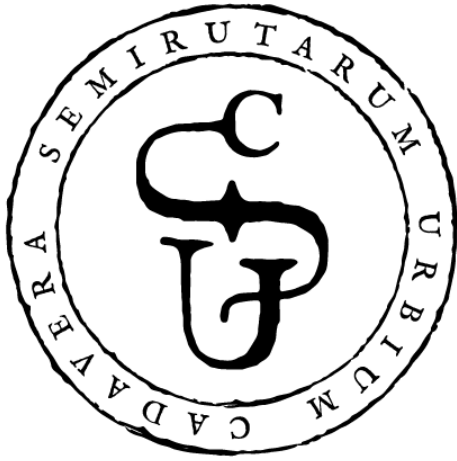


may 2022 - opus 0



SEMIRUTARUM

Black Metal Zine



DRAUGR | LOU QUINSE

BOOK OF SAND | PESSIMISTA | SPETTRO | TRESPASSER

INTRODUCTION



emirutarum Urbium Cadavera is a collective born from the need of taking a radical political stance inside the black metal universe, (and not only) in contraposition to the more and more normalised nazi-fascist, homobiphobes, transphobe, sexist and ableist presences sieging it. Throughout the years, in fact, inside the ontologically conservative realm of metal, black metal managed to do its worst, pampering its most reactionary individuals and permitting a deeper nazi infiltration: with the justification of presenting itself as “evil incarnated”, on the contrary black metal placed itself on tamed and bigoted positions, completely compatible with the boring and pacified existent.

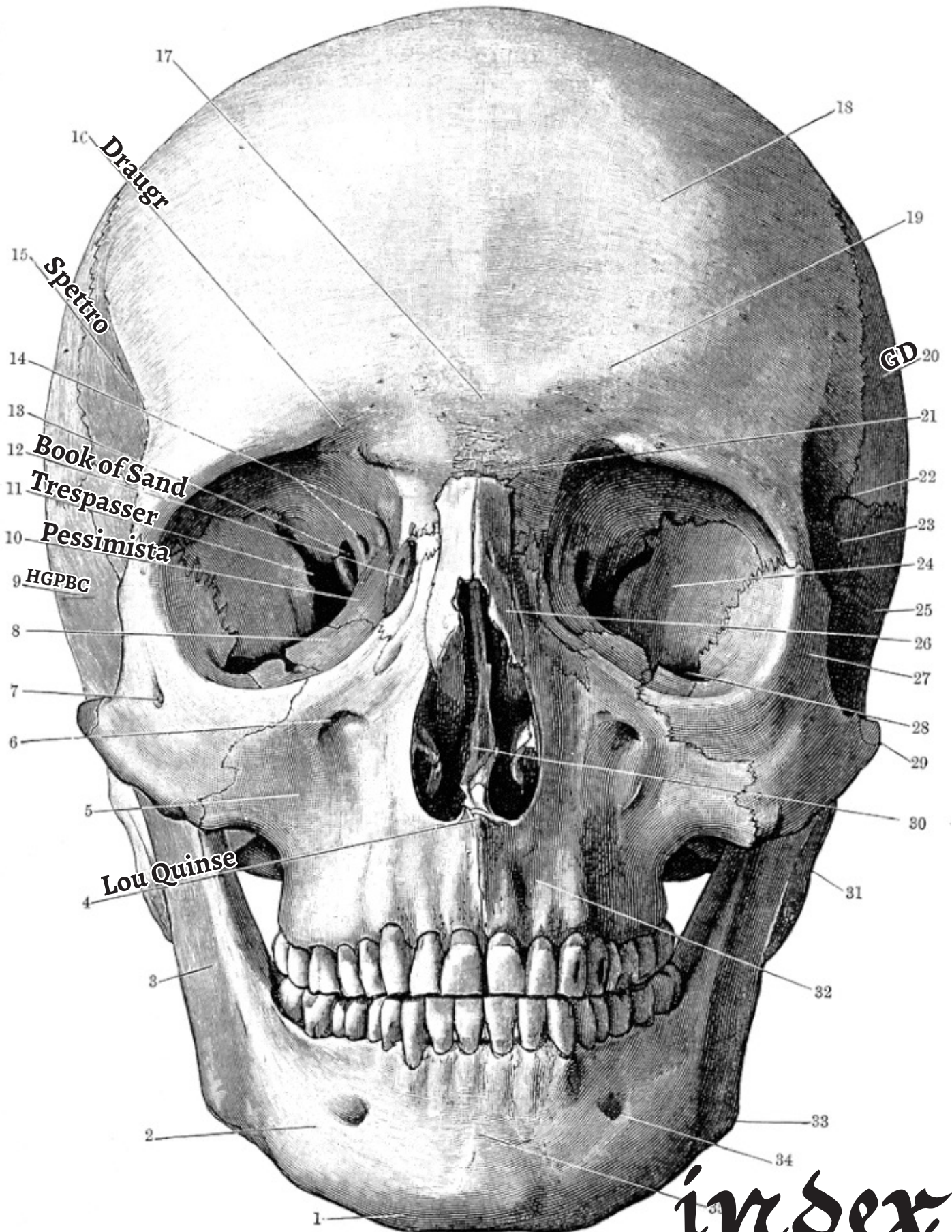
However, for a few years, a new scene came out from the mud. A new wave of bands, collectives and revolutionaries started being conscious of their strength and will not to hang back while the nazi-cosplayers, despite producing nothing significant, were managing to ruin the chance to enjoy music in

free forms, self-determined and accessible. This is how, one way or another, red and anarchist black metal, or RABM, was born and formalised.

Since we enjoy the genre, we decided to act collectively to promote this new wave of antifascist black metal, so that it revolutionises and messes up our way of seeing, living and conceiving our scene. We want spaces that can conflict with the existing, we want to participate in gigs in opposition to the market logic which determines our lives and minds, we want our music to shout the rage of oppressed people and we want RABM to prosper as weed between the concrete cracks of this society.

And now, as Semirutarum Urbium Cadavera, we decided to also present ourselves in paper form to share the contents already available for free on our blog. Thus **SEMIRUTARUM**, Black Metal Zine, is born.





index

Lou Quinse = occitan black

While we wait for the new EP “A la Montanha/Lo Barban”, premiered by the Antifascist Black Metal Network on the 18th of May at 17, we propose an interesting conversation with Lou Quinse, populous folk-black band with a profound punk attitude, hailing from Piedmont, from the Alps, or maybe directly from the folk-ish struggles of Occitane. We spoke with them about their music, but also and especially about what it means to connect music and politics, about self-management, DIY and about metal and struggle.

To make it easy we divided the chat into two parts, below you'll find the first part, the second will be available tomorrow.

Hi comrades, do you want to tell us the story of your musical project? How, when and where was Lou Quinse born?

Lou Quinse was born in Balme, a village of val d'Ala, in August 2006, in a car (a glorious white small Panda – a well-known cheap but sturdy Italian car) during a “chiusino”, which means having the windows up and a joint each. For some years we were passionately following Lou Dalfin's folk-rock and during that same summer, we got a copy of Malombra by Hantaoma, who mercilessly taught us how you could combine black metal with an alpine repertoire. I.Lo Bagat was learning to play the melodeon and we were thinking to build up an alternative repertoire for our already existent hardcore/thrash metal band Heretica in order to play at the Balme folk fest (Barmes Folk), that at the time we didn't do. After a while, we rented a rehearsal room where we could play like, always, with other bands from the Turinese scene, with which we came up with the same idea but this time not as an alternative repertoire anymore,

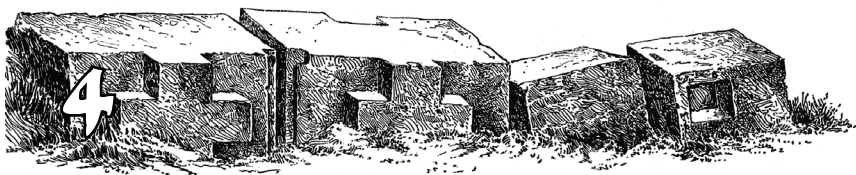
but as an actual side project of everyone, something like a “super-band”. Many people liked the idea and joined the band and we can say that we still love it.

As we deal mostly with more classical black metal and punk, we're used to quite a standard band formation: vocals, guitars and bass, drums and sometimes keyboards or synths. However, your music is full of the most disparate sonorities. Do you want to make an over-



view of the instruments that compose your songs?

Our band includes bass guitar, drums, two guitars, voice and a diatonic button accordion: basically, the only traditional instrument that has been constantly present in our history. In the 2008 “Rondeau de la forca” demo, besides this formation we had a transverse flute, thus metallic and with a more classic and soft sound, the hurdy-gurdy, the most iconic instrument of Alpine music, dry and similar to the bagpipes, but equipped with a rhythmic and hypnotic bourdon, as well as some passages with



metal against the market!

the bouzouki.

In “Lo Sabbat” on the contrary we didn’t have the hurdy-gurdy and the transverse flute, but we had the straight wooden flute, mostly, and some metallic ones too, sharper and more primitive, and we also had the boha, a little type of bagpipes.

In this album, there also are some percussions that aid the drums: djambè, surdo (which is a Brazilian bass drum), bells, both Irish and Tarantella’s tambourines, a berimbau as well as some passages with the bouzouki and a feature



with a “chitarra battente calabrese” (Italian guitar).

Through the years, two bagpipers played live with us: XX.Lo Judici and mostly II.La Papessa, who since last year came back in the band with her enormous medieval bagpipes.

Musically you propose a folkish black metal that reminds the Scandinavian extreme folk (Finntroll, Svartsot, Trollfest) while it’s also a far relative to less aggressive folk metal which is also known in our places (Folkstone from Bergamo and Eluveitie from Switzerland). What

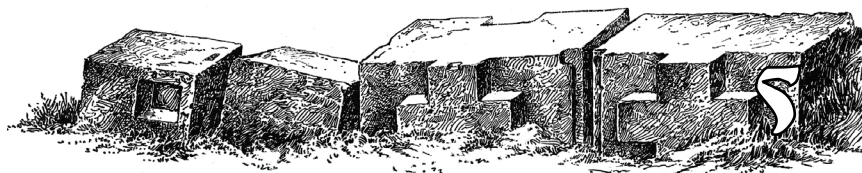
brought you to this sound? Which other bands (even non necessarily metal), which inspirations?

Right, here surely an argument on the already quoted repertoire is necessary to clarify our influences. Lou Quinse doesn’t write original songs, but it arranges traditional songs that come from different collections, alpine or not, especially from the Occitania region.

In this sense then we listen to many bands and authors who, before us or at our time, kept even ancient songs alive. Speaking of this “coverisation”, surly Lou Dalfin have been masters for us. For those who don’t know them, they made covers of traditional music from Occitania, contaminating it with rock and, in general, alternative music, from punk to reggae. Being clever monopolists, they even physically and personally taught some of us how to play traditional instruments.

Considering that we, at least partially, always thought to handle metal as traditional music, mixing a lot with genres, the influences and references, anything we listened to with passion through the years determined our style: clearly you have loads of black metal also because it fits perfectly folk, but you also have thrash and thrash-hc, death metal, NWOBHM and, maybe more concealed, a lot of “post” mentality.

Speaking of real folk metal, on the contrary, if we exclude the already mentioned Hantaoma, it didn’t really influence us that much, also because it isn’t really matched by a philological work on the tracks or lyrics, but it is just usually limited to excessive use of synths and Northern atmospheres, playing as Drakkars on the Lago Maggiore. Sure, we followed passionately the second European folk metal wave, especially appreciating Finntroll, Korpiklaani and In Extremo while if we go back in time you find Ulver’s “Bergtatt” which we generally consider

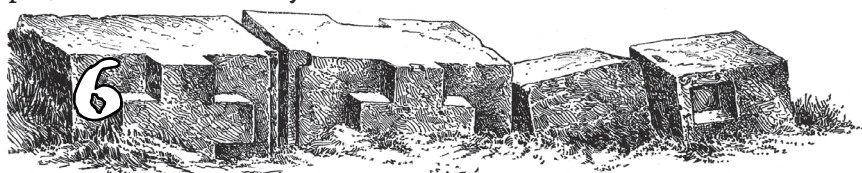


our favourite album, but the rhythms and melodies they base their music on are too much North Europeans compared to the Alpine music we play.

We can say different things when talking about the Italian folk scene, with which we have a beautiful relationship that leads various times to collaboration through the years: Folkstone firstly, even though they play a celtic rock again far from our intentions and sensitivity.

Lou Quinse lyrics are mostly in Occitan, even though you often have struggle songs from other parts of Italy in your albums. What is the concept behind Lou Quinse?

Naturally choosing the Occitan repertoire is not random, and also naturally it's not related to identitarian bullshit. On the contrary, the history of Occitania is a beautiful while terrifying vicissitude of subjugation and theft, but also of heresy and resistance. Occitania saw the slaughter of the Cathars, and it is a big transnational region, which includes the diverse and cosmopolitan city of Marseille, and which never tolerated nations and borders. This music, but in general the Alpinian music, is very far from the nationalist romanticism of the '800 and from its '900's transformation into an ideology of blood and soil: in fact, there are many songs against the States' wars, which deprive villages of their youth and that are unleashed against other people, far and brotherly.



It goes without saying, it's not only struggle music, it is also the music of celebration and of living communally, which often sees rebel and independent women as protagonists.

Folk music, finally, is a music which travels, and oftentimes the melodies of very different songs are the same, so you can have a mash-up of lyrics and inspirations seemingly far from each other, but in reality so close that they correspond. For us, this was the case of the medley between the song from the northern Germanasca valley "Chanter boire et rire rire" and Emilian "La leggera": while we start working on the first we noticed that the melody and rhythm were the same, and so that we could mix and alternate these two praises of living in idleness, which is also ours.

What we decided to add to this already rich panorama is the metal contamination, which in addition to expressing itself orchestrally, makes the atmosphere more radical and coarsed, the message more potent and dark: the right mix between a sabba and the tavern. The music that we propose is then the music of the exploited, the oppressed, bandits and rebels.



Many of you are part of the punk hardcore scene. A much more "enveloping" environment, all-ecompassing from a certain point of view, surely more meaningful than the metal one, which is made by some occasional events and a more shallow and commercial lifestyle. How do you bring hardcore and a DIY attitude into your musical project?

You're surely right when you say it's an enveloping environment, in fact it

brings us in, and not the contrary!

Fact is that when we were young metalheads and we started, 15 years ago pretty much, in Turin there was a club scene which borrowed a lot from the punk scene in practical and attitudinal sense, so we lived in a sort of golden bubble with a certain level of self-management which made us think everything was like that. Such a shock when we started hanging “outside”, often among exploiters of any kind, sketchy places and hyper-competitive bands!

Then thanks to the NoTav struggle we got closer to the punk and DIY scene. We first attended sporadically and then we became a part of it, and we learnt that fun, relaxing and enjoyable gigs could really happen, that we could exchange ideas and info with others, that the money you make at an event don't have to make the living of someone who decided to exploit the passion of young metalheads to live, but that they can be used to help comrades in need, the struggles, to make a radio and productions live... and who stops now? Then if from the side of playing live you could play in bad conditions but at least you could play, from the “record” side we lived and live a much more extreme and frustrating situation: in our experience who says that is able to fully produce your work is a scoundrel who doesn't contribute in anything creative and useful, but who is there only to get money from you. Self-production for us means to handle our work completely, to learn seriously (more or less) to do that, to plan it, to enter the absurd mechanisms of the so-called music industry and understand them. And also, mostly co-producing, cooperate: our albums are a work that goes way beyond who plays them, which involves in a horizontal way graphic designers, artists, sound engineers and independent labels, who are free to express themselves in something truly shared.

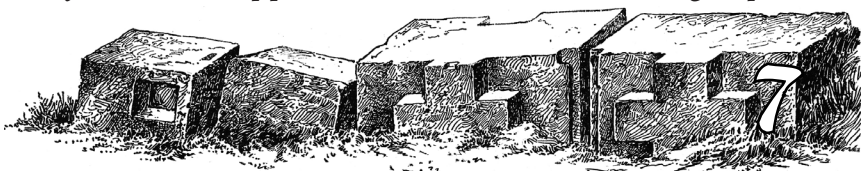
Lately, we have seen the growth of an international revolutionary black metal phenomena, which we can define as “RABM”. Are you following the international scene?

What do you think about it? And what do you think about the Italian black metal situation?

Honestly, as it often happens, we're a bit late in reading the phenomena around us! We're seeing tons of great bands releasing good quality music and having an excellent political attitude, which makes us happy. It is truly noticeable that in all genres that are part of the metal music, it's in Black Metal that you have a movement that defines itself on the bases of its content and revolutionary approach. Of course, you have bands like this in any subculture of our huge family, but to see the birth of opposition and a different way of seeing things in a scene so ravaged by the far right, it's truly inspiring. And we are seeing this happening in a reciprocal way with the audience too: there are many comrades that begin to find an interest and passion for black metal, which is something that a few years ago was impossible to imagine, and this is definitely because of the new sense that RABM is injecting in the scene.

You are often vocal about your political positioning, both through your original lyrics and in re-doing traditional anarchist songs. How much is important for Lou Quinse to express your ideas? What other choices connect your production and your political life?

Actually, in all of our production we only have one original lyrics, which is the “Giga Vitona” one, while all the others are lyrics taken from the various repertoires we take inspiration from. In this sense what we do is basically that we pick a version -because in traditional music the songs are sung in different ways- and then we modify it slightly, often replacing religious exclamations with profanities! Lou Quinse has its own ideas, which are also ours, but mostly its. Let me explain: we re-interpret and report themes that are not ours in the original sense, but which derive from other people before us, people who underlined and sang about the injustice and rebellions of their times, which still have, in our opinion, a universal and active value, despite the passing of time. We feel then to support all the musical self-managed pro-



jects, compilations, gigs, free radios, DIY punk and metal, which are the places for cultural re-appropriation and for partying of the exploited ones. Militancy is on the other hand, a personal and individual topic (consider that only as musicians, through formation changes and the development of things, no fewer than 16 people are and have been Lou Quinse!), which affects the band through propositions, participation to events, the active friendships, the share of common interests.

Antifascism should be the lowest common denominator of any decent band. And up to here, in the “left”, I think we all are there, from the liberals to anarchist and communist bands. What can define a truly revolutionary metal scene in your opinion? What could make the difference between a “leftwing” alternative market and a truly revolutionary scene?

(Drugs) The revolution! Only suppressing the capitalist system could really make us free to play music to play music, without the market dynamics and other horrors. Then it is up to anyone to consciously choose a revolutionary ideology also to do this, also to seize the possibility to make music freely. We think that in order to live our presence in the metal scene in a revolutionary sense, we must renounce delegating. The bands find themselves alienated too often from the creative process, relying on scoundrels and exploiters because they can't conceive a separation between the medium of money, of the label, of the booking agency, to affirm their own aesthetic (or not) ideas. In this sense, luckily, in the last years, we've seen encouraging and positive examples, which bring our hopes up.

You published 2 albums and an EP. Which news are you bringing to us?

We recently have published a recording of a radio session we made in April 2021 for the Radio Blackout's Home Jam broadcast. This was only a digital release that we called “Ecce! Equus viridis” and it was a “pay-what-

you-want” initiative for the free radios.

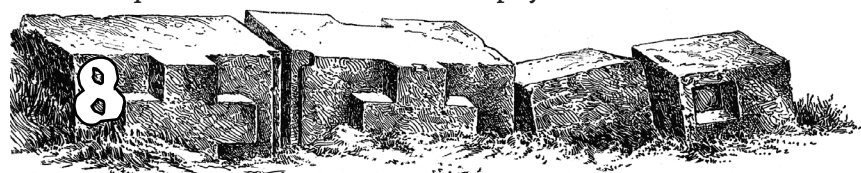
Between May and June, we will also release a 7 EP with two songs, a small work in terms of timing but that involved the work and cooperation of many friends: sound-wise it is recorded by the always impeccable Tino Paratore, and this time it is not only mastered but also mixed by the master Tom Kvalsvoll, the guru of the most extreme Scandinavian sound.

The artwork, which we are eager to reveal, is made by Davide o.Lo Mat Di Vincenzo, as we did for “Lo Sabbat”, while lettering was made by Giulia Salvatore, which worked on the artwork of “Ecce! Equus viridis”, and for the first time we will work with a DIY serigraphy, thanks to HvLab and to our friend Desi, while Marcello Ruvidotti, the author of the “Lo Boier” music video, is already working on some scripts... so a very exciting collective work to which we add the participation of many independent labels for co-production and distribution.

Musically and inspiration-wise this wants to be the testament of the formation who enlivened “Lo Sabbat” and at the same time the first step of the current one, before we travel on a long trip towards the course of the immigration from the south of Europe to the American continent and back...

Are there any bands you'd like to suggest?

We lately have been impressed by the album of folk blacksters DUIR and from the sci-fi performance of “La Morte Viene dallo Spazio”, while on the folk-contaminated side we suggest the very traditional duo Brotto-Lopez from the Occitan region and the stoner-esque CxK whom we are listing to lately, as well as the Mongolians The Hu and Suld, the first albums of the “blundered” Epirotes Villagers of Ioannina City, and the ritualistic deutsch-danish-norwegian Heilung, just to throw in some sprightly worldwide names, moderately mainstream. For the rest, we listen almost only to dead bands, better if DIY.



So we came to an end, anything to add?

Can we say “For Satan, for Anarchy” in an interview? ✂

IA·IB·IM



Art: Hagiophobic

Pessimista

"Apodrecendo a terra"

The world we live in has fallen, nature is dead and we can only wait for the collapse. There is no more salvation.

Pessimista, a solo project from Brasil, proposes an atmospheric and pessimistic black metal for total liberation and has recently published "Apodrecendo a terra". The EP, counting three tracks, opens with the tormented intro of "Natureza Morta", presenting a post-apocalyptic sound that immerses us in the asphyxiating atmosphere of the destruction of the Earth then proceeding with the next two songs "O Mundo Caio" and "Todo Dia Uma Ferida Aberta", which build melancholic melodies and recalls a more depressive influence, in a gloomy and growing awareness of the advancing tragedy and forces us to look at the human cataclysm which is greed, paired with parts where the blastbeat fury takes over.

The concept of "Apodrecendo a terra" is the suffering of this agonising planet, whose ruins will fall on us all and whose last breath will be ours: every hope is lost while everything rots under the putrid, poisoned and bloody soil of desperation. As a modern Pandora's box just being opened, the capitalist existence poisons, deforms and destroys the body of Nature, leaving behind a trail of desperation and death.

With rage and death in the eyes, Pessimista brings this powerful message and this bitter truth, leaving a sense of urgency to us, so that we oppose and resist the destruction of the world and whole eco-systems, but more importantly making those who have their hands bloodied and the pockets full, pay.

**NO SYSTEM BUT THE ECOSYSTEM!
NO COMPROMISE IN DEFENCE OF OUR EARTH!**

TRESPASSER

“Чому не вийшло?”

Let the black flames of black metal blaze and shine through the ruins of capitalism and every state. For insurrection, for anarchy, for the destruction of the NSBM.

“Death to all who stand in the way of workers’ freedom,” read these words on the flag of the *Machnovščina*, literally Black Army, the anarchist insurrectionary army made up of peasants and workers led by Nestor Mahkno that from 1918 to 1921 attempted to build anarcho-socialism on Ukrainian land, fighting arms in arms both the invasion of Austro-German troops and post-October Revolution Bolshevik authoritarianism. The revolutionary example and anarcho-communist ideals that mark the history of *Machnovščina* are the central theme of “Чому не вийшло?” the new record by *Trespasser*, a Swedish band committed to playing black metal that is highly politicized in an anarchist, antifascist and anti-capitalist direction.

The motivation with which the *Trespasser* project was born is to actively fight the rise and spread of Nazi-fascist positions within the world black metal scene, and this “Чому не вийшло?” is only the first step in wiping out the scourge of NSBM forever from extreme metal. Seven anthems of anarchic black metal to be heard directly on the barricades and that will be the soundtrack to the coming insurrection. And woe to those who stand in the way of working-class freedom...



It came out in 2016 but we don't care about being on time with shit, so here is the review for Book of Sand's masterpiece: **Anarchist Occult Propaganda**.

Book of Sand's *Anarchist Occult Propaganda* is a strange record, a black metal album for weirdos by weirdos in the best possible sense. Musically, one will find echoes of USBM in the dissonances, tempo and songs' structure, something akin to *Yellow Eyes*; it is and it remains a contemporary black metal album, with riffs to quench your thirst, pounding drums and (a favorite of mine) unintelligible screams a bit low in the mix, so that, paired with the unorthodox instrumentation and diverse influences, they become another sonic weapon in the creation of a dark, menacing, gloomy and deranged atmosphere. Dissonant, raw and yet atmospheric and hypnotic, if you are into the weirdest edges of black metal this record will satisfy that "I want more of this, but I don't perfectly know what this is" craving. It is also, when compared to the rest of the discography, the most "accessible" album; as much as a fundamentally dissonant approach to black metal can be accessible. Said dissonant and unnerving qualities pop up and then disappear just to leave space to calmer and more paced sections, in which bells and chimes resonate, adding a feeling of mystique and

wondering about where the anachronos-abbath to call forth outworldly forces to fight with us is taking place. Most accessible means also more stepped into a bit more traditional (aka, and sadly sometime, second-wave) black metal tropes, around which D., the person behind Book of Sand moniker, plays with beautiful craftsmanship keeping their proposal absolutely interesting.

If the music is striking for creating a balance between these seemingly contradictory influences and tendencies, the philosophical and political aspect of the album is nothing short than brilliant. With an healthy dose of contempt and hate for the idiots rallying around the failure we call NSBM and all the "Hitlerian/wotanist/occult/cHaOs mAg-Ick", speaking of "aryan eons" and other delusional bullshit, D. manages to blend together anarchist philosophy and, well, occultism.



BOOK OF SAND

It's in the name, after all, and it shows in the music, aggressive but also somehow "esoteric", ritualistic; it is like listening to the sound of a riot of Left Hand practitioners, charging with covered faces while screaming hexes to all that is shitty: hierarchies, nazis, exploitation.

This pairing may sound, and it does sound, unheard of...or is it? Well, not really. For as much as anarchism(s) has always been somehow a secular and secularized affair, and for as much as we are all believers in the "No God No Master" adage, some of its fringes have been pre-occupied with, and strangely influenced by (and, in turn, influencing) certain occult systems and beliefs. One just needs to think of Austin Osman Spare, the brilliant English artist and one of the main influences for the evolution of what we call today "Chaos Magick". The latter, especially, was born out of a modern tiredness with all the Thelemic, hierarchical and, let be honest, boring features of the more traditional Western occult "schools of thought" and their (invariably white, male and middle class, if with an elitist twist) echelons and practitioners. CM is to "high magic" what

the DIY ethics is to market driven musical production: a resonant "fuck you", a re-discovery and an affirmation of autonomy and freedom, a tentative ethics of discovery and experimentation. In these respects, we may say that the experimental, ongoing, in-becoming beauty that is "anarchism" is somehow cognate to the non-dogmatic and anti-authoritarian, egalitarian experiments in spiritual chaos from practitioners all around the world. What is more, (and this is my highly personal opinion, so take it with a pinch of salt), they both speak to us of what it is and what ought to be, of the real and the virtual; they both describe diffused malaise while positing all of us as agent of possible change for the better, for us and for others.

D. knows all of this perfectly, and it shows in the music they compose and record. In the rare and far-between interviews you can find online, and which represent the only access to the "inner world" of the band, given that the lyrics are not shared around, they are always uncompromisingly outspoken against the neckbeards and mommy's basement dwellers who would want to "keep black metal dangerous" via the usual shit about "hate" (which is invariably directed at the most vulnerable amongst us), "heritage" and other "blut und boden" jerking off.

They

IT SAND

"Occult Anarchist Propaganda"

stand firmly and keep their ground with us, in name of liberation, anti-sexism, anti-racism and anti-fascism, while directing a sonic anarchist curse to the shitty reality we live in. They seriously craft the album which can accompany both burning incense and candles and a revolutionary, weirdly joyful moment in the street. Their great service to the cause of rightly pissed off black metal is twofold: to reclaim this beautiful genre from all the shit stains with a fetish with the third reich polluting it, while, also, repeating that occultism is not (and it cannot risk be) something just for “traditionalists”, conservatives and wannabe satanists who, simply put, read LaVey once and/or felt for the Evolian shit.

With their chaotic yet beautiful “rituals”, D. reminds us that the imagination is not over and that the imaginaries are endless, exactly as the best side of occultism and anarchism do. Highly recommended, go and support this weird and great child of the only black metal that really matters: dark, occult, and especially an outlet for the right rage in our hearts and minds.



SPEETRO - S.T.

Spettro is a furious black metal project that presents strong punk contaminations, combined with thrash metal elements and dark moments too. Their first release, the 7-track self-titled album "Spettro", is a multifaceted work, clearly influenced by the musical history of the duet from Bologna: Nicolò (Grumo, Infamia, Entrøpia) and Simone (Nowhiterag, Infamia, Tumor Necrosis Factor) are in fact both involved in the punk and metal scenes. Aggressive guitar riffs can turn melancholic when needed, wildly blending with hammering

drum tempos and heavy-sounding bass lines, while sour voices convey the annihilation of a world which burns in the flames of existential suffering. Spettro is the pain germ which plunges the roots into the heart of a glacial night, anchored to the illusion of a spectral past in front of the inevitable ruin. Don't miss this gem, as powerful as the icy wind which subverts the destiny of existence along its path while it's as excruciating as very few albums these days.

After reading the astonishing piece written by Draugr for Decibel Mag, we instantly decided that we needed more from him. Thus we reached him for an interview. Here are his words.

Hello Draugr and thanks for your time and patience.

In your interview for Decibel Magazine you talked about your loss of interest in your

project Galdr because of the environment that surrounded you: people that promoted and normalized national-socialism. We read about that incident that involved your former label “Darker Than Black” and the broken cd cases they sent you, but was there a particular event that made you realise that you were actually going against your “beliefs”, that you didn’t have any inspiration for your project Galdr and that you needed to change what and who surrounded you? For example, have you had any experiences of discrimination towards someone you know, that ended your “honey

*“let’s unveil
NSBM”*

moon” with far right ideas?

D: I would like to say that suddenly, one day, I had an epiphany and

completely changed my point of view. But in reality, mine was a gradual shift away from a reactionary point of view to a revolutionary one. This change arose from an ongoing analysis of my experience and identity as a working class, queer person. The realities I experienced as I grew and spent time working low-wage jobs, listening to the experiences of other working and vulnerable people

and observing the dynamics at play in western capitalist society for myself didn’t align with the

Draugr.

realities presented in the right-wing realm of thought. I uncovered this truth over the course of years, falling into different tendencies of leftist along the way. My perspective is always open to new understandings, and I am always seeking to develop my own personal theory further, however, I can say that today I have come to a place politically where I feel and have felt confident in my stance enough to engage in real-world organizing for a few years now.

At the time I received the CDs for the third album, I would describe my perspective as typically liberal. I felt uneasy about my dealing with DTB, but not enough to take action. Instead, apathy overcame me, and, exacerbated by the box of smashed cases, I resolved to just shove them on a shelf and essentially neglect Galdr from then on. Later, after rethinking the situation from a political standpoint as well as being motivated by a feeling of loss for

those albums that were very dear to me, I realized the best action would be to use Galdr to rebuke DTB and right-wing thought at large. Thereby reviving a sense of enthusiasm for the project as well as turning it into a weapon against those reactionary forces.

Looking back, I think the various botched transactions between DTB and I were likely just a sign that his priority was pushing his ideology and influence, rather than producing quality art.

Let's talk about your current situation. Did something in your political activity change after we last heard from you? How is stuff going on in Atlanta? Are you still organizing at your workplace?

D: Thank you for asking. Yes, unfortunately I was laid-off from the workplace I was organizing during the first COVID-19 peak. I'm now out of Atlanta and operating from a new city with another member of my collective. I'll be working with my union to find a new job soon and begin agitating there right away.

Back to metal: listening to this music and especially to black metal, the lyrics are hard to understand clearly, therefore you need to check them autonomously. Do you think that this "peculiarity" could ease far-right movements to spread their word without being "overt"?

D: I think that's one of many ways

the far-right tries to gain influence in the scene. Whether they themselves have projects with ambiguous or coded messages, or whether they as artists or labels surround themselves with politically ambiguous artists to keep a low profile, it's clear that the nature of these ideologies are often highly insidious in these kinds of subcultures. I think it's necessary to discuss and analyze its entry points, and the places in culture that are vulnerable to influence from far-right ideologies, in order to best combat it.

What value do you give to lyrics in your projects? How much do you see music as a way to convey antifascist messages?

D: As far as the first three Galdr albums are concerned; there wasn't any sort of political narrative behind them. I created them before I had any solid political tendency, of course. The subject matter of those albums focused more on an esoteric reverence to wild nature, as well as

“build networks of antifascist influence and power”

just directly referencing mythology. I felt that I wanted the themes in those albums to be timeless, or maybe a narrative that existed in some older eon.

Since then, my spiritual and political perspectives have developed a

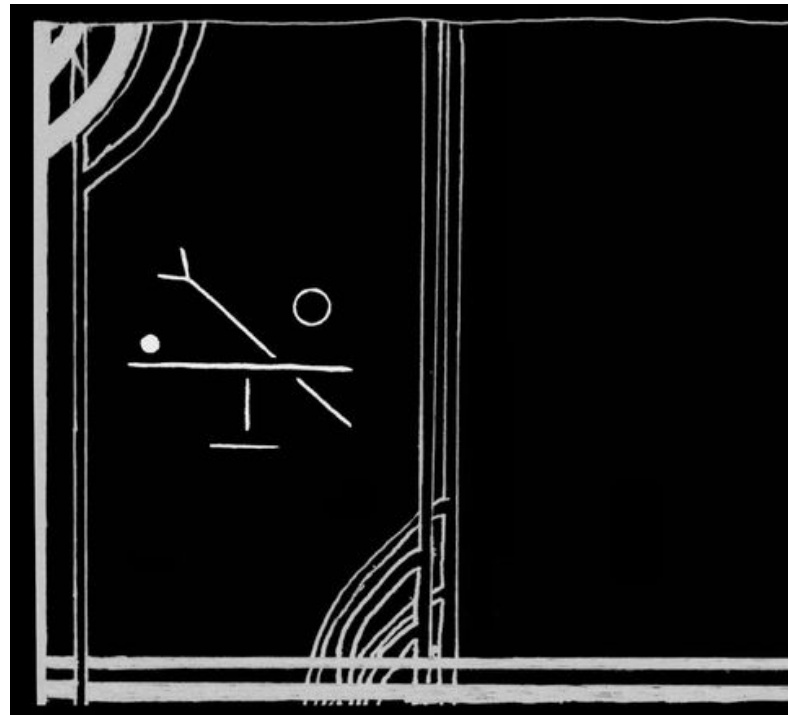
great deal, and I find that those two realms naturally intersect. The effect it has on my lyrical output for Galdr is yet to be seen, but I can't see how such a development wouldn't appear in the continued narrative of the project. In other projects, I make no attempt to hide my leftist convictions in lyrics. I consider my political activity an extension of my artistic output and vice versa. To me, these intersections build up the foundation of my artistic experience and understanding going forward.

As you previously wrote, your religious beliefs changed a lot during your life, did they evolve in parallel with your political ideology? Do you think that they are linked? As many of us in the revolutionary milieu are atheists, how do you connect spirituality to your political beliefs?

D: Yes, in fact, it's an unfortunate truth that a lot of contacts I made through those developments in my religious practice had reactionary outlooks that would rub onto me over time. I began life as a Buddhist in a progressive household. At some time in life, likely spurred on by metal, I became interested in nordic-paganism and its spiritual practices. I am still a huge fan of Norse mythology, however, the context for those practices seemed dated to me over time. Parallel to my political education, I became reacquainted with Buddhist and Daoist philosophy and it became a point of study again alongside leftist au-

thors. I would describe my religious tendency today as an intersection between a Daoist, geometric view of the character of the universe and reverence for/participation in structures of collective, horizontal power, naturally occurring and consciously established by people in society.

Could we say that you experienced a sort of "awakening" - both po-

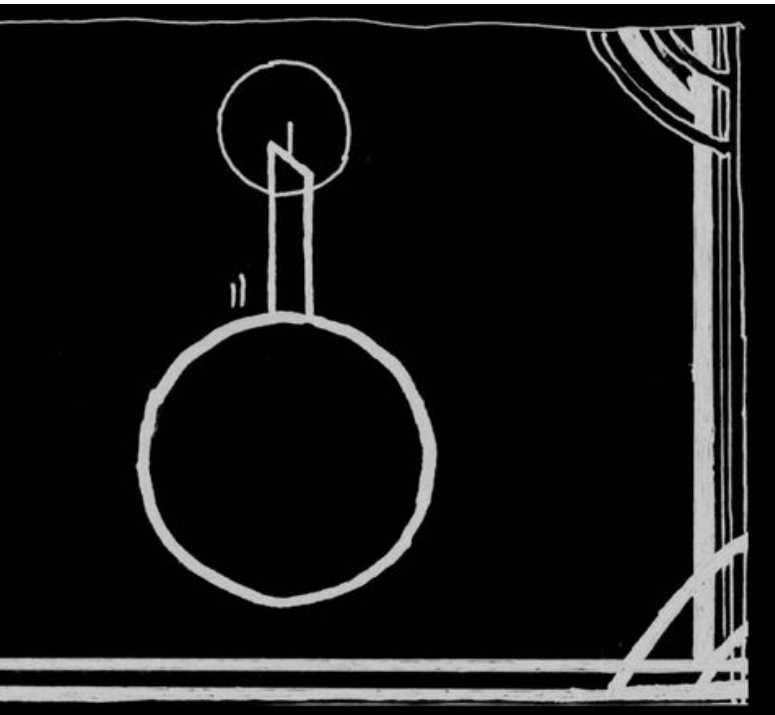


litical and personal that converged together? Apart from your music personal relationships (with labels, fans and other musicians), how did this affect the way you approach black metal?

D: Musically nothing has changed, but it fundamentally changed the way I view how artistic work is done and how it can and should be organized. We do have one advantage in black metal in that many artists already adopt a collective module for their creative outputs. I think this is

an important thing to acknowledge as well as a great opportunity for leftists to lead the way in shaping the future of this genre. Collective work, collective power is what will win.

Why do you think that it is important for us to tackle neonazi ideas and events in black metal? How should we do it to be the most effective?



D: It's a big question. My first thought is of course "Because they're Nazis!" But really, the motivation to fight that influence in this scene comes from many places. To maintain an inclusive space for artists and listeners of any background to participate. To contribute to the fight against fascist influence in every crevice of every inch of popular and unpopular culture. For the love of our art, for the health of our scene at large. If you want my opinion on how we do this, we organize!

We build networks of antifascist influence and power within the scene. We unveil NSBM for the joke it is.

What is the future for your projects? In which way would you want to maintain a connection between your projects and your political militancy?

D: They continue as planned, as active as ever and expecting new works completed soon. The work of our collective (One Void Collective) in spreading the influence of our revolutionary perspective through art/action is our focus.

Many thanks to you and your collective for these questions. ✂



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Random but top-tier updates when we can. If you're in a band, get in touch and we may be able to help you with a tour.

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