

BLODTRU

*Interview by Evangelos Kioussis (Theseas Lykos)
for Ideon Antron magazine Hellas (Ideon Antron = Cave of Ideas)*

Many readers often ask us why we choose to present artists of the so called “hard sound”.

Well, our dearest friend Trua with his music chariot Blodtru is an answer to that question!

The truth is that I rarely identify my shelf with the whole of the answers I read to an interview I make.

In this case without “judge” the answers on a word by word approachment, I can say that I do identify my shelf with the Spirit that comes from this Artist. A genuine Pagan that justify his Ancestors Spirit.

Blodtru, is fairly on a different page than other artists has inside our magazine. I feel personally proud that we are – from what I know – the very first to present Blodtru in Hellas!

So, let’s begin...

1. Usual question for the beginning!

Please tell us a short story about Blodtru. When, how, why, where to?

I started Blóðtrú in 2007 after having “disbanded” Mørkheim—actually it was just a name shift, as I was/am the sole member of both projects. This shift was mainly for the sake of my own focus and engagement.

Initially I formed Blóðtrú to record and release the album *The Death of the Spirit* as a tribute to the Norwegian 2nd wave of black metal of the 1990s. Many listeners have called this album a rip-off. Really that just makes me content, that I have acclaimed what I wanted with it—to make an album that sounded and felt like a black metal album from the 1990s. I am however very serious about the lyrics of that album, as I am with all the lyrics I write.



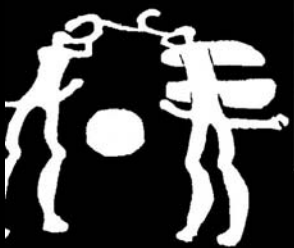
After that I decided to continue the project in a more “serious” way, and I began to record some more original material, which can be heard on *A Brighter Sun* and *Old Europa Death Chants*.

With the new material I began to incorporate more styles than just traditional black metal—Blóðtrú is now not a genre band, but rather a project circling around a set of spiritual and cultural ideas, that may manifest in many different forms.

2. I am always fascinated when quality of both music and lyrics finds their way through art!

There is a lot of sophisticated lyrics in your songs. Can you tell me about them? Are there some certain authors, that have inspired your thoughts also?

Thank you for the compliment! Like I said, the project is mainly dealing with spiritual and cultural



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matters, and mainly European traditionalism—of course that can mean many things, but here it means the pre-Christian spirituality and culture of the European tribes—although I also take interest in some universal existential issues. Of course these will always be dealt with in reference to European spirituality and culture, as that by nature is my stepping stone.

A lot of the lyrics contain a certain amount of “negativity” (or perhaps “aggressiveness” is a more suitable term), as is only natural when written with onset in a modern world corrupted through and through by the Judeo-Christian terror—but in essence I really see the whole project as a positive force. I find solace and comfort in knowing, that the current world order will inevitably collapse at some point, as it by nature is unsustainable. And maybe this collapse is a lot closer than most of us think.

On *A Brighter Sun* I have written some parts of *The Marriage of Heaven and Hell* by William Blake into the lyrics. This is a very beautiful work by an almost insanely insightful man of his time.

My inspiration is usually my own thoughts and perceptions, although I do read quite a lot of philosophical literature, both old and contemporary. For example I take great inspiration

from Alain De Benoist. Especially his ideas of taking the original democracy (not to be confused with the sorry excuse for a political system, that modern liberal “democracy” is) of ancient Greece into the present—and actually managing to expressing it in a plausible way—I find extremely interesting!

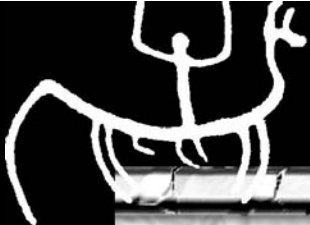
I also read some books on physics and astronomy from time to time, that may in some way have an impact on my own writing. The last book I read was on string theory, which is a very interesting matter—not least because of its philosophical implications (the universe is a divine symphony).

3. I have read on your official Blogspot: “Blóðtrú is neither a political nor a religious project per se, and is not connected to any such movement or organisation whatsoever, but stands in clear opposition to the Modern World and thus hails all who support this struggle”

In your opinion what are the reasons for the decadence, that have conquered our world and especially Europa? Also do you think that movements and organizations, that are opposed to all this, are doing wrong by taking action?

In my (current) opinion there are two main reasons for the spiritual corruption (that leads to cultural corruption, that again leads to a decadent population among other things) of the European peoples;

The first reason is that we have



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become unfamiliar (not to say strangers) with our spiritual and cultural roots. In the present climate of political correctness it has even become taboo for people of certain ethnicities to investigate and celebrate their own native culture and spirituality, whereas people of other ethnicities are highly encouraged to celebrate theirs. This leaves the European natives with two options: Either we can go against the grain, but this takes a lot of courage and strength, as you risk being labeled a pariah—and

pretty much have two choices: either we go by the headless ideals of liberal “democracy” and its myth of boundless economic growth, that will naturally result in total collapse at some point. Else we go by some sort of totalitarian dictatorship (or of course somewhere in between those two). Both options, when tested in reality, have so far left large amounts of the population miserable.

In my opinion the only sustainable option is to live in smaller demo-

in effect being virtually excluded from society. Or else we can take solace in whatever poor pleasures we can find: materialism, consumerism, decadent entertainment, drug use (including alcohol, tobacco, coffee, stimulating foods, and more), etc.

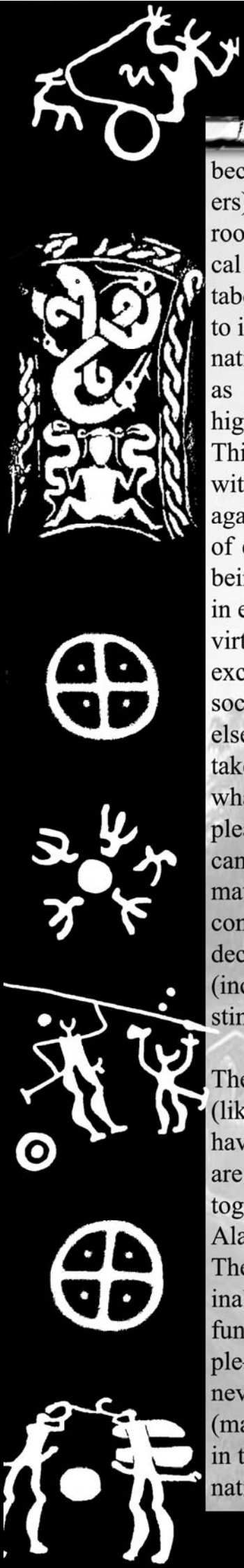


cratic (original democracy) “tribes” —probably with some sort of “chief”—(or city-states) in spired by the old European democracies, that by the way also existed

in Scandinavia before we were converted to Christianity. Of course these tribes will have to share a common spiritual and cultural heritage, that binds them together, making it an organic democracy (which by the way cannot in any meaningful way be compared to modern liberal democracy).

The other reason is that our societies (like all other societies on Earth) have become literally too big. There are simply too many people forced together in one “institution”. Like Alain De Benoist writes in his work *The Problem of Democracy*, the original idea of democracy will only function with a state of so many people—as far as I recall ancient Athens never exceeded some 70.000 citizens (male citizens allowed to participate in the democratic work). With nations of the current proportions we

Of course there is also the notion of a “good” dictatorship, but I think that's only possible to obtain for smaller “organic” groups, who by nature share common interests. A good leader of an organic society would automatically draw in his fellow citizens in the decision making to best favor the entire population, and then we would pretty



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be back at the organic democracy.

4. How would you react on a proposal to write music for a documentary or a movie film?

My opinion is that you would be much inspiring for any kind of artist! This question comes as a reaction when I have listened to the music from Old Europa Death chants!



the European people will still be “latent” pagans (i. e. not Judeo-Christian or

anything that derives from it), because this is our true nature.

Thank you, I do hope to inspire other people to think for themselves!

I would find it interesting to make a musical score for both a documentary and a motion picture, if the content and messages of those were something that I would want to participate in of course.

Making music for a soundtrack would also bring about some artistic challenges, as I usually compose my music and write my lyrics for being experienced on their own.

5. The “New World Order” comes with violent ways upon nations. Considering yourself an artist but also—if you allow me—a child of Tradition, by those two roles you have, do you believe that Mankind will find Her power and mind to resist and build again a healthy society? (Not to be misunderstood, I do not ask for political opinion, that is why I explained the artist “role”.)

I think that as long as pagans still exist (which they will hopefully always do), the struggle cannot be lost. And even when “real” pagans might not exist,

Now if we think about it, the “unhealthy” society has only existed for about as long as we have been Christianized, which is for Scandinavia about 1.500 years, and for southern Europe somewhat longer (I forgot the exact numbers). This is a very short period compared to the history of Mankind. Even during this period we have been mostly Catholic, which is really a “paganized” version of Christianity (with its concept of saints, as well as many other un-Christian practices). It's actually only for the last 400 years or so, that I would consider Europe truly Christian (since we adopted Protestantism)—of course this only goes for some of us, as several European countries (including your Greece) are still mainly Catholic. Protestantism more fully embraces the Christian mindset, including equality, linear perception of history, etc.

Now especially the linear perception of time and history is of interest to us, as it has become quite ingrown in Western society. However we must know that this way of perceiving the world was adopted very recently in a historical perspective. It is deeply



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rooted in the Judeo-Christian concept of the Apocalypse and the Day of Judgment—the so called “end of history”. This concept has deeply affected modern democracy with its heavy emphasis on market economy, which heavily relies on economic growth. Of course the myth of boundless economic growth is self-fulfilling in relation to the “end of history”, in the way that it will inevitably lead to a total collapse in the end.

But this collapse will not mean the end of the world nor humanity, but rather a return to a healthy society. For example we will in a quite short period see a depletion of oil reserves. Without oil virtually all modern inventions will be obsolete. Imagine how society will change when we can no longer use cars, trains, airplanes, computers, telephones, etc. The “global” world will totally shatter, and we will have no other option than to return to a local, tribe-based form of society. Like Pentti Linkola said: “Everything we have developed over the last 100 years should be destroyed”. Then we will be on the right track.

Mankind will be alright, and so will pagans. And best of all, this could be happening in 100 years, 50 years, or even tomorrow!

In my opinion this view is not reactionary, but rather reflects that time and history is circular. It's plainly idiotic to not “go back”, if what we had in the past is better than what we have in the present.

6. When hearing your work,

pessimism in mixture with anger and pride come first to my emotions. Then after the end of the songs a lone but hopeful road emerges in my imagination.

How important to you are all these feelings? How important is the emotions of those who admire your work?

Well, to cite Death In June: “It is the fate of our age that we fight in isolation”. I consider myself—and everyone else, who in some way or another work against the Modern World—an intellectual, spiritual and cultural elite. This can of course seem odd, as we at the moment clearly are outnumbered, and lack any particular power. But again, that only goes for the “established” society. If we choose to do so, we can practically remove ourselves from the establishment and move to the countryside, as I am planning to do whenever I can afford it economically. Unfortunately it's rare to come upon places in Europe, where it's realistic to live totally secluded from established society, but the next best thing is to live in the countryside, where you almost decide for yourself how much you want to participate in the Modern World.

Like I said earlier, as long as there are pagans, our struggle cannot be lost. So rather than grieving the loneliness of being a pagan (or “heretic” if you will) in this Judeo-Christianized world, I choose to see myself as an important bearer of ancient wisdom, that will at some point come to its right.



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Of course it's very important to me, that the listener of my work is touched. However I do not want to force any specific emotion on my audience, so what exactly you feel when you listen to my music is up to you—and any one feeling is just as “right” as the other, which is by the way a universal criterion for making art in any form in my opinion.

7. On the song “Christus Christus leave my people alone”(which gave me shivers when I first listened to it) you are describing the invasion of monotheism upon a nation. On this you say: “We Pagans shall stand our Ground”. Well, here we are!

What comments may you possibly have for all of us, who choose to stand our ground and defend our Forefather’s Faith? Do you think that is a respectful try after all, or we are fighting a lost war?

This has mostly been answered already I think.

As long as we stand our ground, the war is in some sense already won. Just like I could not care less whether they choose to follow a Judeo-Christian dogma in some faraway country on the other side of the Earth, I could theoretically not give a damn whether my “fellow Europeans” choose to do the same, as long as it's not forced upon me. But at this moment “they” unfortunately have the right of might. This means that I can choose to do anything I want to, but at this moment the

consequences could be that they force their might upon me, simply because they are stronger than me. Also I don't want to live my life as a heretic—I want to live my life as a part of an organism, that cares for me and loves me and shares common goals with me—that being an organic democracy like in ancient Europe.

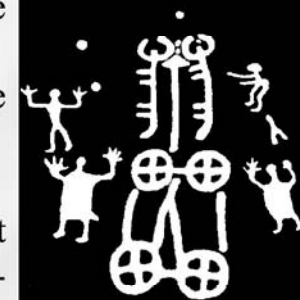
We will and shall be able to build just that, when the Modern World collapses. Watch out for the year 2012 ☺

8. What are the plans for your new work “Sunwolf”? Can you tell us some words about the style, the themes and the date that we could run for it?

The Sunwolf album is actually already practically finished. I may perform minor alterations in the mixing as well as record a few extra instrument tracks, but all the main work is done. I have assembled an artwork consisting of Hans Adam Weissenkircher's beautiful painting of Helios, that I think fits the album very well in imagery and atmosphere.

The style is much like A Brighter Sun I think, only better composed, performed and mixed. It's perhaps a little more melodic than A Brighter Sun, but not in a symphonic way.

It is a concept album circling around a vision of the dawning of a new world. You could say that it's a “refined version” of A Brighter Sun, but it would not be fair to compare neither the lyrics nor the concept, as Sunwolf is



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much stronger and further in a totally different style. The lyrical style is almost mythological and extremely picturesque.

If all goes well it will be released through Darker Than Black like A Brighter Sun. It is too early to put a date on it, and I think DTB is quite busy with releases in these days, but I hope it will come out at least sometime during 2012. Hopefully it will make a grand musical score for a violently transforming world!

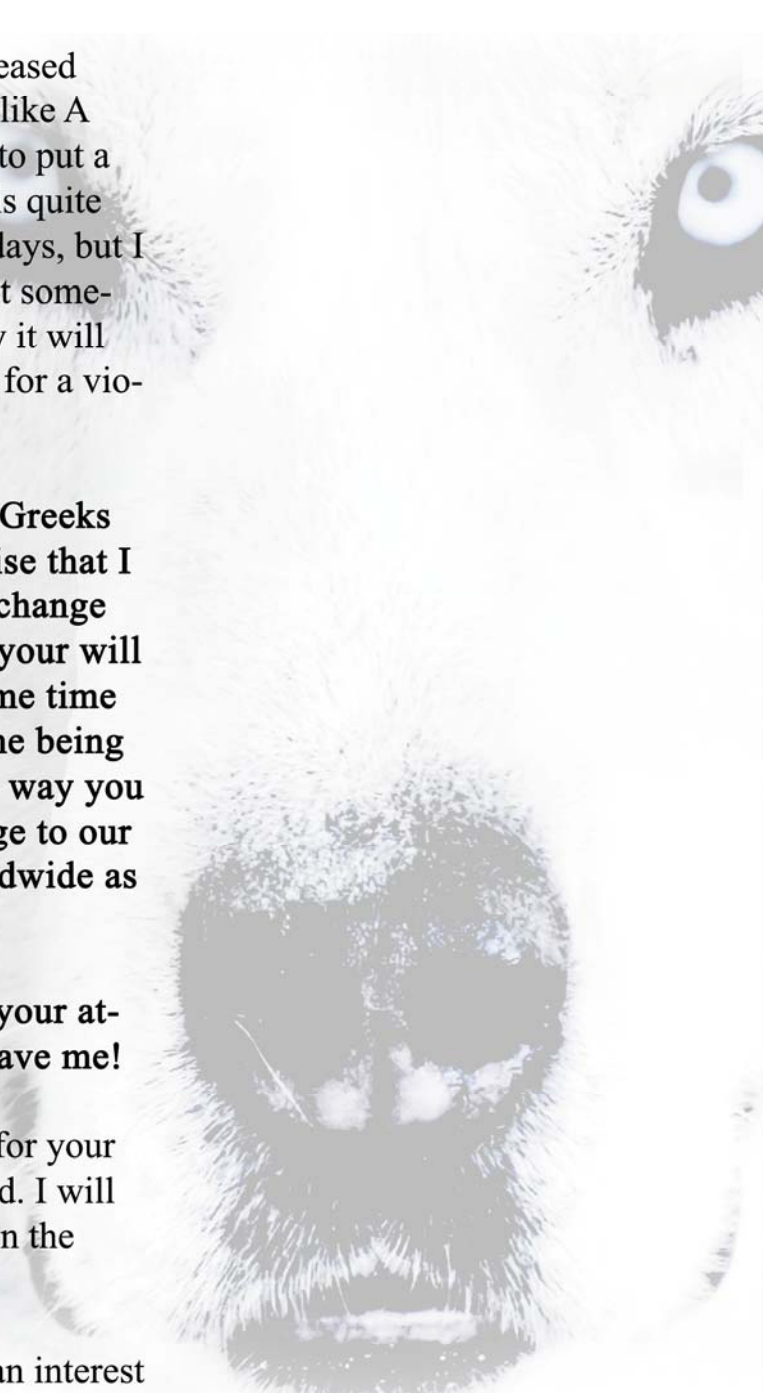
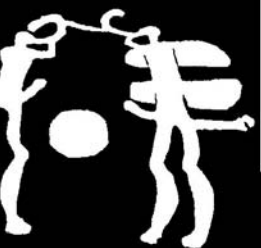
9. It is true that not many Greeks know Blodtru, and I promise that I shall do anything I can to change that! So I promise that by your will also I shall return after some time to speak again! For the time being close this interview in any way you want, sending your message to our readers in Hellas and worldwide as well!

Thank you very much for your attention and the time you gave me!

Well, thank you very much for your interest in Blóðtrú, my friend. I will be happy to work with you in the future.

Thank you to all, who take an interest in my project, as well as interact with the world in favor of European indigenous pagan spirituality and culture. A brighter sun is rising!

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[HTTP://WWW.THYRSOS.GR/ZINE](http://www.thyrsos.gr/zine)
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DISCOGRAPHY



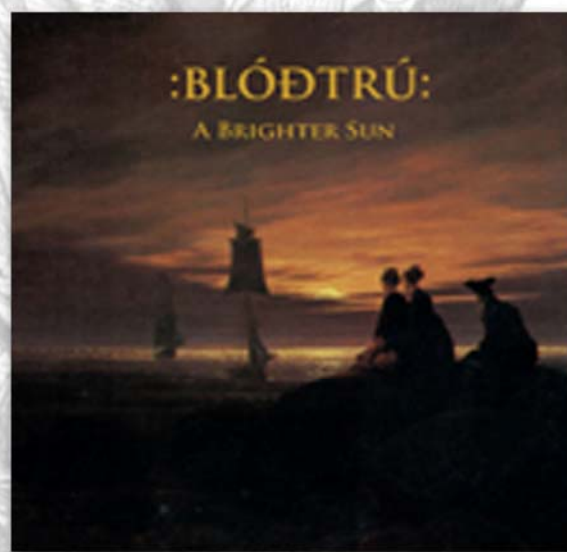
The Death Of The Spirit
CD, Det Germanske Folket, 2008
MC, Wulfrune Worxx, 2009



Sól / Blóðtrú: Old Europa Death Chants
CD, Paradigms Records, 2010



En Nat I Odins Tegn: Demo
Recordings 2003-2004
MC, Winter Solace Productions,



A Brighter Sun
CD, Darker Than Black Records, 2011
MC, Winter Solace Productions, 2011

