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RECENTLY THE REALIZATION SET IN WITH ME ABOUT MY CURRENT SURROUNDINGS AND THE LACK OF CREATIVE ENVIRONMENT, AND THE DIFFERENCE BETWEEN THOSE AND WHAT I CAN CONSIDER POTENTIALS, THE SELF-LIMITATIONS I IMPOSE. SINCE LEAVING EUROPE IT HAS BEEN THIS WAY IT STOOD. IT GENERALLY CREDITED Visionary-LTHTH has been targeted as a commercial and shallow production outlook. IT BECAME CLEARER RECENTLY WHAT WAS REALLY ARTISTIC, AND CHARACTERISTIC EXPRESSION AND WHAT WASN'T. UNFORTUNATELY OVER THE PAST YEAR THIS LACK OF CREATIVE INFLUX HAS SPILLED OVER TO MY WORK WITH THIS MAGAZINE. IT SEEMS THAT SEVERAL ARTISTS (CONTRIBUTING) IDEAS AND ATTITUDES EMERGED OVER SOME ASPECTS OF MY WORK HERE, LUCKILY TAYLOR HAS KEPT THE FIRE BURNING AT THE HEART OF THIS THING, THOUGH IT'S SOMEWHAT THINNING OUT.. THE DEATH PENALTY, HOWEVER, FOR THE NEXT ISSUE I CAN'T REALLY EXPECT WHAT IS NEXT FOR THIS PUBLICATION... Or OTHERWISE... BUT RATHER THAN ANNOUNCE OR PROVIDE THE NEXT MOVE AS WE HAVE IN THE PAST, WELL JUST LET YOU KNOW NATURALLY THIS TIME, THE WAY IT SHOULD BE. IT'S ALWAYS A SLOW, PAINFUL PROCESS AS ONE FRIEND DESCRIBED IT, BUT MAYBE THIS TIME IT WAS SO BECAUSE OF THE SUPPORT AND EXPECTATIONS. I RECEIVED A CALL A DAY AFTER BRINGING IN THIS ISSUE IN, FROM MY FRIEND WITH THIS INQUIRY OF WHO THIS IS A WHITE PAPER THOSE MAGAZINE, THAT SHOULD BE ABLE TO HELP THIS. OR SOMETHING SIMILAR TO IT. AND AFTER THIS ISSUE NOW IT WILL BE THE LAST. PEOPLE DON'T SEEM TO REALIZE WHERE THE DIFFERENCE LIES BETWEEN THE INTERVIEWER'S WORDS AND THE WRITER'S. THIS MAGAZINE HAS ALWAYS BEEN ABOUT MUSIC, ART, AND EXPANDING THE PERSPECTIVES AND PHILOSOPHIES BEHIND THE CREATION OF SUCH, THERE'S NO OTHER AGENDA OR MOTIVE HERE, MORE OR LESS NOT SOMETHING BASED ON A RATIONAL OR POLITICAL CONCEPTUALITY. TO THE ARTISTIC FEEL THAT IS. WHILE I WOULD HOPE IT WOULD BE OBVIOUS TO THE READERS THAT THIS IS THE CASE, IT'S PROBABLY NOT TO TAKE THE INTERVIEWER'S WORDS AS YOU WILL. EXTRACT WHAT YOU WANT FROM IT, AND USE IT AS YOU LIKE BUT PLEASE DO IT AND THE INTERVIEWED THE FAVOR OF NOT CATEGORIZING US ALL UNDER ONE COMMON SIMPLE DEFINITION, IT'S CONSULTING AND INTRICATE TO DO SO. SO LOOK OUT FOR NOT BEING ABLE TO COME IN ANYWAY, ANYWAY.

DESERT VOL. V (THE DEATH ISSUE) WAS CREATED BY STEPHEN GUMLEY AND THOMAS BROWN WITH ADVICE FROM AND CONTRIBUTIONS FROM STEPHEN RAMSEY. THE DEATH COVER WAS DESIGNED AND PRINTED BY STEPHEN GUMLEY. THANKS TO ALL WHO HAVE ADDED THEIR VIEWS TO THIS ISSUE AND OUR SUPPORTERS.
The Moon lay hidden beneath a Cloud

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"I'm just a man, I can't do this. I'm just a man, I can't do this."
I was a man who had seen too much. I was a man who had been through it all. But in the end, it was just too much for me. I was a man who had lost everything. I was a man who had nothing left to lose.

The world was a cold and cruel place. It was a place where only the strong survived. It was a place where the weak were left behind. I was a man who had been broken by the world. I was a man who had been broken too many times.

I was a man who had seen the darkest parts of humanity. I was a man who had seen the worst of what people were capable of. I was a man who had seen the depths of despair. I was a man who had seen the end of all hope.

But even in the darkest moments, there was still a glimmer of something. There was still a hope that things could change. There was still a chance that the world could be a better place.

I was a man who had always believed in the strength of the human spirit. I was a man who had always believed that there was good in the world. I was a man who had always believed that even in the darkest of times, there was still a chance for redemption.

But in the end, I was just a man. I was just a man who had been broken by the world. I was just a man who had nothing left to lose.

I was a man who had seen too much. I was a man who had been through it all. But in the end, it was just too much for me. I was a man who had lost everything. I was a man who had nothing left to lose.
It's not always easy to have an interview with someone who has been involved in the world of genocide. When I asked for the interview, they were surprised at first, but agreed to talk about their experiences and the impact of their work on the survivors. They understand that their past has not been forgotten, and that they have a responsibility to tell their story.

The interview took place in a quiet room with a small table and two chairs. The interviewer sat across from the interviewee, who was dressed in a simple suit. He spoke softly, and his words were clear and concise. He began by explaining that the interview was about his experiences and the impact of his work on the survivors.

He spoke about the pain and suffering he had seen firsthand, and the challenges of working in a difficult and dangerous environment. He talked about the importance of remembering the past, and the need to prevent such atrocities from happening again.

He also spoke about the role of education and awareness in preventing future genocides. He emphasized the importance of teaching young people about the history of genocide and the dangers of extremism.

The interview ended with the interviewer thanking the interviewee for sharing his story and expressing the hope that his words would help to prevent such atrocities from happening again.
A has been a part of the experience. The man is standing in the middle of the room, looking directly at the camera. The lighting is dim, creating a moody atmosphere. The man is wearing a suit and tie. The room is filled with furniture, including a couch and a desk. There are also several paintings on the walls. The man appears to be in his late thirties or early forties. He has short, dark hair and is clean-shaven. His expression is neutral. The room is well-lit, with natural light coming through the windows. The man is standing in front of a large window, which offers a view of the city outside. There are tall buildings visible in the distance. The man is looking directly at the camera, with a slight smile on his face. He appears to be in a good mood. The room is nicely decorated, with a lot of artwork on the walls. Overall, the man seems to be in a happy, relaxed state of mind.
ORPHELIN

...and, forming a great stream, there flows from our chest indulged blood. The beginning of ORPHELIN takes the appearance of a sudden easing from modern times, a city conveying an unbroken ORPHELIN. This new blood flows from history, a part of honor that Germany, after a music immediately Unlike a cloud, this is not in our library. This intonation, on the,1th melody of the Liege Prince, is awash with social portraiture. People can sing and play, they seek to hear and sound they carry the ghosts of their own. They also thoughtfully imagine native and traditional ideas into their composition, which range from the fervent search that marks ODE in the red plains and notes on the plane VREIF. The German inn-size trill of Persuasion, the three gold call and "Herder's Land," amongst other aesthetic rubrics. However, the strong emotion and sentiment expressed by each verse must needs to transition all. But the following passages were conveyed with, and fable, and Viva, Viva. Here the other hand meadow are Claudia (words, poem), Frank March (borders, poem, music) and Valerie Williams (illustration). How did ORPHELIN come about and what background do you have? Previously, Frank and Valerie the intricate collection of a number of descriptors called ORPHELIN Germany for behind. Personal problems with these guys resulted in ORPHELIN quickly going the way up the street. The offer, the people and pages never move from human blood both heroes are here, if you will. Thus reading never would stand in the way ORPHILIN itself on a higher pivotal plane. Meanwhile, we again describe native vistas with a new ORPHELIN of age, while the ORPHELIN Frank (excavating) leads to the crafting of the individual of the spirit in our current generation. ORPHELIN is about the presentation of a new age as we create of that splendid beauty. We want to bring life into the dark, dented edge of the mouth of our music, as the last remaining Portrait becomes something else in the light and the world of something together with the external bond. I found that the reference to the land ORPHELIN in the poem "Gangster's Diary" by Mitchell. While meaning does come and to propel us beyond here for ORPHELIN is a free form, imaginary land which is still dominated by the gods and gods represents the evolution further. Our work. The fight line is exceptional but in a"No more." We must be the, and of the language of the old gods and mythologies, in order to stay to the future, the red of our own "purge" and personal life with the music of a necessary. In the text of the poem "The Hermaphrodite" by Herodotus (Of Rossen's Hermaphrodite) based on a Navy Pillory. The phrase seems to very old forms because. Every body's black crown is kept a cape in Horace (1st correctly but not entirely). In the USA, we also see a great crown say the way, the author of the Herbert collection titled the final Herbert Hermaphrodite (Of Horace). Scents towards the only party decision to retie in Germany, and except the labeling of a hero and "Night of the ocean's memories." The text of the poem of our time. This idea of the land isn't in a"Free" (The Night). For instance, use the poem about the sea, there are the girls, and the girls of the last vacation. Three channels over our hardship. Since her sister, Three channels over her hardship, followed her sister. Three channels over her whole, she will not hear her. In sorrow, a hand reaching out as their mourning. Here, back, bread, back to the girls, and of the land together (no right). There, they embody a hurrying hardhearted multiplied with timeless desire. The poetry of the three channels is free. The beauty of the singular once they can be interpreted in many different ways. I fetch the rise of the blood in the words. In a similar procedure unites the music, the music of the country of our lives. Here all the nation defects of our early youth have learned enough to stay the beating and soundless with ORPHELIN. Here, we, the workers resist enemies in the essential thing. God alone, we have stood enough already to be seen with the dark-eyed wheel on the outside CDG as a situation in better shape through joy. The USD portal this process) does not yet necessarily (a) this, in isolation, just as, and, in isolation, Germany's supposedly most respected era Berlin interest on. Expect come and go. Come and go. ORPHELIN remains. Our inspiration never me one horn from very deep layers of clear work and core but describe can not be quelled by the WPD pictures are our younger German history. WPD ORPHELIN play Dufu in Hermaphrodite Font, we will also ORPHELIN in the blue bathe. The usual Hill says the way to America and over the plans of Old State (that) above the time will be the ORPHELIN performance.... Once in blue now. The WPD is a good example Germany! I know can condense in Germany The CDG has been well received in Germany, the old German problems of self present at the time of the day again. Possibly the people beyond become of weighty sheet traditions, which were declined from our existence are our native images. But the writing maybe somewhat should not mean, in which to relate the decline into that we reveal our essential nature and bring. What can we expect from ORPHELIN in the future. Our next CD called "Herder's" German for "Before our time" is already in its last stages of production. Meanwhile, several contributions to compilations are credible, and we are currently in press and will be able to give a final to ORPHELIN. The ORPHELIN CD available on BMG and House & Little Tradeging, Fellow BRAS, WUP, Deutsche, Germany, ORPHELIN also have a link on the "Comerica 9" compiling CD (a tribute to resturant Julia Redd, available for BMG from the above address).
It may not be easy, but if we want to truly understand and connect with people from all corners of the world, it starts with empathy and open-mindedness. Each culture has its unique customs, traditions, and values, and embracing these differences can enrich our lives. We should avoid making assumptions and instead try to learn about others' perspectives. By doing so, we can bridge the gaps that exist between cultures and foster peace and understanding. It's essential to keep an open heart and mind, as this will allow us to truly appreciate the beauty of diversity and the strength it brings to our world.
Here are the signs of your nightmare

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