The Representation of the Darker Faustian Elements of the Walpurgisnacht and Mephistopheles in Heavy Metal and Rock Music

Edgar Dan Hornback

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THE REPRESENTATION OF THE DARKER FAUSTIAN ELEMENTS OF THE WALPURGISNACHT AND MEPHISTOPHELES IN HEAVY METAL AND ROCK MUSIC

BY

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THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Arts
German Studies

The University of New Mexico
Albuquerque, New Mexico

December, 2002
DEDICATION

In memory of my parents: Earl F. and Leafy G. Hornback
Dr. Peter Pabisch - my professor, my advisor, my friend.
THE REPRESENTATION OF THE DARKER FAUSTIAN ELEMENTS OF THE WALPURGISNACHT AND MEPHISTOPHELES IN HEAVY METAL AND ROCK MUSIC

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ABSTRACT

There has been an association between the Faust drama and music which has endured for centuries. It is a tradition which is also influential during the present in rock music. The main characteristic of rock music and heavy metal is to reflect life in a realistic and an unapologetic manner in its lyrical content.

Therefore, the combining of the drama with rock music is a natural and logical progression. The Walpurgisnacht and the character of Mephistopheles from the drama have been the vehicles to reflect the difficulties of modern life. The entire drama has also been adapted and set in the modern era in the form of rock operas. The negative reputation of rock music and heavy metal prevents many from examining it in an unbiased manner. The emphasis of this thesis is the exploration and examination of the influence of literature on rock music centering on the Faust drama.
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Introduction and Purpose of the Thesis

The negative preconception of rock music for many, serves to prove the argument that this type of music deserves to be ignored and disregarded when analyzing it as a significant cultural artifact. However, cultural studies has been described as being "... most interested in how groups with the least amount of power practically develop their own readings of, and uses for, cultural products, either in fun, in resistance, or to articulate their own identity" (During, 6).

One societal group that this statement aptly describes is youth. Their music, rock music, is a perfect example of those types of cultural products which are alluded to in the statement by During. It is a form of music which is conceived and performed by youth and consumed by youth.

Heavy metal and rock music have long been unfairly criticized for being devoid of culture and intellectually unaware. It is a reputation which is not fully undeserved. The fact needs to be acknowledged that bands write lyrics that center on base hedonism as exhibited through the use of alcohol, drugs, and sexual activities.

In addition to the typical party atmosphere generated by these songs, the even more provocative subject matter of
Satanism and death has been adopted by some bands. However, this is hardly the entire nature and the essence of rock music. There are also much deeper and more thoughtful facets of the music which are often overlooked by detractors.

That thoughtfulness encompasses many elements and is inspired by a variety of influences. One area of influence is the incorporation of legends, such as the Faust legend, and mythology in rock music. It is the attempt to describe human identity and the human condition in the modern era by integrating the mythical and literary past within a form of music in order to describe strong feelings and fervent opinions. However, it is the darker side of the human condition, in connection with the abuse by society of the individual or an individual’s self inflicted abuse which is examined through the text and the musical composition. The danger is that the music is often generalized by adults as being either dangerous or simple nonsense.

This dismissal of the music as the vehicle of the message by adults only proves to the youth that adults are incapable of viewing their children, and youth in general, in a serious and adult-like manner. It leaves the impression that adults seem to understand the music and the actual words of the text in either a too serious or too
superfluous manner. This inability of adults to understand these extremes is another reason why rock music is so attractive to youth. The music sets the youth apart as a separate and independent entity. While the music allows youth to be excluded from the adult world, it simultaneously keeps the adult world out of reach.

As indicated, rock music contains some outrageous topics, such as murder, Satanism, drugs, and sex. However, one finds these very same topics in the Faust drama as well. One finds death, as when Faust kills Gretchen’s brother Valentin. One also finds infanticide, as when Gretchen kills her child. One also finds sexual promiscuity, as between Gretchen and Faust or between the witches and demons at the Walpurgis Night festival. There is also the experimentation with the occult, as is exhibited in Faust’s continued relationship with Satan’s servant, Mephistopheles. Drugs are abused in the drama as well, as when Faust reaches for poison in his study or when Gretchen administers a sleeping potion to her mother, which is what kills her.

The purpose of this thesis is not to totally deny the aspects or subject matter in rock music where drugs use, sexual activities, and Satanism play a prominent role. Some people find these themes questionable and
objectionable in rock music. These are the very same themes which are found not only in the Faust myth but in other literary works as well. There are parallels between rock music and classical music in its themes and its production. This thesis will focus on often overlooked positive aspects and subject matter found in song lyrics. It will, in addition, focus on the role which rock music plays in modern contemporary society in relationship and conjunction with the Faust myth. Although rock music and the Faust legend are centuries removed from each other, they are intertwined in more ways than one might expect.

It is important to note that Goethe’s Faust is only one variant of the older versions of the Faust myth. One such literary example is Marlowe’s Dr. Faustus. This thesis will utilize Goethe’s Faust as its main source of comparison for Faustian elements in rock music. Those elements are mainly the darker elements of Mephistopheles and the Walpurgis Night. This thesis will also examine the defining and influential aspects of the myth which persist today. Certain elements of the drama and the myth are as universal and relevant today as they were when they first appeared.

One needs to ask the question why the Faust myth is still relevant in today’s society. I have located thirty-
three separate songs and soundtracks in which the Faust theme can be found in the lyrics of rock music. The legend has been co-opted and combined with heavy metal and the rock medium by rock artists in order to strengthen the reception of their message.

This thesis will discuss these relevancies in greater detail in the subsequent chapters. Chapter 1 addresses the psychological and sociological aspects found in rock music. Chapter 2 delves into the influence of such literary themes as unrequited love and the presentation of literary works such as "Rime of the Ancient Mariner." Chapter 3 explores how mythology and the supernatural are utilized as a method of reflecting upon modern life. Chapter 4 examines those aspects of the Walpurgisnacht and the character of Mephistopheles which have been incorporated into songs. Finally, chapter 5 discusses the rock opera and its handling of the Faust drama in a contemporary setting.

One may question the legitimacy of rock music as an art form. This thesis will also examine rock music as a legitimate art form. Rock music artists have the ability to bring attention to social problems and issues. This attention can cause an outpouring of fan support which can support effective change or at least provide considerable relief for those in need. By discussing rocks music’s
connection to literary themes and rock music's role as a medium of youth expression, can one gain appreciation of the music, its themes, and its connection to literary themes, such as Faust.
Chapter 1
Psychological Aspects of Self-identity and Group Identity, including Social Activism and Social Criticism, in Rock Music.

The struggle with identity is not a concept with which only young people in contemporary Germany struggle. The main source of this confusion in Germany is connected with the aftermath of the Second World War and with the Holocaust. The majority of Germans at the time experienced a horrendous era under the leadership of Adolf Hitler and the National Socialist Party. The epoch left remnants of guilt in the German psyche. The Nazi period places the entire concept of German identity into question, and, for our purposes, how a German views himself or herself today.

In an attempt to explore this topic and the questions which surround it, modern bands have dealt with the topic in the lyrics of their songs. Public acts of brutality are portrayed in the song "Fatherland" by the German band Die Krupps. "I see houses burning, I'm ashamed..." (Die Krupps). One wonders if the people living during the Nazi era were ashamed when they saw the burning homes and synagogues. There was no general outcry from the populace in opposition nor was there a major effort to end such acts. Few spoke
of it; few questioned the relevance of the "relocation" and the motives of their governmental leaders. Whether one was an active participant in the atrocities or remained quiet, the guilt (according to the song) is nevertheless evenly distributed. "Before you close your eyes denyingly, You'd better ask yourself... Did I choose something I could regret? Did I do something, I should regret?" (Die Krupps).

More recent attacks against Turkish guest workers do little to alleviate or allay such questions. The song could also be a reflection on fire bombings and attacks on Turkish guest workers and their families, during which some have lost their lives, "I hear children crying in fear and pain" (Die Krupps). Given the history of oppression and extermination, it seems unbelievable that Germans are still able to commit acts of violence against another minority. Only cowards who have no moral compass could commit such horrible acts. Such people do not even question the severity of the consequences such acts of hate have on the victims, on other members of the targeted minority, or on other Germans as a whole. "Do cowards ask themselves? Did I choose something, I could regret? Did I do something, I should regret?" (Die Krupps).

Whether the song is a reflection of the genocide of the Jewish population in Europe or a widespread attack on a
minority living within Germany, the resulting question is the same. "Is this the place I used to call - Fatherland? Is this the place I used to know - as Fatherland?" (Die Krupps). In their preadolescent years, Germans attempt to identify themselves with their nationality, as many do worldwide. However, once the German past is learned, this association is placed into question. The past becomes intermingled with the present and throws the future into doubt. If such violence can still occur in a country that was instrumental in the planning and implementation of the Holocaust fifty years earlier, then it may seem there can be little hope for the human race let alone the Germans in the future.

However, the concept of identity is not only a question of national identity. There is also an inner struggle with identity which has no international boundaries and invariably reaches into most of the industrial countries of the West. The same existential questions are asked? Who am I? What is the purpose of my existence? Why was I born? Therefore, one can, with a fair amount of certainty, assume that this attempt to place confusion and uncertainty into some sense of uniform understandability is not unique to Germany; it affects many young people worldwide.
There are also a variety of societal aspects and inner conflicts which young people must wrestle with as individuals. Separation and divorce of parents, the constant temptation of drugs and alcohol, the lure of sexual activity, and the violent attacks of teenagers on other teenagers are a sample of the daily concerns in the lives of modern youth. The romantic relationships which teenagers engage in always remain as the first and the greatest joy while at the same time the first and the greatest disappointment of their lives when the relationship ultimately ends. These social and emotional difficulties are not unique to the United States but can be found in Germany and the rest of the world as well. "The chaos in metal has two dimensions: personal and social. On the personal level of chaos, the themes in metal music include individualistic mental troubles such as depression, social isolation and loneliness. Also included is the theme of failed personal relationships" (Stack, 389).

There is a reason why rock music is so important in the lives of teenagers. Rock music is always accessible and the music is not controlled by their parents, by their teachers, or by other authorities. However, the attempt at regulation is made from time to time. The bands and the individual members become the spokesmen/women and the
representatives of the youth, since they express the concerns of the youth in their songs. The artists and the bands are seen as credible by the youth, since these bands are not under the control of any authority figure. The musicians can represent their opinions and emotions in any manner they wish, since musicians rarely fear anyone's reactions to their songs. Yet another characteristic in the musicians' favor is the fact that the musicians are also approximately the same age as their fans, and the musicians have often experienced similar experiences as well.

The artists are mostly sharing their own experiences or the experiences of others close to them. Therefore, without attempting to lecture or preach, they are seen as having compassion and understanding for their fans and that they completely understand them. The bands sometimes offer advice or possible solutions to these problems. The affect is a development of an atmosphere which is non-judgmental and totally accepting of everyone. When so many teenagers feel so alienated and isolated, it seems that no one is able to understand their feelings and their experiences. Therefore, this attempt by the bands to represent them and these feelings can be a great reassurance to the youth.
The music itself is also a positive characteristic for young people. The act of dealing with the wide range of emotions after the break up of the first serious romantic relationship, for example, can be a confusing ordeal. That is especially the case when one has had little or no experience in dealing with such emotions. Examples of love and relationships will be dealt with in greater detail in Chapter 2.

The music can be hard and aggressive, and that can function as a “pressure valve” to release the feelings associated with frustration and confusion. On the other hand, the music can also be quiet and passive. The result is soothing and calming, and sometimes teenagers need to be able to escape from their realities, if even for a short time. Rob Halford, the former singer of the heavy metal band Judas Priest and who is currently a solo artist, made an observation explaining that behavior. “If they’re feeling frustrated or angry, they throw on a Judas Priest record, crank up the volume as loud as possible, and get it out of their systems. It’s very therapeutic” (qtd. in Trzcinski, 18).

The attempt at escapism is sometimes achieved through the inspiration of supernatural themes. The listener can imagine himself or herself in complete control of every
situation. It is a feeling which the youth might not have in his/her own reality. Although it is a fantasy world, they are still in power. In spite of the implausibility of this dream world, it is still a feeling which they appreciate. "Because in this music and the ambiguous lyrics, young people seek escape from an unhappy world adults seem hell-bent to rub their noses in" (qtd. in Trzcinski, 18). Examples of escapism and inspiration of supernatural themes will be dealt with in greater detail in Chapter 3.

Although young people may be attempting to escape the harshness of reality for a short time, one can also notice themes based upon reality. Reality and all the problems associated with it are still waiting for the youth after the concert or listening to the CD. Therefore, rock music offers the opportunity of expression, and it offers the unlimited possibility to describe the ideas, the fears, the self-image, and the interests of the youth. Thereby it functions as a coping mechanism in dealing and coping with confusing feelings and situations.

One example of the confusion which youth deal with is the separation and divorce of their parents. Since divorce has become more prevalent in society, more and more children are forced to deal with an ever-changing familial
structure. Often, youth feel as though no one else can possibly understand the turmoil which they are experiencing. Therefore, it is a great comfort to know that someone understands and can actually identify with these feelings. The song "Lost in America" from the CD "The Last Temptation" by Alice Cooper is one such example.

The CD was released in 1994 and part of the song "Lost in America" portrays the confusion which a teenager feels after a divorce. "I got a mom but I ain't got a dad, My dad's got a wife but she ain't my mom, Mom's looking for a man to be my dad..." (Cooper). After first describing the complicated situation, the song continues on to describe what the teen would prefer. That is of course the stable and familiar family unit, which he/she was already accustomed to. The most logical solution from the view of the teen is the reconciliation of his/her parents. "But I want my mom and dad to be my real mom and dad" (Cooper).

From the perspective of the teen it is not too much to ask for, but the disappointment is evident when that proves not to be the result. "Is that so bad? Oh, I think I've been had" (Cooper). The chorus summarizes the general feeling of powerlessness and frustration, which is beyond the teenager’s control; "Lost in America, Lost in America, Lost in America, lost..." (Cooper).
Another social problem which modern youth are fully aware of is violence in school. Once violence in school meant that students were teased and verbally harassed by other students, or in some cases, by teachers and administrators. However, the situation has grown even more violent with tragic consequences. Now the connotation of school violence conjures up the image of weapons in the form of knives and pistols being brought to schools by students. These weapons are the in turn being used by those students to threaten other classmates, instructors, and administrators. However, violence of teenager against teenager was in existence before the Columbine shootings. The tragedy at Columbine High School serves as the best known and the most heinous example. That in turn may have caused some students to want to avoid school altogether. Although the song "Lost in America" was written in 1994, before the Columbine tragedy, Alice Cooper included school violence as part of the song. The affects of school violence in this song are not fatal, but rather the song describes the direct effect on one's future due to avoiding school because of violence. "I can't go to school, cuz I ain't got a gun, I ain't got a gun, cuz I ain't got a job, I ain't got a job, cuz I can't go to school..." (Cooper). Therefore, one's only alternative in this situation is to
find someone else to serve in the role of the provider, even though there is a slight sarcastic tint to the solution. "So I'm looking for a girl with a gun and a job, and a house with cable!" (Cooper).

The song also hints at the idea that for all of one's efforts and good intentions, there are still those who cannot meet their goals and find happiness. In this case of course, the reference is to America, the land of opportunity for all who strive toward success. The question is raised, if America actually is so perfect, or if it is not. "Don't you know where you are? Lost in America, Lost in America, Lost in America, lost... I'm Lost" (Cooper).

The problem of drug abuse has also plagued not only youth but rock artists as well. The band Mötley Crüe is a prime example. In their early careers the band members were notorious for their excessive drug and alcohol abuse. However, that changed after lead vocalist Vince Neal was involved in a car accident during which a friend died. Neal decided to stay drug and alcohol free afterwards. In fact, one of Mötley Crüe's songs deals with the physical and mental problems associated with hard drug use, "Dancing on Glass." There are physical problems which arise with drug use and foreshadow impending death if continued,
"Can't find my doctor, My bones can't take this ache, If ya dance with the devil, Your day will come to pay" (Mötley Crüe). Injecting cocaine by syringe initiates a quicker and more intense "high" than smoking; this leaves the user disoriented and questioning his sanity: "Fuel-injected dreams, Are bursting at the seams, Am I in Persia, Or am I just insane?" (Mötley Crüe). Once again the slow descent into a bleak future is described. The usage becomes more and more frequent and the addict finds himself in a less than favorable station in life, the back alleys of a downtown district: "Going way too fast, Gonna burn and crash, Valentine's in London, Found me in the trash, downtown" (Mötley Crüe).

Also included within the song is the self-denial on the part of the user in accepting that there is a problem. In fact, it is almost in style to be taking the drug intravenously: "Silver spoon and needle, Witchy tombstone smile, I'm no puppet, I engrave my veins with style" (Mötley Crüe).

Neal, who had experienced the euphoria and the tragic aftereffects of drug use, had overcome the addiction and vowed never to engage in drug use again. "I've been thru hell, And I'm never goin' back, To dancing on glass" (Mötley Crüe). However, it was this new drug free
lifestyle which alienated him from the other band members, since they were not prepared to face their drug abuse problems. It eventually led to the break-up of the band. However, it also led to their reconciliation once the other members accepted the fact that they, too, had an addiction and received help.

In the drama "Faust," Mephistopheles is the darker force of human existence for not only Faust, but for all of mankind as well. Ozzy Osbourne has acknowledged some of those darker forces in songs. As a solo artist, Ozzy Osbourne composed many songs dealing with his struggle against alcohol. One song is "Suicide solution" from Osbourne's 1981 album "Blizzard of Ozz." Osbourne states that alcohol has such a great hold on one's life that the only solution in overcoming the problem may seem to be suicide. One can slowly commit suicide through alcohol abuse, even if one does not realize what he is doing. If taken out of context, as some have argued, it could be understood as instigation for suicide. It was actually a song composed about a friend, Bon Scott, former lead singer of the band AC/DC, who was found dead because of alcohol poisoning. Another song, "Demon Alcohol," from the "No rest for the wicked" CD, is a reflection about his fight with alcoholism. In the song Osbourne verbally argues with
his alcoholism which is presented in the form of a demon. "I'll give you reasons to continue, while you lay writhing on the floor" (Osbourne, Demon Alcohol). Osbourne wants to avoid the alcohol but the demon informs him that he wields complete power over him, which will not so easily be dismissed "Although that one's too much, you know ten's not enough, there'll be no compromise today, consume your very soul..." (Osbourne, Demon Alcohol).

It is not a stretch to say that alcohol and its lure are perhaps "Mephistophelian" in their destructive power in the modern era. Alcohol seems to offer the answers and solutions to many of life's problems. Yet it also has the ability to destroy and to negatively impact not only one's life, but also the lives of family, friends, coworkers, and even humanity at large.

Another dangerous fate which has appeared in rock music themes is the fate which one might endure when engaging in unprotected sex with an unknown partner. In 1987 the rock group Dokken released the song "Kiss of Death" on the CD "Back for the Attack." The song represents the tragic outcome of the sexual act with an unknown woman. The song centers on the promise of sexual fulfillment with tragic results. The woman is already HIV positive and the pair share that moment of intimacy during
which he is infected as well. The following passage is from that song: “She promised paradise, As she lied upon her bed, Like a fallen angel, With the devil's charm, She promised paradise, With the kiss of death, As she took me in her arms, I felt the devil's charm, Suddenly I see, The final destiny, With the kiss of death, The kiss of death” (Dokken).

It is interesting to note that this was one of the first warnings in rock music against unprotected sex between heterosexuals and the dangers of HIV exposure that actually received radio airplay. In the 80's it was a well-documented fact that AIDS could be transmitted through unprotected sex between homosexuals and intravenous drug users.

The examination and critiquing of the self-destructive behavior of individuals in society are hardly the only topic which is focused on in these songs. The institutions of society itself can also be examined. One such institution is religion. The song “Miracle Man” by Ozzy Osbourne from the CD “No Rest for the Wicked,” which was released in 1987, is one such example of social critique.

Ozzy Osbourne took the moral high ground against what he saw as the hypocrisy of Jimmy Swaggart. Jimmy Swaggart was a popular tele-evangelist at that time and a well-
respected minister, who preached against the practice of extra marital affairs. However, he was also simultaneously engaging in an extra marital relationship with a prostitute. “A devil with a crucifix, brimstone and fire, he needs another carnal fix, to him higher and higher. Now Jimmy he got busted, with his pants down, repent ye wretched sinner, self-righteous clown” (Osbourne, Miracle Man).

However, the simple portrayal of negative aspects found in life does not always need to be the main focus in music. The music can also be used as a positive force for change. During the African famine of 1984, British pop-rock artists joined together to form “Band Aid” and to record the single “Do they know it's Christmas?” Their purpose was to raise money in order to provide relief to the starving people of Ethiopia. That proved to be the first effort in the beginning of more cooperative projects between artists of the rock world. In the following year the “Band Aid” project was followed by “USA for Africa,” a compilation of mostly American artists who recorded the single “We are the world.” Also wanting to support the cause was the combined effort of forty heavy metal artists, who called themselves “Hear 'n Aid.” The single which they recorded was known as “Stars,” and the single was also
included in a collection of live and previously unreleased songs. The majority of bands who donated songs to the album were unable to join the group effort when recording the single "Stars." They, however, wanted to make a contribution to the cause. Two of the nine songs donated were from the German bands Scorpions and Accept (Hear 'n Aid).

The culmination of all these efforts was achieved on the 13th of July 1985 when the Live Aid Concert was telecast worldwide. The main arenas were located in JFK Stadium in Philadelphia and in Wembley Stadium in London, England. There were also satellite transmissions from artists in such diverse cities as Moscow and Tokyo. In Cologne Udo Lindenberg also participated in transmitting a set of his songs by satellite (Live Aid).

On the main stages there were a variety of bands and artists ranging from Judas Priest to Duran Duran. Even Joan Baez performed, and at the end of her set she declared that it was the Woodstock of the 80's. The spirit behind that remark was hardly an overstatement. The founding members of Black Sabbath joined in the overwhelming feeling of goodwill by putting aside their differences and reuniting to perform some of their earlier successful songs. That was the first time in approximately five years
that the band played together on the same stage. Even though there were rumors of the band reuniting on a permanent basis after the performance, that eventuality did not happen for another twenty years.

The end result was that 92 million dollars were earned (Fricke, 19). The outcome was so successful that the harbor in Port Sudan could not accommodate all of the ships, which were loaded with tons of medicine and food. Supplies were stored on the docks, since the harbor was equipped to handle only one ship at a time and manual labor was needed to unload each ship. Also, the infrastructure to distribute the supplies in Ethiopia was inadequate and trucks were bought by the organization in order to transport the supplies (Breskin, 64).

With the previous examples in mind, the argument that rock music is more than the simplistic ramblings of the hedonistic passions of youth is a valid one. The existence of valid social criticisms and the expression of youthful angst are included in this huge repertoire of lyrics. These songs of substance are often neglected and overlooked. However, these songs contain the views and the strivings towards betterment of society. These songs are produced and consumed by a portion of the population which seems, unfortunately, to be simply overlooked by those in
authority. If the vantage point of the youth through their music is summarily dismissed, then one important aspect of the human experience is sacrificed as well.
Chapter 2

Examples of Literary influenced Themes in Rock Music - including the "Rime of the Ancient Mariner" by Iron Maiden, the Modern handling of Unrequited Love, and the Lorelei Motif.

The "Rime of the Ancient Mariner"

The extent of influence on the lyrical content of rock songs is hardly confined to the psychological, emotional, social, and political descriptions of the modern youth experience described in the previous chapter. The range reaches into the past and draws upon the past. Such inspiration for song lyrics can be found in canonical literary themes. One such example is the song "Rime of the Ancient Mariner," on the 1984 CD "Powerslave" by Iron Maiden. The bass player of the group, Steve Harris, remembered the poem from school and was so impressed by it that he shortened the poem into a 14-minute song. The song utilizes much of the original text from Samuel Taylor Coleridge's "Rime of the Ancient Mariner."

In the video of their 1985 concert "Live after Death," the lead singer, Bruce Dickinson, relates the following story before performing the song. He explains to the audience how the original poem by Coleridge was drug-
induced. In fact, Dickinson implied that drug use was very much a common practice in Victorian England. He continued by saying that Queen Victoria would often smoke marijuana in order to find relief from menstrual cramps.

These revelations are not unfounded. Coleridge suffered from a variety of physical ailments which often left him writhing in pain. The medicine most prescribed at the time was laudanum, a liquid mixture consisting of alcohol and opium. He eventually became dependent on the mixture and realized the fact that the medicine which he took was "a worse evil than the disease it did not cure" (Abrams, 324).

Although the consumption of marijuana today is mainly associated with recreational drug use, it was often regarded as a medicine in the 19th Century and it was used in the treatment of a variety of ailments such as tetanus, migraine, senile insomnia, depression, gonorrhea, and opium addiction (Rattray). Apparently, in the case of Queen Victoria, cannabis was also used in easing the pain associated menstrual cramps (Rattray).

By relating the story about the drug use of these two historical figures, Dickinson seems to suggest a deeper meaning. Even though the poem "Rime of the Ancient Mariner" is part of the canon of British literature, the
origin of the poem lies in drug use, which is considered an unacceptable behavior in modern times. Even though the singer publicly says that the band uses nothing stronger than tea, there is a touch of sarcasm and hypocrisy implied in his voice which is twofold. Here, one of most powerful world leaders of the time was a habitual user of narcotics.

In “Rime of the Ancient Mariner” one sees the fact that one of the best-known works in British literature was written under the influence of drugs is combined with a performative tale which is supernatural and demonic in nature. These are two elements that the band have drawn upon a number of their songs and for which they were heavily criticized in what seems an hypocritical turn. Even though the thematic in both the Coleridge and Iron Maiden versions are nearly exactly the same, with the only difference being that the Iron Maiden version is a shorter presentation of Coleridge’s work, there is still a huge discrepancy in perception of the artists. As mentioned earlier, Coleridge wrote “Rime of the Ancient Mariner” under the influence of drugs. However, there is no ridicule or downgrading of Coleridge's artistic vision or his work. Yet when Iron Maiden presents the same piece, the band receives little or no positive and serious recognition.
Unrequited Love

Another motif which is often incorporated into rock lyrics is the concept of unrequited love. The song "I Don't Believe in Love" from the CD "Operation: Mindcrime" by the band Queensrýche is one such example. In typical fashion, the man who is the pursuer is rejected by the object of his desire. "I awoke on impact, Under surveillance from the camera eye, Searching high and low, The criminal mind found at, The scene of the crime, Handcuffed and blind, I didn’t do it, She said she loved me, I guess I never knew, But do we ever, ever really know. She said she’d meet me on the other side, but I knew right then, I'd never find her" (Queensrýche).

The song begins with the man awaking alone after sharing an intimate experience with a woman whom he loves, and who, he believes, loves him as well. However, she has left him in the middle of the night and when he awakes he is alone. Now he feels extremely vulnerable, since he shared his feelings with her. It is as if he is the victim left at the scene of a crime. She told him she loved him, and she left him with the impression that they would meet again. However he has the feeling that he will never see her again. "No more nightmares, I've seen them all, From the day I was born, They've haunted my every move, Every
open hands there to push and shove, No time for love, It
doesn't matter, She made a difference, I guess she had a
way, Of making every night seem bright as day, Now I walk
in shadows, never see the light, She must have lied, 'cause
she never said goodbye" (Queensrÿche).

In the above verse, the singer expresses the feelings
that he held for her which were deep and meaningful to him.
These feelings stand in sharp contrast to the dark,
unhappy, and torturous emotions that he endured after he
met her. The love he had for her brought joy and happiness
into his life. Now he feels betrayed and alone, unable to
face anyone since he feels as though he was taken advantage
of. What seems to hurt the most is that she did not even
think enough of him or the love he gave her to even explain
her reason for leaving him.

"I don't believe in love, I never have, I never will,
I don't believe in love, I'll just pretend she never was
real, I don't believe in love, I need to forget her face, I
see it still. I don't believe in love, it's never worth the
pain that you feel" (Queensrÿche). Now he is left as a
cynic and love is an impossible and unattainable goal. The
only way in which he can deal with this pain is to pretend
that these feelings for her and that the woman herself had
never existed. The deep pain that the relationship caused
has convinced him that the consequences associated with sharing one's heart and soul with someone else are not worth the risk one takes. The possibility of being hurt is just too great.

"No chance for contact, there's no raison d'être, My only hope is that someday I'll forget, The pain of knowing what could never be, With or without love, it's all the same to me" (Queensrÿche). At the end of the song he is fully aware that the relationship has no future. However, he has been devastated by the experience and his "reason to exist" does not exist anymore. Therefore, the failed attempt to love is now another reason why his life is so sad and unfulfilling. He has to now contend with disappointment. The man actually seems to be mourning the loss of the possible future that could have developed from this relationship. In any event, he will continue on with his life, although he will not actively seek someone to love again. Finding love is no longer a priority for him. The theme of unrequited love is not only a motif which was popular in the literature of the middle ages; it is also a phenomenon and an inspirational topic which still occurs in modern times.

People have emotions of infatuation and "love" for others that are sometimes not returned. The result can be
similar to the emotions found in the song by Queensrÿche. However, the result can also be one of anger and frustration.

Another song, that has been co-opted by the artists and portrays the emotions of unrequited love for the youth, is entitled “Love is for suckers” by Twisted Sister from the CD “Love is for suckers.”

“You saw me comin’, you had my number, but you don’t want me, could you be dumber, your eyes are flashin’, your lips are willing, but I’m a patsy, for the killing. You’re so beautiful, so unforgettable, for you I’d do most anything” (Twisted Sister). In this song, the rejected suitor is not only angry, but also unsure why the object of his affections is unwilling to return his feelings. Therefore he lays the blame upon her. He feels he is certainly not to blame, since he is willing to accommodate her every wish. Therefore it must be due to her inability to see the obvious.

However, he is also upset and angry with himself as well. He feels he has allowed himself to be overcome by his attraction towards her. He lowered his defenses and the result of the experience was these emotions of abandonment. “Love is for dreamers, love is for believers, love is for losers, love is for suckers...” (Twisted Sister).
Therefore, love is once again seen as an unattainable goal. The concept of love is best left for the idealistic and faithful romantics. However, also included among the romantics are those believers who leave themselves open for failure in love and whose only reward for this faith is the title of fool.

**Lorelei**

The wide spectrum of emotions associated with love and the almost mystical aspects that seem to propel it are often explored in rock music. It is therefore not a surprise that the "Lorelei" motif is also an influential theme in rock music. Heine's "Lorelei" is a poem about a beautiful blond woman, who sits on the cliffs of the Rhine River. Her beauty, her lilting voice, and her song are inviting but ultimately dangerous and deadly. The thematic is found in the modern songs: "Lorelei" by the group Cocteau Twins; "Lorelei" by the band Styx, and "Lorelei" by Wishbone Ash.

In one contemporary version of the song, "Lorelei," by the group Cocteau Twins, one hears the lilting tone of the two singers' voices. Therefore, the listener expects that the perspective represented in the song is the one of a man in a romantic relationship. At first, the voice is welcoming and soothing, in fact it borders on the
seductive. However, in a surprising development, the text itself suddenly becomes brutal and forceful. It is clear that this woman is hardly an ordinary seductress. The results of this relationship are both physically and emotionally dangerous for the man.

Although the suitor does not lose his life, there are considerably worse fates than death. In the Cocteau Twins version, the man is physically and emotionally abused by this Lorelei, who explains how she treats him: he is beaten, "Kick his chain" (Cocteau Twins) and his pride is wounded "Kick his pride" (Cocteau Twins). The result is something worse than the death of the suitor; he suffers the living torture of emotional abuse. The song does not disclose whether the relationship continues, or whether they both part company after this sado-masochistic encounter. However, one can say with certainty that such brutal acts must have negative emotional consequences for the man who feels overpowered, then wrestles with feelings of emasculation. When a male's masculine persona is damaged or placed in question, that is for many men a living hell. For many, that is a worse fate then death.

This Lorelei is represented in an extraordinary strong willed and domineering woman who hardly represents the role of a victim, since she violently controls every aspect of
the relationship. In fact, the description of this relationship is reminiscent of a pet and its master "Kick his chain" (Cocteau Twins). One partner, the woman, is totally dominant and the other partner, the man, is entirely submissive. The suitor and the sexual situation are under her control and her control alone. "Lift up your toes, in my mouth, and we can make love, and we can go" (Cocteau Twins). After centuries of male dominance, women are now able to empower themselves in all aspects of life. This song is an example of the sexual freedom and self-realization of women. It is unlike the situation which Gretchen finds herself. Gretchen wields no power or control over her situation and ultimately has no choice in what Faust and Mephistopheles and Faust plans.

Like the Lorelei of the past; the Lorelei of the Cocteau Twins version uses her sexuality and her feminine wiles in order to attract and ensnare her suitor. However, the Lorelei of the past is an unobtainable goal and the suitor dies attempting to be with her. In the Cocteau Twins version, on the other hand, the suitor attains his goal to be with her. Instead of losing his life, he loses his dignity.

Another song by the rock group Styx, also entitled "Lorelei," tells of the enthusiasm of a young man over the
fact that his girlfriend Lorelei is moving in with him. "When I think of Lorelei my head turns all around" (Styx). "Tonight's the night she's moving in and I can hardly wait" (Styx). The relationship between the two in this song is portrayed as quite harmless and naïve.

E.T.A. Hoffmann, the well known German author during the romantic period, relied on the description of the eyes of the character Olimpia in "The Sandman." It is a technique that functions as the mirror of the soul - "Spiegel der Seele" (Nachwort, 67). This technique could be referred to as the eye motif or "Augenmotiv." The eye motif also plays a role in this song by describing Lorelei's beauty to the listener. "Her eyes become a paradise" (Styx). This beauty causes the young man to have no control over his actions or emotions. Lorelei simply calls him up in order to inform him of the time when he should arrive. "She calls me on the telephone, she says be there by eight" (Styx), and because of his enthusiasm at moving Lorelei into the apartment, he arrives punctually at the specified hour. One can already sense the power she holds over him.

Although her power is not as extreme as described in the Cocteau Twins' version, she is nonetheless in control of the relationship. The Styx Lorelei has many of the same
attributes as the original Lorelei motif. Her beauty and her desirability are traits that define her femininity. It is those traits which cause men to go to the utmost of extremes to pursue her. There is nevertheless a price to be paid for pursuing her. However, instead of death, the suitor in the Styx version obtains his desire by moving in with her. There is already subtle foreshadowing found within the song which offers a clue to their future together.

Sex also plays a role in this version, although the mention of sex is relegated to the obscure utterings of "ooh-ooh". It is still Lorelei's body which tempts him, "The way she moves, ooh-ooh, ooh-ooh" (Styx). Although the 1970s was the era of free love, radio airplay was still heavily regulated. Even though "ooh-ooh" is hardly the graphic description of sex which rock fans have become accustomed to, it still adequately serves the purpose in relaying sexual content.

There is also a mysterious supernatural presence in conjunction with romantic and natural elements which is associated with this Lorelei. "As gentle as a butterfly, she moves without a sound" (Styx). The use of the butterfly metaphor in combination with the supernatural show how mysterious and natural the emotions of attraction
are. She seems to appear from nowhere with a silence and grace reserved for only the most mystical of spirits. The fate of this suitor is not as horrible as in the Cocteau Twins version. They cohabitate now, and they seem to have a lifetime of unending happiness together "brighter than the stars forever" (Styx).

The tone of the song is also reminiscent of Heine's sarcasm. This song portrays a situation which is far too idyllic, naïve, and simplistic. Even in the best of cases it is certainly difficult to promise someone to live together in eternal bliss. One can imagine how difficult it would be living with the Lorelei and the stress on the relationship that would place on it. There would be certain developing difficulties from the attention she would receive from other men or from the demands which she seems to already be placing on her partner. Perhaps the fate of the suitor is not as wonderful as it first appears. Then again, perhaps that is the price he must pay for pursuing the Lorelei.

The mysteriousness of emotions in connection with love can be found in the song "Lorelei" by the band Wishbone Ash. The perspective this time comes from the suitor who is in love with Lorelei. The first meeting can be one of the most magical moments, and this feeling is described in
the "Lorelei," "You shone out of the darkness" (Wishbone Ash). The magical aura which surrounds Lorelei indicates that this moment is a supernatural and spiritual moment for him. However, her physical beauty is not mentioned in the song, therefore the listener does not know what she looks like. The only important fact is that she is attractive and desirable to him, "The light in your eyes" (Wishbone Ash).

Again one sees the eye motif playing an important role. It serves in conveying to the listener the depth of the suitor's infatuation for this woman's beauty. Once again the suitor is totally helpless against his burning passion, "I could not help myself, I did not want to try" (Wishbone Ash). He voluntarily abandons all of his free will. Even her lilting voice has an effect upon him, "Like the singing of the Lorelei" (Wishbone Ash). Although the listener never hears the voice of Lorelei within the song, he is still enamored with her. However, he knows that the Lorelei is very seductive and dangerous. "Mystery and danger was all I got from you. You mesmerize, oh you tantalize" (Wishbone Ash). The prospect of the unknown is simply too strong for him to avoid, and the unknown is impossible to resist. Even though the unknown is luring him, she seems to know how to manipulate him with her
knowledge of him and his desires. "You knew everything, there was to know about me" (Wishbone Ash). Therefore, she is in power and in control of the situation. That adds to his fascination for her, and it is the only power which she needs in order to arouse his interest.

In this song there is a repetition of Lorelei's name, reminiscent of the echo from Brentano's ballad, when the three knights call out her name for eternity, "Und immer hat's geklungen, Von dem Dreiritterstein: Lore Lay! Lore Lay! Lore Lay!" (Clemens Brentano: Lore Lay). The listener does not learn very much about Lorelei, but it from her description in the song can be assumed that she is sexy, attractive, and desirable.

The lyrical portrayal of a man's attraction to a woman is that of unexplainable eternal human experience. It is this inability to apply reason to love that qualifies it as mystical and magical, as in the Styx and Wishbone Ash versions.

However, it can also exhibit a more sinister side. It can be a dark and humiliating experience, as portrayed in the Cocteau Twins version. There is no logical reasoning to explain why some people are attracted to those who abuse and denigrate them. However, in keeping with the Lorelei motif, attraction can cause those who fall under its spell
to ignore caution and trepidation in order to pursue it to its fateful conclusion, simultaneously being both pleasurable and painful.
Chapter 3

Development of a New Mythology and Implementation of Supernatural Themes as a Reflection of Life in the Modern Era.

As was demonstrated in earlier chapters of this thesis, lyrics in rock music are influenced by literary themes, often those from the nineteenth century. Inspiration is, however, hardly exclusive to this particular epoch. Rock artists have reached even further back into the past in order to stimulate their creativity. Such sources include components from the heroic epics of the Middle Ages and elements from biblical scripture.

While one finds elements of the Arthurian tales or of the Second coming of Christ, also known as the Rapture, in music, the lyrical content is not always exclusively focused on the attempt to present a story set in that era. Instead, the themes are modified, whereby a more modern version is created.

One such example of a rock artist heavily influenced by epics and scriptures is Ronnie James Dio, a former lead singer of the band Black Sabbath and a successful solo artist. Dio is known for drawing inspiration for his lyrics using a variety of themes from the Arthurian heroic
epic, the mythology of the ancient Egyptian religion, and aspects of the Christian religion.

His lyrics are often filled with references to dragons, knights, and witchcraft. The battle between good and evil plays an essential part as well. One song in particular encompasses these themes, "Sacred Heart" on the "Sacred Heat" CD. It is only one of many songs he has conceived around the concept of the heroic epic.

The premise of the song is that in order to fulfill his destiny, the character in the song must search for and find the "Sacred Heart." However there are obstacles that prohibit the protagonist from his quest. The sacred heart is protected by a dragon which must be overcome. Before he even reaches the sacred heart, he must cross the rainbow bridge. The rainbow bridge is the path which spans the distance between the mortal world and this mystical realm. Finally, on his return with the sacred heart, there is also a wizard whose intent is to procure the sacred heart for himself.

The song contains two lines in which he refers to the ability to dream. "Whenever you dream, you're holding the key, so here is a dream for just you and I..." (Dio, Ronnie James. "Sacred Heart". Sacred Heart), and "Whenever you dream, you're holding the key, it opens the door, to let
you free" (Dio, Ronnie James. "Sacred Heart". Sacred Heart). The song suggests that the ability to imagine, to dream, is the only thing which one needs in order to overcome obstacles not only in a mystical world, but also in everyday situations.

The strength to reach a goal does not need to revolve around a heroic quest alone. It is an inner strength that one already has, whether one knows it or not. The only thing one must do is to imagine one’s own destiny, and not be subjugated by the outside opinions and judgement of others. In the song, an evil dragon and an evil wizard, who stand in the hero’s path, prevent him from the successful realization of that dream. Of course, such beings do not exist in the mortal world. They are, however, mythical representations of real people and situations preventing the attainment of one’s goal.

The sacred heart is portrayed as an inanimate object which is much like the Golden Fleece in the tale of “Jason and the Argonauts”. However, the sacred heart exemplifies something more than a tangible object -- it represents an ideal. The lyrics of the song imply that one must follow one’s own heart, in order to fulfill oneself. It is not the acquirement of a material object which leads to fulfillment in the physical world. It is rather something
which is applied to one’s own inner fulfillment. In the end, it is the heart of the individual that is the most sacred of all.

The video cassette "Sacred Heart" which is the taping of the 1985 concert tour is the visual representation of this mystical realm. The stage set represents the ruins of a castle set atop a mountain. There are knights, who assist Dio in engaging in battle with the dragon. The song itself begins with a gigantic crystal ball descending from above and the image of Dio’s face projected within the ball. He then begins to speak with a reverberating, almost otherworldly voice. He invites the audience to take part in the adventure. Dio simulates battle with the dragon with a glowing translucent sword. The dragon is hardly defenseless since it has the ability to project bursts of laser beams from its eyes and breathe fire. During the course of the stage show, he finds the sacred heart lying within the breast of the dragon. The object of his search lies within the very beast which he must battle. (Dio, Ronnie James. "Sacred heart." Dio: Sacred heart "The Video").

The dragon seems to represent the danger and the general hardships which one must overcome in pursuing a goal. Only when the fear is overcome and the insecurity,
or the personal sacrifices which are made in order to pursue that goal, does success lie within the grasp of the seeker. However, many times the only obstacle that stands between the individual and the realization of the goal are one’s own insecurities, or the inability to believe that achieving the goal is within the realm of possibility.

At the very beginning of song one hears the following text, "The old ones speak of winter, The young ones praise the sun, and time just slips away, running into nowhere, turning like a wheel, and a year becomes a day" (Dio, Ronnie James. "Sacred Heart". Sacred Heart). The elderly realize that the end of their lives is drawing nearer, while the youth look forward to the future that awaits them. It is a warning to take advantage of opportunities that present themselves in the pursuit of a dream. Life has an end and it is far too short to waste by never realizing one’s full potential or the fulfillment of a dream. Some people lay these dreams and hopes aside in order to concentrate on fulfilling their daily responsibilities without ever really knowing the joy of what might have been. That is much like Faust whose pursuit of knowledge that led him into the world of academia. He, however, lost his opportunity to experience
life. Losing track of one's dreams and never realizing them can be considered a tragedy in itself.

Sometimes reaching one's goals or dreams can be an uncomplicated and somewhat simple matter to achieve. However, there are others who despite their talent and their determination to succeed do not realize these goals. However, the most important element is to never quit the struggle and to continue to imagine the dream. "Oh, sometimes you never fall, And ah - You're the lucky one, But oh - Sometimes you want it all, You've got to reach for the sun" (Dio, Ronnie James. "Sacred Heart". Sacred Heart).

"You can see tomorrow, the answer and the lie, and the things you've got to do" (Dio, Ronnie James. "Sacred Heart". Sacred Heart).

One may encounter those who attempt to thwart those attempts. However, whoever those adversaries may be, it is important not to succumb to their manipulations, Mephistopheles for example. One can only take advantage of an opportunity which presents itself. Then all that one must do is to simply persevere and be on the offensive. "A shout comes from the wizard, The sky begins to crack, and he's looking right at you - Quick, Run along the rainbow, Before it turns to black - Attack" (Dio, Ronnie James. "Sacred Heart". Sacred Heart).
Technology and the Supernatural

Another recurring theme is the role that technology plays in our society, which is sometimes fused with supernatural elements. Judas Priest has composed songs about the growing evolution of technology that eventually can no longer be controlled by mankind. It leads it to a point where it has full dominion and power over humanity.

"And all the time it had grown, From techno seeds we first planted, Evolved a mind of its own... Machines are taking all over, With mankind in their command, In time they'd like to discover, How they can make their demand" (Judas Priest, Metal Gods).

The extent of this dominance of technology is so severe that humanity has to hide from it in order to maintain and secure any type of semblance of human culture. "Hiding underground, knowing we'd be found, fearing for our lives, reaped by robot's scythes" (Judas Priest, Metal Gods). However, coexistence under complete control is deemed to be preferable to total annihilation. "Better be the slaves, To their wicked ways, But meeting with our death, Engulfed in molten breath" (Judas Priest, Metal Gods).

In the song "Painkiller," which was released in 1991 on the CD entitled "Painkiller", one notices a different
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aspect with regard to technology. In this instance, technology and humanity have merged in order to create an almost mythical and supernatural being known as the Painkiller. Unlike the previous example in "Metal Gods," where technology has subjugated mankind into a subservient role, technology here has merged with mankind and has taken on the role of a savior. At the beginning of the song, the Painkiller arrives in anger. From the lyrical content of the song one deduces that the source of his anger comes from the fact that humanity has brought itself to the edge of destruction. "Faster than a bullet, Terrifying scream, Enraged and full of anger, He's half man and half machine, Rides the Metal Monster, Breathing smoke and fire, Closing in with vengeance soaring high" (Judas Priest, Painkiller).

The album cover portrays the helmeted supernatural character, known as the Painkiller, wearing a winged suit of metal armor riding a motorcycle across the sky. Below him lies a crumbling city sinking into the cracks of molten lava, which have risen to the surface of the earth. However, there is a cross, which is displayed prominently in the center of town. The cross is the trident shaped logo of the band Judas Priest. Civilization is portrayed as being in ruin. Although the song does not clarify the
reason for destruction of civilization, one has the
distinct impression that humanity is responsible.

The Painkiller is an all-powerful being, who arrives
on a motorcycle, "faster than a laser bullet, louder than
an atom bomb, chromium plated boiling metal, brighter than
a thousand suns" (Judas Priest, Painkiller). Instead of
wreaking havoc and devastation on the world and mankind -
as one might assume in this type of music - he has arrived
to save the remnants of mankind which has fallen into total
chaos but has still survived a catastrophic calamity. He
is more than a magnanimous benefactor of mankind; he is the
salvation of mankind. He has the power to raise the dead
and "Flying high on rapture, stronger free and brave,
nevermore encaptured, They've been brought back from the
grave" (Judas Priest, Painkiller). After his task is
finished, he simply leaves "With mankind resurrected,
forever to survive, returns from Armageddon to the skies"
(Judas Priest, Painkiller) and asks for nothing in return.

There are similarities between the Second Coming of
Christ and the Painkiller, since he is portrayed as an all-
powerful being. "Planets devastated, Mankind's on its
knees, A savior comes from out the skies, In answer to
their pleas, Through boiling clouds of thunder, blasting
bolts of steel, Evil's going under deadly wheels... Faster
than a laser bullet, Louder than an atom bomb, Chromium plated boiling metal, brighter than a thousand suns” (Judas Priest, Painkiller).

Christ, on the other hand, will descend from the clouds on a white horse. That is of course in sharp contrast to the Painkiller who arrives on a motorcycle: “Rides the Metal Monster, Breathing smoke and fire, Closing in with vengeance soaring high” (Judas Priest, Painkiller). After Christ’s arrival on earth, Satan will be confined in chains and sealed in the pit for one thousand years. Then the kingdom of heaven will be set up on earth. The Painkiller subjugates the rampaging evil, “Evil’s going under deadly wheels” (Judas Priest, Painkiller). Unlike Christ, who during those one thousand years will allow humanity to live in peace and harmony with Christ ruling on Earth as king, the Painkiller returns to the heavens and leaves mankind to continue on its own path.

Suicide and After death experiences

Another spiritual source of material that has influenced rock artists is the phenomenon of suicide, death, and reported after-death experiences. Usually these descriptions consist of floating above one’s own corpse, usually in a hospital’s operating or emergency room. The deceased may attempt to contact a doctor, a nurse or a
grieving loved one, but is unable to since he cannot be
seen or heard or felt by his altered and transformed state.

Often the deceased enters a tunnel where there is a
bright light beckoning him to the afterlife. Sometimes
this is the extent of the description before returning to
the physical world. Other times the descriptions include
seeing previously deceased relatives and friends.

Suicide and death are recurring themes in heavy metal.
Especially interesting are the descriptions of peace and
tranquility which are reportedly evident during these
excursions into the afterlife. The songs portray death as
the abandonment of physical and emotional pain: "No one's
gonna bother me anymore, No one's gonna mess with my head
no more, I can't understand what all the fightin's for, But
it's so nice here down off the shore, I wish you could see
this, 'Cause there's nothing to see, It's peaceful here and
it's fine with me, Not like the world where I used to live,
I never really wanted to live" (Guns n' Roses).

One of the interesting aspects in this song is the
rejection of escapism through the interjection of real life
happenings. For example, one hears two doctors in the
operating room trying to resuscitate the patient by using a
defibrillator, "Zap him again, Zap the son of a bitch
again," (Guns n' Roses). Up to this point the idea of
the living. "You got a one way ticket, On your last chance
deride, Gotta one way ticket, To your suicide, Gotta one way
ticket, And there's no way out alive" (Guns n' Roses).

The lyrics of the song implies that the pain one may
feel in life is at times overpowering and one can dwell on
these experiences so much that it may seem that suicide is
the only answer. However, one only needs to allow oneself
the time to deal with the feelings, as implied in the song
"Coma". Only with ample time can these feelings of
desperation and utter isolation subside. "Watching reruns
of my life, When you reach the point of breaking, Know it's
gonna take some time, To heal the broken memories, That
another man would need, Just to survive" (Guns n' Roses).

The songs cited above are not only entertaining but
exhibit something more serious as well - in their lyrics,
usually an unobtrusive message or observation about
society. They also often leave one with hope for one's own
future goals and with positive attitudes of the present, a
stark contrast to prevailing attitudes toward rock and
heavy metal music.

While serious themes are found in rock, it is
important to remember that there is also an element of
entertainment. The vocals, the drums, and the guitars all
work in tandem with the cover art, the videos, and even the
stage shows. However, the essential core of rock music still remains the same as it was during the 1950’s. According to Gene Simmons, the bass player of the rock group KISS, "the only differences are that Little Richard did not have flash pods and that his music was not played at such fast speeds" (qtd. in Trzcinski).

Simmons continues by comparing the songs of KISS to those composed by Little Richard. "Our roots go back directly to 'Tutty-Frutty' and 'Good Golly Miss Molly'. We play it louder, possibility faster, it's more electric, but it still remains true to the original. There's a direct line between Elvis and KISS; the showmanship and the sex. The fact that he didn't use flash pods doesn't mean that he didn't wear fancy outfits or cared about the way he looked onstage. There is no difference" (qtd. In Trzcinski).

Inspiration from the Middle Ages and Christianity are indeed evident in rock music. Heroic and religious elements are readily adopted and then adapted in the lyrics in order to relate a more relevant story for the modern audience and an entertaining story for the modern audience. While opinions or observations are interwoven within the song, entertainment remains as part of the goal of any band to create a sphere of refuge for the often marginalized.
Chapter 4

The Darker Elements of the Walpurgisnacht and Mephistopheles in Goethe’s Faust as represented in the Heavy Metal Music Genre.

The original Faust legend deals with the concept of good and evil, as well as heaven and hell. The result of Faust’s wager with Mephistopheles could be fatal for his immortal soul. In Goethe’s drama, the agreement between Faust and Mephistopheles will grant Faust the ultimate knowledge which he has struggled to find his entire life through academic pursuits. He will also be presented with the opportunity to experience the pleasures that life has to offer. However, if Faust even utters that he is satisfied, then his soul immediately belongs to the devil.

"Werd ich beruhigt je mich auf ein Faulbett legen, So sei es gleich um mich getan! Kannst du mich schmeichelnd je belügen, Daß ich mir selbst gefallen mag, Kannst du mich mit Genuß betrügen - Das sei für mich der letzte Tag! Die Wette biet ich!" (Faust, lines 1692-1698). At the conclusion of the second part of Goethe’s drama, Faust avoids the fate of eternal damnation through love.

By their very nature, rock and roll bands of the 1970’s, 1980’s and 1990’s (and heavy metal in particular)
have always had leanings towards the more pessimistic and the darker sides of life. The message of love and redemption which was popular during the psychedelic era of the 1970s has never really played well with the overall feeling of metal music. In fact, the development of heavy metal was in direct response to the idyllic songs of the psychedelic music of the 1960s (Straw, 452). The main objective of heavy metal is to portray life as realistically as possible (VH1 Behind the music: Ozzy Osbourne). Life is hardly idyllic for the target audience of heavy metal and that is the reason why in the majority of cases, the songs exhibit the darker aspects of life.

One of the seminal bands of the heavy metal genre was Black Sabbath, a British band that was formed in Birmingham, England. Birmingham is a city located in the industrial area of England known as the Midlands, that was heavily damaged by the bombing raids of the Luftwaffe during World War II. The members of the band, and especially the lead singer John (Ozzy) Osbourne, grew up in this economically depressed area. Osbourne's life did not consist of meticulously manicured yards and overly attentive parents, where everyone lived comfortably and in harmony with one another. It was a life consisting of parents quarrelling over financial difficulties, and it was
a life which offered a future centered in one of the industrial factories or a life of larceny (Ozzy Osbourne: The Interview).

Black Sabbath released its first album, entitled "Paranoid" in 1970, but that was not the original title. The band wanted the title of the album to be "Walpurgis." The name was in reference to the Walpurgisnacht theme found in a song "Walpurgis." However, the band had already earned a negative reputation, since its first album, "Black Sabbath," was released in San Francisco at a party hosted by Anton Lavay who happened to be the head of the Church of Satan. The record company feared that the public would further associate the band with the occult and devil worshipping in particular.

While the song was not changed musically, the lyrics were completely changed and the present-day version of the song, "War Pigs," was created. The title itself is the first interesting feature of the song. One will notice that all of the letters in the new title "War pigs" (except for the "u" and the "l") are also found in the former title, "Walpurgis."

Instead of describing the grotesque actions of the participating demons and witches at the Walpurgisnacht, the song reflects the horror and the stupidity of war. The
eternal and unending punishment. In the Black Sabbath song there is no forgiveness or salvation for those who wage war; since it is an unforgivable act, they are immediately sentenced to their fate by Satan himself. Satan is waiting with his wings open in order to welcome them to hell. "On their knees the war pigs crawling, begging mercy for their sins, Satan laughing spreads his wings" (Black Sabbath).

There are many Christian concepts such as redemption and salvation present in Goethe's drama, and such is the case with the song "War Pigs." In fact, the book of the Bible entitled "Revelations" is suggested when the judgement day of mankind is at hand. Theses are the dreams of the apostle John, which have been interpreted to have been sent to him by God. In these dreams, the final days of the earth and the human race are reveled, before and after the Second Coming of Christ. After these catastrophic events, Christ’s reign on earth for a thousand years would begin. The four horsemen of the apocalypse release the plagues upon the world, one being war. As related in chapter 6.4 of Revelations: "And another horse, fiery red, went out. And it was granted to the one who sat on it to take peace from the earth, and that people should kill one another; and there was given to him a great sword." However, the state of peace and tranquility is the
end result in the aftermath. Such is the case with the trials and tribulations of Faust himself after his association with Mephistopheles.

In the song "War pigs" the earth stops revolving on its axis because the severity of war is destroying the earth. "Now in the darkness the world stops turning, as the war machine keeps burning, No more war pigs of the power, and as God has struck the hour" (Black Sabbath). In contrast, the Bible describes a great earthquake as one of the events preceding Christ’s arrival, "And there were noises and thunderings and lightenings; and there was a great earthquake, such a mighty and great earthquake as had not occurred since men were on the earth" (The Rev. 16.18)

When the Biblical judgment day arrives, all sinners will be brought before God in order to be judged worthy of eternal life in heaven or damned for an eternity in hell. That is also reflected in the Black Sabbath song, "Day of judgement, God is calling" (Black Sabbath). It is an eternal and unending fate of ultimate punishment, worthy of those designers and participants of war. Unlike Faust, the generals and the politicians are doomed since they have not learned about love and remorse from their endeavors. Since the concept of love is an emotion not associated with war
admitting them to the main floor. Some venues require the signing of waivers which releases the arena from liability.

However, those participants who do not wish to take part in the dancing are not forced to. They simply move aside to allow for a big enough area for those who want to dance. Therefore, those who have the energy and want to dance have that opportunity. Those who want to view the stage show and/or watch the dancers may do that as well. The pleasure of the moment is the most and only important aspect during the performance.

Although there are no graphic and visual public sex acts between any of the participants in the concert hall on the tape, elements of the sex act are nonetheless in abundance. These include the sweaty bodies, the building excitement, and the enthusiastic release of emotions and inhibitions through dancing and screaming. It is in this atmosphere that the attempt of the individuals in the audience and the band to meld into one unified entity is made. The oppression of the unfeeling outside world is forgotten for a short time, and the opportunity to share the unified passion for the music is shared with others. The audience is seeking refuge from the world as well and, at least for a few hours, the participants have no connection to the mortal world either.
It is interesting to note that the original version of "War pigs" (Walpurgis) is now available on the CD "The OZZman Cometh" released in 1997. The track contains the actual rehearsal recording from 1970. The song is, as one would expect, a very graphic and often brutal description of burning bodies and the consumption of rat entrails which represent in the spirit of the activities at the Walpurgisnacht. Even though this version is more representative of Goethe's portrayal of Walpurgisnacht, Goethe wrote another version as well. The Parapilomina includes much more explicit and obscene material in the Walpurgisnacht.

The band then decided on the title "War Pigs," but this title proved to be even less acceptable to the record company. The record company also dropped this title since it considered it to be too controversial. The record company thought that the public might take offense at the title and interpret the title as the band's opposition to the American involvement in Vietnam. Public sensitivity was not the only reason for the change in titles. The record company sensed that the single "Paranoid" would prove to be the hit single from the album.

So, without the band's knowledge or approval, the title was changed to "Paranoid" for worldwide release. The
record company, however, left the original artwork on the cover unchanged. Even though the album cover depicts a policeman in complete riot gear, which includes protective headwear and riot shied, the policeman is also yielding a sword held in an attack posture. The concept of how paranoia is related to this image seems to have been overlooked by the record company. The art on the album cover and the title "Paranoid" are two elements which do not complement each other. The title also lacks the integrative cohesiveness which the title "War pigs" would have had.

The representation of the Walpurgisnacht is not only dealt with in the texts of songs. Another expression of the Walpurgisnacht can also be found in the artwork of the album covers. Fates Warning took a slightly different approach to the Walpurgisnacht theme with its song, "Night on Bröcken," from the CD entitled "Night on Bröcken" released in 1984.

The song begins with the date April 30th "April thirtieth, ..." (Fates Warning) which is formerly the date of the pagan festival marking the beginning of summer preceding the first of May. It also happens to be the feast day of Saint Walpurgis, an English Roman Catholic missionary born in Sussex, who became an abbess of the
Benedictine religious house in Heidenheim (Walburga, Saint...).

This version begins with the actual merrymaking of the partygoers on the Brocken. "The witches fornicate, the demons dance... A harpy chants, fire fountains flow..." (Fates Warning). Since there is a description of an ominous presence, one can make the argument that Satan is in attendance, "man in black has his back to the crowd. Spreads his wings and turns around" (Fates Warning).

The song ends with the line, "You've betrayed and cursed the light, at Walpurgis Night. You're the one I saw in flight, at Walpurgis Night" (Fates Warning). This suggests that Satan is ascending to the top of the mountain. In Goethe's drama Faust mentions that he would rather climb to the summit of the Brocken "Doch droben möchte ich lieber sein" (Faust, 4037) since a great number of people are going there as well, "Dort strömt die Menge zu dem Bösen" (Faust, line 4039). The evil one "dem Bösen" seems to be a reference to Satan who appears to be holding court at the top of the mountain. The lyrics of the song reiterate Satan's presence at Walpurgisnacht.

Even the album cover which was eventually selected for the album, "Night on Bröcken," and its two unreleased versions reflect the eerie atmosphere and the other-
worldliness associated with the title. The actual CD cover (Fugazi) represents the album artwork which was eventually chosen to adorn the album cover. It depicts the moon shining brightly in the midnight sky.

The moon is a solitary beacon in the darkness which seems to beckon one to the Brocken. Although it is not the glowing red image described in Goethe's drama, "die unvollkommene Scheibe Des roten Monds" (Faust, lines 3851-3852), one still senses the Walpurgisnacht and the unspeakable pleasures associated with it.

As mentioned, there are also two alternative versions of artwork which were considered for the album cover. The second cover (Fugazi) represents a group of people and demon-like creatures in a wilderness setting with a small village in the distance. A blond woman is lying seductively on the ground with a warlock standing over her with a torch. The demons are snarling and sneering at her. A young black haired witch is standing on the hillside with her arms held above her head in a gesture of worship as she looks towards the village. Observing all of these happenings is a vulture perched in a tree. It is actually strange to note that in this depiction, Walpurgisnacht is taking place during the day. Even though this Walpurgisnacht is taking place in a secluded distance away
from the observation of civilization, the element of night is missing. Without the cover of night with its dark vale of secrecy and the ominous milieu of evil associated with the dark, the album cover lacks the ability to set the proper atmosphere of foreboding and debauchery associated with Walpurgnacht. Therefore is seems only natural that this artist’s rendition of Walpurgisnacht was rejected as the final version of the album cover.

The last cover (Fugazi) shows a young blond woman who is tied to a post. She is almost engulfed in flames and a small trickle of blood is dripping from the side of her mouth. This setting also seems to be a hillside, but this time the sacrifice at the Walpurgisnacht is taking place at night. However, there are reasons why this album cover might not have been chosen.

The graphic abuse of a woman on an album cover might have been seen as problematic for sales by the record company. The portrayal of women as sexual objects in rock music was becoming an issue. The sexual and suggestive portrayal of women as sexual objects of Bon Jovi’s album cover “Slippery when wet” and on the Scorpions “Love at first sting” albums was the reason why these covers were banned in the US market. In addition, the video “Girls, girls, girls” by Mötley Crüe was banned from airplay on
both M-TV and Much Music — (Much Music is a cable television station in Toronto, Canada which also plays music videos). The destruction of a woman by fire was more than likely the reason for not choosing this version.

The cover does bring Gretchen to mind. Faust sees Gretchen in a vision “Daß sie dem guten Gretchen gleicht” (Faust - line 4188), and he sees her death “Fürwahr, es sind die Augen einer Toten,” (Faust - line 4195). Gretchen is a causality in Faust’s pursuit of knowledge and life experience.

The death metal genre has long embraced topics that glorify evil, exalt the “virtues” of Satan, and vilify Christianity, which in turn supports Satanism. Death metal was considered to be “a preferable alternative to Metallica and Guns N’ Roses – who were selling millions of records in the late ’80s and early ’90s — or the pop-metal of Poison” (All Music Guide). The band Deicide is no exception. The song from Deicide’s debut CD “Deicide” contains the track “Mephistopheles.” In typical death metal fashion, the lyrics are growled out to the tune of guitar riffs and drumming at super sonic speeds. The lyrics in the song revolve around the evil Mephistopheles coming to take the singer to hell. There is even a mention of Goethe, “Myrmidon of Goethe.” The Random House College Dictionary
defines Myrmidon as "one of the warlike people of ancient Thessaly who accompanied Achilles, their king, to the Trojan War," or "a person who executes without scruple his master’s commands." This directly brings to mind two episodes in the second part of the Faust drama. The first is when Faust and Helena rule over a kingdom in Greece. The second is Mephistopheles’ brutal attack on Philemon and Baucis while carrying out Faust’s orders.

There is another theme in the song which runs parallel to this particular idea and is expressed in the line in the song "Mephistopheles," "Adulation scripture, dominate, terminate, Fascist author of Gods" (Deicide). Throughout history, many innocent people have been slaughtered by those who were granted permission to do so by those in a position of higher authority. Their purpose was to set into motion plans which lead to the “betterment” of the many, that is, their concept of Christianity. Countless individuals have perished in an attempt by others to convert them to Christianity. Many missionaries became overly zealous and resorted to harsh measures in order to force conversion. One such example is the Spanish conquistadors in the New World.

As the Catholic Church “only” wanted to bring new souls to God, Faust “only” wanted to move the old couple
from their home in order to complete his dam and improve their lives. He never had the intention to kill them. "Wart ihr fuer meine Worte taub! Tausch wollt ich, wollte keinen Raub. Dem unbesonnenen wilden Streich, Ihm fluch ich; teilt es unter euch!" (Faust, 11370-11373). However, Faust then sent Mephistopheles to carry out these orders. That is similar to the church when it sent the conquistadors and the missionaries to the new world. They then resorted to violence and oppression in order to fulfill their assigned goal.

The awareness of such atrocities carried out in the name of Christianity can lead one to lose one's faith in religion. That in turn leaves one without faith in goodness, and then it appears that there is no goodness in the world to be found. The only option is damnation at the end of life. "Drubbing of his light fears, Bring forth the atheist, sent to inseminate, Aggravated blasphmere, insurrected one to tell, Power through defile, Mephisto is coming to claim me for hell" (Deicide).

In the drama "Faust," Mephistopheles is the darker force of human existence for not only Faust, but for all of mankind as well. However, the modern era has provided mankind with many "evils" located not in the spirit realm, but rather in the physical world. As in the song "War
pigs" by Ozzy Osbourne, evil can take the form of war. Deicide represents evil in the form of oppression of a dominant religion and its enforcement on everyone to believe in its doctrine.

This sort of reasoning can also be applied in the secular realm. Many groups feel that their position on a particular issue is the only correct one. Everyone who does not support that position is simply wrong, and pressure is then applied in order to force him or her into compliance with it.

The representation of the Walpurgisnacht and Mephistopheles through lyrics, album cover artwork, and videotape is pronounced in the genre of rock music. The Walpurgisnacht is drawn upon and used in conjunction with social condition, such as war in the case of Ozzy Osbourne and Black Sabbath. One can also observe the parallels between the Walpurgisnacht and the human need to escape and find refuge from the rigors of life, as demonstrated in Ozzy Osbourne's concert video "Live and loud."

There is also a component of shock value associated with the Walpurgisnacht and Mephistopheles which rock artists draw upon. The shock value can be utilized to produce pure entertainment, as occurs with Fates Warning. Even though the shock value of the music may play a more
prominent role, it can also describe a total rejection of certain elements and institutions in society. Deicide states not only the inconsistencies associated with religion, but also questions the unyielding devotion of its believers. Therefore Walpurgisnacht and Mephistopheles are not only simple representations of the satanic underworld, but they reflect the darker side of mortal existence as well.
Chapter 5
The Adaptation of the Faust Drama and Faustian inspired Themes in Contemporary Rock Opera Soundtracks.

Music and the drama Faust belong together. This was the opinion of Goethe as well, when he wrote the drama. Goethe incorporated music and songs into many scenes. One such example is when Gretchen sings the song “Ein König von Thule” in the first part of the drama. Another example is found later, at the beginning of second of the part of the drama, when Faust is awakened by “Ariels Lied.” Many musicians have attempted to combine the drama “Faust” with musical accompaniment. At least 42 operas have been composed (Kelly, 84), with the first operatic version being performed in Bremen in 1797 (Kelly, 85). Other musical pieces have emerged which are linked to the drama. Two such compositions were written by Franz Liszt, “Mephisto Waltz” and “Der nächtliche Zug” which were composed in 1860 (Grim, 1). These two pieces were inspired by works of the poet Nikolaus Lenau (Grim, 1).

Another well-known operatic version, entitled “Faust,” was composed by the French composer Charles-François Gounod in 1859. It was inspired by Goethe’s drama and comprises five acts. Act five was added later and contains elements
of part two of Goethe’s drama. An additional rendition of Faust is the oratorio by Hector Berlioz entitled “Damnation of Faust.” Originally composed as “Eight Scenes from Faust in 1828,” it was later revised as “The Damnation of Faust” (Cairns, 2). Still another noteworthy opera, “Doktor Faust,” was composed by Ferruccio Busoni in 1925 (Faust Notes).

With the musical treatments of the past in mind, one can pose the question whether Faust is still a source of inspiration today. There are serious contemporary musical settings where Faust still inspires modern artists. However, the drama also survives as the core of compositions and performances in the rock opera genre.

That drama still evokes the imagination of performers and musicians is evident in the following three examples of rock operas: “Faust - die Rockoper,” “Faust: Mein Brustkorb: Mein Helm,” and “Randy Newman’s Faust.” These rock operas are a mixture of traditional drama and contemporary rock music. “Faust - die Rockoper” is a production of Goethe’s drama which fuses rock music with Goethe’s original text. “Faust: Mein Brustkorb: Mein Helm” centers on the self-introspection and examination of personal relationships. This adaptation combines an altered form of traditional drama with the accompaniment of
nontraditional and experimental music. "Randy Newman’s Faust" is a more contemporary adaptation of the drama. In this case, the opera describes the problems faced by today’s youth, and it is interspersed with references to Christian spirituality and the human frailty in Goethe’s drama.

"Faust - die Rockoper" is the soundtrack of the performance which bears that same name. 1999 was designated "das Goethe Jahr" in Germany and this play is one of the projects commemorating the 250th anniversary of Goethe’s birth. The opera was presented at the Konzertsaal in Neu-Ulm Germany in January 1999.

The most interesting aspect of this CD is that it utilizes actual lines of text from the Goethe drama and that considerable effort was expended to retain the essence of the original Faust drama. This fact, along with the music, are the major attraction of the opera. The music itself has a 1980’s feel and appeal to it; it will, therefore, attract those who have an affinity to classic rock music. The CD cover and the booklet provide a glimpse into the stage production itself. The props and the makeup utilized in the production of the opera are reminiscent of the 1970’s theatriic stage performances of an Alice Cooper or KISS stage production. Except for one song, the music
was originally composed for the project. "Du bleibst doch immer" is an exception and is performed and sung to the tune of "Born to be wild" by Steppenwolf.

The song "Born to be wild" was released by Steppenwolf in 1968. It expresses the inherent human need to explore and experience the more adventurous and uninhibited facets of one's personality. However, in order to embrace new experiences, one must venture out into the world in order to search for them. This need for personal growth is very difficult to deny or to suppress. In fact, the song suggests that the utmost pinnacle of experience should be the goal. "I like smoke and lightning, Heavy metal thunder, Racin' with the wind, And the feelin' that I'm under, Yeah Darlin' go make it happen, Take the world in a love embrace, Fire all of your guns at once, And explode into space. Like a true nature's child, We were born, born to be wild, We can climb so high, I never wanna die..." (Steppenwolf).

It is not surprising that the song "Born to be wild" was included in the 1969 film, "Easy Rider." The film is about rebelling against the norms which society places upon the individual. Concurrently, the individual seeks to find his or her purpose and happiness without society while attempting to retain that individuality. "Easy Rider is
the late 1960's road film tale of a search for freedom (or the illusion of freedom) in a conformist and corrupt America, in the midst of paranoia, bigotry and violence" (Dirks).

The combination of the song with the movie serves to display the human endeavor to improve one's self through new experiences beyond the conventions and confinement of society. This is similar to Goethe's Faust, who has confined himself through the pursuit of knowledge through traditional academia. Faust himself also searched beyond his self-confining world and limited experiences to fulfill his need for self-discovery.

Therefore, the song is suitable to "Faust - Die Rockoper" as well. The lyrics are a condensed version of the scene from the "Faust" drama entitled "Studierzimmer," where Faust makes the momentous decision to begin his search for self-discovery. The lines are at times out of sequence and a few words are left out of the lines of those selected passages. However, the songs still relates the unfolding events which take place in Faust's study. If one compares the lines of text from the song with those lines from the drama, one sees that the lines of the song are identical to Goethe's drama. The words in parenthesis are those found in the lines of the drama which are not
included in the song. This is in order to maintain the rhythm of the music.

The first verse begins the song as follows:

"Du bist am Ende - was du bist," (Faust, line 1806);
"Doch willst du mit mir (vereint)," (line 1642);
"Deine Schritte durchs Leben nehmen," (line 1643);
"So will ich mich bequemen." (line 1644);
"Dein zu sein, auf der Stelle," (line 1645);
"Und mach' ich dir's recht," (line 1647);
"Bin ich dein Diener, dein Knecht!" (line 1648).

Then, the chorus of "Du bleibst doch immer" continues Goethe's text within the song:

"Setz dir Perücken auf von Millionen Locken." (line 1807);
"Setz dein Fuß auf ellenhohe Socken," (line 1808);
"Du bleibst doch immer, was du bist." (line 1809).

The second verse continues as follows:

"(Nein, nein!) Der Teufel ist ein Egoist," (line 1651);
"Und tut nicht leicht (um Gottes Willen)," (line 1652);
"Was einem andern nützlich ist." (line 1653);
"Was willst du armer Teufel geben?" (line 1875);
"Sprich die Bedingung deutlich aus;" (line 1654);
"Was willst du böser Geist von mir," (line 1730);
"Erz, Marmor Pergament, Papier?" (line 1731);
"Ich gebe jede Wahl dir frei." (line 1733);
"Du unterzeichnest dich mit einem Tröpfchen Blut," (line 1737);
"Ich will mich hier zu deinem Dienst verbinden." (line 1656);
"Blut ist ein ganz besonderer Saft." (line, 1740);
"Wir gehen eben fort." (line 1834);

"Ich gratuliere dir zum neuen Lebenslauf!" (line 2072).

The idea of presenting the "Faust" drama in rock opera format amounts to more than just homage to Goethe, although that contributed to this particular project. The opera brings the excitement of the story to life and combines it with the powerful force of rock music. Not only do two diverse elements accentuate each other, but the rock opera format also initiates or reintroduces those to the drama who may be totally unfamiliar or only vaguely familiar with it. The result is the development of a new appreciation for those who view "Faust" as irrelevant literature which they may have once read in school.

In another version of the drama entitled "Faust: Mein Brustkorb: Mein Helm" or "Faust: my thorax: my helmet," the German group Einstürzende Neubauten performed the music and later released it on the CD entitled "Faustmusik." The German rock group Einstürzende Neubauten was first formed in 1980 and is well known for implementing such non-traditional musical instruments as circular saws and metal plates in their music. Although there have been changes in the band lineup throughout the years, the members at the time of recording of the CD "Faustmusik" included Blixa Bargeld, Mark Chung, F.M. Einheit, Alex Hacke and N.U.
Unruh. In addition to composing the music for the opera, Blixa Bargeld was additionally associated with the production by portraying the role of Mephisto.

The play was written by Werner Schwab, a prominent contemporary German/Austrian author. The play premiered at the Hans-Otto Theater in Potsdam, Germany, in 1994. Schwab’s version is different from Goethe’s “Faust.” The setting of the story is “Faust’s deluded study brain.” The characters include the expected cast of characters associated with the drama: Mephisto, Margarethe, Wagner, Marthe Schwerdtlein, and Valentin appear, but only in Faust’s mind. In the performance Faust interacts with the “ghosts of his biography” in the present for a final time. The problem which Faust deals with is “the conflict between intellect and life, thought and feeling” (Mute).

According to the webpage maintained by the band’s record company, Mute Liberation Technologies, the music of Einstürzende Neubauten which accompanies the play is described as innovative and an addition to the uniqueness of the play. Musical instruments were created of tables, chairs, and books in order to create a “bureaucratic music” or “library music.” This effect is achieved by the use of page-turning machines with books, guitar, and regular tables. Conventional musical instruments were actually
avoided and common office furniture and equipment were used instead.

"By avoiding the use of traditional instruments, the entire stage could then be used as a musical instrument as well. Therefore the stage props serve not only as a means of creating Faust’s study, but they also serve as part of the musical element" (Mute). Karsten Wiegand, the literary manager, stated that "Einstürzende Neubauten's unique music is a positive force that added to the play. At the premiere in Potsdam, the contribution of Einstürzende Neubauten amplified, enriched and contrasted the sound of language, word music and rhythms" (Mute).

This is only one perspective on the play and the music. Another, more negative aspect of the music needs to be acknowledged as well. Without viewing the performance of "Faust: Mein Brustkorb: Mein Helm," the story line is at times somewhat difficult to follow from the dialogue on the CD alone. This sometimes leads to confusion in placing the songs in a logical and flowing story line. "Not having the visuals to contextualize the spoken word and music is a major drawback for any CD version of a theatre production. A video release would at least have brought the viewer/listener closer to the original stage conception; in particular, the inseparable relationship between music and
mise-en-scene that Neubauten had carefully constructed" (Blackford).

Also, the untraditional musical component of the CD may have a negative effect. The argument could be made that the music is nothing more than rhythmic background sound effects. As mentioned earlier, typical office furniture and office equipment is the main source of instrumental accompaniment. Therefore a listener of the "Faustmusik" may find it forgettable. There are no memorable songs, since the lyrics of the song are actually spoken monologue. "'Faustmusik' sounds like a lifeless radio play - a series of monologues (in German) interspersed by spartan, largely percussive musical interludes, which will probably try the patience of all but the most dedicated of Neubauten devotees" (Blackford).

However, what the music does achieve with extraordinary results is creating a dark view in the mind of the main character. The music depicts Faust's introspection regarding his previously wasted life in the pursuit of academia and his failures with the relationships he formed after meeting Mephistopheles.

The musical component itself is somewhat abstract. In fact, one reviewer compares the first song, "Tische," with the horn announcing the arrival of the ship Queen Elizabeth
II (Oldham). However, one can sense the deep turmoil which Faust is in as he sits at his desk pondering his past. One notices immediately that Faust’s problems are physiologically deeply entrenched, “Philosophie, Megalomanie, Hypochondrie, Geriatrie” (Einstürzende Neubauten, Monolog...). Immediately one senses that not only is he dealing with his own psychological problems in facing the past, but he seems to be in the twilight of his later years and is also dealing with his approaching death.

The piece "Walpurgisnachtfestchen" is actually as perverse a description of the Walpurgis Night as Goethe’s. The activities of the participants are described by the character Busho. The scene sounds as if it is a particularly wild office party. One of the scenes described centers on Frau Schwerdtlein and the shy Wagner. She is quite enamored of Wagner and begins plying him with alcohol. Wagner is so aroused by her attentions and sexual manipulations that he loses control, pounces upon her, and begins having sex with her in front of everyone. During the act Frau Schwerdtlein procures bread from Valentin, who is standing nearby observing, and she begins to introduce it as a sexual aid by placing it into the oral and anal cavities. This sexual act is so intense that Wagner dies
during the coupling (Einstürzende Neubauten, Walpurgisnachtfestchen).

The listener will also notice references to the young Faust or the younger Faust ("der junge Faust oder der jüngere Faust") and the old Faust or the older Faust ("der alte Faust oder der ältere Faust"). This element portrays his struggle with what he was in the pre-Mephistopheles portion of his life. The younger Faust represents the innocent and inexperienced individual, which he was before agreeing to accept Mephistopheles’ offer. One such example is described when the young Faust, embarrassed by the activities of the others, hides in a corner and pulls his jacket over his head “der jüngere schleicht sich in eine ruhigere Ecke, wo er sich regelrecht einrollt und den Rock unter den Kopf zieht” (Einstürzende Neubauten, Walpurgisnachtfestchen).

The reaction of the older Faust is quite different and represents the experienced, and even colder individual, which he became after agreeing to Mephistopheles’ offer to receive ultimate knowledge and experience life’s pleasures. At the conclusion of “Walpurgisnachtfestchen” the older Faust has no remorse or any romantic feelings associated with the sexual act. He simply stands up as if nothing out of the ordinary has happened at all. “Der alte Faust lacht
laut auf,... Der alte Faust steht jetzt gelockert da, als
warte er auf eine Strassenbahn" (Einstürzende Neubauten,
Walpurgisnachtfestchen).

Although there is no spoken monologue in the song "Das
Orchestrion," the listener is lead through the many rooms
and hallways of Faust's mind and seems to find no answers
there. Then, in "Still am Abend," one is lead out of that
maze into a peaceful and idyllic scene. It is, of course,
a return to nature. "Still am Abend" is a German folksong
which also seems to be a natural setting where one hears
the song as if it were floating across the peaceful evening
scene in a valley. "Abend stille überall, nur am Bach die
Nachtigall singt ihre Weise klagend und leise durch das
Tal" (Einstürzende Neubauten, Still am Abend). Here Faust
seems to be communing with nature, before he finds meaning
from these encounters with his past.

In the song "Letztes Bild" one hears what could be
interpreted as the continuous forceful closing of books.
One could come to the conclusion that Faust has finished
with his self-analysis. There is a photograph lying
trampled on the floor, but it is not clear whose image it
is. The noun "film" refers to both photography but also to
a cover, which camouflages a surface. A photo can
reproduce reality at a certain moment in time. However a
film can also hide reality. One can attempt to cover one’s personal perceptions in order to prevent others from seeing that perception of reality. It is, therefore, an individual and self-reflective process, which surrounds us all. In Faust’s case he seems to accept his past, which includes the darker chapters of his life as well. Reliving these past episodes, even in one’s mind, cannot change the outcome of what has happened in reality.

The third and final example of rock operas, “Randy Newman’s Faust,” is a contemporary version of Goethe’s drama set in the modern era. Henry Faust who is originally from Canada is a student at Notre Dame in South Bend, Indiana. God and the devil are portrayed as very human. God is melancholy and bored and the devil is portrayed as lonely and suffering from depression and homesickness (Newman).

As with “Faust: Mein Brustkorb: Mein Helm,” “Randy Newman’s Faust” also utilizes the celebrity of its musicians in its production, however, to a much greater extent. This cast of characters includes well-known pop music artists with international appeal. The devil is portrayed by Randy Newman, the Lord is James Taylor, Faust is Don Henley, Angel Rick is Elton John, Margaret is Linda Ronstadt, and Martha is Bonnie Raitt. These mainstays of
the pop rock world are the main reason for the public
interest in the project. Even if one is unfamiliar with
the Faust drama, the notoriety of these artists may be
enough to induce attendance at the production or sale of
the soundtrack.

As with Goethe’s Faust and “Faust - die Rockoper,”
this version begins in heaven. However, instead of sending
the satanic representative Mephistopheles, the devil
himself comes to pay God a visit. Once the devil is back
in heaven he remembers his previous position as God’s
favorite angel. He becomes homesick and wants to return to
his former residence. Heaven it seems has become an
amusement park complete with roller coasters. The devil
goads God into making a wager. An individual is to be
selected, and the devil will attempt to corrupt him. If
the devil wins, he will be allowed to return to heaven.
However, if God should win the wager, then he gets to keep
Henry's soul (Newman).

Margaret is another Notre Dame student who is
originally from Gainesville, Florida. Like her counterpart
in Goethe’s drama, she is poor, beautiful, and nice.
Margaret also becomes pregnant with Henry Faust’s baby.
Overcome by shame and grief, she becomes emotional and
unstable and then drowns the child in a creek. Arrested
for murder, she is tried and then sentenced to death at the Indiana State Prison in Michigan City (Newman).

Upon hearing the news, Henry returns to rescue Margaret. Henry has been hiding in Duluth, Minnesota with the devil after having killed Valentin. However, when Henry Faust arrives, he views the angels descend to take Margaret to heaven since she was good in life. Moved by this scene, he prays for forgiveness and takes the poison which he administered to Margaret’s mother. However, as in the second part of Goethe’s Faust, God bestows his grace and his forgiveness upon Henry, and Henry ascend into heaven as well (Newman).

At the conclusion of the story, the listener finds a very angry devil and later even a depressed devil. However, the devil then remembers that he still has Las Vegas and all of the decadence associated with it, so he leaves in much better spirits (Newman). There is a happy end. The souls of Henry Faust and Margaret are saved, as are Faust and Gretchen in Goethe’s drama. Even the devil who has lost the wager discovers that though his ultimate goal was not achieved, he has others things for which he can be thankful.

There are two characteristics which one notices about the Faust drama in rock music soundtracks. In the case of
"Faust - die Rockoper," the drama retains potions of its original textual form and still elicits interest from modern audiences when combined with rock music. In other cases the story is altered by setting the characters in a different environment. Although in "Faust: Mein Helm, Mein Brustkorb" the setting is "Faust's deluded study brain" and in "Randy Newman's Faust the American Midwest," the goal is the same. The character Faust is struggling against the darker side of his nature. It is a battle which mankind has waged in the past and will continue to wage in the future. That is also the reason why the Faust legend is still relevant in the Twenty-First Century.
Conclusions and Findings in the Thesis

These consumers of rock music are mostly teenagers and younger people, who often feel politically, economically, and socially powerless. The music is often the only form of expression which young people have in order to express their opinions and their individuality. It is also a medium to express the perceptions of the inconsistencies and injustices of society. The music also tends to exclude and seclude these opinions from the larger sphere of society since it is largely dismissed as having little or no redeeming value.

The connection between rock music and literature and poetry is hardly accidental. It is with concerted effort that the bands discussed in this thesis adopt themes and motifs from earlier historical eras in order to express experiences, opinions, and emotions in the contemporary era. It is hardly a new phenomenon, since the themes of oppressive or neglectful parents, insurmountable obstacles in romantic relationships, the portrayal of alcohol and substance abuse, general despair, and satanic motifs have played a role in literature and music of the past. The pact with the devil represents "the easy way out" and the answers to life with few or no consequences. These have
been reintroduced in the modern area and will continue in the future as well.

Such legends and sagas are often utilized to illustrate and criticize certain ideals, morals, and feelings that are found in today’s society. They can also become a platform in order to promote change in certain aspects of the society. When legends and sagas are combined with the social statements of the rock artists, then the huge audience base consisting mainly of young people is reached. Rock music is certainly a powerful attraction. Adults and others in a position of authority often dismiss every aspect associated with rock music no matter what the inspiration may be, literary ballads, dramas, and myths included. The attractiveness for young people lies within the form of the music itself, the aggressiveness and the combination of its occasional sensitivity. That music is less than acceptable in the view of adults is definitely and defiantly a strong point in rock music’s favor with the youth.

Conversely, there also is a trend among the youth of today of high school and university age to dislike and avoid literature. This is mainly due to that fact that literature has the negative reputation in modern youth culture of being out-dated and irrelevant. The songs and
CDs discussed in this thesis demonstrate that this is certainly not the case. When placed in a context to which modern teenagers can relate, the stories and legends can have meaning and relevance for them. These themes may be an unknown quantity to the youth in the beginning, but many of these themes already embody deep and important worth and meaning to the band members; that is why bands chose them. The songs are then not only recognized as "cool" by the fans, but they are recognized as fully relevant and corresponding to their lives as well.

There are also psychological aspects which are found intertwined within the text of the songs, and they correlate well to the underlying message of the songs. Even though the subject matter of a song may be alluding to an ancient or mythological story, there is still a sense in the meaning which connects it to the modern world. That sense is that contemporary life is not quite so different from life in the past. This creates a new appreciation for works which were previously regarded as irrelevant.

It is often surprising for the fans of rock music to discover that the source for the inspiration for the songs stem from the very area which they avoided during their educational years, literature. As long as the musicians and the bands continue to draw their inspiration from these
types of themes (either in part or in whole), the concepts of poetry and literature will never remain totally unknown to young people engaged in the contemporary world of rock music. Therefore, the literature that reflects our cultural heritage and reflects the development of mankind continues to be discovered by new generations, although the method by which the literary themes are conveyed might be considered by some to be far from conventional.

Rock music bears the negative stigma which cause parents and other people in authority intensely dislike the music and its message. It is another symptom which shows the difference between the generations. When the music is labeled as unacceptable, then the youth see themselves as bearing the same label, since the music is their mode of expression. There is also the element of rebellion against authority, which the style of the music evokes. It is their music and theirs alone.

What, then, is the actual status of Faust in the field of contemporary rock music of the early Twenty-First Century and how is it being used? The answer is positive. The Faust drama is still relevant in the music of modern culture. However, the degree of relevance varies. As we have seen, treatment ranges from a true Goetheian handling of the drama, to a story based on the Faust theme, to a
reflection and expression of opinions and ideals by using certain themes from the story, and a vehicle to induce pure shock value into the music for entertainment.

Goethe’s Faust is still revered as one of the great literary works of Western civilization. "Faust - Die Rockoper" is more than a commemoration of Goethe’s birth. It is the attempt to raise awareness and to promote appreciation of the rich literary past, by presenting it in a modern genre - rock music.

Werner Schwab’s version of the drama, "Faust: Mein Brustkorb: Mein Helm," along with the musical accompaniment of Einstürzende Neubauten, which can be found on the CD "Faustmusik," also show a continued interest in the Faust story. Only in this case the story delves into the darkness of the individual and the human psyche.

Other groups, such as Black Sabbath, are inspired by the Walpurgisnacht in order to illustrate and explain their own views about life and human existence. The Walpurgisnacht is also used as a metaphor to make an observation about the negative aspects of modern life. Still other groups like Fates Warning and Deicide are more interested in the entertainment value and the shock value of the presentation of evil and damnation, which are
associated with the Walpurgisnacht scene and with Mephistopheles.

One cannot deny that the Faustian influence is present in rock music, since one would then deny the importance and the relevance which the "Faust" drama still holds today. One could also attempt to trivialize and dismiss this association, due to its connection with mass culture and rock music in particular. However, that would amount to trivializing Goethe's "Faust" which is timeless in its observations about the individual and the relationship of the individual to the world in which he or she lives.
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