

Journal for the Propagation of Foul and Horrendous Heresies



Chymia Riger

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DEATH METAL UNDERGROUND

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Evolution is always a willing towards a higher state, but it is not to be thought of in the abstract or through the archetype as mere symbol, and should instead be acted upon that the archetype is brought to life consciously in an initiation to the full potential of what metal, and hence the individual, can become.

It is not a return to roots that we seek, but a return to essence, & thus to facilitate an awakening of those who have the necessary spiritual earth in which seeds for the future may be planted, which seeds are served by the blood of the living shed in effort, shocking or traumatic experience, & so transformation and insight thereof.

The characteristic sign that a dark —in that it is part of the nightside, the unpleasant, and the very real— discovery is taking place is the presentiment of being under threat by something beyond the confines of relative normalcy and what is accepted in our accustomed space.

Herein, and nowhere else, lies the key to the gate.

SATANIC RITES

The Craft of Metal No. 1

Satanic Rites (1984) is one of the early influences that would take the heavy metal and hardcore punk of the past and transform it into Extreme metal through some groundbreaking compositional tools that were unheard of at the time. On first listens, the music can be confused for many other bands due to the impact this record had in its time, and rightfully so as it serves as an excellent introduction to what metal would have perfected on a much larger scale a decade later.

The notoriety and backlash the record generated in its time also show how incomprehensible and forward-thinking Hellhammer were compared to what bands like Venom —and even legends like Judas Priest— were doing at the time. This has shamefully forced former members to reduce this work to that of a demo recorded in their youth. It seems as if they feared that their work in < *Satanic Rites* would destroy their reputations and would put their other offerings at risk of being compared to it. In an almost comedic twist of fate, *Satanic Rites* would prove to be the most celebrated piece of work that each of the members would give to the world in their long careers.

The intro perfectly prepares one for the album by just being an excessively slowed down version of the ending of 'Triumph of Death'. A cheap trick that perfectly settles the listener for the darkness presented on this album and introduces subtly some of the themes in a more twisted manner than the typical intro that either consists of an unrelated piano segment unrelated to the music. The outro encapsulates this album with the same device but this time it is the opening segment of 'Revelation of Doom'. Ironic how an ending serves as an introduction and an introduction serves as an outro.

Motorhead's fuzzy sound is taken to a new extreme that surpasses what Venom did. But it is easily audible, due to the fact that there is only one guitar and the bass is reduced to a thump that thickens that guitar. Drums are in the background and are drenched in reverb, and have all the higher end removed. The vocals copy that gruff rasp of Lemmy, but where the iconic front man had melody through the harshness of his voice the vocals here are done through the distorted singing style of Tom G. Warrior, accidentally developing the first growl. Lemmy's vocals chords were damaged due to excessive drinking and smoking, whereas Tom's natural sung voice is much lighter. So to be able to consistently match his idol's voice, Tom had to force upon his vocal chords, thus removing his ability to effectively control subtle variations in pitch. The album genuinely sounds as if it had been recorded in a cave and gives the tools necessary for such simple compositions to really demonstrate their power.

Riffs are categorized as follows:

- 1. Down-picked chugging sequences that end with dissonant note.
- 2. Streams of held power chords that are either in the minor scale, chromatic or on a few occasions major.
- 3. The final category consists of simple legato phrases that are almost exclusively chromatic.

Hellhammer liked to use long ascending and descending chromatic sequences in all of these riff types and succeed in creating on some songs actual narrative developments. Although on a lot of songs Hellhammer are inclined to having passages where the song title is repeated, these do not constitute a chorus but rather the central motif of each song. Each composition on Satanic Rites is made of one central motif that does then interact with three or four other motifs in a myriad of ways.

On 'Messiah', the initial theme is introduced and then cut up with a one note power chord sequence that creates tension. Instead of releasing said tension to another riff to create more tension or to release it, they return to the initial theme and this releases all the tension unto it and allows the listener to fully enjoy this stomping apelike riff. On other tracks like Euronymos (notice how half of Mayhem took their pseudonyms from this album) the band will start with the most stereotypical major scale rock riff before a tempo change and the chord progression is derailed into minor scale territory as much as possible before being broken up by the initial happy theme that takes one last descent into madness.

'Triumph of Death' is really the first push into the death metal riff maze as we know it. It starts with introductory noise before moving on to a Black Sabbath like riff played at a slow grinding pace, potently demonstrating the gravity of Death. Then, it slows down even more on a chromatic progression similar to what bands like Asphyx would develop into a dramatic dirge. A new theme is introduced with a tempo change that drives the composition forward as it takes all the momentum of the previous slower section and guides us through the journey portrayed by the lyrics.

A counter melody of one note is introduced that allows Hellhammer to slow down and reintroduce the Sabbath riff, but under completely different circumstances that allow the composition to springboard into a simplistic riff that then breaks off into a solo. Afterwards, it returns to the faster section, managing to then seamlessly slip into the exceedingly slow riff and fading away like life itself.

The band creates the template that Death Metal bands all over the world would then use to express their ideas. Hellhammer accomplished this by using a very limited number of motifs that were embellished in multiple ways in accordance to their place within the narrative. These motifs were then used in different parts of the song to carry on momentum, and to convey the victory of Death over life. This composition represents the birth of death metal and the main factor that would emancipate it from the shadow of speed metal.

Hellhammer understood their influences yet rejected their heroes tendencies to fall into rock and roll kitsch and used the grimy reality of the first Discharge albums to take thee metal lore further down into the depths than metal had seen before. The aesthetic and compositional techniques may fail to impress new listeners of metal, considering how each idea on this album has been used by countless bands and developed in infinite ways. But Hellhammer had very little material to draw influence from and it morphs its tame influences into something truly unique and mesmerizing that will still inspire countless bands to this day.

Form and Function

Musical innovation does not spawn independently. Most of the progressions in underground metal have taken stylistic influence from more accessible genres and within those aural parameters created a new foundational narrative to divorce the context from the aesthetics it had previously used as a guideline. This approach allows for a less jarring immersion into a musical journey while at the same time utilizing tropes of superficial familiarity to manipulate the audience into being subjugated to an indirect path towards the artistic catharsis of unique expression that is the spiritual negative of the aesthetics used. On *Satanic Rites*, we can observe how Hellhammer has utilized the foundation of punk rock to shape their sound while introducing a unique tonality and dynamic scope to flesh out the beginnings of a new musical genre.

The initial encounter with the band's sound is limited to one speed and 5th chord shapes (power chords) that to the common listener will not be far removed from punk rock. The arrangements are similarly lifted from that genre as the narrative relationships are limited to little more than two phrases. What is unique, is that the "chorus" element of the song, or the anthemic phrase that bears the most dynamic catharsis, appears instrumentally, as in the track 'Messiah'. At this point in history, the rebellion present in the initial phase of punk had become innocuous and fashionable, and to represent a true sense of rebellion, the underground had to go further. Removing the vocals from the phrasal focus of the song develops a true rebellion from songwriting familiarity, and is only a hint at where the band would further manipulate the audience as the album continues. To further cement the divorce from the punk rock foundation, this particular phrase, while comprised of the 5th chords of punk rock, shifts chromatically to provide a climax that is cathartic in terms of momentum but aloof with regard to tonality.

It isn't until the third track, 'Buried and Forgotten', that the band completes its functional divorce from punk altogether. Tempos slow to a doomy crawl and where a somewhat predictable tonality had been the bedrock of the music overall, riffs now shift from minor to major keys with obvious disregard to familiar phrasing. Phrasal length has now abandoned strict four-or-eight beat counts, slow melodies with single notes taking up whole measures emerge. And where drumming had previously been limited to a Motörheadesque continuous drive, percussive voids are present to allow full melodies to retain focus and accents are used to provide importance to specific notes within each phrase. Certain notes are bent out of pitch with little rhythm underneath them to force the audience into a lull of uncertainty and anticipation. As this journey into foreign musical territory develops, the vocals shift from anthemic punk to satanic oratory. The audience has now been fully bait-and-switched.

As the record progresses, the band takes its established foundation and shifts aesthetics from punk rock familiarity to its own voicings repeatedly while occasionally adding new elements, such as the bare abstractions of 'Triumph of Death'. The latter allow the punk verses that bookend them to force a duality that was never hinted at in the monochromatic 'Messiah' and the erratic tempo shifts of 'Eurynomos'. These, because they are centered around power chords, allow for a full manipulation of the listener as an aesthetic familiarity is approached but contextually nearly derailed.

Brief respites in momentum are provided by the longer held notes over percussive voids, as shown in 'Revelations of Doom/. Conversely, during the two-step rhythmic anchorings of 'Reaper', which showcase a flair of punk attitude that functions purely transitionally in-between doomy segments. While almost all of the songs are limited to very few phrases, the dynamics present in the tonality and occasional musical flourishes versus the continued percussive momentum cause the two dimensions to mean more in juxtaposition than their isolated elements would allow.

By the album's end, the listener has become fully immersed in the conflict that the ambiguity of chromatic phrasing provides when coupled with the impetus of punk rock drumming. Despite this familiar foundation, an inversion of punk ethics is fully realized as a result of the lack of focus on melodic vocal, and the anticipation of the impending catharsis of chorus that a bridge provides in song arrangements. It is in this way that a burgeoning path towards an uncharted musical territory is achieved. The outro of the record completes the journey as all sense of musical familiarity is cast aside in favor of a devolving of musical principles to allow just a blasphemic marrow to flourish. Few bands have done with a familiar musical framework what Hellhammer has done on *Satanic Rites*, and this exposes the meaning of true artistry within not just underground metal, but musical expression as a whole.

> Nicholas Vahdias & Creed Braddock DEATH METAL UNDERGROUND

MEMO FROM PROZAKHISTAN

Greetings, fellow metalheads,

Times seem grim. The orcs have taken Osgilliath and approach the gates of the white city. Western Civilization is still dying, accelerated by democracy and consumerism, but rotten to its core with a lack of hope. Metal once gave that hope by showing us an alternate morality comprised of effective realism and epic mythos. Many of us want to live in that time again, but it will not happen through democracy or consumerism. We must choose our leaders and then all of us participate in restoring and advancing the greatness we have known.

Mythological Metal

What separates metal from any other genre? Since its founding days, the metal genre has had a perspective that is bigger than the human individual, or the attitudes within the group. Metal takes the view of history, of myth and legend, and of nature, but never the individual human. In a world of "yeah yeah baby" rock songs and introspective navel-gazing ballads, metal is like the hand of death itself: it proclaims the limits of human knowledge and the smallness of the individual, which is a way of getting people to look at the broader consequences of their actions. This is significant because most people look at only what they want in the moment, and the only consequences they think of are social, such as negative results for them personally. From the mythological-political Spenglerian view of "War Pigs" to the metaphorical mythos of "Hardening of the Arteries," and even venturing into more esoteric fare like Demilich or Averse Sefira, heavy metal thrives when it is mythological. When it attempts to write about real-world issues in concrete human experience or speak from an individual perspective, it falls into the same sappy tropes as hard rock and becomes the world of navel-gazing indie combined by desiredriven pop.

The Return of Experts

After "Eternal September," the internet embarked on a course to being essentially spam. Most of it is now controlled by a handful of companies — Amazon, Google, Apple, Netflix and Twitter — because people go to these sites to interact with others instead of visiting individual sites for the content there. This mirrors what happens in the real world, where anything which requires a brain to understand is in the minority and whatever emphasizes group activities — sports, pop, shopping, politics — takes up most of the focus. When one goes to a book store, most of what greets the customer is novels, self-help guides, and books about mainstream culture. Tucked away in the back are the information resources and literature. The same thing happened to the internet, and then to metal. Since experts were no longer required, people ran out and downloaded or streamed whatever struck their fancy. That caused music to plummet in quality because novelty and uniqueness prevailed over quality. In return, people are returning to the radio model in order to restore the strength of experts and find quality music again, or are simply disconnecting from any search for music of depth at all.

> Brett Stevens EATH METAL UNDERGROUND

A FASCIST, I?

Words by Miguel Serrano, in Adolf Hitler, El Último Avatara, page 27:

ORIGINAL QUOTE: "Me enclaustré en mi cuarto, llevando conmigo todos los libros que pude sobre marxismo; de Bujarin, de Prenan, del mismo Marx. La literatura rusa promarxista la conocíamos muy bien en nuestro círculo de escritores: Boris Pilniak, Svolod Ivanov, Constantin Fedin, Gladkov, Gorki, etcétera. Estudié, leí. Y un día salí de mi retiro convertido en antimarxista declarado. Aquello era falso, un engaño, una aberración filosófica y científica, una religión para resentidos y débiles mentales, que tenía el poder de movilizar las amarguras y los resentimientos contrahechos de los esclavos, contra todo lo grande, lo bello, lo justo, lo fuerte de verdad. Era una conspiración siniestra."

TRANSLATION: "I hid away in my room, taking with me all the books on Marxism that I could; of Bukharin, of Prenan, even of Marx himself. The pro-Marxist Russian literature we knew so well in our circle of writers: Oris Pilniak, Svolod Ivanov, Konstantyn Fedyn, Gladkov, Gorki, etc. I studied, I read. And one day I came out from my retirement transformed in a declared anti-Marxist. All that was false, a deception, a scientific and philosophic abherration, a religion for the resentful and the mentally weak, which had the power to move the mishappen resentment and bitterness of the slaves, against all that was great, beautiful, just, and truly strong. It was a sinister conspiracy."

and then...

ORIGINAL QUOTE: "Fui atacado y ataqué a Huidoro, a Neruda, a Pablo de Rokha, y a otros. Un día, el poeta Pablo de Rokha me acusó de fascista. Esto me impresionó. ¿Fascista yo? ¿Qué era el fascismo y por qué se me acusaba de serlo? Conocía al marxismo, pero nada sabía del fascismo. A lo mejor, yo era fascista... Pero aún me resistía." TRANSLATION: "I was attacked by, and I attacked, Huidoro, Neruda, Pablo de Rokha, and others. One day, the poet Pablo de Rokha accused me of being a Fascist. This caught me by surprise. A fascist, I? What was this Fascism and why was I accused of being one [a Fascist]? I knew Marxism, but knew nothing of Fascism. Maybe, I was a Fascist... But still I resisted [the notion]."

In the same spirit we ask:

Fascists, we?

ADVICE FOR SELF-CRITICISM

The best tool of a musician is his ear. Therefore:

Listen

Play or read harmony and melody separately several times. This sometimes prevents self-deception. Perhaps only one of these factors is poor, its shortcomings hidden behind the virtues of the other. If the harmony progression is satisfactory the beginner may easily overlook shortcomings in his melody. A good melody should be smooth, fluent and balanced when it is played without accompaniment.

Analyse

Be conscious of the significant features of the basic motive, and determine whether they, or the less characteristic, are developed. There may be empty segments with no real contents, without significant melodic or rhythmic movement, even without harmonic change.

Eliminate non-essentials

Too much variation, too much embellishment and figuration, excessively remote motive-variations, too abrupt a change of register, may contribute to imbalance.

Avoid monotony

Too many repetitions of tones or melodic figures are annoying, if they do not exploit the advantage of a repetition —emphasis. Watch especially the higest

tone of the melody. The climax normally apears toward the end, and can be repeated or exceeded only with caution. Beware of too restricted a compass, and avoid moving too long in one direction. Evaluate sensitively the endings of the phrases.

Watch the bass line

The bass was previously mentioned as a 'second melody'. This means that it is subject to somewhat the same requirements as the principal melody. It should be rhythmically balanced, should avoid monotony of unnecessary repetitions, should have some variety of contour. Chromatic progression can be as melodically advantageous as in the principal melody.

Arnold Schönberg

In Chapter XII of Fundamentals of Musical Composition

BLACK FLUXIONS

In his quest for accuracy and rigour eventually leading to his contributions to Calculus, Sir Isaac Newton borrowed terminology from an area of classical mechanics called Kinematics[1]. The terms *fluent* and *fluxion* incorporated eventually came to be known as *variable* and *derivative*. Each set of terms has its advantages in describing the object in question, highlighting one or another aspect. *fluxion* in particular is quite useful in poetically illustrating an 'instantaneous rate of change,' and may serve us outside the realm of pure mathematical abstraction to bring attention to such immediate movement at each point in time. So, while the change from a measure to the next, from an idea to the next are changes in *fluents*, there can be said to exist *fluxions* in music which describe movements across a separate dimension —that of the inner experience. But such a transposition into the realm of musical description is only metaphorical, if useful to expand perception, and should be taken as a flexible mental aid.

Metal can be reduced to musical phrases, around which percussive patterns of different timbres and complimentary effects are added. In its most natural state, divested of rock and blues voicings, metal music is monophonic [2]. Many bands from the original underground throughout the eighties, constructed monophonic textures consisting of a guitar and bass playing the same notes, differing in any case by an octave, and only carefully and sparingly resorting to a separation of a fifth between the instruments. The other most common technique along this narrow bridge to the expression of power is the organum [3], albeit used in its most simplified form only, allowing for a sense of space and relative movement while limiting any weakening effects over the main phrasal line.

Metal inherited the guitar-riff from rock n' roll [4] as part of the heritage of blues music. The phrases were already present in blues, but as short rhythmic bits that cycled obstinato-style under the characteristic explosiveness of African vocalizations. The riff passed on to rock music, which dillutes the powerful and raw effects of the blues riff. It brings these effects under the umbrella of ready-made chord-cycle recipes over which a melody line is highlighted, and which melody line is the true center of rock music. The hard blues rock of Jimmy Hendrix brought back the crudeness, & amp; informed hard rock, as well as the earliest proto-meta, on the folk use of the guitar-riff. Black Sabbath finally took the riff and turned it into a technique in the service of a longer, more expressive phrase with echoes horror music soundtracks [5].

From the early phrasal music of Black Sabbath and its revival in eighties underground music[6] we can see how the guitar-riff, in its phrase-oriented usage, can be made to create textures that create both ambience and decisive movement beyond melodic-harmonic distinctions by focusing on its modal aspect. It can be said that when metal attempts to break into the melodicharmonic paradigm of mature European classical music, the power of the guitar-riff is taken away, quickly dragging down metal into a mediocre form excelling at nothing. The strength of metal music lies in preserving the integrity and power of the phrasal-riff through strict commitment to balance among an overall monophonic texture, a sensible use of organum, sensible use of doubling ('harmonizing') and an extremely measured use of polyphonic techniques. Introduced through the medium of the phrasal guitar-riff, the movements, motif-relations and motif-variations wield an immense power.

Less obvious is the discovery that the essence, and hence potential, of metal lies beyond the guitar-riff or the phrase in itself. That is, the inner experience which metal phrases induce in themselves and in sequence is connected to a sense of both movement and permanence, relative change through immanence —change not only through time but in-time— the universe in a drop of water, eternity in an instant. This is the black *fluxion* that is active within and throughout albums such as *Hvis Lyset Tar Oss* and *Transilvanian Hunger* (1994) eluding as they do all concrete analysis against them but also in their favor —the bulk of which remain poetical allusions. The creation of *fluxions* appears to involve the testing and careful development of phrasal guitar-riffs. Effectual bringing about of the appropriate *fluxion* needs the clearest self-honesty of the artist regarding the rise of their inner experience and its circuit-like reflection with the musical passage created. The rediscovery of said *fluxions* lies beyond the first threshold of experience of the corresponding phrasal guitar-riffs, and many listeners are able to sense them while remaining unable to verbalize their experience because of the lack of an abstract and theoretical framework the terms of which can be referenced [7].

Against first appearances, we are not entirely contradicting the nonreferentialist [8] position. The idea of the centrality of a *fluxion* in the metal dynamic pertains the fact that there is an element of living (as opposed to written down, or reduced) music that involves the inner experience in-time. The inclusion of the inner experience within a rational discussion on music aesthetics may appear to revive an empty metaphysical tendency to cite objects and events beyond perception or description, but rest assured that this is not the case at the present. The *fluxion* in question is specifically the perception of a rent opening, a space created, a movement realized, by the phrasal guitar-riff as a unit. Furthermore, this helps us come to the realization that historically, and in essence, metal music moves towards pieces composed of 'flows' [9]. In metal analyses, reducing the music to 'riffs' or simply 'phrases', while wellfounded, always renders us unable to grasp the aforementioned essence. The concept of *fluxions* and their role in the concept of a music consisting of *flows* may provide the abstract basis for a more encompassing understanding.

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Notes

[1] https://www.britannica.com/science/mathematics/Mathematics-in-the-17th-and-18th-centuries#ref536318

[2] https://www.britannica.com/art/monophony

[3] https://www.britannica.com/art/organum

[4] Particularly illustrative is the style of (raw) delta blues as exemplified by Son House. The music of enjoyable but ultimately irrelevant music like that of Motörhead proceeds directly from said raw blues music, and has little to do with the development of metal music, except as mere middle-man.

[5] The recommended recording of this is the *War Pigs: Live in Paris* (1970) live performance comprised of some of the best pieces from Black Sabbath's first two albums. The band's third album, *Master of Reality* (1971), brings their musical discovery to a halt, and later albums see them back-tracking into rock-n'-roll dilution.

[6] Apart from the household names of Bathory and Hellhammer, and the pioneering early work of Morbid Angel going back at least as far as 1986, the rehearsal-demo *Bestial Death* (1985) by Poison is an exquisite raw demonstration of natural, flexible and almost improvisatory expression of the phrasal riff in an expressive narrative.

[7] Against what many a deficient thinker has said in the past, humans are able to understand and think a lot that they cannot verbalize, and they also seem to verbalize a lot about what they do not understand. Furthermore, much can be lucidly experienced and remembered without having the words or eloquence to precisely describe such an experience.

[8] https://www.britannica.com/art/music#ref64616

[9] Not to be confused with what has been termed "flowing black metal", where word 'flow' refers to the sole reliance of this subpar style of black metal on an uninterrupted flowing melody.

TEMPUS MORTIS

Our commentary on the work of Parabellum must start by going beyond genre sectarianism that plagues the metal landscape. This rejection encompasses the allegations and claim to uniqueness of the so-called Colombian "ultra metal" back in the eighties. To begin with, Parabellum is arguably the originator of any and all musical contributions by said movement and style. That is to say, "ultra metal" is Parabellum. All other bands subscribing to this approach are seen to grasp only a fraction of the possibilities, with unique propositions that fell short by an apparent lack of insight of what the breaking of chains occurring here could lead to. Where the movement was clearly imitating the visible distinctive traits that Parabellum exhibited, it was this band alone that cultivated twisted vociferations, stop-go 'hardcorisms' and unconventional ways of utilizing caveman black metal riffs into compositions that were not only well-beyond their time, but which signal a timeless approach that could inform possibilities for the future of metal well into the 21st century.

At its most metal, we find traces of eighties underground metal in thin bits, but assembled and executed to mean something entirely different. One could arguably even find here the techniques of the earliest Bathory and even Venom, except for the fact that Parabellum's earliest compositions are contemporaries of said early acts, and are not influenced by them. The drumwork is an application of hardcore punk alla Discharge, adapted to new uses. The guitar is often performing basic power-chord-driven metal phrases in short forms, while at times appears visibly affected by the darkest ambient-progressive of the seventies, coagulating into a unique expression of minimalist extreme metal guitar technique. The vocal approach mixes what would become a staple of Colombian underground metal vocals, a kind of angry-man low-tone bark, with wild high-pitched screeches like claws on iron, both of which succeed each other, or even combine within a passage, thus providing the asymptotes for an extremely wide range for the vocal to unravel its drastic contours. Surprisingly, the vocals are rather intelligible, demonstrating an even greater control and fusion of function and artistic expression. What is most laudable about Parabellum's music, to those who can digest its confusing aesthetics and perhaps somewhat imprecise instrumental execution, is that the effects created by a highly idiosyncratic language never become the centerpiece of the music. The musicians are always in control of the techniques that have been developed, and these are always used towards compositional aims, producing arrangements that are made up of —but which ultimately dwarf— the shocking sonic effects of individual moments. What we find in Parabellum is some of the greatest raw composition to be found in metal, unmatched in the alliance it contains between anarchic freedom of expression with an almost militaristic focus upon concepts and methods musical and otherwise. To say this is an organic, natural-sounding music is not only obvious but ultimately unnecessary. More impressive still is that meaningful arrangements of unhinged sounds have been in turn organized into solid structures to such a full extent that a total integration of being arises in the music. Terror and despair are the defining characteristics of this music that is at once superbly detached and mindlessly entranced in a preternatural source.

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DE VERMIS MYSTERIIS

Sweden's Angramain'yo was responsible for various, interrelated black metal projects in that appeared in demos during the years 1991 and 1992. They were all rather primitive, clearly eschewing musicianship for musical elaboration on minimalist premises. In, Desentery, the artist appears focused on developing a clear structure for the crudest but expressive phrasal riffs, this flourished into the project for which he is mostly known: Azhubham Haani. The transition from the precursor to the actualized musical goal came in the form of a higher awareness of the 'sound' principle, utilizing structures to define areas of mood by variating texture, intensity as well as the vocal tone, the last within limited bounds. Somewhere in this journey we see the appearance of a singel rehearsal take from an alternate project called Daemonius. Contrary to the more dark cosmology of stars and blackened spaces depicted by the music and words of Azhubham Haani, Daemonius would rather attempt to formulate a mysticism of violent naturalism not unlike the spirit and musical approach of Ildjarn, however informed by the artist's personality. Before serving prison for stabbing a man in the throat, Angramain'yo brought to our world the crown jewel of his underground metal achievements in the form of a veritable dark revelation: De Vermis Mysteriis.

De Vermis Mysteriis appears for the first and last time in a demo split with Azhubham Haani. Once again we see a forking of ideas which feed each individual channel with increased power. The first of these changes can be heard in the tape for a rehearsal that ostensibly took place on September 20, 1992, containing music by Azhubham Haani and Daemonius, which further differentiates Azhubham Haani into a smoother flow, while discharging the more violent impulses into Daemonius. The present split breaks open the tendencies in Azhubham Haani, refining old songs in performance but in a way that we sense they are brought to a final halt in development. That these are relegated to the second half of the two-way split is telling, and in light of the more exploratory and abherrant material presented under the monicker of De Vermis Mysteriis, Azhubham Haani pieces are reduced to a mere commentary, a vestigial remembrance. It is auspicious that the artist was interred symbolically and mentally as a consequence of his violent crime, for no other dark works by him appear after his time in prison. The bloody transgression would seem to come to us as the climax to this series of works, the artist giving himself away after finally opening up a gateway to strange lands and times, evoking sensations from a bloody cosmic aeon, the reign of sin.

And so, we proceed towards a discussion of this largely unknown work of dark sorcery given the recognizably esoteric name of De Vermis Mysteriis. Riffs there are only primitivistic traces of, and the arrangements which are often underpinned by a tribalistic building towards simple rhythmic frenzies are given soaring accentuation by the timely intrusion of the synthesizer. The phrases that help emphasize the direction of flows, and which indeed help situate it beyond doubt as metal music, advance at a very slow pace and often in close and repetitive movements that allow other aspects of the music to variate under it. Contrary to standard operation, here we find guitar phrases that function as sturdy pillars of deep blue into hues of dirt brown and yellow and grey, with synths that caress the rest with a transluscent crimson fabric. The drums are then free to improvise within a strict ritualistic function, summoning, beckoning, inciting, instigating. Overlayed vocals become a necessary part of the music as dramatic instrumentation, rather than as typical vocal lines. These sometimes croak words in screechy tones, but most of the times there are desperate screams, blood-curling wails, hushed and guttural whispers, and even demented laughing. Enter at your own peril; revel in the terror of immortality, the will to live deliciously...

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BURIED & FORGOTTEN

Regarding Hellhammer - Buried & Forgotten (7" Bootleg, 1983)

This rare 7" is actually a bootleg edition released somewhere in time (1998?) by an obscure label under the strange name "Hellhammer's Necromaniac Union". It includes two tracks, namely a live version of the song "Buried and Forgotten" and a rehearsal take of "Messiah." Both songs appear in the third Hellhammer demo, *Satanic Rites*, arguably the artistic peak of the band, short before its breakup. These versions were recorded during the year 1983, and although the artistic value is quite limited here, from a historical point of view it is an interesting document, since it allows a gaze at what the band was feverishly working at during that magmatic year. As could be expected, the sound is rather poor, especially in the live track, yet there is some kind of magic pervading the atmosphere, not too far from what one can feel when listening to Mayhem's *Live in Leipzig*.

"Buried and Forgotten" is a primitive version of the song included on *Satanic Rites*, in the sense that the arrangements are more basic and reduced to the core. This showcases even more clearly how Hellhammer were able to see beyond their worship for Motörhead and reach to the doomy influences from early Black Sabbath that had been dormant and forgotten for more than a decade. With its mid-tempo rhythm and simple yet majestic riffs, Hellhammer opened the gate for a sinister and mythological worldview to come back and claim its place in the realm of metal. This same song would later appear in the second Celtic Frost full-length in all its glory under the name "Necromantical Screams," however the many embellishments that were added to it somewhat hide its primeval purity and power.

The rehearsal recording of "Messiah" is probably less impressive, but not without interest. What we hear is a noisier rendition of the demo version, with distant vocals, raw guitars and a somber "d-beat" percussion that generates an almost trance-like effect. By virtue of the simple and repetitive structure, the drums are reduced to a monotonous frame that puts the focus on the guitar flow more as a narrative than a succession of riffs, a presage of the underground metal to come. The recording on *Satanic Rites*, due to its better quality, is cleaner and more understandable, but somehow feels more connected to the contemporary NWOBHM sound. In contrast, what we hear in this 7" is definitely darker and more evil. Although those are not objective features that influence the quality of the music, they do enhance the listening experience and show the composition's greatness under a different, dimmer light.

All in all, this is neither a hidden gem nor an essential material for any metal fan. It is merely an interesting glance at a transitional phase in one of the most groundbreaking bands in metal history, offering, by way of comparison, a new point of view to address the magnificence of their greatest opus.

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Extracted from:

Multiple Personality Disorder - A Case Report From Northern India

by Anju Gupta, Deepak Kumar

Multiple Personality Disorder (MPD) has been reported sparsely from the Indian subcontinent. The index case is presented for highlighting its atypical features, which possibly has a determining role in its course and prognosis. These atypical features included the uncommon stress, longer duration of alter state (than host state), and the absence of history of physical and sexual trauma. The case also signifies the utility of short-term behaviour therapy in place of complicated and long-drawn psychotherapies.

Multiple personality disorder (MPD) is a well-known entity. As per ICD-10 (WHO, 1992), it is characterized by presence of two or more distinct personalities within a single individual, with only one of them being evident at a time. Each personality is complete, with its own memories, behaviour, and preferences; these maybe in marked contrast to the single premorbid personality. In the common form with two personalities, the two are almost unaware of each other's existence. Change from one personality to another in the first instance is sudden and is closely associated with traumatic event. (...) This article consists of a case report of MPD from Northern India presented for highlighting its atypicalities.

A differential diagnosis of depression, epilepsy and trance possession syndrome was entertained. Absence of persistent mood changes and loss of interest and enjoyment and reduced energy ruled out depression. Clinical picture, normal CT and EEG records did not favour diagnosis of epilepsy. The alter states in this case could be differentiated from trance possession states, as patient was not aware of her immediate surrounding and her true identity during these attacks and did not remember about these episodes in normal periods. During possession periods, patient remains apparently conscious of his/her immediate surroundings and maintains an awareness of his/her true identity. Patient is also aware of his past episodic possession during the period when he/she is not afflicted. The personality assumed is always that of a concrete known person or a deity whose characteristics are socially agreed upon.

WHISPERS OF THE KABEIROI

Extending further into the past, and lying in deeper recesses of mystery, are the cults and legends of the ancient Pelasgians. Their symbols, gods and myths included precede, and in a way bring forth the Hellenic [1], while remaining in a relative obscurity even when the cults were known to be active [2]. Among these obscure cults was that of the Kábeiroi (a.k.a. Cabiri), a group of unknown but powerful beings tracing lineage to Rhea —the feminine Titan of Saturn [3]—and to the vast Sea [4].

Jung recounts that the Pelasgians brought the cult of the Kábeiroi along with the rest of a ancient tradition of worship for their dark Goddess [5]. In the same place, Jung affirms these powerful beings were related to a theme of creativity, origination and libido ('mental energy', in Jungian theory [6]), and that the Kábeiroi "invented Ephesian magic formulas and the musical rhythms". Furthermore, of the Kábeiroi's cult Georg Luck says "But the goal of all these rites is the same: 'to become one' with the deity (*henosis*, *unio mystica*). Once you have entered trance, you are no longer the worshipper, you become the deity you worship." [7].

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Notes

[1] Robert Graves, The Greek Myths, 1955.

[2] "The gods worshipped in Samothrace, the Curbantes and Corybantes, the Curetes and the Idnsan Dactyli, are said by many persons to be the same as the Cabiri, although they are unable to explain who the Cabiri were.", Strabo, The Geography of Strabo, translated by Hans Claude Hamilton and William Falconer.

[3] "[T]he goddess created the seven planetary powers, setting a Titaness and a Titan over each. Theia and Hyperion for the Sun; Phoebe and Atlas for the Moon; Dione and Crius for the planet Mars; Metis and Coeus for the planet Mercury; Themis and Eurynmedon for the planet Jupiter; Tethys and Oceanus for Venus; Rhea and Cronus for the planet Saturn.", Robert Graves The Greek Myths, 1955, in 'The Pelasgian Creation Myth'.

[4] "[T]he sea is an emblem of purity, as is evident from the Orphic hymn to Ocean, in which that deity is called $\theta \epsilon \omega v \alpha \gamma v i \sigma \mu \alpha \gamma v i \sigma v$, theon agnisma megiston, i. e. the greatest purifier of the gods: and Saturn, as we have already observed, is pure [intuitive] intellect. And what still more confirms this observation is, that Pythagoras, as we are informed by Porphyry, in his life of that philosopher, symbolically called the sea a tear of Saturn." Eleusinian and Bacchic Mysteries: A Dissertation, Thomas Taylor, Alexander Wilder (Ed.), 1891.

[5] "[T]hose mysterious chthonian gods, the sons of Hephaestus, the Cabiri, to whom great power to perform miracles was ascribed. The name signifies " powerful," and the Samothracian cult is most intimately united with that of the ithy-phallic Hermes, who, according to the account of Herodotus, was brought to Attica by the Pelasgians. They are also called μ εγαλοι θεοι, the great gods." Carl Jung, Psychology of the Unconscious, 1911.

[6] See Carl Jung The Theory of Psychoanalysis, 1915. (Amazon) [Editor: The reader is strongly encouraged to study in it Jung's decisive corrections to Freud's pathology-based outlook. Wisely read, this concise and fundamental work potentially opens the door to much more than a theory of psychology.]

[7] Georg Luck (Ed.), Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds, John Hopkins, Second Edition, 2006.



I took this photo when my wife and I reached the end of the Portage hike in Whittier, Alaska. It was taken on March 5, 2018 just after a snow storm. The hike was all uphill and through knee-deep to waste-deep snow.

Before we set off on the hike, we did not know how long it would take or what the view would be like at the end. Several times we considered turning back because it was obvious no one had been there in a long time, and the trail ran along the edge of steep cliffs and ravines, which made the deep snow even more threatening and treacherous. Because of this, reaching the end was all the more stunning. I imagine that hikes such as these provide inspiration to many followers of death metal and black metal, as they do to me and my wife.

For scale, those green shrubberies in the foreground are 6'-10' pine trees. The glacier you see is Portage Glacier, also accessible by walking across a frozen lake in winter before you enter Whittier. The photo bears some resemblance to "In the Raftsund Mountains" by Theodor Kittelsen (no doubt familiar to readers here) and we felt as insignificant as the hiker facing his task in that painting upon reaching the top.

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What is needed is a living tradition, one that evolves and grows as essence into the forms of new situations and formulations. That is to say, tradition itself must be able to evolve in order to match the evolving species to which it is relevant.

Even more importantly, this living organism that enhances and channels the collective experiences accumulated through the history of a group, should also itself improve. And so ideally, tradition should not only remain relevant and useful, but it should also become more efficient, the proof of which is speedier and more powerful, pervading results.

Above and beyond either an ensconcement of tradition or its rejection is the more important vision of a timeless attitude that understands each individual, group, style and technique as a link on the chain of causality.

The individual partaking of this timeless vision recognizes, studies, respects and enhances the best from the past while at the same time treading a unique path that exhales particularities, idiomatic and organic approaches to both technique and structure.

