

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. 26 of an Ongoing Series

BILLY JOEL

and His Band

Three Wounds. One Career. The Ox Who Was Muzzled and Then Muzzled His Own.

WOUND ONE: Artie Ripp / Family Productions — signed at 22 to a ten-record deal, gave up copyrights, publishing, record royalties, everything — album mastered at wrong speed — toured and nobody got paid — fled to Los Angeles under the alias Bill Martin — played piano bar six months — Ripp collected royalties on every album through The Bridge (1986) // WOUND TWO: Frank Weber — brother-in-law manager embezzled \$10 million, made \$2.5 million in unauthorized loans, mortgaged Joel's copyrights for \$15 million without disclosure — Joel owed IRS \$5 million when discovered — \$90 million lawsuit, recovered \$8 million // WOUND THREE — BILATERAL: Liberty DeVitto — drummer 1975–2005 — 100 million records, 11 albums, no royalty accounting statements — had to sue for what was owed — fired without explanation — the muzzled ox who muzzled his own ox

NOTE: This report documents three separate covenant accounts across one career. In Wounds One and Two, Joel is the victim. In Wound Three, the band is the victim of Joel. The bilateral standard applies. COVENANT ACKNOWLEDGMENT: Joel reconciled with DeVitto. Joel wrote the foreword to DeVitto's memoir. The reconciliation is entered. It does not retroactively satisfy the unpaid royalties, but it documents what covenant repair looks like when an artist finds the courage to do it.

March 2026 · Kepha Arcemont, Elder and Founder

SECTION ONE — THE GIFT: WHO YAHWEH MADE HIM

Biography: The Piano Man From Long Island

William Martin Joel was born May 9, 1949, in the Bronx, New York, and raised in Levittown, Hicksville, on Long Island. His mother insisted on piano lessons. He was drawn from the beginning to the instrument that would define his entire career. He dropped out of high school to pursue music — and paid for that decision in the ways that young musicians in Long Island bar bands in the 1960s paid for it: playing late-night sets for whatever the room offered, taking session work, moving through bands that went nowhere.

He played in the Echoes, the Hassles, the short-lived heavy metal duo Attila. He played session piano on Shangri-Las demos when he was sixteen. He wrote rock criticism for a magazine called Changes. He played on commercial jingles. After Attila's failure, he entered a severe depression, culminating in a suicide attempt — he drank furniture polish. He checked himself into Meadowbrook Hospital and received psychiatric treatment. He came out of it and began writing songs again.

What made Joel extraordinary was not range or spectacle — it was precision. He understood exactly what a working-class Long Island audience needed to hear and wrote it with the craft of a classical musician and the vernacular of a bar-band veteran.

Piano Man. The Stranger. Just the Way You Are. Scenes from an Italian Restaurant. Big Shot. It's Still Rock and Roll to Me. Allentown. Pressure. The Longest Time. Goodnight Saigon. Piano Man. Over 160 million records sold worldwide. The fourth-best-selling solo artist in United States history. **The most celebrated Greatest Hits compilation in American music is a Billy Joel album.**

He was exploited three times across his career. The first time, by a label owner at 22 years old. The second time, by a manager he trusted with his finances for a decade. The third time — and this is where the bilateral account lives — he was the one who did not pay his drummer what was owed. The covenant holds all three. None cancels the others.

◆ *I am a blues-rock vocalist and guitarist. I know what it is to play the piano bar circuit to survive. Billy Joel did it under an assumed name while a contract he had signed at 22 was still pulling his royalties to someone else. Piano Man was born in that piano bar. The wound produced the signature song. That is the covenant pattern throughout this series: the gift does not stop producing even when the industry is consuming everything the gift generates. The song was written in the room where the exploitation sent him. Joel survived three exploitations. He fought back from all of them. The covenant honors the fighting back while documenting the full account.*

Born

May 9, 1949 — Bronx, New York; raised Levittown, Hicksville, Long Island

Early career	Piano lessons from childhood; bar bands from age 16; session musician; rock critic
Family Productions	Signed 1971 at age 22 — ten-record deal — gave up copyrights, publishing, and all royalties
Cold Spring Harbor	Debut album mastered at wrong speed — voice sounded like a chipmunk — nobody got paid
Bill Martin	Fled to Los Angeles under alias, played piano bar at Executive Room on Wilshire Boulevard for 6 months
Piano Man	Song born from the piano bar experience — signed to Columbia 1973 — became his signature
Ripp legacy	Received 28 cents per dollar on every Joel album through The Bridge (1986) — fifteen years
Frank Weber	Brother of first wife Elizabeth — manager 1980–1989 — embezzled \$30 million — mortgaged copyrights \$15M
Weber lawsuit	\$90 million suit filed 1989 — Weber declared bankruptcy — Joel recovered ~\$8 million
Liberty DeVitto	Drummer 1975–2005 — 11 albums — 100 million records — no royalty statements — had to sue
DeVitto lawsuit	Filed May 2009 — settled out of court April 2010 — terms undisclosed
Reconciliation	Joel wrote foreword to DeVitto’s memoir — reconciliation documented and acknowledged
Career	160 million records sold — fourth-best-selling solo US artist — Madison Square Garden residency

SECTION TWO — WOUND ONE: ARTIE RIPP AND FAMILY PRODUCTIONS

I Signed Away Everything — I Just Didn’t Know

The Contract at 22

In 1971, Billy Joel was 22 years old and desperate. He had been in bands since he was sixteen. He had played sessions, written rock criticism, played commercial jingles. Attila had been a disaster. He had attempted suicide. He had come back and written a collection of songs that he believed in. And Artie Ripp, owner of Family Productions, was the only person in the industry who wanted to sign him.

Joel has been direct about what the contract meant: *"I signed away everything – the copyrights, publishing, record royalties, everything. I just didn’t know."* The contract gave

Ripp and his partner Michael Lang rights to profit from Joel's output. The contract terms have been described in multiple documented sources as so severe as to almost "deprive Joel of the right to earn a living." It was a ten-record deal. It stripped him of his copyrights and his publishing for what would become the most commercially successful catalog in American singer-songwriter history.

DOCUMENTED CONTRACT TERMS: *Family Productions signed 22-year-old Billy Joel to a long-term recording-and-publishing contract in 1971. Joel signed away: all copyrights to existing and future songs, all publishing rights, all record royalties. Duration: described as applying across his entire Columbia career. Ripp's share: 28 cents of every dollar Joel received from album sales. Applied through The Bridge (1986) — fifteen years of commercial output including The Stranger, 52nd Street, Glass Houses, An Innocent Man, and The Nylon Curtain.*

Cold Spring Harbor, the Chipmunk Voice, and the Piano Bar

The debut album *Cold Spring Harbor* was mastered at the wrong speed. Joel's voice was pitched up to sound, in his own words, like a chipmunk. Ripp's response: "It doesn't matter if it's fast or slow. We'll remix it sometime later in our lives." Later in their lives. While Joel went on tour to promote a technically defective album that no one would play, receiving no income from it. He told Rolling Stone: "I went on tour and nobody got paid."

Unable to escape the Ripp contract formally, Joel took the only available route: he moved to Los Angeles and disappeared from the industry. He adopted the name Bill Martin. He got a gig playing piano at the Executive Room piano bar on Wilshire Boulevard for six months. He played standards. He got free drinks and union scale — the first steady money he had made in a long time. The people around him at the bar — the waitress, the old man, the regular drinkers — became the characters of *Piano Man*. **The most commercially identifiable song of his career was written in the place to which Artie Ripp's contract had sent him.** The wound produced the signature.

Fifteen Years of Ripp Royalties

When Columbia Records signed Joel in 1973, they could not fully free him from the Ripp contract. Columbia agreed to pay Ripp 25 cents for every album sold and to display the Family Productions logo on every Joel release. Joel described the arrangement: "I get a dollar from each album I sell. Ripp gets twenty-eight cents out of that for 'discovering me.' Once in a while I get pissed off about it, but until the situation changes, it's not really healthy to dwell on it. I deserve that money a lot more than Ripp does, but I signed the papers, so what can I do?"

Ripp collected his royalty share through *Piano Man, The Stranger, 52nd Street, Glass Houses, The Nylon Curtain, An Innocent Man*, and *The Bridge* (1986).

CBS/Columbia president Walter Yetnikoff had to personally threaten Ripp to finalize the deal that eventually bought back Joel's publishing rights. **Ripp's Remus and Romulus wolf logo appeared on every Billy Joel Columbia album for fifteen years as a permanent mark of the contract signed at 22.** It was finally removed after *The Bridge*. Joel said it was his last album to carry the Family Productions logo. He had waited fifteen years to see it go.

SECTION THREE — WOUND TWO: FRANK WEBER AND THE \$30 MILLION FRAUD

It Hit Me Like a Ton of Bricks

Frank Weber was the brother of Joel's first wife, Elizabeth. When Joel and Elizabeth divorced, Weber sided with Joel and took over management in 1980. Joel trusted him completely: he had been the brother-in-law, the family member, the insider who knew the situation and had demonstrated loyalty during the divorce. Joel gave Weber power of attorney over his financial affairs. Weber used it.

Joel said in his 2025 HBO documentary *Billy Joel: And So It Goes*: *"People in the music business that I knew were telling me, 'You shouldn't have a problem coming up with the money to do this. You just had all these hit records. Where's all your money?' And I didn't have an answer for that. I found out I didn't have any of the money I should have. It hit me like a ton of bricks."*

Christie Brinkley, Joel's second wife, was the one who first saw the signs. Driving along the coast of Maine, locals kept approaching them convinced that Joel owned various luxury properties in the area. Brinkley told him: *"Frank Weber's ripping you off."* Joel didn't want to hear it. He trusted Weber. Eventually he authorized an audit. The audit revealed the scope of the fraud.

DOCUMENTED WEBER FRAUD ALLEGATIONS (1989 lawsuit): \$2.5 million in loans taken from Joel's accounts without authorization or repayment — directed to oil and gas tax shelters, horse-breeding farms, real-estate partnerships, and businesses controlled by Weber. More than \$10 million lost in speculative investments in violation of Joel's explicit conservative-investment instructions. Double-billing for music videos. Improper mortgaging of Joel's copyrights for \$15 million without disclosure. Weber's management commissions during the fraud period: millions of dollars annually. Joel owed IRS \$5 million when the fraud was discovered. Total compensatory damages claimed: \$30 million. Punitive damages sought: \$60 million. Weber filed for bankruptcy. Joel recovered approximately \$8 million.

Joel's attorney Leonard Marks called Weber's conduct *"the worst I've ever seen."* It was, at the time, one of the largest artist-manager fraud suits in music history. Weber declared bankruptcy in 1990. The case settled for approximately \$8 million — a fraction of what had been lost. The IRS debt had to be paid. Joel had to tour and record to rebuild.

Joel's response was the correct covenant response: *"I needed to protect these songs. These were my children. They were orphans until I asserted my parenthood of them. So I took over my management and I never looked back."* He took control of his own career, his own catalog, his own finances. He became one of the most commercially successful self-managed artists in American music. The wound produced the determination. The covenant honors the determination. But the wound is entered first.

SECTION FOUR — WOUND THREE: LIBERTY DEVITTO AND THE BAND — THE BILATERAL ACCOUNT

If Billy Is the Father, I'm at Least the Uncle

Thirty Years, Eleven Albums, No Royalty Statements

Liberty DeVitto was Billy Joel's drummer from 1975 until 2005. He had known Joel since they were teenagers playing the same clubs in Long Island. He was not hired as a session musician but as a permanent band member — the drummer who would be there for the commercial era that built the Joel catalog. He drummed on *The Stranger*, *52nd Street*, *Glass Houses*, *An Innocent Man*, *The Nylon Curtain*, *The Bridge*, *Storm Front*, and four other studio albums. The eleven albums on which he performed sold a combined total of more than 100 million copies. He had never been given songwriting credit on any of Joel's songs.

He said in the *Hired Gun* documentary: *"If Billy is the father of those songs, I'm at least the uncle."* Joel's band was not merely a backing band. According to DeVitto and guitarist Russell Javors, they were active contributors to the arrangements and sound of the recordings. DeVitto described the development of *Only the Good Die Young*: *"If Billy sang it like he wanted to, it would have been a reggae song."* The rhythm section shaped the sound. The rhythm section did not receive royalty accounting statements for their contributions.

The Firing, the Letter, and the Silence

In 2005, DeVitto was not invited to Billy Joel's wedding to his third wife, Katie Lee. He understood from the absence of the invitation what it meant. He was out of the band. After thirty years, the dismissal came not as a conversation but as a non-invitation. DeVitto wrote Joel a letter. Joel never responded.

DeVitto told Fox News: *"I wrote him a letter... and I said that we made musical history together. We went places where wives didn't go with us. So I said 'Look, Billy, if you ever want to do it again, I love you.'"* No response. **The man who had played on over 100 million records for thirty years had to find out he was fired by not being invited to a wedding.** He had to process the dismissal through its absence from a guest list. Then he had to sue for what he was owed.

The Lawsuit and the Hired Gun Account

On May 19, 2009, DeVitto filed a lawsuit in New York Supreme Court claiming Joel and Sony Music owed him over ten years of unpaid royalty payments. The albums named in the suit had collectively sold more than 100 million copies. The terms of the 2010 settlement were not disclosed. DeVitto worked as a studio musician and teacher to support his family while the case was pending.

Joel's lawyers attempted to have material edited from the *Hired Gun* documentary — the 2017 film in which DeVitto told his story. DeVitto said: *"I told the truth of what really happened and what went on."* The director of the film called Joel *"heartless"* for his

treatment of longtime band members. Russell Javors, guitarist who parted with Joel in 1989, also spoke in the film about being dismissed without adequate explanation. **The bilateral covenant standard requires entering the full account of what Joel had experienced before applying this charge.** He had been robbed by Artie Ripp for fifteen years. He had been robbed by Frank Weber for a decade. He had spent years fighting to protect what was his. He knew, from lived experience, what it meant to have your wages taken. He said his songs were his children — orphans until he claimed them. **The man who had fought to own his own songs did not extend the same principle to the musicians whose contributions shaped those songs.** The covenant does not require that the victim of exploitation never exploit. It requires that when exploitation is documented, it is named. It is named here.

The Reconciliation

In 2020, DeVitto revealed in a radio interview that he and Joel had reconciled. He had done the work of understanding Joel's perspective — the pressure of the marquee, the songwriting burden, the weight of being Billy Joel. He said: *"I was able to look at it from his point of view. And I thought this feud has to be over."* Joel wrote the foreword to DeVitto's memoir, ***Liberty: Life, Billy and the Pursuit of Happiness***. DeVitto and former bandmates Javors and Rick Cannata now perform together as the Lords of 52nd Street, playing the Joel catalog they helped create.

✓ **COVENANT ACKNOWLEDGMENT:** Billy Joel wrote the foreword to Liberty DeVitto's memoir. He reconciled with the musician he had wronged. The covenant honors this act of repair. It does not retroactively pay the unpaid royalties that required a lawsuit to recover, but it documents what covenant restoration looks like in practice. Joel said his songs were his children. When he wrote that foreword, he acknowledged that those children had an uncle.

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

Corroboration of the Record

WITNESS One: *Billy Joel direct testimony (Rolling Stone interview; Artie Ripp Wikipedia; Cold Spring Harbor Wikipedia): confirms 'I signed away everything – the copyrights, publishing, record royalties, everything'; confirms 'I went on tour and nobody got paid'; confirms \$1 per album / 28 cents to Ripp; confirms Ripp collected through The Bridge (1986). Columbia Records and CBS president Walter Yetnikoff had to personally pressure Ripp to finalize publishing rights return. Wikipedia confirms contract terms described as 'so severe as to almost deprive Joel of the right to earn a living.'*

WITNESS Two: *UPI Archives (September 1989, Billy Joel sues manager for \$90 million): primary documentation of Weber lawsuit — confirms \$2.5M in unauthorized loans, \$10M in speculative investments, \$15M unauthorized copyright mortgage, double-billing for videos. Joel 2025 HBO documentary Billy Joel: And So It Goes: confirms 'It hit me like a ton of bricks'; confirms Christie Brinkley first identified the fraud;*

confirms 'I needed to protect these songs. They were orphans until I asserted my parenthood.' Joel recovered approximately \$8 million.

WITNESS Three: Liberty DeVitto direct testimony (Fox News interview 2017; Hired Gun documentary 2017; Wikipedia): confirms 30-year tenure 1975–2005; confirms 11 albums, 100 million combined sales, no royalty accounting statements; confirms dismissal discovered through non-invitation to wedding; confirms letter written with no response; confirms lawsuit filed May 2009, settled April 2010; confirms Joel's lawyers attempted to edit material from Hired Gun; confirms DeVitto: 'I told the truth of what really happened.' IHeart radio interview 2020: confirms reconciliation; confirms Joel wrote foreword to DeVitto's memoir *Liberty: Life, Billy and the Pursuit of Happiness*.

SECTION SIX — THE COVENANT ANALYSIS

The Torah Charges — Three Wounds, Three Charges

Wound One Charge: Artie Ripp — 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

Billy Joel was 22 years old when he signed the Family Productions contract. He had been rejected by every other label. Artie Ripp was the only person in the industry who wanted to make him a deal. He signed without independent legal counsel and without understanding what *"the copyrights, publishing, record royalties, everything"* meant in commercial terms. **The stumbling block placed before the blind is most complete when the artist is desperate, isolated, and grateful for the only offer available.** Ripp knew what the contract meant. Joel did not. Ripp's Family Productions had an industry reputation for taking advantage of acts he signed — documented by multiple artists who described the same extraction pattern. The 28-cent royalty collected for fifteen years is the stumbling block measured in duration. ***I am Yahweh.***

Wound Two Charge: Frank Weber — Vayikra 19:11

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

— Vayikra (Leviticus) 19:11

Weber was given power of attorney. He used it to make unauthorized loans to his own businesses, to invest conservatively-directed funds in highly speculative ventures, to mortgage Joel's copyrights for \$15 million without disclosure, and to double-bill for expenses. **False dealing at its most comprehensive: the trusted fiduciary who used the trust to construct a parallel financial structure that served himself rather than the one who placed the trust.** Joel's attorney said it was *"the worst I've ever seen."* The covenant names it without hesitation: ***lo tignov*** — you shall not steal; ***lo***

t'kashru — you shall not deal falsely. Weber did both. The judgment is entered for every unauthorized transaction documented in the 1989 lawsuit.

Wound Three Charge: Billy Joel and the Band — Vayikra 19:13 and Devarim 25:4

**"You shall not muzzle an ox while it is treading out the grain."
— Devarim (Deuteronomy) 25:4**

Liberty DeVitto treaded the grain for thirty years. He drummed on eleven albums that sold 100 million copies. He never received royalty accounting statements. He had to file a lawsuit to receive what was owed. The settlement terms were never disclosed, but the filing of the lawsuit is the covenant testimony: **the wages of the hired worker had remained through the night for years.** Joel knew what it was to have his wages taken. He had described his songs as orphans. He knew the feeling of the artist who could not access what the work had produced. He applied the same extraction logic, in a different form, to the musicians around him. **Lo tachsom shor bedisho** — you shall not muzzle the threshing ox. The ox that treads the grain must eat from what it treads. One hundred million records. No royalty statements. Had to sue.

SECTION SEVEN — THE LIVING WITNESS: KEPHA ARCEMONT, 2026

A Blues Guitarist Reads the Record

Piano Man. The signature song of one of the most commercially successful careers in American music history. Written in a piano bar in Los Angeles, under the alias Bill Martin, while a contract signed at 22 years old was still directing the royalties to someone else. **The wound produced the song. The exploitation produced the Piano Man.** This is the covenant pattern throughout this series, stated here with its most precise irony: the stumbling block placed before the blind generated the creative output that would generate the royalties that the man who placed the stumbling block would collect for fifteen years.

◆ *I am Kepha Arcemont, a blues-rock vocalist and guitarist who has carried the zamar since age fourteen. I have spent more than I have received. I have trusted people who did not protect me. I have signed things I did not fully understand. The Billy Joel story runs through all three forms of this series' wound: the contract signed in desperation, the trusted manager who looted the finances, and the band that played 100 million records and had to sue for royalties. The covenant holds all three. The man who was twice exploited and fought back with extraordinary determination also failed the Devarim 25:4 standard with the musicians who built what he had worked to protect. Both things are true. The reconciliation is real. The unpaid royalties were real. The covenant holds them all simultaneously.*

DeVitto said it with the most precise possible language: ***If Billy is the father of those songs, I'm at least the uncle.*** The uncle who drummed on 100 million records. The uncle who found out he was fired by not being invited to a wedding. The uncle who had to sue the nephew for what was owed. And then the uncle who reconciled, because he understood what the nephew was carrying. **The reconciliation is the most important covenant act in this report.** It does not undo the wrong. It does not close the charge. But it documents what it looks like when an artist finds the courage to repair what was broken. Joel wrote the foreword. DeVitto accepted it. They play together again, in the Lords of 52nd Street, with the catalog they made. The covenant records all of it: the wound, the silence, the lawsuit, the settlement, the repair.

SECTION EIGHT — THE COVENANT VERDICT

Yahweh's Record on Billy Joel and His Band

Three wounds. Two where Joel is the victim. One where Joel is the perpetrator. One reconciliation that the covenant honors without using to close the charges.

WOUND ONE — ARTIE RIPP: Billy Joel signed the Family Productions contract at age 22, signing away copyrights, publishing, and all royalties, without understanding the implications and without independent legal counsel. The contract terms were described as severe enough to nearly deprive him of the right to earn a living. Ripp collected 28 cents of every Joel dollar through *The Bridge* (1986) — fifteen years. Vayikra 19:14 — stumbling block before the blind. The judgment is entered for fifteen years of commercial output directed to the man who placed the block. I am Yahweh.

WOUND TWO — FRANK WEBER: Joel's manager of nine years, granted power of attorney, embezzled \$30 million through unauthorized loans, speculative investments, double-billing, and the unauthorized mortgaging of Joel's copyrights for \$15 million. Joel discovered he owed the IRS \$5 million and did not have the money he should have had. Vayikra 19:11 — theft and false dealing. The judgment is entered for every unauthorized transaction from 1980 to 1989.

WOUND THREE — BILLY JOEL AND THE BAND: Liberty DeVitto drummed on eleven albums selling 100 million copies over thirty years and never received royalty accounting statements. He had to file a lawsuit in 2009 to receive what was contractually owed. He was fired by non-invitation to a wedding. Russell Javors and other longtime band members were

dismissed without adequate process. Devarim 25:4 — the muzzled ox. Vayikra 19:13 — wages withheld. The man who had been muzzled applied the muzzle to his own musicians. The judgment is entered.

✓ COVENANT ACKNOWLEDGMENT: COVENANT ACKNOWLEDGMENT OF REPAIR: Billy Joel reconciled with Liberty DeVitto and wrote the foreword to his memoir. DeVitto and former bandmates now perform together as the Lords of 52nd Street. Joel's statement about taking back his catalog: 'I needed to protect these songs. They were orphans until I asserted my parenthood.' The covenant honors the recovery from Ripp and Weber and the repair with DeVitto. The charges are not closed. The repair is real. Both are permanently in the record.

"But if a wicked person turns away from all his sins that he has committed and keeps all my statutes and does what is just and right, he shall surely live; he shall not die. None of the transgressions that he has committed shall be remembered against him; for the righteousness that he has done he shall live."

— Yechezkel (Ezekiel) 18:21-22

If a wicked person turns away... none of the transgressions that he has committed shall be remembered against him. The covenant's provision for repair is not softness toward wrongdoing. It is the recognition that the record is living, not static. The charge against Joel regarding DeVitto is entered. The repair is also entered. **The covenant does not require perfection. It requires the turn.** Joel wrote the foreword. DeVitto accepted it. The Lords of 52nd Street play the songs. The father acknowledged the uncle. The record is complete. **Selah.**

SERIES NOTES

Report No. 26 is the first in the series to enter a formal Covenant Acknowledgment of Repair. The reconciliation between Billy Joel and Liberty DeVitto is documented and honored. It does not retroactively satisfy the unpaid royalties or close the Devarim 25:4 charge. It documents what the covenant calls the turn: the artist who wronged his musician finding the way back.

Selah.

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