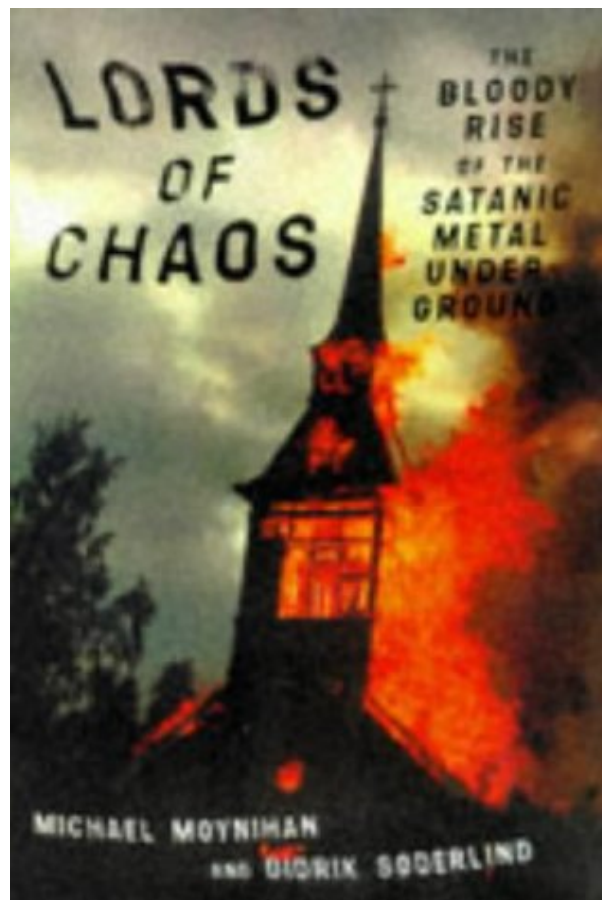
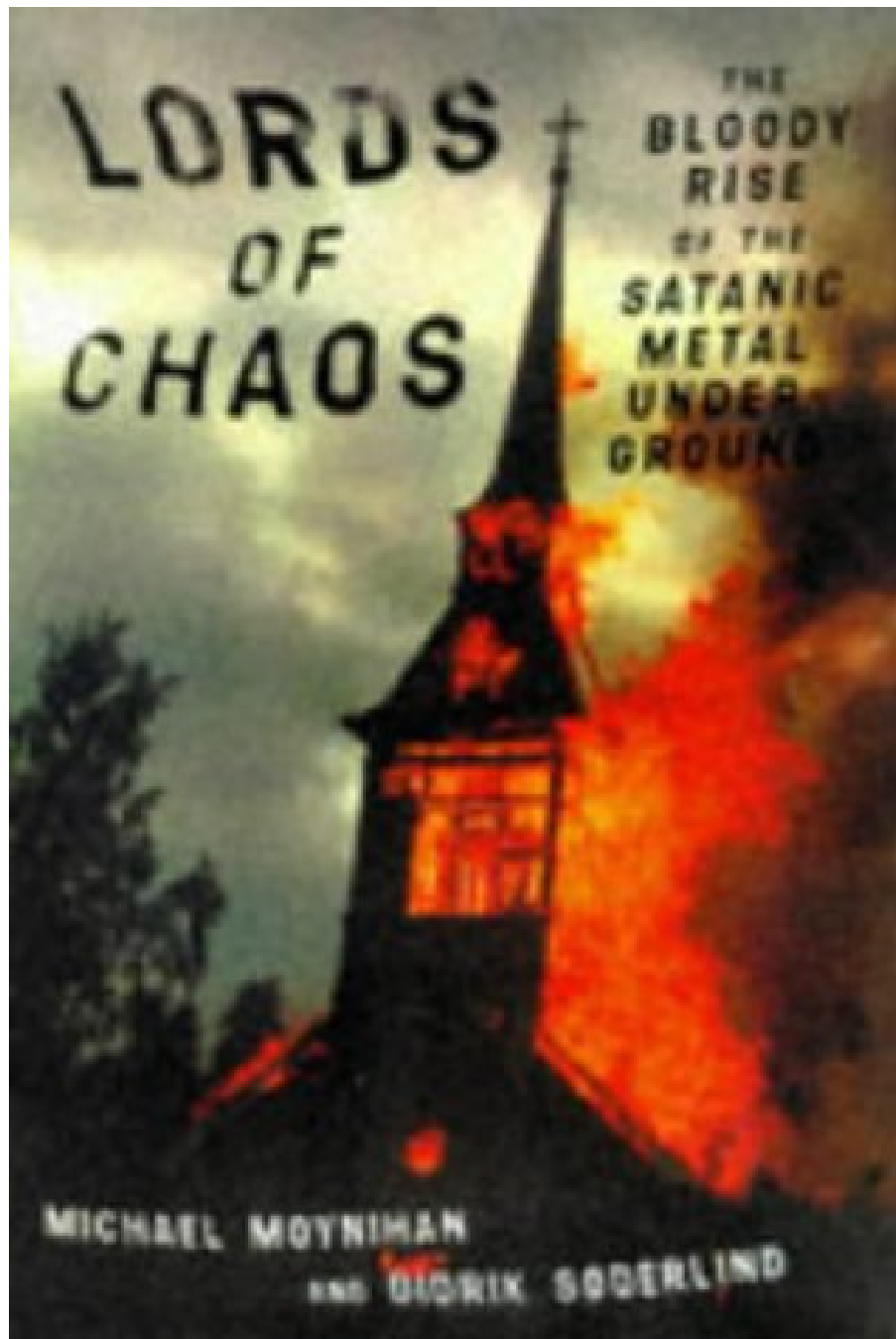


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From Publishers Weekly

Gangsta Rap's white-kid counterpart, black metal music enjoys a continued obscurity that is baffling in light of the made-for-tabloid events detailed in Moynihan's and Soderlind's book. Their book is a sort of guide to the Norwegian black metal scene, where, the authors claim, this latest, more rebellious form of heavy metal music originated. Moreover, Norway is the recent setting for the burning of numerous churches, and for two gruesome murders for which a small group of black metallers have been convicted. Whereas gangsta rappers might cite ancient African traditions that have been violently uprooted as a cause for their crimes against society, Norwegian black metal-heads cite the slaughter of their pagan traditions at the hands of early Christians as their justification. For most readers, such rationalizations will fall apart as they note that black metal kids murder their own kind (as, often, do gangsta rappers). It does not require 344 pages (plus appendices) to become disenchanted with the authors' rather disorganized history, but rabid fans will find much to savor here, such as lengthy interviews with the scene's icons. This is an exhaustive look at a few, extremely disturbed young men who, tragically, did not get Ozzy Osbourne's joke.

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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 .

- Sales Rank: #949945 in Books
- Brand: Brand: Feral House
- Published on: 1997-12
- Original language: English
- Number of items: 1
- Dimensions: .84" h x 6.10" w x 9.09" l,
- Binding: Paperback
- 358 pages

Features

- Used Book in Good Condition

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Mike Tribby

Most helpful customer reviews

2 of 2 people found the following review helpful.

A Whole Sub-Culture!

By TheRaccoonMan

As someone who grew up listening to metal bands from the 70s (Blue Oyster Cult, Black Sabbath, etc.) I found it fascinating that these kids in Norway took the music so seriously. Although I loved the metal bands that I listened to I never even considered that they might be describing a lifestyle or worldview. The kids in Norway and Sweden, however, took it completely seriously—to the point that they created their own form of Metal to express their own point of view. I've been able to track down some of the music that was mentioned in this book and I honestly don't know how you could tell the difference between the music of, for example, Armored Saint from the late 80s and Emporer, a black metal band that figures prominently in this book. The kids in this book used metal to express their own struggles and ideology—this wasn't a case of metal causing church-fires; instead, the kids burning churches created music to express their feelings and ideas. One note to US readers—the church burnings described in this book are not related to the burning of black churches that was happening in the US in the mid 90s. This is a very interesting book. The authors bring you along as the kids in Norway burn churches and murder each other, and finally turn to fascism. This book is definitely worth 4 stars. I recommend it to anyone interested in youth subcultures.

2 of 3 people found the following review helpful.

Burn Baby Burn!

By A Customer

The world-view of Black Metal is bleak, anti-social, politically extreme, and self and socially destructive. I don't like this world one bit, but I do find it fascinating. Black Metal is the music of the hyper-alienated. It goes beyond the punk rock message so eloquently expressed by The Sex Pistols: "No future." Black Metal points to a future, but one that is anti-Christian, anti-democratic, anti-human. One manifestation of Black Metal social protest is the burning of old churches in Norway. As a form of music, I [don't like it at all, not what it stands for]—yet there is something compelling about the hard driving music that resonates in some primordial recess in my soul. Listening to the music can be a powerful experience...

The authors put together a vibrant picture of the deviant subculture/counterculture of Black Metal music. Didrik Sørderlind works hard interweaving analysis and interviews. As an academic I appreciated his attempts to credit his sources with endnotes. I would have liked a discography in an appendix and would have cheerfully paid a few dollars more for a compilation cd of Black Metal cuts that were discussed in the book.

From a scholarly standpoint, more theoretical analysis of the genre would have been appreciated, be it sociological, psychological, literary, or what have you. The book is certainly approachable and is a decent read. Tighter editing would have welcome, but on the whole, I found Lords of Chaos to be a welcome addition of my popular culture library.

For students and fans of metal music, this book is well worth your while.

4 of 5 people found the following review helpful.

Lords of Chaos

By A Customer

I just finished reading this book by M. Moynihan and D. Soderlind.

As a book, it's averagely written. This is basically an expose of the Norwegian black metal bands including Mayhem, Burzum, Darkthrone, and Emperor. Deals heavily with Euronymous of Mayhem and Varg of Burzum, but also covers other Black metal acts. Spends two chapters on the German band Absurd's "colorful" history.

The authors cover several murders involving these groups (members and not) and the eventual ties to Nazism and Skinheads on the part of some former members, many now in prison.

Overall, I feel the book takes the whole Black Metal scene far too seriously. Sure, you have a few nuts out there, but I think the author uses 3 or 4 murders to try and scare the reader unnecessarily. I question the validity of many of the supposed beliefs of various band members.

At a certain point, the author spends several chapters on Satanism which I found rather boring and tedious.

However, there is some good history of Black Metal here for students of music, particularly heavy metal. Goes into the beginnings of Black and Death metal all over the world.

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