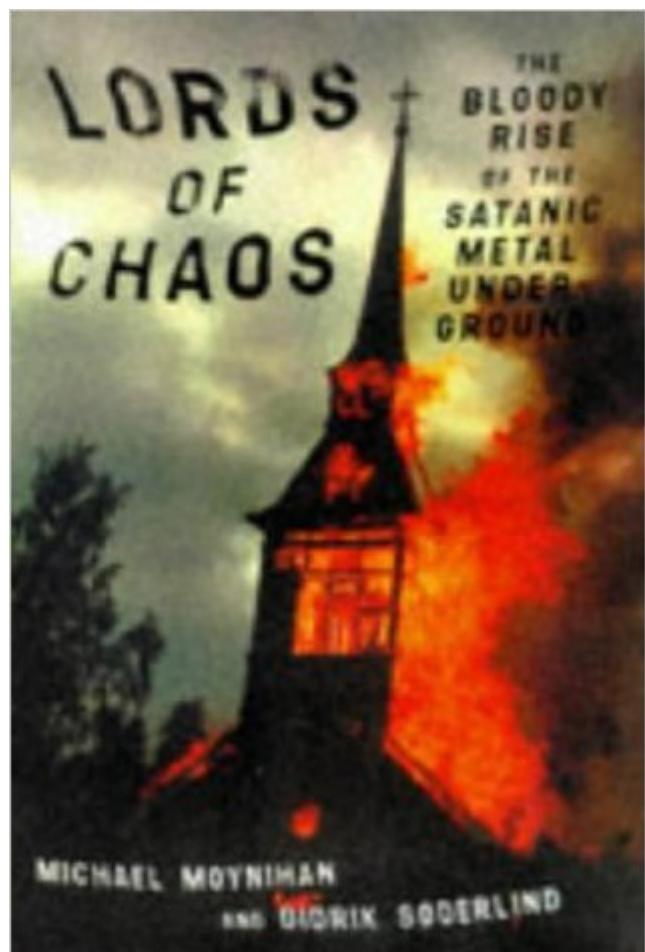


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# Lords Of Chaos: The Bloody Rise Of The Satanic Metal Underground



## Synopsis

Chronicling the rise of the Black Metal subculture and the terrifying violence by its fans, "Lords of Chaos" takes readers on a tour of this antisocial, occult-influenced ideology that encourages violence and murder. 50 photos. 239 illustrations .

## Book Information

Paperback: 358 pages

Publisher: Feral House; 1st edition (December 1997)

Language: English

ISBN-10: 0922915482

ISBN-13: 978-0922915484

Product Dimensions: 9.1 x 6.1 x 0.8 inches

Shipping Weight: 1.6 pounds

Average Customer Review: 4.0 out of 5 starsÂ See all reviewsÂ (98 customer reviews)

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## Customer Reviews

"Lords of Chaos" is a very well-written book that documents certain key events in the rise and fall of the Satanic movement in extreme metal. Beginning with a slight history of the proto-black/death metal bands of the '80's (i.e. Bathory, Venom, King Diamond, Slayer, etc...), and bringing the reader to the early '90's when the Norwegian black metal scene declared its supremacy, this book tells it like it was. Everything from the church burnings (for which Samoth of Emperor was imprisoned), to Faust's (Emperor's drummer) murder of a homosexual fan, to the suicide of Dead (Mayhem's vocalist), to the murder of Oystein "Euronymous" Aarseth (Mayhem's guitarist) at the hands of friend and Burzum mainman Varg Vikernes, to the German band Absurd's own transgressions in the following years, this book is pretty much a black metal historian's dream. The philosophy is not elaborated on as much as it should, but there are several chapters that deal specifically with Anton LeVay's brand of Satanism (right down to an interview with him) to several notes on Nordic/Viking mythology, and plenty of rare photos and interviews with key personalities in the scene, including Ihsahn (Emperor), Varg (Burzum), and even the guys in Cradle of Filth (a.k.a. black metal goes pop). It is definitely not for all tastes, and even fans of black metal may find it horrid to find that a

scene that carries so much enjoyment also carried such terror and insanity. Not for the weak of heart. Other than that, it is an interesting read...

...are some of the customer reviews I have just read, from impressionable, probably disturbed youngsters writing things like "Hail Sathanas" and recommending this book to all black metal scenesters as a "how-to" guide. Obviously these kids have MISSED THE POINT. Sure, the music is compelling--having worked in a record store that sells recordings by Burzum and Emperor, amongst others, I agree that black metal is quite unlike anything else out there and musically ingenious. But the philosophy behind it--NO WAY. I have no love for Christian belief systems, either, but this does not mean I condone the sort of blind, unrelenting, emotionless hatred and destruction perpetrated by the followers of black metal philosophy. The two journalists who wrote this book did a fine job of researching, interviewing and trying to be objective, but nothing in this book acts as an encouragement to embrace national socialism, or Satanism, or murder and church-burning--nothing. The most intriguing part of this book, which unfortunately the authors did not address in detail, is how little jail time and punishment was given to these black metal criminals. They are continuing their message of hate from jail, inciting their (very young) followers, and they'll be out in a matter of years, with every intention of committing other crimes. Even Vikernes will only be 42 when he is released. It saddens and frightens me that some people see this work of research into destruction and violence as some sort of handbook. I urge those people to read this book again, more carefully, without focusing only on the bloody murders and the nihilistic spoutings, and at least try to understand what happens to these people, what the consequences of their actions are. The best example is the interview with Ihsahn of Emperor--I don't agree with his beliefs, but he is one of those people who would understand that I don't have to--he seems to have his head on straight, at least, and a good grasp of what his beliefs actually mean. Read this book as the sociological study that it is, and hear the music as works of art, not as incitations to violence, and understand what it is that drives these people to embrace heathenism and Satanism--which is the best way to distance yourself from the actual violence, as the authors of the book have done. I congratulate them on a well-researched, intelligent account of black metal, and regret that there are those who cannot see beyond the hatred and gore to understand their objective account.

Disclaimer: the author of this review is a serious Burzum fan. Moynihan comes off as a man with a mission in this one . . . the mission being to prove that the entire second wave of black metal, of which the so-called Norse Black Metal Mafia was an integral part, was an expression of the rebirth

of the spirit of National Socialism and Paganism within Scandanavia and people of Germanic/Scandanavian descent. While this may have been the view of a very few select members of "the movement," particularly Varg Vikernes; it certainly wasn't the outlook of others who helped create the medium. The book focuses mainly upon Moynihan's misrepresentations of Varg's anti-Semitic Neo-Pagan philosophies and Moynihan's own biases and views, and completely omits large parts of the entire history in order to make the Black Metal Movement seem like it was a well formed crusade in the name of Quisling influenced Facism and Paganism. The history and role of many key bands, most glaringly Darkthrone and Thorns, are completely omitted, while more interesting and obscure stories such as the death threats levelled against the band Fleurety are completely ignored. Moynihan also turns a blind eye to important non-Scandanavian bands such as Tormentor and Sigh. "Lords of Chaos" is well written for all of its faults, and is important in that it attempts to chronicle the history and philosophies evolved by an astounding group of musicians. It contains a great deal of photos and does contain a few good interviews - the most exciting of which are probably those with Garm of Ulver. One may wish to take these interviews with a grain of salt, considering to what degree Varg's comments were apparently distorted. The book gets a second star simply for the photos and the fact that Moynihan even bothered to tackle a difficult topic, despite his cheesy paparazzo approach to the subject.

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