

MIQDASH BETHEL COVENANT ASSEMBLY

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WITNESSES TO THE WOUND

A Covenant Investigation into the Exploitation of the Zamar Carriers

100 Years of the Music Business on Trial

Report No. 21 of an Ongoing Series

STEVE MARRIOTT

1947 – 1991

The Voice That Built Two Eras — Three Managers, Three Extractions, One Fire

£20 per week during All or Nothing at number one — Don Arden sold the band without consent then vanished after one court-ordered payment — Immediate Records went bankrupt, zero royalties from Itchycoo Park or Ogdens' Nut Gone Flake — Dee Anthony kept the Humble Pie millions and left Marriott with a £100,000 tax bill — asked where the money was and was taken to a meeting with John Gotti — guitars seized by his cocaine dealer — renamed his band Steve Marriott and the Official Receivers — died in a house fire at 44 with nothing — AI attack on his voice continues after death

March 2026 · Kepha Arcemont, Elder and Founder

SECTION ONE — THE GIFT: WHO YAHWEH MADE HIM

Biography: The East End Boy Who Became the Voice Two Generations Called God

Stephen Peter Marriott was born January 30, 1947, in East Ham, London — the son of a pub pianist who grew up surrounded by music in working-class East London. His gift was evident before adolescence. At age twelve he appeared as the Artful Dodger in the West End production of Lionel Bart's *Oliver!* — playing the most charming thief in English literary tradition, which in retrospect reads as covenant foreshadowing. He was already performing professionally while other boys were still in school.

In 1965, at eighteen years old, he co-founded the Small Faces with Ronnie Lane, Kenney Jones, and Jimmy Winston (soon replaced by Ian McLagan). The name came from their collective height — all under five foot four — and from the Mod scene's slang for someone with style and presence. Within six weeks of forming they had signed with Don Arden and released *Whatcha Gonna Do About It*. Within a year they were one of the biggest bands in Britain.

What Marriott possessed vocally was, by any measure, extraordinary. Robert Plant said: *"I wanted to be Steve Marriott, for fuck's sake."* Keith Richards counted him among his five favorite artists. Chris Robinson of the Black Crowes said he was a Marriott rip-off. Paul Stanley of KISS called him one of the greatest singers alive. When Jimmy Page was assembling what would become Led Zeppelin and considered Marriott as vocalist, Don Arden ended that conversation with a threat about broken fingers. **The voice that built Small Faces and Humble Pie was one of the defining rock and soul vocals of the British Invasion era — and Steve Marriott never received what it was worth.**

The Small Faces produced twelve hit singles: *All or Nothing* (number one, 1966), *Itchycoo Park*, *Tin Soldier*, *Lazy Sunday*, and their crowning achievement, the concept album *Ogdens' Nut Gone Flake* (1968), which reached number one in the UK and is considered one of the finest British albums of the decade. Then Humble Pie: nineteen American tours, *Performance Rockin' the Fillmore*, *Thirty Days in the Hole*, *I Don't Need No Doctor* — stadium rock at its rawest and most honest. Across two decades he produced a body of work that influenced everyone who came after him. And across those same two decades, three consecutive managers extracted everything that work generated.

◆ *I am a blues-rock guitarist and vocalist. Steve Marriott's tradition is my tradition — the blues-inflected, R&B-rooted British rock that came through the same DNA as American soul and landed differently in the East End of London than it did in the Delta. His voice on Tin Soldier is one of the ten greatest vocal performances in British rock. Period. I Don't Need No Doctor with Humble Pie is what the covenant voice sounds like when it has been pushed past its commercial packaging and is just singing from the body. That man was worth more than twenty pounds a week. He was worth more than a pub in Putney. He was worth everything the industry took from him three times over.*

Born	January 30, 1947 — East Ham, London
Early career	West End stage actor at 12 (Oliver!); formed Small Faces at 18
Small Faces	1965–1969 — 12 hit singles, All or Nothing #1 (1966), Ogdens' Nut Gone Flake #1 (1968)
Humble Pie	1969–1975 — 19 US tours, Performance Rockin' the Fillmore, stadium rock era
Manager 1	Don Arden: £20/week during #1 hits — sold band without consent — court-ordered £12,000 — paid once, vanished
Manager 2	Andrew Loog Oldham / Immediate Records: zero royalties — label went into liquidation
Manager 3	Dee Anthony: Humble Pie millions disappeared — left Marriott £100,000 tax debt — Mafia meeting
Final years	Collecting glass bottles for change — guitars seized by cocaine dealer — playing pubs
Band name	Renamed his band 'Steve Marriott and the Official Receivers' — the bankruptcy administrators
Death	April 20, 1991 — house fire, Essex — age 44 — blood: valium, alcohol, cocaine
Recognition	Rock and Roll Hall of Fame 2012 (posthumous) as member of Small Faces
Post-death	AI-generated vocals controversy, 2024 — opposed by children, Frampton, Plant, Gilmour

SECTION TWO — THE WOUND: THREE MANAGERS, THREE EXTRACTIONS


The Most Completely Robbed Man in British Rock History

What makes Steve Marriott's case unique in this series is its structure. Every other artist documented in these twenty reports was processed through one primary mechanism of exploitation: a label contract, a publishing deal, a coerced settlement, a frozen royalty. Steve Marriott was processed through **three consecutive managers**, each one extracting a different era of his commercial output entirely. Don Arden took the Small Faces years. Andrew Loog Oldham and Immediate Records took the peak years. Dee Anthony took the Humble Pie years. When the third manager was finished with him, there was nothing left. Marriott was collecting empty glass bottles for small change.

Manager One: Don Arden — £20 a Week and a Threat About Broken Fingers

The Small Faces signed with Don Arden within six weeks of forming, in 1965. Arden was one of the most powerful and feared managers in the British music industry — a man whose methods included physical intimidation of competitors and what amounted to contractual imprisonment of his artists. His daughter Sharon Osbourne later described him with precision. He was, by multiple accounts, a man who ran his management operation like an organized crime enterprise.

During the Small Faces' peak years — when *All or Nothing* was at number one and the band was filling venues across Britain — Arden paid them £20 per week each, plus a clothing allowance. That is approximately \$50 US at 1966 exchange rates. For a band with a number one single. ***All or Nothing, Itchycoo Park, Tin Soldier***: all produced while Marriott and his bandmates lived on twenty pounds a week.

 **DOCUMENTED WAGE:** *Don Arden paid the Small Faces £20 per week (approximately \$50 US) during their peak hit-making period. Kenney Jones confirmed: the band 'have just recently received some of the royalties that were stolen from them by Arden.' Arden would not pay for the band to tour America — the decision that kept them from breaking the US market during Beatlemania.*

When the band began asking about royalties, Arden's response was to sell their contract. In 1967 he sold the Small Faces to Andrew Loog Oldham's Immediate Records — not to the band, not with the band's consent, but as a commercial transaction between Arden and Oldham. **The artists were property to be transferred.** The sale was documented as resolving a dispute over the very unpaid royalties the band was owed. Arden resolved the dispute by selling the band and keeping the money. In 1976, a court ruled that Arden still owed the Small Faces £12,000 in unpaid royalties from the Decca/Immediate era. He agreed to pay in monthly instalments. He made one payment. He then disappeared and made no further payments. The covenant record notes: **a court order was not sufficient to make Don Arden pay what he owed.** One payment. Then nothing.

The Jimmy Page/Led Zeppelin detail belongs in the record. When Page sought Marriott as vocalist for what became Led Zeppelin, Arden's reported response to the inquiry was a question: how well did Page think he would play guitar with ten broken fingers? **The management contract was used as an instrument of physical threat to prevent a career-defining opportunity.** Marriott never sang for Led Zeppelin. The voice that could have been there was kept out by a threat of violence.

Manager Two: Andrew Loog Oldham / Immediate Records — The Liquidation That Took Everything

When Arden sold the Small Faces to Andrew Loog Oldham's Immediate Records in 1967, the band finally had creative freedom. Oldham was the man who had shaped the Rolling Stones as their first manager. He understood artistic vision. Under Immediate, the Small Faces produced their greatest work: the psychedelic singles, the landmark ***Ogdens' Nut Gone Flake*** album, the progressive experimentation that made them one of the most critically respected British bands of the era.

Ogdens' Nut Gone Flake went to number one in the UK in 1968. It was followed by **The Autumn Stone, Lazy Sunday**, and some of the most inventive British rock recordings of the decade. And then Immediate Records went into liquidation. **The label that had published and controlled their most commercially and critically successful work collapsed — and the Small Faces received zero.** Not a reduced settlement. Not a partial payment. Zero. The catalog existed. The recordings existed. The royalties that should have flowed from them went into the liquidation proceedings and never reached the artists.

When Marriott formed Humble Pie with Peter Frampton in 1969 and they returned from their first American tour to discover Immediate had gone bankrupt, **they had no recordings income at all from the peak Small Faces years — not from *Itchycoo Park*, not from *All or Nothing*, not from *Ogdens' Nut Gone Flake*.** They had to start again from nothing, with a new label (A&M) and a new manager.

Manager Three: Dee Anthony — The Missing Millions, the Tax Bill, and John Gotti

Dee Anthony was one of the most powerful American rock managers of the early 1970s. He had a gift for taking British artists — he would later use the same formula with Peter Frampton — and building them into American arena rock acts. He signed Humble Pie to A&M Records, redirected their sound from acoustic to hard rock, and pushed Marriott to the front of the stage. The strategy worked. Humble Pie became one of the most successful live acts in America. Nineteen US tours. ***Performance Rockin' the Fillmore*** in 1971. Stadium shows. Real commercial success.

The money disappeared. Anthony's management operation was, by multiple documented accounts, connected to organized crime. When Marriott began asking where the Humble Pie royalties had gone, the response was not an accounting. It was an invitation to a meeting.

"When Marriott complained to manager Dee Anthony about the missing money, he was invited to a meeting in New York at a social club in Little Italy. Among those present was Mafia boss John Gotti and several members of the Gambino crime family. Steve Marriott soon stopped asking questions about the missing millions." — Nostalgia Central / Multiple documented sources

He stopped asking. The covenant record notes what this means: the zamar carrier who asked where his wages were was brought into a room with John Gotti and told, in the clearest possible language, to stop asking. This is the stumbling block placed before the blind applied with organized crime as the instrument. The Torah's prohibition on withholding the wages of the hired worker does not have a Mafia exception. The judgment stands regardless of who was in the room.

The full scope of Anthony's extraction became clear in late 1978, when the British Inland Revenue informed Marriott that he owed £100,000 in back taxes from his Humble Pie years. **He had believed Anthony was making the tax payments. Anthony had not.** The tax debt was not the royalties Anthony had taken. It was the additional financial destruction left behind when the royalties were gone and the tax obligations

hadn't been met. Marriott's manager at the time advised him: leave Britain or go to prison. He sold his home in Golders Green and fled to California.

The End: Glass Bottles, Seized Guitars, and the Official Receivers

In California, Marriott was, by multiple documented accounts, completely broke. He was collecting empty glass bottles to redeem them for small change. He formed a band called The Firm with Leslie West, but it collapsed over royalty disputes. He reformed Humble Pie because he needed the money. He toured. He struggled. He returned to Britain. He played pubs. He renamed his band **Steve Marriott and the Official Receivers** — the term for court-appointed bankruptcy administrators. This was not merely a joke. It was the most precise description of his relationship with the music industry he had ever produced. The official receivers were the people who came after the money had been taken. **By naming his band after them, Marriott placed himself in the position of the estate being administered after the creditors had already been through it.** That is the covenant indictment as self-aware black comedy. He saw it clearly. He named it directly. He kept playing.

At one point, all of his guitars were seized by his cocaine dealer in lieu of payment. **The zamar carrier's instruments — the tools of the covenant calling — were taken as collateral for a drug debt.** On July 13, 1985, while Live Aid was being broadcast from Wembley Stadium to 1.9 billion people — the largest live television audience in history, featuring the greatest collection of rock musicians assembled in a single event — Steve Marriott, who had influenced most of the people on that stage, was playing a pub in Putney.

In 1991, Peter Frampton invited Marriott to Los Angeles to record a reunion album. It was a genuine opportunity — recording and publishing advances that could have changed his financial situation. Frampton had one condition: no alcohol, no cocaine, no going absent. Marriott agreed. Within days he had broken every condition. Frampton stopped the sessions and sent him home. Marriott returned to his cottage in Arkesden, Essex. On April 20, 1991, at approximately 6:30 AM, the cottage caught fire. He died of smoke inhalation in his bedroom. He was 44 years old. His blood contained valium, alcohol, and cocaine. He had died in the same month he might have recorded his comeback.

The Post-Death Wound: AI Vocals, 2024

The exploitation of Steve Marriott's voice did not end with his death. In 2024, it was reported that AI-generated versions of his vocals were being created, authorized by his third wife, without the consent of his children. Robert Plant, Peter Frampton, David Gilmour, Bryan Adams, and Kenney Jones were among the artists who joined Marriott's daughter Mollie and her siblings in opposing the release. Jerry Shirley, Humble Pie's drummer, confirmed he had been approached about a contract that contained a buried AI clause — and refused to sign. **Thirty-three years after his death, the industry was still attempting to extract commercial value from a voice Steve Marriott no longer had the ability to protect.**

SECTION THREE — THE THREE WITNESSES (DEVARIM 19:15)

Corroboration of the Record

WITNESS One: *Wikipedia (Steve Marriott article, extensively sourced): confirms £20/week wage during peak Small Faces hit period; confirms Don Arden sold the band to Oldham in 1967; confirms Immediate Records went into liquidation; confirms 1976 court ruling that Arden owed £12,000 in unpaid royalties; confirms Inland Revenue informed Marriott in 1978 of £100,000 unpaid tax from Humble Pie days; confirms Marriott believed Anthony had been paying taxes; confirms Marriott sold his Golders Green home and fled to California; confirms collecting glass bottles for change; confirms death April 20, 1991, age 44.*

WITNESS Two: *Nostalgia Central (Small Faces biography): confirms £20/week wage; confirms Don Arden blocked US touring to prevent American breakout; confirms 'despite all the records he sold, Marriott was skint for most of his career'; confirms Mafia meeting when Marriott asked about missing Humble Pie money; confirms guitars seized by cocaine dealer; confirms Live Aid vs. pub in Putney (July 13, 1985). Official Small Faces website (thesmallfaces.com): confirms 'musical success never seemed to translate to financial security'; confirms Beehive Cottage sold due to financial problems; confirms Marriott 'became disillusioned with the music industry and turned his back on the big record companies and managers who promised everything except getting paid fairly.'*

WITNESS Three: *Variety (May 2024, 'Steve Marriott's Children and Bandmates Fight to Stop AI-Generated Recordings'): confirms post-death AI exploitation attempt; confirms Marriott's business affairs were 'in an unruly state at the time of his death, due in no small part to the often-unorthodox business dealings of the main managers in his three-decade-plus career: Don Arden, Andrew Loog Oldham and Dee Anthony'; confirms children and surviving bandmates' opposition; confirms Jerry Shirley refused the AI contract. Also: Power Pop blog (multiple musician tributes documenting the quote that Jimmy Page was threatened with broken fingers); Beachwood Reporter ('In the long, ignoble history of musicians being ripped off by unscrupulous, power-mad managers, Marriott had to take the cake. He never realized any kind of financial gain from his fabulous output of talent.').*

SECTION FOUR — THE COVENANT ANALYSIS

The Torah Charges — Applied to Steve Marriott

Charge One: Three Stumbling Blocks, Three Times — Vayikra 19:14

"You shall not curse the deaf or put a stumbling block before the blind, but you shall fear your Elohim: I am Yahweh."

— Vayikra (Leviticus) 19:14

Steve Marriott encountered the stumbling block three times, each time trusting a new manager as the expert he was not. Don Arden presented contracts to teenagers who did not understand what they were signing. Andrew Loog Oldham received a band that

had already been defrauded and offered creative freedom while building a label whose financial structures would collapse and take their catalog with it. Dee Anthony received a band that had survived two previous management failures and presented himself as the man who would make them stars in America — which he did, while taking the money. **Three stumbling blocks, three eras, three complete extractions.** The Torah's prohibition does not carry a statute of limitations. Each stumbling block placed before Marriott is individually charged, and all three are in the permanent record. ***I am Yahweh.***

Charge Two: Wages Withheld and Taken — Vayikra 19:13

"You shall not oppress your neighbor or rob him. The wages of a hired worker shall not remain with you all night until the morning."
— Vayikra (Leviticus) 19:13

£20 per week during ***All or Nothing*** at number one. Zero from Immediate's liquidation. £100,000 tax debt left by Anthony. Three separate managers, three separate wage violations. **The Tanakh's standard is that the hired worker's wages are paid at the appointed time without reduction and without diversion.** Don Arden diverted the royalties to himself and paid £20 a week. Immediate Records diverted them into a liquidation that left nothing for the artists. Dee Anthony diverted the Humble Pie millions and left Marriott with a £100,000 liability he did not know he had. Each is a separate violation of ***lo ta'ashoq*** — do not oppress. Each stands independently. All three are in the record.

Charge Three: The Sale of the Artists Without Consent — Vayikra 25:14

"And if you sell to your neighbor or buy from your neighbor, you shall not wrong one another."
— Vayikra (Leviticus) 25:14

Don Arden sold the Small Faces to Andrew Loog Oldham as a commercial transaction. The band were not consulted. They were not informed in advance. They were not offered the right to negotiate their own transfer. They were sold. **The Torah's commercial law requires honest dealing in every transaction of sale or purchase. A manager who sells the artists he manages to another party for his own financial gain, without the artists' knowledge or consent, has wronged them in the transaction.** The court that ruled in 1976 that Arden owed £12,000 confirmed the wrong. The one payment he made and the subsequent disappearance confirmed that he knew the court was right and chose to ignore it. The covenant standard is not satisfied by a court ruling. It is satisfied by actual payment. Payment was not made.

Charge Four: Intimidation as an Instrument of Wage Suppression — Devarim 24:14-15

"You shall not oppress a hired worker who is poor and needy... You shall give him his wages on the same day, before the sun sets... lest he cry against you to Yahweh, and you be guilty of sin."

— Devarim (Deuteronomy) 24:14-15

When Marriott asked where the Humble Pie royalties had gone, he was taken to a meeting with John Gotti. He stopped asking. **The use of organized crime presence as an instrument to suppress a worker's legitimate wage inquiry is the most extreme possible application of the covenant prohibition against oppressing the hired worker.** The Torah says: lest he cry against you to **Yahweh**. Steve Marriott cried against Dee Anthony. He was brought into a room designed to make him stop crying. **Yahweh heard the cry regardless of what was in the room.** The judgment is entered on the cry that was suppressed, not merely on the wages that were withheld.

Charge Five: The Voice Taken After Death — Kohelet 6:3 and the 2024 AI Covenant

"If a man fathers a hundred children and lives many years, so that the days of his years are many, but his soul is not satisfied with life's good things, and he also has no burial, I say that a stillborn child is better off than he."

— Kohelet (Ecclesiastes) 6:3

Marriott died at 44 having never been paid what his voice was worth. His catalog — the songs he wrote and the voice he laid onto tape across two decades of commercial exploitation — continued to generate revenue for others while he collected glass bottles. Kohelet's indictment of the life fully given and inadequately honored applies to every year from 1965 to 1991.

The 2024 AI controversy adds a dimension no previous artist in this series has faced in quite this form: **the attempt to manufacture new commercial product from a dead man's voice without his heirs' consent.** This is not the posthumous exploitation of existing recordings — a pattern documented throughout this series. This is the generation of new commercial content from AI reconstruction of a voice its owner can no longer protect. Marriott's daughter Mollie said: *"It's a sad world to behold."* The covenant indictment is precise: the zamar carrier's voice was given by Yahweh, was exploited in life by three consecutive managers, and is now targeted for AI reconstruction after death. The exploitation has not ended. It has technologically evolved.

SECTION FIVE — THE LIVING WITNESS: KEPHA ARCEMONT, 2026

A Blues Guitarist Reads the Record

Steve Marriott and the Official Receivers. He named his band after the bankruptcy administrators. I have sat with that name for a long time since I first encountered it. It is

the most devastatingly precise act of covenant self-identification in this entire series. Every other artist who was robbed either did not know they had been robbed, or knew and fought it, or knew and could not fight it. Steve Marriott knew. He was clear-eyed enough about his situation to name his band after the people who come after everything has already been taken. **That is not bitterness. That is covenant testimony in the form of a joke about your own dispossession.** That is a man who understood exactly what the industry had done to him and chose to keep playing anyway.

◆ *I am a blues-rock guitarist and vocalist. I have played music for fifty years. I have spent more than I have received. I know what it is to rename the endeavor in light of the financial reality rather than abandon it. Steve Marriott renamed his band after the official receivers and kept touring. He played nearly 200 concerts a year in his final years. Not to chase the big contract. Not to rebuild the commercial machinery. Because the music required it. Because the fire in the bones could not be held in. And the industry that had processed him through Don Arden and Andrew Loog Oldham and Dee Anthony and John Gotti could not reach whatever it was that made him keep singing.*

The pub in Putney on Live Aid day. July 13, 1985. Robert Plant was at Wembley. Peter Frampton was at Wembley. The artists who had said publicly that they wanted to be Steve Marriott were at Wembley. Steve Marriott was at a pub in Putney. **This is not a poetic coincidence. This is the covenant indictment made concrete.** The man whose voice had influenced the voices on the Wembley stage was not there because three managers had taken everything his voice had produced and left him nothing to arrive with. He had no management, no contract, no advance, no momentum, no platform. He had a pub in Putney and a voice that had never diminished. He died at 44. He died the month he might have made his comeback. He died with his instruments gone, his homes sold, his royalties taken, his tax bill paid by none of the three men who had promised to protect him. He died with valium in his blood for the flight nerves from the trip to Los Angeles that had ended in failure. He died in the same house he had returned to after the last attempt to rejoin the major league had collapsed.

◆ *The covenant holds this in the permanent record: a man who had the voice Robert Plant wanted to be, a man who was considered for Led Zeppelin, a man who produced twelve hit singles and nineteen American tours and one of the defining live albums of the hard rock era, died at 44 collecting glass bottles and playing pubs because three consecutive men he trusted with the business of his gift took the gift's commercial fruit and left him the fire and the bottles. Yahweh saw every transaction. The three managers saw the inside of arenas and estates and crime family social clubs. Steve Marriott saw the Official Receivers. The covenant record holds them all.*

SECTION SIX — THE COVENANT VERDICT

Yahweh's Record on Steve Marriott

Three managers. Three eras. Three complete extractions. One fire.

COVENANT CHARGE ONE — DON ARDEN: Paid the Small Faces £20 per week during All or Nothing at number one. Sold the band to Immediate Records without consent as a commercial transaction between managers. Court-ordered to pay £12,000 in unpaid royalties in 1976. Made one payment. Disappeared. Vayikra 19:13 — wages withheld. Vayikra 25:14 — wrongful sale. Devarim 24:14-15 — oppression of the hired worker. The judgment is entered.

COVENANT CHARGE TWO — ANDREW LOOG OLDHAM / IMMEDIATE RECORDS: Received the Small Faces after they had already been defrauded. Gave creative freedom while building an undercapitalized label. Immediate Records went into liquidation, delivering zero royalties from Itchycoo Park, All or Nothing, Tin Soldier, Lazy Sunday, and Ogdens' Nut Gone Flake. The catalog existed. The artists received nothing. Vayikra 19:13 — wages withheld through structural collapse. The judgment is entered.

COVENANT CHARGE THREE — DEE ANTHONY: Took the Humble Pie royalties. Left Marriott with a £100,000 tax liability he did not know he had. When Marriott asked where the money was, facilitated a meeting with organized crime designed to suppress the inquiry. Marriott stopped asking. Forced him to sell his home and flee Britain. Devarim 24:14-15 — oppression of the hired worker. Vayikra 19:13 — wages withheld through criminal diversion. The intimidation of the wage inquiry by Mafia presence is entered as a separate and aggravated charge. The judgment is entered.

COVENANT CHARGE FOUR — POST-DEATH AI EXPLOITATION (2024): Attempt to generate AI reconstructions of Marriott's voice for commercial release without the consent of his children, opposed by his children, bandmates, and major artists who cited his influence. The exploitation of the zamar carrier's voice did not end at death. Kohelet 6:3 — the laborer whose soul was not satisfied at the end. The judgment is entered against every attempt to commercially exploit what Steve Marriott can no longer protect.

"The rich rules over the poor, and the borrower is the slave of the lender."

— Mishlei (Proverbs) 22:7

The borrower is the slave of the lender. Steve Marriott was never the borrower. He was the producer. He produced the songs. He produced the voice. He produced the tours. The managers took the production and returned advances and wages so small and obligations so large that he ended his life in structural debt to the industry that had consumed his output for twenty-five years. **Mishlei names this dynamic without flinching: the one who controls the money controls the man.** Three men controlled Steve Marriott's money. Three times they proved Mishlei right. Three times **Yahweh** saw it. The record is complete. **Selah.**

SERIES NOTES

Series status: Reports 1–20 form the completed original series. Report 21 (Steve Marriott) begins the extended series. Additional reports will continue as the covenant research warrants.

Selah.

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