

# The Satanic Mass



RECORDED  
LIVE  
AT THE

Church of Satan  
SAN FRANCISCO

## **The Satanic Mass**

*The First Authentic  
Recording In History Of  
A Satanic Ceremony*

For the first time in history, here is a recording of an authentic Satanic Mass, recorded live at the Church of Satan.

## **The Hymn to Satan**

While the hymn is played, the High Priest, dressed in flowing black and garnet robes and cape and horned hood, stands in front of the altar (the nude body of a beautiful priestess) and tolls the bell nine times, turning counterclockwise. This opens the Satanic Mass, and the ringing of the bell acts to purify the air from all extraneous sounds.

## **The Invocation to Satan**

The High Priest, encircled by the black robed figures of his assistants, stands holding the Sword

of Power in his extended arm and pointing toward the altar and symbol of Satan, recites the invocation to Satan, thereby calling upon the Powers of Darkness to manifest his desires,

## **Drinking from the Chalice and Benedic- tion of the House**

The High Priest consecrates and drinks from the Chalice of Ecstasy and hands it to one of his priests who then drains the chalice of its exhilarating elixir. Also performed during this time, is the Benediction of the House by another priest who shakes the phallus (an ornate amber and silver Byzantine artifact) towards the four corners of the earth. The phallus, which was used in Pagan fertility rites, has been euphemized into the "holy water sprinkler" of the Catholic

Church. the Satanic Church merely returns it to its original form before Christianity devised this parody.

## **The Infernal Names**

The High Priest calls forth, by name, the demons and devils which will do his bidding for the particular working. the names are then echoed by the members of the congregation and his assistants, for the purpose of intensifying the emotion necessary for the magical working.

## **The Fourteenth Enochian Key**

Enochian is the magical language, thought to be older than Sanskrit, used in Satanic ceremonies. The High Priest has chosen the Fourteenth Key as appropriate for this particular service. There are Nineteen Keys in all. The shimmering gong acts to

intensify the barbaric tones of the Enochian which he speaks.

### **Invocation Applied Towards the Conjur- ation of Destruction**

Satanism advocates vengeance towards those who would rise to harm one of its followers. There has been an injustice towards a Walker of the Left Hand Path, and therefore, a curse must be conjured and the wrong redressed. The High Priest recites the proper invocation to destroy the assailant, and the members of the congregation are instructed to direct their wrath towards the chosen symbolic human sacrifice. The guttural ululations of the demonic inhabitants of the Infernal Empire can be heard as the High Priest concludes his invocation and summons them up from the

Pit to carry out his diabolical command.

### **The Seventh Enochian Key**

Again, the primitive, savage tones of Enochian ring through the Black Tabernacle, as The High Priest chants the Seventh Key for a magical working of earth shaking impact.

### **Invocation Applied towards the Conjuration of Lust**

A female member of the unholy congregation has requested a ritual for the enchantment of the man of her choice, so she may obtain the fulfillment of her voluptuous desires by her chosen lover. The High Priest strengthens this working by acting as her lover, by proxy, in the reading of the first part of the invocation for lust; then the trembling voice of the enchantress for

whom the ceremony is being performed is heard, as her ecstatic entreaty comes to its climax. The strains of the syrx are heard, and the pungent scent of musk mingled with sulfur permeates the dark, highly charged atmosphere.

### **First Satanic Baptism**

This is a recording of the now legendary Satanic baptism in which LaVey baptized his three year old daughter Zeena, in 1967. LaVey describes this as a "Baptism In Reverse". Unlike the baptismal ceremony of the Christians, which is performed to cleanse the innocent child of the "Original Sin", the Satanic baptism is intended to glorify the child's natural instincts and intensify her lust for life. LaVey feels the Christian baptism is truly blasphemous, as it instills unwar-

rented feelings of guilt in one of nature's purest, most honest creations—a small child.

### **The Benediction**

The High Priest reads the English translation of the Nineteenth Enochian Key. As evidence of their allegiance to the Prince of Darkness and what he represents, the congregation stands and gives the Sign of the Horns (upraised left arm with first and fourth fingers extended), while the Benediction is read. This sign is symbolic of the horned goat. The two fingers are thrust upward in defiance towards the heavenly realm, while the other three are turned down as a denial of the Holy Trinity.

### **The Hymn to Satan**

Again, the High Priest tolls the bell nine times towards each cardinal

point of the compass. This is the pollutionary to the ceremony and unifies the ritual.

### **The Satanic Bible:**

#### **Prologue and Book of Satan, Verses I-IV**

*The Satanic Bible*, by Anton Szandor LaVey, is divided into four books; the first, *The Book of Satan*, is a Hellish diatribe; the second is *The Book of Lucifer*—the enlightenment; the third, *The Book of Belial*, is an explanation of the meaning and performance of Satanic Magic; and the fourth, *The Book of Leviathan*, contains the actual invocations used in Satanic ceremonies. Selections 2-7 on this recording are comprised of the Prologue, and readings from the book of Leviathan that the invocations heard on the Satanic Mass were taken from.

#### **High Priest:**

Anton Szandor LaVey

#### **Organist:**

Dietrich von Kroller

#### **Original music composed by:**

Dietrich von Kroller

#### **Technical Direction:**

A. Mayle

#### **Edited by:**

A. Mayle and E. Kanzaki

#### **Recording Engineer:**

E. Kanzaki

#### **Consultants:**

C. Huntley, M. Koven

#### **CD reissue coordination:**

Gregg Turkington, Peter Gilmore, Chris X

#### **CD booklet design:**

Penny

#### **Front cover design:**

Hugo Zorilla

#### **Liner notes:**

Franklin Kincaid,  
Blanche Barton

#### **Photo:**

Nick Bougas

#### **Special thanks:**

Tom Mallon, Becky Wilson, Genesis P. Orridge

Before heavy metal, before death metal, before black, Satanic or gothic metal music, there was **The Satanic Mass**. As the original liner notes proudly declared, it was "the first authentic recording in history of a Satanic ceremony," and remains the standard by which magical rituals may be judged. To experience the sensation of actually being part of this Satanic rite, participants *in absentia* were urged to "listen to this recording in a dark or semidark room. If any light is used, it should be provided by black candles." Anton LaVey, along with early members of his diabolical cabal, recorded **The Satanic Mass** in 1968, when *The Satanic Bible* had not yet seen print. Though the Church had already received international press from the first aboveground performances of a Satanic baptism, wedding, and funeral, this recording

was the public's first exposure to what the religion of Satanism advocated, printing the Nine Satanic statements on the back cover. LaVey outraged Mr. and Mrs. America with what would now be praised as "performance art" or "psychodrama" designed to purge complacency and hypocrisy. A few short years after this recording was made, bands utilizing Satanic imagery crept over the horizon, auguries of the eventual pyrotechnic spectacular of black metal music. But, the original Satanic Mass disappeared quickly into the "vinyl collectable" category—taped, coveted and bootlegged around the world, selling in some rare-record shops for up to \$200.

Anton LaVey, born April 11, 1930, of Georgian and Alsatian ancestry, is the founder and High Priest of the Church of

Satan. Throughout his kaleidoscopic life, he's worked as cage boy, lion trainer, mitt camp worker, police photographer, criminologist, artist, clinical hypnotist, and pschical researcher. A child prodigy, his musical career started when he was five, and through the years he's studied violin, drums, trombone, oboe, piano, organ, and callope. He played the oboe with the San Francisco Ballet Orchestra at age 16, later becoming that city's official organist for all civic functions. He's played band, theatre and pipe organ most of his life and is now delighted with the versatility of today's synthesizer technology, which allows him to duplicate acoustic instruments of all sort. Those who've heard LaVey's recordings are already familiar with his magical/musical skills in orchestrating, arranging and performing "occult" music. It can now be

revealed that the organist originally credited on **The Satanic Mass**, Dietrich von Kroller, was, in reality, none other than LaVey himself.

As a reflection of the three-dimensional villain, Anton LaVey is a complex and, in many ways, frightfully deceptive man. Supremely ego-driven, he integrates characteristics most of us would consider irreconcilable. Upon first meeting LaVey, many are disarmed by his wit, talent and an almost self-deprecating manner. but those who have the opportunity to be around him for any length of time eventually see a seething, brutal side to LaVey—bitter, misanthropic and disdainful of the vast majority of humans. It is because of his disdain for most people that he formed the Church of Satan, an organization for eccentric, productive non-joiners.

Many people whose only exposure to Satanism has been through hysterical talk shows, hollywood hype, and Christian propaganda assume Satanism is an international criminal conspiracy, busy chopping up goats, sacrificing babies, taking over countries, and spray-painting graffiti under freeways. In reality, Anton LaVey conceived of Satanism as a system of thought based on rational self-interest, sensual indulgence and the constructive uses of alienation. He chose Satan as the obvious representative of this new religion – a literary metaphor for the ultimate prideful rebel, the alienated antihero who revels in his beastly/fleshy instincts yet remains always the gentleman, the channel for ancient magical power. It is for these reasons LaVey's Church of Satan has become the international rallying point for a new

generation of iconoclasts.

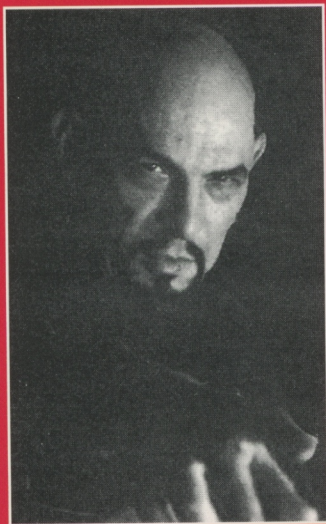
There is a bonus cut on this CD recording not included on the original album: "The Hymn of the Satanic Empire, or, The Battle Hymn of the Apocalypse." This piece was originally composed by Mr. LaVey in 1968, and played at Satanic ceremonies worldwide but never recorded by him until recently. It's a fitting addition to the blasphemous nature of **The Satanic Mass**.

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For more information, send a SASE to:

CHURCH OF SATAN  
P.O. Box 499  
RADIO CITY STATION  
NEW YORK, NY  
10101-0499

[www.churchofsatan.com](http://www.churchofsatan.com)



# The Satanic Mass

CONDUCTED BY  
ANTON SZANDOR LAVEY

## 1. The Satanic Mass

### THE SATANIC BIBLE:

2. Prologue
3. Book of Satan, Verse I
4. Verse II
5. Verse III
6. Verse IV
7. Verse V

### BONUS TRACK:

8. Hymn of the Satanic Empire, or  
The Battle Hymn of the Apocalypse

Originally released in 1968 by Murgenstrumm Records.

The Satanic Mass recorded at the Church of Satan, San Francisco, California, Friday, 13 September, III anno Satanus.

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ANTON  
SZANDOR  
LA VEY