Is It Just Entertainment?

The Christian enters the world of entertainment equipped with the knowledge of the clear biblical statements of God's will. He then applies that knowledge to the decisions he makes in regard to entertainment.

Picture a grocery store in your mind. There are many aisles filled with a variety of products. Fresh fruit, vegetables, canned foods, bread, cereal, meat, dairy products, frozen foods, soap, and numerous other items can be found. When we shop in such a store we need to be aware of certain things. These may include the price, size, weight, variety, brand, quality, and freshness. After analyzing all of this, we are left with the most important part of the shopping trip—the decision! We must decide which of the products we will buy.

Our world is a lot like a grocery store. There are a variety of ideas (worldviews) to be considered. Those ideas can be seen and heard through television, music, movies, magazines, books, billboards, and bumper stickers, and other sources. In a sense, we are shopping in the grocery store of ideas. As Christians, we need to be aware of the products. We need to consider what is being sold. Then we need to decide if we should make a purchase.

Most of us want to be physically healthy. Unfortunately, sometimes we don't eat as if that were true. The same is true of our minds. We want to be mentally healthy. But too often we don't "eat" as if that were true! Our minds are often filled with things that are unhealthy. This can be especially true of the entertainment we choose.

How can we become more aware of the products and make the right purchases when we "go shopping" in the world of entertainment? It is our intent to help answer this question.

A Christian is usually encouraged to think of God's Word, the

Bible, as the guide for life. Of course the challenge of such a position is found in practice, not theory. Living by the tenets of Scripture is not always an easy thing. And we can be tempted to think that God's ideas are restrictive, negative, and life- rejecting. The "don'ts" of biblical teachings can appear to overshadow a more positive, life-affirming perspective.

Does God Intend for Us to Enjoy Life?

Think of a series of three questions. First, if you make the Bible your standard for living, do you think that means life will be dull? Some Christians tend to live as if the answer is "yes." This certainly applies to entertainment. It appears that we are to be so separate from the world that we can't enjoy any part of it. Second, if you wrote a song, a poem, a novel, or if you painted a picture, sculpted a statue, etc., do you think you would know best how it should be sung, read, or understood? Of course the answer is "yes." It came from your mind and imagination. You "brought it to life." Third, if God created all things and knows everything about you, do you believe He knows how to bring true joy into your life? Again, the answer is obviously "yes." You came from His mind and imagination. He "brought you to life." He knows best how you should be sung, read, and understood. And He relays that information through His word, the Bible. He wants you to enjoy life, but with His guidelines in mind.

What is God's Will for Entertainment?

Just what are those guidelines? What is God's will for us concerning entertainment?

Before this question is answered, it is important to understand that the Bible clearly teaches God's will for much of life. Too often we tend to think of pursuing God's will for reasons that include such things as a particular occupation or marriage partner, and other such important decisions that are

not stated clearly in Scripture. But the Bible frequently teaches the will of God for daily living in obvious ways. The following passages demonstrate this:

- A wise man is cautious and turns away from evil, but a fool is arrogant and careless (Prov. 14:16).
- Flee immorality (1 Cor. 6:18a).
- Finally, brethren, whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, let your mind dwell on these things (Phil. 4:8).

Obviously various types of contemporary entertainment are not mentioned in these verses. The Bible "does not endeavor to specify rules for the whole of life."(1) Thus we are challenged to make decisions about entertainment based upon the application of biblical principles. The Christian must know the "principles for conduct: which apply here, which do not, and why. Then he must decide and act. Thus, by this terrifying and responsible process, he matures ethically. There is no other way."(2) In fact, this process signifies our continual spiritual growth, or sanctification. As Hebrews 5:14 states: "Solid food is for the mature, who because of practice have their senses trained to discern good and evil." Most of us probably don't think of "training our senses," but such a concept surely should be a part of our thinking continually. And the application of such training to entertainment should be clear.

Years ago I had an opportunity to demonstrate the use of "trained senses" when I attended a heavy metal rock concert at the invitation of a sixteen-year-old friend. He was a new Christian then, and we were spending a lot of time together. He had entered his new life after years of attachment to a certain popular rock musician who was the main act of the concert.

During the evening the musicians heavily emphasized the themes of sex, drugs, and violence, and the crowd of adolescents and pre- adolescents was encouraged to respond, and did. After awhile I asked my friend how Jesus would respond to what we heard and saw. His response indicated that for the first time he had begun to think about this form of entertainment—which had been very important to him—with Christian principles in mind.

Perhaps the most succinct statement of Christian ethical principles is found in 1 Corinthians 10:31: “Whether, then, you eat or drink or whatever you do, do all to the glory of God.” Can you think of anything more than “whatever” or “all”? These all-encompassing words are to be applied to all of life, including our entertainment choices. My young friend made this discovery that night.

What Types of Entertainment are Evil?

What types of entertainment are evil? A simple answer to this is, “None!” For example, the rhythm of rock music is not evil; television is not evil; movies are not evil; video games are not evil; novels are not evil, etc.

Of course it is possible for some to claim, for instance, that pre-marital sex is legitimate entertainment. But the clear admonition of Scripture forbids such activity. And the underlying point is that sex is not intrinsically evil. The one who is engaged in such activity is taking what is good and misusing it for evil. So evil does not reside in sex, rock music, television, etc. Types of entertainment are conduits for good or evil. People are evil. People who provide entertainment and people who use it can abuse it. A basic premise of theology is that man has a sin nature. We are prone to abuse all things. As Genesis 8:21 states, The intent of man’s heart is evil from his youth.

What About Content?

So the Christian is free to make entertainment a part of his life with an understanding that evil resides in people, not forms. But caution and discernment must be applied. We must be alert to the importance of our minds and what they can absorb through entertainment.

Perhaps we need to stop doing some of the things we normally do while listening to music, watching television, etc., so we can concentrate on the ideas that are entering our minds. We might be amazed at the ideas we'll notice if we take the time to concentrate. For example, an old TV commercial says, "Turn it loose! Don't hold back"! We may want to ask what "it" refers to, and we may want to know what is to be "held back." Such a commercial is a thinly-veiled espousal of hedonism, an ancient philosophy that says pleasure is the ultimate good. Ideas are powerful, and they have consequences, even when they come from something as seemingly innocuous as a TV commercial.

Consider the following illustration. Think of your mind as a sponge. A sponge absorbs moisture not unlike the way your mind absorbs ideas. (The difference is you are making choices and the sponge is not.) In order to remove the moisture, you must squeeze the sponge. If someone were to do the same with your "sponge brain," what would come out? Would you be embarrassed if the Lord were to be present? Biblical teaching says He is always present. If we honor Him, we'll enjoy life in the process.

If we are using our minds and thinking Christianly about entertainment we will be more alert concerning content. All entertainment is making a statement. A worldview, or philosophy of life, is being espoused through what we read, hear, or watch. Movies, for example, can range from the introspective existential comedies of Woody Allen to the euphoric pantheistic conjectures of Shirley MacLaine. We are challenged to respond to such content with our Christian

worldview intact.

Are We in a Battle?

We must take care of our minds. A battle is taking place in the marketplace of ideas. Entertainment can be seen as one of the battlefields where ideas are vying for recognition and influence. As 2 Corinthians 10:5 states, “We are destroying speculations and every lofty thing raised up against the knowledge of God, and we are taking every thought captive to the obedience of Christ.” And Colossians 2:8 warns us: “See to it that no one takes you captive through philosophy and empty deception, according to the tradition of men, according to the elementary principles of the world, rather than according to Christ.”

What About the Conscience?

The place of the conscience should also be considered. We must be aware of the possibility of defiling our conscience (1 Cor. 8:7). As Paul wrote in 1 Corinthians 6:12, “All things are lawful for me, but not all things are profitable.” The believer who cannot visit the world without making it his home has no right to visit it at his weak points.(3) It is the responsibility of each of us to be sensitive to what the conscience is telling us when we encounter those weak points and respond in a way that honors God.

Thus I suggest three steps in cultivating sensitivity to our consciences. First, we should consider what our conscience is relating prior to the entertainment. Is there something about what we’ve heard or seen that brings discomfort? If so, it may be a signal to stay away from it. Second, consider the conscience during the entertainment. If we’re already watching and listening, are we mentally and spiritually comfortable? If not, we may need to get away from it. Unfortunately, too often the tendency is to linger too long and in the process we find that what may have disturbed us previously is now taken for

granted. Third, consider the conscience after the entertainment. Now that it’s over, what are we thinking and feeling? We should be alert to what the Lord is showing us about what we have just made a part of our lives.

What Do Others Say?

In addition to an awareness of the conscience, we may benefit from what others have to say. Perhaps the advertising will provide information that will prove to be of help before we decide to participate. Frequently ads will tell us things about the content and the intent of the producers. Also, we may find it beneficial to be alert to what friends may say. The things we hear from them may indicate warning signs, especially if they are Christian friends who are attempting to apply biblical principles to their lives. In addition, some objective critics can offer insightful comments. There are ministries around the country, for example, dedicated to analyzing the latest movies. And there are others that attempt to cover a broader spectrum of entertainment from a Christian perspective. You may benefit from subscribing to their publications.

Of course this encouragement to consider what others say cannot exempt us from personal responsibility. To rely completely on others is an unhealthy practice that can lead to mental and spiritual stagnation. Each of us must be mentally and spiritually alert to the content of entertainment.

Isn’t It “Just Entertainment”?

Maybe you’ve heard someone say, “It’s just entertainment”! Is this true?

The principles we have affirmed can lead to several common objections. Our answers to these objections can help us gain additional insight into how we think about contemporary entertainment.

First, some may say that what has been shown in a movie or some other entertainment is “just reality.” But is reality a legitimate guideline for living? Do we derive an “ought” from an “is”? Saying that reality has been portrayed says nothing about the way things ought to be from God’s perspective. Reality needs analysis and it often needs correction.

Second, a common statement is, “I’m just killing time.” The person who says this may be doing exactly that, but what else is being killed in the process? The Christian redeems time; he doesn’t kill it. As Ephesians 5:15-16 states, “Be careful how you walk, not as unwise men, but as wise, making the most of your time, because the days are evil.”

Third, “It won’t affect me” is a common objection. Tragically, these can be the proverbial “famous last words” for some. Ted Bundy, a serial killer who was executed for his crimes, began to look at pornography when he was very young. If you had warned him of the potential consequences of his actions in those early years, he probably would have said it wouldn’t affect him. We can’t predict the outcome of our actions with absolute clarity. In addition, we may not recognize the consequences when they appear because we have been blinded subtly over a period of time.

Fourth, others may say, “There’s nothing else to do.” This is a sad commentary on contemporary life. If that is true, then God has done a poor job of supplying us with imagination. Spending hours watching TV each day, for instance, says a great deal about our priorities and use of our God-given abilities and spiritual gifts.

Fifth, young people in particular tend to say, “Everybody’s doing it.” It is highly doubtful that is true. More importantly, though, we must understand that God’s principles don’t rely on democracy. We may be called to stand alone, as difficult as that may be. Sixth, some may say, “No one will know.” Humanly, this is absurd. The person who says this

knows. He's somebody, and he has to live with himself. And if he is a Christian his worldview informs him that God knows. Is he trying to please God or himself?

Seventh, "It's just entertainment" can be the response. No, it's not just entertainment. We can't afford to approach contemporary entertainment with the word just. There is too much at stake if we care about our minds, our witness, and our future.

So what should we do? Should we become separatists? No, the answer to the challenge of entertainment is not to seclude ourselves in "holy huddles" of legalism and cultural isolation. Should we become consumers? No, not without discernment. As we said in the beginning of this series, when it comes to entertainment, we should be as selective in that "grocery store of ideas" as we are in the food market. Should we become salt and light? Yes! We are to analyze entertainment with a Christian worldview, and we are to "infect" the world of entertainment with that same vision.

Notes

1. Carl F. H. Henry, *Christian Personal Ethics* (Grand Rapids, Mich.: Baker, 1957), 419.
2. Ibid.
3. Ibid., 428.

Additional Reading

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Music and the Christian

Jerry Solomon encourages Christians to begin to think about the place and influence of music in their lives.

 *This article is also available in Spanish.*

Music is a pervasive part of contemporary culture. We hear it on elevators, in restaurants, on telephones while we wait for our party to answer, in offices, in hotel lobbies, and in virtually every corner of contemporary life. In fact, it permeates the airwaves so thoroughly we often do not realize

it is there. Television uses music not only in musical programs but also in commercials and program soundtracks. Movies also utilize music to enhance the events shown on the screen. Radio offers a wide variety of music around the clock. The availability of recordings allows us to program music to suit our own listening tastes, and we can hear them in virtually any location. Concerts, especially in large cities, offer a potpourri of music to choose from.

There is also a wide variety of musical genres. Rock (with its assortment of styles and labels), rap, country and western, jazz, Broadway, folk, classical, New Age, and gospel provide us with a dizzying assortment of listening and performing options. Such permeation and variety provide us with a unique opportunity to practice discernment. Some may think this is unnecessary because they claim to listen only to "Christian" music. Nevertheless, the broader population of the evangelical community spends innumerable hours absorbing music, whether "Christian" or "secular."

Why should a Christian be interested and involved in the arts, music in particular? In his excellent work *Theology and Contemporary Art Forms*, John Newport lists several helpful points:

The first reason Christians should be interested in the arts is related to the biblical teaching that God reveals and carries on his redemptive purpose in time and history. The Christian community …cannot cut itself off from the characteristic artistic vitalities of history—past and present. Second…the arts give a peculiarly direct access to the distinctive tone, concerns, and feelings of a culture…. The artists not only mirror their age in its subtlest nuances, but they generally do it a generation ahead of more abstract and theoretical thinkers. Third…the arts focus (in a remarkably vivid and startling way) on the vital issues and themes which are the central concern of theology. Fourth…the arts spell out dramatically the implications of various

worldviews.(1)

The second, third, and fourth points are especially applicable to music. If music mirrors culture, if it tells us of important issues and themes; and if it shows the implications of various worldviews, it can tell us a great deal about our culture. Lyrically, music can be used as a medium for criticism, commendation, reflection, questioning, rebellion, and any number of other thoughts or emotions. When the musical language is employed to relay these thoughts or emotions the result can be significant.

History is replete with examples of the ways music has been vitally employed in various cultures. One of the more prominent examples of this can be found in the Psalms, where lyrics were merged with music to form a strategic voice for Israel's life. The same is true in contemporary life. The themes of rock, rap, and country music demonstrate how music can be a notable voice for the spirit of a culture, whether for good or evil.

In order to affect our culture we must listen to that voice. We must hear its questions and be sensitive to the needs that cry out for the answers God provides.

Can Music Be "Christian"?

One of the continuing debates among evangelicals centers on how music is to be judged. Some say there is a particular musical style that is distinctly Christian. Others reject such a proposition. Some believe that certain musical styles are intrinsically evil. Others reject this. The examples of such conflict are numerous. It is important that we join the dialogue. In the process we will observe several ways we should respond to the music of our culture.

First, the term "Christian music" is a misnomer. Music cannot be declared Christian because of particular ingredients. There

is no special Christian musical vocabulary. There is no distinctive sound that makes a piece of music Christian. The only part of a composition that can make it Christian is the lyrics. In view of the fact that such phrases as “contemporary Christian music” are in vogue, this is a meaningful observation. Perhaps the phrase “contemporary Christian lyrics” would be more appropriate. Of course, the lyrics may be suspect doctrinally and ethically, and they may be of poor quality, but my point is concentrated on the musical content.

It is possible that misunderstandings regarding “Christian music” are the product of cultural bias. Our “western ears” are accustomed to certain sounds. Particular modes, scales, and rhythms are part of a rich musical heritage. When we hear music that is not part of that heritage we are tempted to label it, inaccurately, as unfit for a Christian’s musical life.

We should realize that music is best understood within its culture. For example, the classical music of India includes quarter tones, which are foreign to our ears. They generally sound very strange to us, and they are often played on instruments that have a strange sound, such as the sitar. But we would be guilty of flagrant prejudice if we were to maintain that such music is un- Christian because it does not contain the tones we are used to hearing. Another example of the way evangelicals tend to misapply the term Christian to music can be understood by reflecting on how music may have sounded during biblical and church history. Scholars have begun to demonstrate that the music of biblical history may have been comprised of tonal and rhythmic qualities that were very different from what we are accustomed to in western culture.

The attitudes of Luther and Calvin toward the use of music show a disagreement concerning the truth of a particular Christian style. Charles Garside provides intriguing insights:

Luther had openly proclaimed his desire to use all available music, including the most obviously secular, for the worship of the church. . . . Calvin, to the contrary, now absolutely rejects such a deployment of existing musical resources.(2)

It is obvious that these great men did not agree on the nature of music.

Our musical preconceptions do not die easily, and they seem to recur periodically in church history. Once a style becomes familiar enough, it is accepted. Until then, it is suspect. More recent examples can be found in the controversies surrounding the use of instruments such as drums and guitars during worship services. Evangelicals need to be alert to their biases and understand that "Christian music" is a misnomer.

The "Power" of Music

It is often claimed that music has "power" to manipulate and control us. If this were true, Skinnerian determinism would be correct in asserting that there is no such thing as personal choice or responsibility. Music, along with other "powers" found in our cultural settings, would be given credit that is not legitimate.

Best and Huttar address this by saying:

> The fact that music, among other created and cultural things, is purported by primitives and sophisticates alike to have power is more a matter of the dislocation of priorities than anything else.(3)

Such beliefs not only stimulate a "dislocation of priorities," they also stimulate poor theology.

The Bible tells us that early in their relationship David played music for King Saul. On one occasion what Saul heard soothed him, and on another occasion the same sounds

infuriated him. In reality, though, the reactions were Saul's decisions. He was not passive; he was not being manipulated on either occasion by the "power" of the music.

Much contemporary thinking places the blame for aberrant behavior (sexual misconduct, rebellion, violence, etc.) on the supposed intrinsic potency of music to orchestrate our actions. Some extend this to the point of believing that music is the special tool of Satan, so when such behavior is exhibited he is the culprit. Again, Best and Huttar offer pertinent thoughts. They write:

Ultimately the Judeo-Christian perspective maintains that man is interiorly wrong and that until he is right he will place the blame for his condition outside himself.(4)

Admittedly, my point is a subtle one. We must be careful not to imply music cannot be used for evil purposes. But we must realize that the devil goads people who use music; he does not empower the music itself.

Current controversy among Christians concerning the rhythmic content of rock music is an example of the tendency to believe that some musical styles are intrinsically evil. For example, Steve Lawhead has demonstrated that the music of the early slaves probably did not include much rhythmic substance at all. The plantation owners would not have allowed drums because they could have been used to relay messages of revolt between the groups of slaves. This observation is central to the issue of rock music, because some assert that the syncopated rhythm of rock is the product of the pagan African backgrounds of the slaves. In reality, American slave music centered around the playing of a "banya," an instrument akin to the banjo, and not drums or other rhythmic instruments.(5)

Rock music is not intrinsically evil. It did not originate in a pagan past, and even if it did that would not mean that it is evil. Nevertheless, since it has been a prominent and

influential part of American culture for several decades, it demands the attention of evangelicals. The attention it is given should begin with the understanding that the problems that are a part of rock do not reside in the music itself; they reside in sinful people who can and often do abuse it. The same can be said about any musical style, or any other art form.

The Quality of Music

So far I have asserted two propositions concerning how Christians can respond to the music of their culture: the term Christian music is a misnomer, and no musical style is intrinsically evil. While both of these statements are true, they say nothing about the quality of music we choose to make a part of our lives. Thus my third proposition is that music should be evaluated based on quality. A proposal that includes judgments of quality is a challenging one. Evangelicals will find this especially difficult, because the subject of aesthetics is not a prevalent part of our heritage.

Evangelicals tend toward lazy thinking when it comes to analyzing the music of their culture. As Frank Gaebelein said, “It is more difficult to be thoughtfully discriminating than to fall back upon sweeping generalization.”(6) There are several factors to be weighed if discriminating thought is to occur.

We should focus attention on the music within Christian life. This applies not only to music used in worship, but also to music heard via radio, CDs, concerts, and other sources.

Lack of quality is one of the themes of those who write about contemporary church music. Harold Best states: “Contentment with mediocrity as a would-be carrier of truth looms as a major hindrance to true creative vision among evangelicals.”(7) Robert Elmore continues in a similar vein:

> *There are even ministers who feed their congregations with the strong meat of the Word and at the same time surround their preaching with only the skimmed milk of music.(8)*

If negative declarations such as these are the consensus of those who have devoted ardent attention to the subject, what are the contents of a positive model? The answers to this are numerous. I will only relate some of the insights of one thinker, Calvin Johansson.

The first insight refers to movement. Music must move:

The principle here is that music needs to exhibit a flow, an overall feel for continuity, that moves progressively and irresistibly from beginning to end. It is not intended to hammer and drive a musical pulse into the mind.

This principle can be applied to the incessant nature of the rock rhythm we have previously discussed. The second insight has to do with cohesion:

Unity is an organic pull, a felt quality that permeates a composition so thoroughly that every part, no matter how small, is related.

The third insight relates to “diversions at various levels…. Without diversity there would only be sameness, a quality that would be not only boring but also devastatingly static.”

The fourth insight focuses on “the principle of dominance…. A certain hierarchy of values is adopted by the composer in which more important features are set against the less important.” The fifth insight shows that “every component part of a composition needs to have intrinsic worth in and of itself…. The music demonstrates truth as each part of the composition has self-worth.”(9)

These principles contain ideas that the non-musician might find difficult to understand. Indeed, most of us are not

accustomed to using language to discuss the quality of the music we hear other than to say we do or do not “like” it. But if we are going to assess the music of the broader culture accurately, we must be able to use such language to assess music within our own subculture. We must seek quality there.

Pop Music

Another factor in musical discrimination applies to the way we approach music outside our subculture. The Christian is free to enter culture equipped with discernment, and this certainly applies to music. We need not fear the music of our culture, but we must exercise caution.

Assessments of quality also apply here. The Christian should use the principles we discussed above to evaluate the music of the broader culture.

We should also be aware of the blending of music and message, or lack of it. The ideal situation occurs when both the medium and the message agree.

Too often the music we hear conveys a message at the expense of musical quality. Best explains:

> The kind of mass communication on which the media subsist depends on two things: a minimal creative element and a perspective that sees music only as conveying a message rather than being a message. Viewed as a carrier, music tends to be reduced to a format equated with entertainment. The greater the exposure desired, the lower the common denominator.(10)

The messages of our culture are perhaps voiced most strongly and clearly through music that is subordinated to those messages. The music is “canned.” It is the product of cliches and “hooks” designed to bring instant response from the listener. As Erik Routley stated, “All music which self-consciously adopts a style is like a person who puts on airs.

It is affected and overbearing."(11) This condition is so prevalent in contemporary music it cannot be overemphasized.

Another concern is found in certain features of what is usually called "popular culture." Music is a major part of pop culture. Kenneth Myers, among others, has identified certain culture types beginning with "high," diminishing to "folk," and plummeting to "popular." Popular culture "has some serious liabilities that it has inherited from its origins in distinctively modern, secularized movements." Generally, these liabilities include "the quest for novelty, and the desire for instant gratification."(12) In turn, these same qualities are found in "pop" music.

The quest for novelty is apparent when we understand, as Steve Lawhead states, that the whole system feeds on the "new"—new faces, new gimmicks, new sounds. Yesterday in pop music is not only dead; it is ancient history.(13)

The desire for instant gratification is the result of the fact that this type of music is normally produced for commercial reasons. Continuing, Lawhead writes that

> …commercialism, the effective selling of products, governs every aspect of the popular music industry. From a purely business point of view, it makes perfect sense to shift the focus from artistic integrity to some other less rigorous and more easily managed, non artistic component, such as newness or novelty. Talent and technical virtuosity take time to develop, and any industry dependent upon a never-ending stream of fresh faces cannot wait for talent to emerge.(14)

We do not offer God our best when we employ this approach. Additionally, we do not honor God when we make the products of such thinking a consistent part of our lives.

Notes

1. John P. Newport, *Theology and Contemporary Art Forms* (Waco, Tex.: Word, 1971), 17-24.
2. Charles Garside, Jr., *The Origins of Calvin's Theology of Music: 1536-1543* (Philadelphia: American Philosophical Society, 1979), 19.
3. Zondervan Pictorial Dictionary, s.v. "Music," by Harold M. Best and David Huttar.
4. Ibid.
5. Steve Lawhead, *Rock of This Age* (Downers Grove, Ill.: InterVarsity, 1987), 51-52.
6. Frank E. Gaebelein, "The Christian and Music," in *The Christian Imagination: Essays on Literature and the Arts*, ed. Leland Ryken (Grand Rapids, Mich.: Baker, 1981), 446.
7. Harold M. Best, "Christian Responsibility in Music," in*The Christian Imagination*, 402.
8. Robert Elmore, "The Place of Music in Christian Life," in *The Christian Imagination*, 430.
9. Calvin M. Johansson, *Music and Ministry: A Biblical Counterpoint* (Peabody, Mass.: Hendrickson, 1984), 93-95.
10. Ibid., 412-13.
11. Erik Routley, *Church Music and the Christian Faith*, (Carol Stream, Ill.: Agape, 1978), 89.
12. Kenneth Myers, *All God's Children and Blue Suede Shoes: Christians and Popular Culture* (Westchester, Ill.: Crossway, 1989), 59-64.
13. Steve Lawhead, *Turn Back the Night: A Christian Response to Popular Culture* (Westchester, Ill.: Crossway, 1978), 97.
14. Ibid., 98.

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