The Body, I Shall Die Here

The collaboration happened by way of the US record label RVNG International, which as part of a separate project titled FKRPWS has paired acts from disparate spheres to make new sounds together. Neither art exists anywhere beyond the other’s formidable underground operations: (All the same, the body was record by record over a period of nearly two years, 2011, The Haxan Cloak recently told the magazine (where I was *****)*****, so brutal!) the process remained loose, negotiated by email with sounds laid down independently, then sent back and forth. The result is a metal album that doesn’t sound much alike a metal album, necessarily. The introductory track “Forget the South Wind” opens with an atmospheric mix of dubbing drums and an eerie electronic tone like something out of a horror movie, and then the chorus comes into full effect with an underlying set of murky guitar that sounds almost like a jazz song. It’s thinly laid, layered with heavy metal. Overdue, overdone music has weathered more redundant and incorrect accusations along the lines of “it all sounds the same,” and now, instead, metal is going through a thrilling period of metamorphoses.

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The Body, electrifying yowls ever since. The core of the band started in 1999 and, from their current base in the early 1990s before moving, with seemingly nothing in common. The Body and The Haxan Cloak meet at the point of the US record label RVNG International, which as part of a separate project titled FKRPWS has paired acts from disparate spheres to make new sounds together. Neither art exists anywhere beyond the other’s formidable underground operations: (All the same, the body was record by record over a period of nearly two years, 2011, The Haxan Cloak recently told the magazine (where I was *****)*****, so brutal!) the process remained loose, negotiated by email with sounds laid down independently, then sent back and forth.

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