

# LANZ

*The authorised biography*

*The cutting edge, anti-social, unorthodox  
black metal band from the Netherlands.*

© 2019, Paranoia of Lanz,  
by order of NLBMe,  
edited by V Xul.

## 1. Introduction to this biography

### Opening Statement

It was early summer 2013 – disappointingly cold for the time – and Lanz had been declared dead. Again. Not by Lanz, of course, but by people that likely never knew or heard the band before YouTube hosted a few songs from the 2010 *Incinerator* CD; only few of them officially endorsed by Lanz. As expected, the statement was accompanied by vague assumptions and unchecked facts. It was blindly assumed that, since Lanz doesn't release an album each year, it was put on hold (or worse). It also said that *Incinerator* was a compilation album, which it is not. Surely, the statement also contained the usual political ramblings that might have applied to a Lanz incarnation from the mid-1990s. The *Encyclopaedia Metallum* nicely sums up titles on releases made in the early and mid-1990s and in 2001, and it turns out that the metal scene still found them fresh enough to copy-paste them into discussions about 2013 events. The sins of youth are hard to mitigate. We have moved well beyond the 1990s. We have also moved well beyond 2013 and Lanz is still fully alive. I doubt that the discussion above will always be alive as well...

Like a good wine Lanz has matured over time. It recognises some of its misplaced rhetoric and imagery of the past. Most metal fans mature like dried up spilled beer, living with the disillusion they're still a nice fresh beverage. Lanz does not, however, reject its past and its releases, simply because there is far more going on than just politics (or should that be 'less?'). Lanz, in the first place, is a black metal band in the true sense of the word. People of today have forgotten that black metal is / was / can still be rebellious, non-conformist and anti-social and, above all, Satanic. They have forgotten, because black metal is today's early-1990s death metal: flat, generic and marketed for an ignorant mass with a predisposition for horror imagery – the sort of Hammer Film Satanism – instead of chaotic, raging, human hatred and mind altering, Abyssal occultism... Of course there's nothing wrong with a good horror movie, including cheesy Hammers, but that's not the issue here!

If you feel the slightest guilt about checking out Lanz material: don't! It is the time to read the words that go with the band. It might not take away all of the cringing in your gut, you felt while surfing the web for 'real' information on Lanz, but it might put things in perspective. Feel free to quote on whatever moronic metal forum you like, since this document is straight from the source!

*Proper reference: Paranoia, "Lanz, the Authorised Biography", p.# (2018, NLBMe.nl).*

### Official warning

Though being a heavily revised, smarter, version of the online biography that lasted online until (roughly) medio 2014, this document is still not for the squeamish. Its content will probably offend you at times, but that is inherent to anything linked with Lanz. If you're easily insulted, leave this document alone! If you ignore this warning and you feel hurt in your feelings, just remember that you were told to stay the fuck away, stubborn cunt!

## Introduction

I officially gave birth to Lanz the first day of 1990. By now I have released a lot of demo's, several full-length releases, a split single and a split tape. Still, most people have never heard of Lanz. I have been told of people claiming to have encountered Lanz in its earliest years. The truth is: they are not the most underground people you have met! There is a very good chance they are lying. Even though Lanz's first demo was recorded in 1992, the band's operations were revealed no earlier than the summer of 1994, and those aware of Lanz at that point in time can be counted on one single hand – they will not brag about it! Sure, since 2001 a single hand didn't cut it anymore. Lanz had become a growing provocative malign tumour, feeding on people's, often allergic, reactions. The only way to tolerate Lanz was to use the ointments and lubricants and go with the flow, drifting away with the rest of the garbage. You might still doubt whether Lanz is a World Idol with the X-Factor or a rotting sunken Titanic! I am often entertained by the comments on my band, but like so many things in life (and most things online), they are just driftwood on a journey towards one of those abandoned pieces of ocean no one ever visits; just Ask Jeeves.

Lanz isn't made for the masses. Lanz is a musical and ideological endeavour for a particular niche in black metal (but not black metal exclusively). I have always found music to be magical, whether it is the process of creation or simply the enjoyment of listening. Music is telepathy, like Stephen King opts in *On Writing* for the written word. Music is an expedient to transfer emotions from one person (the musician) to another (the listener). Its natural flow is impossible to capture by words, let alone be transferred by words. However flattering or crushing comments and reviews can be, they are all about the reviewer's ego, and not about the music. They provoke reactions, and those are a necessity to harvest potential fans and enemies. Be warned: never trust them to capture the naked spirit and emotional undertones of the music, being too closely knit with the writer's (ever flawed) frame of reference. Though restrained by unwritten scene conventions, the emotional descriptions of others will always be impressionistic prose. Qualified reviewers speak of studio production, song structure and musical craftsmanship with a relative objectivity and reliability built on experience, but the emotions can only be experienced directly – by shoving a cassette in a tape deck, dropping a needle on vinyl, having a laser beam read a plastic dish, or by having a computer do all the work. There is no way you can put that to paper. Anyone who thinks different should return to reality!

## Thanks

Thanks for believing in Lanz all of these long, very long years, challenging my creativity, hosting the Lanz website, tagging along on the controversial journey, designing lots of my artwork, and co-writing my biography into this equally elaborate digital document: V Xul of NLBMe.

But for the sake of readability I should, logically, begin at the start of it all...

## 2. The pre-history of CFR and Paranoia (1988-1990)

It might feel like your worst nightmare, but I am going to bore you with every little detail I want to share about the Lanz creature, and what it was up to over the decades that it has been involved with creating (non)music – just to make sure your speculative internet truths are either backed up or dismissed. The real-real start of Lanz lies in the late 1980s – I have chosen 1988 as a nice round number, but it could as easily be 1987. The official clock might have started ticking in 1990, but by then I was already creating low-fidelity electronic music with Sonix Mixes on my Commodore Amiga 500. Sadly, I did not start on a Commodore 64 or on a real instrument. Despite the hardware and software often testing my limits of patience, I created over forty songs during 1988-1990, most of them under the alias CFR – the **Early Recordings** (code: CR/01) are such creations – and some as Paranoia.

Except for the practice in music these electronic creations provided, they were somewhat of a waste of time – just one step up from the shit I played on the organ and classical guitar when I was about six years of age. Although I was lucky enough to have both instruments at my disposal, I was never motivated enough to play them properly and nobody within my limited social circle knew how to play them, so I randomly vandalised keys and strings instead. The organ was sold and the guitar broke in half, collapsing from my abuse and the strain of its iron strings. Nobody had told me it was made for nylon strings. Computer creations probably withheld me from serious practice on physical instruments as well. On the other hand, they might be the reason why Lanz sounds the way it does now – basic and industrial, but unique, if I may say so.

I shouldn't reminisce too much about this pre-Lanz history. Even though I am living in that mid-life crisis point of life, I am not one of those fucking geriatric melancholics, yet. And, of course, it's not significantly important to you!

In 1988 the internet was still in its cyber womb, compact discs were a luxury item impossible to create at home, and pressing vinyl was a wild extravaganza for people with more money than I. Musicians of today should really consider themselves lucky bastards, just like I do myself from time to time.

If memory serves me well, I transferred all my music – no telepathy involved here – from 720kb/3.5" floppy discs to music cassette, one undated afternoon in 1990. Cassettes were the most accessible of all sound carriers to use, and I still have some of those trusted old TDK D90s lying around. **Computer Tunes** (PA/01) was the simple explanatory title of the tape. I had already dumped the CFR abbreviation, but I had not chosen a new name for the project. Since I created everything on my computer under the alias Paranoia, it was fine enough for the tape. Fake names on computers were everywhere, like tag names sprayed on walls by juvenile delinquents, virtual cockroaches, ineradicable and en masse. With all the bullshit avatars with alter ego's around on the web, things have certainly not evolved for the better. Anyway, I will not guide you through the music of this first (un)release, and I will not try to explain what it sounds like. All I am willing to say is that it consists of primitive, crude compositions from the years 1989-1990. Fortunately, my inability to compose real music didn't withhold me creating more...

Lord Byron hit the spot when he said: “But quiet to quick bosoms is Hell!”

More songs came, yes, but I changed my view on composing, and decided that songs were to have melodies instead of samples-nearly-at-random. Within six months I had recorded eleven new tracks of primitive techno house for the ***Paranoia*** (PA/02) cassette, and I later added fifteen more. I reluctantly use ‘techno house’ for all you readers to summarise it in a simple way. Someone once described it as primitive ‘dark electro’, which sounds better, but is further away from the truth. To me, ‘dark electro’ evokes disturbing images of androgynous eyeliner wearing gothic boys in kinky latex gowns! That’s just not my kind of thing.

Had I been able to play the guitar, drums, or even the synthesizer in the late 1980s, it would all have turned out completely different. I know that, because I had been an avid listener of extreme metal for years at that time. I just lacked the motivation for playing an instrument. Ironically the gods of fate chose this dance-path for me. *Fata viam invenient.*

And by god, I hate to dance!

Still, the *Paranoia* tape does have some quality; there are a few short up-tempo spurts which I can still enjoy. Only a select group of people heard this music (directly from the computer), and there I had drawn the line. Just like the aforementioned *Computer Tunes*, I never physically spread *Paranoia*. Apart from the old nostalgic material, it left me with a name for the band. It was simple, obvious, and (at times) fitted my personality. I had attached myself to its sound. It was *Paranoia*!

Before I did something substantial with *Paranoia*, I fooled around with a new program called *Octalyser* and recorded eight loop-tracks. They were also stored on cassette – back to back with *Paranoia* – but never given any recognition. They were too short (about forty seconds a piece) and I had already set a higher goal for myself: I wanted to create metal. I simply called them ***Unreleased Tracks*** (PA/03) to get rid of the dilemma of looking at them as a chapter of *Paranoia* (the release), or as the third ‘demo’ by *Paranoia* (the band). Who would give a damn, besides me, anyway?

### 3. The dark years of Paranoia (1990-1994)

To be done with the embarrassing early computer period, I recorded a real demo tape called *The Spectre of Paranoia* (PA/04) late 1992, which I wanted to evoke an early-Samael feeling; a band a friend and I had really discovered after *Worship Him* was released. The backbone of each song consisted of two things: (1) songs from my shameful period of dark-electro-techno-house-shit, and (2) spoken segments from horror movies and documentaries. On top of that I added a brittle layer of distorted guitar and growling vocals – which took only a little time to do, since I still had less-than-meagre experience on real instruments and was easily satisfied. Naturally it turned out far less Samaelic than anticipated. Looking back, with a certain degree of distance and objectivity, I see a classic example of a period piece, and I like to compare it to early underground black metal acts from my country, like Choronzon, Exmortes and Ostracised – does anyone remember those? – even though they all preceded *The Spectre of Paranoia* about two or three years. Perhaps Beherit's *Messe des morts* can be something of a reference for those with no knowledge of the Dutch underground. I know it's cheesy to compare your band to cult acts like that, but that early Lanz work triggers the same emotional response (at certain moments). Because I knew little more than the names of these Dutch colleagues back then – if at all – the emotional triggering on the demo tape was entirely unintentional.

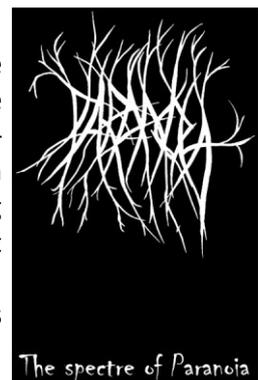
*The Spectre of Paranoia* eventually got lost in the rubble of personal belongings, boxed away, never released, the same way I lost other nostalgically valuable tapes from that period. None of them contained Lanz material, but still... I forgot about them in time. 'Time is the great Physician' (to quote Disraeli, freeloading on Montaigne's, excuse my French, "le temps, souverain médecin de nos passions"). It was in 2000 that I stumbled upon the original recording in a pile of old untitled cassettes I was about to throw away. Reunited with my long lost child, I cherish it more than ever. I guess I do turn into a sentimental fool sometimes. I'm probably still human... Damn!

Because the original cassette had no cover, I designed the simple cover art in 2000, using the original logo of Paranoia – which I still use here and there, if appropriate. These are the tracks of the cassette, with their individual codes and subsequent playing times:

#### Dissecting demo I: *The Spectre of Paranoia*

PA/04.01.1R – 00:49 – *Intro*

The intro is an immediate turn-off for fragile listeners. It is a sample from the movie *SS lager 5, l'Inferno delle donne* of Sergio Garrone, better known to the West as *SS Camp 5: Women's Hell*, one of the many girls-held-and-tortured-at-a-prison-camp movies from Italy. It features a German officer speaking English to war prisoners about donating their inferior bodies to science and/or serving them to Nazi soldiers; since the girls were "on the list of the Reich's most undesirable." Because of its extremity, I found it highly suitable as an intro. There was no political motive in this choice, just an unconscious pull towards the utter hate that's amplified by the inequality of the group protagonists.



PA/04.02.2R – 04:06 – *Women's Hell*

*Women's Hell* contains another sample from the same Italian product, which is actually quite a dull movie most of the time, and it is miles away from the demented sickness offered in Pasolini's *Salò o le 120 giornate di Sodoma* (speaking of sickness, I'm not going near the digital gore/snuff territory here). The lyrics of *Women's Hell* are based on the movie's simple context.

PA/04.03.2R – 02:09 – *Human Experiment*

This track offers a sample from the 1980 movie trailer for Gregory Goodell's horror movie *Human Experiments*. It is the only black metal song starting with the ludicrous words: "This is Rachel Foster: dazzling, defiant, destined to be free. But somewhere up ahead, someone was waiting." To be clear, Paranoia is *not* Rachel Foster!

PA/04.04.2R – 02:11 – *Fuck the Dead*

This song is about necrophilia, introduced by words from the classic documentary *Faces of Death*, made by the bogus director Conan le Cilaire. I could have added a nice sample from *Othello* ("I will kill thee, and love thee after"), but I didn't have that on video to rip it from. I'd better taken some samples from 1991's *Nekromantik 2*, which I probably had on VHS around that time. Well, never mind.

PA/04.05.2R – 03:57 – *I Am Satan, Serial Killer*

This song has an intro, bridge and outro from the corny but enjoyable Ivan Reitman film *Cannibal Girls*. Reitman is the same guy that later gave us *Ghostbusters*, but also financed early David Cronenberg celluloid cult like *Rabid* and *Shivers* – all of them movies that breathe the same 1970s spirit.

PA/04.06.2R – 02:30 – *Slaves of the Master*

The *Star Wars* parody *Sex Wars* ("Princess, you're a star class fuck!") provided the opening lines for this track, which is simple and Satanic, obviously bearing no connection whatsoever to the used sample. Something from *The Omen* or *The Exorcist* would have been more appropriate.

PA/04.07.2R – 02:06 – *The Vampire Comes Near*

*El gran amor del Conde Drácula* (a.k.a. *Dracula's Virgin Lovers*, and a dozen other names) of Javier Aguirre was welded to this song about vampires. The fact that the vampire in the movie, nor my lyrics, has anything to do with the human-shaslik fetished prince Vlad III of Wallachia, as accounted for in the 1463 biography *Geschichte Dracole Wayde*, should be overlooked.

PA/04.08.2R – 04:00 – *Christ Fanatics (on the Stakes)*

More obscure pulp film fragments come welded to *Christ Fanatics*, taken from the Italian documentary *Mondo cane 2* from the 1960s.

PA/04.09.2R – 00:38 – *Outro*

The nameless outro of the demo is actually the complete and unchanged song *Deep Shit* from the *Paranoia* tape, with the volume turned up to match the rest. It is the only song that I know of, to feature its lyrics in Morse code – perfectly blurred out by the computer.

*The Spectre of Paranoia* as a demo is a pretty tough 20+ minutes to sit through. As said, I had no experience with playing guitar, so it all sounds tacky and amateur. I could say 'disharmonic and polyrhythmic', but that would be dishonest and wildly overstated. The music has its charms, and it's a strange piece of early underground black metal. Musically Paranoia disappeared from sight after recording *The Spectre*, and would not return into focus for quite some time.

#### 4. The first years of Lanz (1994-1995)

In 1994 black metal was one of the hottest new things in the metal scene. While Grishnackh ended his feud with Euronymous in Vikingly bloodshed, Emperor lost Faust to the slammer, and churches caught on fire spontaneously all around the globe, it was evident to me that my project needed a neo-black metal stimulant, different from what Samael had shown me. It was, after all, the music I favoured most; its actions were inspiring, the music and imagery had already hit exactly the right nerve, and its ideology more or less fitted mine. I acknowledge Darkthrone, Burzum, Countess, Apator, Von, and Absurd as most influential on Lanz. I felt that changes needed implementation and the most significant of them was the name of the thing. As fitting as Paranoia was for my persona, as inappropriate it felt for a black metal band.

“What’s in a name?” Shakespeare asked. “That which we call a rose, by any other name would smell as sweet.” Now that is right (if you like the smell of roses), but think about this: would a black metal band called Beelzebub’s Blooming Daffodils have the same blasphemous impact as a band called Jesus’ Oral Goatfuck. (Never mind my preference.)

Early 1994 I re-baptised my band Lanz, which came from the eccentric and slightly deranged turn-of-the-20th-century occult scholar Jörg Lanz von Liebenfels (known for the *Ostara* magazines). This man had predicted the reign of Hitler and his impact on global history. It seemed an appropriate allegory at the time, although I never intended Lanz to become a global success nor any kind of predictor. As if the music of Lanz could ever cause impact on the global black metal scene! More important to me was the attractive potential to drive people over the edge, because of Lanz’s link with the fascinating occult background of Germany’s National Socialism. Together with Weisthor and Von List, Lanz was one of the early occult godfathers of the Third Reich. With this name as a tool, the band became the ultimate stick to poke the beehive of humanity. As all of you rascals know: harass any beehive and its collective gets pissed! Black metal is, after all, an ugly thing that is to be despised and hated by the world. What better way is there than to stir up the hate with the turmoil of its chaotic dark past?

In the autumn of 1994, I recorded the shrill under-produced misanthropic try-out promo song ***Sturm der Säuberung*** (LZ/01) on a double tape deck. Besides distorted bass guitar and screamie vocals, it featured a poor man’s drum kit of a cardboard box and plastic lid (appearing as bass respectively snare drum). Back then nobody in the scene really gave a damn and the effort was appreciated by the limited audience that witnessed it. Those really were the days of primitive raw black metal! In preparation for the upcoming demo, I also recorded ***Instrumental Rehearsals 1994*** (LZ/02), which were – you may guess – instrumental rehearsal tracks.

##### Dissecting *Sturm der Säuberung*

LZ/01.01.1U – 02:04 – *Sturm der Säuberung*

A simple cardboard box and the plastic cover of a small litter box served as the track’s bass drum and snare drum. Because of the shrill sound the cheap microphone produced, and the equally shrill sound the bass guitar offered (its only instrument), this abnormality hardly stood out in the music –

the total absence of cymbals might have given it away, though. For promotional purposes it sometimes appeared as a guest band on copies of the third demo tape of Masticate, *Lost*, in 1995 (in which V Xul played at that time). The same happened with a 1994 track of his black death metal band Endemonized.

#### Dissecting Instrumental Rehearsals 1994

LZ/02.01.2U – 02:36 – *Sturm der Säuberung v.1 (November 1994)*

This instrumental rehearsal version of the 1994 original features a full sounding bass guitar and distorted bass guitar (instead of a guitar), but also the ‘alternative’ drum kit.

LZ/02.02.1U – 00:40 – *Untitled (November 1994)*

This piece never made it as, or even into, a real song.

LZ/02.03.1U – 01:33 – *A Place to Die (November 1994)*

This track actually sounds like someone’s first steps in playing the guitar. In truth, that’s not really that far from what’s going on.

LZ/02.04.3U – 02:12 – *Sturm der Säuberung v.2 (November 1994)*

Another version of the 1994 original, but somehow less interesting than v.1 from the same rehearsal. Still, the drums are a bit – but only a tiny bit – clearer.

LZ/02.05.1U – 03:37 – *De Sade’s Torture Dungeon open for Public (December 1994)*

A very, very badly played black metal track with up-tempo and doom parts, but recorded without drums.

LZ/02.06.1U – 01:24 – *Untitled (December 1994)*

Quite a raw sounding track; the first with a keyboard generated drum beat in mid-tempo.

Late 1994 things got turned up a notch when I recorded demo II (not counting the computer vomit) in V Xul’s primitive but cosy Noise Studio (I would return there many times; it could hardly be called a studio). ***Faust der Macht*** (LZ/03) featured a potpourri of instrumental junk and largely improvised black metal songs. The combination of seemingly endless instrumentals and songs was something I had heard Varg do on his early Burzum albums. I decided to take a similar approach to mine; just far less good (like so many other solo band artists around that time)!

Here’s the dissection of the demo. The track, described in grey was recorded for the release, but was never included on the final product. The ‘U’ in the code also suggests that much.

#### Dissecting demo II: *Faust der Macht*

LZ/03.01.1R – 01:40 – *Holy Mother Mary’s Cunt Smells like a Dead Goat’s Anus*

A keyboard instrumental forms the introduction of the demo tape. The crude and comical title was inspired by the Dutch artist Apator, whose approach to titles was (and still is) unique.

LZ/03.02.4R – 01:52 – *Sturm der Säuberung*

This is a re-recorded version of the cardboard-plastic rehearsal, featuring new drums that would become typical for early Lanz releases: cheap sounding electronic samples from a simple keyboard – and again the same primitive lyrics and guttural sound quality.

LZ/03.03.1R – 04:39 – *Weit entfernt vom Reich der Sternen*

In the wake of Fenriz’s ugly but fascinating Neptune Towers CD *Caravans to Empire Algol*, I gave this deep space synthesizer stuff a try, knowing in advance that I would not get proper results. The equipment I used was insufficient for providing an eerie deep space sound, but I took off anyway. Naturally, the results were disastrous. It became an overlong dull track of irritating synthetic noises, bass guitar and continuous radio static.

LZ/03.04.1R – 02:13 – *Cold Void Legacy*

A simple black metal track – nothing less and certainly nothing more – dealing with a frozen Hellscape. It remains below many of the black metal music of its days.

LZ/03.05.1R – 02:15 – *Heksene fra den forstenede skog*



Just like *Cold Void Legacy*, this keyboard instrumental is an example of how things should not have been done. On the other hand, there were worse bands than Lanz active in the scene. If I remember correctly, I stole the title from an old Norwegian movie, which I actually had never seen!

LZ/03.06.1R – 01:07 – *Iconoclast in the Mosque*

It is a simple song with a controversial title – and a wrong one; there are no statues of deities or prophets in mosques. Traditionally, black metal turns against Christianity and its historical conquering of paganism and witchcraft – anti-Christianity is one of its main themes, right after Satanism and the occult. Although Christianity seems to be heading towards retirement in the West, Marx's words that religion is the people's crystal meth [modern translation] will always be true. It will always be "meet the new boss, same as the old boss". The Islam is not that different, equally repressive, and on the average more fanatic. The cycle of divine abuse keeps on crawling, so why not the rebellion.

LZ/03.07.1R – 02:33 – *Faust der Macht*

The title song of the demo has very little to offer, since it is simple and without lyrics.

LZ/03.08.1R – 03:41 – *Lanz*

The words of *Lanz* were spoken by Von Liebenfels, prophesying the historical weight of Hitler's governing of the German Reich: "You will one day experience that he, and through him we, will one day be victorious, and develop a movement that will make the world tremble." (Of course it's a translation!)

LZ/03.09.2R – 00:27 – *War*

This is not a Burzum cover, nor is it a cover of any other band with a *War* song (there are loads of them). This mix of guitar noise and computer made sounds of war is based on the track *Warmix* from the ancient *Computer Tunes* cassette.

LZ/03.10.1R – 01:23 – *Onvermijdelijke doodslag*

This is Lanz's first black metal track in the Dutch language. The lyrics are typical for early 1990s black metal, when claiming to be "true" was of greater importance than a band's actual music and ideas. People were convinced that when they decorated interviews with enough true's, they became true themselves. I never really liked this behaviour, even though the demo cover dared to feature the words: "True evil is only a matter of the mind. It is not a matter of making perfect music, because the power lies not within the music itself, but in the thought behind it." Many bands used this shield to hide behind while engendering ugly bad black metal! The song protests against Satanists that pretend to be the real thing, but clearly are not. On a less obvious level, I wanted it to be a tribute to Absurd, whose members had shown their worth by killing an unwanted 'friend'. It was black metal on its ugliest, thus most beautiful; or like Shakespeare said: "beauty is a witch, against whose charms faith melteth into blood." Even better, the other way around: When blood turns into faith, the witch becomes a beauty!

LZ/03.11.1R – 01:42 – *A.W.A.F.A.G.F.B.H.M.*

Like the intro, a rather randomly titled instrumental introduction, rather childish and for shock value only, and for unspecified legal reasons, obscured from view.

LZ/03.12.1R – 05:08 – *Het einde van de Christelijke overheersing*

Because the total playing time of the 11 songs was not enough, I added one more a few days after finishing the initial recordings, which became a minor classic. It proved to be the first Lanz track with structure and offered more lyrics in Dutch. The five minutes of atmospheric black metal is to Lanz, what *Bloed in de sneeuw* is to 13 Candles / Countess. Modesty knows no boundaries, I know. At least I'm not living that far out of reality to call it the Dutch equivalent of Emperor's *Inno a Satana*. I always liked to compare Lanz with Countess, but I realise that might sound unnerving to Orlok and company. Old Lanz had more in common with the underground act Winterlord than with Countess.

LZ/03.13.1U – 00:29 – *Wilhelmus*

The National Anthem on keyboard church bells – actually just the first part of it – didn't make it onto the demo. I originally planned it as a 'secret track'. Luckily, I made the clever choice to ditch it!

*Faust der Macht* was spread in an extremely limited amount in December 1994 and January 1995, and only a few people own copies of it, because I really wanted to do better with Lanz (or at least

try). It took years to do things significantly better! It was not long before actions spoke louder than words (“geen woorden, maar daden” to quote De Kuip), and I hoped to create something more intense and interesting. I recorded **Göttin der Hölle** (LZ/04) in the same studio, annoying the same patient producer (V Xul set up microphones, switched the tapes, made sure there was bread and water, and pressed ● and ■; that’s about it) with my continuous lack of musical craftsmanship. The demo became more than just a replacement for *Faust der Macht* and felt like something completely new, which was more than I had anticipated.

### Dissecting demo III: *Göttin der Hölle*

LZ/04.01.1R – 00:53 – *Intro*

The unavoidable nameless intro opens the demo tape.

LZ/04.02.1R – 09:39 – *Remembrance of War*

The real start is this melancholic mantra-like hymn. This song is carried by only one slow guitar and keyboard riff, which is repeated for nearly ten minutes, a simplified trick Burzum pulled off on *Hvis lyset tar oss* and *Filosofem* (or the orange-clad Hare Krishna freaks on all of their whining street-ditties). It has fittingly long lyrics written by Noise Studio producer V Xul. Since any association with Lanz is a pact with the Devil, this fact has long been kept secret. We all know a pact like that means that one day your guts will be covering your walls.



LZ/04.03.1R – 02:07 – *I Made Her My Bride*

This is a fast track to show people that Lanz is not only melancholy and atmosphere. No matter how hard I tried, somehow, on all of my early work, the slow songs turn out to be the most memorable.

LZ/04.04.1R – 01:26 – *Die Vergangenheit des Weltals*

Since I didn’t learn from the mistakes I made on *Faust der Macht*, I returned to my expertise on deep space synthesizer soundscapes. Despite a much better tolerable length and sounds, this keyboard composition is a mockery. For professional deep space stuff, please, turn your eyes to bleeding NASA!

LZ/04.05.5R – 02:10 – *Sturm der Säuberung (new version)*

Just ask yourself: how many versions should a band make of one song? The correct answer is: one good version. This ain’t it! It’s redundant as shit on a dung heap!

LZ/04.06.1R – 01:40 – *Victimae*

This small intermezzo is in Latin, describing a virgin sacrifice to the demon gods – always a trusted secure occult topic. It is one of the eeriest tracks of the demo, with a depressive church choir background and low reciting vocals. Unfortunately, it only lasts a bit longer than one minute and thirty seconds.

LZ/04.07.1R – 03:01 – *An Ode to My Hellish Witch*

Typical black metal with slightly gothic lyrics – a musical direction I luckily avoided later on.

LZ/04.08.1R – 04:24 – *The Dark Is Mine*

This is a simple song that lacks intensity; totally forgettable.

LZ/04.09.1R – 00:06 – *Chant of Praise*

This is possibly the shortest black metal song ever. It only takes two seconds of your time, and has more in common with grindcore than black metal. It is, however, part of this demo, instead of a tape called *Slithering Bloody Entrails Ripped from a Lacerated Torso, Naked, Lubricated and Invitingly Arranged to Look Like Abused Sex Crime Remains*, or something more anarchistic and/or socially charged, like raging against multinational corporations, the (always crooked) government run by secret lodges, dodgy mass breeding farms, fast food restaurants serving genetically enhanced meat, global globalisation, social schisms, et cetera. But hey, fuck you, it’s on a black metal tape!

LZ/04.10.1R – 02:48 – *Perfectionist in Violence*

Essential to this demo is *Perfectionist in Violence*, a fast song with lyrics directed against junkies, drugs dealers and especially against one person: reverend Visser from Rotterdam, and his St. Paul’s Church (Pauluskerk) of annoying addict beggars. We all know that people die from drugs – and I

welcome that fact – but before they do, they are one hell of a nuisance. Instead of prescribing methadone, we should give them cyanide to swallow, rat poison to inject. Double the load, and feed it to the Aids-infested crack whores and smelly vagrants begging for my money to finance them on their road to nowhere. Vermin is to be eradicated, not sponsored.

LZ/04.11.1R – 01:13 – *Dancing in the Frostmoon Silence*

This is an instrumental intermezzo.

LZ/04.12.1R – 06:44 – *Grip on the Elements of Nature*

This song concludes the demo the same way as *Remembrance of War* opened it; with a brooding darkness and sad feeling. This, also, has one guitar riff spread over all its seven Burzumesque minutes, and again featured lyrics written by V Xul, the producer I nearly drove to suicide with my recordings.

LZ/04.13.1R – 02:01 – *Outro*

Like the title suggests, this is an outro.

In the excitement of finishing the demo, I designed several covers for a possible future (digipack) CD called *Moord*. I fantasized of releasing this through Nazgul's Eyrie Productions (in my humble eyes one of the coolest labels around at that time), that had the heart to release Countess (one of the major inspirations of Lanz) and Barathrum (another band with an emphasis on bass guitar, just like Lanz back then). I never established contact with NEP, nor did I ever release *Moord* anywhere else. I did record three ***Instrumental Tracks 1995*** (LZ/05), which I could or could not use on a future *Moord* album.

#### Dissecting *Instrumental Tracks 1995*

LZ/05.01.1U – 00:59 – *Instrumental v.1*

This could have been a keyboard intro or outro. It has annoying church bells.

LZ/05.02.2U – 00:58 – *Instrumental v.2*

This is the same track, but with less annoying bells this time.

LZ/05.03.3U – 00:57 – *Instrumental v.3*

This is the same track, but with a deeper bass sound instead of church bells or bright sounds. Out of the three it is the best version.

The only thing that I did do, before the band metamorphosed, was a track called ***Satan*** (IP/01), which at first I released as Imp (the joined-at-the-brain Siamese noise-twin of Lanz), but is actually a full-blooded Lanz noise song.

#### Dissecting *Satan*

IP/01.01.1U – 01:05 – *Satan*

This could have been a (by)product of cult Dutch occult ambient noise band The Hidden. It was something I made under the name Imp, because I had no idea what I was going to do with it or even how it would turn out. Naturally, it turned out twisted!

Despite the fact that, deep within, I still felt all previous demos were not good enough for an official release – and looking back, I am glad I felt that way – I wasn't about to let my band die a silent death. Lanz was here to stay, though in some unpredictable future form.

## 5. The short existence of Namtillaku (1995)

I found it impossible to sit still, while my creative juices were still flowing. Something new just had to be concocted, and the road I took with Imp wasn't it – although, looking back, I don't think it was a waste of time; it just wasn't time yet. In August and September of 1995 I spawned the brand new demo **Namtillaku** (NU/01). Together with the musician called Panther, an old friend from the earliest CFR days, I recorded atmospheric black doom metal under the name Namtillaku (an ancient god from the *Necronomicon's Book of Fifty Names*). Because of the musical changes, it was necessary to rename Lanz, for the time being. The black metal vocals were replaced by normal vocals, the music had lost its speed, and lyrically it was vague and inspired by writers such as Poe, Lovecraft, Shelley and the fictional mad Arab's skin-bound *Necronomicon*, instead of more usual Satanic topics. Naturally, the normal vocals sucked ass pretty badly, and because of this at that time only a few people ever heard the demo with my consent. The music, on the contrary, got praised by several underground people; that is, ones I find worthy to voice me their personal opinions. It still gnaws at my mind, tickling it to revisit this old thing with new inspiration...

### Dissecting demo IV: Namtillaku

#### NU/01.01.1R – 03:05 – *Intro*

The *Intro* of the demo is long, very long, but gladly not painfully boring. This is due to Panther's black metal-less roots. His injection of bluesy guitar parts made this unique.

#### NU/01.02.1R – 05:15 – *Castle of Black Mirrors, Part I*

I start with stressing that there is no part II... After the intro, one tends to feel relieved when *Castle of Black Mirrors* starts. It is what *Remembrance of War* was for Lanz – a real song with actual atmosphere and some structure – and it introduces the listener to awful clean vocals.

#### NU/01.03.1R – 05:29 – *The Ancient Spiritroom*

This song sounds more uplifting than the previous song, due to a joyful bass riff, various primitive synthesizer soli, and the less gloomy metaphoric lyrics. This song is about things, that people like Charles Dexter Ward usually experience.

#### NU/01.04.1R – 04:48 – *Satanische Mission in die Vergangenheit*

Concluding the relatively short demo is the song *Satanische Mission in die Vergangenheit*, which consists of keyboards and vocals only. It is the only song of this demo I recorded without Panther, and due to this the production quality is of a lower standard (yes, even lower) than the intro and two other songs. Imagine, I had to do it all at once, live, and my primary instrument wasn't the keyboard, at all!



After this Namtillaku disappeared from the face of the Earth, only to make way for something way more wicked!

## 6. The rise and fall of the Führer (1996)

Now comes the point where things get tricky, when I have to defend my past actions. Sure, I could have been a proper politically correct black metal band, but with the music I created the Lanz phenomenon would have only been known by my Teddy bear. And he wasn't into metal! He collected semi-automatic weapons; he was way more advanced than I.

I have come to a point in time, where the black metal scene's knowledge of Lanz's existence grew, without my personal intercession. What you are about to read is still mostly justified in my eyes/mind, and certainly in my ears. Most people hated it (and lots still do), without even having heard a single note, and branded Lanz as dumb forbidden junk. Early 1996 I had the original idea of combining extreme black metal, like that of Lanz, with hard techno house – the kind I made with Paranoia. This was the exact moment Führer came into being.

This new name needs some explanation. I won't give you anything as uselessly simple like "Führer is just a German word for leader," though strictly it is. As you might have guessed it is a reference to that well known historic figure. Since there is no point in continuously circling the subject, I will come down to business and tell you the truth behind the name; or at least my truth. And my truth is actually all that matters in this!

1. One of the best reasons to go for a name like this is it is catchy as Hell. You might not like the connotations it carries, but Führer sticks to people like chewing gum to the sole of your shiny leather boot. When it's there you cannot seem to get rid of it.
2. The name itself holds tremendous power, just like the logo's swastika, an ancient symbol of motion and progress (not really a coincidence the Nazi's used it). Its power is heritage of the Second World War, when the world was holding its breath for five long years. We also know that power is the keyword in survival – Charles Darwin taught us that important lesson in the mid-nineteenth century. So if Lanz was to be more than an unknown project, I had to make sure it was noticed by the herd. You can either scream your lungs out hoping to catch some of its attention, or you choose to have the whole herd shout at you. The latter is the most efficient (and risky too). The first comes down to vox clamantis in deserto – a lot of shouting in the desert.
3. This name is also a great tool to rub people the wrong way. When it comes to painful taboos, humans are not a tolerant species; ethics and moral have ruined that. People get uncomfortable, nervous and scared, when confronted with disliked imagery, and like some wise old muppet once taught us: "Fear leads to anger. Anger leads to hate. Hate leads to the Dark Side." (I paraphrase here; it makes better illustration!) It is the Dark Side that attracts us black metal folk most, isn't it? Fucking with people's fearing minds is like harvesting souls for Hell's furnace!
4. Since the dawn of mankind – well, actually since Darkthrone labelled its music 'Norsk arisk black metal' on *Transilvanian Hunger* in 1994 – black metal has been in a constant flirt with politics. Führer was nothing more than a child of its time, just like much of everything else.

Despite the fact that I didn't thoroughly elaborate its conceptual red thread at birth and a whole political side to the demo remains absent, Führer marveled at emotion: aggression radiated brightly, while intellectually the band went below par. I still could have made a worse impression, bringing music that contained nothing the name implied.

Anyway, most true political black metal – which is actually a very vague area, politics are quite a social and humane concept – was just plain annoying, if not often contradictory. Aryans and Poles, for instance, don't exactly match in Hitler's racial scheme. Modern explanations might refer to pan-Germanic bonds and western Poland is still former German and Prussian territory, but it remains debatable. Full die-hard misanthropy and racial pride are a bullshit combination (I hate humans but I love my race?!). Nationalists in a non-German Reich country probably will never welcome a foreign dictator to reign them (neglecting whether this domination would be good or bad for them). Anyway...

5. Führer was a ventilation shaft, a psychological sewer pipe to exhale frustrations and general anger. I just channeled these feelings through a single filter all people could read without deciphering. I wanted them to taste the bitter seeds of a post-modern offspring, living in a ffwd-world on the brink of lunacy, coping with daily dangers and wild temptations of the concrete jungle, hating more than loving, and being fed up with the vast majority of the people on the streets. At times, it feels so fuzzy and warm to generalise without discretion, to wish every single one of them a stroll down their own bloody Himmelfahrtstrasse!

To clear things up once and for all: I never claimed Führer was a Nazi-band, singing about the glory of the Third Reich, nor did I wimp out by saying "Führer is not a political band in any way", like most bands did and still do. It is social criticism that usually comes from the political left spectrum, but from a different, hate-fueled point of view. That particular historic German Reich is the fantasy of a dead man. The world that was has changed! Intercultural contacts, cloaked international powers, borderless digitalising and the illness of mass consumption, have re-rooted life at the structure. A return to, roughly, sixty years ago, would first mean the destruction of the world as it is, the destruction of life as we live it, including all the nifty things we now use without a second glance, and a return to times of plague, rural living and drastically reduced life expectancy, and all the religious fanaticism these invigorate. We'd all go back to becoming God-fearing squares that never reach retirement age.

Apart from that, I have never considered myself a National Socialist. It has to do with the word 'socialist'. Hitler once said: "I had only to develop logically what social democracy failed in... National Socialism is what Marxism might have been if it could have broken its absurd ties with a democratic order... Why need we trouble to socialise banks and factories? We socialise human beings."

Me? I am not that keen on human beings!

I admit Führer was not the first name I came up with. I first thought of a demo entitled *1996* (its release year) by a band called 40-45 ('veertig vijfenveertig' in Dutch), named after the period that Holland was dragged into the Second World War. The German army came the 10th of May 1940 and left the 5th of May 1945. A name like 40-45 would have taken a lot less twisting and turning to explain, but it would have done nil to the progress of the band and its attitude against the majority of humanity. However wrong you might think it is, the daring choice for Führer and its bad-taste logo deserves some respect.

In 1996 Führer released ***Der totale Krieg*** (FR/01) with relentless artwork and black metal music. At first glance it fits the description 'Nazi gabber metal', but I would rather describe it as a black metal concept demo, with hints of Von, Absurd and Euromasters (known for its early extreme hardcore dance music; essentials are *Neuken in de keuken* and *Alles naar de klote*). Its concept is warfare – not an unknown theme in black metal, including a lot of a-political bands – with the emphasis on the Second World War. Believe it or not, but most tracks come without lyrics. I felt that lyrics would only stand in the way of a concept that needed little explaining and music alone would transfer different moods and aggression well enough. The only thing I heavily miscalculated in the process was humanity's moronic talents for wild assumption and misunderstanding.

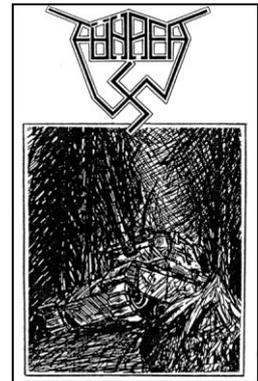
#### Dissecting demo V: *Der Totale Krieg*

FR/01.01.1R – 01:02 – *Introduction to the Devastation*

The first song is an instrumental introduction. It is immediately clear that the production of the Führer demo is better than the releases created earlier, though still a long way from professional. No lyrics used.

FR/01.02.1R – 02:30 – *I Am the Reichsführer*

Aggression has taken a central place in the sound, while melancholy and atmosphere are neatly forced into the background. It is the complete opposite of Namtillaku, combining that demo's keyboards in a twisted way with fuelled up black metal from Lanz and shock tactics like on the Paranoia demo. The lyrics are, literally, about being a dictator, with all the extreme and often psychopathic personality traits they come with. So, no, it is NOT about Adolf Hitler.



FR/01.03.1R – 00:46 – *Winds from the Slaughterfields*

This is a cold instrumental song.

FR/01.04.1R – 02:16 – *Fighting the Third One*

This is an abstract prediction of yet another World War, describing none of the actual fighting parties. It is, in fact, completely without lyrics.

FR/01.05.1R – 01:41 – *Totaler Krieg*

*Totaler Krieg* is the title track of the demo, and is another creation without lyrics.

FR/01.06.1R – 00:42 – *Insanity Remains*

The instruments on this track symbolise the dying moments of those escorted into the chambers of mass destruction in the death camps, either aware or unaware of their situation. There are no lyrics. Impending death always works better without a voice.

FR/01.07.1R – 02:54 – *Requiem for the Fallen Dead*

This track is about wartime sacrifices to Mars, the Roman god of war. Yet again, no lyrics.

FR/01.08.1R – 04:18 – *Why Deny the Holocaust*

This is possibly the most misunderstood song. It does not support Holocaust denial. It asks the political extreme right, why they think it is important to deny the Holocaust. Propagating Hitler's ideas, after all these years, should include the full recognition of his deeds, including the industrialised Endlösung and not just the pacifist Heimatideal and harmonious trinity of Reich-Volk-Führer. Of course, there is always room for statistical discussions, but denying the genocide is accusing Hitler and his staff of not following through the eradication they propagated and signed for. On top of that, no war comes without ethnic or ideological cleansing tactics. The cliché 'wir haben es nicht gewußt' is slowly growing into 'wir wollen es nicht wissen.' Denial is just not a very good trait, since it blinds the mind.

FR/01.09.1R – 01:47 – *Anything for My Master*

This is the only song that falls outside of the concept. It is a tune Von could have made for its cleverly monotonous *Satanic Blood* demo. It is a short aggressive Satanic poem, and definitely one of my personal favourite Lanz oldies. It is not a surprise I have revisited this one on the Lanz debut CD.

FR/01.10.1R – 04:22 – *Fuel for the Ovens*

One of the instrumental experiments in weirdness.

FR/01.11.1R – 00:21 – *Exodus of the Nuclear Victims*

The lyricless outro concludes eighteen minutes of sonic warfare, and necessary to say, it also concluded the first era of Paranoia / Lanz / Namtillaku / Führer. I sent the entire project into the cryogenic chamber.

After the release of *Der totale Krieg* in 1996, I began to shift my focus in life. Slowly the name Führer spread across a certain part of the scene. Being unaware of this, I kept it all safely buried in its shallow grave and started to focus on things other than music. I knew nothing of the speculation and rumours that built up around the band and its music, which was still unknown and inaccessible to most people. Rumours had it that Führer was the side-project of someone involved in various well known metal acts at the time; that it was a new skinhead band of gabber hooligans turned black metal; that it was a trendy young kid that had read somewhere black metal was music for Nazi's and jumped on the band wagon, hoping to be part of something more evil than the local boy scouts; that it was a young black metal band from Germany's underground; et cetera. By now we all know it is none of the above, or probably the 'et cetera'.

## 7. The near-silent interbellum (1996-1999)

Even though I have long thought of Lanz (and all its different incarnations) as put to a long and steady sleep, I kept spewing out musical experiments from time to time. This resulted in the weird electronic 1996 track **Vibrator** (LZ/06), the 1997 track **In nostrum ius concedere** (LZ/07), and the 1998 track **Noise Opus** (LZ/08). At that time I did not really see them as a part of the entity I have tagged them on now. I was blinded by hyperconscious ignorance, and lacked the needed self-recognition, to see this truth. Luckily I grew as a person, otherwise I should have slit an artery.

### Dissecting *Vibrator*

LZ/06.01.1U – 01:33 – *Vibrator*

This sounds as something that could have been put on the Führer demo, to mark a point of rest in the mountain of hatred. I am glad it was created later on, and could not soil that demo's sonic battle ground.

### Dissecting *In nostrum ius concedere*

LZ/07.01.1U – 00:55 – *In nostrum ius concedere*

This is a track based on the depressing music of Apator, so it's vocals only.

### Dissecting *Noise Opus*

LZ/08.01.1U – 00:55 – *Noise Opus #1 – 15-9-1998 (in two takes) minimal effort – unstructured*

An amateur artistic effort in the noise area, with mixed results. It's fairly dark in sound, but it's just not noise enough.

## 8. The resurrection of Lanz (2000-2005)

Somewhere in 2000, I dug up the decaying corpse of Lanz and gave it facial reconstruction. I needed it to record the experiments I longed to do for quite some time. Steadily I began planning a comeback to the underground black metal scene. In February of the apocalyptic year 2000 (life turned out fully millennium-proof), I recorded **Experiment 9-2-0** (LZ/09), unreleased this way but later included somewhere else. They were a mix of noise (like Deche-Charge), unstable disco-loops (unlike anything), and pseudo-horny women from America's seedy cinematic underbelly. They were experiments that originated from my need for musical experimentation and diversity. I knew that a market for such inaccessible shit would be small as a stillborn gerbil's asshole.

### Dissecting Experiment 9-2-0

#### LZ/09.01.1U – 02:13 – *Rebirth*

A strange instrumental introduction. It was recorded with a looped 7" EP groove with an asymmetrically placed hole.

#### LZ/09.02.1U – 01:21 – *Morgante maggiore*

Noise with lyrics from *Morgante maggiore* by the medieval Italian poet Pulci, 1432-1474, set on a different looped groove.

#### LZ/09.03.1U – 01:24 – *Seven Are They*

Noise with lyrics from an Assyrian necromantic ritual; necromancy, of course, being the beautiful trade of using the dead to gain knowledge in life – not to be confused with that other, more shady, physical trade starting with 'necro'.

After this, I worked on the first draft of the official Lanz website, that contained everything you always wanted to know about Lanz, but were afraid to ask. Before it was finished, Lanz had already re-recorded one of its elder songs. Based upon the same foundation as the original from *The Spectre of Paranoia*, I remade **The Vampire Comes Near** (LZ/10).

### Dissecting The Vampire Comes Near

#### LZ/10.01.1U – 02:13 – *The Vampire Comes Near (Remake 2000)*

Based upon the same foundations as the original, but this time the guitar sounded like a real guitar being played (not abused) and the vocals sounded more like black metal vocals. Still, it wasn't the kind of thing I had in mind for a future Lanz, musically as well as lyrically. It was just the best way to get used to the skinny pale face of the band again.

Early 2001 I launched the first version of the website, and hoped to offend or amuse a few souls with its shocking visual content (which succeeded). Later on I stripped the site of all its non-essential elements and senseless pictures and made it into the mind-numbing thing that serves as this biographical document.

"The separation of day-to-day life from contact with experiences which raise potentially disturbing existential questions – particularly experiences to do with sickness, madness, criminality, sexuality and death." is the definition that sociologist Giddens opts for a concept called 'sequestration of

experience'. In a way Lanz advocates extreme desecration, connecting day-to-day life with all things foul and evil. The sixth official demo Lanz released was ***Sink the Black Titanic*** (LZ/11) in 2001, and the list of sickness, madness, criminality, sexuality and death, should be expanded with 'hatred' and 'intolerance' – yes, powerful stuff to make that existential grey matter pump some iron. Minds have grown lazy in this pre-digested entertainment era. If modern high art is to evoke questions and discourse, Lanz is the Mount-fucking-Everest of the contemporary art underground, and *Sink the Black Titanic* is the flag waving on its bald and frosty mountain top.

This new Lanz had to be far more controversial, rude, unique and offending than Führer. The tools were already in my hands. I dug up the ugliest taboos of that time's maggot infested world, sprinkled them with biting sarcasm and buckets of insults, and added them to a unique musical background never heard of in the black metal scene – just to fuck with the black metal scene. Like the spiked Doug Bradley said in *Hellraiser III*: "There's a secret song at the centre of the world, and its sound is like razors through flesh. You can hear its faint echoes now. I'm here to turn up the volume!" ...Welcome to the Black Sun!

#### Dissecting demo VI: *Sink the Black Titanic*

LZ/11.01.1R – 01:07 – *Willkommen*

Just a stolen intro from some old vinyl record.

LZ/11.02.1R – 03:23 – *Dial M for Monkey*

This is a crispy and sparkling tune with a soothing guitar lead and lyrics about the eradication of ghettos, musically ending in massive gunfire taken from the 1987 Arnold Schwarzenegger vehicle *Predator* (the one with the immortal lines "If it bleeds, we can kill it" and "You're bleeding man / I ain't got time to bleed"). I stole its title from the cartoon of superhero Monkey (associated with Dexter of the infamous secret laboratory) as shown on Cartoon Network. Yes, it's a rude one!



LZ/11.03.1R – 01:55 – *Beat Him up (The Beating of a King)*

This song is about the racial riots that spawned from the assault of Rodney King by Los Angeles law enforcers in 1991. A lot of the protesters turned into plunderers, fighters, and pyromaniacs. It starts and ends with fragments from the okay, but oh-so politically correct, movie *American History X*.

LZ/11.04.1R – 01:26 – *Znal*

Lanz spelled backwards. This is a weird piano based track with anti-Lanz lyrics written by guest lyricist Helldelinquent of the Dutch black metal band *Delinquentes Infernae*. It's all part of the misleading and disturbing content of the demo.

LZ/11.05.1R – 02:15 – *Auschwitz? Wasn't that an Anorexia Clinic?*

An insulting 1950s-like pop song. The song is plain rudeness, and far over the edge of today's line of ethical decency. Its intro is taken from the documentary *Executions*, and tells the shocking tale of the Einsatzgruppe Bataillon 101 executioners' tour through Poland.

LZ/11.06.1R – 01:46 – *Sink the Black Titanic*

The title song is up-tempo rock and roll about a tidal wave of Titanic proportions.

LZ/11.07.1R – 02:25 – *The Aliens Have Landed*

A fast bossa melody, that deals with a hostile invasion of UFO's.

LZ/11.08.1R – 00:29 – *Zuig mijn sigaar*

This commercial break is actually a real commercial heard on the Dutch radio in the 1950s or 1960s, promoting Willem I cigars.

LZ/11.09.1R – 01:25 – *Africa, Satan's Experimental Disaster Area*

Ever since mankind spread over the Earth like an ugly rash, Africa was a doomed continent, and primal harbour to diseases like the bubonic plague, Ebola and Aids. This theme is put into a powerful country and western song that exposes the true damnation of the continent, and no, it's nothing like the stuff of Johnny Rebel.

LZ/11.10.1R – 04:23 – *Jesus Christ Gay Gangbang 2001*

This story here educates people about the savior's homosexual tendencies, and the release of an

interracial gay gangbang video in 2001 starring the holy eunuch himself in the role of rectal receiver – fuck the *Da Vinci Code*! Opening the song is a fragment taken from Stanley Kubrick's Vietnam epic *Full Metal Jacket*.

LZ/11.11.1R – 01:07 – *All Alone I Am*

Another track with lyrics by Helldelinquent, dealing with the horrors that refugees go through on their way to our 'Promised West' (based on actual stories as heard by its writer).

LZ/11.12.2R – 02:13 – *Yesterday Britney Spears Dressed up as Adolf Hitler and Fucked Me up the Ass with Her Pink Strap-on Dildo*

Dimwit pop artist Britney Spears was the inspiration for this weird song, built on the Experiment 9-2-0 intro *Rebirth*. It definitely has the longest title in Lanz history.

LZ/11.13.1R – 02:26 – *Een gratis douche voor iedereen*

This one is bright and melodic with happy harps, an actual guitar solo, and twisted lyrics about doctor Joseph Mengele's unappreciated care for his imprisoned clientele.

LZ/11.14.1R – 02:54 – *De Lach Denk en Doen Show*

Perhaps even more twisted is this cover track of a song originally performed by Hans Versnel in 1981, as a commercial 7" single for Dutch marmalade brand Hero. It is undoubtedly the most misanthropic-in-disguise song of the whole demo.

LZ/11.15.1R – 01:49 – *I Rape Girls (From the Secret Diaries of Marc Dutroux)*

This one is the worst song of the demo for different reasons, among them the tasteless topic that doesn't fit the rest of the demo and the dull long lounge backing track. It is about the infamous Belgian pederast killer's fascination with little girls.

LZ/11.16.1R – 02:36 – *I Am Sick, and I Love It*

The conclusion of the demo comes in the form of an eerie atmospheric outro with the title *I Am Sick, and I Love It*, more or less explaining the demo's lyrical and musical content.

LZ/11.17.1R – 03:59 – *Hot Line*

For those that worked themselves through this bucket of puss demo, there is one more bonus to enjoy. *Hot Line* was originally recorded by Sylvers in 1976, and re-recorded by Lanz in a spontaneous single take, to repulse even the most hardened black metal fan.

Throwing around insults is easy; throwing around effective insults less so, but what is it that really sets Lanz apart from average foul-mouthing scum? The answer is the music, now more than ever. All of the songs are musically as far away from black metal as most Ethiopians are from the Weight Watchers. Listening to *Sink the Black Titanic* is like a 1970s elevator ride with Linda Blair rehearsing her demonic voice for *The Exorcist* to the mouldy muzak playing in the background. You probably categorise it as unbearable nervous garbage that drones on forever. And just to annoy those who think to know what true black metal is, I call this black metal! True and/or Kult, if you want!

I am the first to admit the stuff strictly isn't black metal, because of the simple fact that most of it is not Satanic propaganda, which black metal by definition is, and the music isn't metal (which is actually the least of my worries). The appropriate term is hate music, although that is too non-descript – all black metal is hate music; or it should be! When I confronted the scene with the *Titanic* and the Darkthrone-turned-into-Lanz logo, some of its self-absorbed pawns boiled with heat, stigmatising Lanz as 'heresy against black metal', 'mocking the scene', 'disrespecting the old masters', and not taking the genre seriously. Since most people in the scene are unbelievers and not Satanists, it's them that should turn the fuck away from black metal. They are the intruders – not Lanz – in the dark and secret world of Satanic black metal, which is the only existing black metal... Satanism is essential!

I am not a big fan of the late LaVey's aesthetics-horny humanist Church of Satan (although it does have its merits and I am equally fond of aesthetic and artistic beauty), so I am thus classified as the individual self-styled Satanist by my religious opposition. That's okay, I am pretty much an Einzelgänger, but I am not an easily influenced intellectually underdeveloped bipolar young male involved in drugs, nor a weak and miserable outcast teenager with deep-rooted emotional

problems slowly driven to suicide. Nor am I fond of Rabelais' medieval hippie avant la lettre bullshit 'fay ce que voudras' (do what you will)... I'd rather preach hatred, intolerance, and "do as I tell you!" – Satanic totalitarianism... Lanz is my Satanism's twisted and most hateful pinnacle, and I am damned proud of that! Satanism isn't everybody's celebration of the Self; it's all about death, darkness, and enslavement of the unworthy (most of you / mankind), restricted under the yoke of Satan, and the ascendance of the Self above all others.

And about mocking the old masters: I think the masters are more annoyed by the endless line of imitators, musical rip-offs, and unworthy fans that dare speak like the Masters' Mouth, without formal consent! They're – at the very most – the Master's Anus!

Despite its alienating weirdness, *Sink the Black Titanic* has been received extremely positive by the blessed souls that heard or bought the disturbing material, even though it remains widely misunderstood. People don't grasp the fact that I've made this demo in all seriousness, and that there are huge vessels of hate throbbing in its contents, nor would they like to see Lanz associated with them. But there is consolation, because I believe that since then they are secretly anticipating all upcoming Lanz material. Damned fucking Lanz addicts!

Luckily for them, Lanz is not the kind of band that deliberately keeps quiet until it is time for a next release. I decided to record a new song that was unrelated to any of the upcoming demo's. On 16 November 2001 I recorded *De herrijzenis der sliblijken* (LZ/12) as my tribute to the Dutch underground band Botulistum, which had grown into something I would have loved Lanz to sound like at some point on its evolutionary path. I did the tribute in a way no one ever recorded it – I 'borrowed' the band's fast over-the-top electronic drums, which had been recorded specifically for a live-show, and asked them for user-permission after I was finished with it. Botulistum's Nachtraaf told me to have the Lanz song featured on his future compilation *Peatest Hits*, which has always remained unreleased.

This point in time also marked another first for Lanz, as a testimony to a growing awareness, the band was approached for a feature interview in the Dutch underground *Black Art Magazine*. This turned out to be a relatively small exercise in alcoholic idiocy, completed with a very positive review of *Sink the Black Titanic*. A review of the 'zine in a Portuguese magazine praised it, except for that one ridiculous Lanz interview. And that's the gift of Lanz! The band also contributed info to *The Encyclopedia of Dutch Black Metal*.

#### Dissecting *De herrijzenis der sliblijken*

LZ/12.01.1U – 01:22 – *De herrijzenis der sliblijken* (v.1)

Raunchy distorted bass and guitar adore the over-the-top drums of Botulistum, from a disc they had forgotten at a live show. I got hold of it, copied it, and returned the disc. The track is one of the first signs that Lanz could get bigger, better, and blacker. Its production might be flawed on many levels, but it is an intense piece of work.

LZ/12.02.1U – 01:22 – *De herrijzenis der sliblijken* (v.2)

A different take, but hardly different from version 1. There is a slight difference in the levels.

Because I felt the uncontrollable urge to create even uglier releases, I made the unreleased noise track *Experiment 3-8-2* (LZ/13) in 2002, and I recorded tracks for a demo called *Lanz & Girls* (LZ/14) (a.k.a. *Lanz & Girls, the Only Two Things Worth Living For*; because that's what one of the cover sleeve versions tells you) in January 2003, which officially turned into demo number seven. It was an attempt to blend the most extreme form of black metal noise with misogynic death black metal lyrics, based on the cleverly sick novel *American Psycho* by Bret Easton Ellis, and a random choice of serial killer methodology. Because the original four tracks were too meagre to form a proper demo (although one might ask what 'proper' really is), I added the entire *Experiment 9-2-0*

session as its conclusion, making *Lanz & Girls* even worse to digest.

#### Dissecting Experiment 3-8-2

LZ/13.01.1U – 01:34 – *Experiment 3-8-2*

This track follows the noise path that *Experiment 9-2-0* uncovered, but sounds more like actual noise. All in all it's not really exhilarating, but a kind-of preview of the upcoming demo.

#### Dissecting demo VII: Lanz & Girls

LZ/14.01.1R – 03:24 – *Intro / Lief dagboek*

The demo starts off with an intro taken from the legendary movie *The Matrix*: guns, guns, guns and guns again. It was relentlessly glued to the first track of weird noise.

LZ/14.02.1R – 02:01 – *Lanz & Girls*

The second track is another extreme obscurity, featuring a quote from the *American Psycho* novel: the aftermath of a double homicide in the main character's apartment.

LZ/14.03.1R – 02:32 – *Ik voel niets dan haat*

The third track is all in the same noise black metal vein.

LZ/14.04.1R – 03:33 – *I Try Using the Power Drill on Her*

The fourth track features another section from *American Psycho* put on weird noise. For this song I used the infamous part of the starving rat and the cheddar filled vagina. I guess it hardly qualifies as black metal anymore, but dangles on its eroding edge by a bloody fingertip.

LZ/14.05.2R – 02:13 – *Rebirth*

See LZ/09.01.1U.

LZ/14.06.2R – 01:21 – *Morgante maggiore*

See LZ/09.02.1U.

LZ/14.07.2R – 01:24 – *Seven Are They*

See LZ/09.03.1U.



After this, I continued with work I had laid out almost two years earlier. I started finishing the full-length album *The Satanic Rock Opera* (LZ/14), to return to both atmospheric and brutal black metal. It had taken a lot of thinking, planning and conceptualising, before I realised I was making a black metal rock opera instead of a simple album. It finally came out as one big track of 45 minutes, consisting of smaller parts that you would usually call songs, intermezzo's, intro's and outro's. Its parts were recorded in the usual Noise Studio. The whole was mixed and mastered at Vortex Studio with Balgradon Xul of Funeral Winds. Up until then, *The Satanic Rock Opera* bore the highest musical quality in Lanz history, and it pushed it in a direction that would resound in many of the future releases. It also contains the original version of Lanz's most favourite sing along tune *Slik mijn zaad voor Satan* (for the non-Dutch speaking folk: "swallow my seed for Satan").

However, record companies were reluctant to take a risk (even when packed as a CD in a DVD-box, the possibility to release it as a demo CD-r instead of something pressed, because of its unconventional use of unconventional samples, that were probably offending or shocking to the majority of people of their underground black metal clientele. I understand and – to some degree – respect this attitude, since my rock opera is quite a strange brew! It was finally picked up by the Dutch underground label Zwaertgevegt in cooperation with NLBMe and released as a limited semi-professional looking cassette (and it sported a bonus track, see LZ/20.01)...

#### Dissecting The Satanic Rock Opera

LZ/15.01.1U – 44:12 – *The Satanic Rock Opera*

The journey starts with a sample from Miike Takashi's *Ichi the Killer*, in which a woman begs for dismemberment. It is the introduction to [1] (*Satan*) *She's My Little Pornstar*, about a demonic

conjunction that brings forth the Dark Lord as a pustulating ugly old hag. The next sample is from Sam Mendes's *American Beauty*, and has the main character of this movie 'choking the bishop'! It introduces the Apator cover [2] *She Asked for It*, which I spiced up with drums, keyboards and a guitar with more strings than one. In this I was inspired by Eternal Frost, that covered Apator live in a similar vein. An MTV commercial from the mid-1980s introduces [3] *Violence Is the Lubricator (A Tale of Extreme Psychopathic Misogyny)*, which is brutal and fast and more like an old Führer track. It features gunshots from Oliver Stone's *Natural Born Killers*, is followed by samples from Vincent Bal's children's movie *Minoes*, and again *American Beauty*. It is all an introduction to the first André Hazes inspired black metal track ever: [4] *Slik mijn zaad voor Satan*, which has, after his death, become the first André Hazes black metal tribute track! It is followed by [5] *De herrijzenis der sliblijken* (see LZ/12.01), which I found appropriate here. After that we hear a sample from Jörg Buttgerleit's *Nekromantik 2*, introducing the extremely out-of-place track [6] *Jesus's Eternal Butt Cheek*, which has computer music from the late 1980s at its base, a hardly audible guitar and lyrics by Delinquentes Infernae's Helldelinquent. Consider it silly blasphemy and not really black metal; a wink towards *Sink the Black Titanic*. Next up is Jonathan Morgan's fake movie trailer for *Revenge of the Gangbang Zombies* introducing [7] *Today I'm into Black Metal*. This is a protest song against the image-awareness and flexibility of the public of today's black metal scene – a public that is as easily intoxicated by the ranting of Slipknot, the extremes of black metal, as well as the kiddie pop of K3. It is therefore "dedicated in hate to those that think black metal is cool music entertainment and something fashionably versatile." After that we hear fast black metal on [8] *Demoniacal Genesis*, for which I travelled back to the spirit of 1996. It has intellectual occult lyrics that preach self-confidence and honor for the Devil. It is followed by a musical sample from Don Edmonds' *Ilsa, She Wolf of the SS*. We then hear the instrumental track [9] *B.M.P.*, which stands for Black Metal Porno, the album's working title, signifying both the gratification and exploitation of the genre. It also features samples from Paul Norman's *Hunchback of Notre Dame* and Visaphone's Italian language-course 7" single set *Italiano lexiphone*. We then switch channels on our radio and Lanz disappears. We hear Christina Aguilera and The Dutch Madonna preceding a guest appearance by the one and only Lanz tribute band LANS: *Dial P for Pipo* (from the great *Sink the Pink Canoe* demo). This is followed by a VPRO commercial and a sample from *Het wordt toch niks*. [10] *Conveyance of External Spirit into the Inner Sanctum* has more philosophical occult lyrics about spiritual growth after a sacrificial slaughter and the enlightenment of devouring the freed life-force. There's another controversial sample, which was taken from a hip hop album by the 2 Live Crew (sampled as well). It introduces the up-tempo [11] *I Love Lanz* and another *American Beauty* sample. Next up is the slow and misunderstood song [12] *Mudblood Pogrom*. I have commented it with the following words of wisdom: "Dedicated in hate to the massive amount of idiots that think J.R.R. Tolkien provided the ultimate handbook for black metal names and lyrics. Fuck off! Black metal is Satanic reality, not literary fantasy! You might as well use Harry Potter then!" And that is exactly what I did, using elements of the nemesis Dark Lord Voldemort from Rowling's *Harry Potter* series, and turning it into evil black metal lyrics. It even uses a sample from the first of the HP movies. Concluding the album is one more song. Introduced by a sample from *Copycat* by Jon Amiel, we hear the musical remake of *Het einde van de Christelijke overheersing*. Provided with a better production and new lyrics this became [13] *Pedofiel in zwart gewaad*. It deals with the pederast tendencies of Catholic priests all over the world, and the misplaced trust parents have in them. The final conclusion from the opera comes from the movie adaptation of *American Psycho*, made by Mary Harron.

I am certain there are critical bastards that think this album is either too simplistic or too unconventional to be part of the black metal scene. I advise them to stop and think about the primal essence of that genre. Primarily, black metal is not about music; it's Satanic ideology covered in a specific musical coating. To put it simple, there is Satan without black metal, but there is no black metal without Satan! The fact that I use humour and fragments from sources foreign to (or even hated by) the standard underground black metal niche, is of no concern to me. As long as it contributes to the concept of an album, I will steal anything to reach the goal of

creating my own ultimate black metal.

With a lot more plans sloshing around the cranium, I recorded a single track early June 2005 called **Tribute** (LZ/15), which is again inspired by Rotterdam cult artist Apator.

#### Dissecting Tribute

LZ/16.01.1U – 01:43 – *Tribute*

This is a tribute to Apator. It features an undistorted guitar and guttural vocals, pitched down a whole bunch of notes and a reverb that would make any cathedral proud.

Most of the black metal audience feel fairly uncomfortable around products like *Sink the Black Titanic* and *The Satanic Rock Opera* – certainly when discussed in the open, away from the secure ambiance of their homes where they can do and enjoy what they want. I never gave up hope for a brighter Lanz future. In 2004 I received word from a small independent label that said to have the guts to re-release ***Sink the Black Titanic*** (LZ/16) on CD. Surely, I wouldn't sit still and wait for it to happen. To turn it into a proper new release, I had the whole *Titanic* demo remixed, and added a few sweet extra's. It was never meant to be. The upgraded version remained shelved – money is always such a powerful deal-breaker. However, there are no hard feelings; the idea of someone thinking about risking money on that album has made me a prouder man!

#### Dissecting Sink the Black Titanic (Re-Release)

LZ/17.01.2U – 01:07 – *Wilkommen*

See LZ/11.01.1R.

LZ/17.02.2U – 03:22 – *Dial M for Monkey*

See LZ/11.02.1R. A remixed version.

LZ/17.03.2U – 03:25 – *Beat Him up (The Beating of a King)*

See LZ/11.03.1R. A remixed version.

LZ/17.04.2U – 01:26 – *Znal*

See LZ/11.04.1R. A remixed version.

LZ/17.05.2U – 02:14 – *Auschwitz? Wasn't That an Anorexia Clinic?*

See LZ/11.05.1R. A remixed version.

LZ/17.06.2U – 02:32 – *Sink the Black Titanic*

This track got an intro and outro added, taken from the (in)famous Australian Russell Crowe movie *Romper Stomper*, about a group of skinheads chasing after Vietnamese immigrants and themselves.

LZ/17.07.2U – 02:25 – *The Aliens Have Landed*

See LZ/11.07.1R. A remixed version.

LZ/17.08.2U – 00:29 – *Zuig mijn sigaar*

See LZ/11.08.1R.

LZ/17.09.2U – 01:24 – *Africa, Satan's Experimental Disaster Area*

See LZ/11.09.1R. A remixed version.

LZ/17.10.2U – 04:22 – *Jesus Christ Gay Gangbang 2001*

See LZ/11.10.1R. A remixed version.

LZ/17.11.1U – 01:55 – *Doodsballade*

The first new addition on the re-release. It features samples from the 'wicca'-movie *The Craft*, the bogus hip hop-themed documentary / parody *CB4*, and political Southern Rock Country & Western artist Johnny Rebel. The drums are also provided by Botulistum (permission was never asked this time, if I remember correctly).

LZ/17.12.2U – 01:07 – *All Alone I Am*

See LZ/11.11.1R. A remixed version.

LZ/17.13.2U – 01:53 – *Yesterday Britney Spears Dressed up as Adolf Hitler and Fucked Me up the Ass with Her Pink Strap-on Dildo*

This track got a bit shorter at the end. No, it's not the title getting any shorter!

LZ/17.14.1U – 02:38 – *De ISdN*

This features an intro from a Tunesian cassette, inherited from my grandfather, who once bought it as a tourist in the late 1970s (well, that's actually a guess, it's possibly older). It's a song about the risk of loss of a 'Dutch culture' (which is already pretty vague nowadays), by the co-existence of contrasting cultures and faiths within an ill-equipped secular society, despite being globally marketed as 'tolerant' and 'liberal'. Just more proof that human's aren't meant to be this multitudinous.

LZ/17.15.2U – 02:27 – *Een gratis douche voor iedereen*

See LZ/11.13.1R. A remixed version.

LZ/17.16.1U – 02:10 – *Schwarze Sonne*

This German song is a fresh new country and western styled addition, offering happy lyrics about the occult Black Sun mythology – a multidimensional connection between the German Reich and Tibetan transcendence. Part of a backlog of stories of Hitler's Germany, and its strong links with the occult.

LZ/17.17.2U – 02:59 – *De Lach, Denk en Doen Show*

See LZ/11.14.1R. A remixed version.

LZ/17.18.2U – 02:44 – *I Am Sick, and I Love It*

See LZ/11.16.1R. A remixed version.

LZ/17.19.2U – 04:56 – *Slik mijn zaad voor Satan + Tribute*

See LZ/15.01.2U(4) and LZ/16.01.1U. The first one got cut from the rock opera and received a sample from the not-quite-a-hit movie *Bedazzled* (mostly interesting for its alternative and sexy representation of the corporeal Satan, as portrayed by Elizabeth Hurley). The second one is a slightly shorter version.

Over the years I have given up on re-releasing both the original and refurbished *Titanic*, and I'm not a damned bit sombre about it.

## 9. Lanz finally approaches its music seriously (2005-present)

With the relative disappointments in mind of labels rejecting both the *Opera* and the *Titanic*, I decided to take a serious approach towards releases and ignored the itch to use too many unusual samples and too much black humor. In the summer of 2005, I started with the further development of the sound first presented on *The Satanic Rock Opera*, turning it into a more mature unity. I soon realized that this could mean saying goodbye to the faithful Noise Studio of producer V Xul, a studio Lanz had used about 13 years, and taking the foundations of the new songs to a more professional studio. However, the pre-production of the electronic base tracks was still possible in the Noise Studio, and regular visits paved the way for the 2008 release of ***Incinerator: The New Church*** (LZ/18). This more-than-full-length album brings one hour of harsh black metal, combined with the musical aggression of *Der totale Krieg*, packed in a new-and-improved studio sound that goes many steps beyond *The Satanic Rock Opera*. If a comparison is needed for an indication, I think it will probably come down to a mix of Mysticum and something like an over the top Raism, combined with a Satanic veil of misanthropic nihilism, and explicit critique on the terrible state that the black metal scene was in.

After finishing the base tracks in June 2007 and preparing the additional music and lyrics on paper, the Necromanteion Studio of Hellchrist Xul – notable musician of Funeral Winds, Domini Inferi and Haatstrijd – was chosen to record electric guitars, bass guitar and vocal tracks, and have the album mastered to a quality unheard of in Lanz World. The last days of June and the first days of July were chosen to finalise it, resulting in a fresh black metal style, that one could either love to death or really hate. It took another 1.5 years before the demo version of the album got picked up by a proper label, the small Dutch industrial metal-focused label Post Apocalyptic Music. Lanz turned out to release its first official album as the label's first release ever. By then, the year had turned into 2010, but the material had not aged one bit.

### Dissecting album I: *Incinerator: The New Church*

#### LZ/18.01.1R – 02:15 – *Commence the Ritual*

This is a song that serves as the album's introduction. An unsuspecting listener might be tricked into believing Lanz has turned into an atmospheric black metal band. That's exactly why it has been placed before the next track.

#### LZ/18.02.2R – 02:32 – *The Mapping of Homicidal Urges*

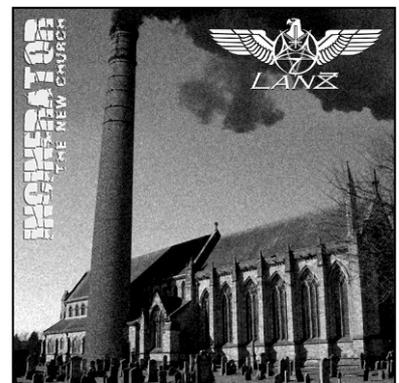
The music of this song originates from an old track from the *Der Totale Krieg* demo, got revised, got a real production, and got some (non-political) lyrics. It's a big lump of aggression.

#### LZ/18.03.1R – 03:41 – *Impotent Needlechrist Baptism*

This is the last song I composed for the album, and it turned out the best. This features a sample from *Fight Club*, and it represents – like the movie – modern life on the edge of a sick and dying world, using break beats, terror, industrial, and classical themes.

#### LZ/18.04.1R – 04:19 – *Doped on Hatred*

Starting off as a techno piece, the real song is dark up-tempo industrialised black metal. It recycles a sample put on *The Satanic Rock Opera*, a piece from the documentary *Het wordt toch niks*, and



introduces another one from the classic *Faces of Death*.

LZ/18.05.1R – 03:10 – *I Am Demonic*

The intro of this song is 'heavily inspired' by Slayer's *Raining Blood* (actually, it starts kind of similar and borrows the legendary opening riff), but quickly explodes into up-tempo gabber black metal that has nothing to do with Slayer at all. It has been called a 'rape of Slayer'. It's not, so fuck off!

LZ/18.06.1R – 02:55 – *Denouncement*

This is actually a mid-tempo dance track to subdue the aggression of *I Am Demonic*, with a sample from the 1980s B-movie *Witchboard*.

LZ/18.07.1R – 02:28 – *Veil*

After floating on a dance rhythm, this is an anti-melancholic return-to-reality track, which is more like extreme black metal like that of Blasphemy, with only a minor industrial break. It is a statement against black metal's retreat into medieval life, alienating the violent present.

LZ/18.08.1R – 03:07 – *Drawn to Violence*

This mid-tempo track sounds pretty happy with its dance tune, and is ridden with Charles Manson samples and references.

LZ/18.09.1R – 03:56 – *Withdrawal*

After the happiness of *Drawn to Violence*, this track was intended to be the exact opposite, ultra-dark. It recycles the outro of *The Satanic Rock Opera* – a sample from *American Psycho* – and adds a sample from the weird comedy *Little Nicky*. I still wonder why I had to put in a sample of a cat meowing at the end of the dark instrumental break.

LZ/18.10.2R – 02:04 – *Anything for Master Satan*

This is a remake of *Anything for My Master* (FR/01.09.1R) that appeared on *Der Totale Krieg*.

LZ/18.11.2R – 04:26 – *Slik mijn zaad voor Satan*

Because of its tremendous success on *The Satanic Rock Opera* (yes, a few people heard that album, more people heard this particular track) – and the opportunity to fully make use of a studio sound – the Lanz favourite *Slik mijn zaad voor Satan*, LZ/15.01.1U(2), was re-recorded (this time with haunting vocal harmony). Since its release it has only grown in popularity, mainly due to its placement on YouTube, and reviews always mentioned this one as highly memorable.

LZ/18.12.1R – 01:52 – *A Vessel of Many*

Following this easy listening stuff, there is an extremely fast trippy multi-layered black metal nightmare.

LZ/18.13.1R – 11:33 – *The Death of Black Metal*

This track finds its musical inspiration in *Abruptum*, *Disembowelment* and *Satanic Blood*, Lanz's longest, fully improvised, and partly ritualised track *The Death of Black Metal* offers the listener a dark soundscape and lyrics about the rapid decline of black metal. As guest bassist Lanz attracted *Satanic Blood*'s bass magician *Unholy Sodomizer Of The Virgin Lambs*.

LZ/18.14.1R – 03:21 – *Voices*

An odd song with a famous sample from Clive Barker's *Lord of Illusions*, and the recycled shooting from *Natural Born Killers* that appeared on *The Satanic Rock Opera*.

LZ/18.15.1R – 03:46 – *Hatred, Jealousy, and Disgust*

This is a track that was composed in the late 1990s but remained unfinished for a long time. Inspired by industrial noise music, I took the basic structure I had lying around and literally blew its brains out, soundwise, to get what I wanted.

LZ/18.16.1R – 09:21 – *Tomhet + She Asked for It*

To return to a more natural down-to-Earth place, the album concludes with a Burzum cover, the soothing *Tomhet*, which features the translated lyrics taken from *Lost Wisdom*, another Burzum track. After some digital silence, the proper album release concludes with *She Asked for It*, the Apator cover that was included on *The Satanic Rock Opera* (LZ/15.01.1U(2)) and taken out of that conceptual context. It turns out it works fine on its own!

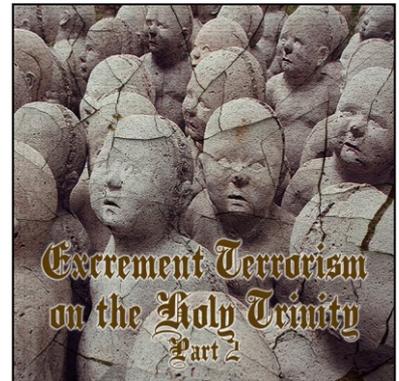
After the release things had to trickle down to the public and Lanz deserved some rest. Reviews went from shit to great and back again; nobody really knew what to think of it, because nobody had really heard something like this before. Like with every other little thing ever made anywhere,

there are always people that like it for some reason. In 2012 Lanz was contacted by the Dutch label New Era Productions to contribute to the second part of a vinyl 7" single trilogy called **Excrement Terrorism on the Holy Trinity** (LZ/19); released in both coloured and black vinyl. With this purpose in mind, I began working on a track that would be right for this series, ergo, it would be something like *Slik mijn zaad voor Satan* but more Satanic. Since that particular track had been unleashed on YouTube, Lanz gained a lot of positive feedback (it wasn't posted online by me, so nothing came direct). Even though the style of easy listening black metal was cool to create, *Litanie voor Satan* was meant to be the last in a short line of traditional Dutch songs; the Lanz homestead isn't located in Volendam! But remember, it's hardly a promise, just my own moral guideline.

#### Dissecting single I: *Excrement Terrorism on the Holy Trinity, Part 2*

LZ/19.01.1R – 05:16 – *Litanie voor Satan*

The music of Lanz's very own *Sympathy for the Devil* (no, it's not a Rolling Stones cover; the theme is similar and there are some musical reflections of that particular song, but that's all) was recorded August 2012 in the Noise Studio. The vocals were recorded on voice recorder February 2013 in a parked car, and brought to the Noise Studio for further processing, which worked out fine. The inlay sheet announced that "Lanz offers you easy-listening NLBM exclusively (this time). Black metal is intolerance!" It is, of course, up to the listener to quantify the level of the 'easy' mentioned.



More good news gave Lanz a fresh impulse for things to come. V Xul announced his part-time entrance into the line-up – since the days of Namtillaku, Lanz had been Paranoia only – and by doing so he admitted his involvement in vocalising some of the material of *Incinerator* and *The Satanic Rock Opera*. At that time he remained uncredited, but by now he has been integrated in the Lanz dimension, with the option not to co-operate on any Lanz material, musically (by choice or by force), or even to experiment solo (but not too often and not an entire album; maybe an entire demo). To celebrate his choice, Lanz decided to record a new song, which was to be a bonus track on the Zwaertgevegt release of ***The Satanic Rock Opera*** (LZ/20)

#### Dissecting album II: *The Satanic Rock Opera*

LZ/20.01.2R – 44:12 – *The Satanic Rock Opera*

See LZ/15.01.1U.

LZ/20.02.1R – 02:35 – *Earning a Place on the Thrones*

Because V Xul had joined Lanz late 2012 and July 2013 saw the official release of the split single (LZ/19), the idea was born to celebrate with a cover of a track made for one of V Xul's former bands. We chose to cover a fast song that appeared on Liar Of Golgotha's *Winter Returns* demo and *Dancing through the Palace of the Ungodly Beauty* album. *Earning a Place on the Thrones* was already entirely written by V Xul in 1995, so he expanded his old lyrics a bit, and we added an industrial twist near the end, and put in a swinging stoner rock guitar solo as a conclusion. The track was finally shown to the world as a bonus track on the release of the *The Satanic Rock Opera* cassette – a collaboration of NLBMe and Zwaertgevegt – which was limitedly re-released on cassette in 66 copies early 2014.



Naturally, great things inspire great things, and the conceptual planning of two follow-up releases begun not long after, *Moord* (just a working title, but a reference to Lanz's 'old plan') and *Skin Deep Apocalypse* (something more extreme for a split or mini-album). We have were also working

on and thinking about incidental cover tracks for almost no particular reason (although there's still a rough idea for a cover compilation called *Scatzophrenia: Covered in Shit*). In 2013 Zwaertgevegt Records asked Lanz to contribute a cover of a non-metal track for a compilation, that eventually never saw the light of day. One day Paranoia recorded Kiss' ***I Was Made for Loving You*** (LZ/21), without the aid of brand new musician V Xul, and sent it to the label in great anticipation. It would eventually wind up on the *Made for Loving You* cassette.

#### Dissecting *I Was Made for Lovin' You*

LZ/21.01.1U – 04:32 – *I Was Made for Lovin' You*

After contact with the small Dutch cassette label Zwaertgevegt, Lanz agreed to contribute to a compilation cassette filled with covers by Dutch underground bands. I would have gladly given the label the Liar Of Golgotha cover (on LZ/20) for this, but the assignment was not to cover extreme metal bands and certainly nothing black metal. Because of an anonymous guest vocal appearance, the Kiss cover of *I Was Made for Lovin' You* was originally credited to "Lanz & Friends". This atypical version would not have looked out of place on *Sink the Black Titanic*, with its *Texas Chainsaw Massacre* sample, pitched vocals, instruments like the pea whistle, maracas, and tambourine percussion, and its xylophone and nose whistle soli.

Inspired by the recording process of the Kiss cover, and more general, its stylistic return to *Sink the Black Titanic*, I was drawn into finishing another full-length hate lounge album I had lying around for a few years. After unearthing the stolen base tracks, I began preparing lyrics for an album I initially called *Kinky Music from the Bush Bush*, which finally changed into the definitive ***Front Seat at The Apocalypse*** (LZ/22) – faux-credited as a product of "The Lanz Lounge Orchestra". Although still not entirely politically correct, the album had left the dubious, over-the-top, extreme lyrical paths of *Titanic* that deliberately offended nearly everyone somewhere on the album, but still didn't fully abandon a bit of social criticism, Lanz elitism, and black metal critique. But it took an awful long time before it was decided what to do with the hour of music created, contemplating a twin-release with *Titanic*, releasing it as either a karaoke or visual-ambiance DVD, or unleashing it as a digital album only. It was – by the way – also the perfect place to re-release unreleased material, including tracks intended for the never released re-release of *Sink the Black Titanic*.

#### Dissecting *Front Seat at the Apocalypse*

LZ/22.01.1U – 01:07 – *Wieder mal ein Intro*

Just like *Sink the Black Titanic* this crazy album opens with a German-spoken introduction taken from the same old stereo-test LP. Again, it has nothing to do with the album or any of its themes. It's mere musical illustration.

LZ/22.02.1U – 03:07 – *Skidmarks on Your Asscheeks*

The first song is a relaxed tune, kicking off with a sample of Dead Or Alive's *You Spin Me Round (like a Record)*. The song deals with Lanz's superiority over heaps of black metal bands – even as a hate lounge act – comparing them with commercial boybands. The song contains some real maracas.

LZ/22.03.1U – 02:42 – *Roswell 2012*

This track makes use of an old second rate cover version of the classic Star Trek theme music, and features appropriate sci-fi-inspired lyrics.

LZ/22.04.1U – 01:16 – *The Noise of Duo Bands*

A protest song written after the live performances of several two-musician bands (usually a vocalist-slash-guitarist and a drummer) – all of them were similar in their approach of the music and the genre, sounded very uninspired, leaned on a noisy raw sound to cover sloppy playing, and were erected to emulate some sort of 'kvlt' feeling – failing miserably with these theatrics.



LZ/22.05.1U – 05:30 – *Kinky Music from the Bush Bush*

A real black metal track played over real tribal drum beats ripped from some YouTube video. It was to be the original title track, but somewhere along the line I ditched the album title, but kept this track (of course). It was meant to be a sample of what African ritual black metal could sound like.

LZ/22.06.1U – 02:13 – *Black metal eenheidsworst*

Another black metal protest song in a rock n' roll template, complaining about the generic character of contemporary black metal. It starts with a sample from the third *Alien* instalment.

LZ/22.07.2U – 01:01 – *Satan*

See IP/01.01.1U.

LZ/22.08.1U – 03:14 – *80*

A sick short story about a delivery guy visiting a retirement home, meeting a geriatric with a dirty mind, and him getting along with her fantasies; all set on relaxed 1970s music. Despite the descriptions of wrinkled genitalia, it is quite a feel-good story!

LZ/22.09.1U – 01:56 – *Rotterdam, het hellehol der culturen*

This one is an ode to the Dutch city of Rotterdam, which has all the annoying misanthropy-inducing big city problems found in many other big cities, but will always be the true home of Lanz. The song starts with a sample of the cool anti-social hip hop act Sluipschutters.

LZ/22.10.2U – 02:02 – *Schwarze Sonne*

See LZ/17.16.1U.

LZ/22.11.1U – 03:26 – *Superior Being*

The intro of this song is taken from the Russ Meyer movie *Beyond the Valley of the Dolls*. Again, this song is another proclamation of Lanz's superiority. And this track features a hip xylophone solo, performed master Paranoia himself.

LZ/22.12.1U – 02:15 – *Lanz against All*

This was one of the first tracks recorded for the album and expresses the hate of Lanz against, almost ideologies and people connected to them. Every sentence starts with "I am against ...". The song has a Dylanesque harmonica solo near the end.

LZ/22.13.1U – 00:39 – *Een shag om nooit te vergeten*

This is a commercial break, like successfully pulled off on *Sink the Black Titanic*.

LZ/22.14.1U – 01:30 – *I Breathe the True Black Metal Spirit*

Starting after a small Cradle Of Filth intro, this upbeat track launches into a hail-Lanz-and-fuck-the-rest song of epic proportions.

LZ/22.15.2U – 02:37 – *De ISdN*

See LZ/17.14.1U.

LZ/22.16.1U – 01:44 – *Lanzformers*

This instrumental interlude is a multi-layered audio spectacle, combining countless samples and base tracks. It features the incredible monkey-vocals of Paranoia and a tiny speech by the deceased Charles Manson. The name 'Lanzformer' can be traced back to one of the earliest versions of the Lanz website, which contained an image of a Lanzformer.

LZ/22.17.2U – 02:00 – *The Vampire Comes Near (2001 remake)*

See LZ/10.01.1U.

LZ/22.18.1U – 03:13 – *Extreme Hate Lounging*

Starting with a Full Force (*Alice, I Want You Just for Me*) sample, we are confronted with bright happy music and contrasting dark, apocalyptic lyrics. It is one of the two tracks that inspired the cover art. It also features a (quite unrelated) interlude sample from the movie *Hard Candy*.

LZ/22.19.1U – 02:22 – *Gagging on Hate Cum*

Starting with a myriad of old-school rappers on top of each other, this is one of the tracks that complains about the degradation and superficiality of humanity, human culture, and human cultural consumption and subconsciously marketed mass-preferences. Naturally it has been blown up by a shiny frosting of hate.

LZ/22.20.1U – 03:38 – *Assassinate God*

This is the story of the assassination of God in Heaven, set on trippy music.

LZ/22.21.2U – 01:37 – *Dood (2014 re-edit)*

See LZ/17.11.1U. The opening sample of *The Craft* has been shortened, and the original closing samples have been replaced by something I cannot recall where I got it from.

LZ/22.22.1U – 02:20 – *True Norwegian Black Misguidance*

The use of the TNBM-logo (meaning True Norwegian Black Metal) is criticized by Lanz, the logo being a commercial trick to sell more records. Norway was once the core of a unique underground black metal movement. Today it is a breeding ground for commerce and every Norwegian black metal musician seems to long for a ride on the money bus. For this track Lanz hops on the money bus of rock n' roll to make his aversion clear. It features an incomprehensible sample from *Pingu*, which is, coincidentally, also adored with TNBM-black and white facial decoration.

LZ/22.23.1U – 03:23 – *Ik ben kwaad en niemand luistert*

A political protest song complaining about the political landscape of the Netherlands, trashing from the left to the right and back again. The intro is taken from some techno track.

LZ/22.24.1U – 01:32 – *The Satanic Bloodspraying*

This is a cover of the famous Apator track. It is much shorter than the original.

LZ/22.25.1U – 01:53 – *Long Live Lanz*

This was intended to be released on the 25<sup>th</sup> birthday of Lanz – January 1, 2015 – but it never got to that. Luckily it found its way to *Front Seat at the Apocalypse* for all of us to sing along.

LZ/22.26.1U – 02:59 – *Target Planet Earth (Front Seat at Armageddon)*

Another one of the two songs that were responsible for the front cover. This one deals with an alien invasion bound to destroy the entire Earth – and the need for a good seat with a view to watch it all go down the drain. Target planet Earth, it is time to go!

LZ/22.27.2U – 02:13 – *From the Secret Diaries of Marc Dutroux (2014 extended cut)*

See LZ/11.15.1R. This has been decorated with samples from the *Hard Candy* movie. Despite being revamped for *Front Seat*, this version remained shelved.

In the summer of 2017 most of the base tracks for a brand new black metal album had been completed and the time had come to record the rest. Instead of going out, the duo retreated into the Noise Studio over a period of about three months and recorded the needed guitar, bass, and keyboard parts. During this process, Lanz was contacted by the two musicians of the one-and-only Satanic funk band Groovy Taus to participate as backing vocalist on a few of their songs. By the time the groups met in the studio it was clear that Lanz and Groovy Taus were meant to join forces and create an anti-black metal split release, which was dubbed **Satanic Disco Holocaust** (LZ/23) and was limitedly released in July 2018 by the Dutch label New Era Productions, packed with a double-logo-clad red balloon and confetti. All fifty copies of the tape were sold out in almost three days, and the positive response was tremendous. For the tape Lanz had created three brand new non-metal tracks, on which two GT-musicians helped out on backing vocals, just as Lanz helped out on one of the GT-tracks and the tape's uncredited intro.

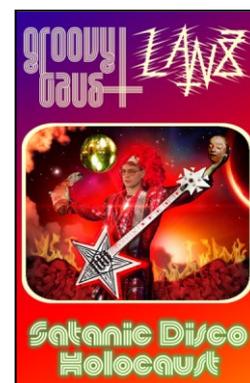
Dissecting EP I: *Satanic Disco Holocaust*

LZ/23.01.1R – 03:54 – *Buig voor Lanz Almachtig*

Contrasting the 1970s disco-vibes of Satanic funk band Groovy Taus, Lanz dove headfirst into the world of modern Dutch hip hop and coated it with anti-black metal sentiments. Doing a track in this style had been on the Lanz bucket list for many years. The production is in fact crystal clear and even relatively commercial, while the lead voices are pitched up and down and quite alienating and non-commercial. Backing vocals were performed by GG Canniballin and Bollie C of Groovy Taus and Paranoia. There is not a trace of real instruments on this entire track; it's all programmed.

LZ/23.02.1R – 02:09 – *Klaar voor het geweld*

Combining a recording of traditional ritual percussion from an African country with a short, violent outburst of gabber drums and distorted guitar, *Klaar voor het geweld* is fully different from either Groovy Taus and the other Lanz tracks of this split. GT and Paranoia provided the absurd 'ritual'



backing noises that were edited into the music.

LZ/23.03.1R – 02:26 – *Prijs de Satan*

*Prijs de Satan* concludes the three tracks and was made as a humorous twist on happy Christian campfire sing-alongs praising the Lord. The song was made with double acoustic guitars, a lead guitar, an electric bass guitar, four layers of Lanz-vocals and a bit of merry hand clapping and finger snapping in the back. It has already sparked the comment that it topped *Slik mijn zaad voor Satan*, which means Lanz is still improving in all directions.

Probably because of the split tape's surprising success, Zwaertgevegt contacted Lanz about a tape for the Kiss cover – a one track tape, limited to only about 20 copies. Although tempting, this would not be sufficient as a true release, Paranoia decided to create – on his own – a few more tracks, or at least get a few old ones on it as well. Zwaertgevegt, having learned that The Parents Of Oude Pekela also had unused music laying around, opted for a(nother) split release of these two bands. As of spring 2019 the split tape ***Made for Loving You*** is scheduled to be released in 50 copies (*yes, I wrote this before the fact*).

Dissecting EP II: *Made for Loving You*

LZ/24.01.2R – 04:32 – *Made for Loving You*

See LZ/21.01.1U. The title of this Kiss cover has been shortened, and the track is described as “Originally performed by Kiss as *I Was Made for Lovin’ You* – which as a title is too bold a statement for Lanz to factually write down – re-recorded in 2013 over a dull and creditless MP3-download of a mediocre MIDI-recording on an archived website, featuring guest screaming by The Blind Abyss of Uncreation of The Parents of Oude Pekela, recorded at Chaos Unleashed, Staphorst.”

LZ/24.02.2R – 02:26 – *Een gratis douche voor iedereen (2018 Wellness edition)*

See LZ/17.15.2U and LZ/11.13.1R. This newest version of the unreleased *Sink the Black Titanic* remixed classic has been decorated with neatly sung chorus lines.

LZ/24.03.2R – 02:15 – *Lanz Against All*

See LZ/22.12.1U.

LZ/24.04.3R – 00:53 – *Made for Loving You (Deconstructor 666999 remix)*

This version of this track is a chopped-up version of the cover, having been “mutilated beyond belief” by Deconstructor 666999 of Slave Processing Unit™ at studio Broken Hope in Chernobyl, Ukraine.



Early 2018, after several months of selecting and preparing lyrics and singing patterns, the second full length-album was completed with vocals and additional effects. Because more tracks had been recorded than could fit on one CD, a selection had to be made. The album went through several working titles (the longest lasting one was *The Death of Black Metal*, named after one of the tracks on *Incinerator*), but was eventually named ***Transcendence Through Death*** (LZ/24). It follows the story captured by the photograph session of Lanz in and around a small Dutch lake, showing V Xul posing with the ‘corpse’ of Paranoia – the first wearing suit and sunglasses, the second naked and corpsepainted. To make the album stand out in an over-saturated scene, Lanz worked with several contributing artists. Melek Taus (best known for his work in Bestial Summoning and Heretic) and Gunther Theys (of Ancient Rites) wrote unique guest lyrics – a first for both – and Orlok (of Countess), Hrrds (of Ibex Angel Order), Lds (Ibex Angel Order), Embernach (Coldeemstorft) and B.R. (of OP and the Post-Apocalyptic Music label) were featured as vocal contributors.

The album was released April 2019 as a digibook-packaged CD by The Ritual Productions in co-operation with NLBMe, limited to only 300 copies. Plans for a tape re-release through New Era had been opted once, but not yet made concrete at the moment the CD went public.

### Dissecting album III: *Transcendence Through Death*

#### LZ/25.01.1R – 02:40 – *The Horror that Bore the Antichrist*

Composed of a main riff that consists of three dissonant chords, and a chorus riff with a death metal feel, this track opens the album with a lot of eerie aggression. It might not be representative for the entire album, but it is for the selection of fast black metal songs, and I found it to be an effective album opener. It was also the first and often only song that reached friends of the band for a sneak preview.



#### LZ/25.02.1R – 02:45 – *Blizzard of Replenishment*

This one was known as *Sturm der Säuberung* in the past (several versions have been listed in the previous pages), but has finally found a definitive version in *Blizzard of Replenishment*, with superior production and musicianship and completely new English lyrics.

#### LZ/25.03.1R – 09:18 – *Submission to Chaos*

The original version of this track appeared on *Göttin der Hölle* as *Remembrance of War*, but has been fitted with new lyrics, a better structure, and a new chorus riff. Its musical function is to counter the two fast album openers, launching the listener into a little over 9 minutes of hallucinogenic and atmospheric black doom metal, ending in a hypnotising techno loop, best listened to with headphones in a darkened room.

#### LZ/25.04.1R – 05:13 – *Use My Shit as Corpsepaint*

This song takes us back to the gabber black metal of *Incinerator: The New Church* and (before that) *Der totale Krieg*. This one is critical about the black metal scene of today, where a lot of bands treat the genre as music only, dare not stretch its limits and limitations in fear of losing popularity or success. It is the one song that features the listed 'defection by Paranoia' – an actual field recording of a real live event.

#### LZ/25.05.1R – 03:55 – *Echoes of Ancient Mesopotamia*

The last track to be recorded for the album, because the idea to ask Gunther Theys of Ancient Rites to write a lyric for Lantz came at a very late moment. The song was made, more or less, especially for this purpose. Because of the already lengthy album, there was no more room than about two minutes of music, without pushing the CD in overtime – beyond the limits of the industry's technical Red Book. Gunther told me he wrote the lyrics of *Echoes* with Ancient Rites' singles and debut album-area in his mind: "I travelled back in my mind to the good old times of black metal and my interests at that time and came up with this masterpiece!"

#### LZ/25.05.1R – 06:24 – *Seducing the Ancient One*

*Seducing the Ancient One* was written – shortly after completing *Incinerator* – to be featured on a short, new Namtillaku demo, but that one never came into being. The theme was actually kept when it was selected to be featured on this Lantz album: an apocalyptic tale of the Cthulhu mythos. Its other musical inspiration can be traced back to the Dutch act Manitou.

#### LZ/25.06.1R – 06:56 – *The Wolf Cries Evil*

This is a cover of the Countess song and features the characteristic voice of Orlok himself as the incredible scream machine. These almost make the voice of Lantz into a whisper, which is fine, because it is an honour to be collaborating with the master of orthodox black metal himself! Up until the last moments, this cover version is as traditional and orthodox as the original.

#### LZ/25.07.1R – 04:45 – *That Which Lurks Beyond*

Having immensely misjudged the lengthy lyrics I had waiting for this song, I selected certain parts of sentences to be sung instead. Nevertheless, the entire story-like lyrics were printed in the booklet. The track opens with an intro before kicking in with a fast black metal track.

#### LZ/25.08.1R – 02:52 – *Desecration of the Lambs of God*

This is a cover of one of the better Animasturbator songs, released in 1996 by the duo Mastur and King Bator on a compilation tape called *Experimental Underground*. Although this one is recorded as a black death metal hybrid, it still clearly shows the traditional grindcore roots it grew from.

#### LZ/25.09.1R – 07:42 – *Behold the Irrefutable Evidence of Divine and Demonic Neglect...*

On *Incinerator* I had made room for a lengthy Abruptum-inspired improvisational track (*The Death of*

*Black Metal*). Because I found this kind of music highly rewarding, I planned another one for this album, but decided to take the Satanic Blood approach of only singing the album's title as its lyrics. Therefore the full title of this track is: *Behold the Irrefutable Evidence of Divine and Demonic Neglect of Earthly Existence, for All Gods Have Forsaken Us, Ushering Us into Slow Self-termination, with Satan as the Sole Beneficiary Harvesting Our Insignificant Souls to Stoke the Ovens of Hell.*

LZ/25.10.1R – 03:55 – *Satan Satan Only Satan*

This is the second uptempo dance track of the album, and sounds perhaps even more over the top than *Use My Shit as Corpsepaint*. This one features guest lyrics by Melek Taus, the man once responsible for the lyrics of cult band Bestial Summoning. In an act of automatic writing he came forth with *Satan Satan Only Satan* – an epic about the redundancy of humanity and the elite of demons in human form that are the only ones worthy of Satan's attention.

LZ/25.11.1R – 02:13 – *The Noxious Silence*

*The Noxious Silence* is another one of the faster black metal tracks on the album, with more than one obvious nod to long-time inspiration Von.

LZ/25.12.1R – 09:18 – *The Godhead Executioner*

*Grip on the Elements of Nature* was one of the two tracks of the *Göttin der Hölle* demo that were remade for this album (the other one is *Submission to Chaos*). *Grip* found a whole new purpose and feel in *The Godhead Executioner*, featuring moody keys and pure black doom metal, with a hint of 'soothing' Ghost-like chorus vocals. Like *Submission* this one also uses the trance-like qualities of dance music, offered up as the song's bridge.

LZ/25.13.1R – 04:22 – *Verlassen*

This track is a cover of Absurd, which originally appeared on a split single as a recorded-live-in-jail track that I had never heard being covered before Lanz, but which I always found hypnotising and satisfying. Since Absurd has been a long-time inspiration of Lanz, it was obvious it had to be part of this album. It ends with a sample from an old news-item of documentary-item about the band, describing the fate of Absurd-victim Sandro Beyer in 1993.

LZ/25.14.1R – 03:48 – *Homeward Bound to Chaos*

Starting off as a funk track, *Homeward Bound to Chaos* is the most commercial sounding song of the album, with guitar work that could've come from Cradle of Filth or Ancient – the ultimate duo of black metal depravity in the mid-1990s. Because of its weird backbone, it is nothing like the music of both of these bands and satisfies the need for a soothing end after a long journey through Lanz World.

LZ/25.15.1U – 02:32 – *Revealed*

*Revealed* was once planned for this album, but had to make way for better songs. I did finish the song. Before that, I intended it to be the 'b-side' to *Seducing the Ancient One* under the old title *Observing Cthulhu in its Natural Habitat*. So, in a way it didn't make both...

LZ/25.16.2U – 02:35 – *Earning a Place on the Thrones*

This track is a cover of Liar Of Golgotha. It is similar to LZ/20.01 but has been re-recorded in its entirety, with the sound used for *Transcendence Through Death*. And it actually sounds way better than the one placed as a bonus on *The Satanic Rock Opera* in 2013...

Having finished this latest masterpiece Lanz had tasted the fruits of musical labour and mentally started preparing several possible follow-ups, including at least one more split tape with Groovy Taus and the still-alive *Skin Deep Apocalypse*.

## 10. The entire discography in a nutshell

<b>Code</b>	<b>Artist credited</b>	<b>Title of release</b>	<b>Recorded</b>	<b>Release<sup>1</sup></b>
CR/01	CFR	<i>Early Recordings</i>	1989	
PA/01	Paranoia	<i>Computer Tunes</i>	1990	
PA/02	Paranoia	<i>Paranoia</i>	1991	
PA/03	Paranoia	<i>Unreleased Tracks</i>	1992	
PA/04	Paranoia	<i>The Spectre of Paranoia</i>	1990-1992	<b>Demo I 1992</b>
LZ/01	Lanz	<i>Sturm der Säuberung</i>	1994	
LZ/02	Lanz	<i>Instrumental Rehearsal 1994</i>	1994	
LZ/03	Lanz	<i>Faust der Macht</i>	1994	<b>Demo II 1994</b>
LZ/04	Lanz	<i>Göttin der Hölle</i>	1994-1995	<b>Demo III 1995</b>
LZ/05	Lanz	<i>Instrumental Tracks 1995</i>	1995	
IP/01	Imp	<i>Satan</i>	1995	
NU/01	Namtillaku	<i>Namtillaku</i>	1995	<b>Demo IV 1995</b>
FR/01	Führer	<i>Der totale Krieg</i>	1996	<b>Demo V 1996</b>
LZ/06	Lanz	<i>Vibrator</i>	1996	
LZ/07	Lanz	<i>In nostrum ius concedere</i>	1997	
LZ/08	Lanz	<i>Noise Opus</i>	1998	
LZ/09	Lanz	<i>Experiment 9-2-0</i>	2000	
LZ/10	Lanz	<i>The Vampire Comes Near</i>	2000	
LZ/11	Lanz	<i>Sink the Black Titanic</i>	2001	<b>Demo VI 2001</b>
LZ/12	Lanz	<i>De herrijzenis der sliblijken</i>	2001	
LZ/13	Lanz	<i>Experiment 3-8-2</i>	2002	
LZ/14	Lanz	<i>Lanz &amp; Girls</i>	2000/2003	<b>Demo VII 2003</b>
LZ/15	Lanz	<i>The Satanic Rock Opera</i>	2003	
LZ/16	Lanz	<i>Tribute</i>	2005	
LZ/17	Lanz	<i>Sink the Black Titanic (Re-Release)</i>	2001/2005	
LZ/18	Lanz	<i>Incinerator: The New Church</i>	2008/2010	<b>Album I 2010</b>
LZ/19	Lanz	<i>Excrement Terrorism on the Holy Trinity, Part 2</i>	2013	<b>Single I 2013</b>
LZ/20	Lanz	<i>The Satanic Rock Opera</i>	2003/2013	<b>Album II 2013</b>
LZ/21	Lanz & Friends	<i>I Was Made for Lovin' You</i>	2013	
LZ/22	Lanz	<i>Front Seat at The Apocalypse</i>	2011-2018	
LZ/23	Lanz	<i>Satanic Disco Holocaust</i>	2017-2018	<b>EP I 2018</b>
LZ/24	Lanz	<i>Made for Loving You</i>	2001-2018	<b>EP II 2019</b>
LZ/25	Lanz	<i>Transcendence Through Death</i>	2013-2018	<b>Album III 2019</b>

<sup>1</sup> Formats: **Demo** = self-released recording for demonstrational or promotional use, both full-length and not. **Album** = full-length recording, released on a record label. **EP** = extended play album (a.k.a. mini-album) with a limited amount of tracks and/or time, released on a record label. **Single** = one or two songs released on a record label, often on vinyl. Without any format: just a recording.