

A Personal Perspective of the Power of Music and Mass Communication, Prior to and During the Gulf War Crisis in Israel: Implications for Music Therapy

WARREN BRODSKY
MUSIC THERAPIST, MINISTRY OF EDUCATION,
SPECIAL EDUCATION SERVICES, JERUSALEM, ISRAEL

On January 17, 1991, the United States and Allied Coalition Air Forces began bombing the city of Baghdad, Iraq. President Saddam Hussein of Iraq retaliated by attacking Israel with Scud missiles; he threatened to use both conventional and non-conventional—gas and chemical—war heads. In total there were 39 Scud missiles fired at Israel causing 13 deaths and over 200 related injuries; 1644 families were evacuated as a result of 4095 damaged buildings.

This article highlights a defensive maneuver utilized by the government of Israel prior to and throughout the Gulf War Crisis: the controlled and directed manipulation of the electronic media, both radio and television. Through mass communication, the power of music was used to assist the entire population in developing more adaptive coping methods, which included instilling feelings of national unity and establishing support systems.

These events are presented in a personal perspective as perceived through the eyes and ears of a music psychotherapist.

Introduction

The Persian Gulf War, also known as Desert Shield/Desert Storm, was considered by many to be a war of advanced technological electronic and computerized weapons, a war involving satellites, missiles, and aircraft of the highest caliber. Some commentators stated that this war was different from all others prior to it in character and strategy, as well

as armament. Others considered it to be a media-oriented war because of CNN's live coverage of the scene simultaneously on four continents. Still others viewed it as a coalition of peace-loving countries against the war machine of an evil dictator. For many, the event unfolded in the manner of a television suspense drama. However, more than any of these perceptions, Desert Shield / Desert Storm was a psychological war involving expressions of temperament and emotion from almost every nation on earth.

In the context of psychological warfare, there are not only offensive weapons, but defensive maneuvers as well. This article will highlight the latter as utilized by the government of Israel throughout the Gulf War Crisis. More specifically, it will underscore the power of music and mass communication via the electronic media as methodically controlled and directed by the Israeli government authorities as a mechanism of defense.

The descriptions that follow are personal experiences and observations by myself and from others I interviewed in the weeks leading up to the war and during the Iraqi attack on Israel. The account is presented in a diary-like format, from the viewpoint of a citizen of Israel and a music psychotherapist. The events are as factual as possible within the limitations of my memory and impressions.

Israel in the Pre-War Period

I was in the active reserve service as an Israel Defence Forces (IDF) medic in August, 1990, when President Saddam Hussein led Iraq's invasion of Kuwait. At that time, I am sure no one could have foreseen the events we were to witness between January and March, 1991. However, Israel's awareness of the possibilities of chemical and biological warfare by Iraq, as well as the threat to the "order of mankind"—to quote President Bush—preceded even the 8-year Iran-Iraq war in which these weapons of destruction were used. Prior to 1973, Israel had begun a public information campaign dealing with defensive measures against a chemical attack and had instituted training procedures to IDF personnel. These had not been taken very seriously by any of us; to take them seriously would have been a sign of acceptance. It was a threat no one wanted to accept as a reality. Denial was the most commonly used defense.

By August 1990, although the army and civil defense systems had upgraded their abilities to defend the country against a possible chemical attack, most of the civilian population was still doing nothing. The

population of Israel, like most of America, was sure that a peaceful solution to the Gulf Crisis could be arranged. The question was more of who would break down first: President Bush or Hussein.

Within my own military unit—similar to a M*A*S*H unit—we participated in exercises that focused entirely on the paramedical procedures necessary after a chemical attack on densely populated areas. I was surprised at my own reactions, which were similar to those of my medical team members. These included jokes, puns, cynicism, and forgetfulness regarding essential medical procedures. Evidently, this was the way we chose to face the reality that was approaching in the very near future. To make light of it was a coping mechanism, perhaps maladaptive in nature, but nevertheless utilized by all of us.

After New Year's Day 1991, many civilians began following the instructions of the civil defense authorities by buying the accessories needed to seal off a room in their homes to make it air-tight against nerve and mustard gas. The necessary materials included package sealing tape, weather-proofing materials, and heavy plastic sheets. Only a few families I knew actually did more than purchase these materials. However, during the first week of January, the Israeli parliament passed a law requiring the authorities to immediately hand out gas masks, called "personal protection units," to all the population according to area of residency. As my family of four walked into the designated station to be "fitted for the war," I could not help but wonder about the effectiveness of these plastic and rubber masks. My children's future depended on them.

Public and private schools began educating children of all ages about the oncoming danger in the region, and giving instructions on how to use the protective masks. In the meantime, various political factions from several governments were attempting to find peaceful solutions to the crisis before it became an armed conflict. In Israel, male and female, old and young, and all Jews, Christians, and Arabs watched in amazement as the world headed for war. There was a feeling of helplessness as, one by one, all government leaders failed to implement a solution.

By January 10, 1991, a new public phenomenon surfaced: "After-life." Life after January 15 had become uncertain. January 15 was the ultimatum date given by President Bush, as a representative of the United Nations Security Council, for Saddam Hussein to withdraw his troops from Kuwait. Noncompliance with this ultimatum would surely result in a full-scale armed conflict. Large calendars could be seen in store fronts, on university notice boards, and in the newspapers signaling the countdown to the fifteenth. From January 16, the days on the calendars were left blank. Post-dated checks—the most common means of pur-

chase in Israel—were no longer accepted by merchants. Private contractors and consultants canceled appointments and would not plan new projects extending beyond the fifteenth. Most airlines canceled their flight schedules after this date and prior to it flew passengers mainly in one direction—out of Israel. Universities canceled their test schedules, classes, and assignments. The semester ended 3 weeks early. The army began a call-up of reserves for an open-ended period—enacted in the past only in a declared “state of war.” The disappearance of men began to be felt by all those left in the cities. A massive wave of evacuation began. All foreign diplomats, foreign students, many dual citizens, and those with the financial means flocked to the airline offices to leave the country for safer havens. Then came the phone calls from abroad relaying one message: “Send us your wife and children!” For the first time in Israel’s short 43 years of existence, many Israeli-born citizens were leaving rather than staying to confront the threat that seemed to be drawing ever closer.

Music and Mass Communication in the Pre-War Period

Israeli society was clearly in a state of great anxiety in anticipation of the ultimatum date of January 15. As the date came closer, clients began to express serious depression and neurotic styles. Many music therapists discussed clinical intervention possibilities with regard to the ongoing crisis. Collectively, it was agreed that there existed four overriding orientations that could be utilized, depending on the circumstances: (a) direct expression and confrontation of the feelings of fear, anxiety, and helplessness; (b) dealing with these feelings in an indirect way through humor, slapstick, cynicism, and wit—referred to as “black humor”; (c) repressing these feelings by supporting more appropriate coping mechanisms, such as instilling hope and optimism, heightening a sense of national unity, and building feelings of strength, self-confidence, and self-security; (d) providing an escapist environment, that is, providing clients with a neutralized environment in which they could continue to create and fantasize as they wished without referral to the current state of the region.

Over the past 5 years, in addition to my clinical activities, I have taught Music Therapy and Psychology of Music courses at two colleges in the Tel Aviv area, and the effects of music on the masses is one of the subjects we often discuss. The role of the electronic media—that is, radio and television—and the influence of music on society, are of particular interest to me. In the case of Israel, radio and television stations are

operated by the state: There is control over this media by the authorities—a government agency and a Cabinet Minister. For the most part, the stations are run in a very business-like fashion, and in the past censorship has been minimal.

During the period immediately preceding the war, selected songs were broadcast repeatedly. But what was communicated to the nation had a deeper significance than just the songs themselves. To understand this fully, one must understand more about Israel's present sense of national identity. Though the roots of Israel's culture are found in traditional Judaism, its modern-day customs have been influenced by historic events relating directly to the State and its constant fight for survival. For example, religious rituals have become fused with secular, agricultural, and national civil holidays. In Israel the cycle of the year, as it manifests in holidays and the seasons, is accompanied by a specific musical repertoire directed at school-aged children and family life. In addition to this definitive folk repertoire, there are art songs that have become associated with specific dates in the calendar. For the most part, these anniversaries are remembrance days commemorating Israel's wars, the fallen freedom fighters, and the genocide of six million Jews by Nazi Germany. The emotionality of these dates is regulated—albeit, for the most part, unconsciously—by the State via its electronic media.

One cannot help but be moved by the emotional content of these songs on a specific anniversary date. Moreover, from such a commemorative date onward, associations with these songs are embedded actively in one's unconscious. Some songs represent pre- or post-war periods, some the heroic spirit, national unity, military strength, or camaraderie. Other songs recall more sober melancholic feelings arising from the pain of losing loved ones. There are yet other popular songs that were not originally written for these specific events, but which have become associated with them through being heard repeatedly on radio and television on a particular anniversary day. It is not surprising that these songs represent Israel's history, and that Israeli society and culture are embedded in our songs.

Apparently, in anticipation of the coming events, the Israel Broadcasting Authority (IBA) began broadcasting songs expressing emotions and overtones of strength and national unity. I was not the only one to notice this phenomenon; many music therapy students and colleagues commented on the change. With a smile and a laugh, we spoke of how the public was being "pumped-up" with adrenalin via prime-time radio. This commenced on January 11, 1991, the weekend prior to the ultimatum date of January 15.

January 11, 1991

The songs heard on January 11 dated back to Israel's victorious Six Day War of 1967 and the Yom Kippur War of 1973. Most were recordings by the IDF Entertainment Units and served a specific purpose related to sociopsychological goals aimed at the public by the authorities. In addition, the format—that is, recordings by IDF Entertainment Units—had a vast psychological effect on the population as these songs awakened emotions embedded in every citizen. IDF units have existed since the establishment of the State in 1949. Most popular recording artists in Israel were “born” while serving their national duty. But perhaps it is the function that they serve to society that has fused and enmeshed these units to modern day Israeli culture. I have felt this both as a civilian member of attentive audiences prior to my national service, as well as in my capacity as an IDF ensemble performer.

During my military tour of duty, I had served for 28 months as bass guitarist with two of the IDF bands. My first-hand experiences during peacetime and during periods of armed conflict—such as the 1976 move into Lebanon's Litani River against PLO terrorist bases—had made me aware of the great importance music entertainment holds for servicemen. The desired effects of an entertainment unit include: raising morale; offering a brief respite and relief; stabilizing emotional balance; restoring a normalized environment; serving as an outlet for pent-up anxieties; and reconnecting with the society and culture left behind on the battlefields. The IDF Entertainment Units are more than performing ensembles. More than any other sociomusical framework, they represent and influence the national psychological climate, atmosphere, and emotional qualities of life in Israel.

It was obvious that the songs played on the radio from January 11 on carried specific messages. For example, one conveyed the message, “We will never stop singing [no matter what happens],” while another conveyed, “This particular melody will not come to an end [in spite of what might happen].” These two songs, heard on all channels repeatedly, were an active attempt on the part of the authorities to coerce a spirit of national unity and prepare the population for projected harmful situations.

On January 11, in the evening on the most popular weekend entertainment television show, a comedian sang a live rendition of a song called “Goodbye to the World.” Accompanied by a big-band jazz ensemble, the mood was of a New Year's Eve party, complete with balloons and streamers and all the festivities. The satirical lyrics of this song attempted to summarize past events (which seemed fitting for an oc-

casation of passage from one year to the next). However, in a very cynical fashion, the entertainer sang about the end of all humanity. "It has been a good life . . .," he sang. He questioned, "What was here?/Will it be remembered?/There was . . ." and proceeded to list in the next four verses names of well-known people, places, and events. The entertainer advised the population to write down the personal identification code of their bankcard "as a precaution against neurological damage from nerve gas."

I remember watching this program with my extended family. We were all in tears with laughter from the song. However, I could not help but wonder, "How much longer will we be able to laugh? Is the skit really funny or is this the way in which society is currently dealing with its anxiety?"

January 12, 1991

The IBA-national radio continued the successful use of this "black humor." Several songs about the situation were written and recorded literally overnight. One song called "Stupid Saddam" became number one on the hit-parade. This song, imitative of the Afro-American "jive" style, featured a simple transparent harmonic accompaniment, heavy rhythmic patterns, and sing-song lyrics of speech-like content: "Saddam/Stupid Saddam/Get out of there/Boom, Boom, Boom/Saddam/Stupid Saddam/the Americans are coming/Boom, Boom, Boom." Other verses included names of such personalities as Bush, Baker, Aziz, and United Nations Secretary-General de Cuellar.

January 13, 1991

A song called "What Are You Sealing?" hit the air waves. This was a re-write of an Israeli pop song released about 4 years earlier, originally titled "What Are You Dancing?" This song, in popular Israeli eastern-flavor disco style, featured the lyrics, "With bits of tape/some plastic sheets/rubber stripping/what are you sealing?/Protective masks/vinyl covers/what are you waiting for/down to the floor/what are you sealing?" The song, coincidentally released on the day most families began sealing off the gas-proof room in their homes as directed by civil defense, seemed very funny at the time. This was against the background of national television public service announcements giving advice about the most effective sealing procedures, the proper way to fit gas masks, the correct usage of infant protective units, ways to recognize the symptoms of nerve gas contamination, and the proper use of the antidote atropine injection.

There were other songs and re-writes that were heard but which met with less success. For example, the song "New York, New York" was re-fitted with the words "Kuwait, Kuwait," and the song "Santa Claus Is Coming to Town," became "Bush Is Coming for Saddam." In addition, some unrelated songs seemed to find new relevance, such as the 1950's Doris Day classic "Sugar Bush," a play on words referring to President Bush. All of these were in English, and with the exception of the last one, did not enjoy continued success or air-play for more than 2 days.

It is interesting to note that from January 13 on, pop music MTV programs exclusively broadcast specially selected video-clips. These included "What a Wonderful World" by Louis Armstrong, clips from the movie "Good Morning Vietnam," "We Are the World" by Jackson/Ritchie, as well as other recent coalition, allied-forces "Live Music-Aid" productions. Was it possible that, where politicians had failed to bring about a peaceful end to this conflict, "International Music Aid" could be effective? My fantasy and feeling was that this could be what Edith Hillman Boxill had in mind when she initiated the establishment of Music Therapists For Peace, Incorporated.

Was the world coming to an end? Would there be an atom bomb and nuclear fall-out in the Middle East? Would January 15, 1991, be remembered in history books as the first day of World War III? I was anticipating an emergency call-up of army reserves and did not go to work on the 2 days prior to the fifteenth. I spent the time sealing the room and putting my personal affairs in order. I remember that I had an almost instinctive drive or perhaps a psychic need to close matters that were left open, so that should circumstances necessitate my leaving, my wife and family would be as well prepared as possible. Like other families, we stocked the sealed room with canned and dried goods, bottled water, sleeping gear, batteries, radio, candles, and other necessities. We also secured and cleared the bomb shelter should we be redirected to it from the sealed room.

January 14, 1991

The fourteenth was a tense but quiet day. Final preparations were made by most families, as well as by all armed forces in the area. The media largely covered United States Secretary of State Baker's final attempt to find a resolution with Iraq's Foreign Minister Aziz. There was an almost euphoric reaction when this meeting continued 6 hours past the expected 3 minutes. But by evening, the let-down and the fear for tomorrow had settled in again.

January 15, 1991

January 15 was the day most of us remember as the "quiet before the storm." An eerie feeling! Most people were glued to the radio in their homes or to a portable transistor radio while walking in the street, waiting, listening to the news and defense analysts. There was a feeling of isolation as one walked through the city. Everyone walked quickly, in a direct path, attempting to complete errands, not stopping to converse with acquaintances in the street. In addition, the social practice of parting by saying "Goodbye—till we meet again" (in Hebrew, "Shalom-LaHitraot") was changed this day to "Good luck" (in Hebrew, "Be-Hatzlacha"). Good luck for what? Nobody fully understood the meaning of this statement, yet it was used with the vocal inflection of grave seriousness.

Saddam Hussein had clearly stated that should the United States follow through on its ultimatum and begin an armed conflict with Iraq, his retaliation would include a missile attack on Israel, using both conventional and non-conventional weapons. In Israel the question concerned the actual time of the deadline. It was either 12 midnight USA time or 12 midnight local time—a 7-hour difference. Most people attempted to stay near their homes, children, and protective environments this day. Local businesses, which usually closed at 7 p.m., shut down at 4 o'clock in the afternoon. The evening came and all remained quiet. Israeli television broadcast special news bulletins every 2 hours. The nightly hour-long newscast was lengthened to 2 hours. Previously scheduled television programs were canceled, and light entertainment shows were seen instead. The night passed quietly, although most of us did not sleep very soundly.

January 16, 1991

The feeling the next morning was that this was the day the United States and Allied Coalition forces would begin the war against Iraq to retake Kuwait. News commentators stated that the "event" would begin at sunset because of the Coalition's advantage of infrared night vision equipment over Iraq's forces. Publication of this time schedule imparted the feeling that one should not take it too seriously: The United States would not, of course, announce to its opponent the time it was going to deploy forces. This publicized schedule was seen simply as a psychological ploy. Since January 15 had come and gone with neither conflict nor nuclear disaster, those who had said all along that the United States would not begin a war, reiterated, "We told you so . . . you're always such a pessimist!"

Like most of the population, I, too, stayed home on January 16. During the day I received orders from the army to pack a bag and stay close to a telephone. The night of the sixteenth and the morning of the seventeenth passed by tensely but quietly.

Music on the Night of the First Attack

No one in Israel will forget the night of January 17, 1991. In our neighborhood in Jerusalem, my wife and I were awakened at 11:30 p.m. by noise in the street below. There was a quiet call-up of army reservists in progress. Something was going on. The telephone rang, and the officer on the line told me to dress in warm clothes and be ready to leave within 5 minutes after receiving a second telephone notice. My wife turned on the radio and, until the cease-fire, it was not turned off—a practice common in all Israeli homes and places of business. Two hours later we were startled by neighbors talking in the hall of the apartment building. We were told that the United States and Allied Coalition Air Forces had started bombing . . . the war had begun!

What was happening now? Would Saddam attempt to attack Israel? Would I leave the house with 5 minutes notice? Would my family survive a chemical attack? I had broken into a cold sweat and felt tightness in my stomach. All five Israel Radio stations stopped broadcasting individually, and a unified emergency broadcast from a makeshift station was on the air. No matter which frequency band the radio was tuned to, the same message was heard. Also, Israel television, which normally ends transmission at 12 midnight, was on the air giving updated reports from the Gulf. My thoughts were suddenly interrupted by the radio broadcast . . .

"BEEP! BEEP! BEEP! BEEP!" (four quick, high-pitched sixteenth notes)

"VIPER SNAKE! VIPER SNAKE!" (a coded message)

Quiet for 4 seconds ...

Then all hell broke loose!

AIR RAID SIRENS! (ear-piercing rising and falling glissandi)

In less than a minute I was completely dressed in army fatigues. My wife grabbed the baby, and I went for our 6-year-old daughter. By now we were aware that if this was a nerve gas chemical attack, we had precisely 3 minutes before a progressive, degenerative terminal process began. We ran to the sealed room. Though we had all been prepared for

this event over the past few weeks, when those sirens sounded, our minds went in a million directions. We ripped the gas masks open, fitted the filters, and opened the infant protective unit. The gas masks did not fit snugly, and we began to fumble with them. My daughter's was too tight, and she complained of lack of air, saying she felt nauseous; later she vomited. I couldn't believe this was happening. Hurry! Hurry! I shoved the baby into the protective unit, which resembled an incubator, and he began screaming. When he was removed an hour later, he was completely washed out and hoarse.

I had not previously been in such a crisis situation and was surprised at how relatively coherent I was. Coping with crying children, blaring sirens, and panic in the room, we finished fitting the gas masks and turned on the radio. My heart must have been beating at about 180 bpm. The feeling in the sealed room was of being isolated. The only way to remain sane and in contact with the outside world was through the radio. What was happening? Were there missiles? What was hit? Was it conventional or chemical? Listening to the radio for announcements and procedures as well as news, we heard . . . romantic, nostalgic, quiet love songs of yesteryear!

My wife, a bomb shelter veteran from the Six Day War, said "Something's wrong!" Screaming children, racing pulse rate, rapid labored breathing, profuse perspiration, decreased vision as a result of wearing a fogged-up gas mask without optical lenses, very loud sirens making all verbal communication ineffective unless we talked at a raised volume, and increased anxiety to the point of simply being scared out of one's mind—with all this going on, it was difficult to imagine why the emergency radio was broadcasting the Israeli version of "And I Love Her" by the Beatles!

The announcer on the radio came back in a muffled voice—he also had put on a gas mask. More beeps and coded messages broke into the broadcast, which confused the announcer as he was not aware of their source. Then the official army spokesman was heard, informing the citizens of a multiple missile attack on Israel from western Iraq: "Please take all precautions to protect yourselves." The announcer tried to tell everyone to calm down (including himself).

I cannot remember how many times I have taught music therapy students about the stimulative and sedative effects of music, and the physiological and psychological influences. In many courses, I have reviewed the calming effects of music, the use of music with Schultz' theory of autogenic breathing and with Jacobson's progressive relaxation techniques. In addition, I have explained the reduction of anxiety through specific elements of music, as well as the use of music as a focal

point for relief from pain and obsessional thoughts. For illustration, I used clinical case examples and vignettes from the literature.

Now, in this sealed room, we were first-hand witnesses to this phenomenon—the power of music. Calming, soothing music, of a nostalgic nature was being administered via the radio by the authorities to assist the population of Israel to get through this crisis. The announcers acted as if they had been trained for the occasion, as if they were telephone operators on a mental health crisis hot-line. Israeli emergency radio announcers were able to reduce fear and anxiety, and instill in the panic-stricken nation a feeling of security. Through their insightful use of music, they were able to reconnect people who felt isolated. By imparting information between the songs, they attempted to clarify procedures for all those who might have been confused. Soon there was a feeling of “we are all in this together and we will get through it together.” The curative factor of mutuality was present. During that long night, the radio helped us pass the time, keep in touch with reality, and develop more adaptive coping methods.

Since this night I have interviewed various people regarding their memories of the music heard. Some reported that they remember messages from the songs’ titles or lyrics. One such message was the optimistic “You and I shall change the world.” Another was the affirmation “I have no other country [except this one].” Some songs seemed to be offering advice such as “Drive slowly [take it easy].” Others offered religious insights, such as “Somebody . . . Somebody is watching over me from above.” Other people seemed to remember the names of specific artists and referred to the exclusive use of a male or female voice; they claimed that this was the factor that was responsible for the calming effect in the sealed room that first night. Still others commented on the fact that most of the songs came from earlier periods in their lives, from their childhood or young adulthood, and wondered if these specific songs were used intentionally.

What is certain is that there was no rock, disco, jazz, or classical music broadcast that night. All songs were in Hebrew, and this continued to be the only language heard in songs on the radio throughout the entire period of the Gulf War until the cease-fire was declared over a month later. This phenomenon, which did much to instill the feeling of mutuality and national unity, appeared to be an official policy rather than merely collective disc-jockey preference. Never before in Israel’s history had the government ordered or supported a ban on all foreign language songs in radio or television broadcasts. This was a uniquely significant event.

Music during the Course of the War

Over the next few days the adult population became familiarized with the sealed room and related procedures, reducing to some degree the anxiety experienced during that first night. Saddam's target was definitely densely populated areas, and the greater Tel Aviv metropolis was hit on several occasions. The missile attacks, mostly after dark, interrupted family life, sleeping patterns, and all public entertainment and cultural activities. After the first attack, the defense authorities declared a "state of emergency." This enabled the civil defense to set up ordinances of temporary control and implement a state-of-emergency legal system. All businesses and schools were ordered closed for 3 days, while other specific services were declared "emergency services." Moreover, the public was ordered to remain indoors, traffic was restricted to emergency and security vehicles only, and a continuous 24-hour television broadcast was maintained.

Within 1 week it became apparent that young children were being affected by the continuous trauma of being woken abruptly from their sleep by their parents to the sound of loud sirens. I observed the characteristic behavior pattern in my own year-and-a-half old child. It included after dark clinging, fear of the dark, refusal to sleep, fear to sleep alone, regressive thumb sucking, return to breast nursing or other infant behavior, bed wetting, and a generalized night-time anxiety. On radio and television, clinical and educational psychologists spent many hours discussing these subjects and giving advice on dealing with such behaviors.

Once again, the controlled and directed use of music was brought to bear, to help young children during this trying time. From the second week of the war, during the nightly missile attacks, the radio interspersed specially selected children's songs between public announcements and directions. One choice was the classic children's pop tune "The Most Beautiful Little Girl in the Kindergarten"; other choices included selections from "The Sixteenth Lamb" (a children's operetta). Many people commented about the change in the atmosphere; some expressed satisfaction, while others rejected this child-like style. Many adults (especially older folks, music educators, teachers, and psychologists) felt that a broader spectrum of folk music for children could have been aired. However, it was clear that this was an effective means to deal with the needs of the large population of elementary school-aged children who were attempting to cope with the situation.

During this time both Israeli television and radio began news broadcasts for children twice daily. These programs featured a softer format

that included many explanations of current events and educational material for this now home-bound population. In addition, a daily phone-in program for children and parents was broadcast, in which both psychologists and defense authorities answered their questions. For example, one concern of children was the protection of their household pets during a nerve gas attack. Should dogs, cats, fish, and birds be taken into the sealed rooms? One interesting observation that came out of these programs was the fact that the children themselves recognized that they were usually more relaxed than their parents and other adults while in the sealed room. Children requested information on how they could assist in implementing a more relaxed environment for their families.

Summary

It was clearly evident that throughout the whole period of the Gulf War, during which each individual in Israel, regardless of age, sex, or religion, was highly attuned to the radio and television, the government and defense authorities deliberately and carefully utilized the electronic media. Just as the Allied Coalition forces recognized the importance of these media, attempting at all costs to block and destroy Iraq's broadcasting capabilities, so too did Israel recognize the media as a means of armament. More than ever before, more than in any of its previous conflicts, the nation of Israel was in upheaval—even to the extent of certain sections of the population undertaking self-imposed evacuation—yet as the war began we experienced the presence of a strong feeling of national unity. There are politicians who have commented about this and attributed the appearance of such basic unifying instincts as sympathy, empathy, and mutual support to a communal sense of impending disaster. While I agree with this observation, I cannot deny the effects and influence of controlled and manipulated auditory and visual stimuli on the nation. Although this "weapon" was utilized by Israel solely as a means of defense, it is a weapon not to be taken lightly.

In his dialogue *The Republic*, the great thinker and philosopher Plato expressed his deep concern regarding the effects of music and warned of its destructive power. He concluded that the ultimate control over music should be vested in the State as the governing body looking after the people's best interests. Prior to the Gulf War, I did not agree with Plato's conclusion nor could I fully comprehend his concerns. As one born into a democracy, the thought of ministerial control over the arts seemed almost fascist, or as belonging to policies of countries behind what was formerly the "iron curtain." But in the Gulf War I experienced

a situation in which means of destruction never before utilized threatened the very existence of the human race. This threat required defensive measures never before necessary in order to counterbalance the scales of destruction. Historically, the whole future of life in the Middle East hung in the balance. Never before had such a multinational coalition force existed nor had so many nations been involved in one area of the world struggling for a "new order" for the region. History reveals that under specific security circumstances, certain democratic processes and privileges may have to be put at bay and subordinated to military considerations for the sake of self-preservation—in this crisis, the self-preservation of democracy. This is what happened in Israel during the Gulf War Crisis.

For many years to come, defense analysts will review the battles of the Gulf War, while political scientists will read the annals and dialogues of the presidents and foreign ministers. However, never before in modern history have music therapists and psychomusicologists had such a fine example of the ancient principles and issues regarding the power of music.

Warren Brodsky, MCAT, CMT/RMT-BC, is employed by the Ministry of Education in Jerusalem, Special Education Services, and is currently working with people who are mentally retarded and hearing impaired. Mr. Brodsky lectures on Music Therapy and Psychology of Music at the Levinsky College and Seminar HaKibbutzim College in Tel Aviv. As a member of medical and psychological treatment teams, Mr. Brodsky is a clinical music therapist for MTR-Medical Center in Jerusalem and at the Eilat Regional Council Mental Health Clinic in Eilat, Israel.