

noise receptor journal : chronology

Noise Receptor Journal Issue No.1

Released April, 2013. A5 format. 56 pages.
500 copies (three editions). Featured interviews:
Trepaneringsritualen. Artwork by Thomas Martin
Ekelund. 45 in depth music reviews.

Noise Receptor Journal Issue No.2

Released April, 2014. A5 format. 66 pages. 450 copies.
Featured interviews: Aural Hypnox, Blitzkrieg Baby,
Grunt and Halo Manash. Artwork by Kim Solve.
58 in depth music reviews.

Noise Receptor Journal Issue No.3

Released May, 2015. A5 format. 114 pages.
500 copies. Featured interviews: Aischrolatreia,
Alfarmania, Fieldwork, Puce Mary, Survival Unit,
Wertham. Genocide Organ profile. Artwork by Kristian
Olsson. 100 in depth music reviews.

Noise Receptor Journal Issue No.4

Released July, 2016. A5 format. 116 pages.
500 copies. Featured interviews: Concrete Mascara,
Damien Dubrovnik, John Murphy (2002 archival
interview), Posh Isolation, Ulex Xane (Streicher). Tower
Transmissions V live report. Artwork by Ulex Xane.
70 in depth music reviews.

Noise Receptor Journal Issue No.5

Released October, 2017. A5 format. 100 pages.
Featured interviews: Anemone Tube, Armour Group,

Human Larvae, Inade, Trapdoor Tapes, Young
Hustlers. Tower Transmissions VI live report. 'Visual
essays' by Anemone Tube. 70 in depth music reviews.
500 copies published.

Noise Receptor Journal Issue No.6

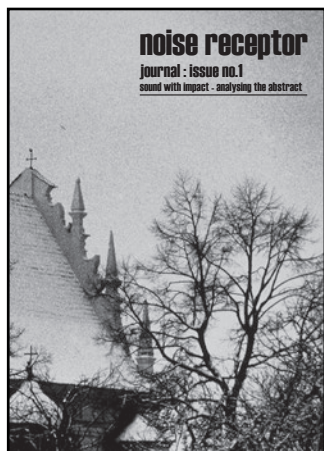
Released December, 2018. A5 format. 114 pages.
600 copies. Featured interviews: Death In June,
Detrimental Effect, Kevlar & Prurient/ Hospital
Productions. Detailed article on Genocide Organ's
:CIVILIZATION: with archival live images. Tesco
Organisation 30th Anniversary festival report. Cold
Meat Industry 30th Anniversary festival report. Artwork
by Dominick Fernow. 70 in depth music reviews.

Noise Receptor Journal Issue No.7

Released August, 2019. A5 format. 94 pages. 600
copies. Featured interviews with: Am Not, Cloister
Recordings Himukalt, Ochu, Pterygium, & Tone
Generator (of SPK & Last Dominion Lost). A series of
six previously unpublished SPK group photos, taken
at The Brickworks, Sydney, March 1982. Artwork by
Richard Stevenson. 50 in depth music reviews.

Noise Receptor Journal Issue No.8

Released April, 2020. A5 format. 90 pages. 600 copies.
Featured interviews with: Moral Order, Nordvargr,
Post Scriptvm, Total Black, Cloister Recordings 5th
Anniversary festival report. Artwork by Nordvargr.
50 in depth music reviews.



noise receptor

journal : issue no.1

sound with impact - analysing the abstract



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editorial

Welcome to the first issue of *Noise Receptor Journal*. Effectively this constitutes the physical manifestation of the *Noise Receptor* web-blog, but also contains new interview and art content to differentiate it from the already published web-based reviews.

Regarding reasons of 'why?' I have primarily embarked on this venture to document the online reviews in physical printed form. Whilst the *Noise Receptor* web-blog has been receiving a steady amount of hits since its inception in September, 2012, after six months of writing web-reviews I felt there was something missing, given the words existed only in the digital world. It was this perception along with my previous background in publishing *Spectrum Magazine* which ultimately spurred me on to create this print version.

Whilst *Noise Receptor Journal* is not intended to replace the web-blog, it is however targeted at an audience who values the permanence of print media over the transience of web-content. In this context other print publications such as *Special Interests*, *Terror*, *As Load As Possible*, *Night Science* etc should be commended for their own dedication to producing and publishing printed magazines.

With *Noise Receptor Journal* I have attempted to avoid this being a typical 'zine venture (i.e. inclusion of multiple interviews etc), by instead focusing on being a more streamlined music and art type journal, hence the 'journal' title. At this stage the plan is to release future issues infrequently as is warranted, and within each issue include a long-form and in-depth feature interview with a single artist as well some visual material / artworks.

The A5 format of this publication has primarily been chosen for ease of publication and to reduce postal costs insofar as possible, which I note have become far more crippling than when *Spectrum Magazine* existed. Also given that I have no idea of how a venture such as this will be received, Issue No.1 has been printed in a limited and hand numbered edition of 200. Should the demand warrant, further editions will be printed as necessary, with the edition number and limitation indicated on the back page. In future I may also decide to publish a digital PDF version online - time will tell on this front though.

Regarding the long form interview with Trepaneringsritualen ($T \times R \times P$) featured herein, this has certainly exceeded all expectations and is exactly the type of in depth interview I am hoping to continue with for future issues. I also feel there is also a nice degree of synergy between my review of $T \times R \times P$'s 10"EP being the first ever to be published on the *Noise Receptor* web-blog and featuring $T \times R \times P$'s interview in Issue No.1.

Ultimately this project warrants a huge 'thank you' to Thomas Martin Ekelund, who has been a key contributor to the project through the completion of the long-form interview and the submission of artwork for publication. Thomas, my absolute gratitude is extended to you for your interest and dedication to this project! Thanks also to Paul Carland for technical assistance.

Lastly thank you to you the reader for picking up a copy of this issue. I hope you enjoy *Noise Receptor Journal* and I look forward to seeing where this new micro-publishing endeavour leads.

Richard Stevenson / *Noise Receptor Journal*

access

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all artwork contributions: Thomas Martin Ekelund

trepaneringsritualen live photos: Richard K. Szabó

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TREPANERINGSRITUALEN

...an industry of ritual and death...

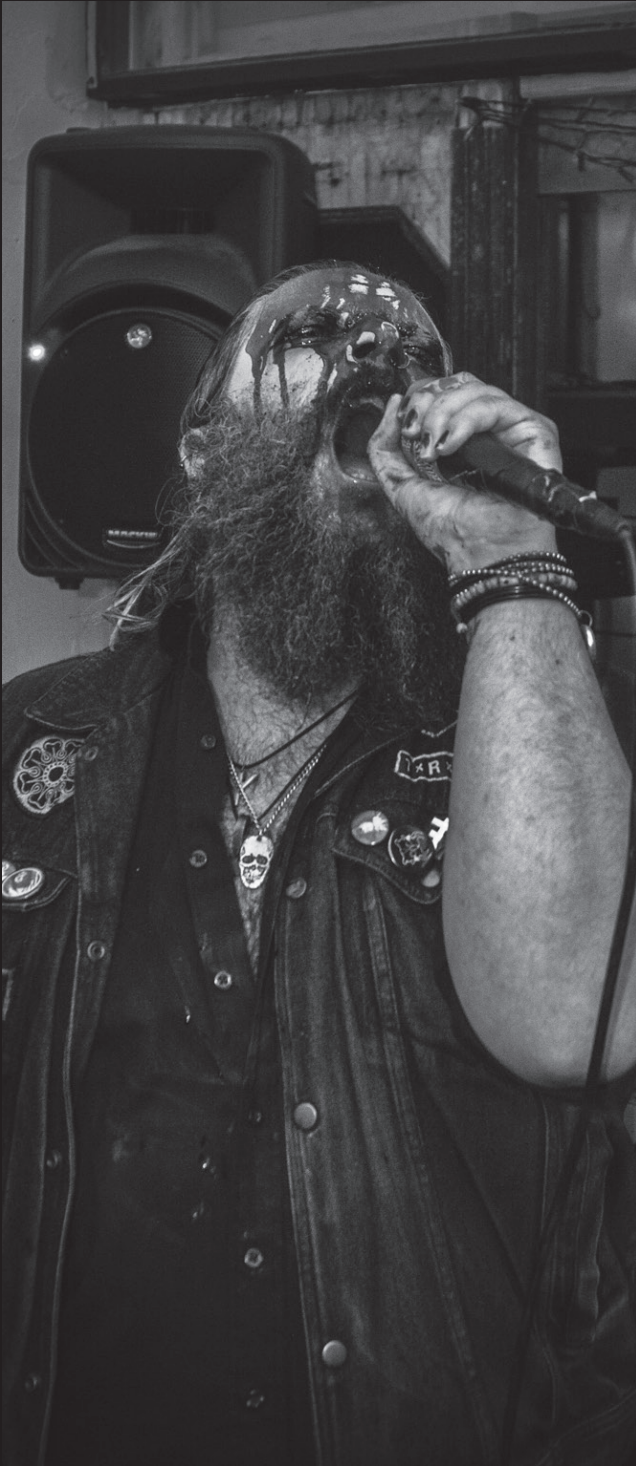
Trepaneringsritualen (aka T × R × P) are a relatively new project but with an approach and sound delivered with intelligence and conviction, T × R × P have garnered high praise in a short space of time. Utilising occult / heretical religious themes and melding a heavy ritualistic aura with hallmark aspects of Scandinavian death industrial, T × R × P produce a sound that acknowledges its heritage and at the same time achieves a trademark of its own. In response to my detailed interrogation, sole project member Thomas Martin Ekelund provided an insightful analysis of his work.

Welcome Thomas. To kick off the interview it is worthwhile noting that T × R × P is not your first musical project, as your earlier now defunct project Dead Letters Spell out Dead Words (Dead Letter) existed between 2000-2010. Given that Dead Letters is vastly differing to T × R × P (noting it contains a more musical and song based focus with an overarching abstract and fragile melancholic atmosphere - 'drone pop' as you have coined it), what was the motivation for the significant change in focus and evolution of sound and approach from one to the other and what led you to form a project in such an obscure underground genre such as ritual / death industrial? Please also discuss your initial aims, concept and agenda for T × R × P and how these may have evolved over time.

The last few years of doing Dead Letters I felt that I was simply going through the motions both thematically and aesthetically. It simply wasn't rewarding anymore. At that point I had already started working as Trepaneringsritualen — originally intended as a one shot diversion — and those kinds of themes just seemed much more interesting. Dead Letters was always a very solipsistic endeavour, an attempt to exorcise my demons and the search for redemption. From my viewpoint Dead Letters was a lot heavier than T × R × P is, but obviously not musically. Both Dead Letters and T × R × P investigates suffering, redemption and death, but the latter in a far wider perspective.

I've always been drawn towards dark themes in art in general, and ritual / death industrial has always resonated deeply with me, and has been an integral part in my artistic development since my late teens. The impetus to start making that kind of music was a spur of the moment thing, just working in the studio and coming up with a sound that was very different from what I was normally doing at that point, and feeling good about it. Like I said, I never intended T × R × P to be an ongoing project.

The first recordings are substantially less focused than what I am doing now, both thematically and musically, but the feel was there from the beginning. That oozing, obscure and archaic sensibility that I believe is the core of the T × R × P sound. The only thing that has really changed since the start is that it's now my main focus so I naturally put more time and effort into both research and production, and perhaps my pallet has been slightly extended to include more rhythmical and tribal influences. The themes and concepts are ever-evolving and basically reflects what ever interests me at any given moment. Lately I've delved more into what is often dismissively labeled pseudo-history, something that has already resulted in the *Konung Dómaldr Vid Upsala Hångd* cassette.



'Trepanning' as a process involves drilling a hole in a human skull, which has been utilised throughout history for medical / quasi-medical reasons, including: pressure relief due to a head injury, preventing migraines and seizures, curing mental illness, purging demons etc, and has also been used as part of ritual means of achieving enlightenment. **Noting your moniker's reference to ritual, what meaning do you personally ascribe to the context of its use to define the project?** Trepanning is the oldest form of surgery known to man. There are archeological finds from 9000 years ago of trepanned skulls and evidence suggests people actually survived these procedures. Some say it was a means of releasing demons from the possessed, while others think it was an attempt to re-open the third eye and once more allow for direct communication with planes of existence we are no longer able to perceive easily. It is believed that the third eye was connected to the pineal gland, that's still a part of our brain today even though we've long since lost the third eye. This has led to speculation that the gland — the only part of our brain not present in a pair — to be the dwelling place of the soul. So, basically, the trepanning ritual is a ritualised attempt at achieving enlightenment and direct communication with the gods.