King Diamond

A concept album fanzine.





Who is King Diamond?





King Diamond, aka Kim Bendix Petersen, is a 68 year old Danish metal musician. He is best known for his solo work under the King Diamond moniker, as well as his work in the band Mercyful Fate.

As a follower of LaVeyan Satanism, King Diamond takes his interest in the occult very seriously, which translates into his lyricism. These lyrics find themselves apart of a larger narrative, with much of his discography fitting into themes about the occult in the form of several concept albums. These concept albums are best to be thought of as the musical equivalent of a 70s thriller film; a dark story from start to finish that likely will make you uncomfortable or intrigued (maybe even both!), with nothing bordering into the typical death metal lyricism territory that outsiders assume when it comes to metal music.

This zine will give in-depth summaries of the plots of King Diamond albums, giving you an idea of what is going on in the background behind the music! King's music is so exciting for me in this moment in my life, and I thought that I would share the joy with everyone else. I hope you enjoy <3







FATAL PORTRAIT (1986)

Fatal Portrait is only partially a concept album. Side A of the album as well as the final track on side B are a part of one story: King sees a girl from within the flame of every candle he burns telling him of a name: Jonah ("The Candle"). King finds a book in his attic, and feels compelled to speak this rhyme that is found within the odd, dusty book; it results in the girl being freed from within the candle, and tells King that he should listen to her story ("The Jonah").

The girl reveals that her name is Molly, and that her mother locked her in the attic of their home when she was 4 years old; she ended up dying as a result of the neglect. Her mother was convinced that she could make herself immortal by painting Molly's portrait, and began the work to complete it. Molly was able to come to life from within the portrait, and speak to her mother, letting her know that she too would feel her pain. Her mother burned the portrait in response, and Molly was forced to haunt her mother as a ghost following this action ("The Portrait"). As a result, Molly's mother goes insane and is forever taunted by her dead daughter ("Haunted").



ABIGAIL (1987)

Abigail is a concept about Abigail LaFey, the stillborn daughter of Count de LaFey and his wife, and her possession efforts. This is considered by many to be King Diamond's best album.

In the summer of 1845, Miriam Natias and Jonathan LaFey travel to the mansion that Jonathan inherited. When they arrive, they are warned by 7 horsemen that they should go back, as "18 will become 9." Jonathan dismisses them, and they ride off with a warning that "someday you'll need our help, my friend." Jonathan is stuck on this warning, despite his dismissal ("Arrival"). Both Jonathan and Miriam arrive at the mansion and notice that it has been left untouched for a very long time. They spend the evening lighting candles and cleaning, and eventually go to bed. A moving shadow around the house 'comes alive' ("A Mansion in Darkness").





The shadow is revealed the following night to be the ghost of Count de LaFey, who gets Jonathan's attention by making the room cold while Miriam sleeps. He brings Jonathan down to the family crypt where Abigail is buried, and explains how she was stillborn. The Count explains that Jonathan must kill his wife, as Abigail has possessed her ("The Family Ghost"). It is then revealed how Abigail came to be: Count de LaFey learned that his wife was cheating on him, and that their child was not his. He did not want this child inheriting the mansion or any of his possessions when he passed, and in a fit of rage, he pushed his wife down the stairs on the 7th of July, 1777, snapping her neck and causing the fetus to become stillborn. The Count mummified the stillborn fetus of Abigail in the family crypt ("The 7th Day of July 1777"). The evidence that Abigail has awoken becomes apparent: their dining table is set for three, and both Jonathan and Miriam begin to argue with one another over the appearance of a cradle, which neither of them placed in the home: it was placed by Abigail ("Omens").

ABIGAIL (1987) Pt. 2

Shortly after, Jonathan realizes that Count de LaFey was correct: Miriam is possessed by Abigail, as she appeared pregnant, and the bump grew significantly over a short period of time. Jonathan realizes that The Count was right, and he must do something about it (“The Possession”). Jonathan begins attempting to communicate with Abigail through his wife, and Abigail claims that Miriam is dead.

In a moment of lucidity, Miriam tells Jonathan to throw her down the stairs like the Count did to his wife. Jonathan attempts to get Abigail, through Miriam, to come down into the crypt so that she can be reborn in the same place her body is buried (“Abigail”). Miriam, possessed by Abigail, pushes Jonathan down the stairs, seemingly killing him. Miriam, in pain, dies in childbirth, giving birth to the child. The born baby is found by the Horsemen eating the mummified body of the original Abigail in the crypt. The Horsemen take the reborn Abigail away (“Black Horsemen”). In the albums introduction, narrated by one of the horsemen encountered by Miriam and Jonathan, the only way to prevent Abigail from coming back is to drive nails through both of her knees, arms, and hands, as well as her mouth, which the Horsemen do to conclude the story, and prevent Abigail from returning (“Funeral”).



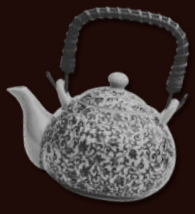


"THEM" (1988) pt. 1

"Them" is part one of a two part concept album story in which King Diamond himself plays the protagonist. Part two continues with the next album *Conspiracy*, which comes out in 1989.

The album begins with some unknown voices ("them") talking about how an older woman has returned in a wheelchair, referring to the house on the cover of the album. They explain how she is faking it, and praise her tea-making skills. The track pivots to a woman's voice, shifting perspective.

It appears to be King Diamond's mother, who says that him and his sister Missy should treat their grandmother with kindness, as she has been on vacation for a long time, a nice way of saying spending time in a mental asylum. King's mother criticizes him, saying to "Stop playing that thing," referring to the eerie piano noises playing in the background, and insists on him answering the door ("Out from the Asylum"). King helps his grandmother up to her attic room, and tells her about the teapot that his sister Missy found. He asks about her experience on "vacation", and she refers to "them" and how "they" are alive. King questions this, and she dismisses him entirely ("Welcome Home"). King wakes up that night hearing laughter, finding his grandmother alone speaking to invisible entities; after seeing teacups floating, his grandmother tells him to forget what he saw ("The Invisible Guests"). His grandmother wakes him up the following night to tell him the history of the house that they are staying in: the House of Amon. He watches his grandmother cut his sleeping mother's hand with a knife while she lays asleep in his grandmother's rocking chair. His grandmother takes the blood and puts it into the teapot, telling King that the teapot is what awakens "them" and sets "them" free ("Tea"). King later finds his mother growing weaker as the days pass. His sister Missy begs him to call for help, but he rejects it and cuts the phone line as a result of the tea that he drank with his grandmother ("Mother's Getting Weaker").

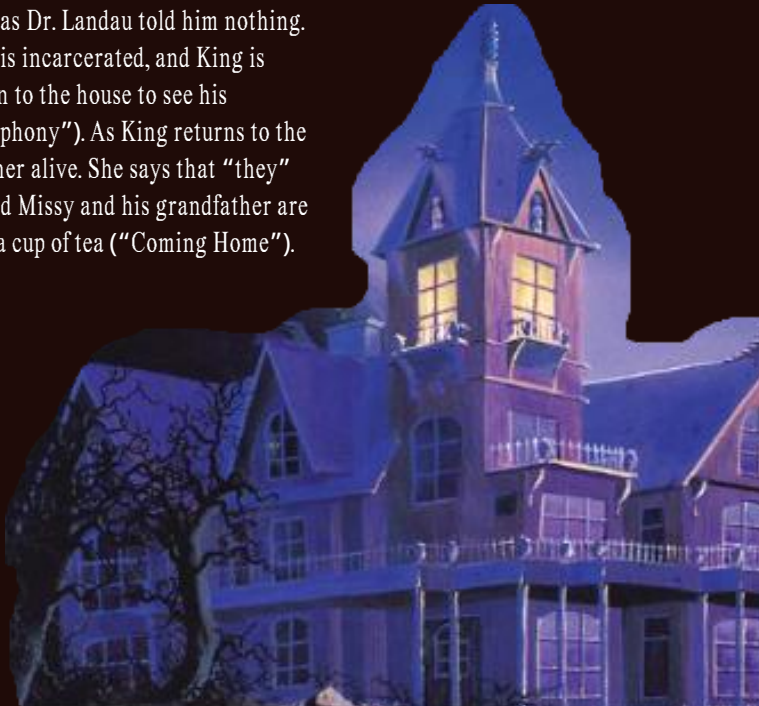


"THEM" (1988) pt. 2

On a later Monday night, King finds his sister Missy telling his grandmother that they should do something about their mom and her failing health. Their grandmother attacks her, and Missy breaks the teapot "Amon", angering "them" ("Bye, Bye Missy"). "They" chop up Missy with an axe out of anger and throw her in the fireplace ("A Broken Spell"). King expresses his anger at his grandmother, kills her, and runs away. He does not get far however, as he faints, hearing "them" call for him to return ("The Accusation Chair" and "Them").



The next morning, the police and an ambulance arrive at the house. King gets questioned by a doctor known as Dr. Landau, and as he and the police do not believe what really transpired. His grandmother was found with a slit throat, and he of course would be blamed for this, alongside the fact that his sister is missing. Throughout this experience, King hears "them" over and over. Dr. Landau asked him to explain what happened, and as King predicted, he was not believed. He was shipped off to an asylum, and he heard no information on what happened to his mother as Dr. Landau told him nothing. Some time passes while King is incarcerated, and King is released. He vouches to return to the house to see his grandmother ("Twilight Symphony"). As King returns to the house, he finds his grandmother alive. She says that "they" have been waiting for him, and Missy and his grandfather are both upstairs; she offers him a cup of tea ("Coming Home").



CONSPIRACY (1989)

Conspiracy is a continuation of the storyline of "them" following King's release from the asylum and subsequent return to the house with his grandmother.

The album opens with King expressing how much he misses his dead sister Missy, begging for her return. He senses the returns of spirits, but they end up just being "them" and not his sister. As heir to the house (known as the House of Amon), he has leverage over "them". ("At the Graves"). King makes a deal with "them", giving away the House of Amon in exchange for the opportunity to see his sister Missy again ("Sleepless Nights"). King later attends therapy sessions with Dr. Landau, the doctor that sent him away previously in "*Them*". He lies to Dr. Landau, stating that he no longer hears "them" and is clear-minded and healthy. Landau says that gives him the okay to bring his mother by to visit him. That night, he furiously cleans the house in preparation for his mother's visit ("Lies"). King wakes up in the middle of the night and sees his sister appearing at the end of his bed, warning him that "something is coming." She says little else despite his prompting, other than that she will let him know of what she is warning him of in a dream ("A Visit From the Dead"). After falling back asleep, King sees what Missy was referring to: Dr. Landau plans to marry his mother. King is furious, waking up in a cold sweat and stressed ("The Wedding Dream").



King invites his mother into the house when she arrives, but insists that Dr. Landau not accompany her. On the side, Dr. Landau gives his mother something as "something might go wrong inside." As they enter the house, King confesses that he sees Missy and still hears "them", telling his mother not to tell anyone else what he told her. It is revealed that Dr. Landau gave King's mother a syringe of sorts with something to knock him out with, and he is injected by his mother upon his confession. King collapses ("'Amon' Belongs to 'Them'"). King is left passed out on the floor of the house. In the meantime, Dr. Landau and King's mother head to a priest, Reverent Sammael. They convince Sammael that King is possessed and could corrupt them. When they return, King's mother expresses that it will be "heaven" when King is gone ("Victimized"). As they return, Dr. Landau and the Priest discuss the details of how to deal with King: they decide to burn him in a coffin and bury him with his sister, Missy ("Let It Be Done"). King promises to haunt his mother from beyond the grave ("Cremation").

"THE EYE" (1990)



"The Eye" is a concept about witchcraft set in the 17th century (1600s) that uses real historical examples within it.

The album is entirely from the narrator's point of view. They explain how they discover a necklace called "The Eye" (like the one on the album cover) and are able to look back in time to see things happening in the 17th century ("Eye of the Witch").

The following track shows a scene in which a woman named Jeanne D'basson is being interrogated by judge La Reymie for witchcraft, who is based on Nicolas de La Reynie, a real prosecutor during the witchcraft period in 17th century France. Despite her protests that she did not do anything that she was accused of, La Reymie persists with the inhumane torture ("The Trial (Chambre Ardente)"). Jeanne is then brought up a hill to be burned at the stake ("Burn"). The story pivots, where the narrator explains how they see, through the necklace, two girls playing who discovered the necklace in the 17th century. One of the girls is traumatized by what she sees when she looks into the eye, and the narrator explains how she would be still having fun had she not done what she did ("Two Little Girls"). Side B of the record pivots to a specific story: a nun by the name of Madeleine, based off of the story of the real 18-year old Madeleine Bavent. Madeleine is assaulted by the priest of the convent Father David. After discovering the necklace, she puts it on. Madeleine realizes its potential, and uses it to take revenge on him. Father David dies after looking into the eye shortly after ("Into the Convent"). Not long after, Father David is replaced by Father Picard. Picard invites Madeleine and three other nuns to do "private communion" with him on Sunday, and gives them wine laced with an unknown white powder. As a result, they have "lust in their eyes" and are fully in the control of Father Picard ("Father Picard"). Madeleine carries on with her usual tasks, but feels a bit unusual, and hears screams and moans in the prison area, feeling discomfort with the bible as it reminds her of the experiences with Father Picard ("Behind These Walls"). Madeleine is later invited to a meeting with Father Picard and other priests, as well as the other nuns who have met with Father Picard. Her and the other nuns, with the assistance of Father Picard and the other priests, murder a baby by nailing it to a cross using a hammer and nails ("The Meetings"). It is revealed that Father Picard was delusional, and all of the nuns, including Madeleine are arrested in 1642 for their participation in the sacrifice ("1642 Imprisonment"). The narrator concludes by explaining the powder he wields with the necklace and the power to look back, explaining how only he can use it.

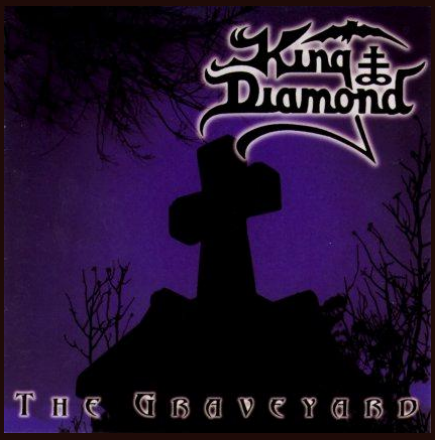
THE SPIDER'S LULLABYE (1995)



This album is only partially a concept album, with tracks 7 through 10 forming the story connected to the album cover.

The plot revolves around a man named Harry who lives alone in the countryside in an undisclosed space. He, as one may predict from the album's title, is absolutely terrified of spiders.

Harry realizes how debilitating his arachnophobia is, and seeks the help of a doctor who may be able to help him get over his fear of spiders ("The Spider's Lullabye"). Some time passes, and Harry discovers an ad in the newspaper for a place called Devil Lake Sanitarium. The Sanitarium is advertising that they can cure any phobia. Without second thought (or even questioning the name of the Sanitarium) Harry travels immediately there to seek the help of the doctors there. Harry meets Dr. Eastmann, who reassures him of the success of the Sanitarium, and asks him to sign a "special paper" so that he has full freedom to do what is necessary to help Harry. It is unknown if Harry actually read what this paper entailed; he was desperate to be free from his fear of spiders. After signing, Dr. Eastmann lets him know that he will go to Room 17, which he says is the "whitest room," again reassuring him of the success of their phobia treatment ("Eastmann's Cure"). Harry is brought into Room 17, and is strapped down to the table. Harry realizes that there is no way to contact a nurse or Dr. Eastmann from the room; he is stuck, and begins to have second thoughts. Dr. Eastmann and a nurse enter the room with a box full of spiders. The nurse reassures him that everything is fine, and to trust Dr. Eastmann. They spend the rest of the night letting out spiders to crawl over Harry, who is shocked. One spider eventually lays eggs in the back of Harry's neck. The next morning, Harry felt a pain in his neck, and tells Dr. Eastmann, who dismisses him. Harry later dies as a result ("Room 17"). Harry's body is brought to the morgue, and it is revealed that Dr. Eastmann was being negligent (shocker). Harry had died likely of a heart attack. The spiders infest the morgue, making home in the bodies of the other dead at the Devil Lake Sanitarium ("To The Morgue").



THE GRAVEYARD (1996)

This is another King concept album, this time about King being imprisoned for getting revenge on the mayor, who he works for in this story. The intro track begins with narration from King, who clearly has gone insane and is present in a graveyard. He explains how his "head hurts" but there is no explanation for this; it is however, a bit of foreshadowing ("The Graveyard").

The story technically begins with King present in an asylum known as Black Hill Sanitarium. He expresses how being in the Sanitarium is what is driving him insane, implying that he wasn't put there on the basis of insanity in the first place. He realizes that he needs to escape. ("Black Hill Sanitarium"). King kills the night nurse who brings him his nightly pills, steals her keys, and runs off to the graveyard ("Waiting"). King, shortly after taking residence in the graveyard, kills anyone who comes in, and mentions a legend of how the heads of those decapitate in a graveyard maintain the souls of those who died ("Heads On The Wall"). His insanity leads him to feel the need to kidnap a girl named Lucy ("Whispers"). King begins tracking Lucy's every move and learning her schedule, eventually kidnapping her with the promise of bringing her back to her father. He says that she was the one that he was "supposed to have hurt" implying that he was locked away for something relating to Lucy ("I'm Not a Stranger"). King expresses that Lucy's father's name is Mackenzie, and as a part of an unstated plan as a part of developing insanity, he digs 7 graves with headstones that read "Lucy Forever" ("Digging Graves"). King then explains who Mackenzie is, and why he is relevant: Mackenzie is the mayor of the town, and he is implied to have been the one to have molested his daughter Lucy, pinning it on King because he witnessed it happen as an employee of the Mayor. King calls up Mackenzie, asking him to meet him in the graveyard at midnight to get Lucy back ("Meet Me at Midnight"). King convinces Lucy to get into a coffin, and buries her alive in one of the seven graves, and she calls out asking for her father ("Sleep Tight Little Baby" and "Daddy"). Mackenzie arrives, and King blindfolds him, asking him to dig up one of the seven graves to try and find his daughter. Despite getting the right one, King knocks him out, ties him up, and begins to dig up Lucy. He then interrogates Mackenzie for what he did to his daughter ("Trick or Treat", "Up From the Grave", and "I Am"). Later, Lucy disloges part of the broken window of the chapel in the graveyard, causing glass to fall down and decapitate King. King calls out to Lucy, and Lucy picks up King's decapitated head and puts it in her backpack, leaving ("Lucy Forever").

VOODOO (1998)

Voodoo is a concept album about a fictional case of possession in Louisiana in 1932. Similarly to *Abigail*, the album centers the life of a couple, Sarah Lafayette and her husband David and their experience with the Louisiana version of Haitian Vodou.

Sarah Lafayette, pregnant with her first child, is sleeping in bed with her husband David one night. The two recently moved into a house north of Baton Rouge in Louisiana with her grandfather. David, wide awake, hears drums in the distance, making him uncomfortable. Sarah wakes up and questions what is wrong ("Louisiana Darkness"). The house that Sarah and David moved into, known as the "LOA" house, is said to have been inhabited by Jean le Noir, a voodoo priest, who was killed by someone named Bocor. He continues to haunt the house following his death ("'LOA' House"). "Loa" is the word for spirit in the diasporic versions of Haitian vodou, of which the Louisiana version is part of, making the house a house of spirits. Part of the "old colonial" home that Sarah and David moved into included a graveyard, as well as a servant, named Salem. Unknown to them, Salem is a practitioner of voodoo ("Life After Death"). Late one night, a young girl named Lula Chevalier is possessed in a small building just off the path of the family's graveyard by a deity, Damballah ("Voodoo"). After significant disruptions of the voodoo drums night after night, the Lafayettes meet and discuss with their butler, Salem, that they need to destroy the graveyard to stop this ("A Secret").



Salem, distraught by this, goes to consult a man named Doctor le Croix in the Lafayette graveyard at night. After telling him of their plan, le Croix suggests that Salem goes to Madame Sarita's boutique to pick up something called "Goofer dust", which will involve the Lafayette's in voodoo, in an attempt to kill them. Salem gets some graveyard dirt from the cemetery, and heads inside ("Salem"). Salem begins cooking eggs, mixing in the graveyard dirt with them to feed to Sarah, David, and the grandfather. David later develops the flu, but Salem is unable to feed Sarah the eggs, as she is dealing with morning sickness from the pregnancy ("One Down Two to Go"). David gets worse, and Sarah's grandfather is stuck lying down from the illness, unable to get up. Sarah asks Salem about this, and he explains the story of the land that they inhabited: The land is a voodoo space, and if they do intend to destroy it, they will be killed by spirits. Sarah laughs this off, and says to Salem that she doesn't believe in Ghosts. Salem takes this as a chance to move further with his plans of revenge against the Lafayettes.

VOODOO (1998) pt. 2.

Salem meets with three others at midnight by the cemetery gates. They summon Baron Samedi, one of the spirits of the dead. Samedi tells Salem that he needs a sacrifice, and Salem brings some graveyard dirt inside to put where Sarah is sleeping in order to achieve this (“Sending of Dead”). Salem spreads the “goofer dust” on Sarah, and she wakes up in pain as the spirits enter her. Salem leaves. Her grandfather comes in, and reassures her that he will keep watch of her to make sure that she is ok, not knowing what is going on (“Sarah’s Night”). Sarah’s grandfather realizes that something is wrong and calls up a priest by the name of Father Malone. He attempts to assist Sarah (“The Exorcist”). Father Malone fails to perform the exorcism on Sarah (“Unclean Spirits”). Lula, the girl, brings a nailed cross associated with Baron Samedi to Sarah, and in her possessed state, begins to beat Father Malone with the nailed cross. Sarah’s grandfather comes in and begs her to stop, her listening eventually. He calls the police (“Cross of Baron Samedi”). When the police arrive, the policeman says to Sarah’s grandfather that there used to be a servant on the lands by the name of Salem, but he had died many years ago., and was buried in the graveyard on their property (“If They Only Knew”). Some time passes, and the Lafayettes leave a hospital and Louisiana as a whole to an undisclosed location. It is revealed that Salem is the narrator. He says that Sarah gave birth to her child, and her child was speaking the “strangest” language, implying that the possession left an impression on her child.

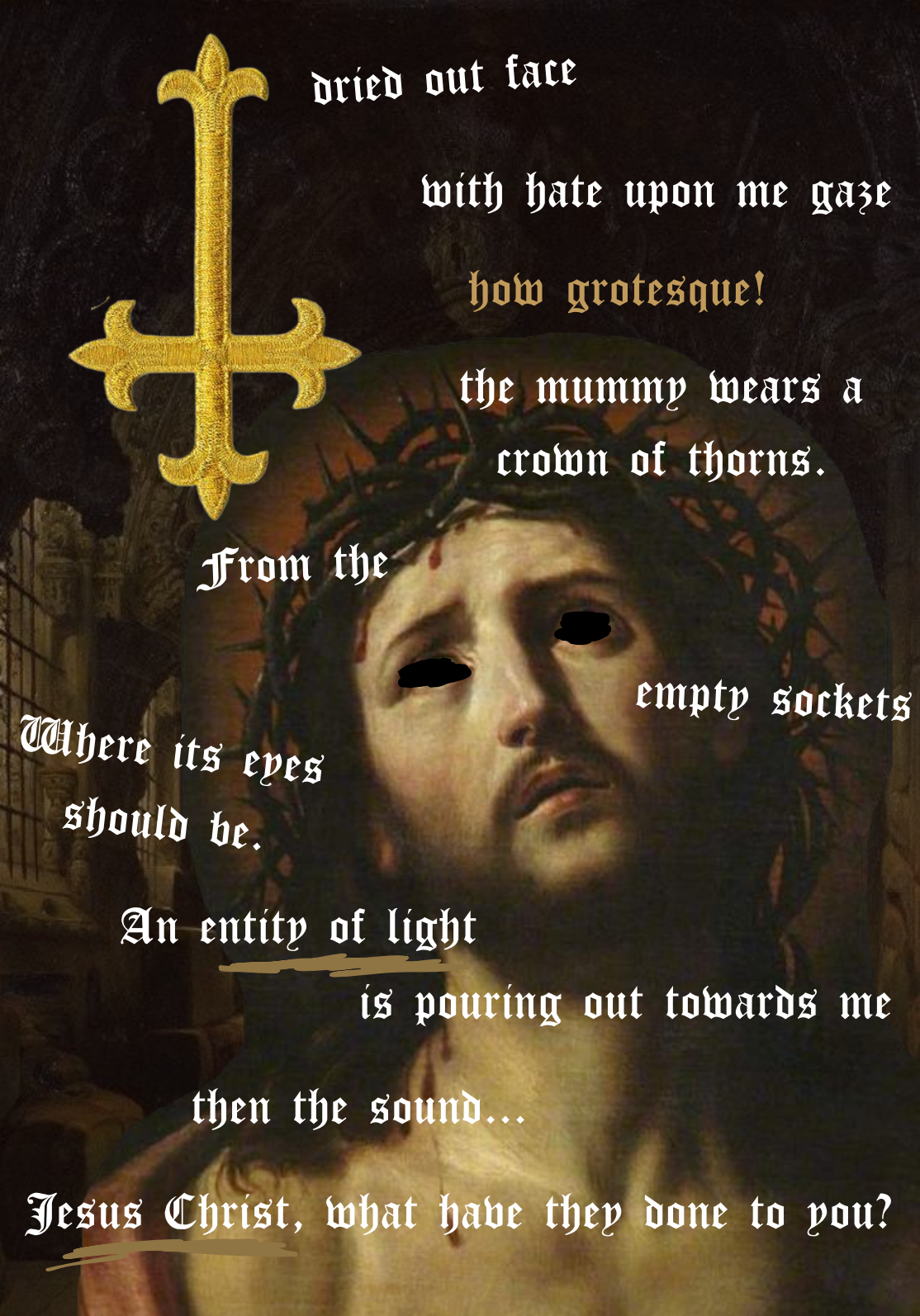




HOUSE OF GOD (2000)

The album begins with a short summary seemingly describing the marriage of a man who moved to southern France, whose description sounds a fair amount like that of Jesus Christ. Much like previous King Diamond intro tracks, it is likely a summary of the plot of the record ("Upon the Cross"). The "House of God" that the title is based on is the very real Rennes-le-Chateau in southern France.

A man is riding through a forest in the mountains late at night, exhausted. He sees eyes in the darkness and becomes increasingly more and more uncomfortable. He realizes that they are wolves. One particular wolf stands out to him, with particularly blue eyes ("The Trees Have Eyes"). The wolf spoke to him and told him to follow; he does. The wolf, after quite a bit of a journey, brings him to a church. Above the seemingly empty church's doors is writing that reads, "This Place is Terrible." He instantly becomes uncomfortable ("Follow the Wolf"). The wolf begins to turn, morphing into a woman named Angel; the man falls in love with her immediately, feeling connected to her, and they find home within the church ("House of God"). The man continues his relationship with Angel, spending a lot of time with her. He reflects upon the odd design of the church, such as the gargoyle statues and their positionings, as well as artwork of demons. Most of all however, he notices the Black Devil statue, which Angel kisses on the forehead. The man wonders what the Black Devil thinks of him ("Black Devil"). Angel later confesses to him that she signed a pact a year ago, where she is to guard the church for a year, and then find a replacement. He can either let her go and erase her memory, replacing her as the guardian of the church, or she will die within a week's time. He signs the pact, letting Angel go ("The Pact", "Goodbye"). In his new experience of loneliness in the church, the man begins to go insane and mourn his lost love ("Just a Shadow"). As he descends into madness, he begins to smash the mirrors in the church, injuring himself in the process ("Help!!!"). Shortly after, an area in the floor opens below the church altar, with a set of stairs. The man, out of necessity, descends after hearing the ringing of a bell and a voice below the altar ("Passage to Hell"). He continues through cobwebs, rats, and dust to find the mummified body of Jesus Christ on the inside of a wooden statue of the virgin Mary. Terrified, he runs back up the stairs into the church ("Catacombs"). Light covers the church, and through faces and bodies floating in the light, voices tell the man that God and Satan are their creation, refusing to explain exactly why Jesus Christ was kept below the church aside from the fact that religion keeps humans busy. Terrified and irritated, the man hangs himself to escape ("This Place is Terrible").


dried out face
with hate upon me gaze
how grotesque!
the mummy wears a
crown of thorns.
From the
empty sockets
Where its eyes
should be.
An entity of light
is pouring out towards me
then the sound...
Jesus Christ, what have they done to you?

ABIGAIL II - THE REVENGE (2002)



Following the events of *Abigail* in 1987, *Abigail II - The Revenge* begins with O'Brian, the member of the Horsemen group, declaring that Abigail has returned and also happens to be his stillborn step-sister. It is revealed that O'Brian saved her from being stuck with 7 nails as was declared at the end of *Abigail* previously ("Spare This Life").

Abigail, at 18 years old, stumbles through the forest in a heavy storm and comes across the LaFey mansion. She sees the "Little One", a mummified ghost holding a lantern around the gates to the mansion ("The Storm"). Convinced that she would die from the weather and not make it through the locked gates to the mansion, the "Little One" unlocks the gates, and escaped into the LaFey mansion. Abigail enters the mansion, and is greeted by the LaFey servant, Brandon Henry ("Mansion in Sorrow"). Abigail is guided into a room with a man in a wheelchair who introduces himself as Count de LaFey. Upon seeing her face, asks if he can call her Miriam. She responds, saying that he can call her Miriam, Abigail, or even Lucy. It is revealed that Count de LaFey is actually Jonathan, who survived the fall at the end of *Abigail*. He gets up, steals a lock of hair from her. He heavily implies that she is to provide him an heir ("Miriam"). Abigail, after falling asleep, is woken up by the sound of a child crying for her mother. She heads downstairs to find the "Little One" who reveals that she is her, but from years ago. Abigail is flooded with memories from a young age.

She remembers memories of being six and hearing about Jonathan and the Little One. Upon remembering this, she realizes that she must "break the chain" and save her past self ("Little One"). Abigail, the next morning, asks Henry about the Little One. Henry says never to go into the family crypt for her safety. Later after dinner, Jonathan coaxes Abigail to come up the stairs with him, raping her to guarantee that he gets an heir ("Slippery Stairs"). Abigail, that night, escapes down the crypt and opens up the coffin for the Little One. She finds a necklace, the same one from *The Eye* album, and uses it to kill Brandon Henry, who had come in unannounced ("The Crypt"). The next morning, Jonathan calls out for Brandon Henry, only for Abigail to lie and tell him that he was not feeling well. Later that day, she begins to make him dinner, putting broken glass into the meal to ensure her revenge on Jonathan ("Broken Glass"). Abigail reveals that she fed Jonathan broken glass when he expresses his pain, and slowly begins to cough up blood ("More Than Pain").

ABIGAIL II - THE REVENGE (2002) pt. 2

Abigail reveals that it was O'Brien who saved her and allowed her to survive. Vowing her revenge on Jonathan, she criticizes him, knocks him out with his cane, and lights him on fire with a torch; Jonathan dies from the fire ("The Wheelchair"). As the mansion begins to burn, the spirits of those within it begin to be freed, and Abigail herself also begins to burn ("Spirits"). The fire damages the house, but leaves the crypt underneath untouched. As a result, the Little One continues to live, unable to be freed as Abigail had initially vowed; her revenge on Jonathan clouded her judgement and actions. The Little One cries out for her mother, but she is just crying out for herself ("Mommy", "Sorry Dear").




Oh, Emerencia.
Why
Did
you
Leave
The door
Ajar?



THE PUPPET MASTER (2003)

The album begins with a grim warning of what is to come in the plot: blood, a cellar, and the beginning of a puppet show ("Midnight"). In 18th century Budapest where the plot is set, a couple goes to a puppet show on the evening of Christmas. Both the man and his date, Victoria, realize that some sort of magic is involved with the performance after seeing no strings attached to the puppets, and the little drummer boy puppet appears to be bleeding ("The Puppet Master").

After the show, the man, our narrator, hears voices in his head, telling him to kiss Victoria, and he does. They fall in love, and continue to date for a year. After a year passes, Victoria goes on her own to the same puppet show at the theatre again, but does not return. The man is concerned, and vows to find her ("Magic"). The narrator returns to the theatre and finds a door open leading down to a cellar behind the theatre building. He descends, and finds the Puppet Master's wife, Emerencia, moving with a cart and a knife. He follows her through the streets of Budapest, only to witness her murder a homeless man and take him back to the theatre. In following Emerencia, the narrator realizes that she left the door open behind her. He does not question it and descends. He sees an empty room and wonders where she is, only to be hit on the back of the head and knocked out ("Emerencia"). When he awakes, the narrator finds himself chained in the cellar in the dark. As his eyes adjust, he sees puppets with human looking eyes; he recognizes one of the puppets as having Victoria's eyes, and is heartbroken ("Blue Eyes"). As the Puppet Master returns, the narrator sees occult-like items and begins to panic. The Puppet Master attempts to possess the narrator, and in a fit of rage, the narrator kicks a shelf with jars full of red liquid that, when break upon impact on the floor, appear to be blood ("The Ritual"). The narrator awakens again strapped to a hospital bed, where his body is drained of blood, and his eyes are removed in order to turn him into a puppet; the last thing he sees, while still seeing through his eyes, is Emerencia throwing his body in the garbage ("No More Me"). As he is turned into a puppet, the Puppet Master takes both the narrator and Victoria down from their shelves, injects them with blood so that they can move, and attempts to use magic to test them before the puppet show. The couple attempts to communicate through their eyes, as they cannot speak. After succeeding with his efforts, the Puppet Master puts them both away ("Blood To Walk"). Two weeks pass, and after more training, the Puppet Master again attempts to work on Victoria. In an attempt to possess her, Victoria resists by falling into the shelf with the jars of blood and knocking many over. In punishment, the Puppet Master vows to send her away to a theatre in Berlin ("Darkness").

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The narrator, before Victoria is taken away, attempts to communicate with Victoria to remind her that he loves her. As there has not been blood injected into the life-like puppet she inhabits for some time, she eventually is unable to see him, and is taken away (“So Sad”). A year passes, and the narrator is still at the same theatre in Budapest. The Puppet Master, on the Christmas puppet show, selects the narrator to be the new little drummer boy. Still full of anger about losing Victoria, he plots to mess up deliberately in hopes that he gets sent to be with her. During the performance, he falls and breaks the drum, upsetting the Puppet Master. Considering the narrator’s puppet broken, he sends him away to a shop to be purchased (“Christmas”). 18 years pass sitting in the shop, and he is never purchased; Children are terrified of his human eyes in the puppet, and have no desire to own him. In his time sitting in the shop, he learns that the Puppet Master intends to open up another theatre that will be runs by his children, understanding that he has continued his work for decades at this point. The album concludes with both the narrator and Victoria wondering where each other are, separated by long distance (“Living Dead”).



GIVE ME YOUR SOUL...PLEASE (2007)

In what seems to be purgatory after death, a little girl (adorned in a dress covered in blood) and her brother are distraught, as the brother's soul is being banished to Hell. Upset at this, the sister vows to get a soul free of sin to allow him to come to Heaven with her ("The Dead"). On earth and alive, King Diamond once again returns as a character, narrating the lovely scenery where he lives with his black cat, Magic. Him and his cat are enjoying the outdoors on Never Ending Hill where his house resides beside Devil's Lake; him and his cat eventually retire indoors for the evening to head to sleep ("Never Ending Hill"). As he heads inside with his cat, he begins to feel uncomfortable, and hears a voice calling out "help me" repeatedly, startling him further ("Is Anybody There?"). To ease his discomfort, King turns on the lights in his house. Shortly after this, however, the lights flicker, and shut off completely. His cat, Magic, sees something in the dark, and King lights a candle to investigate. He is then hit in the head by whatever Magic saw in the darkness ("Black of Night"). King, mildly hurt, follows the sounds of footsteps across his house, and stops in front of a mirror. When he looks inside, he doesn't even see himself, but a young girl with a bloody dress standing in the cellar below his house. He asks her why she's there, and gets no response ("Mirror Mirror"). Intrigued, King heads down to the cellar, following a trail of blood. He is attacked by bats; when the bats clear, the girl appears.



The girl tells King that she wants his soul. Terrified, King runs back up stairs and escapes unscathed ("The Cellar"). Exhausted and terrified, King tries to sleep, but realizes that he cant, as the voice of the girl haunts him. She tells him that she will tell him why she is there for his soul if he falls asleep, and he does ("Pictures in Red"). In his dreams, king sees the girl, and learns her story: she was murdered, along with her brother, by her father, who killed himself after killing the both of them ("Give Me Your Soul"). After waking up, King begins to light candles all over his house out of fear. Standing in front of his sink exhausted, the floating head of an old woman appears, and forces him headfirst into the water-filled sink, in an attempt to drown him ("The Floating Head"). Surviving the encounter, King lies in bed cold and terrified, all too aware of the shadows around him ("Cold As Ice"). The candles in his room go out one by one, and the darkness surrounds him ("Shapes of Black"). The girl re-appears, and realizes that King's soul is full of sin, therefore making it not useful for her goals ("The Girl in the Bloody Dress"). She then moves on, at King's request, to the listener's house to find a soul ("Moving On").



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