

1) While this question is cliché, I think it is absolutely necessary in this case. Explain how Cosmic Weapon of Thule came to be. Where did the concept come from, exactly what was that concept, and how did you begin recording?

- The first Cosmic Weapon of Thule release was in 2012 a tape by the name of Kugelblitz. I haven't listened to it in probably eight years. The label it was done under was the Thule Society, and it was published with fake info to add to the labels gimmick. The function of that label at the time was to capitalize on a lot of the Techno/Eurodance releases done by the "Nazi Propaganda" circle of bands, Totenkopf Kommando, Blackmoon Warrior 88, Panzersodalten etc. I came to the conclusion later that as many of the "black metal" (noise) recordings released by this label were commissioned at the request of the people distributing the releases and that none of the people ever credited to those releases existed, that many of those techno recordings were stolen as a prank on consumers.

As I grew spiritually as a person, and evolved, so did the concept of Cosmic Weapon of Thule moving beyond the beginning which is very underwhelming. The actual identity of the project didn't really take shape until the release of Keku-Semau, which was based off the fusion of Alt-Right politics and Esotericism. I further fleshed out the idea of the music itself being a placeholder to a propaganda message with the follow up album. Many of the older releases need to be remastered/reissued with additional writings for context but time and expenses prevent me from doing so. My main musical project for many years was NS Ninja, however as I prefer to work on solely instrumental music, I will likely pursue CWOT as my main vehicle of work for the future.

2) What equipment do you use to create your music? I assume much of what you do could be made purely on a computer, but the sound is often very strange and has an analog quality to it. You obviously don't have to list every piece of gear, but perhaps you could enlighten us at least a little?

The music is composed entirely on a computer with free software/synths. Musically the main influence would be the transfer album by Klaus Schulze. I've always composed everything digitally by taking some tone or loop and just letting it evolve through effects. There is zero analog components to the music, however I have no idea in what formats people are listening to the music in (as much of these are released onto hand copied cassettes) or on what equipment so, if the analog feel is being replicated on digital, then I guess it is meant to be that way.

Occasionally there is some sampling through MIDI to break up the monotony of the ambiance, mostly classical music. However the whole construction process is basically to throw the sound into I guess the open space and let it exist as it's meant to.

3) You've delved into many different themes and ideas. The influences most obvious to the external listener would be Miguel Serrano, occultism, astral travel and various gnostic ideas. Which lines of thought would you say have helped shaped the music and writings you do under the Cosmic Weapon of Thule name?

Much of the influence within that realm comes and goes, obviously the ideas you talk about are there however I only recently bought one text of Miguel Serrano, mostly pertaining to the illusion of reality and have fallen out of study with many of those things. One of the many things discussed on occasion in the writings is the idea that a human being can through meditation/astral project transform into a type of Winged Disc, I later learned that Horus did this in Ancient Egypt, AFTER I wrote about it. I've had many health issues (both mental and physical) which have changed me somewhat and after some

issues relating to holding down proper employment, I take a supplement now which slows my anxiety calming my brain down. A byproduct of this is that, I find that I can't enter into the same head space as before.

4) It seems at least some of your texts/titles are thought experiments, and that there is an element of tongue-in-cheek to some of it as well. What, if any, is the "ideological foundation" for Cosmic Weapon of Thule and yourself?

In this you would be correct, as the ideology related to the project and myself has evolved over time it's probably very difficult to obtain a consistent picture. The best example of my ideological world view is Roddy Piper's character from the film "They Live" after he puts on the sunglasses that allow him to see the world as it really is. The Truth Shall Set You Free by David Icke was also a huge influence on me. I find myself becoming more spiritual as I get older and the recent events of the US Election/COVID/2020 in general make me yearn for a deeper spiritual insight, so I hope when some of my business activity settles down I can make time to recapture this, as if there was any main goal of CWoT it would be to connect with people on a spiritual level.

5) This particular project has been active slightly more than eight years, if I'm not mistaken. Could you name some high points? Any releases you come back to more often than others?

The high point for me was the split with Junkie Witch and was the most successful release I did as the tape sold out quite quickly. I pressed a CD (as I've always felt that the music as it was made digitally, people should have the option to listen in a digital format) which is still in print through the "Thousand Years Empire" offshoot of Winter Solace. Sterile (of Junkie Witch) lives in an entirely different world then myself and everything just came together for a unique product. Given the explicit political nature of WS, and some of the topics it's very rare that I can actually do splits with anybody let alone something that is ideologically different to CWoT. Other NS/Right Wing Ambient projects like mine do exist, but everything is very scattered all over the world, randomly popping up in various groups so there is no unity. The Right-Left paradigm album, I also do go back to and I think the text with it is the most important of all the various writings.

6) You have lots of irons in the fire, to say the least. How much of your total time is devoted to Cosmic Weapon of Thule specifically? Do you have flashes every once in a while and just get to recording, or is it a slow process present at many times in your daily life?

The work on CWoT is very random, and usually I just have random inspiration to make something. I keep having this idiotic notion that I can just sit down and improv an entire album in an afternoon like the early nineties BM releases, but I'm thinking this might not be optimal for electronic works and will not be trying that in the future.

Bands, no matter what genre simply make too much stuff and it becomes impossible for people to comprehend it. The most successful people are the ones who make whatever they do in some editions which can be comprehended by their audiences.

Very little thought in my daily life is spent thinking about Cosmic Weapon of Thule and unless people mention something to me about it, I honestly would forget that I even make music.

7) One of the irons mentioned above is obviously Winter Solace Productions, and it would be strange to do an interview with you without mentioning this label. For the benefit of any readers that may have

resided under rocks the past fifteen years, could you give a brief introduction to the history and goals of WSP?

Well Winter Solace started 12 years ago and the main goal of that is to act as a proper label/distro and promote new bands, along with advancing many of these ideologies affiliated with it. On the website (www.wintersolaceproductions.com) there is an extensive interview I did with a company in Bolivia which covers many things related to the label so if people are curious about any of that stuff they can go there.

8) Several of Cosmic Weapon of Thule's releases were brought out by the sublabel "Lunar Heathen Front". What was this all about?

The Lunar Heathen Front was a sublabel of Winter Solace designed to focus mostly on written publications made as cassettes. Many of these cassettes became difficult/costly to keep in print and most of the writings were/are dated. I ended it as it was becoming episodic and a contradiction of itself. Eventually all of the texts will be revised and published as a standalone publication (without music) and sold, but I've never had time to work on it nor even tackle the problem of finding someplace to print it at. The publishing aspect of it continues under the name of Kekihaxen Kluxkult Korespondence, but will likely undergo a name change if certain imagery related to it are deemed to be images of domestic terrorism in the United States as I don't want my art to be interrupted as a vehicle for that.

The musical side of it continues under the label "Thousand Years Empire" which will likely be the label all my industrial projects are released under unless somebody else more specialized in the stuff wants to do something.

9) What projects and developments are currently brewing at your label(s)?

For Winter Solace Productions there is too many things to list and I don't think it is relevant for this.

For Thousand Years Empire, I have unreleased albums of Ossewabrandwag (Industrial/PE), NS Ninja (Noise/Breakcore) and a Dinosaur themed Right Wing Dungeon Synth album to press but it always gets delayed due to Winter Solace coming first. Reissues of various old stuff may also happen, everything is mostly random. I also intend to release a second White Knight of Kekistan album with spoken word parts to follow up to "NS Dungeon Synth" similar to Pazuzu.

Also I hope to continue writing and publishing.

10) Are there any new Cosmic Weapon of Thule material on the way?

There is some stuff that was unreleased from the split with Junkie Witch (I just sent her an unreleased album and told her to pick whichever tracks she wanted) that I'd put out as a split with somebody as long as I didn't have to press it and I will begin working on a new album after the election saga ends.

11) As is common courtesy, the final word is yours. Whatever you feel like getting off your chest, do so here.

Thank you for interviewing me, I've never been asked about anything related to my music before so it

was a nice change. My website is www.wintersolaceproductions.com