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Heavy Metal Music and the Outcomes of Wars

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Heavy Metal Music and the outcomes of wars: a content analysis

by

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ABSTRACT

“Please make a song about the battle of the Grebbeberg or the Afsluitdijk in the Netherlands 1940.” Alex posted this request on the website of his favorite metal band on May 21, 2011. A year later on March 29 Joan posted a request on the same website that read: “make a song of the Spanish civil war.” Alex and Joan are fans of Sabaton, a Swedish metal band, and like many other fans they are excited to ask the band to produce songs about wars. In noticing the very brief requests of these fans, it seems that wars have something personally and historically real for people to remember, tell about, and reflect upon. Because many different metal bands release a variety of war-themed songs, there may be much variation in their understanding of wars. Angstrom (2007, p.1-2) describes the outcome of war in terms of the concept of victory or defeat. As a matter of fact, the attitude of heavy metal bands might be not neutral regarding the outcome of wars. If victory is mentioned more often, the attitude of the bands is probably favorable toward war. If the bands instead dwell more on defeat, then their attitude is most likely unfavorable toward war. We will measure the trend of such attitudes during the years 2002 through 2012.

CHAPTER 1. INTRODUCTION

For those not really familiar with heavy metal, blues has been a significant influence as one of its roots (Phillips and Cogan, 2009, p.7). Weinstein describes such music as (2000, p.16):

“... , heavy metal is primarily a blend of two sources, blues rock and psychedelic music. Psychedelic music was noted for its mysterious, drug-trip lyrics, and for the colorful clothes and lighting that marked its performance.”

A majority of commentators agree that Led Zeppelin and Black Sabbath are credited with initially bringing this music to the rock world stage (Weinstein, 2000, p.14-15; Phillips and Cogan, 2009, p.3). As a music genre, it has achieved significant growth while creating many sub-genres after 1983 (Weinstein, 2000, p.21). The first music of the heavy-metal period suffered unfavorable reviews from many critics. It was associated with lack of intellect, repulsive music, or a form of sick or unsophisticated expression (Weinstein, 2000, p.1-3). The rise of heavy metal has led to many debates and has grown as a controversial subject. In defense of such music, Weinstein mentions that “Heavy metal erupted with new features that gradually distinguished it from the music present at its time of origin. But it had influences, precursors, and prototypes” (2000, p.9).

Perhaps Weinstein’s previous statement was intended to simply highlight that the music has had a significant contribution to the development of the rock world. The rise of this music, however, also has affected on today’s society. The music is believed by many to promote violence, rebellious behaviors, and suicides among its fans, especially young listeners. For example, Mast and McAndrew (2011, p.63-64) suggest that heavy metal can

increase aggression in male students, and Stack, Gundlach & Reeves (1994, p.15-22) have examined the impact of heavy metal subcultures on youth suicides. Heavy metal is also associated with gender and power according to Krenske and McKay (2000, p.287 - 304), who specifically investigate the structure of gender and power in heavy metal music clubs. Interestingly, in the United States such music has caught the attention of some religious groups who see the music is a potential subject for promoting Christian values. The role of Christian metal bands as a counter to secular metal bands is mentioned by Luhr (2005, p.103 -128). Additionally, Pieslak (2007, p.123-149) describes heavy metal as being uniquely used by American soldiers in the conduct of the Iraq war, where the music serves as an inspiration, a psychological tactic, and a form of expression when engaging in combat.

Previous empirical studies have not embodied an assumption that metal music contributes harmful or negative impact; rather they have indicated that the music affects different groups of people in different ways, and has a capacity for creating a compelling force capable of affecting people's actions. Heavy metal apparently can touch individuals' minds, feelings, or even their spirits. To quote Weinstein (2000, p.3), "To many of its detractors heavy metal embodies a shameless attack on the central values of Western civilization." The music may deliver symbolic meaning to those eager to rebel against their personal, social, and political circumstance, and this matters, perhaps chaotically!

In the world of heavy metal, messages, aspirations, or themes are added to through visual and verbal communication. Chaos is one of the most common principal themes, and is generally symbolized throughout album covers, band names, album titles, styles and clothing, stage settings, song titles, and lyrics. The chaotic theme of heavy metal is

usually distinguished in terms of level one and level two: level one is individual chaos and typically refers to personal unhappiness, emotional and mental problems, failure of relationships, alienation, or social exile; level two is social chaos that speaks to injustice in the world, abuse of power, politics, corrupted systems, or war (Stack, Gundlach & Reeves, 1994, p.16).



Figure 1. An example of an album cover that illustrates a theme of social chaos, especially war. Source: Courtesy www.boltthrower.com

War might be a common theme in music. Shevory (2008) concludes that it is fair to argue that anti-war songs are an eruption of critics against wars. If protest songs bring sentiment to tell the chaos of war, Weinstein (2000, p. 38) argues “Respectable society tries to repress chaos. Heavy metal brings its images to the forefront, empowering them with its vitalizing sound.” Unlike protest songs (broadly led by folk and pop genres) that usually refuse the violence of war, many metal bands write specific songs illustrating unique activities such as soldiers fighting spiritedly on the battlefield, heroically and courageously fighting behind enemy lines, or engaging in counterstrikes, military sieges,

deadly bombings, or tank battalion maneuvers. Metal songs also describe charismatic generals or invincible attacks, and often mention victory or defeat. Shevory (2008, p.1) mentions “Large street demonstrations, in the United States and elsewhere, reflect acute suspicion of motivations for the war and doubts about its long-term success.” However, what is different about heavy metal portrayal of war is the consciousness to emphasize the mayhem and the destruction without being suspicious about the motivation of war.

With respect to such representations, Iced Earth, a metal band from Tampa, Florida, illustrates an interesting war story by writing a trilogy of songs in an album entitled *Gettysburg (1863)*. It tells of the battle between Union and Confederate soldiers to determine the fate of a nation in the American Civil War. These songs highlight a specific historical war – a representation of American history. Some might say that this war is a difficult example for describing defeat or victory because first its motivation is associated with the issue of enslavement and second because of the band’s origin in Tampa might create uncertainty in identifying its outcome. In other words, since Iced Earth comes from what was originally in Confederate territory, the band might describe defeat as the outcome. On the other hand, Iced Earth might call the result victory since it was achieved by the government of the winning side. The songs were written to portray the 1863 Battle of Gettysburg in which the Union defeated the Confederates. The band might therefore be expected to base songs on historical facts to describe the victory of the winning side, because that is most likely what most Americans want to hear today. Also, it may not be popular to emphasize the Confederate defeat more than a century after its occurrence. In short, historically fact-based songs would seem to represent a favorable means for telling what really happened with respect to past wars, especially in terms of the facts of victory or defeat.

On other occasions, certain metal songs are not based upon specific historical backgrounds but speak more generally of war. Such songs do not describe specific winning stories from particular historical facts. Here, metal bands seem less inclined to mention a desirable outcome of war, so their opinions may vary, reflecting a band's personal political views and the current world situation as to whether they mention defeat or victory. Alternatively, the basic realm of war might dominate their decision. For example, *Motorhead*, a metal band originally from Birmingham, UK, performed a song entitled *Heroes* that illustrates soldiers and their defeat in the following lyric:

...

Heroes, heroes,

We know we can't win here,

But we must not run,

Fools, fools,

Now get yourselves ready,

For the last attack comes

...

In another example, *Amon Amarth*, a Swedish metal band, describes the purpose of fighting in a war as achieving victory or ending death.

...

So, rise!

Raise the flag once more

In the east the eagle will be fed

March!

Again we march to war

We will march for victory or death

...

These two bands can demonstrate different perspectives in portraying the result of war. Furthermore, diversity as to country of origin and year of creation might color the way metal bands portray defeat or victory. The combination of these factors can enrich the creation of positive, optimistic, or negative, pessimistic, attitudes. For example, the references of a band from Brazil might be different compared with those of British or European metal bands in describing war. Metal bands established in the 1960s and 1970s also might have different views in portraying war from those of metal bands formed in the 1990s and 2000s. Such variation in their backgrounds may give different tastes and articulations to mentioning defeat or victory.

Metal band perspectives toward wars are noteworthy in the sense of public awareness. To understand war, Gallie (1991, p.30) puts it simply and directly "... is that men are not war-making animals by genetic endowment, but that war is a product of human culture, transmitted and developed over a relatively short span of time." Perhaps war is a relatively common complex topic to articulate, because many scholars embody the concept of war in a large narrative definition. Of course, the understanding contributed by most metal bands has probably not led to any solid war theories, but their attitude is reflected in songs and lyrics, such as in stories of defeat or victory, to portray specific responses toward war.

CHAPTER 2. LITERATURE REVIEW

To emphasize some of the significant functions of music in wartime, Tawa (2009, p.87) mentions: “First, it helped fight the war by stirring up patriotism. Second, music was an excellent vehicle for disseminating information and sentiments sympathetic to the democratic cause. Third, music provided distraction from the burdens of wartime existence. Fourth, music reminded people of what and whom they loved.” Tawa interestingly portrays the abilities of symphonic composers to characterize wartime experiences with their creations, and wartime conditions have influenced the content of symphonic music. For example, in the 1940s and during World War II in general, with many people being threatened and oppressed, composers used their music to relieve threatening feelings during crisis situations, and they imposed the realm of war to listeners in creating positive pictures of war outcomes. Through music, war can be portrayed as bringing courage, strength, and love. Music is used to reinforce confidence in the arenas of relief and consolation. Regarding wartime, music might hope to transform the mayhem picture of war into motivation to produce pride, and perhaps minimize anxieties (2009, p.85-87, 95).

On the battlefield, music has the ability to elevate morale, to boost aggressiveness, and to motivate soldiers. “Almost all the metal songs selected by soldiers as an inspiration for combat involve themes of chaos” (Pieslak, 2009, p.148). Then, Pieslak (2009) finds that music has been an inspiration, a psychological tactic, and a form of expression to American soldiers deploying in the Iraq war. Most soldiers play and listen to specific songs prior to deploying on missions or patrols. Listening to the music is a kind of personal ritual designed to produce an adrenalin rush. Certain music can fit in with soldiers’ moods regarding their operation. For example, one soldier may listen to a song

entitled “Are you ready” from the band AC/DC and encourage himself through the music. Most songs are picked by soldiers to represent their personal situations. Some soldiers admit that Metallica songs are very effective in pushing their moods during patrols. In addition to American soldiers, an intelligence group of the Israeli Defense Force (IDF) on the northern border of Israel, as a common practice, listens to metal music before embarking on missions. Moreover, music has two major psychological functions. First, it can be used to create irritation and frustration against intended enemies and can thereby produce varying degrees of effectiveness in causing distraction to insurgents. Second, it is effective in helping to support interrogation. Some detainees will forsake their uncooperative attitude within 24 hours after listening to specific metal music with which they are not culturally compatible. As a form of self-expression, some soldiers write songs to describe their experiences during the war. Songs can also portray soldiers’ emotions and depressions and may mention stories of losing friends on the battlefield, of leaving loved ones or families for duty, of describing soldiers’ real lives during wartime, or of engaging in specific combat exercises and operations. To quote Pieslak (2009, p.21): “As we have seen, individuals will interpret music in multiple ways, but music can be also intended to generate meanings that reach across individual boundaries and create common meaning for groups of people.”

With the awakening of war, music may offer both opposition and resistance. Protest songs may be used as weapons. Dorian (2011, p.541) relates that, prior to 1900, such songs emerged as topical ballads, labor songs, or hymns. From 1930 onward, protest music developed as a form of solid consciousness commenting on political situations. As Dorian (2011) emphasizes, “In many ways, writing a protest song is asking for trouble, and it’s this sense of jeopardy which gives the form its vitality.” In the context of the

Vietnam War, protest songs were a part of an antiwar movement to elevate Americans awareness with respect to the war. Musical critics contributed to radiating peace messages and helped to promote public awareness of the need to stop the war. Following war demonstrations, protest songs were performed to infuse protesters' imaginations with questions, doubts, anger, and emotions. Those songs asked their listeners for their thoughts about war and how they make decisions about it (Dorian 2011, p.87-100). To highlight the essential role of protest songs, Dorian (2011) says "... but the point of protest music, or indeed any art with a political dimension, is not to shift the world on its axis but to change opinions and perspectives, ... to find that what you've said speaks to another moment in history."

Interestingly music fosters two disparate images regarding wars – protagonist and antagonist implications. It can fight against the war while still allowing people to appreciate war. "Plato believed that music could directly affect human behavior ..."

(Pielsak 2009, p.46). Following certain occasions, music can be an entity to help in reinforcing a crisis situation, to give inspiration to combatants, or as a form of rebellion. The music might even change between favorable and unfavorable perspectives toward war.

Music's favorable attitude toward war is more likely to mention victory. In his article, *Sing a Song of War*, Ron Soodalter (2012, p.24) mentions that "since the dawn of time, men have waged war, and always there was the music. Horns and drums, lyres and pipes inspired and preceded men into battle; bards celebrated victory, lamented defeat." Music is oriented to describe victory in cases where the goal is to create the most desirable expectation of winning fights. Perhaps every war should have a winner. General Douglas MacArthur (1962) has stated that "in war there is no substitute for victory"

(Johnson & Tierney 2006; Mandel, 2007, p.13). Also, Lord Hankey emphasizes “the first aim in war is to win, the second is to prevent defeat, the third is to shorten it, and the fourth and the most important, which must never be lost to sight, is to make a just durable peace” (Hobbs, p.5, 1979; Mandel, 2007, p.14). The outcome of war is victory or defeat (Angstrom, 2007, p.1-2).

To explain the meaning of victory in wars, Lebow (2010, p.109) states two points: war is fought to achieve political victory, and military victory is marked by the defeat of the other side. Mandel (2010, p.19) argues that military victory is usually incompatible with political victory because military victory historically is most often not followed by political success. Military success is a relatively unfavorable situation from which to support a process for achieving political aims; as he explains, “Military victories do not themselves determine the outcomes of wars; they only provide political opportunities for the victors - even those opportunities are likely to be limited by circumstances beyond their control” (Howard 1999, p. 130; Mandel 2007, p.20).

On other occasions, the concept of victory is divided into two phases: the first is the phase of war-winning, in which the fight is successfully won in the battlefield, and the second is peace-winning, in which relative postwar stability is pursued and constructed (Mandel 2007, p.19). After a war is over and military success achieved, the process of postwar construction is subject to strategic victory that emphasizes the achievement of information control, military deterrence, political self-determination, economic reconstruction, social justice, and diplomatic respect (Mandel, 2007, p.21).

The emphasis of these concepts apparently lies in the range of the execution time of political victory in postwar efforts in which political capability, economic stability and

peace efforts are imposed to rebuild reconciliation. Meanwhile, military victory is a period in which battles occur and are over with at least one side winning. Therefore, military success or postwar political goals cannot be sacrificed in the sense of waging war because each of them has its own specified interval of time in which to begin and end.

As mentioned, the concept of victory in war is associated with a variety of interpretations lying between military and political victory. To build specified common perceptions toward victory and defeat, the definition of victory in war is described as a fight won on the battlefield to achieve military victory, and defeat in war is articulated as a fight failing to win or bring military success. Further, Lebow (2010, 113-114) uses standing, security, revenge, and interest as some of the motives of states starting fights and proposes the standing motive as a dominant motivation. Regarding motives, while initiatives of states waging wars might be important, winning the war is more crucial.

Prior to the 2003 Iraq invasion, President Bush declared war and promised victory in the military operation called Operation Desert Storm. After months of fights, Saddam regime was overthrown and the fight won by U.S. troops. Holsti (in Sobel, Furia & Barrat, 2012, p.12) finds the American public to have been strongly positive (by more than 70 percent) to support military operations in Iraq after Bush's declaration. Reactions toward the war were shaped by references from the political leader. Gelpi (2012, p.88) describes the construction of public opinion toward war as "They [ordinary citizens] must inevitably construct their attitudes toward war in response to information provided by elite sources such as the news media and partisan politicians."

Among the factors shaping public reaction toward war, the role of media and political elite opinion are likely to dominate. Information received by people helps to

build perspective regarding event conflicts. A decline in favor of supporting a specific war might be significant if people see an increasing mention of casualties, civilians killed, or devastating destruction. To relate Mueller's core arguments, Gelpi (2012, 89) highlights "...that the public relies on news events reported from the battlefield casualties to form and update their attitudes toward an ongoing war." Political elite references are also important. This is not to suggest that people should rely only on political arguments, but that they should have at least minimum information regarding certain issues about the war. For example, consider the convincing reasons and promises of President Bush prior to the Iraq invasion 2003—elimination of Weapons of Mass Destruction (WMDs) and victory. The American public was inclined to support the policy because of such factors. On one hand, elite preferences may increase the public's knowledge of the issues, leading to strengthening of public opinion. On the other hand, some people might be in doubt and have a perspective not in favor of supporting war. In fact, American opinion supporting the Iraq war slowly declined from 2005 onward (Eichenberg 2005, p.140; Holsti in Sobel, Furia & Barrat 2012, p.13-21).

The trend of American public opinion is to show relative positivity in decline toward war. However, the pattern is not always internationally compatible, and people around the globe are likely to have different opinions with respect to war. Most people outside the U.S. may pay more attention to international conflict and their reactions might vary. Using interest, socialization, and influence as models for shaping public opinion, Goldsmith, Horiuchi & Inoguchi (2005) propose that International public bodies may respond differently to the war in Afghanistan. They argue that foreign public attitudes have been either positive or negative toward the U.S. role in the war because of implications of sharing and conflicting interests. Because of the wish to be loyal allies,

potential trading partners, or partners in joint security with the U.S., most people in these countries often show relatively positive attitudes toward invasions. Furthermore, such attitudes are also influenced by public experience with respect to terrorists' actions. Most people who witness devastating bombings in their country will favor support of U.S. action to wage global war against terrorism. A country's level of democracy may also affect public opinion, and less democratic countries might be less likely to support the U.S. invasion. Unfavorable opinions toward war come from countries largely populated by Muslims who tend to be anxious if a war opposing Islam is developing. The trend of public opinion seems likely to be internationally diverse.

Public opinion, either domestically or internationally, is the reference with which to determine the attitude of metal bands toward war. Since metal bands' countries of origin are diverse, a band's reaction toward war is likely to be influenced by opinions of their nation, or conversely their opinion might be shaped by what members of foreign public groups think about war. This is not to suggest that public opinion reference is an exclusive source for affecting the attitude of metal bands toward war; it is rather one of potential aspects that can tell whether bands follow majority voices directly or instead decide to disagree with mainstream opinion. Metal bands are expected to show solid awareness as a response to the realm of war, and their attitude toward war might be not neutral.

CHAPTER 3. DEVELOPING HYPOTHESIS

Because of its engagement in many major wars in the twentieth and twenty first centuries, Marsella (2011, p.273) believes that America is an important influence in shaping a culture of war, since the potentially prominent role of the country seems to be that of bringing war to the international stage. In addition, “the U.S. culture has evolved to the point that its citizens have been socialized to believe that there will never be end to war and have learned to tolerate this state of affairs; that U.S. citizens are seduced by war” (Bacevich, 2005; Jamail & Coppola, 2009; Bromwich, 2010; Marsella, 2011, p.720). Such a state culture of war is accused of having capability to impose the reference of war. In fact, public opinion might be directed to believe in reasonable motives or promising achievements in wars, but the choices of people cannot be isolated to respond to the implications of war. People’s reactions can change independently during wartime.

In an attempt to determine factors leading public opinion to shift significantly, one argument is to state that people’s reactions to war are influenced more by personal reasons than by foreign policy references (Lippmann 1922; Almond 1960; Berinsky 2009, p.3). On the other hand, opinions may be consciously coherent with foreign policy in responding to world situations (Larson 1996; Feaver & Gelpi 2004; Gelpi, Feaver & Reifler 2005-6; Berinsky 2009, p.3). Furthermore, “Democracies cannot wage war without at least the tacit consent of their citizens” (Reiter& Stam 2002; Berinsky 2009, p.3). Berinsky (2009, p.5) proposes that public opinion toward war should be based on a coherent understanding in the area between domestic affairs and International politics. In the domestic arena, people’s opinions are generally shaped from leaders or partisan preferences, and public perspectives are also influenced by their state’s engagement in International affairs.

To emphasize trends of public reaction toward wars, I have followed American public perspectives on World War II, the Korean War, the Vietnam War, the Gulf War, the Afghanistan War, and the Iraq War. Berinsky (2009, p. 14-50) interestingly provides and demonstrates opinion trends with respect to those wars. For instance, the public shows a steadily high support for the U.S. government in defeating Germany in World War II; the proportion of such support has never declined under 55 percent. Public opinion in support of the Korean War was relatively high, particularly in the sense of stopping communist invasion, by the end of 1953. Support for waging war in Vietnam dipped in 1968, 1969, and 1970, respectively, and then continued in a steady decline from early 1971 onward. Concerning the invasion of Iraq over Kuwait, the proportion of American public opinion was significantly high, at a level of nearly 90 percent, in support of military operations in Iraq during the year the war started. As to the 9/11 attack, during the interval of 2001 – 2002, the percent of Americans supporting military action in Afghanistan was significantly high (between 80 and 90 percent) because the operation was intended to prevent future terrorist attacks against the U.S. from threats associated with the Taliban regime in Afghanistan and Al Qaeda. After 2005, the trend of public support for the Afghanistan war became approximately 60 percent by early 2007 and dipped slightly in the end of 2007 as the public responded to occurrence of both American soldier casualties and civilians killed on the ground. Overall, public support for having military operations in Afghanistan remains fairly high, the proportion never declining to 50 percent. The Iraq war had high support when it began in 2003, but public support slowly declined by 2008 due to effects of both Iraq politics and U.S. economic worries. Even after a nearly five-year military success by American troops, there has been no significant progress in this regard.

Although these opinions are shaped by many factors, I find that opinion to demonstrate trends in the time of war lies in one common characteristic – positivity in decline. With respect to U.S. involvement, if the reactions are explained in terms of regional conflicts, with Korea and Vietnam wars as a representation of conflict in East Asia, the declining trend of public support has been marked by high support for the Korean War in the 1950s to decreasing support for the Vietnam War in the 1970s. The same pattern occurs with respect to Middle East conflicts with both the Gulf War and the Iraq War as representations. Public support in the 1990s was relatively positive in response to the Gulf War, with public opinion in support of the Iraq War slowly decreasing in the 2000s. Thus, the positivity of public reaction has declined from one war to another war over a period of years.

In contrast to the reaction of the American public in those cases, people outside the United States - international public statements have demonstrated relatively different reactions to these wars. To quote Lindsay (2012, ix):

“But there is no reason to assume that what holds true for the United States holds true for other countries. Indeed, the peculiarities of the U.S. political system, the singular role of the United States as a global superpower, and the idiosyncrasies of American culture argue against that assumption.”

With respect to the Iraq War, Sobel, Furia & Barratt (2012) state that reactions of the international public toward this war are most likely in many respects a response to each country’s involvement in supporting the invasion as a loyal ally to the U.S. In fact, President Bush effectively made a convincing statement with respect to achieving victory in the Iraq war: The purpose of waging that war was stated to be overthrow of the

Saddam Hussein regime because of its perceived possession of Weapons of Mass Destruction (WMDs) as well as its alleged support of terrorist groups, including Al Qaeda and Osama bin Laden. Some countries, including Britain, Australia, Poland, and Japan, committed support for the U.S. by deploying troops during the invasion, while countries like the Netherlands politically supported the invasion. Most people in those countries were inclined to believe the jargon of war against terrorism and elimination of Saddam's WMDs. However, public opposition against their country's involvement was still relatively noteworthy; for example more than 1 million protesters demonstrated in London streets in Early 2003 to oppose the policy of the British Prime Minister, Tony Blair, in supporting the invasion of Iraq. Also, most public opinion in Germany, France, Mexico, India, Turkey, and Canada opposed the decision of the U.S. invasion in Iraq and has been negative about the conflict. The decline of public support in those countries lies generally in war skepticism among people, unwillingness of political leaders or policy makers engaging in the war, assertive attitudes of governments not participating in the war, or the spirit of anti-imperialism in certain countries.

Lindsay (2012, xi) emphasizes:

“Publics around the globe knew the issue and had opinions. Just as important, the George W. Bush administration forced governments to choose sides. In short, it is impossible to argue that global publics were not paying attention to Iraq or that governments thought that their citizens would not notice how they had chosen.”

Broadly speaking, people from different countries are relatively aware of International conflicts. People globally have become massively conscious of the realm of war. Not only the American public, but people around the world increasingly notice

International conflicts with a common consciousness. In short, people know about and critically respond to wars.

Regarding a decline in public positivity toward war, I expected to see opinions of metal bands on war expressed in the interval 2002 – 2012. Heavy metal imposes two levels of chaotic theme with the second level associated with social chaos with war one of the interests (Stack, Gundlach & Reeves, 1994, p.16). The interval 2002-2012 is not restricted to be exclusively coherent with respect to specific wars in Afghanistan or Iraq wars - but rather it is notable that opinion around the globe during those years shows a relatively common pattern – the decline in positivity toward war. As a matter of fact, the attitude of metal bands should expect to follow that trend. Here, my initial hypothesis is to propose that, in later years (2002 – 2012), defeat has been increasingly portrayed by metal bands.

Another argument is to suggest a contradictive reaction from the bands, because the main character of heavy metal is the spirit of rebellion against common situations, to challenge the voice of the majority, and to refuse to accept mainstream opinion. If most people stand to oppose the action of war, or most public opinion is relatively negative toward international conflicts, then it is no wonder that metal bands would demonstrate favorable attitudes on war. To quote Weinstein (2000) “Heavy metal's insistence on bringing chaos to awareness is a complex affirmation of power, of the power of the forces of disorder, of the power to confront those forces in the imagination, and of the power to transcend those forces in art” (p.38). “Making it a lyrical theme is an act of metaphysical rebellion against the pieties and platitudes of normal society” (p.39). Therefore, I suggest another hypothesis that is in later years (2002-2012), victory has been or will be increasingly mentioned by metal bands

As those propositions stand, the attitude of metal bands toward war in a current decade is expected to demonstrate specific characteristics. Metal bands can tell whether their attitude is favorable or unfavorable to war in the sense of portraying either victory or defeat. Thus, if the bands are more likely to speak of defeat, they emphasize an unfavorable attitude toward war. Conversely, if the bands demonstrate a favorable attitude toward war they are more likely to mention victory.

CHAPTER 4. DATA

The data source is a set of collected heavy metal music songs. Songs are associated with the second level of chaotic theme that portrays social chaos, most particularly wars. On the website of Encyclopedia Metallum: <http://www.metal-archives.com/>, search results for this category displays 1,486 title albums entries and 11,193 song title entries. My criteria for sorting those entries is: songs not incorporating with imaginary dimensions and fantasy elements; song not tales of fights between evil and good; songs are written in English; songs released in years of 2002 – 2012; and song lyrics available on the website.

The release year of 2002- 2012 is the first category that fails for most songs. My purpose for using this category is to collect the latest songs over 10 years. As a result, thousands of songs released prior to 2002 are not included. Although some compilation albums are in the range interval mentioned, desirable songs from those albums still cannot be included because they are by definition old, released before 2002.

Then, the availability of lyrics is the second robust category used to sort the songs. Lyrics of thousands of potential songs are unfortunately not available because most of them are from demo albums, self-release discography, or independent labels. Perhaps those songs are only familiar locally to the restricted heavy metal community instead of to common heavy metal fans from abroad.

The sorting process does not pick all metal songs with lyrics speaking of religious wars, epic wars, and futuristic wars. The story of religious war seems much like relating tales of fights between evil and good in which victory and defeat are mentioned in a perspective of fighting against enemies of God. Epic and futuristic wars are also difficult

examples to observe because most stories of war are incorporated with imaginary dimensions and fantasy elements. In general, their lyrical content is incompatible with my research interests, because it is hard to apply such stories to the concept of defeat and victory that I intend to use in this observation.

Also, songs not written in English are automatically excluded. There is no intention to discredit other languages, but the goal is to achieve an effective analysis process without language difficulties.

As those criteria stand, a huge number of potential songs are excluded. The sorting process finally produced 69 songs (Appendix 1), and each complete song was collected from the website. I also fail to include the years of 2002 and 2003 in my data set. While I initially expect to report the attitude of metal bands toward war in a current decade, it looks like now the main data source is a collection of metal songs produced in the interval 2004 – 2012.

Building analysis from the data, my goal is to determine lyrics that portray either victory or defeat. Instead of using content analysis software, I coded the entire set of data manually. My first step, scoring was based on the appearance of words explicitly and clearly mentioning victory or defeat. However, some songs might not use words defeat and victory directly, but nevertheless have narratives reflecting those meanings. On other occasions, songs sometimes contain only a final conclusion that intends to portray a specified message of victory or defeat. The expression of defeat or victory can sometimes be represented in long statements or in a complete stanza. To anticipate songs that implicitly portray defeat or victory, my alternative step was to look over whole sections of lyrics emphasizing the concept of either defeat or victory. Here, scoring of the second step is based on lyrical interpretation.

As I use YES and No techniques, mentioning victory or defeat is scored 1, while not mentioning defeat or victory is 0 (Appendix 2). Here, my category is victory or defeat (1) and not mentioning (0). Regarding the result of the first scoring process, I subsequently report (victory - defeat) that the score of each song ranges from -1, 0 to 1. The -1 is the result of not mentioning victory subtracting out mentioning defeat (0-1). I code this result as the net defeat. The process of mentioning victory subtracting out not mentioning defeat (1-0) leads to the result of 1 which is the net victory category. This represents songs purely mentioning victory, and I expect to find songs with more mention of net victory in this process. The last is 0 which labels two processes of mentioning victory subtracting out mentioning defeat (1-1) and not mentioning victory subtracting out not mentioning victory (0-0). I call my last category neutral victory and defeat. Thus, I have three categories: net defeat (-1), neutral victory and defeat (0), and net victory (1) (Appendix 2). In general, I use regression models in which victory, defeat and net victory scales are separately reported. Furthermore, I expected to see positive coefficients that would indicate that my response predicted value (the mentions of victory, the mentions of defeat and the mentions of net victory) might increase with respect to years. The release year interval of 2004-2012 is my predictor variable.

CHAPTER 5. METHOD AND RESULT

Following the sorting process, 69 songs were collected. The proportion of 2008 songs dominates (23 percent), followed by a nearly 22 percent portion of 2010 songs. The smallest portion of songs is about 1 percent in 2012. The song percentages of 2011 and 2007 are also small.

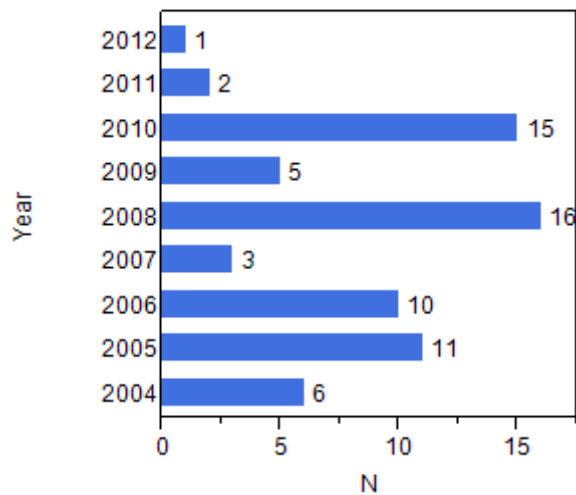


Figure 2. Distribution of songs by year

The difference in “mentioning defeat” references and not mentioning group is nearly 28 per cent whole years because “not mentioning” proportions are almost 64 per cent and 36 per cent of total songs speak of defeat. Almost 23 per cent of “not mentioning” references is contributed by 2008 songs. In fact, out of 10 songs, only 3 songs speak of defeat in 2006, and defeat is never mentioned by 2007 songs. In 2005, the “not mentioning” reference is dominant by 64 per cent, so the proportion of “mentioning defeat” seems less likely to be significant. The value of “mentioning defeat” is about 40 per cent in 2010, so “not mentioning” scores dominate slightly. In general, the “not mentioning” (0) reference is relatively dominant compared to the “defeat” group (1).

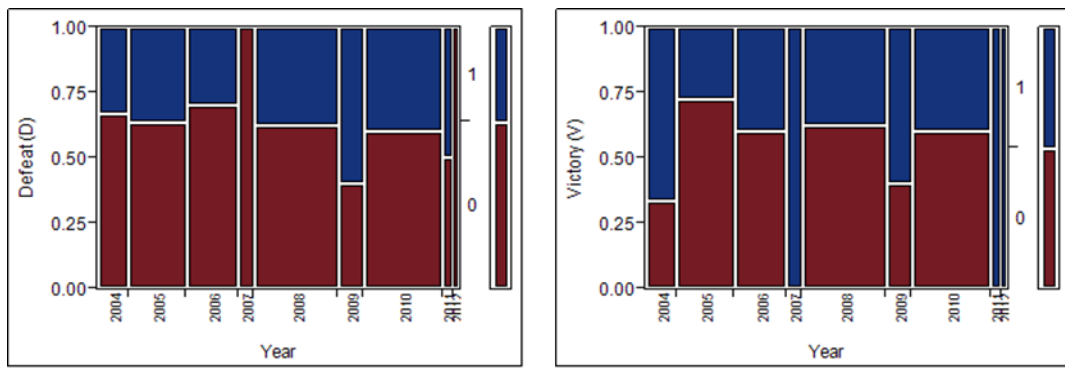


Figure 3. Proportion of “mentioning defeat” and “victory”

Moreover, the proportion of “mentioning victory” (1) appears to be slightly lower than “not mentioning” scores (0). The percentage of victory is 46 percent and the value of “not mentioning” is 54 percent. The “not mentioning” reference dominates relatively in 2005, 2008, and 2010 by 72 per cent, 63 per cent and 60 per cent respectively. The “not mentioning” group is also dominant by 60 per cent in 2006. On the other hand, release years with small proportions of songs mostly portray “victory” (2007, 2011 and 2012). Overall, the plot shows the difference in value between the two references (the “victory” reference and the “not mentioning” reference) is small.

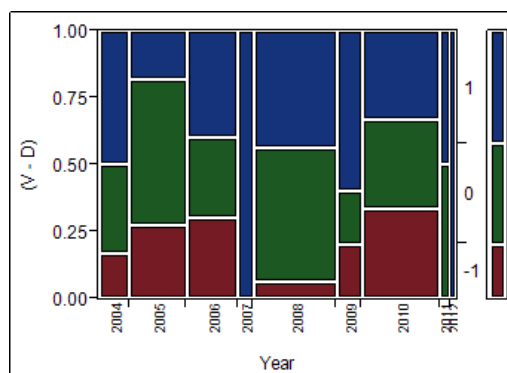


Figure 4. Proportion of net victory

Out of 69 songs, the defeat reference (-1) is about 20 per cent. The proportion of neutral mentioning “victory” and “defeat” (0) is nearly 38 per cent). The value of purely speaking victory (1) is dominant by 42 per cent. Interestingly, each reference equally scatters and has no dominant proportion in 2010. The score of songs purely speaking “victory” is relatively significant by 50 per cent in 2004 and 60 per cent in 2009. In 2008, during which the number of songs is large, the net “victory” reference is nearly 44 per cent and the proportion of neutral mentioning victory and defeat is 50 per cent. In short, the reference of net victory is relatively larger than the two other references.

My initial scale is to predict more mentions of victory with having log (odds) = $-132.9 + 0.07 \cdot \text{year}$. The positive coefficient (0.07) indicates that the probability of mentioning victory increases with each year. The probability that songs in 2004 will mention victory is about 41 per cent ($P = e^{-132.9 + 0.07 \cdot 2004} / (1 + e^{-132.9 + 0.07 \cdot 2004})$). The estimated probability of mentioning victory in the songs of 2005 is about 42 per cent ($P = e^{-132.9 + 0.07 \cdot 2005} / (1 + e^{-132.9 + 0.07 \cdot 2005})$). One year later, the victory probability reaches 44 per cent ($P = e^{-132.9 + 0.07 \cdot 2006} / (1 + e^{-132.9 + 0.07 \cdot 2006})$). For songs of the latest year, the estimated probability that songs will mention victory is 54 per cent. Here, the scale shows that the probability of mentioning victory relatively increases when years as the predictor are changed.

The second measurement expects to report more mentions of defeat according to the equation $\log(\text{odds}) = -128.4 + 0.06 \cdot \text{year}$. Since the estimate 0.06 is positive, this appears to suggest that, as years increase, the value of “defeat” also increases. For 2004, the probability of more mentions of defeat is 31 per cent ($P = e^{-128.4 + 0.06 \cdot 2004} / (1 + e^{-128.4 + 0.06 \cdot 2004})$). The value of defeat probability in 2005 is 33 percent ($P = e^{-128.4 + 0.06 \cdot 2005} / (1 + e^{-128.4 + 0.06 \cdot 2005})$) and about 34 percent in 2006. The measurement also indicates that

the probability of mentioning defeat reaches nearly 43 per cent ($P = e^{-128.4+0.06*2012} / (1 + e^{-128.4+0.06*2012})$) in 2012. Therefore, if I change the predictor, the estimated probability of defeat relatively goes up.

My last scale has three categories (net victory = 1, net defeat = -1 and 0 = neutral victory and defeat). Estimated probabilities of the three categories are reported by (P_1/P_0) , (P_{-1}/P_0) . P_1 is the probability of net victory and P_{-1} the estimated probability of net defeat. The probability of the neutral victory and defeat category is P_0 . In addition, $P_1+P_0+P_{-1}=1$, the sum of the probabilities is equal to one, so if I know the estimated probabilities of two categories, I can automatically deduce the value of another category.

Prior to making probability calculations of those three categories, $(P = e^{\log odds} / (1 + e^{\log odds}))$ can be used to take into account probabilities of net victory (P_1) and P_0 (neutral victory and defeat). The log odds of net victory is $\log(\text{odds}) = -166.4 + 0.08*\text{year}$. For example, if the result of $(P = e^{-166.4+0.08*2004} / (1 + e^{-166.4+0.08*2004}))$ leads to a probability of net victory (P_1) by 46 percent in 2004, the probability of P_0 (neutral victory and defeat) is 54 percent. Therefore, $(P_1/P_0 = .46/.54)$

Also, $\log(\text{odds}) = -53.2+0.03*\text{year}$ is for the log odds of net defeat. Therefore, $(P = e^{\log odds} / (1 + e^{\log odds}))$ is applied to take into account probabilities of net defeat (P_{-1}) and probabilities of P_0 (neutral victory and defeat). For example, in the same year, if the net defeat (P_{-1}) is estimated to have a probability of 33 percent ($P = e^{-53.2+0.03*2004} / (1 + e^{-53.2+0.03*2004})$), then the probability of P_0 (neutral victory and defeat) is 67 percent. Thus, $(P_{-1}/P_0 = .33/.67)$

Therefore, if I apply $P_1+P_0+P_{-1}=1$, $(P_1/P_0=.46/.54)$, $(P_{-1}/P_0=.33/.67)$, this calculation indicates that estimated probabilities of net victory, net defeat, and neutral

victory and defeat are respectively 36 percent, 21 percent and 43 percent in 2004. Table 1 describes probabilities of all categories calculated in this manner.

Table 1. Estimated probabilities of three categories

Year	Probability of net victory	Probability of net defeat	Probability of neutral victory & defeat
2004	36	21	43
2005	38	21	41
2006	39	21	40
2007	41	21	38
2008	43	20	37
2009	45	20	35
2010	46	20	34
2011	48	19	33
2012	50	19	31

Table 1 shows that the probabilities of two categories (-1 and 0) decrease over years. However, as the year value increases, the estimated probability of the net victory reference (1) slowly increases.

Regarding the equation, my model shows that for victory coefficient ($\beta_v = 0.07$), defeat coefficient ($\beta_d = 0.06$), and net victory coefficient ($\beta_n = 0.08$), that a change in year associated with an increase in predicted value is relatively small. On average, my entire model suggests that a unit change in the year increases the log odds of victory, defeat, and net victory references. As I look at estimated probability from the earliest year to the latest year, mentioning victory increases from 41 percent to 54 percent, followed by 31 percent to 43 percent in mentioning defeat, and from 36 percent to 50 percent for net victory. These probabilities suggest that metal bands are more likely to tell victory than defeat. If victory is mentioned more, then the attitude of the bands might be favorable toward war.

The trend of public opinion toward war (Americans and International publics) indicates relative positivity in decline during the interval 2002 – 2012. Most people do not expect encouragement of the idea of war and, because of this skepticism; war is generally something to refuse in many respects. In the case studied here, it seems likely that attitudes of metal bands are incompatible with the majority of public reaction. This attitude could be associated with the rebellious ideology of metal bands. The fact that metal bands are more likely to mention victory is presumably a representation to promote a different consciousness with respect to war.

However, I also have observed that, in my model, when the probability increases relatively from the earliest to the latest years, there is no huge change in my predicted value and the effect is also not very strong in every year. Also, my model indicates that the chi square of all references is ($\chi^2_{\text{victory}} = 0.56$, $\chi^2_{\text{defeat}} = 0.58$ and $\chi^2_{\text{net victory}} = 0.80$), statistically less than critical value of 3.8 ($p = 0.05$). This indicates that there is no significant association between year and additional mentions of specific war outcomes. I do not have enough evidence to show a significant increase of victory or defeat with respect to years. Because my actual data does not support my hypothesis, I fail to reject the null hypothesis (H_0).

CHAPTER 6. CONCLUSION

I believe the number of mentions of specific war outcomes (victory and defeat) increases as years increase. However, I accept the null hypothesis because my model indicates that the chi square (χ^2) is less than the critical value of 3.8 ($p = 0.05$). In fact, the results of my observation differ from my expectations.

The result of estimated probability calculations suggesting that songs are more likely to mention victory than defeat seems to be correct over years. However, the release year is not a good predictor for affecting a large change in my predicted value. The effect of more mentions of victory or defeat is relatively small in every later year since the coefficients (β_i) of all scales are also small. Also, the reliability of my result has restrictions since the proportion of my data set is small ($n = 69$).

In addition, there should be other variables in addition to release year that I did not account for in this observation, and they might contribute different significant effects associated with my response variable. Some such variables that come to mind are heavy metal subgenres (thrash metal, speed metal, death metal, doom metal, folk metal, power metal, symphonic metal, gothic metal, or progressive metal) or activism of metal bands (religious metal bands or secular metal bands). Metal subgenres can tell if any metal bands with specific subgenres might affiliate with more mentions of specific war outcomes. The information also can report a list of the greatest interest and the least interest subgenres in war-themed songs and suggest which of them particularly corresponds to mentioning the outcome of war. Activism of metal bands might suggest whether a greater occurrence of mentions of specific war outcomes is more likely to be associated with secular or religious metal bands. This idea might be also expanded to see

if the commercialized cultures of metal fans and metal fans' religious values affect the way metal bands portray the outcomes of war.

Future research probably should investigate whether mentioning war outcomes is a representation of metal bands' attitudes towards war. If public opinion is one of the potential references affecting the bands' reactions, I would say that speaking defeat is a presentation of unfavorable attitude regarding war because public opinion in many respects shows relative positivity in decline toward war. By saying defeat, the bands might be skeptical about the realm of war. On another occasion, public reaction can also indicate support for war, even giving greater support to particular wars. I can say that mentioning victory presumably represents an optimistic viewpoint that metal bands are more likely to support the positive outcome of war, for example, to overthrow oppressive regimes. By describing victory, the bands might indicate their favorable attitudes toward war. Finally, it is possible that mentioning defeat or victory does not tell anything that can represent the attitude of metal bands toward war.

APPENDIX A. COLLECTION OF WAR THEME SONGS

No	Song	Release Year	Band	Album	Label	Country of Origin
1	Declaration Day	January 12 th , 2004	Iced Earth	The Glorious Burden	Steamhammer Records	US
2	Valley Forge	January 12 th , 2004	Iced Earth	The Glorious Burden	Steamhammer Records	US
3	Water Loo	January 12 th , 2004	Iced Earth	The Glorious Burden	Steamhammer Records	US
4	The Devil to Pay	January 12 th , 2004	Iced Earth	The Glorious Burden	Steamhammer Records	US
5	Hold at All Cost	January 12 th , 2004	Iced Earth	The Glorious Burden	Steamhammer Records	US
6	High Water Mark	January 12 th , 2004	Iced Earth	The Glorious Burden	Steamhammer Records	US
7	War and Power	2005	Malicious Death	War and Power	Disentertainme nt	Finland
8	On the Eve of Battle	February 2005	Slechtvalk	In the Dawn of War	Whirlwind Records	Netherlands
9	Primo Victoria	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
10	Reign of Terror	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
11	Panzer Battalion	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
12	Wolf pack	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
13	Counter Strike	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
14	Into the Fire	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
15	Purple Heart	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
16	Stalingrad	March 4 th , 2005	Sabatón	Primo Victoria	Black Lodge Records	Sweden
17	Anti-Tank (Dead Armor)	November 11 th , 2005	Bolt Thrower	Those Once Loyal	Metal Blade Records	UK
18	Ready for War	June 27 th , 2006	Jungle Rot	War Zone	Crash Music Inc.	US
19	Atterno Dominatus	July 28 th , 2006	Sabatón	Atterno Dominatus	Black Lodge Records	Sweden
20	Rise of Evil	July 28 th , 2006	Sabatón	Atterno Dominatus	Black Lodge Records	Sweden
21	We Burn	July 28 th , 2006	Sabatón	Atterno Dominatus	Black Lodge Records	Sweden
22	Angels	July 28 th , 2006	Sabatón	Atterno	Black Lodge	Sweden

23	Calling Back in Control	2006 July 28 th , 2006	Sabatón	Dominatus Atterno Dominatus	Records Black Lodge Records	Sweden
24	Light in the Black	July 28 th , 2006	Sabatón	Atterno Dominatus	Black Lodge Records	Sweden
25	Nuclear Attack	July 28 th , 2006	Sabatón	Atterno Dominatus	Black Lodge Records	Sweden
26	Sword of Glory	August 29th, 2006	Motorhead	Kiss of Death	Sanctuary Records	UK
27	Behind the Enemy Line	November 17 th , 2006	Born from Pain	War	Metal Blade Records	Netherlands
28	War, War, War	July 2007	After the Bomb	Spoils the War	Sjakk Matt Plater	Canada
29	Relentless					
30	Stop at Nothing					
31	Rise and Revolt	2008	Anoxia	If You Want Peace, Prepare for War	The Wolfpack Syndicate	UK
32	Forlorn Skies	January 25th, 2008	Heaven Shall Burn	Iconoclash	Century Media Records	Germany
33	Total War	February 5th, 2008	War Bringer	War Without End	Century Media Records	US
34	Killing Season	April 29th, 2008	Testament	The Formation of Damnation	Nuclear Blast	US
35	Ghost Division	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
36	40:1	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
37	Unbreakable	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
38	Cliffs of Gallipoli	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
39	Talvisota	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
40	Panzerkampf	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
41	Union (Slopes of St Benedict)	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
42	The Price of a Mile	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
43	Fire Storm	May 30 th 2008	Sabatón	The Art of War	Black Lodge Records	Sweden
44	War	June 16th,	Judas Priest	Nostradamus	Columbia	UK

45	When the Eagle Screams	2008 August 26th, 2008	Motorhead	Motorizer	Records Steamhammer Records	UK
46	Heroes					
47	Under A Darkening Sky	April 24th, 2009	God Dethroned	Passiondale	Metal Blade Records	Netherlands
48	No Man's Land	April 24th, 2009	God Dethroned	Passiondale	Metal Blade Records	Netherlands
49	Passiondale	April 24th, 2009	God Dethroned	Passiondale	Metal Blade Records	Netherlands
50	No Survivors	April 24th, 2009	God Dethroned	Passiondale	Metal Blade Records	Netherlands
51	Behind the Enemy Line	April 24th, 2009	God Dethroned	Passiondale	Metal Blade Records	Netherlands
52	Heldenbrief	February 2010	XAP3A	War	Lower Silesian Records	Russia
52	Leibstandarte	February 2010	XAP3A	War	Lower Silesian Records	Russia
54	Panzer Fuhrer	February 2010	XAP3A	War	Lower Silesian Records	Russia
55	Eastern Front	February 2010	XAP3A	War	Lower Silesian Records	Russia
56	Russian Warrior	February 2010	XAP3A	War	Lower Silesian Records	Russia
57	In the Flame of rage	February 2010	XAP3A	War	Lower Silesian Records	Russia
58	Coat of Arms	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
59	Midway	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
60	Uprising	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
61	Screaming Eagle	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
62	The Final Solution	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
63	Aces in Exile	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
64	Saboteurs	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
65	Wehrmacht	May 21 st 2010	Sabatón	Coat of Arms	Nuclear Blast	Sweden
66	Battle Hymn	November	Manowar	Battle Hymn	Magic Circle	US

67	For Victory or Death	26 th , 2010 March 23rd, 2011	Amon Amarth	MXXI Surtur Rising	Music Metal Blade Records	Sweden
68	No one Will Stand	June 17th, 2011	Sepultura	Kairos	Nuclear Blast	Brazil
69	Anti-Tank (Dead Armor)	November 11th , 2005	Bolt Thrower	Those Once Loyal	Metal Blade Records	UK
70	W.A.R	January 2012	Dark Fury	W.A.R	Lower Silesian Stronghold	Poland

APPENDIX B. SONG SCORES

No	Song	Year	Victory (V)	Defeat (D)	(V - D)
1	Declaration Day	2004	1	0	1
2	Valley Forge	2004	1	0	1
3	Water Loo	2004	0	1	-1
4	The Devil to Pay	2004	1	1	0
5	Hold at All Cost	2004	0	0	0
6	High Water Mark	2004	1	0	1
7	War and Power	2005	0	0	0
8	On the Eve of Battle	2005	1	0	1
9	Primo Victoria	2005	1	1	0
10	Reign of Terror	2005	0	0	0
11	Panzer Battalion	2005	1	0	1
12	Wolf pack	2005	0	0	0
13	Counter Strike	2005	0	1	-1
14	Into the Fire	2005	0	0	0
15	Purple Heart	2005	0	0	0
16	Stalingrad	2005	0	1	-1
17	Anti-Tank (Dead Armor)	2005	0	1	-1
18	Ready for War	2006	1	0	1
19	Atterno Dominatus	2006	0	1	-1
20	Rise of Evil	2006	0	1	-1
21	We Burn	2006	0	0	0
22	Angels Calling	2006	0	1	-1
23	Back in Control	2006	1	0	1
24	Light in the Black	2006	1	0	1
25	Nuclear Attack	2006	0	0	0
26	Sword of Glory	2006	1	0	1
27	Behind the Enemy Line	2006	0	0	0
28	War, War, War	2007	1	0	1
29	Relentless	2007	1	0	1
30	Stop at Nothing	2007	1	0	1
31	Rise and Revolt	2008	1	0	1
32	Forlorn Skies	2008	0	1	1
33	Total War	2008	0	0	0
34	Killing Season	2008	1	0	1
35	Ghost Division	2008	0	0	0
36	40:1	2008	0	0	0
37	Unbreakable	2008	1	0	1
38	Cliffs of Gallipoli	2008	0	0	0
39	Talvisota	2008	1	0	1
40	Panzerkampf	2008	1	1	0
41	Union (Slopes of St Benedict)	2008	0	0	0
42	The Price of a Mile	2008	0	1	1
43	Fire Storm	2008	0	1	1

44	War	2008	1	1	0
45	When the Eagle Screams	2008	0	0	0
46	Heroes	2008	0	1	-1
47	Under A Darkening Sky	2009	0	1	-1
48	No Man's Land	2009	1	0	1
49	Passiondale	2009	1	0	1
50	No Survivors	2009	1	1	0
51	Behind the Enemy Line	2009	0	1	1
52	Heldenbrief	2010	0	0	0
53	Leibstandarte	2010	1	0	1
54	Panzer Fuhrer	2010	0	1	-1
55	Eastern Front	2010	0	1	-1
56	Russian Warrior	2010	0	1	-1
57	In the Flame of rage	2010	0	1	-1
58	Coat of Arms	2010	1	1	0
59	Midway	2010	1	0	1
60	Uprising	2010	0	0	0
61	Screaming Eagle	2010	0	1	-1
62	The Final Solution	2010	0	0	0
63	Aces in Exile	2010	1	0	1
64	Saboteurs	2010	1	0	1
65	Wehrmacht	2010	0	0	0
66	Battle Hymn	2010	1	0	1
67	For Victory or Death	2011	1	1	0
68	No one Will Stand	2011	1	0	1
69	W.A.R	2012	1	0	1

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