

The Hells Are Alive With The Sound Of Music

Lithos: Hello and welcome again to Devil's Discourse and with me this time I have Mel

Mel: Hail Satan.

Lithos: I have Ligeia

Ligeia: Hail Satan.

Lithos: I have Leraje

Leraje: Hail Satan.

Lithos: And I'm Lithos. Hail Satan.

Leraje: Dammit. It's still better than mine.

Ligeia: Guys!

Lithos: And this time we are talking all things music. Uh, the music we like as Satanists and just as people. Uh, some of it will be Satanic themed, some of it more Satanic in its arrangement and some of it not at all. Believe it or not, we don't spend all our time in the dark listening to corpse painted Norwegian church burners testifying of their love for the Dark Lord via guttural incantations. Uh, we've drawn up a helpful YouTube playlist with some of our favorites for your delectation. Uh, the link will as always be in the show notes, so it's time to kick out the jams motherfuckers!

Ligeia: Yeah!

Lithos: MC5 reference there.

Leraje: Yeah. Yeah. I think most of our listeners will be far too young for MC5.

Mel: You never know.

Lithos: Well, if you're too young for MC5, listen to it. They were arguably the first punk band.

Leraje: They were, they were great.

Mel: Yeah.

Lithos: In the sixties and their first album actually had that as the beginning line. Motherfuckers, which was absolutely unheard of at the time.

Ligeia: I didn't know.

Mel: Lots of pearl clutching.

Lithos: So, yeah.

Um, so I'll, I'll do a bit of really boring music theory at the start to get it out of the way. You probably heard of something called the Devil's Note or The Devil's Interval or various other names for it. It's basically the note, if you want to know what it is, the most obvious way to find out is listen to Black Sabbath's eponymous track on their debut album.

So the track Black Sabbath, three notes to the riff, right? There's a root note, there's the octave, which is the same note, but twice the frequency. And the third note it lands on is the devil's note, which is the note slap bang in the middle. And it sounds really unsettling. And also unlike some things you might have heard of it being called the devil's note because the Catholic church forbade it or locked people up for playing it in music, that's all bullshit and apocrypha. I don't often defend the Catholic Church, but in this case that it, it has been used throughout musical history and it has particularly been used in jazz, blues, and rock. It wasn't often used in churchy music because it sounds a bit discordant, and that's the only reason why.

So it might have been known as the Devil's note, but no one ever got into trouble for using the devil's note. That was just a name that was given to it and an awful lot of the music that you will see on our playlist and we might talk about today will contain that one note, or that interval I should say.

And it's, it's in common usage. It has been in common usage for ages and it particularly got into common usage with jazz, blues and then later rock, and obviously then heavy metal. And that's a boring music theory bit. So now you know what the devil's note is.

Leraje: Mm-hmm.

Ligeia: It was not boring.

Mel: No, definitely not.

Ligeia: You need to try more.

Lithos: So who wants to kick us off with some of their suggestions or music you like or

Ligeia: I just, I would just like to add like, not only that note was called maybe cursed or something Devil, Devil like, but as you know from history, there were like artists or like musicians, composers, whatever, who were called like, oh, there must be something with them.

Like this is unreal, how good they are. Like the Faustian contract.

Lithos: Yeah, yeah.

Ligeia: You know, Niccolò Paganini.

Lithos: Yeah.

Ligeia: Great example. Like he was too good to to be true. Like, oh, that must be, and people suffered.

Leraje: Yeah.

Lithos: Yeah.

Leraje: I mean, there's that story is about Robert Johnson, the blues musician.

Lithos: Yeah.

Leraje: He went to the crossroads and sold his soul to the Devil and came back.

Ligeia: Yeah.

Leraje: You know, this revolutionary guitar player and, uh, clearly the, you know, people had trouble with the idea of a black man being quite good at music.

Ligeia: Oh, yeah. Yeah, yeah.

Lithos: I mean, there is, the story with him goes, I believe that he was kind of, he was okay and he was playing stuff and then people hadn't seen him for weeks, and then he suddenly turned up and he was really good.

And chances are that was because he locked himself away somewhere. Practiced the fuck out of the guitar.

Ligeia: Yeah.

Lithos: He didn't go to the crossroads and sell his soul to the devil.

Ligeia: Or to the desert. Like, like Jesus went for 40 days and that was okay.

Lithos: Yeah. And then there's a fact that...

Ligeia: Just saying.

Lithos: ...that he died very young, I think in his late twenties or early thirties at most.

Ligeia: Oh. Yeah.

Lithos: And of course that, that, that's part of the myth. What, what is...

Ligeia: Yeah.

Lithos: ...now believed to be more the case is he might have got congenital syphilis via one of his parents.

Mel: Oh dear.

Ligeia: Oh.

Lithos: So one of his parents had syphilis and he got it congenitally, and that caused his ill health and early demise.

Mel: Goodness.

Lithos: Uh, on the other hand, in those days, black people did not tend to live that long for various reasons of

Ligeia: Mm-hmm.

Lithos: Of racism. Yeah. And all manner of things.

Leraje: Mm-hmm. I put crossroad, I put crossroad blues on the, uh, playlist, so

Lithos: mm-hmm.

Leraje: Hopefully people hear it. Mm-hmm.

Lithos: He also did, did a track called I think, Walking, Walking With The Devil or Me Walking With The Devil, something like that. It's not on the list because he talks about beating his woman, so...

Leraje: Yes.

Mel: Yeah. Yeah.

Ligeia: Lovely.

Lithos: Yeah.

Ligeia: But also they have been instruments that were like, not allowed because. People were fainting and it was like, oh, this is just like ghosts. You know the, the instrument called glass harmonica?

Lithos: Yeah.

Ligeia: It's made of the little glass like balls.

Lithos: Mm-hmm.

Ligeia: I think it's absolutely gorgeous and so ridiculous.

'Cause it's so fragile and heavy and everything, everything's like wrong and it's, it is gorgeous. And it wasn't, it was banned 'cause it was like, oh, the sound is

just like not right for people. Yeah. Okay. This was, uh, like a little side note from me, like always a...

Leraje: ...little side journey. That's good. Still relevant.

Lithos: No, no. Yeah. I mean, all manner of things were obviously will have been sort of, um, frowned upon in the same way that people, when those, the first cars or trains, people were convinced that if you travelled faster than five miles an hour, your brains would melt.

Ligeia: Yes.

Mel: I, I saw something, I saw something on TV yesterday that just reminded me where they said that. It was on Facebook, actually it was one of those reels.

It was women talk, women talking about, uh, the history of female medicine and they thought that if women travelled too fast, that their uteruses would fly out.

Lithos: Yeah, that's the one. Yes. Yeah. Or, or people would go insane. There's all kinds of things, so yeah. I wouldn't be surprised if...

Ligeia: Why the uterus?

Leraje: Why the uterus in particular?

Ligeia: Why is it not my left tit or what?

Lithos: Your tits will drop off.

Mel: How's it gonna get out?

Ligeia: Uterus? How?

Leraje: It's such a random choice.

Mel: Yeah.

Leraje: Reason?

Mel: Yeah. Not like your eyeballs, or...

Lithos: Well, isn't that what reason for the name, the phrase hysterical? Because it was linked to...

Ligeia: Of course!

Lithos: Your, your female reproductive apparatus.

Ligeia: Uhhuh.

Lithos: Yeah. Yeah. So

Ligeia: how ridiculous. Yeah, so funny sometimes.

Mel: People were pure mental back then

Ligeia: You know, like you, I don't want more, more kids. Okay, let's go real fast.

Leraje: Just get to five miles an hour, you'll be fine.

Ligeia: Oh yeah.

Leraje: A speed related hysterectomy.

Ligeia: Speed of the light.

Mel: Anyway.

Leraje: Okay, so Lithos said in his introduction that we weren't all kind of like buried in our dark bedrooms, listening to corpse painted fiends from Norway. And I'm kind of the exception to that 'cause I kind of am that. That's exactly the sort of stuff that I spend the majority of my time listening to.

So I think Satanism in music is dependent on the type of Satanism that you particularly subscribe to. So maybe, you know, our friends in other, uh, Satanic organizations who are a bit less progressive might listen to the likes of, uh, Mayhem or Burzum. But, uh, the, the sort of black metal that I listen to is, uh, stuff by people like Celtic Frost, uh, and, uh, Völva, Witch Club Satan, moving away from Black Metal specifically, but remaining in metal, bands like Kreator, Rotting Christ, Sepultura, and, and none of these bands identify themselves as Satanic or Satanists, although some of them do write music about Satanism.

But to me, they kind of like write songs and embody ideas that are about rebellion or revolution or marking a particular epoch. There's a song that I'm particularly fond of by a uk band called Sabbath, uh, who were big in the eighties and one of their songs is called For Those Who Died and which noted and talked about the witch persecutions in the Middle Ages.

So it's things like that, I don't think, because I don't think Satanism to us is about, you know, summoning up this kind of like supernatural Dark Lord. It's more about the things that we believe, uh, the allegorical Satan represents. And I think that's what this kinda, this, this, the variation on black metal and metal in general that I listen to is also about.

Lithos: Hmm. There is, I mean, there's the kind of, and this is a band, I'm not bigging them up because I think they're great. They're, they're very influential in early, sort of bringing Satan as a figure into music, and that's Venom and it, it's kind of comic book Satanism is how I describe it. It's all, yeah, I'm evil, I follow the Dark Lord. And, um, arguably really ropey and shits in terms of, you know, not very good at keeping time or, but yeah, they were very influential, especially, you know, for bands that came up after them, along the same lines, like Slayer and other bands like that.

Ligeia: Mm-hmm.

Lithos: But, um, yeah, yeah, there is all manner of sort of like ridiculous Satanism in, in metal as well.

Leraje: I mean, I think Venom in particular were influential because they were so, they, they kind of like for the first time, they openly embodied that, kind of, say that type of satanism.

Mel: Mm-hmm.

Leraje: And you're right. I mean, they weren't, they didn't always play in time and they did make lots of mistakes. But I don't really mind that, that's kind of like a very, a very punky type ethos and attitude to me.

And I quite like that. You know, when I go and when I hear a band on a record or I go and see them live, I don't want it to sound like production quality, you know, cut and paste. I want it, I want to hear the, I want to hear their fingers on the fretboard. I wanna hear the odd bit of feedback. You know, I don't want a perfect rendition.

Mel: Mm-hmm.

Ligeia: Mm-hmm.

Lithos: Yeah. There's the Eagles for that kind of thing.

Ligeia: I think that's also very Satanic because we don't mind, we don't deny the imperfection and the humanity in us.

Mel: Yeah.

Ligeia: So,

Lithos: Yeah, true.

Ligeia: I think that is kind of why it's Satanic for you also.

Mel: Yeah.

Lithos: I mean there's also...

Ligeia: it's not, it's not picture perfect.

Lithos: ...the simple fact that now you do not need to spend that much money to, to make a recording sound good.

And you have software to help you. And if you listen to your perfectly produced musicians, uh, and, and assume they are always playing like that, no, they will have software helping them to keep in time.

Ligeia: Yeah.

Lithos: And you know, at the time in the eighties when Venom were, were knocking out their first albums, studio time was expensive and you certainly wouldn't have been able to afford the best engineers.

And Yeah, it's gonna sound ropey, because, you know, you, you might all, they might all turn up in the studio, have had a, a good sort of belly full of speed. Yeah. So the tracks get faster and then, you know, lay down the tracks as quickly as possible. 'Cause every minute costs, um, and just knock, knock the album out so, you know.

There's an awful lot of bands who would sound like Venom now if it wasn't for the fact that they have very good software to help, to help 'em sound better.

Leraje: Yeah. It's interesting. I was talking, when V3XXE and I recorded the latest Contra Odium that went live the other day. We were kind of talking about that.

There's, there's this, uh, musical style called deathcore, which is like a, a bit of a mix between death metal and metalcore, hence the name deathcore. And it's very much, it's very produced, I mean like really produced to kind of like within an inch of its life. And I'm not saying it's bad, and I'm not saying these people aren't talented musicians, but you do wonder how they would cope with playing some of it live.

Lithos: Mm-hmm.

Leraje: It wouldn't sound like that live.

Mel: No.

Leraje: At all.

Mel: And I think that's the case actually with kind of, off topic slightly, but a lot of the mass produced pop stuff. Know that you hear on the radio that's kinda very, very samey. It is overproduced, you know? And so to me it's got no, I don't know, like personality.

It's, it's like listening...

Leraje: SOUL!

Mel: ...to music from a robot. Yeah. Well, soul. Yeah. Yeah,

Ligeia: Soul.

Mel: Soul. It's, it's soulless music, which is why well, which is why I can't understand why it's so popular, but it's also why I don't, I don't like it myself. You know, the, the kind of mass produced stuff that sounds like a computer has written it.

Leraje: Yeah.

Mel: Yeah. It's got no, it's got no soul.

Lithos: In, in a lot of cases there will certainly be increasingly, there'll be AI involved with, with that kind of thing. And you know, you're getting songwriting teams who, who just knock out one hit after the other. They do what, what, what was referred to, uh, and it was really popular sort of a decade ago, I think it's called the millennial whoop, which was in every song.

Which was kind of like, oh, I can't, I can't do the notes 'cause I can't sing.

Leraje: I know exactly what you mean.

Lithos: I can't carry, can't carry a tune.

Ligeia: I, I, I think I understand. Yeah.

Leraje: I mean, I kind of blame studios like Stock, Aitken and Waterman and Simon Cowell and, and that kind of stuff for, for that kind of stuff.

Just kind of in the eighties, the mid eighties, late eighties, early nineties, just churning out, hit after hit after hit after hit. And they, they've got no, to harken back to a book we recently read, they've got no individualism, any of the people, uh, there's no kind of characters in these groups. It is just one...

They could be interchangeable. You know, whether it's, I'm not, you know, we all know the Australian soap actors who benefited from that, and I'm not knocking them particularly, but it, it, god almighty, it did get a bit soul destroying after a while.

Mel: Yeah. And Kylie, I mean, Kylie's been a, you know, singing since like 1986 or something. It took her a long time to break out of...

Leraje: Yeah.

Mel: ...that kind of box of being just a Stock, Aitken and Waterman, you know, um, singer, you know, that she, she sort of went off and did her sort of darker stuff and her Nick Cave bit and, and all of that sort of stuff. So it, it takes a lot to, and, and I think the other thing is that she started having a hand in writing her own music.

Leraje: Yeah.

Mel: You know, if you're in Stock, Aitken and Waterman, then they do all of that for you.

Leraje: Yeah. I mean, literally they were a, you know. They were AI without the actual AI. You know, they would, they would write the music, they would write the lyrics. They would just get this random famous person to come in and...

Mel: Yeah.

Leraje: ...provide the vocals.

Mel: Yeah. Do you remember the, the spoof song that came out? It's called, this is the chorus that was about Stock, Aitken and Waterman, came, came out maybe early nineties or something. Yeah, this is the chorus and this is the key change, you know? Yeah. Very funny.

Lithos: Ah. Yeah, it rings a bell, but, hmm.

Ligeia: I dunno.

Lithos: Yeah. Which is not to say, of course, that there's not really decent pop music.

Leraje: No.

Lithos: You know.

Mel: Absolutely.

Lithos: It, music does not have to be deadly serious or about a particular thing. It can be sort of like throwaway songs really well executed with originality. And there is, you know, there's nothing wrong with sort of a bit of Abba, for want of a better example, or to take the Satanic equivalent, Ghost.

Ligeia: Oh! Do not touch my Ghost!

Lithos: Well I'm not, I'm not saying anything against Ghost.

Ligeia: Like ill intentions. Mm.

Lithos: It's the first, first gig I went to after lockdown, after the final lockdown was Ghost. It was great fun.

Ligeia: You mean ritual?

Lithos: I do love Ghost.

Ligeia: They call it a ritual.

Lithos: Oh yeah. Okay. Yeah. Ritual.

Ligeia: Yeah. See, I'm the only one in this group that actually likes Ghost, I think.

Lithos: No, you're not. No. Christ, no.

Ligeia: But like you do like?

Lithos: Yeah, of course I like Ghost.

Ligeia: Okay. Okay. I'm like, I'm like obsessed. So maybe, maybe I'm the biggest Ghost fan here.

Leraje: I don't, don't, I genuinely do not, do not dislike them. I just don't particularly like them.

Ligeia: Yeah. You are not.

Leraje: I can take or leave it.

Ligeia: Maybe if they stop, if they stop making music, you will not be sad or you will not be touched.

Leraje: I think I probably would be, because I do like the originality, you know, irrespective of whether I like it or not. I appreciate good songwriting and people saying things from the heart and what they mean.

Ligeia: Yeah.

Leraje: If it was on the radio or you know, someone said, oh, hey Ghost have released a new single, I would listen to it, but I wouldn't necessarily go out and get the album.

Mel: Mm-hmm.

Ligeia: Yeah. Or you wouldn't go into your playlist.

Leraje: No.

Ligeia: Oh, let's listen to it. Yeah. For me, it, you know, the connection to that is deeper. It was, it was what actually made me decide to finally come out of my Christian closet and like face my Satanism. I'm like, okay, let's, let's just live my life and their music and specifically the lyrics of some songs actually spoke to me so much that I'm here, I'm here and I still remember their first songs. And I am really grateful because I was suffering mentally and I'm still here. So maybe, you know, it's, it's, my love for them is based in something very, very deep.

Mel: Good.

Ligeia: I can't really explain.

Mel: Thank fuck for Ghost then.

Ligeia: It's Satan, I guess. I don't know. I don't know.

Leraje: I think i've just found a, a new respect for Ghost now.

Mel: Yeah.

Leraje: If, if we wouldn't have had you with us without Ghost, then I appreciate Ghost even more than I did before.

Mel: Yeah.

Ligeia: I mean, music, music can heal.

Leraje: Yeah, absolutely.

Ligeia: Music can help you. And if, like I do struggle with my mental health, it, it, like the depression is for life, at least mine, stupid bitch. Uh, and yeah, so I

was actually really concerning myself with the ideas I had at that moment. It was before the freaking lockdown, so there was no issue with that. It was a few months before that that I heard specific song Witch Image.

Leraje: Oh yeah.

Ligeia: It was on a mountain in the French Alps and I started crying and I couldn't stop listening to that song for maybe three days.

I am obsessed like that, and I'm here. I'm like, yes. When I go back home to the UK I'm gonna find a group of people who will understand me and now I'm here. So.

Lithos: It is, um.

Ligeia: You know, yeah. Music.

Lithos: I mean yeah. Some artists can have a, a sort of profound...

Ligeia: Yeah.

Lithos: ...Sort of influence on you and that's certainly - this predates before I actually became actively a Satanist. So I didn't really know of, I knew a bit about The Satanic Temple, but I didn't know of any other organizations.

Ligeia: Yeah.

Lithos: And it was 2016 and it was around the time of Brexit and a, an old friend had gotten in touch on Facebook and had recommended Demonon Vrosis by Rotting Christ, um, on the Aealo album. And I loved that song and I listened to it, and then Brexit happened and that album saved my sanity 'cause I was just so fucking destroyed by what we had done as a country to ourselves.

Ligeia: Yeah.

Lithos: To our nearest neighbors that the, the horrendous racism that went along with that and came outta that and continues to fester unabated. And I listened to that album every fucking day on repeat. And it got me through the sort of horrors of Brexit. Um, you know, uh, just because it's the kind of fury and kind of release valve of, um, of music that, that that can act that way.

Mel: Yeah.

[At this point, various people are laughing and talking over each other]

Lithos: Ligeia's laughing her, laughing her arse off. Don't laugh too much. Your tits might drop off or your uterus might fall out.

Ligeia: I lost my uterus.

Leraje: What you laughing at?

Mel: It's the noise.

Leraje: It's poor Lithos...

Ligeia: Piss, pissing noise. No, I'm sorry.

Mel: It's the pouring noise. It was just...

Leraje: Oh was it me pouring my tea?

Lithos: It sounds like you're taking a, yeah, it, it sounds like you're taking a piss. It does. We've had that before.

Leraje: Sorry. Sorry.

Lithos: It's kind of...

Ligeia: It was going slower and slower. I'm like, no!

Lithos: Listeners, it will be edited out. I might leave a bit in so you know what...

Leraje: My teapot is shit it only opens that far? You can't even see it, look, look at that.

Ligeia: Sorry Lithos.

Mel: I was trying to listen to you Lithos and take you seriously.

Ligeia: Please don't take this personally.

Lithos: I might have to leave it in now. I'd normally edit it out, but just because this would make no sense.

Ligeia: I am so sorry. I just couldn't because your face was so happy, Leraje. You were like.

Lithos: Maybe he was taking a piss. You know, you get to certain age and you just can't hold on anymore.

Leraje: God. Yeah, I know that feeling.

Mel: Oh my God.

Ligeia: So, so guys.

Mel: It sounded like you dropped a cauldron on the ground after you'd finished pouring it as well.

Ligeia: Yes.

Leraje: Oh, I thought you were gonna say after I finished taking a piss.

Various: No, it just sounded like he poured it out of...

Ligeia: I was trying to keep it together.

Mel: He sounded like he poured out of a flagon or something and then put it down.

Leraje: No, just a really shit teapot that's.

Mel: Oh, that was, oh, oh dear. Lithos, I'm so sorry.

Ligeia: Yeah. Please, please continue or repeat what you were saying because I wanted to hear it but like...

Lithos: No, that's all right, I'm not gonna repeat it. I'm, I'm gonna leave that noise in this time just because...

Ligeia: Okay. Please.

Lithos: ...it's quite funny.

Ligeia: So it makes sense.

Lithos: Yeah, it is. Uh, tea pouring noises are normally edited out, like I say, but not this time. So listeners, you're in for a treat.

Ligeia: It's, it's music.

Lithos: Yeah, it's music.

Leraje: I even said to myself...

Lithos: The music of water.

Leraje: When a I made that pot, I said, remember to, I said to myself, remember to mute your microphone before you pour it out because I remember, I remember when Pike did it, when we were doing a Devil's Library episode.

Ligeia: Yeah. God. Yes.

Leraje: And we had to stop then as well.

Mel: Oh God.

Ligeia: I love this so much.

Mel: Anyway, so yes. Definitely. Uh, I think we all probably really heavily relied on music during that time after Brexit. That was, yeah, that was a horrible time for me as well, because there was Brexit and I was also, um, in the middle of my fight with the Home Office.

So I was like, right, well, I'll just, I'll just fuck off then, will I? 'Cause nobody wants me here. That was hard. So yeah, I was, uh, yeah, like I don't, I don't think I turned my TV on for months. I just listened to music. Escapism.

Lithos: Mm-hmm.

Ligeia: What, what was it, do you know? Like, like specific or?

Mel: I would say probably a lot of Slipknot, because Slipknot for me is when you're angry.

You know, it's cathartic, you know, when I...

Ligeia: And when you're psychosocial.

Mel: Well, mainly People Equals Shit is a, a really good one. That's my kind of go-to.

Ligeia: Yeah.

Mel: You know, if you've had, 'cause I've had a lot of jobs dealing with the public. Um, so if you've had a crappy day, you know, you put on People Equals Shit.

Leraje: People Equals Shit.

Mel: It just makes me feel better.

Leraje: I, I'm again, a bit like Ghost, Slipknot. I can kind of like, I'm in between sort of, but I do, my favorite, one of theirs is the, the Heretic Anthem, which I think is a...

Mel: Yeah.

Leraje: ...proper banger.

Mel: Yeah. Yeah.

Ligeia: Yes.

Mel: Yeah. Yeah. I, I love the whole, the whole of, um, Volume Three, uh, is my favorite album. I could listen to that over and over until the end of time.

I just think it's, you know, it taps into something really primal. You know, so, and there's, you know, there's slower songs that are kind of interesting and kind of lots of layers. Um, and then there's like, I don't know, like the Blister Exists that's just got one of the best drum solos ever and, you know, you know, all of that sort of stuff.

Ligeia: Mm-hmm.

Mel: But then they've got songs like Snuff, you know, which is devastating. Um, I saw Cory Taylor live, um, geez, that must, that have been 2017 or something in London. Um, and he did an acoustic set. So he did like some Slipknot stuff. He did some Stone Sour stuff. He did some covers. Um, and when he played Snuff, he started crying, which like immediately set everybody in the room off.

Everybody was crying, um, and like clapping and singing and crying and yeah, it was very, it was really emotional. 'Cause it's, you know, to the band, it's, it's, um, it's Paul's song, you know? So there's that sort of sadness connected to it that maybe wasn't there before. Yeah.

Ligeia: Mm-hmm.

Leraje: I mean, that's the best thing about any form of art, isn't it? The, the times that it reaches you.

Mel: Well, that to me is what music is for. That's what I like about music. It has to make me feel something, you know? So whether it's kind of like People Equals Shit and I'm going, grrr, members of the public, you know, or if it's something happy or if it's something really heavy that kind of makes you go, oh wow. You know, it kind of like penetrates your soul kind of thing. So that's why my song list is so weird, so, so varied. Um, diverse, you know, as I've said before, um, I don't believe in guilty pleasures. I, I did when I was younger, you know, like when I first got into metal, it was like, you have to listen to just metal, you're not allowed to listen to anything else 'cause it means you're not a real metalhead. And I was like, right. You know, so that I sort of, kind of rock and metal, you know, like my first band that I was obsessed with, with was Bon Jovi. Um, heard You Give Love a Bad Name on a TV at a friend's house, and was just, just zoomed in on it. Like, what's that?

That's really good. I really like that. So, you know, that was the sort of the first one. But the next one after that, when I kind of started realizing that I can listen to whatever I want to, like who are these weirdos telling me I'm not allowed to listen to anything but metal. My next band obsession was Abba.

When Abba Gold came out, I was just like, holy shit. You know? Um, being Australian, they were massive in Australia. They were huge. You know, at one stage that it was something like every single house in Australia going by

numbers had at least one Abba record. They were so popular. They were one of the few bands...

Ligeia: That's crazy.

Mel: ...Who ever actually toured Australia that wasn't Australian. Um, they were one of the few bands that made the journey all the way, um, to Australia. And, you know, like crowds were just like nuts, you know? Because it was so exciting, you know, to have this famous band there who actually went all the way there. So, yeah, I was completely obsessed. You know, I still, it's on my bucket list to go to the Abba Museum in Sweden.

Like, absolutely. So now I would listen to, from a purely Satanic point of view, I would say Behemoth, particularly the album, The Satanist. So that, that would be my favorite.

Leraje: Yeah.

Mel: It was written, you know, when he was recovering, when he was, you know, going through cancer treatment and recovering from cancer, and it's got this real strength, the feeling to it, this real sort of passion, which I, I find really inspiring and really interesting.

Ligeia: Yes.

Mel: And I saw them play the whole album at Download, I think it was, and everybody just stood mesmerized, you know, there wasn't kind of like, you know, wall of death and all of that sort of stuff. Everybody just stood going, wow, holy shit, you know? It was so good. And he's so, you know, the singer, um, he's so passionate when he is singing, when, you know, when he says, I believe in Satan, and you know, like, oh, Father, oh, Satan, oh Son, you know, the, the kind of like devotion behind it and that kind of strength of feeling. I, I just really connect with that. I think it's so cool.

Leraje: Mm-hmm.

Mel: Yeah.

Ligeia: Yeah, they're great. I've seen them live with, um, Rotting Christ and

Mel: Yeah.

Ligeia: Satyricon.

Leraje: Yeah.

Mel: Yeah. That would've been a show.

Ligeia: I mean, I don't believe in Holy Trinity, but this was called Unholy Trinity, and I'm all in.

Thank you.

Mel: Yeah.

Ligeia: Fuck. It was good.

Mel: I, I...

Ligeia: Yeah, but like, as you say, like the music that reaches like deep inside of me, like, and plays with my, my insides, like, yes, please. I need that to happen with music. I can't listen to anything that doesn't do anything. It's like, oh, it's a nice melody. I don't fucking care.

Mel: Yeah.

Ligeia: It needs to do something to me. Make me cry or just like feel the bass.

Mel: Yeah.

Ligeia: In my heart or sometimes when I want to scream, I don't have to because I have my heavy metal music. It screams for me, I'm like, okay, now we, now we're talking. 24 songs later I'm calm, I'm good.

Mel: Yes.

Ligeia: People can come close to me again, you know?

Mel: Yes.

Ligeia: You know what I mean? Right?

Mel: Absolutely.

Ligeia: Yeah. Or for, for the rituals. I have certain musicians, composers that I use for when I want to just write my rituals in my special book, and I need some music to, to get into that space and to focus, uh, thank you, my brain, and maybe these people don't even compose this music with that, but for me it works.

But come on, if you call something the old ones and the ritual or the invocation.

Mel: Yeah.

Ligeia: Come on. You know, I'm gonna use it.

Leraje: Yeah. I think the album that spoke to me that, that most, that most embodies the idea of, uh, Satanic Music for me is probably Celtic Frost album. And it was their last album as a band, called Monotheist.

And it's, it's got a lot happening. Every song on there in, in my opinion, it's an absolute fucking banger, but it's got a, a 10 minute song on there called, uh, Synagoga Satanae, um, which is just, god, it's perfection in song form for me. It's kind of, it's epic and grandiose and huge and dark and makes no apologies.

It, it is just, to me, it is the ultimate Satanic song.

Ligeia: Mm-hmm.

Leraje: I did put it on the playlist.

Ligeia: I can't wait to listen to it. I, I don't know the song.

Leraje: I dunno how, I mean, Celtic Frost are kind of, they're, they're are, they're an extreme metal bands with people who really like extreme metal. I don't know how much people who, who are, who are not really into that would, would, which I, I don't, you know, I... you like Behemoth, you're probably gonna like Celtic Frost to be honest.

Ligeia: Mm-hmm.

Leraje: Yeah. Just don't listen to Cold Lake 'cause it's shit.

Mel: Okay.

Ligeia: Okay. Now I want to hear that too.

Leraje: It's awful.

Ligeia: I can't help myself. It's awful.

Leraje: Tom, Tom Fischer, who's the, uh, the, the lead singer, lead guitarist, he's actually disowned the whole album Cold Lake. 'Cause he said it was a, yeah.

Mel: What was it? Like a contract filler or something?

Leraje: Well, it was their attempt in the late eighties to go kind of like, um, hair metal / glam metal. After starting off as a...

Lithos: That always goes well.

Leraje: Well, yeah, I mean...

Ligeia: Okay. I don't think I wanna hear it any more.

Lithos: I mean, so many bands in the eighties, not just metal, I mean so many bands in the eighties did the eighties production, the synthetic drums and went for all that kind of shit and put out their worst albums ever.

Leraje: Yeah. Are you listening Alice Cooper? Fucking hell.

Mel: Hey, I like Trash.

Leraje: Aww.

Mel: I do. It's fun. It's fun.

Leraje: That's fine. I mean...

Mel: Yeah.

Leraje: This is the thing though. And, and we were saying that, I mean, we were talking yesterday, it's okay to like some bands that other, and, and music by those bands that other people don't and it's also okay to not like some bands and artists that other people do.

Mel: Yeah.

Ligeia: Yes.

Leraje: And I think one of the things that we all think as Satanists is that your individual tastes are completely correct because they're yours.

Mel: Yeah.

Lithos: Yeah.

Mel: Yeah. Exactly.

Lithos: There's also a couple of tracks I've put on there, which that are definitely not Satanic in any respect in terms of either the artist or the music.

I regard them, I put them on there because they're Satanic in the sense to me that they refused to stick to the norms and completely threw...

Ligeia: mm-hmm

Lithos: ...an awful lot of what was musical, accepted musical theory at the time into the bin and upset a lot of people.

Leraje: Can I, can I have a guess, have a guess which ones they are?

Lithos: Go on.

Leraje: I would say, uh, the Tim Buckley one.

Lithos: Um, yeah, that, yeah, that one. Yeah. Because that was really unusual 'cause he was sort of a folksy singer.

Leraje: Yeah.

Lithos: Before he did that album, um, Starsailor and it's phenomenal album. But the main ones were the Beethoven Grosse Fuge, which it was pretty, it was late on in his life.

He was pretty profoundly death, and it's a string quartet, and it was completely panned at the time.

Ligeia: Mm-hmm, mm-hmm.

Lithos: Because people (A) did not understand that he was taking musical theme, pulling it apart to its constituent elements in an almost cubist way, and then putting it back together. So they didn't understand it, so they panned it.

Oh, they went, he's fucking deaf. And, and the other reason why musicians didn't was because they couldn't play it. They were not good enough. It was pushing musical notation to its limits, and musical notation is very limited. And it was like, mm-hmm how do we play this? This is just impossible, you know? And the other one was Eric Satie's Gnossienne number one. And, and what he did with those things is his music notation was taking the piss. He put no time signature on any of it, so it's just long bars with the notes in. So you don't know what the rhythm is or how to intone it. It's just like, right here's the notes and this is how long each note is, but there's not any particular rhythm to it.

And then he wrote things above, rather than Fortissimo or whatever, he, he puts things on the notation, like bright and shining, you know, and in French, not in Italian. 'Cause you have to do these things in Italian. So he, he was, but he was actually, literally, he's fucking taking the piss and it's a beautiful piece of music and...

Ligeia: Mm-hmm.

Lithos: ...when you hear it played, you will hear it played quite differently by different people because it's like basically what he's saying is, here's a note and here's, here's some bits I'm telling you to put emphasis on, in, however you want to understand bright and shining, for example. Um, but you play it the way you feel it.

Leraje: Mm-hmm.

Ligeia: Mm-hmm.

Lithos: And, and again, that, that's fucking, I have a great deal of respect for people like that who go, oh, do you know what, you know, I'm a respected musician, I'm just gonna fuck with the system. Now I'm just gonna fuck with the norms. Mm-hmm. And make something great. And that, you know, those...

Ligeia: That sounds incredible.

Leraje: I think I like it when I hear bands doing covers of other bands that are not necessarily part of the same genre. Like we played, uh, a record, a track on Contra Odium, which was a black metal band doing a cover of a John Cougar Mellencamp song. And your immediate thought is, that's not gonna work. Uh, you know, black metal version of a John Cougar Mellencamp song, but it's brilliant. It works really, really well.

Mel: What's the song?

Leraje: And I love that idea that you can take one thing and another thing, which, and they're completely two different things and put 'em together in a brand new way.

Mel: What's the song?

Leraje: Can't remember.

Mel: I quite like John Cougar Mellencamp.

Ligeia: Is it, is it on the list?

Leraje: Uh, it's not on the list 'cause I did that before we did the show.

Ligeia: Oh, okay. Maybe, maybe you can share it with us later or something. I would like to hear it, no?

Leraje: Yeah. But yeah, it's the la it's the latest Contra Odium. So I, I'll send Lithos the link, we'll put it in the show notes.

Ligeia: Oh, okay. Right.

Leraje: Um, but yeah, that idea that, uh, music doesn't even a, a song, a track, somebody's vision for that song and track is different for everybody.

You know, it's like a good book or, or a, or, or something, or, or a piece of art, you know, like a painting. Everybody's gonna see it or experience it in a slightly different way. Uh, there's always that kind of like ambiguity between what the artist might have meant and what the piece might mean to them.

Ligeia: Mm-hmm.

Leraje: And how somebody experiences it. And I, I love that. I really love that.

Mel: Mm-hmm.

Lithos: Mm-hmm. It is, and it is, like I said before, the, the, the musical notation being, you know, it still annoys me that they're still teaching this shit and still using it. And it's like, it's so limited in, in terms of, it doesn't tell you, it might tell you, right, there's, you know, it's in four four, and this is, you know, this is a kind of beat, it doesn't tell you how many beats per minute. It will use some Italian term, like *molto lentamente* or whatever the fuck, you know, that, that, that they came up with centuries ago. And it's like, well fuck that stuff in the water.

Now we, we can do 80 beats per minute.

Mel: Yeah.

Lithos: This is it. That, that's how fast it's played. And it's why, and with an awful lot of, particularly classical music, which wasn't recorded at the time, you hear different people play it, they'll play completely different speeds, you know, and there's, I believe there's one, I think it's Beethoven's Ninth Symphony, where you listen to Herbert von Karajan, who was very famous for conducting Beethoven, and he'd do the old really majestic, slow, ponderous.

And then there's, there was another conductor, and I can't remember his name. And there's something like 10 minutes difference between one recording and the other.

Mel: Wow.

Lithos: So, you know, it's like, and, and they're both correct, according to musical notation, because no one says how fast it should be played.

Like there's, there's expressions like the Italian for ponderous or whatever, and you go, well, what the fuck does that, and should we still be teaching this shit? Yeah. It's absolutely ludicrous way of keeping in my, in my mind, keeping music from the common people.

Mel: Yeah.

Lithos: It's like, no, you have to have been to, to an expensive school and studied this shit to be able to do music.

Leraje: Yeah.

Mel: Yeah.

Lithos: So let's make it really complicated. Use a foreign language so that common people can't fucking play it. They're stuck in pubs playing fiddles, you know?

Mel: Yeah.

Leraje: But it's very much like...

Lithos: ...real music that's...

Leraje: ...the idea that the Catholic church had in the, in the medieval times when they said, oh, the Bible had to be written in and read out in Latin.

Lithos: In Latin. Yeah. Absolutely.

Leraje: Because the common man or woman was not able to understand, so yeah.

Mel: So they had to go to church.

Leraje: Yeah.

Lithos: And you definitely would, did, and there were instances of people getting into trouble. I'm trying to think of the specific one, uh, for having a Bible in English. And I think that was the origin of the original King... was it the King John Bible?

Leraje: King James.

Mel: King James.

Lithos: King James. That's it. The King James Bible. I believe the, the origin of that was someone writing it and then getting into trouble with, with the papacy for actually having a copy of it in English. And it had to, it, it took the actual King to, to in the end to say, yeah, it's okay, this is legit, before people were allowed to read it. Before that, it was like, you're gonna get into trouble for this, into serious trouble, because that's blasphemy not having it in Latin.

Leraje: Yeah.

Mel: It's nonsense.

Leraje: Yeah. I mean, that was the, that was kind of like the, one of the ideas behind, uh, Martin Luther's, uh, reformation of the Church was this, this idea that the, the, the Bible should be, you know, every person should be able to have the Bible in their own home, written in their own language.

Mel: Yeah.

Leraje: Yeah.

Ligeia: Mm-hmm.

Mel: Yeah. Weird, isn't it that now...

Lithos: Which was what Jesus would've wanted, literally.

Mel: Yeah. And now they're in every hotel in the world.

Leraje: Now they're fucking everywhere.

Mel: Except in my house.

Leraje: Yeah. You haven't got a Bible in your house, Mel? You're going to hell. Hooray.

Mel: I'll see you there.

Ligeia: See you there.

Lithos: I have, but it's missing several pages. Guess what happened to that?

Mel: Yeah. Oh geez.

Leraje: Yeah. I sometimes run outta toilet paper as well.

Ligeia: That would have been a good solution during lockdown. And you know, the shortage of toilet paper. I did not think about that.

Mel: Not enough toilet paper, too many bibles.

Leraje: Yeah.

Mel: There you go.

Ligeia: Right.

Lithos: I dunno. I think it's bit, probably bit rough on the ring piece. They're not, they're not sort of like, printed for comfort.

Mel: Especially the gold on the edge, that might be a bit sharp.

Leraje: Not very absorbent.

Lithos: Nice and easy to set fire to though. That's all I'll say. Good to use as kindling.

Mel: Yeah.

Ligeia: Kindling.

Lithos: Yes. And um, oh yes, Mel. Tell us about Taylor Swift. Okay, we have a swifty here.

Mel: Swifty.

Ligeia: Yay. Yay, yay.

Mel: So, as I said before, the, what I have to have if I listen to music is something that makes me feel something.

Mm-hmm. So I, I started listening to Taylor Swift at a horrible job that I was at that had a horrible radio station all on all day. It was just when Reputation had come out. So they played the, the singles from that. It was the only music that I had heard all day that I didn't hate. So Reputation is still my favorite album.

That's her kind of, kind of sassy sort of fuck you album. Um, yeah, it, it's got some fun songs on it, but a lot of it is, you know, her talking about her, her reputation tanked and, you know, um, she wasn't the kind of golden girl

anymore and all of that sort of stuff. So there's kind of real venom to, you know, to misappropriate the word. Sorry, Leraje.

Leraje: I've got this mental image of A Talyor Swift video with Cronos and...

Ligeia: Are you clutching, clutching your pearls?

Leraje: ...doing it.

Lithos: Cronos.

Mel: So I mean...

Lithos: Oh my God. Cronos these days looks like Gollum.

Leraje: He does.

Mel: Yeah.

Leraje: Sorry about, sorry.

Lithos: Anyway, sorry. Back to Taylor.

Mel: The, the kind of logo for the outfit and the album was a snake, you know, so she was, it was deliberate, you know, that, that, that she sort of, um, did that.

And I find, I find her songwriting really clever, you know, like she can, she can kind of paint a picture with very few words, you know, and, and put them together. And even if it's something that's very sparse, you know, when, when she's singing, you know, what she's talking about, you know, it's not, a lot of the time she's not very kind of obtuse, you know what she's talking about.

So I, I really enjoy that part of it. And I mean, like, if you've ever had your heart broken, you stick on Taytay, you, you know, you know what she's talking about. You've gone, you're going through the same damn thing, you know? So, um, I, I feel like I can relate to it really easily. And then she's got other fun stuff as well, like Shake It Off and things like that.

Um, that's my, had a couple of drinks, need something fun to listen to, Shake It Off. So I just really enjoy that. I, I, I like to say to people as a joke, you know, like, I spent years and years listening to only rock and metal and now I'm in my

pop princess era, you know, so I listen to, I listen to pop music now, but like, to me, I what I call proper pop music, you know, so pop music that's got a bit of spunk and a bit of fun.

And it's not just like the, the stuff that they play on the radio, I, I really don't kind of enjoy, you know, it has to be something. That's what pop music's supposed to be. It's supposed to be fun, you know, it's supposed to kind of make you, you know, kind of bob along while you're, you know, watching a video or, you know, that sort of thing.

Um, it's supposed to make you feel something, whereas a lot of the stuff that's on the radio, you just, it just kind of passes you by. It's like background sound. Um, so

Ligeia: The most of it makes me feel a lot hate.

Mel: Well see there's that.

Ligeia: And discomfort. Like I don't listen to any radio, I can't.

Mel: I listen to, I listen to the radio at work. I listen to Absolute radio, which is kind of rockish kind of stuff. So yeah, I really do enjoy listening to, to Taylor Swift. And I mean other, you know, I, I wouldn't sort of go out and buy, you know, like Sabrina Carpenter or anything like that. I don't really know her stuff very well. Um, but I've definitely very fond of Taylor Swift stuff.

Um, and even things like some One Direction stuff and things like that, you know, I just find them really fun. They make you feel happy. And sometimes that's, you just really need that. You know, sometimes if you've had a shit day, sometimes it is good to listen to people are shit and or People Equals Shit and like scream and you know, like punch cushions.

But sometimes, and I think that to, that to me is the definition of music for a Satanist. Not necessarily Satanic music, but music for a Satanist. You know, where it makes you feel something, it does something for you, you know, that is what you need.

Leraje: Yeah.

Mel: You know.

Ligeia: And we are not cookie, cookie cutter. What, how do you say it? Like we are not all the same.

Lithos: No, absolutely not.

Ligeia: So as you can see, we see the Satanic value in different genres, different singers, whatever. And we celebrate it together. We are not like you can't be a Satanist now.

Mel: Yeah. Mm.

Ligeia: Bye-bye.

Leraje: Yeah.

Lithos: Well, I mean, this is years ago when, and this is one of my stepdaughters, when Lady Gaga's first album came out, she was listening to Lady Gaga on the radio.

Yeah. So I went, I'll buy her The Fame, which was the album, and I got the CD and actually put it on my equipment and listened to it first. Did decent headphones and I was like fucking hell this is great pop music. This is like really, really well written, clever, fun, pop music and it's not like drivel.

Mel: Yeah.

Lithos: It is really well put together. So I have a lot of respect for it I think, yeah, it is not run of the mill...

Mel: Yeah.

Lithos: ...tat and it is pop and it has its place and there's nothing wrong with really well executed pop.

Mel: Yeah, exactly.

Leraje: No, we've got, I think we do have to sort of like really challenge this gatekeeper idea that it's only

Ligeia: mm-hmm.

Leraje: Metal or punk or, or, or industrial or anything like that.

Lithos: Mm-hmm.

Ligeia: Goth, goth music.

Leraje: That's the only thing that is acceptable for a Satanist to listen to.

Mel: Mm-hmm.

Leraje: It's not at all, it's whatever moves you as a person, that's what makes it Satanic.

Mel: Yeah.

Leraje: Not what the words are or more like, yes, it is what the words are, but because they speak to you as a person.

Mel: Yeah.

Lithos: I mean when you're thinking about, you know, sort of like the Satanic, the rebellious message and you go, it's, think of someone like Woody Guthrie.

Leraje: Yeah.

Lithos: Going around with this acoustic guitar, with "this machine kills fascists" written on it.

Mel: Yeah.

Lithos: You know, and that was just folk. Yeah. But completely rebellious. And even Johnny Cash, that Country And Western is not all rhinestones, and my woman left me and my God.

Ligeia: I have a beer, I have a truck, I have big wheels.

Lithos: My cows have all got brucellosis and all that kind of shit. It's like...

Ligeia: Oh fuck!

Lithos: ...you know, Johnny Cash was rebel music. You know, he played a gig in a prison to a bunch of murderers. And you know that all every genre of music has its...

Mel: Yeah.

Lithos: ...genuine, rebellious, and in that sense, Satanic sort of proponent.

Leraje: I think Dolly Parton is one of the most subversive artists on the planet.

Lithos: Oh yeah, absolutely.

Leraje: I mean, not, not only in the, not only in the music that she writes, but also in the things that she does.

Mel: Yeah.

Leraje: You know? Yeah. On a day to day basis.

Mel: Yep.

Leraje: What an example for us all.

Ligeia: Yes.

Mel: I, I would say the same about the likes of Elvis. Elvis was one of the original, you know, like really big stars that came out of music.

Um, and yeah, everybody thought he was the devil, you know, because he was sexy, you know? And, and, and teenage girls were going, oh, I'm not sure what this is, but I like it. You know? So Elvis.

Lithos: Absolutely. I mean, we're talking Elvis pre, pre joining the draft and then going to Vegas. Yeah. We're talking proper.

Mel: Yeah, exactly. Like from the 50s.

Lithos: Sort of leather clad, you know, rebel Elvis at the start. Yeah.

Mel: And like, yeah.

Lithos: It was absolutely outrageous music.

Mel: Yeah. Like Jerry Lee Lewis. God, Rock Around The Clock. Who did Rock Around The Clock?

Leraje: Bill Haley and the Comets.

Mel: Bill Haley and the Comets, yeah. Like there was riots whenever they played because it was so new and it was so not for the grownups, you know, it was young people's music and it, it started this kind, this big sort of revolution.

That was when the, the word teenager was first sort of used, you know, before that they were just kind of kids and then there were grownups, you know, there wasn't that period where they were learning who they were or anything like this wasn't heard of, you know? So they're the kind of the, the, the kind of the original rebels of, of that type of music.

Leraje: Yeah.

Lithos: I mean there was, even when you talk, you know, you think the, the archetypal rebel music, certainly my youth 'cause I'm an old fucker, being punk. And then you got bands like The Clash who started out as punk on their first album, straight down the road punk. By the time you get to London Calling, they're putting in old rock standards and, and then they're doing some ska and actually going, this music was rebel music.

We're doing it as rebel music. Again, you know, not all old rock is shit. And you know, also bringing the whole ska and, and Jamaican music...

Mel: yeah.

Lithos: ...element into it and going that, that's rebel music too, you know?

Mel: Yeah.

Leraje: I think one of the things that punk did was kind of like democratize the kind of like music making process, because I do think there's an argument to be made that any genre of music, once the corporate bods get their hands on it, it becomes homogenized and compartmentalized and it loses its edge a bit.

Ligeia: Mm.

Mel: Mm

Leraje: Uh, and then a new style comes along, and that's what punk did to rock in the, in the late seventies, I think was.

Lithos: Mm.

Leraje: And you know, it, it basically said to kids. You don't have to be rich. You can just go and get a guitar and start playing. You don't even have to be that good.

Mel: Yeah.

Leraje: You just gotta write stuff that you think is true and play music that you like.

And that to me was the essence of punk and what it did to music.

Mel: Yes.

Ligeia: Yeah.

Lithos: I mean, yeah. The reaction against, you know, the sort of what prog rock had become in the seventies, which is like public school boys playing classical music type stuff.

Mel: Yeah.

Lithos: On with, with sort of rock instrumentation. I fucking have no time for Yes at all. Fucking shite.

Leraje: God.

Lithos: I do listen to some prog rock...

Mel: Or Rush.

Lithos: ...but the dark ones, the dark bands. Van der Graaf generator and King Crimson.

Leraje: Yeah.

Lithos: Basically.

Ligeia: I think it's better than the Quireboys.

Lithos: But you,

Ligeia: Just saying.

Lithos: You know, you kind of like the, the reaction to that and then disco, where you just had the same monotonous beat and increasingly sort of like lame production.

Not, much as geniuses, like Nile Rogers kind of did different stuff. You're kind of like, it all becomes samey again. Then you have the reaction and you have punk. You know?

Mel: Yeah.

Lithos: It is kind of like a bit like grunge being a reaction to sort of hair metal in the eighties.

Mel: Yeah.

Leraje: God yeah. A needed reaction. Well, yeah. I mean, there was this like thing, you know, in the, in the early mid seventies, that there was bands like Pink Floyd and Led Zeppelin, and I ain't knocking them. They're great, but you know, they were increasingly churning out 15, 20 minute length songs. And again, not knocking that, that's fine.

If you like that, that's great. But then punk came along and said, fuck that. You know, I'm gonna do a four minute song about, oh, how pissed off I am about the fact that I can't get a job.

Ligeia: Mm-hmm.

Leraje: You know? And yeah.

Ligeia: Yeah.

Leraje: It was a breath of fresh air.

Mel: Yeah. And it took it back because like...

Ligeia: Authentic.

Mel: ...when singles first started to be released, they could only be three minutes long or less because that was all that, um, fit on a record.

That was all that fit on vinyl, was three minutes for a single. That was all you could do. And it was only in this once that kind, once they kind of upped production in the, in the, what? Mid seventies thereabout, 74, 75. Um, all of a sudden you had bands like Led Zeppelin and Pink Floyd and all that kind of thing.

This is great. And so they just kind of...

Leraje: Took advantage.

Mel: ...jammed, you know, which was, um...

Lithos: And arguably thrash, thrash metal was kind of a, a kind of metal version of punk, really.

Mel: Yeah.

Lithos: Another reaction to the...

Leraje: It absolutely was.

Mel: Yeah. Yeah.

Leraje: I mean, when bands like Metallica started, they were born out of love of the New Wave Of British Heavy Metal.

Which was, you know, Maiden, Judas Priest, the bands who were a little bit faster, who were a little bit more DIY than the old style metal bands like Black Sabbath. It was still working class music, but it was kind of like sped up and married with punk and maybe Motorhead fall into that category too.

Uh, but yeah, thrash was very much a, and that was the kind of, I, I always loved Metal from, you know, all my life, but thrash was the first sub genre of metal that I totally fell in love with.

Mel: Yeah. Yeah, me too. And it's funny when you think of Metallica, like the first couple of albums, the songs were, you know, four minutes long-ish, you know, kind of on average.

Um, and then the newer stuff just kind of got more and more sort of grandiose and drawn out and, you know?

Leraje: Yeah. I, I feel a little bit sad about Metallica. I, I am, I'm afraid one of those sad pricks that goes on about Metallica's first four albums being brilliant and everything else being shit. Uh.

Mel: It was their definite, you know, uh, them at their peak, definitely.

Leraje: Mm-hmm.

Mel: Yeah. Yeah.

Ligeia: Yes.

Mel: Yeah. There's some decent songs on their newer albums, but nothing that kinda reaches the same level, I don't think.

Ligeia: No, I just wanted to say that I also want to thank all the bands that brought masks on to the scene and created all the masked people.

Leraje: They're all masked now, aren't they? There's like loads of them.

Ligeia: It's getting, it's getting really interesting now. Like all the masked masked, masked bands, I am into that, if you can tell. So.

Leraje: Who's your favorite? Who's your favorite mask band?

Ligeia: Thank you.

Mel: Ghost.

Ligeia: Ghost. Lordi, Finnish band Lordi.

Leraje: It never even crossed my mind. Of course. Ghost are masked, aren't they?

Ligeia: Yeah. Yeah. I love masked. Slipknot are masked. Just the combination of the sound and looking at the mask. Masked specifically men. Sorry. But people.

Mel: Yeah.

Ligeia: Works for my Satanic mind.

Leraje: Now they're all doing it.

Ligeia: Thank you.

Leraje: I mean, there's even black metal bands doing it now. Uh, The Infernal Sea are masked.

Ligeia: I mean.

Leraje: Gaerea from Portugal are masked.

Ligeia: Powerwolf.

Leraje: Mm. Who, Powerwolf?

Ligeia: Many.

Leraje: Are they masked?

Ligeia: Yeah.

Leraje: Are they?

Ligeia: Yeah. In some way. Yes. They use like, it's more theatrical and grandiose and it's not masked, like you can't see the faces, but they have these costumes, like these warriors of some sort. Yeah. But do you know Lordi?

Lithos: Oh yeah. Yeah. I think that was...

Ligeia: I think that's like extreme masked.

Lithos: That was the first, the first Eurovision that I actually enjoyed.

Ligeia: Right.

Lithos: Because it was like, what the fuck is this? This is...

Leraje: I would say the most extreme masked band is Gwar.

Mel: Yeah.

Leraje: They are.

Lithos: Oh God, Gwar.

Ligeia: Oh, okay. Yes.

Lithos: But they're just, that's, I mean, they are literally taking the piss.

Mel: Yeah. They're having so much fun with it.

Ligeia: Yes.

Lithos: It isn't...

Mel: Yeah.

Lithos: Yeah. Absolutely hilarious.

Ligeia: That's true.

Lithos: I mean, they all respect for them because the kind of prosthetics they're wearing, playing instruments has gotta be extremely fucking difficult.

Mel: Yeah.

Ligeia: I can't imagine.

Mel: Yeah.

Ligeia: Even just being at the concert where you are just enjoying the music is exhausting.

Mel: Yeah.

Ligeia: Like I always go like, I need a week to recover from this. I'm fucking five kilograms down. I'm sweaty, I'm tired, I feel dirty from inside. Like I have no voice. And these artists are there performing in these costumes. And how every second day somewhere, like what?

Mel: Like even going back to Kiss in their costumes, you know?

Leraje: Yeah.

Mel: Like I know they didn't have masks on, but...

Ligeia: Yeah.

Mel: Not only did they wear, you know, big kind of weird spiky shoulder pads and all the rest of it, but, and I think it was also gigantic platform boots.

Leraje: Yeah.

Mel: Yeah.

Lithos: Well, I mean, speaking about costumes that, and you probably have seen them on your social media feeds.

Um, the Canadian band Angine De Poitrine.

Leraje: That's a mask, and a half.

Lithos: Who are absolutely insane. I mean, they are just incredibly good musicians, and they play special guitars, microtonal guitars, so they've got twice as many notes per scale as normal. So they're playing in between notes. And they are, the, the guitarist plays guitar and bass with pedals to, to kind of do the loops.

The drummer's incredibly good. It's just absolutely insane. But the masks are mental, how they playin those.

Ligeia: Please, please share in the chat, please.

Lithos: What? Oh, you haven't seen this? You haven't seen them?

Ligeia: No.

Lithos: Really?

Ligeia: No, I haven't.

Mel: No.

Lithos: Fucking hell, they've just been all over social media.

Ligeia: Well, maybe I'm not, I don't know.

Lithos: Right. I I shall, um, yeah. Um, I, I'm, I'll not put a link in the show notes because you, you will come across them at some point.

Ligeia: Mm-hmm.

Lithos: But yeah, absolutely brilliant. And uh, what was the other band? There's an Aussie band that did, that had microtonal guitars, uh, made for them. King Lizard And The Gizzard Wizard.

Mel: Yeah.

Lithos: Was it King Gizzard and the Lizard Wizard? Can't remember which way round it is. Um, which way round is it? Mel, do you know, as an Aussie?

Mel: No, I know the ones you mean, but I dunno which order those three words are in. No.

Lithos: King, I think it's King Gizzard.

Leraje: Maybe they don't care either.

Lithos: I'll have a look. King Gizzard and the Lizard Wizard!

Yes. And they basically, they, they also had, and it sounds really unusual, and again, full respect for them because again, another annoyance of mine, this western system of music where you've got, you've actually literally got an unlimited number of frequencies, but we've decided 12 notes. 12 notes, that's it.

12 notes, and then you hit the octave, you double the frequency, and you look all over the world. You look to the Middle East, you look to China, you look to

Japan, you look to Africa, they don't do that shit. They play, you know, they, they play with dozens more notes, all the in between notes, and they're okay.

Mel: Yeah.

Ligeia: Mm-hmm.

Lithos: And it's just, we've got used to, you know, listening to our limited musical vocabulary in the West because some fucking dickheads in Italy decided what the, the fucking rules were. Fuck them. That's what I say. Bring on the microtones.

Leraje: I don't even know what a microtone is.

Lithos: Basically, you go a note in between what the normal notes are.

So you, you go like the normal 12 notes and you just pick a frequency in between.

Leraje: Okay.

Lithos: Which is a microtone.

Leraje: Yeah.

Lithos: So you can go, right. Okay. We're not doing 12 notes to the scale. We are doing 18, we're doing 24. We are doing 48. You know, you, you listen to sort of like...

Leraje: Sounds like Meshuggah.

Lithos: ...call to prayer in, in Islam, that kind of thing.

And, and the, the kind of notes and the sliding scales and they go up and down. They're hitting microtones all over the shop.

Ligeia: Mm-hmm.

Mel: There you go.

Leraje: Cool.

Lithos: So, yeah, I'll, I'll finish my rant about fucking music and musical theory and the way that we are limiting ourselves deliberately.

Mel: So I suppose we shouldn't really have a show about music that's Satanic in whatever way that is without mentioning Black Sabbath.

Leraje: Yeah, yeah. True.

Mel: I mean, they were the kind of original, even though they were all Christians, they were the original kind of, you know, I mean, they wore crosses like the right way up.

Lithos: Oh yeah.

Mel: How did nobody get that?

Lithos: They looked like contestants in the, who can wear the biggest crucifix competition.

Mel: Yeah.

Ligeia: Yes.

Mel: Um.

Lithos: Like literally the most big elaborate crucifixes you can.

Mel: Yeah. Yeah. But they did use, you know, the, the devil's chord and all, all the other stuff. And they were considered, you know, and I think they dabbled, I think they said at the time in, in the occult, uh, and certainly musically I think they did.

So they were kind of the OG really.

Lithos: I mean, they were kind of doing Satanism in that Hammer House of Horror sense, you know, just like telling, upsetting horror stories to music, you know? And no one went Hammer House of Horror, you are Satanist. But people at the time did go, oh my God, they're Satanist.

Leraje: Yeah. I think that's how Geezer Butler has described the origins of the band. You know, they were looking for something new.

Lithos: Mm.

Leraje: And I think Geezer Butler and Tony, I were talking and one of them said to the other, let's write horror movies, but for songs.

Mel: Mm-hmm.

Leraje: And that was, that was it. Yeah.

Mel: Yeah.

Leraje: Yeah.

Mel: And they definitely did.

Lithos: Yeah. And apparently the riff that mentioned at the start, the, um, tritone riff, the song Black Sabbath, that was influenced by Geezer and Tony Iommi having listened to, um, Gustav Holst's Mars, Bringer of War from The Planets suite.

Leraje: Yeah.

Lithos: Which also uses tritone, also puts a devil's note in. So yeah. Nothing new, but you know, it's, uh, yeah, there were definitely, were massively influential in just, in creating a new genre of music.

Leraje: I mean, there's not many bands that can say, we, we invented a whole genre of music.

Mel: Yeah.

Leraje: You know, and, but they can, that's, uh.

Lithos: And they were absolutely panned and slated...

Leraje: They were.

Lithos: ...at the time, by, by, by critics until they did Sabbath Bloody Sabbath. And then, you know, they got some critical praise. But yeah, people were going, what's this shit? It's this devil worshipping shit. Yep. And it's like, yeah, massive influence. Music would be a lot more boring without them.

Mel: Yeah. Like the concert they did before Ozzy passed away. I mean, that was, you know, beamed around the world, it was thousands and thousands of people watching and, you know, all the bands that came along to perform at it, all very clearly influenced by Sabbath.

Leraje: Look, I don't think it's possible to play metal or metal adjacent music without 'em, every single band and artist has got to owe some kind of debt to Black Sabbath.

Mel: Yep. Yeah.

Leraje: Just, just, just that distorted guitar alone is uh...

Ligeia: Mm-hmm.

Mel: Yeah.

Lithos: Yeah. I mean, Tony Iommi is by no means a brilliant soloist, but considering that he sawed the, the ends of two of his fingers off on his fretting hand, made plastic bits to put on them himself, and then carried on and worked out how to use lighter string gauges and detune the guitar and just kept on at it, and actually did what he did.

You know, in terms of riff writing, he's unparalleled, really.

Mel: Yep.

Leraje: Yeah. God, I can still remember the first time I heard Symptom of the Universe. I was like, fucking hell.

Lithos: Yeah. That was, I mean, and, and that song arguably a precursor to, to thrash metal.

Leraje: Yeah, absolutely. Yeah, that And, sorry, Ligeia. Yeah. Queen. Um, there's a Queen song that I can't remember the name of. Uh, Metallica covered it.

Lithos: Is it Sheer Heart Attack?

Leraje: Could be Sheer...

Mel: No. Oh, I know the one you mean.

Lithos: Oh. Oh, yes.

Leraje: Metallica did the cover of it on the Garage Days EP.

Lithos: Yeah. Garage Inc. Yeah.

Leraje: Oh God. What's it called? Can't remember. But those two songs and the influence of Motorhead, I think were all precursors to thrash.

Lithos: Mm mm.

Mel: Stone Cold Crazy.

Leraje: Stone Cold Crazy. That's it. Yep.

Ligeia: Yeah.

Lithos: Stone Cold Crazy. That's the one.

Leraje: Do you think we've talked this to death?

Mel: Yes.

Lithos: Yeah. We've kind of come to the end really of the discussion for this time. It doesn't mean we're not gonna come back to it in future, but it's been great fun and I hope you enjoyed listening to it. And as always, thank you.

I've been Lithos, Hail Satan. Leraje.

Leraje: Hail Satan.

Lithos: Mel.

Mel: Hail Satan.

Lithos: And Ligeia.

Ligeia: What am I supposed to do now? Hail Satan.

Lithos: You can't laugh when you're saying that. You'll go to hell. Oh, no...

Ligeia: Hail Satan!

Lithos: ...we're all going to hell anyway.

Leraje: Thank God.

Ligeia: Yeah, see you in hell.

Lithos: Yes. See you in hell, folks. And on that note, bye-bye.