the advertisement that I have on cassette. When you see a Led Zeppelin song title in parenthesis, that means the commercial has switched to that song at that point in the narrative. The commercial began at the end of Page/Plant performing "Since I've Been Loving You," which is off *Led Zeppelin III*. Robert Plant shouted "Guitar, Mr. Jimmy Page!" At that point you could hear the music of the Hurdy Gurdy instrument played by Nigel Eaton in the commercial as it began. It said: "If you could see one thing, you've only been able to hear, if you could relive one moment in time, if you had one wish every fifteen years, wouldn't this be it (Living Loving Maid - *Led Zeppelin II*)? The 1995 Page/Plant North American Tour, the genuine rock of Jimmy Page and Robert Plant live for the first time since 1980, brought together by Miller Genuine Draft. You made a wish, we made it happen (Immigrant Song - *Led Zeppelin III*), proudly sponsored by Miller Genuine Draft, supporters of the Second Harvest Food Bank (Dancing Days - *Houses of the Holy*). The guitar, the voice, and the beer of rock and roll, Miller Genuine Draft - Miller Brewing Company, Milwaukee, Wisconsin." All these people are using music to send their messages to their viewers, listeners, and stadium fans.

Now, in the year 2002, Cadillac is selling its cars, during the Super Bowl, the Olympics, Academy Awards, Wimbledon tennis, and Ryder Cup golf (and other prime time programming as well), to the tune of Led Zeppelin's song, "Rock and Roll;" coming off the fourth album. In the song, the words repeated over and over, and sung by the majority of its listeners, send the message that one is lonely without rock and roll. The best way to keep the fans listening is to program the subconscious that they will be unhappy without it, specifically, the music of Led Zeppelin. Robert Plant starts out by singing about the extended period of "Time" he has endured since he rocked to the music. He then mentions that he had not danced to "The Stroll," in a great while, which is a dance and song by the 50's group, "The Diamonds." The signature line comes at the end of that first verse, "It's been a long lonely, lonely, lonely, lonely, lonely time." The word "lonely" is repeated four times during the chorus for emphasis. The message is imbedded in the subconscious mind, through the open door of the conscious mind. What Jimmy and the Devil know, that most of mankind does not know, is that this programs the repeated listener to give the music a position of supreme importance in his or her life. The subconscious mind will cause a person to live out whatever is programmed therein. It is just like a personal computer. It is not going to argue with you, you just program it. In his book, *The Power of Your Subconscious Mind*, Dr. Joseph Murphy discusses this in detail:

"Psychologists and psychiatrists point out that when thoughts are conveyed to your subconscious mind, impressions are made in the brain cells. As soon as your subconscious accepts any idea, it proceeds to put it into effect immediately. It works by association of ideas and uses every bit of knowledge that you have gathered in your lifetime to bring about its purpose....Your subconscious mind accepts what is impressed upon it or what you consciously believe. It does not reason things out like your conscious mind, and it does not argue with you controversially. Your subconscious mind is like the soil which accepts any kind of seed, good or bad. Your thoughts are active and might be likened unto seeds. Negative, destructive thoughts continue to work negatively in your subconscious mind, and in due time will come forth into outer experience which corresponds with them.

"Remember, your subconscious mind does not engage in proving whether your thoughts are good or bad, true or false, but it responds according to the nature of your thoughts or suggestions. For example, if you consciously assume something as true, even though it may be false, your subconscious mind will accept it as true and proceed to bring about results which must necessarily follow, because you consciously assumed it to be true."28

As you can see, if a person believes that he will be lonely without rock and roll, even if he is not cognizant of this line of thought in his mind, he will be more determined to listen to it, eventually establishing some degree of addiction to it; and now Cadillac is assisting Led Zeppelin

in this effort. Jimmy is smart. Being a magician, he knows what will happen during the commercials. This programming is done to keep the listener tuned into Led Zeppelin, because they want the fan to keep coming back in order to send the messages from the Devil and the Silver Star into the subconscious mind repeatedly. This is done overtly in the lyrics, as just discussed, and also covertly by “Backward Masking,” the practice of embedding messages that can only be discerned when fans modify the manner in which the song is played. Backward Masking is used to promote Satan more than once in “Stairway to Heaven;” but our discussion of the specifics of that will be confined to the chapter that examines the lyrics of that song.

The members of Led Zeppelin, by serving the Devil in such a widespread and powerful fashion, are indeed four of the most dangerous Devil worshipers to ever walk the earth. Many are they who have been lured into listening to the music performed by these mediums of the teachings of Aleister Crowley’s Satanic Magickal Order, the Silver Star. The album with “Stairway to Heaven” has the photo of the middle size fagots on the front, and that is appropriate when one understands that “Stairway to Heaven” contains the message of hope for the members of the Silver Star. The message is that Satan is god, along with his female consort, and that his followers are to ignite the masses of humanity to the “rightness” of his teachings. This message is reflected in the 1973 song, “No Quarter,” which continued to be performed musically in 1998 by Page/Plant with the help of bassist Charlie Jones, and drummer Michael Lee, just as it was in the age of hard rock, the 1970’s. This lie of Satan’s is being preached through the ultimate medium of communication to spiritually unsuspecting minds, rock and roll. Led Zeppelin commands it’s listeners to sell their souls to the Devil. To understand more of the price they are asking you to pay, we need to learn more about the one who commands them, Satan. In the next chapter, we will take a look at who he was in the beginning before he rebelled; when he was the composer of music for the angelic host. Lucifer the Archangel was the highest of the angelic creation of God. After he fell, he came to be known by many names, but most consistently as Satan, which means “adversary.” Therein, another piece of Led Zeppelin mythology will also be exposed and debunked. Despite the fact that band members have consistently said that the “Black Dog” referred to in the song of the same name was a black Labrador that came into the studio while they were recording, you will learn why the Black Dog is none other than the Devil himself.

1 Steven Davis, *Hammer of the Gods - The Led Zeppelin Saga*, William Morrow & Co., NY, 1985, pg.200

2 S. Jason Black and Christopher S. Hyatt, Ph.D., *Pacts With the Devil*, New Falcon Publications, 1993, pp.58-59

3 Steven Davis, *Hammer of the Gods - The Led Zeppelin Saga*, William Morrow & Company, New York, 1985, pg.229

4 Aleister Crowley, *The Magical Record of the Beast*, Edited by John Symonds and Kenneth Grant, Duckworth, 1972, pg.295

5 Satan, *The Book of the Law*, Chapter 1, Verse 10, Aleister Crowley’s *The Equinox*, Vol. I, No.10, pg.11, Samuel Weiser Inc., Yorke Beach, Maine, 1993 (Public Domain)

6 Aleister Crowley, *White Stains*, Duckworth, 1973, pp.105 -106

7 Bob Larson, *Satanism - The Seduction of America’s Youth*, Thomas Nelson, 1989, pg.151

- 8 Aleister Crowley, *Notes for an Astral Atlas*, from *Magick-Book 4 * Liber Aba*, Samuel Weiser Inc., 1994, pg.494
- 9 Aleister Crowley, *The Magical Record of the Beast*, edited by John Symonds and Kenneth Grant, Duckworth, 1972, pg.242
- 10 Aleister Crowley, *Equinox, Volume III, No.1*, Samuel Weiser Inc., 1992, pp.181-182
- 11 Stephen Davis, *Hammer of the Gods - The Led Zeppelin Saga*, William Morrow & Co., NY, 1985, pg.56
- 12 *Led Zeppelin - Will the Song Remain the Same?* pg.46
- 13 Stephen Davis, *Hammer of the Gods - The Led Zeppelin Saga*, pg.26
- 14 Ibid, pg.40
- 15 Ibid, pg.41
- 16 Ritchie Yorke, *Led Zeppelin - The Definitive Biography*, pg.291
- 17 Aleister Crowley, *Equinox, Volume I, No.6*, Samuel Weiser Inc., Yorke Beach, Maine, 1993, pg.36
- 18 Dr. Sir J. G. Frazer, *The Golden Bough*, The Macmillan Company, NY, 1922, pg.195
- 19 *TIME, ASIA, JANUARY 11, 1999 VOL. 153 NO. 1*
- 20 Satan, *The Book of the Law*, Aleister Crowley taking dictation from Satan, from *The Equinox, Volume I, No.10*, Samuel Weiser Inc., Yorke Beach, Maine, 1993, Chapter 3, Verse 42, pg.30
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