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Black magic punks,

Nothing true
except the word.

Built on blood
and bone and dirt,
and decades of sweat
FROM THE PUNKS UNHEARD!

COLISEUM
water faith

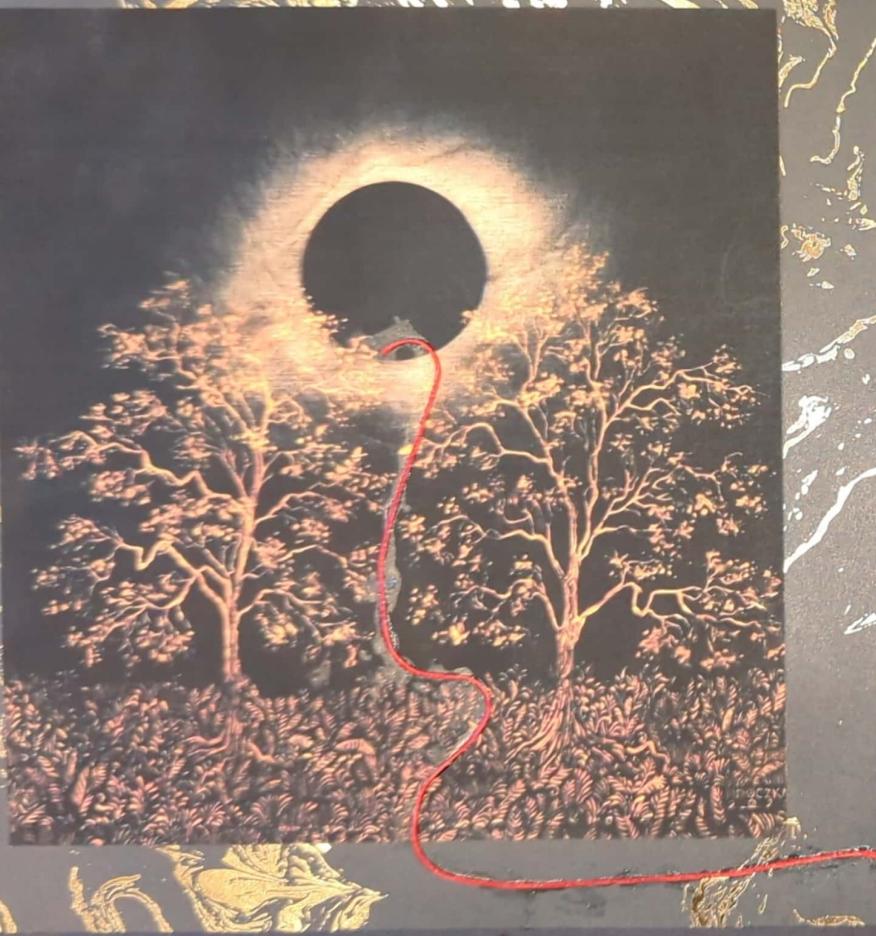
BLACK MAGIC PUNKS!

Play charade with
games of occult.

Built on blood
and bone and dirt,
with the black jeans and
the black t-shirt.



*It all begins somewhere...
Follow the red thread from which
we are interconnected,
Back to the Source
from which we all came.*



Black Magic Punks: What Does It Mean?

What does it mean to be a punk, and a practicing occultist? Take a moment to ponder your first impression of each term (punk and occultist) separately. These terms certainly carry more weight to some people than others. So, let's take a moment to break down each term to its basics. Avoiding concrete definitions of these ambiguous terms should, however, be considered.

First, the term "punk" practically invites you to a conceptual fist-fight when taunting you to define it. At its core, punk rock is a musical subculture defined by its shocking themes, style, and performance. It is characterized by a strict DIY ethos, anti-authoritarianism, self-determination, and personal identity.

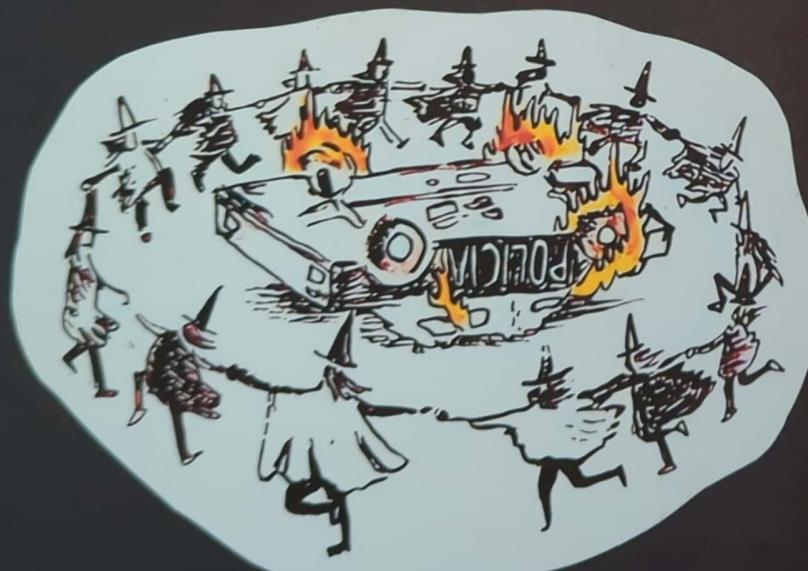
Punk is a direct expression and exaggeration of society's shortcomings, while its music provides an outlet for the subsequent frustration caused by those shortcomings. Punk music was born out of an era of perceived apocalypse and war, poverty, dissatisfaction, and societal contempt.

Punk has an unsatiated hunger for a plight more meaningful than capitalistic and sanctimonious endeavor—endeavors which drain the individual of all true aspiration, and require sacrifice of the Self for basic survival and acceptance. The punk refuses to bend to these terms, and instead chooses a different lifestyle for themselves—the punk rock lifestyle.

As a young punk kid in the Slog Movie puts it, "In order for the punk scene to work, the punks have definitely gotta unite. And by this I mean, if they think society is wrong, or what society does is bad, they should try and change it. Punk music should be something that comes out of the gutter, something that the people can relate to".

Continuing, the term "occult", when analyzing its Latin etymological roots, means "concealed", "hidden", or "secret". It also acts as an umbrella term to identify any non-mainstream esoteric tradition or spirituality. The term "occult" additionally encapsulates streams of heretical thought, namely, heretical religious ideologies and practices in relation to their given dominant religious oversight.

It should be mentioned, therefore, that many "occult" traditions are not always "cultic" in nature (though they can be!). Additionally, the term "occult" does not automatically mean "Satanic" (though it does in some cases!). What does "Satanic" mean, anyways? I digress. That's a conversation for another day.



Being either an incarnation of punk identity, or embodying that of an occultist, means being identified as something inherently "other"—betwixt and between the feared "wilderness" of raw human nature, and the property lines of normative society.

Surprisingly, "the occult" and "punk" seem to overlap in fundamental ways. The occult's use of creative, psychodramatic ritual, and the abrasive performance of punk music are both underground, self-made forms of artistic catharsis which function as emotional transmutation, both intra- and-interpersonally.

Punks and occultists attempt to undermine sociopolitical and religious hierarchy, and their oppressive systems by remaining true to their individual beliefs and fighting to protect them. Both groups embody the movement of the demonized "anti", calling out and questioning mainstream moral frames of reference. Both groups refuse to assimilate into normative society.

Their art becomes the collective voice of the unheard, the disenfranchised and silenced, the imperfect and rejected, and those who are painfully perceptive of the sufferings and longings that saturate the world (both human and natural). Their art is truly their link back to themselves, and to the world around them as they understand it.



Food for Vultures

Using myself as an example, though I risk exposing myself as "food for the vultures", I have attempted to combine these two streams of thought in my highly personalized practice of "Sabbatic Witchcraft". This term was coined by occultist Andrew D. Chumbley, and his sect known as Cultus Sabbati.

Sabbatic Witchcraft, (in its most simple terms) combines the natural magic practice of "cunning folk" with the esoteric symbology associated the infamous witch's sabbat. Like the punk rock movement, the witch's sabbat has long been demonized by mainstream society. This rings true for many forms of laymen's folk magic as well, which oftentimes had to hide itself away from the damning eyes of the Church.

My aim in my personal practice is to reverse the distortions projected by the Church on the invaluable esoteric symbology of the witch's sabbat, and instead, recognize its hidden wisdom and value.

In reality, Sabbatic Witchcraft pulls from the mythological and philosophical iconography relayed by various Pagan, Greco-Roman, Christian (yes, Christian), and other Western esoteric traditions. On a practical level, Sabbatic Witchcraft incorporates the laymen's folk magic, ancient grimoire magic, ritual observance, ancestral reverence, and spirit-work of these same traditions.

Those who practice Sabbatic witchcraft are often animistic in their worldview, both personifying and recognizing the power and meaning behind natural phenomena. They view themselves as equal to and belonging to the natural world.

The Sabbatic witch believes that they can use the ambivalent powers present within the natural world to forge a unique path of personal spiritual transformation. This, then, fosters a deepened connection with our universe at large.

As the name suggests, Sabbatic Witchcraft is centered around the procession of the witch's sabbat, and its related symbology. The "procession" itself is necessitated through magical practice, trance-work, dream work, and potentially astral travel to forge this deepened connection with worlds beyond ourselves.

The end-goal of the Sabbatic witch is the acquisition of magical knowledge and wisdom, personal gnosis, spiritual alchemical union, and a profound, revered awareness of and connection to our total universe.

Whether this set of beliefs is taken literally, or used in a more metaphorical and psychological sense is up to each individual practitioner. Personally, I take a Jungian point of view where literal belief is not necessary for my spiritual practice to have a profound psychological healing effect.

I choose to live out my mythology every single day.



How does this relate to punk music and its ethos?

The practice of the "arte magical", and the conviction of a lived punk ethos, are both intentionally concealed to protect their cultural integrity from the prying eyes and destructive hands of the masses.

They both resist commodification. They believe that remaining "covert in their operations" makes their meaningful work far more targeted and effective, where the "initiated" have sought out passed some sort of "test of faith" to show their true dedication to the ethos and art forms at hand.

Neither the punk nor the occultist submits or tones themselves down in lieu of a more "acceptable" lifestyle which society wants them to conform to. Both movements champion artistic development, self-determination, self-agency, autonomy, critical thought, community care and activism, and personal accountability—all without denying themselves their own individuality, intellect, and carnality.

In fact, it is this connection to the natural world and individual evolution which many contemporary punks and occultists are actively working to reclaim and protect.

Why, then, should they not work together?

Historically, both the punk movement, and the early-modern resurgence of occult academia and practice have been treated similarly. Both are condemned and vilified by society for their heretical, misunderstood worldviews. They are viewed as distinct threats to our moral and social fabric.

The occult's use of psychodramatic ritual, and punk's unapologetic musical performance provide "meaning behind the matter". Their respective forms of artistic display personify an otherwise unfathomable and seemingly inextricable lived experience. Both of their art forms can be used to affect significant inspiration, and thus, change in their respective communities.

What would occur, then, if the two were combined?

To provide a specific example of the potential value in this overlap, it should be considered that an animistic, eco-spiritual stream of thought could potentially be an invaluable addition to anarcho-punk, and its leanings towards eco-activism.

Namely, an animistic worldview could assist in the motivation to protect our Earth's delicate ecosystems, which are being irreversibly destroyed. Animism shifts us away from an anthropocentric worldview, instead bringing us down to eye level where we view ourselves as equal to and inherently part of the natural world. Truthfully... we are, anyhow.

In tandem, animism's eye-level perception and philosophy could help tremendously with protecting colonized and desecrated Indigenous lands; many Indigenous cultures are animistic, after all.

A deepened understanding of an animistic worldview could provide a more inherent, well-rounded understanding of these often-demonized Indigenous cultures. Understanding allows us to listen. The drive to protect what is truly sacred to them is pervasive and should be held in high regard. It should not be viewed as demanding or violent. Their activism expresses urgent truths about capitalism's ownership of nature which should be heeded, lest we fall into a total environmental crisis.

we need to break down any divisive views or assumptions which may be subconsciously present within the Western mind. If we are to affect tangible change within society around us, to protect what is at stake, we must first seek this understanding. Again, this could be facilitated by voluntarily opting for an animistic worldview.

Then, we can truly affect a change within ourselves that will inspire others. Then, we can work together on a more meaningful level.

To truly love the spirit of the land we live on means to protect its integrity and balance, tooth-and-nail.

In Conclusion...

The practice of the "arte magical" or another personalized spiritual path, coupled with the performance of punk music, could forge an invaluable connection between the feelings, thoughts, words, and actions of two groups with many distinguished commonalities.

Punk's unapologetic voice and intensity could influence animism's tendency towards an often ineffective pacifism. On a similar note, an animistic worldview could provide punk with another route to catalyze radical change (especially eco-activist anarcho-punk). Thus, combining the two schools of thought could truly prove to be an unstoppable artistic and activist force.

Neither the punk nor the practicing occultist conform to some passive hippie ideology touting "nature, white magic, and good vibes"—this is an active fight to protect our sacred Water, Earth, and Sky (as relayed by the "sad and prophetic" voices of the Druids of old). This fight must be fought tooth-and-nail.

We must work to break down the tragically ingrained hierarchical systems of thought that have cursed our natural world.



From a historical perspective, our spiritual development has lagged behind our material development, and we are paying for that. If humanity perishes, it will be only because the process of human development was not harmonious, and because humanity did not evolve spiritually; but, was driven by fear.

Andrey Tarkovsky: A Cinema Brahman

Witchcraft: A Manifesto!

By Jan Chambers

WITCHCRAFT HAS BEEN A SUBVERSIVE FACET OF CULTURE SINCE TIME IMMEMORIAL. INCORPORATING INVERSION, REVERSION, AND SUBVERSION, WITCHCRAFT HISTORICALLY IS EXPERIENCED AS THE FOLKISH EXPRESSION OF REBELLION AND LIBERTY AGAINST ESTABLISHED POLITICAL AND RELIGIOUS ELITISM.

FROM THE INQUISITORIAL AND SECULAR WITCH TRIALS, WE LEARN OF THE DIABOLIC NATURE OF THE WITCH-PACT, THE INVERSION OF RELIGIOUS MASS AND SACRAMENT, THE REVERSION TO ATAVISTIC IMPULSE, AND THE SUBVERTING OF A PERCEIVED SOCIETAL ORDER WHICH MAINTAINS THE MONOLITHIC INSTITUTES OF THE ESTABLISHMENT.

[WITCHCRAFT], WITH ITS PROCLIVITY FOR SEXUAL LIBERTY, CONSORTING WITH NON-CHURCH SANCTIONED SPIRITS OR DEMONS, AND FREQUENTLY WORKING TO HARM THE MONARCH AND GOVERNMENT, IT'S LITTLE WONDER THAT PEOPLE HAVE BEEN ENCOURAGED TO FEAR THE WITCH.

SHE REPRESENTS THE OPPOSITE OF THE IRON GRIP OF LAW AND ORDER, WHICH EXISTS TO PROTECT THE WEALTH AND PRIVILEGE OF THE FEW AT THE COST OF THE MANY.

FOR MANY AN INDIVIDUAL IN TIMES PAST, AS WELL AS (SHAMEFULLY) IN SOME AREAS TODAY, THE COMMON FOLK EXPERIENCE IS OF LIFE WITH DEATH AS A CONSTANT COMPANION: POVERTY, LACK OF EDUCATION AND OPPORTUNITY, DISCRIMINATION, AND HOSTILE ECONOMICS CONSPIRING TO KEEP THE DOWNTRODDEN AT THE MERCY OF THE FEW EXCEPTIONALLY FORTUNATE INDIVIDUALS.

HISTORICALLY, KEEPING THE ESTABLISHMENT RULE AND THE LESSER HUMANS IN CHECK, INSTITUTES ARE ENACTED WHICH ARE FOUNDED UPON THE IDEAS OF SIN AND CASTIGATION.

WE LIVE TODAY WITH THE REMNANT OF THIS PROTESTANT ETHIC, EMPHASIZING HARD WORK, SACRIFICE, AUSTERITY, AND THRIFT AS THE ONLY PRINCIPLES OF VALUE AND WORTH. AND LO, WE BELIEVE THAT ONE MUST WORK TO THE BONE, [...] AND SACRIFICE OUR TIME AND OUR LIVES AT AN UNFORGIVING GRINDSTONE IN ORDER TO ATTAIN THE MINIMUM—A FUTURE OF INDENTURE THROUGH DEBT, AND INCREASING LIVING COSTS WITH DWINDLING WAGES.

THIS, AS OUR PROTESTANT FOREBEARS INGRAINED IN OUR SOCIETAL PSYCHE, IS THE ONLY THING OF WORTH. AND, OF COURSE, THIS SYSTEM IS PERPETUATED BY THE WEALTHY WHO BENEFIT FROM THE LABOR OF THE GENERAL POPULACE AND REAP THE MOST REWARD FROM SUCH ACTIVITY.

INTERVIEW WITH A PUNK OCCULTIST



WHAT IS YOUR NAME, AND WHERE ARE YOU FROM?

HELLO ALLE ZUSAMMEN! My name is Nik (@iron.hermit.777 on Instagram), I'm 30 years young and I'm from Bremerhaven, North Germany.

IN BASIC TERMS, HOW WOULD YOU DEFINE YOUR OCCULT WORLDVIEW? WHAT ARE YOUR CORE BELIEFS AND VALUES, AND HOW DO THEY GUIDE YOU THROUGH LIFE?

As a Thelemite, I would define my occult worldview as inherently libertarian or even anarchic. I believe every person has a true Will, predestined path, divine goal (however you might define that), and that each and every one of us has to discover this Will through certain spiritual methods or other techniques like magick, meditation, and targeted contemplation. Each person has the absolute right to express themselves, and nobody has the right to hinder other people from doing so. That means that acts of violence are only tolerable for me as a form of self-defense. I reject every philosophy, religion, or political ideology that keep people from finding and living out their Will.

HOW DOES THIS ALIGN WITH YOUR CONVICTION FOR PUNK MUSIC AND ITS ETHOS?

Both punk and Thelema are about being radically authentic. Both invite people to question established structures and paradigms. Thelema, for me, is essentially what you might term "anarcho-spiritualism".

WHAT ARE YOUR FAVORITE PUNK BANDS?

Amebix, Axe grinder, Anti-Cimex, G.I.S.M., Discharge, Crass, The Mob, Disclose, Broken Bones, GBH, ZOUO, Hellhammer, Instinct of Survival, Black Uniforms, Inepsy, and last, but not least, my homies from Subordinate.

Genesis P. Orridge, Psychic TV, and Thee Temple ov Psychick Youth

Genesis P. Orridge, termed as "the wrecker of civilization" by British politicians, was a leading figure in the subversive industrial, punk, and electronic music scenes in the early 1980's.

Originally a co-founder of Throbbing Gristle, Genesis eventually moved on to form a group known as Psychic TV in 1981. Psychic TV, much like Throbbing Gristle, was an English music group who experimented with transgressive visual media and taboo art exhibitions to relay an unequivocal expression of the raw, dark, and even macabre sides of human nature.

Psychic TV's art and music focused on themes of mysticism and the occult, explicit sexuality, the effects of trauma on the individual psyche, personal liberation and the framing of identity, and various references to an anti-establishment ideology.

Unlike Throbbing Gristle, Psychic TV functioned more as a musical "supergroup" rather than a band with static members.

Thee Temple ov Psychick Youth (TOPY) was conceptualized by Genesis P. Orridge as a multimedia art collective, arcane anti-cult, and practicing magical order for fans and confidants of Psychic TV.



Genesis, in their early years with Throbbing Gristle, originally used cultic iconography in a satirical manner—however, upon gaining more deeply entrenched knowledge of the "arte magical", this use of iconography became a full-fledged embrace of the teachings and philosophies which it offered.

Thee Temple Ov Psychick Youth



According to the Encyclopedia of Occultism and Parapsychology, "Orridge identified the human problem as the narrowing of choice by society, and the movement of most people into a sleep-like state in which they lose awareness of their vast potential. They believe that religion and politics are vast systems that operate to put people to sleep. Temple members are those who have begun to awaken to their potential, and are attempting to explore it even as they become more aware. [The] first step is coming to grips with one's mortality. Members also seek to discover their True Will (a basic concept of Thelemic Magic)".

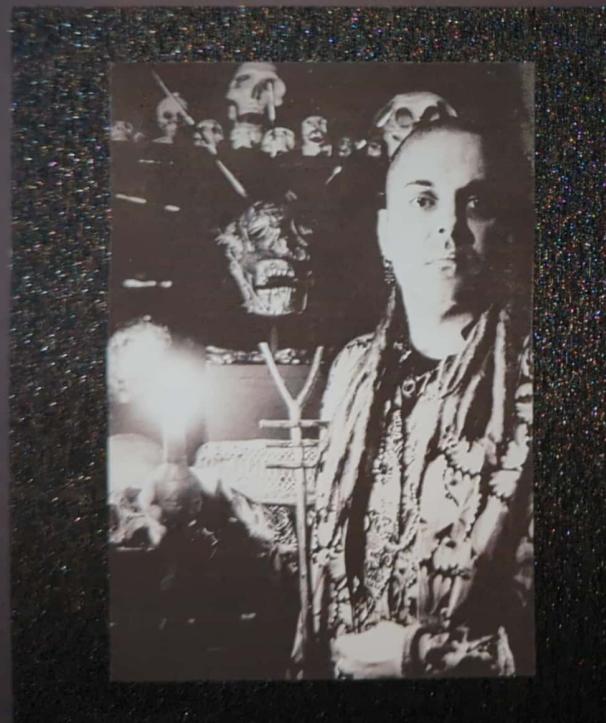
Though TOPY was not explicitly Thelemic, Genesis did incorporate some of its ideals.

The occult traditions which TOPY mainly adhered to were ceremonial magic and chaos magic. Both are umbrella terms which individuals and diverging magical orders will interpret differently. The main tenet of chaos magic which TOPY followed in relation to their magical practice was "belief is a tool". To them, belief can be used to actively affect change in one's own life, rather than subconsciously.

Furthermore, belief in magic does not have to be literal, so much as psychological—it is up to the individual practitioner to apply their own meaning. Chaos magic prioritizes magical results over any given magical tradition, and incorporates many different magical techniques; thus, "there is no initiatory grading system, hierarchical organization, or secret rituals. TOPY is organized as a fellowship of equals with various complementary talents and abilities". Thus, TOPY's brand of chaos magic was highly individualized and anti-dogmatic, perfectly coinciding with the values in their music.

The basic structure of ceremonial magic helped construct the psychodramatic rituals TOPY used to affect this active and "chaotic" change—thus, helping to achieve each members' personal transformation and spiritual gnosis.

TOPY incorporated their visual, musical, and performance art into this psychodramatic ritual, as well as many magical techniques coined by chaos magic (such as the construction of sigils), to foster each other's goals—ultimately, being the discovery of their True Will and fulfillment of personal identity.



DARBY CRASH, CIRCLE ONE, AND MIND CONTROL TACTICS

Darby Crash was the deeply beloved and infamous co-founder and vocalist of LA's signature punk-hardcore band, the Germs. Darby was LA's incarnate of frantic chaos and pure punk brilliance, procuring an air of charisma which those around him could not deny or resist.

Darby Crash became the leader of his own cult of personality known as "Circle One", which would further solidify the Germs' regional success. To this day, the Germs are recognized for paving the way for punk hardcore's unapologetic raw expression, and for their inspiration of the DIY foothold in a burgeoning underground music scene.

As a friend recently told me while I was pondering starting a band of my own, they relayed. "If the Germs could do it, anyone can do it!"



Darby Crash's cult of personality, Circle One, had quite the interesting timeline leading up to its conception. In his formative high school years, Darby attended a school known as the Innovative Program School. It touted a curriculum focused on psychology, framed around the beliefs of Scientology.

During his time here, Darby recognized that he could use certain forms of precise language to manipulate people, amass followers, and ultimately create his own means to acquire, essentially, whatever he wanted. This is where Darby Crash's obsession with mind control tactics and cultic behavior began.

From there, he delved into practicing manipulation techniques and researching figures such as L. Ron Hubbard and Charles Manson. Soon after, Darby was expelled from IPS for causing a girl's nervous breakdown upon convincing her that he was God, and attempting to recruit other students into a cult of his own.

Rather than attempting to subtly manipulate people as he had practiced, Darby decidedly took on a demanding and somewhat infantilized "gimme" attitude - definitely more effective within the punk scene. Groupies which followed the Germs were always happy to comply, for better or for worse. They facilitated a source of transportation, food, booze, and drugs for the fatally addicted vocalist.

Building on this image, Darby would empty amphetamine capsules and take handfuls of them, to the shock of everyone who wondered how he hadn't overdosed. To his fans, Darby was immortal. He was invincible.

Then came Circle One. By the time of its inception, the Germs had a substantive influence in LA's music scene. Circle One was the solidification of the band's cult following. Darby used shared trauma and angst, esoteric language, and demonic symbology with his "piercing gaze" of a personality to recruit and connect to members. Darby had a talent for making people feel special, like they were part of a family—and he certainly used this to his advantage. Darby himself said "I completely control a number of people's lives".

I'M A LEXICON DEVIL WITH A
BATTERED BRAIN,
AND I'M LOOKIN' FOR A FUTURE,
THE WORLD'S MY AIM!
SO GIMME, GIMME YOUR HANDS,
GIMME, GIMME YOUR MINDS!
SO GIMME, GIMME YOUR HANDS,
GIMME, GIMME YOUR MINDS!
GIMME, GIMME THIS, GIMME,
GIMME THAT!



At Darby's request, Circle One members sported an arm band with the Germs' iconic blue circle on it, while more dedicated fans allowed themselves to be burnt with a cigarette to create a similar circular scar. Only initiated members could burn other people, which was always done on the top of the wrist. This was known as the "Germs Burn".

With Darby's grandiose attempts to mythologize his own image, the focus of the hardcore scene shifting to Orange County, and in-fighting present within the Germs, the Germs eventually lost popularity and disbanded.

Unfortunately, this caused Darby's heroin addiction to spiral out of control, worsened by a failed attempt at an independent music project. To Darby, the music scene which he helped to create had lost its luster. Darby was determined to end things on a high note, unwilling to age out of the scene.

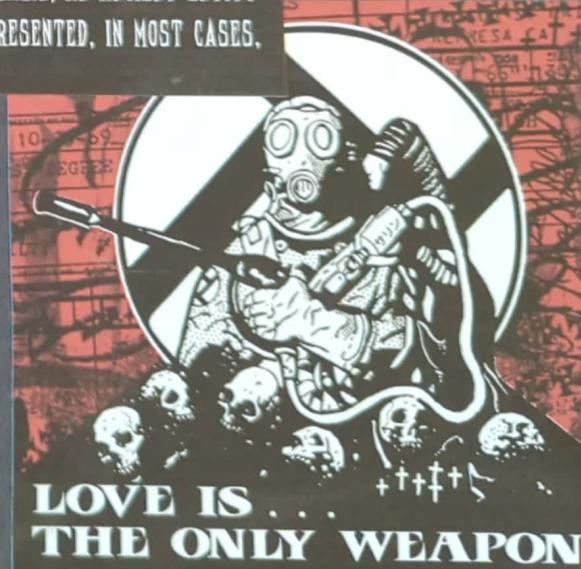
Thus, a Germs reunion show was planned. The same night of the show, Darby injected \$400 worth of heroin as a deliberate suicide attempt—a means to an end on Darby's own terms. Notably enough, Darby had made his own suicide a regular point of conversation, but, it was so much so that his insidious fantasies became empty "cry wolf" threats to those around him, until that fateful night.

HOLY TERROR: EXCERPTS FROM THE UNOFFICIAL GUIDE TO HOLY TERROR

HOLY TERROR IS A MICROREGIONAL ARTISTIC MOVEMENT STARTED IN THE PUNK-HARDCORE SCENE OF CLEVELAND, OHIO. ALL OF ITS ADHERENTS WERE BENT ON WRITING MUSIC ABOUT OCCULTISM, AND CLAIMED TO BE A PART OF A GROUP IN WHICH THEIR SECRET ACTIVITIES COULD NOT BE DIVULGED. THIS MOVEMENT WAS LED BY THE BAND INTEGRITY, BUT GREW TO INCLUDE BANDS WORLDWIDE AS IT CAME TO BE UNDERSTOOD AS ITS OWN MUSICAL SUBGENRE.

THERE ARE SOME KEY ELEMENTS COMMON TO THESE BANDS: DARK, APOCALYPTIC AND VICIOUS METAL-INFUSED HARDCORE PUNK (SOME OF THEM WITH EVIDENT JAPANESE HARDCORE PUNK INFLUENCE LIKE G.I.S.M. AND ZUO) EXPLORING EXISTENTIALIST, OCCULTIST AND DEMONOLOGY RELATED THEMES.

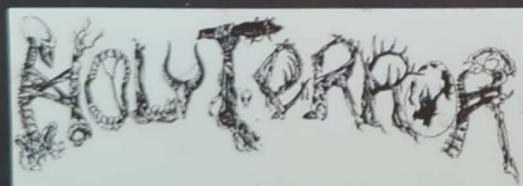
THE MOST ICONIC AND INFLUENTIAL HOLY TERROR BAND UNDOUBTEDLY IS INTEGRITY. ORIGINALLY RELEASED IN 1995 BY VICTORY RECORDS, HUMANITY IS THE DEVIL IS CONSIDERED BY MANY THE MAGNA OPUS OF INTEGRITY. AS A CURIOUS FACT, THE FRONT COVER FEATURES ABRAXAS, AN ANCIENT ENTITY WORSHIPPED BY GNOSTIC BASILIDEANS THAT REPRESENTED, IN MOST CASES, THE DUALITY OF GOOD AND EVIL.



OVER THE YEARS, HOLY TERROR BANDS HAVE USED IMAGERY AND THOUGHTS OF DIFFERENT SECRET RELIGIOUS MOVEMENTS LIKE THE PROCESS CHURCH OF FINAL JUDGEMENT (AN AMERICAN SECT THAT GOT MASS MEDIA ATTENTION [AFTER BEING] MISTAKENLY [AND WRONGFULLY] ACCUSED OF BEING SATANIC AND HAVING POTENTIAL LINKS WITH CHARLES MANSON), OR THE ABRAXAS FOUNDATION (A NOW DEFUNCT CHURCH OF SATAN'S OFFSHOOT).

MUSICALLY SPEAKING, HOLY TERROR BANDS TOOK A DARKER AND AN ATMOSPHERIC APPROACH ON METALCORE: ACOUSTIC/CLEAN GUITAR PASSAGES ARE SOMEWHAT COMMON, AND SOME BANDS LIKE PULLING TEETH, PALE CREATION AND BLIND TO FAITH OPTED FOR AN ATMOSPHERIC SLUDGE-ESQUE SOUND WHILE OTHERS LIKE IN COLD BLOOD, INTEGRITY AND RINGWORM LEANED CLOSER TOWARDS DARKER THRASH. BLACK METAL IS A NOTICEABLE INFLUENCE TOO: CATHARSIS, TERRITORY AND GEHENNA DISPLAYED THIS IN SOME OF THEIR MATERIAL.

HOLY TERROR, ULTIMATELY, IS OCCULT-THEMED PUNK-HARDCORE INFLUENCED BY OTHER SUBVERSIVE GENRES SUCH AS CRUST PUNK, THRASH AND BLACK METAL, GRINDCORE, NOISE METAL, SLUDGE METAL, AND MORE. OTHER BANDS TO NOTE INCLUDE ABRAXIS, ASCENSION, BLOODLET, DAY OF MOURNING, HEKSED, MILLENNIAL REIGN, RAVAGE RITUAL, ROT IN HELL, WITHDRAWAL, AND VEGAS.



You do not have to be good. You do not have to walk on your knees for a hundred miles through the desert repenting. You only have to let the soft animal of your body love what it loves. Tell me about despair, yours, and I will tell you mine. Meanwhile the world goes on...
Whoever you are, no matter how lonely, the world offers itself to your imagination, calls to you like the wild geese, harsh and exciting - over and over, announcing your place in the family of things.

Mary Oliver - Wild Geese



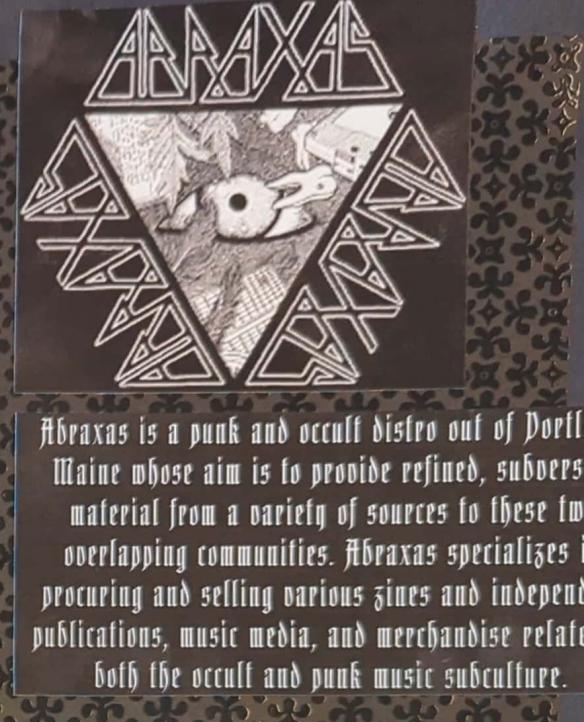
Rainforest Action Network is an organization which fights to preserve rainforests through explicit defensive action, and helps to address systemic human rights violations in relation to the destruction of rainforests for corrupt corporate interest. They educate communities on topics such as the global climate crisis, biodiversity, racial justice, and Indigenous relations as well.



The Indigenous Environmental Network is a grassroots organization formed by Indigenous people to address global environmental economic justice issues. They help Indigenous people and their governments protect their land, water, natural resources, and health by organizing campaigns and hosting meetings surrounding these topics. They also educate on the benefits of environmental sustainability, and help form alliances between displaced groups so that this knowledge may be spread freely and fairly.



THP



Abraxas is a punk and occult distro out of Portland, Maine whose aim is to provide refined, subversive material from a variety of sources to these two overlapping communities. Abraxas specializes in procuring and selling various zines and independent publications, music media, and merchandise related to both the occult and punk music subculture.



Three Hands Press is an offshoot publishing house of the independent occult publisher Poanon, specializing in the publication of both practical and academic literature relating to "magic, divination, folklore, folk-religion, magical history, and mysticism". Three Hands Press' corpus of magical work is a treasure trove for any esoteric practitioner looking to deepen their practice and expand their spiritual intellect.

DIY Altar in an Altoids Can

WANT TO UPHOLD YOUR SPIRIT-PACTS ON THE GO? OR, DO YOU JUST NEED TO CONCEAL YOUR BASTARD MAGICAL PRACTICE FROM DEAR OLD GOD-FEARING DAD? LOOK NO FURTHER! PUNK WITCHCRAFT IS HERE TO HELP WITH YOUR VERY-OWN DIY ALTAR IN AN ALTOIDS CAN!



FIRST, ACQUIRE SOME SORT OF METAL TIN—ALTOIDS CANS ARE A PERSONAL FAVORITE OF MINE, OR ANY METAL MINT CONTAINER WILL DO. (THEY EVEN SELL OUIJA BOARD MINT CANS AT SPIRIT HALLOWEEN!) METAL IS THE PREFERRED MATERIAL HERE, BECAUSE ONE OF THE MOST IMPORTANT COMPONENTS OF YOUR ALTAR WILL BE THE CANDLE. WE DON'T WANT NO MELTING PLASTIC CAUSING ANY TROUBLE, NOW, DO WE?

SECOND, PROCURE SOME SORT OF IMAGE WHICH IS IMPORTANT TO YOUR SPIRITUAL PRACTICE. THIS COULD BE AN IMAGE OF YOUR PATRON DEITY, YOUR WITCH'S FAMILIAR, A SIGIL OF SOME SORT, OR OF THE ANCESTORS YOU WOULD LIKE TO VENERATE. ANY IMAGE THAT IS IMPORTANT TO YOUR SPIRITUAL PRACTICE WILL DO! THEN, TAPE THE IMAGE ON THE INSIDE, TOP PORTION OF THE CAN. YOU CAN EVEN GLUE THESE IMAGES TO MAGNETS, WHICH CAN THEN BE USED INTERCHANGEABLY!

NEXT, DECIDE WHAT TO INCORPORATE FOR YOUR MATERIALS INSIDE THE CAN. THOUGH YOU COULD ESSENTIALLY INCORPORATE ANYTHING SMALL ENOUGH THAT IS PERSONALIZED TO YOUR PRACTICE, I OFTEN FIND THAT THESE ARE COMMON FAVORITES TO INCLUDE:

- A CANDLE AND MATCHES (BIRTHDAY CANDLES WORK GREAT FOR THEIR SMALL SIZE!)
- A PENDULUM (FOR ALL YOUR DIVINATORY NEEDS!)
- A TINY VIAL OF ANOINTING OIL (FOR PERSONAL ATTUNEMENT!)
- A PACKET OF SUGAR (A SWEET TREAT FOR YOUR OTHERWORLDLY PALS!)
- PARCHMENT PAPER AND TINY PENCIL (TO WRITE DEVOTIONAL MESSAGES, PRAYERS, MANTRAS, SPELLS, CHARMS, OR SIMILAR! DRAW AND CHARGE SIGILS, TOO!)
- OTHER NATURAL OBJECTS SUCH AS SMALL CRYSTALS, HERBS, SEASHELLS, OR SIMILAR DEPENDING ON THEIR SIGNIFICANCE TO YOUR PRACTICE.

THROW THESE ALL TOGETHER AND, TA-DA! NOW YOU CAN PRACTICE YOUR PUNK DIY WITCHCRAFT ANYWHERE YOUR HEART DESIRES.



STREET PUNK HOROSCOPES FOR 2024

FUCK YOU, ASTROLOGY IS FUN!

ARIES: ARISE BY AMEBIX

There's the smell of revolution on the wind. Well, we're grinding down our axes telling tales 'round the bonfire at night. We will set out with a fire in our hearts when this darkness gives way to the dawn. In the light we're united as one.



TAURUS: I WILL DEFY BY DROPDEAD

I will defy their hollow truth and stand my ground against their lies. I will defy!



GEMINI: ONLY IN DREAMS BY ANTI-SIMEX

A lifetime so short with demands thrown at you. Hold on to your dreams like you used to do. Captured by rules, surrounded by Fools.



CANCER: NETWORK OF FRIENDS BY HERESY

Continuation is our dedication, participation and respect. Ideas we can project, the network takes effect. A commitment you cannot neglect!



LEO: WINDS OF VENGEANCE BY SACRILEGE U.K.

At the hour of the dawn, they eclipsed the sun from a blackened sky. Now both man and beast run from their shadow, no shelter from their anger.



VIRGO: LIFE CHAIN BY AXEGRINDER

Recognize your chains. Take control of your life. Rip the head from your tormentor. Grind their bones to dust



LIBRA: YOUR STANDARDS, YOUR LAW BY ANTISECT

Freedom is not out of reach, but one must learn before one may teach. That liberation is dependent upon your honesty.



SCORPIO: DRUNK WITH POWER BY DISCHARGE

Drunk with power, obsessed with death! Death and destruction, drunk with power!

SAGITTARIUS: THROUGH THE LOOKING GLASS BY DEViated INSTINCT

Now on reflections I look back and I remember I was gazing deep into past shallows. You reached out, now I can see you possess all that I need. You are all that I need



CAPRICORN: SEARCH FOR THE SUN BY CRUCIFY

Here we stand with a passion for life. A world without hate, no violence, no strife. See all there is to see, hear all there is to hear. Know all there is to know, Feel all there is to feel. A world without war where we can be free. Our future, our earth begins with you and me!

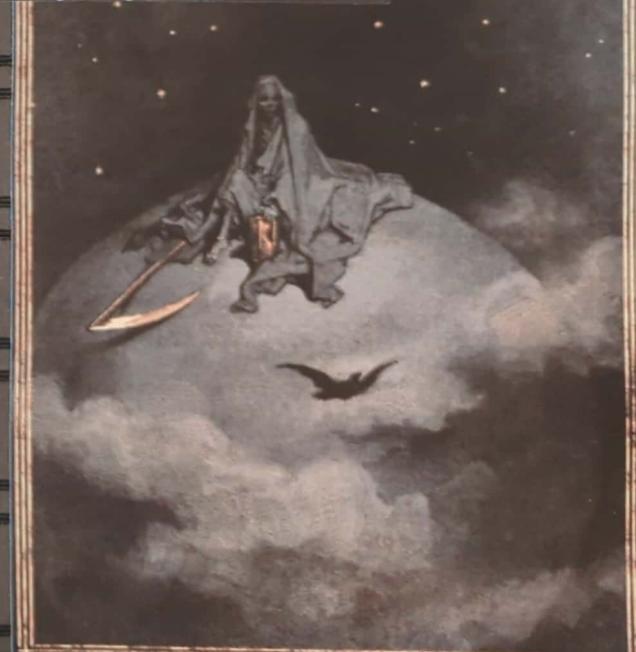


AQUARIUS: LYCANTHROPY BY GBH

Even a man who is pure at heart and says his prayers at night, can become a werewolf when the wolfsbane blooms and the autumn moon is bright!

PISCES: SEEING THRU MY EYES BY BROKEN BONES

Seeing through my eyes, seeing through my eyes. When I talk to you I know you're telling me lies! I can't trust you as seen through my eyes. Is it some sort of conspiracy, to me hate you, and you hate me?



Saturnalia: The Most Punk Pagan Holiday?

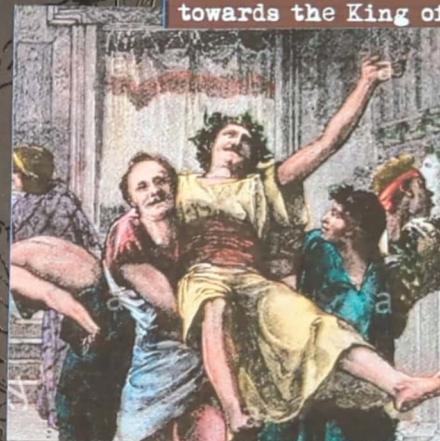
Saturnalia was the most popular festival in ancient Rome, extending from December 17th to the end of the winter solstice. It was dedicated to the Roman god Saturn, when a time of festivities and merriment ensued for every level of society. The normal class roles of its people were halted, and even inverted for the holiday. Socially acceptable "norms" were turned on their heads, which was mutually and eagerly agreed upon by the Romans.

The festival kicked off with a public feast at the Temple of Saturn, which housed the Roman treasury. It would follow that to the Romans, Saturn was the ruler of Rome's mythological "Golden Age"—a time when Italy was ruled by Saturn—a utopian age with a truly magnanimous king, where every man was equal, and Italians shared with each other in prosperity. Saturn was appropriately, therefore, the god of the harvest—and oppositely, the god of death. Saturnalia was ultimately a celebration of this legendary Golden Age, as well as an appeasement to the god of death during the winter. Saturn's statue at the treasury, usually bound with wool ties at the wrists and ankles, were unbound to represent his liberation.



During Saturnalia, feasts were held, and gifts were given. Gambling became legal and was participated in excess. This was also true of drinking alcohol, and even public displays of intimacy were not out of the question. People wore weird clothes and acted bizarrely with no repercussions. And, referencing the inversion of class roles, Roman slaves were temporarily treated as equals. Their work was halted entirely, as was such indefinitely during the Golden Age.

Slaves, or another member of a given household, could also be elected as the holiday's "King of Misrule" for that household. If elected, the King of Misrule could command the male head of the household to do their bidding for the length of the festival. The normative head of household seemed to accept this role with grace and dignity, with no punitive measures directed towards the King of Misrule after the festival ended.



With all of this said, all I have to say is:

OI, OI, OI?
More like:
Jo, Saturnalia!

