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Overthrowing the Kingdom of Darkness The History and Hysterics of Bob Larson

by **G. Richard Fisher**

In the quest called the search for the historical Jesus, Richard Bauckham observes:

“Among current historical Jesuses on offer there is the Jesus of Dominic Crossan, the Jesus of Marcus Borg, the Jesus of N.T. (Tom) Wright, the Jesus of Dale Allison, the Jesus of Gerd Theissen, and many others.”¹

The strangest mythological Jesus of all is the Jesus of Bob Larson. His “Jesus” is a wild, woolly, and frenetic Jesus, the Jewish exorcist. Larson claims to be just like Him. If ever there was a distortion of the Savior, this is it. Paul warns that some will come preaching “another Jesus” (2 Corinthians 11:4). Larson is one who is doing just that. To take a small component of Jesus’ ministry and impose it on every part of Christian experience is a distortion that launches many into functional heresies.

WILL THE REAL BOB PLEASE STAND UP?

Bob Larson has a way of reinvent-

ing himself. He launched himself in 1972 with his book, *The Day Music Died*. For a time, Larson became what appeared to be an evangelical apologist refuting cults and New Age philosophies. Larson next tried his



hand at fiction writing with the book *Dead Air*. It was a gory and over-the-top presentation of the highly debatable topic of satanic ritual abuse. This went sour when Larson’s secretary turned vice president turned ghost writer, Lori Boespflug, revealed that she had not only written most of *Dead Air*, but parts of Larson’s second novel, *Abaddon*. Litigation followed, but eventually settled out of court.

The evils of rock music, cults, the New Age, and satanic ritual abuse were in the past all presented by Larson as the most urgent issues — until he abandoned each for another, more lucrative, subject.

Sometime following *Dead Air* (c. late 1990s), Larson became a
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