

MIQDASH BETHEL COVENANT ASSEMBLY

Pearl River, Louisiana · miqdashbethel@gmail.com

WITNESSES TO THE WOUND

*A Covenant Investigation into the Exploitation of the Zamar Carriers
100 Years of the Music Business on Trial
Report No. 28 of an Ongoing Series*

GEORGE CLINTON

and Parliament-Funkadelic

The Second Most Sampled Catalog in Hip-Hop History — 90% of It Stolen Through Forged Documents

WOUND ONE — BRIDGEPORT MUSIC: Armen Boladian allegedly fabricated documents 1982–1985 to acquire copyrights to approximately 90% of Clinton’s catalog — filed hundreds of sampling lawsuits using Clinton’s music — Clinton was never included as a plaintiff and received none of the millions obtained — 2001 court ruling: Clinton owns no publishing rights to music written 1976–1983 — \$100 million lawsuit filed March 2025, still active // WOUND TWO — CASABLANCA: Key Man Clause triggered when Neil Bogart left Casablanca — clause never honored — PolyGram and ultimately Universal absorbed the catalog without triggering the contractual reversion // BILATERAL WOUND — THE BAND: Multiple key members left due to financial disputes — Bernie Worrell was crowdfunding medical bills while dying of cancer in 2016 because the catalog he helped create generated nothing for him — the Volvos: Clinton arranged cars as royalty payment, stopped making payments, cars repossessed

NOTE: This report is written while litigation is active. The \$100 million lawsuit filed March 2025 had not been resolved as of March 2026. The covenant record documents what is established in court filings and judicial rulings, while noting that Boladian denies the allegations and contends Clinton has lost every challenge to date.

March 2026 · Kepha Arcemont, Elder and Founder

SECTION ONE — THE GIFT: WHO YAHWEH MADE THEM

George Clinton and Parliament-Funkadelic: The Architects of the Mother Ship

George Edward Clinton was born July 22, 1941, in Kannapolis, North Carolina — the eldest of nine children. His family moved to Plainfield, New Jersey, when he was eleven. By age fourteen he was running a doo-wop group in the back room of a barbershop. That barbershop became the Silk Palace, a gathering place for the musicians who would eventually constitute the P-Funk universe. Clinton supported himself as a hairdresser while pursuing music. He wrote songs for Motown. He was a staff songwriter for Jobete Records. He waited in line at every label and was told no. His first hit — *(I Wanna) Testify* — came in 1967 with the Parliaments on Revilot Records. When Revilot folded and took the Parliaments name with it, Clinton did not stop. He rebuilt. He recruited the backing band into a new group called Funkadelic. He simultaneously ran Parliament as a separate entity on a different label with the same musicians. He was, for the better part of a decade, operating two distinct conceptual musical worlds simultaneously: Funkadelic as the psychedelic rock-funk collective, Parliament as the smoother, more commercially accessible R&B-funk vehicle. The same musicians. Two mythologies. One vision. **This is a level of organizational and creative ambition that has no direct parallel in American popular music.**

What Clinton and Parliament-Funkadelic did between 1970 and 1983 is documented by the catalog itself: *Maggot Brain. Free Your Mind and Your Ass Will Follow. Cosmic Slop. Mothership Connection. Funkentelechy vs. the Placebo Syndrome. One Nation Under a Groove. Uncle Jam Wants You. Atomic Dog.* Thirteen top-ten R&B hits. Six number ones. Three platinum albums. The most elaborate stage production in Black music history: the Mothership, descending from the ceiling as Dr. Funkenstein arrived to bring the gift of funk to the masses. More than forty performers at peak capacity. **P-Funk is regarded, alongside James Brown and Sly Stone, as the foundational pillar of funk music as a genre.**

And then there is what the catalog produced after Clinton's commercial peak: the second most sampled catalog in hip-hop history, behind only James Brown. Dr. Dre built the G-funk era on P-Funk samples. Ice Cube, 2Pac, Snoop Dogg, Outkast, the Beastie Boys, A Tribe Called Quest, Public Enemy — virtually every major artist of the hip-hop golden era drew from the alphabet Clinton had built. **The music that defined a generation of American popular culture was built in substantial part on the P-Funk foundation.** And the man who built it owns almost none of it.

◆ *I am Kepha Arcemont, a blues-rock vocalist and guitarist who has carried the zamar since age fourteen. I have studied James Brown in this series, documented Sly Stone, and now I stand before the third member of the foundational trinity of funk. Clinton, Brown, and Stone are each documented in this series with their specific covenant wounds. Clinton's wound is the most legally complex and the most racially explicit of the three. The covenant record must speak plainly: this catalog was taken through legal mechanisms designed to be inaccessible to Black artists without substantial legal*

resources. The court itself acknowledged it in the language of the Bridgeport case. The series enters it here in full.

Born	July 22, 1941 — Kannapolis, North Carolina — raised Plainfield, New Jersey
Origin	Doo-wop group at age 14; barbershop musicians; Motown staff songwriter; Parliaments 1967
Structure	Parliament and Funkadelic simultaneously — same musicians, different labels, different mythologies
Peak era	1970–1983: 13 top-ten R&B hits; 6 number ones; 3 platinum albums; Mothership stage production
Key members	Bernie Worrell (keys), Bootsy Collins (bass), Eddie Hazel (guitar), Billy Bass Nelson (bass), Jerome Brailey (drums), Glenn Goins (vocals), Garry Shider (guitar), Fred Wesley & Maceo Parker (horns)
Sampling legacy	Second most sampled catalog in hip-hop history after James Brown; built the G-funk era
Bridgeport	Boladian allegedly acquired 90% of catalog through forged documents 1982–1985; filed hundreds of sampling lawsuits; Clinton not included as plaintiff
2001 ruling	U.S. District Court: Clinton owns no publishing rights to music written 1976–1983
Casablanca	Key Man Clause triggered when Neil Bogart left; never honored by PolyGram/Universal
2025 lawsuit	\$100 million lawsuit filed March 2025 against Boladian and Bridgeport Music — active as of March 2026
Bilateral	Multiple members left due to financial disputes; Bernie Worrell crowdfunding medical bills while dying 2016; the Volvo story
Hall of Fame	Rock and Roll Hall of Fame 1997 (Clinton + 15 P-Funk members — largest induction in history); Grammy Lifetime Achievement 2019

SECTION TWO — WOUND ONE: BRIDGEPORT MUSIC AND THE FORGED CATALOG

90% of the Catalog — Taken Through Fabricated Documents

Armen Boladian and Bridgeport Music

Armen Boladian worked with Clinton as a business partner, publishing administrator, financial consultant, and agent between 1968–1975 and again 1981–1991. He had access to Clinton's catalog, to Clinton's business affairs, and to the legal machinery of copyright registration during the most commercially productive years of Parliament-Funkadelic's existence. What Clinton alleges Boladian did with that access is the subject of thirty years of litigation and a \$100 million lawsuit still active as of March 2026.

The core allegation: between 1982 and 1985, Boladian fabricated multiple versions of agreements that designated additional rights to Clinton's catalog to himself and his companies. The suit further alleges that fake names and pseudonyms were added to copyright registrations to minimize Clinton's share of royalties. The companies involved: Bridgeport Music, Westbound Records, Nine Records, Southfield Music, and Eastbound Records. According to Clinton's lawsuit, these entities **"fraudulently obtained the copyrights to approximately 90% of his music catalog."**

 **DOCUMENTED BRIDGEPORT ALLEGATIONS:** *Fabrication of multiple versions of agreements 1982–1985 designating rights to Boladian's companies. Addition of fake names and pseudonyms to copyright registrations. Improper use of Clinton's signature to grant rights — Clinton alleges signature was forged. Filing of hundreds of lawsuits against artists who sampled Clinton's catalog, using his music as the legal basis. Clinton never included as a plaintiff in any of those lawsuits. Clinton did not receive any of the millions obtained through sampling litigation. 2001 U.S. District Court ruling: Clinton owns no publishing rights to music written 1976–1983 — the peak years of Parliament-Funkadelic.*

The 2001 Ruling and the Sampling Machine

In 2001 a U.S. District Court in Tallahassee, Florida ruled that Clinton does not own any publishing rights to any of the music he wrote between 1976 and 1983. Those are the years of *Mothership Connection*, *Funkentelechy vs. the Placebo Syndrome*, *One Nation Under a Groove*, *Uncle Jam Wants You*, and *Atomic Dog* — the peak of P-Funk's commercial and artistic output, the music that would go on to become the foundation of hip-hop's golden era. The ruling was based on the agreements Boladian presented to the court. Clinton said his signature on those agreements was forged.

Bridgeport Music then built a litigation enterprise on the catalog. The company became notorious in music and copyright law for aggressive sampling litigation. It filed hundreds of lawsuits against artists who had sampled Clinton's music. Those lawsuits settled for significant sums. Clinton was never a plaintiff. He told NPR: *"All the members of the band have music they are trying to get back, or copyright renewals. They have to fight different publishing companies and different record companies for the royalties."*

Bridgeport used the P-Funk catalog as a revenue engine in an industry Clinton could not access. The most sampled catalog in Black popular music after James Brown — and the man who wrote the music saw almost none of the sampling revenue.

Clinton filed suit against Boladian and Bridgeport multiple times over thirty years. He announced the \$100 million lawsuit in March 2025 at a press conference outside the Apollo Theater. He stated: *"I'm fighting for my life's work and to ensure future generations of artists are treated fairly. When you're young and just starting out in the music industry, it's easy for others to take advantage of you. My eyes are wide open now."* His attorney Ben Crump stated: *"For decades, George Clinton has shaped the sound of music and inspired generations of artists, yet he has been systematically deprived of the rights and royalties he rightfully deserves. This lawsuit is about holding accountable those who have built their wealth by exploiting the creativity of Black artists."*

The Casablanca Key Man Clause

Parliament recorded for Casablanca Records during its commercial peak. Clinton had negotiated a Key Man Clause into his Casablanca contract: when Neil Bogart, the founder and president of Casablanca Records, left the company, Clinton's rights to his recordings would revert to him. Neil Bogart did leave. He died in 1982, having already departed the company that PolyGram had acquired.

The Key Man Clause was never honored. PolyGram acquired Casablanca's catalog as a commercial asset, treating Clinton's recordings as property of the label rather than triggering the reversion clause. The catalog eventually passed to Universal Music Group. **Clinton had contractually negotiated the mechanism of his own protection, and that mechanism was ignored when it was triggered.** The legal complexity of proving a Key Man Clause across a series of corporate acquisitions requires resources that an artist fighting multiple simultaneous copyright battles over a forged catalog does not have. The system, as the legal academic quoted in the NPR piece summarized: *"is designed to favor the more powerful, better informed, more lawyered party, which is almost always the record label."*

SECTION THREE — THE BILATERAL WOUND: CLINTON AND THE P-FUNK MOB

The Repossessed Volvos and the Musicians Who Left

The bilateral account in this report is the most complex in the series because the causal chain between external exploitation and internal failure is genuinely difficult to untangle. Clinton was being robbed at the top — by Boladian, by the Casablanca acquisitions, by the legal machinery of copyright law. He was also running a fifty-musician collective whose financial management was, by multiple accounts, deeply inadequate. Both are documented. Both are in the covenant record. The covenant does not permit simplification in either direction: Clinton is not fully exonerated because he was exploited, nor is he fully charged without acknowledging what was being taken from above.

The Members Who Left: A Documented Pattern

The list of P-Funk musicians who departed due to financial disputes is documented across multiple independent sources. Billy Bass Nelson — original Funkadelic bassist, the man who coined the name Funkadelic — was the first to leave, in 1971, over financial disputes. Eddie Hazel, whose solo guitar work on ***Maggot Brain*** is cited by critics as one of the most extraordinary performances in the history of rock music — was absent from the band in 1972 and 1973 due to financial disputes. Founding Parliament vocalists Fuzzy Haskins, Calvin Simon, and Grady Thomas left in 1977 in financial disputes. Drummer Jerome Brailey and vocalist Glenn Goins left in 1978 acrimoniously, Brailey forming a band called Mutiny whose songs contained direct criticism of Clinton’s management. **A collective whose rotation of departing members is documented with ‘financial disputes’ as the recurring reason is a collective whose financial arrangements were systematically inadequate to the value being produced.**

Bernie Worrell — The Volvo and the Crowdfunding

Bernie Worrell was one of the most gifted keyboard players in the history of American popular music. Classically trained at the New England Conservatory, he brought orchestral arrangement sensibility, pioneering Minimoog bass synthesis, and a musical intelligence that shaped the harmonic architecture of the entire P-Funk catalog. His synthesizer work on ***Flash Light*** and ***Aqua Boogie*** effectively invented a new sound for commercial funk. He arranged the horn sections on the Parliament albums with a precision that elevated them beyond anything the genre had previously achieved. After Bowie’s Spiders, after Mellencamp’s band, after the Badfinger case — Worrell’s story stands alongside any in this series as a documentation of covenant value destroyed by financial negligence.

“George told everyone that he’d arranged cars for everyone. This was his idea of a royalty payment as he told the group that he’d gotten a special deal for everyone. Everyone got a Volvo — which was repossessed a few months later when George neglected to make the payments.” — Bernie Worrell and Judith Worrell, written statement, 2016

In 2016, Worrell was diagnosed with stage four lung cancer. He was crowdfunding medical bills. He was raising money to finance his final solo album. **One of the foundational architects of the Parliament-Funkadelic sound — the man whose synthesizer innovations are still being sampled across the music industry — was crowdfunding while dying because the catalog had produced nothing for him.** Worrell and his wife wrote their public statement specifically to explain why a successful musician would need to crowdfund medical care. The Volvos were the answer: royalties promised, delivered in the form of cars, then taken back when the payments stopped. Worrell died June 24, 2016, of lung cancer, at age 72.

The Deaths in the P-Funk Constellation

The biological record of the P-Funk universe carries its own covenant testimony. Glenn Goins, vocalist who called in the Mothership at the start of every P-Funk show, left the band in a dispute with Clinton in 1978 and died July 29, 1978, age 24. Tiki

Fulwood, original Funkadelic drummer, died October 29, 1979, of cancer, age 35. Eddie Hazel, whose guitar work built the early Funkadelic sound, died December 23, 1992, age 42, having spent years outside the P-Funk structure he helped create. Garry Shider, lead vocalist on **Cosmic Slop** and many other P-Funk standards, died June 16, 2010, of cancer, age 56. Billy Bass Nelson, who coined the name Funkadelic and played bass on the original recordings, died January 26, 2026, age 74, just weeks before this report was written. Bernie Worrell, died June 24, 2016, age 72.

These are men whose contributions built one of the most commercially valuable and culturally influential catalogs in American music. The catalog is being litigated in Florida as of March 2026. Bridgeport Music holds the publishing rights to the peak years. Universal holds the master recordings. The musicians who made the catalog are gone, or old, or crowdfunding. **The music lives. The men who made it have nothing from it. The gap between those two sentences is the wound this series was built to document.**

The Bilateral Covenant Entry: What Clinton Faced

The covenant bilateral entry must be precise. Clinton faced an external extraction machinery of extraordinary scope and sophistication: a business partner who allegedly forged documents to acquire his catalog, a label acquisition structure that absorbed his recordings without triggering his contractual reversion clause, and a legal system the NPR source described as designed to favor the better-resourced party. He was simultaneously operating the most complex collective management structure in Black popular music — fifty musicians at peak, multiple bands, multiple labels, multiple side projects, all running through his organizational vision.

The Volvos are not exonerated by the external extraction. The covenant does not permit: **"he was being robbed, therefore the Volvos don't count."** The Volvos count. Bernie Worrell's medical crowdfunding counts. The pattern of financial disputes that drove away Nelson, Hazel, the founding Parliament vocalists, Brailey, Goins — it all counts. **What the bilateral entry does is this: it places the Volvos inside the full context of what was happening to the money above Clinton, so the covenant record is complete rather than partial.** Both the external robbery and the internal failure are entered. Neither is used to cancel the other.

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

Corroboration of the Record

WITNESS One: *DJ Mag (March 2025): confirms \$100 million lawsuit filed March 11, 2025 against Boladian and Bridgeport Music; confirms Clinton's attorney Ben Crump: 'For decades, George Clinton has shaped the sound of music and inspired generations of artists, yet he has been systematically deprived of the rights and royalties he rightfully deserves.'* *Clinton direct testimony: 'When you're young and just starting out in the music industry, it's easy for others to take advantage of you.'* *Stereogum (March 2025): confirms Clinton announces lawsuit at Apollo Theater press conference. Music Business Worldwide (March 2025): confirms lawsuit alleges fabrication of agreements 1982–1985;*

fake names in copyright registrations; millions from sampling lawsuits Clinton never received.

WITNESS Two: NPR, 'George Clinton Fights for His Right to Funk' (June 2012): *confirms Bridgeport filed hundreds of sampling lawsuits using Clinton's catalog; confirms Clinton not included as plaintiff; confirms Clinton received almost none of the sampling revenue; confirms 2001 U.S. District Court ruling that Clinton owns no publishing rights to music written 1976–1983; confirms legal academic: 'It is a system designed to favor the more powerful, better informed, more lawyered party, which is almost always the record label.'* Techdirt (2011): *confirms Key Man Clause in Casablanca contract; confirms clause triggered when Neil Bogart left; confirms clause never honored.*

WITNESS Three: Bernie Worrell and Judith Worrell written statement (Live for Live Music, September 2016): *confirms Volvo story — royalty payments promised in the form of cars, deal arranged by Clinton, payments stopped, cars repossessed; confirms Worrell crowdfunding medical bills and final solo album while dying of stage four lung cancer. Parliament-Funkadelic Wikipedia (multiple sources corroborated): confirms Billy Bass Nelson left 1971 (financial disputes); Eddie Hazel absent 1972–73 (financial disputes); Fuzzy Haskins, Calvin Simon, Grady Thomas left 1977 (financial disputes); Jerome Brailey and Glenn Goins left 1978 (financial disputes), Brailey forming Mutiny to criticize Clinton's management. NCpedia: 'disputes over money led to dissatisfaction among many musicians in the P-Funk Mob.'*

SECTION FIVE — THE COVENANT ANALYSIS

The Torah Charges — Three Layers, Full Account

Wound One: The Forged Catalog — Vayikra 19:11

"You shall not steal; you shall not deal falsely; you shall not lie to one another."

— Vayikra (Leviticus) 19:11

The allegation in the 2025 lawsuit is documentary theft at the level of copyright law: fabricated agreements, fake names in copyright registrations, forged signatures on transfer documents. **This is the most technically sophisticated form of false dealing in this series: using the legal machinery of intellectual property registration to construct a documentary record that appears to transfer rights which were never freely given.** The standard form of false dealing in the series — a contract signed under duress, a manager who extracted more than agreed — is simpler than this. Boladian is alleged to have created documents, not merely exploited them. The covenant's prohibition on false dealing applies to the creation of false records as fully as to the execution of unfair agreements. **Lo t'kashru** — you shall not deal falsely. The judgment is entered for every document alleged to have been fabricated between 1982 and 1985.

Wound One Extension: The Sampling Machine — 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

Clinton wrote the songs. Clinton performed them. Clinton recorded them. The songs generated sampling revenue across thirty years of hip-hop production. **Bridgeport collected that revenue through hundreds of lawsuits. Clinton was never a plaintiff in any of them.** The wages of the songwriter did not reach the songwriter. They flowed instead to the company whose claim to them rests on documents Clinton says were fabricated. The standard of Vayikra 19:13 — the wages of the hired worker shall not remain with you — applies across every settlement payment that flowed into Bridgeport from sampling litigation and never reached the man who wrote the sampled music. The night in this provision has lasted thirty years.

Wound Two: The Casablanca Clause — Shemot 23:9

"You shall not oppress a sojourner. You know the heart of a sojourner, for you were sojourners in the land of Egypt."

— Shemot (Exodus) 23:9

The Key Man Clause is a covenant provision that Clinton negotiated himself — the artist who had been in the music industry long enough to know that he needed contractual protection if the person he trusted departed. The clause was triggered. The clause was not honored. When PolyGram acquired Casablanca, they treated Clinton's recordings as catalog assets rather than as recordings with contractual reversion rights attached. The sojourner in the industry — the artist who does not have the legal resources to enforce a clause whose triggering was clear and whose non-honoring has never been remedied — is oppressed by the structure, not just by individual bad actors. **The system that is designed to favor the better-resourced party is the covenant's sojourner oppression at institutional scale.** The judgment is entered against PolyGram and its successors for the catalog that should have reverted.

The Bilateral Charge: The Band — Mishlei 3:27

"Do not withhold good from those to whom it is due, when it is in your power to do it."

— Mishlei (Proverbs) 3:27

The Volvos. Cars arranged as royalty payment, payments stopped, cars repossessed. The power to provide ongoing royalty payment was, at minimum, partially present — the question of how much was available after Boladian's extraction cannot be fully resolved from outside the accounting. But the Worrell testimony does not claim there was no money. It claims the payment arrangement Clinton made was not maintained. The pattern of departures — Nelson, Hazel, the founding Parliament vocalists, Brailey, Goins — documents a sustained failure of covenant provision for the musicians whose contributions built what Clinton was defending in court. **The bilateral entry applies Mishlei 3:27 to what was in Clinton's power in the spaces where his power was**

present. The full poverty of the P-Funk musicians is charged partly to Boladian and the labels and partly to the man who arranged Volvos and stopped making the payments.

SECTION SIX — THE LIVING WITNESS: KEPHA ARCEMONT, 2026

A Blues Guitarist Reads the Record

One Nation Under a Groove. The anthem. The call. **Here's what we're gonna do / We're gonna get up and get down.** The song that Questlove cited as a foundational influence when he directed the **Sly Lives!** documentary documented in Report 24 of this series. The song that is woven through thirty years of hip-hop. The song whose publishing rights a federal court ruled in 2001 belong to Armen Boladian's company, because the documents say so, and Clinton says the documents were fabricated, and the litigation continues into 2026. **One Nation Under a Groove: the anthem of unity, belonging, and covenant. The publishing rights: owned by someone other than the man who wrote it.**

◆ *I am Kepha Arcemont, a covenant minister and blues-rock guitarist from Pearl River, Louisiana. I study the Torah and I study the music industry. This report documents the point where those two studies are most directly identical: the legal mechanism by which a Black artist's catalog was systematically removed from him through the use of documentary fraud and corporate acquisition structures designed to be beyond the reach of individual legal challenge. The court academic said it plainly: the system is designed to favor the more powerful, better informed, more lawyered party. That is the stumbling block placed before the blind, stated in the language of legal academia. The Torah named it first. 'You shall not put a stumbling block before the blind.' The blind party in the music industry in 1982 was not ignorant — George Clinton had been in the music business for fifteen years. The blindness was manufactured by a legal structure complex enough that even a fifteen-year veteran could not see through it until the documents were allegedly fabricated in his name.*

Bernie Worrell was dying in 2016. He was crowdfunding. He was explaining to the world why one of the architects of American popular music needed to ask for money while fighting cancer. The Volvos were his answer: royalties that came as cars, cars that were taken back, a pattern of financial arrangements that never delivered what the work had earned. The covenant record holds this alongside everything that Bridgeport Music allegedly took from the top of the system. **Both are true. The man who was robbed also failed the musicians who built what he was being robbed of.** The covenant holds both simultaneously. That is what full-truth bilateral testimony looks like. **Selah.**

SECTION SEVEN — THE COVENANT VERDICT

Yahweh's Record on George Clinton and Parliament-Funkadelic

Three wounds. External exploitation at scale. Internal financial failure. Thirty years of active litigation, still unresolved in 2026. The largest induction in Rock and Roll Hall of Fame history. The second most sampled catalog in hip-hop after James Brown. Almost none of it reaching the men who made it.

WOUND ONE — BRIDGEPORT MUSIC: Armen Boladian allegedly fabricated multiple versions of agreements 1982–1985 to transfer approximately 90% of Clinton's catalog to his companies. Fake names and pseudonyms were allegedly added to copyright registrations. A 2001 federal court ruling held that Clinton owns no publishing rights to music written 1976–1983. Bridgeport filed hundreds of sampling lawsuits using Clinton's catalog; Clinton was never a plaintiff; Clinton received almost none of the sampling revenue. A \$100 million lawsuit was filed March 2025 and remains active as of March 2026. Vayikra 19:11 — theft and false dealing. Vayikra 19:13 — wages withheld: thirty years of sampling revenue that never reached the songwriter. The judgment is entered. Note: Boladian denies the allegations and states Clinton has lost every prior challenge.

WOUND TWO — CASABLANCA / UNIVERSAL: A Key Man Clause in Clinton's Casablanca contract provided for rights reversion when Neil Bogart departed. Bogart left. The clause was never honored by PolyGram or its successor Universal Music Group. The catalog was absorbed as a commercial asset rather than triggering the artist's negotiated contractual protection. Shemot 23:9 — oppression of the sojourner. The judgment is entered against every corporate successor that held the catalog without honoring the contractual reversion.

BILATERAL ENTRY — THE BAND: Multiple foundational P-Funk musicians departed due to financial disputes: Billy Bass Nelson (1971), Eddie Hazel (1972–73), Fuzzy Haskins, Calvin Simon, Grady Thomas (1977), Jerome Brailey and Glenn Goins (1978). Royalty payments arranged as cars were repossessed when payments stopped. Bernie Worrell was crowdfunding medical bills while dying of lung cancer in 2016 because the catalog had generated nothing for him. Mishlei 3:27 — withhold not good from those to whom it is due when it is in your power. The bilateral entry does not cancel the external indictment. The external indictment does not cancel the bilateral entry. Both are permanently in the covenant record.

**"I am Yahweh your healer."
— Shemot (Exodus) 15:26**

I am Yahweh your healer. The covenant's final word over the document of exploitation is not the document itself but the authority behind the covenant. The catalog that was taken is known to Yahweh. The musicians who built it and received nothing are known to Yahweh. The legal machinery that transferred ownership through documents Clinton says were fabricated is known to Yahweh. The Volvos are known to Yahweh. **The covenant record is not entered because the legal system will necessarily correct it. It is entered because the permanent record of righteousness and justice is not held in a Florida federal courthouse.** It is held by the one who spoke from the Mountain. The \$100 million lawsuit continues. The music plays. The men who made it are in the ground or in old age or crowdfunding. ***Yahweh heals. Yahweh sees. Yahweh judges. Selah.***

SERIES NOTES

Report No. 28 is the third report in the series to document a foundational figure of American funk music: Report 14 (James Brown), Report 24 (Sly Stone), and Report 28 (George Clinton). Together these three reports constitute the covenant record of funk's founding trinity — each exploited, each leaving a catalog the rest of the world built upon, each receiving a fraction of what that catalog generated. Report 28 is the first report in the series documenting active litigation as of the date of writing.

Selah.

*Miqdash Bethel Covenant Assembly · Pearl River, Louisiana · March 2026
miqdashbethel@gmail.com · Doctrinal Authority: The Tanakh Alone*