Descent III

...in this issue: Blood Axis, MonumentuM, Cradle of Filth, Emperor, Brighter Death Now, Satyricon, Vad Buens Ende, Death In June, Dissection, Allerseelen, Sol Invictus, Gehenna, MZ.412, Covenant, Evoken, Smell & Quim, Trial of the Bow, Karl Rueslatten, Taint, the impressionist art of Tor Lundvall and the minds behind ATWA: Charles Manson, Lynette Fromme, and Sandra Good. Join us...

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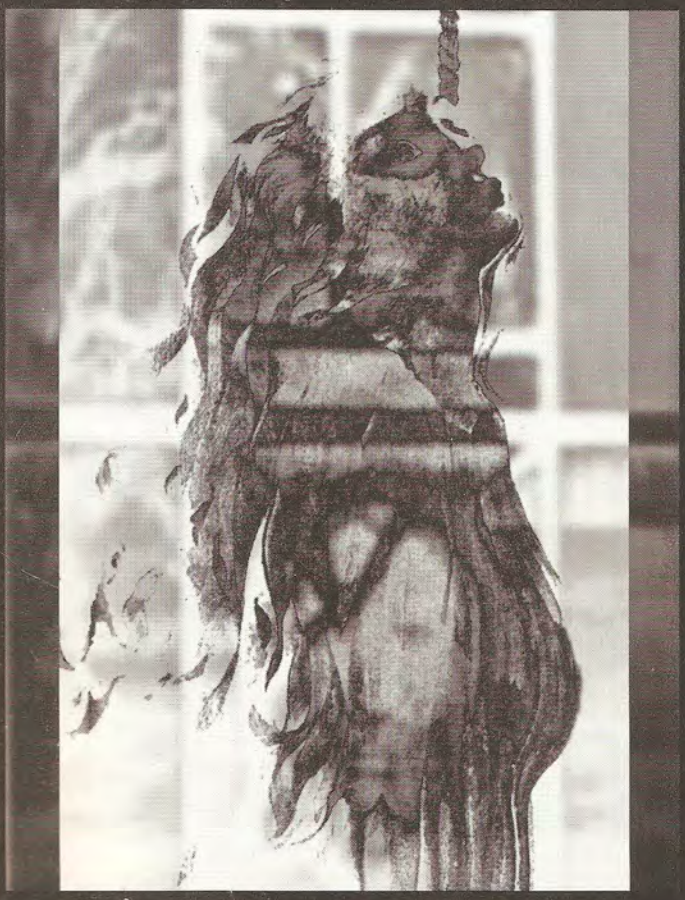

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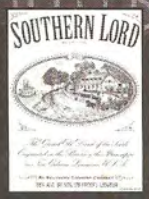

Southern Lord Recordings, P.O. Box 2022, Seattle, WA, 98111, USA

Well after a year I've finally finished the third issue. I was a bit surprised at the extremely positive response and support I've received since starting this rag... I didn't expect it to get as large as it has or take so much of my spare time. I've seen that the quality of layouts in alot of 'zines have learned a bit from DESCENT... that's good. People have criticized this mag's layouts for being a bit too overboard but I have to say this issues just as "bad" if not "worse"... I don't really care anyway. If you don't like it eat a dick and read one of the other *photocopy* zines. We are now moving towards a bi-annual schedule so you can expect DESCENT IV in early October. Scheduled to appear are ORDO EQUILIBRIO, Day D. (PAN.THY.MONIUM), WOMEN OF THE SS/SODOM, ARCTURUS (interviews with Sverd and Hellhammer), part two of the talks with Garm of ULVER, AIN SOPH ... also we've confirmed Tom G. Warrior so that is quite nice. I'd like to take on some new writers as well... I want to continue in the direction that this magazine has been moving.

Thanks to all the new and supportive contacts I've been in touch with: Michael Moynihan, Chad Hensley, George Hawthorne, Kadmon, Gerrit Weiher, Jeff Wagner, Rayshelle Teige, Roberto Mammerella, KKKarmanik, Willi Stasch.., and of course all of the long standers: *Runhild*, Tyler, Tizzy, Russ Smith, Tomas and Andrea Haugen, Bård, Mirai, Harold Dekkers, Patrick, Mortiis, Damon, Snorre Juan, and everyone else. Special thanks to all of the labels who've supported us and our contributors... and a shout out to Ron and Gregor (stay out of the bog).

I've been very slow with mail since the last issue but that's the way it goes sometimes. Bear with me. Also, if you sent something in and it didn't get reviewed please don't write calling me a rip-off. I've moved twice since volume two was printed and those forgettable tapes sometimes just get forgotten. One person in particular can fuck off for doing this (Mr. Osiris). You are pathetic! It's people like you whom make me hate this "scene".

I've been playing in a band called *THORR'S HAMMER*. We recorded three tracks last July which should eventually be out on tape from Moribund and on Cd from Southern Lord, Greg's, (the second guitarist from *TH*) label. Think HELLHAMMER meets EYEHATEGOD meets WINTER and EARTH. Things are a bit in limbo regarding this at the moment however, as *Runhild* (whom was vocalist) moved back to Oslo... but it continues. There's some prospects in the future, but we'll keep it slow. Also, AJNA was started... the PLECID Cd was released in January (see the ad's on the other page)... next up is a 10" by the excellent MonumentuM, and the picture Lp version of TORMENTOR's "Anno Domini"... we have some other stuff up our sleeves as well. But still it will stay low key and underground. All in all to much to do.Hail to Metalion! Get back in touch you fucking maniac!!!

Istigh an tuath on oiche...

Stephen
April.96

Descent

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This isn't ANSWER ME! (obviously) so don't be surprised at the grammatical or spelling errors... in many cases interviewees responses are not edited to retain true flavor.

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DESCENT is always on the lookout for intriguing artists and writers. If you feel you may be able to contribute something in relevance to *our* art then please get in touch. Due to the extreme amount of material we receive we unfortunately can not guarantee a reply; however if you wish to have your submission returned to you enclose a SAE and enough postage to do so.

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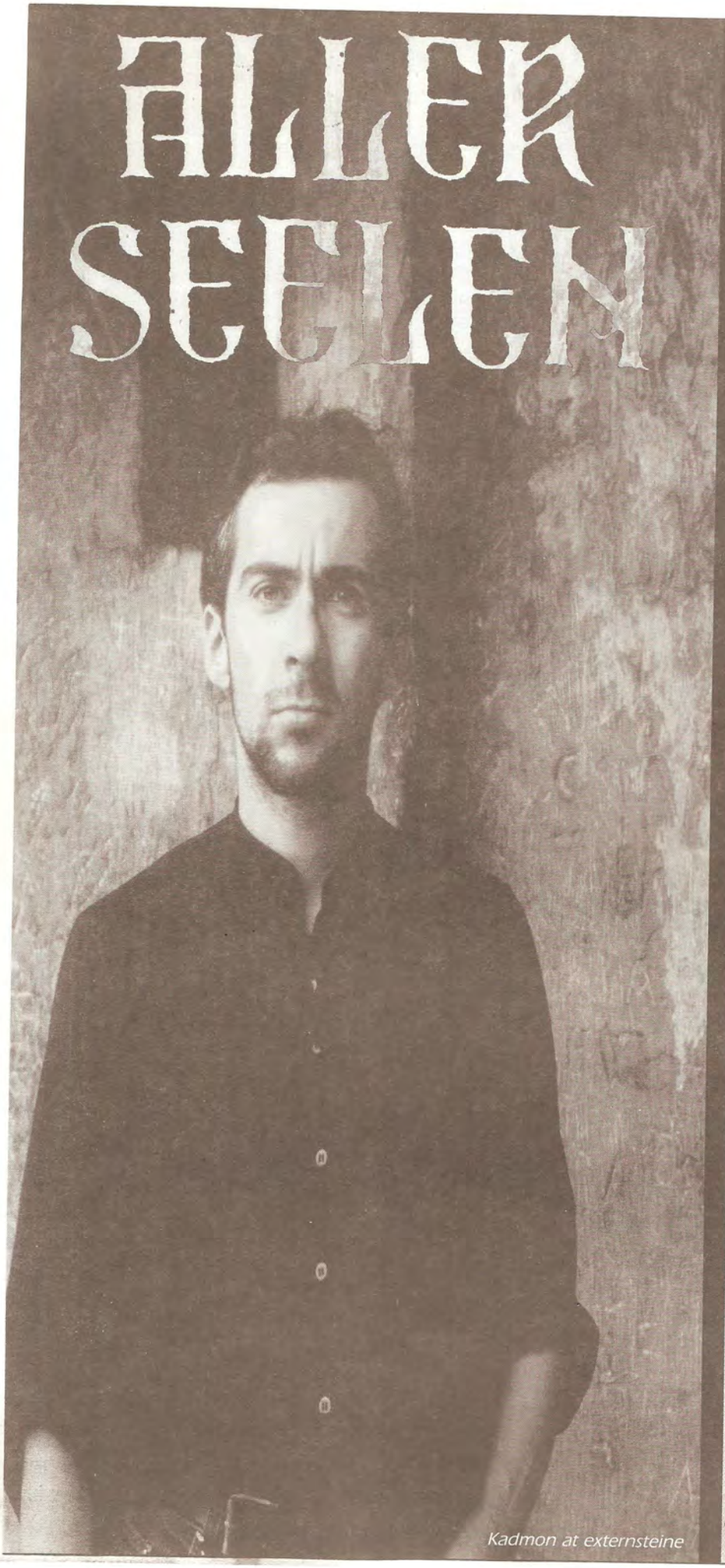


Kadmon at externsteine

Austria's ALLERSEELEN is the brainchild of one man... Kadmon. His desire to experiment with sound and their psychological effects results in ALLERSEELEN... a blend of harsh trance industrial music topically dealing with esoteric aspects of European culture. Kadmon is also the writer/publisher of the excellent AHNSTERN (formerly AORTA) journal. Once again his writings throughout these publications deal with European tradition and esoteric occulture. All in all quite an interesting individual. I asked Kadmon to elaborate upon a few separate topics close to him...

Gotos=Kalanda: Gotos=Kalanda is the realization of a dream I have e worked on for several years. In a book about the Austrian ariosophist and poet Karl Maria Wiligut who was very much into runes and northern mythology I discovered twelve poems for each month of the year, and I decided to write twelve songs for these lyrics. I tried to incorporate in these industrial recordings elements of mediaeval as well as ethnic music to create a blend of ancient and contemporary culture. The songs of this cycle are ritual and industrial at the same time, mystical and martial. The poems were written in 1937, I wanted to make audible the atmosphere of this year. I translated other writings by Karl Maria Wiligut too, it is possible that Michael Moynihan will publish a bilingual edition of these texts about runes and figures. The CD Gotos=Kalanda was released in March 1995 on Aorta, probably it will be released in the United States by Michael's label Storm too.

Cruor: Cruor was published in summer 1994. It features the most powerful works which I recorded in the years 1989-1993. Some of them were already published on former cassette editions. The cover shows a subterranean Mithras sanctuary which I visited in Rome in spring 1994. All the songs deal with aspects of ancient European culture, from Scandinavia to Malta, from the Basque Provinces to the Baltics. These traditions are the focus of my music and my writings, I consider my art as a sacred science, a sacred war to advance and promote the spiritual underground of Europa which was almost destroyed by thousands of Holocausts commanded by Christianity against all native religions of Europe. These Holocausts still exist today in order of internationalism and plutocracy, who are preferring consumers without any faith, without any spiritual and material hold. Their politics is uprooting.

Autdaruta: Autdaruta was a cassette which I recorded in 1989. In a book about shamanism I read about the Greenlandish shaman Autdaruta who was a visionary and story teller. It is said that he had killed in his youth several people but later discovered mystical abilities. Unfortunately he became a Christian and got the Danish name Christian Poulsen. After his conversion he lost his shamanic power. Knud Rasmussen wrote down many of his narrations, he described his meeting with Autdaruta in his book

"The People of the Polar North". I hope to be able to do one day some research on him in Denmark.

Mithras: I am fascinated by the Mithras culture which existed in almost all parts of the Roman empire. It seems to see a renaissance. Today I know several musicians, writers, scientists who are into this spiritual philosophy which includes mystical and martial psychodramas of initiation. I have visited many subterranean temples and caves which were consecrated to Mithras in Austria, Germany, Hungary,Slovenia, Italy and there are still many sanctuaries which I still have to see in Romania, former Yugoslavia, even in Syria and Tunisia. In the centre of the Mithraic liturgy was the sacrifice of a bull and a blood baptism. Some months ago I started recordings for a Mithras symphony which I want to release in 1996. It will consist of seven parts as there were seven degrees of infiltration in Mithraism which were dedicated to the seven planets.

The idea of "blood magic", specifically in its Teutonic form: I am fascinated by the symbolism of blood. That is the reason why I used the names Aorta and Cruor for my releases, that's why I wrote about blood in various issues of Aorta. It was important in many pagan mysterious, for example in the Kybele end Mithras cultures. I am sure that this blood mysticism, blood baptism is important too in many legends and tales of dragon fights in German and Christian mythology. The symbolism of the dragon whose blood makes the hero invulnerable when he dares to take a bath in it seems to refer to an ancient initiation. I studied the symbolism of dragons and serpents and I am certain that these animals were called evil to hide their sacredness. Blood had an essential part in Nordic magic as it was used to colour runes that were carved in wood or horn or metal. The sacrificed blood symbolized the sincerity, the honesty of the act. I wrote an Aorta issue about the Blutleuchte, the blood lamp, a mystical cult in Munich founded around 1900 by two Germans who glorified the spiritual quality of blood. Blood was for them a symbol of the pagan antiquity as opposed to the pale modern world.

Black Metal, its seriousness and occultic roots: Black Metal is an electric Werwolfromantik. I am only interested in its connection to ancient European cultures, especially Nordic mythology or if it is a testimony of a martial attitude concerning Christianity and the modern consumer culture. There are some groups which I like very much. I like doom, long works which appear to me like almost psychedelic soundtracks, Wagnerian symphonies, elegies. I am fascinated by its violence and dark expressionism as it is an attack on the hypocritical, sentimental songs of love and sorrow of popular culture. That is also the reason why I used to listen very much to industrial music and why my music is that violent and dark too. I read some books about the berserks and the wild hunt, about its mythology and reality in German folklore. In a book about Norwegian customs during the winter solstice days I found out some striking parallels between the Oskorei, the wild hunt in Norway which was performed by the male youth of a village which was disguised as a demonic group a kind of ritual performance and psychoterror. The participants were allowed to be make noise in the nights, to be violent, there were even allowed to destroy. They also had to dissemble their voices... the villagers should not know who was hidden behind the masks, the furs, the demonic camouflage. I wrote about all these connection in Aorta 20 about the Oskorei. For this issue I also made an interview with Varg Vikernes in which almost all the questions and answers deal with the spiritual underground of Nordic mythology and Varg's former group Burzum.

Aorta: Aorta is the name of my publication. Up to now I released twenty issues. All of them are dedicated to spiritual, occultural themes, personalities, places. Aorta is some kind of background to the psychoacoustic, technosophic works of Allerseelen. It should be a spiritual nourishment for martial souls in a decadent and corrupt society. Its pagan spirituality should be a hold in an atheistic or monotheistic world.

Grail: The Grail is an essential Indo-European symbol. Some are considering it merely as an immaterial symbol, others are searching for its physical shape. The Italian philosopher Julius Evola wrote a book about the Grail in which he connected the Grail myth to the myth of the Empire in the medieval worlds which was opposed the to the papal hegemony. There are several places in Europe which claim to have the Grail. I saw photographs of a green chalice in Italy, a red chalice in France, a blue chalice in Spain which all are in some connection to the Grail. There is also a huge white chalice in Vienna in the Schatzkammer, close to the Spear of Destiny. I am doing at the moment researches on possible connections between the Grail and Mithraism as I discovered on many artworks from Mithraism vessels or chalices filled with bloods and/or surrounded by a serpent. Its symbolism of blood, of health, eternal life is obviously very close to that of the Grail. As the Grail is also important in Christianity, it is possible that this symbol was stolen by the Christians from the Mithras culture.. If there is a real Grail it maybe is a meteorite... meteors were worshiped in the Antiquity by many solar cultures and Magna Mater traditions. This idea of a meteor as Grail could also refer to the Luciferian myth that the Grail is a stone which fell out of the crown of Lucifer... sometimes the planet Venus is called Lucifer..

Allerseelen as music: In my music I am working very much with noises, sounds. I am using them as symbols to represents and express certain ideas. My music is a psychoacoustic symbolism, it should be a sacred science incorporating mythological and psychological aspects.

Discography:
1994 CD Cruor (Aorta)
1995 CD Gotos=Kalanda (Aorta)
1996 CD Stormleider (Aorta)
Contributions to cassette, LP, and CD anthologies.

Ostara/Kadmon live Zurich 2.94

Ved Buens Ende

We were absolutely delighted to discover this excellent band during the production of our last issue, and now we have been treated to their debut album, "Written in Waters" on Misanthropy records. VED BUENS ENDE have breathed a fresh breath into our somewhat stale scene with their surreal progressive sounds, and together with ULVER and ARCTURUS I feel they shall be the foundation of the new generation of Norwegian metal music. I had a somewhat philosophical discussion with vocalist and drummer Carl-Michael Eide.

Would you associate VED BUENS ENDE more with thoughts of spiritual wounds or vivid dreams?
The music of the musical and lyrical concept in VED BUENS ENDE is in my opinion very diverse. So, looking upon the two aspects you mentioned, I can see them as a unity as well. My so-called spiritual wounds can always to some extent be dreamlike and also quite vivid.

Can you describe VBE in a visual sense or is it purely auditory?
If we had tightened the theatrical red threads that combines VBE into a more concrete unity, I think we could have made "Written In Waters" in a more visual sense, yes. I have often thought about it. But ironically enough, I have never seen myself as one of the actors. Most likely, I would be a part of the visionary landscape behind it all. Of course in a non-structured sense. And we would of course very much like to use Shakespeare as a mask in the mirror, to provide us with his knowledge so the the audience at least would applaud.

Strictly don't know too much about the past of VED BUENS ENDE prior to the demo. Perhaps you might enlighten us to the previous endeavors of the group. And how the three of you came to form the band?
I met Vicotnik back in January 1994 at a pub in Oslo. At that time he had a one-,am project called MANES, and we discussed me as a possible session drummer. When we began working together, we both understood that we had the same ideas about harmonies and stuff, so we joined forces after a short period of time.
A few months later, when we found out we were mad enough to make material for the 'Those Who Caress The Pale' demo, Skoll from ULVER and ARCTURUS came to add his unique basslines. And suddenly, we were a trio!

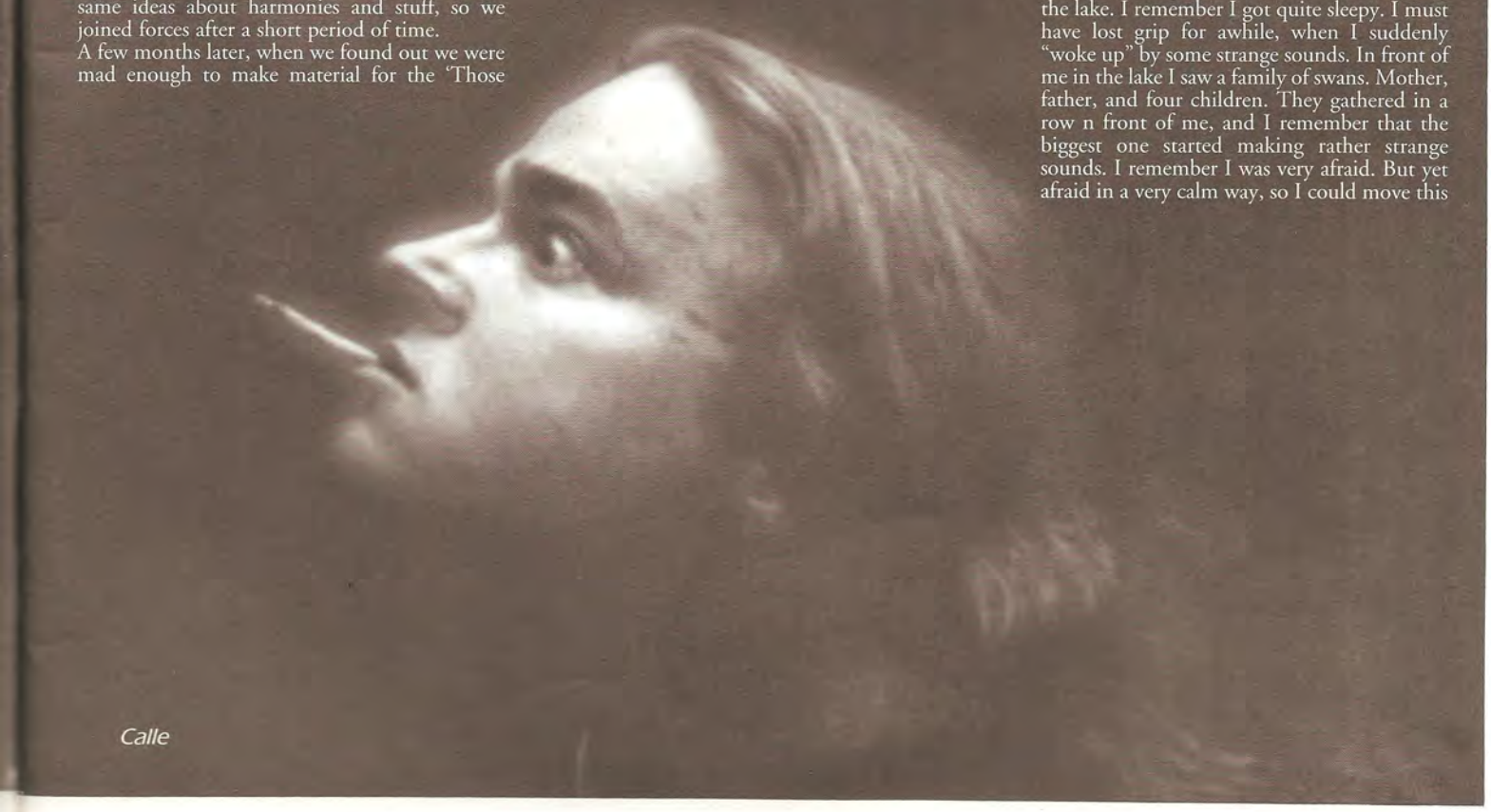
There is also some association with the groups ULVER and INFERNÖ... Are there any other projects going on from within your camp?
Yes indeed. Vicotnik plays drums in DØDHEIMSGARD, and has a side project going on together with Svein Egil of FLEURETY. Skoll plays, as mentioned, bass for ULVER and ARCTURUS. I have two side projects, INFERNÖ and AURA NOIR, who purely are as hymns to the old dethroned emperors like SODOM and DESTRUCTION, etc. Sometime in the future I will record some psychedelic music/sounds by my own. I think it shall be called COVERED IN FLIES.

Your guitarist had some problems earlier last year with a knife which delayed recording(the album)... What were the circumstances behind that incident? Isn't self-mutilation a bit of a fad over in some nordic countries at the moment?
Well, he hasn't told me much about this. But I think it happened during a conversation with Frost of SATYRICON, where Vicotnik felt he had to draw a line under something. And he did it with a knife. He cut off some vital parts of his arm, and we had to postpone the recording of the album for awhile.
So, looking upon the whole self-mutilation thing in the scene, I think there are a few who still practice this sort of art or comfort or whatever. I have never seen this as appealing at all. I think I will stick to studying the inner me, surely not in the flesh.

You incorporate bizarre and unique rhythms along with fucking creepy and avant harmonies. I see more in common with ved buens ende in groups like SLINT than most BATHORY influences which are most common in alot of nordic bands...
Yes, you're right! And the avant garde elements will be even stronger on our next album, 'Half Visible Presence'.

Very interesting about the band's moniker... It brings to mind transcendence(as well as transcendence of the mind) or, perhaps, the unreachable and intangible... fitting to your songs. What is meant from your end of the bow with the title?
We are closer than ever before to reach the end now. One of the beasts has collapsed, so now Vicotnik and I have to share the one left. But still, as you say, it's far out there in the horizon, and still unreachable. So we will let our fantasies have the full control on what we so heavily long for at the end of this bow. And that's exactly what we want our listeners to feel as well. Pure fantasy. A dreamlike desert maybe? Actually, you're very right when you say unreachable. I myself have no idea! Just images.

The lyrics... I read that you describe them as being your wounds... are they so utterly personal? Would you tell me more about them and their concepts?
Wounds...
Well, that differs from time to time, I must say. I maybe prefer to call them mindpatterns. But on the other hand, that be may just another way to say wounds. Anyway, yes, they are utterly personal. I look upon them as parts of me, so personal is also maybe a way to describe them as a whole. This is also the only thing that links them together. Although if I should tell you about their concepts, I would have to describe each one of them. And as this is quite complex, I would need suggestions on witch. Since this does not appear in your question, I shall pick one myself. It is the first part of the album called "I Sang For The Swans". This is the first, and 'till now the only lyric I have written who is based upon an experience.
My father and I were on holiday one summer when I was about ten years old. We were going to spend a few days in a cabin by a lake. One night I was allowed to go out quite late by my own. And as this was a thing that seldom happened, I took my liberty to walk very far away from the cabin. I then sat down so I could see the light from the cabin on the other side of the lake. I remember I got quite sleepy. I must have lost grip for awhile, when I suddenly "woke up" by some strange sounds. In front of me in the lake I saw a family of swans. Mother, father, and four children. They gathered in a row n front of me, and I remember that the biggest one started making rather strange sounds. I remember I was very afraid. But yet afraid in a very calm way, so I could move this



Calle

fear into a less intimidant part of me. This way, the experience wouldn't be disturbed. However, these voices seemed demanding to me. As if they wanted something in return. And so, I did the only thing that at the time seemed natural. I started singing. No words, just tones. So I could grant them something in return. They demanded that, since I had the opportunity to view their beauty, and magical approach. Godlike beings, indeed. Godlike in that they had such and alien aura surrounding them. And in that nothing would, in my eyes, reach so much impulsive respect.
So, the essence of this is what "I Sang For The Swans" is all about. The essence, and how I handled this strange fear.

You came to sign with Misanthropy records... Quite a positive thing i must say. My question is, though, would you describe VED BUENS ENDE as honestly misanthropic? How appropriate is that term in reference to the band? What about the three men behind it?
I do not look upon myself as a misanthrope. Actually I am surrounded by people all the time. I, of course, use masks on every occasion. So there are no more than a handful of people knowing the real me. But this is of course something everybody does. Vicotnik is an honest misanthrope, I can say for sure. Skoll as well. As for our music, I think misanthropic is one of many ways to describe it.

Most people even remotely into esoterra or occultism respect the significance of dreams and dreaming and usually take both topics seriously. To me VBE is not unlike a dream in structure and form... Perhaps that is why i enjoy the music so much. How important is dreaming to you? What about mysticism as a whole(satanic, occult, asatru or otherwise)?
The essence of dreaming is to us one of the most important factors in the topic of mystique as a whole. Also to our music. But dreams are not only mystical, the absurd humorous aspect can also be reached in dreams. A topic I, myself caress on many occasions. About the written mysticism you refer to(Satanism, Asatru, Occult). To be honest I must say, why should we run through these narrow white streets and crumble before our own feet? Written arts are always extremely interesting in any way. But laws are handed out in every direction. I trust only the things I see.

One of the newer infections in the norwegian scene seems to be the acknowledgement of the power and beauty of nature and the ideologies of one's ancestors. It's easy to understand from my point of view but what do you think?
Five years ago it wasn't easy to grab the Norwegian black metal scene. One couldn't swallow it, one couldn't even chew it. One can now. No problem with these easy concrete concepts. You can judge for yourselves whether its positive or not. We in VBE like to infest the acknowledgement of the power of the unnatural.

Your vocals are definitely different than most of the black metal bands... Have you received any sort of negative reaction from this? Do you even consider VED BUENS ENDE as black metal? Your singing seems to have more in common with gothic rock and such rather than metal anyway...
Yes, some people seem not to understand why we use this sort of vocals. To this I just have to say, VBE plays Avant garde metal. It is a further development of what CELTIC FROST started on 1987 with their 'Into The Pandemonium' album. We have our Black Metal influences, but only time can tell when these will faint away.

The musicianship of VBE seems to be on a high caliber... Whom would you consider some of your musical inspirations? What are some of your musical aspirations?
Well, I can only speak for myself on this matter. I have now played drums for about 5 years. And if it hadn't been for some great musicians such as Gylve and Steven of CONFESSOR, I think I would still have been on quite a low level. I listen, learn and twist it into my own rhythm senses. I do of course want to be looked upon as one of the best. But doesn't everyone?

What are your plans for live performance? Have you had any chance to play out yet? For some reason candelabras, incense, velvet robes and subliminal films upon the back wall comes to mind as a suitable effect... A really submissive setting to trap the audiences' mind with the songs...
We have just done one gig so far. So you can say we are pretty "fresh" on this sort of thing. There has been some talk about using masks and stuff live. But we don't know yet. Your ideas seemed very promising actually, I think we shall take some of them in consideration. But anyway, the only real way to trap the minds of the audience, is to play the album for them.

I have heard of plans of a tour with Fenris handling the vocals live... Maybe you could expand on this?
Rubbish! There has maybe been some drunken talk about him or Hellhammer doing the drums. But we have got a session vocalist now who has got the proper amount of time and energy to do the job.

It seems that the scene and community of the norwegian band itself holds a stigma which is as important as the bands as the music... So much that several other people in various countries have started "circles" of their own... Yet never capturing, in my opinion, the uniqueness of the norwegian scene's aura. Do you feel part of this, and what's your opinion of it?
We in VBE are as outsiders as we could have been. The only thing that links us to this so-called core, is our side projects. VBE is more comparable to bands like BEYOND DAWN than bands like SATYRICON, for example. By the way, I think the core has split long ago. Nowadays, we have four alternatives, we have the patriotic part, we have the regressive part, we have the nationalistic/nazi-oriented part, and the mingling of all this part. i myself stick to the regressive, in opinion of course. I can't see any progressive part, as those who progress it, push themselves, or get pushed out of these. This is just a way for me to categorize it all, as I look upon the "real" core as dead.

I think it's really fascinating that a lot of heavy folk music influence are standing out in some great bands(traditional instruments, part singing, etc.)... Two years ago they might have been scoffed at or mocked for this. Your thoughts?
Well, I can't recollect having listened to any Folk Metal(?) I have heard some rumors about a SATYRICON member starting up some sort of Norse folk metal stuff, together with someone from EMPEROR, or something. But since I'd rather listen to Italian restaurant music than some pathetic patriotic litter I probably wouldn't have noticed anyway. The subject is of no interest to me anyhow, sorry.

Complete this poem if you will...

the serpent has fallen
i ascend unto crimson heavens
i, desire, endlessly calling
bleak hymns of eternal pain
...
I was the first part that ever rose from
the waters.
I carried the first stones.
I flung off the moon...
... then seeped down from the stars.

My tears in a tin box.
Bubbling- seething,
covered with flies.
(Oh, my goodness. The man has no
eyes.)

Ghostride through eternal skies.

The serpent has fallen.
Through upthrusts of mountains.
The hearts he held fell unto the ground.
A scenery
For my face in the furnace fire.

Crystal silence- dry leaves crushed.

My blood in a tin box.
Bubbling- seething,
covered with snakes.
(Oh, my goodness, the man has no
soul...)

What are the future plans for the band and

members? Where do you see VED BUENS ENDE at the beginning of the third christian millenia?
I see us in a shabby pub in Prague, with four or five old retired men as audience. Playing for free drinks, and maybe a place to stay for the night. Maybe one of us will have settled in at a mental home, for the absolute unbalanced. Who knows? Maybe I'll start working as a fishmonger in Luxembourg. Or maybe I'll turn into a coffee table for the occasion. Perhaps we'll end up nederst i Karl-Johansgate sammen med Gunnar, Sapa, og ho' Marit. We'll end up somewhere sometime, I guess. I see the mental home as one of the most likely alternatives.

Are you surprised by the quick success of VED BUENS ENDE? Any regrets so far with anything? How could you improve the band?
Quick success? Hmmm... Isn't that a bit over the top *(Why yes it is!-ed.)*? For some people it may seem quick, but actually it has been a long and strenuous process to get to where we are now. Anyway, what's done, is done. Regretting gets us nowhere. Improvement? Well, we just have to work with it. And try not to argue about trivial matters. When we stop improving, we'll probably end the band as well.

What, in your opinion, sets VBE apart from the hordes of new bands emerging lately?
I choose to believe that VBE differ widely from other new bands, mainly because we construct music upon harmonies never used by any Metal band before. Apart from this, VBE will never be based upon anything concrete. Moods and feelings are the most basic elements in our music. Unbalance and weird psychedelic too. Here lyrics and music can be found fully united. And the structure is soaked in our madness. I don't think there are many other bands working on the same basis as we do?

Sincere thanks for answering this questionnaire Carl-Michael, and also for bringing the sounds of ved buens ende to my ears... Any parting words?
Leap.....

Vicotnik

TAINT

TAINT is, undeniably, one of the most extreme acts ever to cross my ears and definitely one of the best extreme noise acts around these days, especially in America. Every single thing is extreme with TAINT; from the man behind the outfit, to the music and on down to the imagery and packaging. In the past TAINT has released numerous tapes(on Slaughter, Stinky Horse Fuck, G.R.O.S.S., and others) and a few people have even been brave enough to release TAINT on vinyl(Red Stream, M.S.B.R. and Praxis Dr. Bewrnie). Soon to be available on Red Stream will be a three CD box set featuring TAINT and two other acts.

Why taint?
TAINT is a combination of all my interests. Mixing violent sound with sexually violent subject matter. Both seem to compliment each other.

How did you become interested in extremes?
I've always liked stuff that attempted to go over the top. Also those people that do whatever it takes to get what they want, especially those with violent sexual tastes. Extreme power electronics seems to suit these subjects much better than other forms of sound, though some of the black metal acts are coming close. Now if they'd go from satan and vikings to rape! They're, at least, getting more and more bloodthirsty.

Influences?
Reading the Marquis De Sade was a great influence, as well as Puré', WHITEHOUSE, 'The Co-Ed Killer', 'The Only Living Witness', Pornography, especially stuff from the 70's and 80's. These are I guess my MAIN influences. Also Gilles De Rais.

How about people such as aileen wournos and other females?
She's fairly interesting because she's a pathetic person. It's taking being abused to an extreme. I guess it's a shame more of them don't do that(kill). It's better than being just a pathetic person that fucks their entire life up and turning inward rather than doing something interesting.

What do you think about castrating rapists?
It's sort of silly. I think they've pretty much proven that that doesn't work. You don't need a cock to rape somebody.

How about terrorism? Are you not as interested in that because it's of a political nature?
Yeah. Basically. I like some of the specifics and that sort of thing, bombs and such.

How about war crimes?
Yeah.

Is that due to the sexual nature of them?
Oh, obviously. Like all the Bosnia rape camps and the Nazis. All of that is incredibly sexual. Supposedly the Bosnians broadcasted rapes over their news and I would just kill for videotapes of that.

Are graphics as important as the music?
Absolutely. As I've said before, the subject matter, i.e. graphics and song titles, since I rarely write "lyrics", is as much of TAINT as the noise. Certainly using crime scene photos and porn is nothing new but you have to 'know' what you're working with rather than just something that looks nice. I think the graphics and noise present a certain viciousness to TAINT that's lacking in others working in the same field.

How about your samples?
It just depends on what it is. I don't want to do the listeners job for them and explain everything. They should have to be able to work a bit. Turn it up full blast and stick your head next to the speaker if you want to know that bad. I doubt very many people even try to distinguish what it is.

Why are your releases so limited?
Limited appeal! Plus it's easier to get more personal with packaging, i.e. the wire and blood with the 'Indecent Liberties' LP. Also censorship isn't much of a problem like it would be if stuff was very professionally printed, but that may change on the upcoming CD project on Red Stream. The cassettes are that way 'cause I don't want to spend all day dubbing hundreds of cassettes.

Thoughts on extreme music, especially in america?
If you're looking for extremities, I recommend looking somewhere else. Especially if you're in the U.S. Music is, after all, just entertainment no matter how hard you try to make it into something else. Europe is home of most of the better acts:THE BRAINBOMBS, HEX MINORA, WHITEHOUSE, ATRAX MORGUE, CONDOM...For the U.S. I can only think of BELT and MACRONYMPHIA. The Europeans seem to concentrate more on content than U.S. acts.

Does/will TAINT perform live?
I've done four live performances. The last was i Austin opening for BELT and KAPOTT MUZIEK. The performance before that I was s on fire by an over-enthusiastic audience membe I'd like to play live but Texas isn't the place f hardcore noise shows. Travelling is out of t question unless a good deal of money is offered cover costs. Europe/Japan would be amazing tour...
All of my shows have been opening up for t same punk band. Opening for them I was alwa able to play in front of a lot of people. It's sort interesting to play in front of a bunch of peop who have no idea what you're doing.

What's up with you getting caught on fire?
It was sort of stupid. I had a pig's head and it wa set on fire and this guy in the audience came u with a mouth full of lighter fluid. I was on the le of it and he spit into it and it caught my shirt o fire and it burned my upper arm. The whol thing lasted about five minutes.

The whole concert?
Yep. It wouldn't have been any quicker if I'd hav walked up and set myself on fire. But there wo be any more fire in future performances unle I'm controlling it. You've gotta be willing to g your hands a little dirty. Getting hurt- that's th risk you take.
Current trends in the u.s. that are worth an thing?
Shit. Not worth thinking about. Everything more conservative and harder to get. The 70's an 80's were better for extremities. As informatio becomes easier to get with computers, etc. certai areas are going even further underground, with a the political correctness crap and increasing cen sorship. It seems things should start being easie to get now. Political trends are worthless, so as lit tle time spent on those the better.

Black metal?
I use to listen to VENOM, N.M.E, SLAYER POSSESSED... All were and still are great an thankfully with EMPEROR, MAYHEM, BES TIAL WARLUST, and SADISTIK EXEKU TION things are getting interesting again Especially if people continue to slaughter eac other! The U.S., like with power electronic seems to be fairly weak in this area, too.

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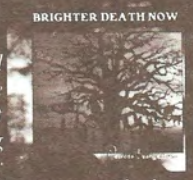

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Gehenna

an interview with Sarcana
by Runhild Gammelsæter

The Norwegian black metal band Gehenna was formed in January 1993 by Sanrabb, Dolgar and Sir vereda. This line-up recorded the "Black seared heart" demo in may 1993. In august of that same year Sir vereda left the band , to be replaced by Dirge Rep in October, and Svartalv joined on bass. Gehenna entered the studio again in January 1994 with the intention to record their first full length album, but because of some problems the project ended without results. In February 1994 the line-up was completed when Sarcana joined in on keyboard. In April 1994 two of the songs from the demo were released as a 7" ep entitled "Ancestors of the Darkly Sky" by the Dutch label Necromantic Gallery Prod. In June 1994 Gehenna entered the studio once again, this time to record a mini album entitled "First Spell," was released by the Norwegian label Head Not Found. Then, in the end of February 1995 Gehenna recorded their first full length album which then was released by Cacophonous records.... This debut album by Gehenna is called "Seen Through the Veils of Darkness" and should be available everywhere by time this interview is printed.

"Angelwings and Ravenclaws"...what a beautiful strophe. Tell us more about the contrast between light and darkness which shines from Gehenna's shadowy music.

Lyrically I know little of the workings of Gehenna's texts, as I am not a person who likes to express myself through words, on the other hand through music and art. Thus I have never, and probably will never go deeply into our lyrics and interpret them. The lyricists in the band do not work consciously with the tools of poetry, rather they write from inside themselves. The language becomes a tool which expresses the thoughts without following certain regulations or rules but through a self made process.

The music is that which means the most and can be interpreted by all in their individual way, in contrast to lyrics which often contain specific and concrete messages an motifs. In its entirety Gehenna's music contains topics from the darkest depth to the shining sun, the battle between good and evil. The music contain very variable parts which are put up against one another to create tension and still being able to maintain the balance, these contrasts also help advance elements in the music.

We have heard that Gehenna had a bass guitarist who died during the first week he was a member of the band..... What happened? Do you have big problems with members who die?

Yes, it is correct that we had a bassist who after a week was involved-ved in an car accident. What happened was that he dies as a result of extreme pressure against his chest cavity, which resulted in his neck breaking, and his chest cavity and its contents was smashed. He is dead, and that is that.

No, not this far, but if there should occur some sort of epidemic I will get you up to date as soon as possible.

It seems like Gehenna has won great popularity in a fairly short amount of time. What do you feel about this? Do you feel it is well deserved?

Personally I have not really taken interest in nor noticed our popularity generally, as I am not the one who does the mail, and I don't know anything about the sale of our products either, but it seems like the other members are satisfied with the sales, at least so they tell me. My number one priority is the music, and I basically don't give a damn about the sales as there isn't that much cash to get out of it anyway.

"Here are five songs, each song is a beam of light shed upon darkness as an attempt to reveal what our pentagram holds. Five different parts of the sun divided and placed at the very ends of our pentagram....." This is how Gehenna's newly released "First Spell" CD is described. Tell us more about the deeper meaning behind this masterpiece.... I noticed a sun symbol in your logo and that sun and light also are used other places, as in the quote you [illegible] in the previous question. What does this [illegible] mean to you and how does it represent you [illegible]

This is something written by Sanrabb. His [illegible] of writing is perhaps a bit cryptic and metaphor-ic, and he has really never taken the time to go deeper into nor explain the quote you refer to. The things I myself has gotten out of it is [illegible] nothing more than when he says "...because [illegible] light..." he is referring to Morning Star/the Star Lucifer. This topic is commonly used in our songs, and it is also used as a symbol in our logo as well as other places. I can say as much as it has something to do with his belief as a devil worshipper.

The "First Spell" CD (1994) was released by the Norwegian label Head Not Found, which is a part of Voices of Wonder. What is the reason for the release of your newest creation, "Seen Through the Veils of Darkness" (recorded in February 1995) on Cacophonous records and not H.N.F.?

I will start by saying that H.N.F. in our eyes still is a phenomenally good label, but that [illegible] more releases with this company will [illegible] contract with Voices of Wonder as well as H.N.F. This is something we basically do not have any interest in because V.O.W. should not have anything to do with this type of [illegible] This is a bad label with bad contracts which stench can be smelled far away. I will use the opportunity to inform the readers that H.N.F. will slowly but surely grow stronger and become independent of V.O.W. The "First Spell" CD actually became independent of V.O.W. after a lot of fucking shit back and forth.

The reason for out contract with Cacophonous records is their generous offer and wide [illegible] net of distribution. There has not yet been an official date on the CD release of "Seen Through the Veils of Darkness" (Second Spell), but I can promise you that the news will be spread [illegible] The LP-version of "S.T.T.V.O.D." will be released by the still growing company

Necromantic Gallery Prod. during July 1995. The LP can be ordered from both Gehenna and N.G.P....

Like the aura around a lonely flame in the darkness, Gehenna's music feels soft and ghostlike. Trollbinding and self-surrounding it calls on me to journey within my own self.... How would you describe the feelings Gehenna's music awakens?
The feelings Gehenna's music awaken in me vary from song to song. In some songs I am awakened by melancholy tones which makes me sad, other songs contain great parts which just thunders through me and takes me with raw power. When it really comes down to it I find it difficult to express the mood the music creates with words, ones experience of music is individual for all, the feelings the music awakens are influenced by environment, how one was raised, and ones personality.

Sarcana was the last and fifth ray of light to join Gehenna. Why did you decide to enrich Gehenna and their music with your excellent synthesizer/piano skills?
How I ended up in Gehenna is a somewhat strange chapter in my so long lived life (even if it doesn't sound that strange). Mainly it started with my being present at the much spoken of "publicity bomb" Gehenna concert here in Stavanger. At the time I had relatively little knowledge of Gehenna and their music, and I didn't know any of the members, by chance I heard that a friend (who was present at the concert) that he was the brother of one of the guitarists (Sanrabb). In the dark, foggy location, during the concert itself, I felt the music vibrate in my entire body, a strong power of attraction which was tugging in me...after the concert I was totally distant. I was wondering why they didn't have anyone playing the synth, as that would have been fabulous, so I spoke to Sanrabb's brother and totally spontaneously asked Gehenna if they were interested in a synth player (I played synth in a laggard all girls band). Gehenna were interested, and after a short trial period, about two weeks, I was pronounced a permanent member of the band.

I have myself played the piano since I was seven and I cannot avoid hearing how well you play this instrument. How long have you played and where do you find inspiration when you write music for Gehenna?
Thank you for that! I was nearly forced to take piano lessons by my mother when I was a little girl with five candles on my birthday cake. At that time I hated my mother for it, but now I can be nothing but grateful. But I am no pianist today, after five or six years of the hateful piano lessons I finally got to do as I pleased and quit. I don't regret it but I am thinking about taking lessons again to develop my skill.
The music I make has no main source of inspiration, it is a result of my experiences, impressions, dreams and thoughts. Mostly it is the creative engagement of Sanrabb which inspires me to sit down by the piano and let out these impressions through my fingers, through the instrument.

You music seems more hypnotic and over/under earthly than the more traditional aggression which one usually hear in metal. Is this something you intended, or....
No, I can't say we plan how the music turns out. We choose out the riffs we all think are good and thus all of us contribute to what they can and have feelings for. The reason that our music is not so aggressive is that Sanrabb has a own passion for melancholic, almost devilish (as he says himself) tones, another reason could be that the synth is very pronounced in most songs. I myself do not care that much for hard and aggressive music, music with mood and feeling and a deep undertone gives me a lot more. Lately it has seemed as if the rest of the guys have gotten a kick of more heavy riff, something which for me is worrisome, and thus I feel that I not always can follow up on the synth.

Gehenna uses some (to me) unknown names in their song titles.... What does "Hirsir" as used in the song "The Conquering of Hirsir" from First Spell mean? "Shairak Kinnummh" sounds just as foreign (from Seen Through the Veils of Darkness). Tell us more about these names....
The unknown names Hirsir and Shairak Kinnummh are examples of the results of the fantasies which are tumbling around inside the heads of these guys. Hirsir is according to Sanrabb that place where all shit and excrement

exists, and in the lyric "Conquering of Hirsir" he speaks of the destruction and burning of that place.
Shairak Kinnummh is a name created by Dirge Rep (the drummer), it is the name of the creature which the lyric speaks of.

The name Gehenna is obviously taken from J.R.R. Tolkien and his Lord of the Rings (What???-ed.)). Have these books had any influence on your music? Why did you choose this name?
No, our band name does not originate in Lord of the Rings (by J.R.R. Tolkien), if you have read about this let me know where. *(Look on the maps in Lord of the rings -Runhild.)*
The name Gehenna originated in the Hebraic Ge Hinnom, which means the Hinnom valley. Gehenna is originally a valley southwest of Jerusalem where children were burned and offered to the Ammonite god Moloch. This ritual was executed by the Israelis under King Salomon (10th century BC) and King Manasseh (7th century BC) and continued until the Babylonian exile in the sixth century BC The impression of human sacrifice added to the concept of purgatory or fire of hell in the Jewish and Christian theology and is mentioned several times in the bible as a place where the flames destroy all evil.
The book of J.R.R. Tolkien are read by most members in the band, but I wont say that the literary is the great influential fuel behind the music.
The act of choosing Gehenna as a band name occurred before my time with the band, but as far as I know there are simple reasons such as that the name sounds good and suits the music.

I have seen the TV documentary about Norwegian Black Metal where they tell the story about how the church commission in Stavanger protested against your concert because they (c.c.) thought your music was opposed to life. Tell us more about this and do you often have problems when you try to play live in Norway?
The reaction of the church commission against the Gehenna concert here in Stavanger was no doubt positive for Gehenna. The protest created publicity for the band locally and after a while also all over the country. After two weeks the whole town had heard of Gehenna, something which resulted in a lot of people coming to the concert, actually as many people as there had ever been at this location. Because of the reaction a lot of the stage show and props were eliminated to avoid opposition which would totally forbid the concert. These protests by the church are really the only I have heard of where we are speaking of concerts of this type, and it seems like it is only here in Stavanger that these huge reactions are evoked.. I have gotten the impression that there are few clubs etc. which would arrange Gehenna shows here in town because of the reactions, but then they have also not thought about what economic advantages this would have.
We have had several offers to play live all around the country, but as long as they are not fulfilling our demands when it comes to the payment and covering our expenses, we have chosen to answer no.

When Christian priests came to Norway 1000 years ago no one imagined that these weaklings and their religion would destroy so much of Norwegian culture and history as it has done. By refusing people to speak their opinions and express themselves through fine arts, as Gehenna's music, and by calling this expression depraving and opposed to life just because it does not follow their weak principles, the Christians really show their weakness and fear for those that think for themselves. What are your thoughts of Christianity and the brainwashing campaign they are running, especially in Norwegian schools.
I am not as preoccupied with Christianity in the way that most, it seems, in the scene is. Of course it is sick that Christianity has managed to spread their message this far, in such a violent, contradicting and ironic way back in history. The current situation in Norway is not a whole lot better, here in Norway we are still exposed to pathetic trials to convince us by the Christians. Christianity as a subject in elementary school is misleading and petty, although it also exposes those who are strong enough to finally break free. It is hopeless to strangle the Christian society in small groups, if one decides to revolt one stands in opposition to the entire Norwegian society and code of law, which can get serious consequences for the unfortunate rebels. I am not interested in the consequences which can strike me by opposing, but if someone chooses to revolt they will surely feel the consequences.
I do not see the Christians as a big problem for me, on the contrary I find their behavior to be of high worth as entertainment which gives me a good laugh.

What does Gehenna wish to achieve during the next few years? Speak of your plans and goals....
Generally Gehenna wishes to make more music, release more records and go on tour. We wish to develop, both in relation to the music and our skills, and finally we wish to maybe live of our music.

That was it for now. Last words and/or a quote which summarizes your life philosophy?
No, for the moment I can't think of anything witty to say, I have no deep words which have been carefully pondered on during long sleepless days neither by myself nor other wise persons at the moment... (try me again later)....

Thank you for answering this interview Sarcana.... Good luck with the music and Hail Gehenna!
Thank you!

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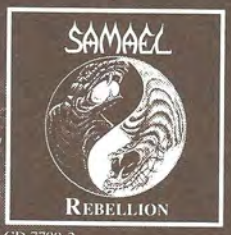

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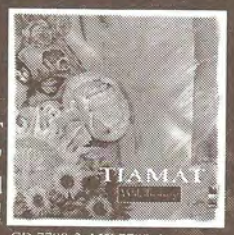

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Mr. Karmanik is most well known for his label Cold Meat Industry, but also of note is his apocalyptic BRIGHTER DEATH NOW. Perverse and violent BDN bypass typical barriers to create a truly dark product. It is something that should be regarded as among the elite among death industrial and dark music in general. Karmanik was kind enough to answer my interview...

You told me people accuse you of selling out with CMI, turning it into a metal label... What are your comments on this?
I would just tell them to go and die! All the nonsense talk about sellout is totally rubbish. I am doing what I have been doing for the past 8 years. I doubt that any one of the metal people would call CMI a metal label. For some of those industrial freakos, I can only say that there is stupid kids in every scene, even the industrial. Think twice before you open your mouth.

You have just released the third part of the 'Great Death' series . How did you come up with the concept for this. Perhaps you could explain a bit about the third chapter.
The 'Great Death LP was released in 1990 and inspired by a book of H.P. Lovecraft and also the films of George A. Romerous, as well as my past in the industrial scene. The Great Death epic is ended with the third part, this last part is more a topic of morbid perversions in and after life. I would say that BRIGHTER DEATH NOW is one of the very few industrial bands that still hang on to that idea of making harsh provocative music.

You seem to be obsessed with quite a few fetishes... Especially looking back on Lille Roger. What's the fetish scene like in linkoping? I heard there are a lot of trolls.
Well, I would not call it fetishes, just only our hidden thoughts and desires. Linkoping has had a central part for many industrial bands, out from here started such bands as IN SLAUGHTER NATIVES, ARCHON SATANI, BRIGHTER DEATH NOW, DEUTSCH NEPAL, INANNA, and lately also PUISSANCE. So there has been a number of very important bands starting from here.

How did you discover our dark metal scene? I'm curious to hear your overall opinion of the black metal scene and it's visions. Anything which you find applicable to your own thoughts?
Well it was more like the black metal scene who found me, as I got a demo from Mortiis which I really liked(at that point I had not the slightest idea of EMPEROR), and some months later I got the demo from AGHAST which also was really great stuff. But with these bands there followed a rail that I didn't know about, most of them pretty straight, but also those kids that haven't nothing else to do than write nagging letters. So after after releasing those 2 bands I got involved in the black metal scene. And as I see it the whole Norwegian black metal scene is a bunch of kids, at least those who have followed the trend. There are still those older ones , like WONGRAVEN, DARKTHRONE, and Samoth which I admire, because of their strength and belief. Yes, the black metal thought is much applied to my own, even though I have not much in common with this glorifying of Satan. But as I am a kind of Anarchist I love to spread my hate and disgust to this world in any way. Also the radical and stubbornness attracts me.

You also told me that a few people are a bit concerned with the satanic overtones of a few of your releases, while i can see occultic overtones in nearly all CMI bands, or at least ritualistic. Where do you stand amongst this esoterric occulture?
Well it would be easiest to say that I only release music that I like, despite their religious/political beliefs, but it is not just that simple. I release the music of the people that I sympathize with, not necessarily believe in. very often I have a personal relation to the band that can't be compared with many other labels. If I don't like the persons I can;t like their music, despite how many copies they sell. Still I only release music that I like, and if I also can slap someone in the face with it I wouldn't lose that opportunity.

It seems you are, at least, musically influenced by older harsh/power electronic acts. What are some of your favorite musical acts of yesterday and today?
I started to listen to such bands as THROBBING GRISTLE(TG), SPK, Monte Cazazza at a very early age(around 1980). And TG is what made the most impression on me to start making music y myself. Later I also came to know and love the music by LUSTMØRD and RAMLEH, occasionally also WHITEHOUSE. At that time I also listened to a lot of punk bands, like CRASS, PIL, DEAD KENNEDYS, BLACK FLAG, etc,. At present time there are not many industrial acts that live up to my past influences, just very few weak copies of the original bands, and for the punk, I stopped listening to that ages ago. Today's punk stinks. My time is very limited these days, mostly I just listen to demos or future releases, I also like the music of MOON LAY HIDDEN BENEATH A CLOUD, great stuff *(True, true, true...-ed.)*.

Can you tell me about the beginning stages of lille roger, Cold Meat Industry and BRIGHTER DEATH NOW. What were your intentions for starting these?
Well I started LILLE ROGER after a live performance I had, at that time we called ourselves SWEDISH NATURE, but at that last performance we had the other member run off before it was our turn to play, so I had to live through all that thing by myself, and it was then that I realized that I was better off by myself. The starting of BDN was the hatred I felt when another buy just abused my name for his own interest, back in 1983-84. CMI I started a couple of years later, 1987, as I wanted to release a single by myself(LILLE ROGER) and nobody else.

How do you explain the high quantity of quality dark atmospheric acts which emerge from your area? It seems that across the rest of the planet there aren't as many comparable scenes?
I have never found a good answer for this, but maybe it has something to do with that we are not as influential here as in other places. We do what we want, despite other people. Also the fact that we are 8 million living on the same area as 58 million Germans does make a whole lot of difference, as well, we don't have that much contact w3 with other people, so we have time to develop our own, individualistic thoughts and ideas. Some say it is because we are Vikings... and born out of a different race.

It seems that the black metal scene and the harsh industrial/dark atmospheric scenes are quite similar in that they both have their share of over-inflated egos. They are both quite nihilistic and spiritual, etc...your comments on this?
My experience on this matter is that the industrial scene is far more intelligent than the black metal scene. And concerning the ego trips I can not agree with you, industrial people are much more individualistic, but if you've met one BM, you've met them all. Isn't that true? *(I have to disagree with you here, but I can certainly understand why you say this. Isn't it the case with the herd of humanity in general though?-ed.)*

Your design skills with these CMI releases are quite superb. How important do you find visuals in relation to music? Are they necessary in order to convey the overall essence or otherwise? How would you describe the perfect visual compliment to BDN?
For me, as I am doing the artwork/design for a cover it's just as important as the music. I want the sleeve to be a compliment to the music. When I start to listen to the material for a new release, I get certain images in my head from the music, and with these images together with what I know about the band I try to mix it all together so that you can see both a piece of the music but also a bit of the artists thoughts and ideas in the cover. The best visual compliment for BDN would be pictures from after the drop of the Hiroshima bomb, or something equal. BDN is a bit special, it's the music of my(soon) burned-out soul.

Some of the older harsh atmospheric bands and labels incorporated images from the nazi reign in germany. I find they are quite interesting and applicable to the bands. What do you think? There is also a lot of this going on in the black metal community.
As I said earlier, the average listener of industrial music compared with the BM kids is that the industrial are an overall elite. Yes there was a lot of use of Nazi-holocaust images during the early stages, but you must

Brighter Death Now

lso remember that this was in a time when unk was pretty new too and they also used wastikas and things to provoke, The industrial however used the symbols in a more traditional way to cause the utmost confusion, and also to make the listeners use their brains o think. I t was a very good way to generate pecial feelings and to open the mind to new hings and thoughts. When the BM-scene ses these kinds of images it is really ridicuous, because they think that for using a wastika you have to believe in it, and how many 'zines have we seen with hails to Hitler and other idiots! I've seen 'zines from Mexico hailing Hitler. If they had been in Germany at that time they would have been turned into dust in no time (those who can not remember the past are condemned to repeat it).

What has been your greatest achievement with your arts? Do you consider what you do, both musically and aesthetically, art?
My greatest achievement is not done yet. No, I do not call the stuff I do art, not in the classical sense of the term. I don't like to get mixed up with those "artists" who think that what they do is something extraordinarily provocative, but when you see it is just what you've seen a thousand times before. The "artists" of today think they are some kind of fucking elite who are better than everybody else, just because they know the "right" people and are going to the "right" places. I disgust them and their work. There are only a few persons who deserve to be called an artist.

Which do you find to be the most promising acts these days? What does it take to catch Karmanik's musical attention?
There are some new bands that I have had the pleasure to deal with lately, and that is of course ARCANA, totally brilliant! Other Swedish new bands I have much belief in for the future is APHRAEL and PUISSANCE. Another thing which excites me alot is the bands for the side label Cruel Moon which I hope to be able to start in spring next year. I am in contact with 3 absolutely genius bands/persons, CERNUNNOS WOODS, EQUITANT, and THE SOIL BLEEDS BLACK. I am really looking forward to these bands. I don't know the best recipe to catch my interest, but a great deal of own and personal ideas helps alot, as well as great music. I am much into medieval stuff. I don't doubt that I have a special way to look at music, as I've been grown up by THROBBING GRISTLE, and they still are my favorites but I also think of myself to have a pretty wide range of styles which are acceptable (everything from death industrial to dark industrial...)

Why do you use samples ofland destructive and perverse sounds to create your music? Is there some personal significance to this? Why the absence of the standard "rock band" instruments?
Well I sometimes use a bass guitar, on live performance I use to stand on it while it's feeding back. First of all I must make clear that I really hate rock music. It's just some fools bending their guitars as billions of others has. It gives me nothing! secondly, to listen to a spoken voice added with some echo and a bit of distortion is giving me the same feelings as a guitar-solo is giving a rock-freak. Hard-on! I simply love low rumblings, harsh noise, perverse textures- yes I am a perverted guy like the rest of you, the only difference is that I don't paint it in my face!

You recently began the Death Factory sub-label.... What are your intentions with this? I know you've done sub-labels in the past. How is death factory different? Isn't your time stretched as it is with your current projects?
Well I had a tape label 1990-92 and maybe Death Factory will be something like this, but this time I like to pick up bands from other countries than the North, first out was TOMBSTONE from Italy. Next will be BLACK EMBRACE from USA(members of CONTROLLED BLEEDING. Later DISCIPLINE(France), and LAW(USA). This is a more industrial label, that is why I recently also announced Cruel Moon International label. A way to separate the more dark-ambient bands from the others. Yes my time is stretched to the limit is it is, but there will be some reorganization over here in the future, and then I hope to have some time over, even for vacation...

What advice would you give anyone thinking of starting an electronic project today? There seem to be quite a few popping out of the black metal scene. They seem to think that they are doing something new and original... Do you have any advice for them?
Yes you are right. My advice to the BM-people who try to play a keyboard is; please rewind your tape and record something else on them- BE MORE SELF-CRITICAL. There are thousands of others doing this far better than YOU!

Anything to say about upcoming projects and plans for your existing ones? Any releases that you're not involved with that you're looking forward to?
Well I think I've said the most. News on COLD MEAT for the new year will be PENITENT, PUISSANCE, ARCANA, ORDO EQUILIBRIO, MZ.412, RAISON D'ETRE, SANCTUM, but except for these there is nothing that interests me.

Thanks for doing this interview Roger. Is there anything you wish to ask me?
... are we happy now?

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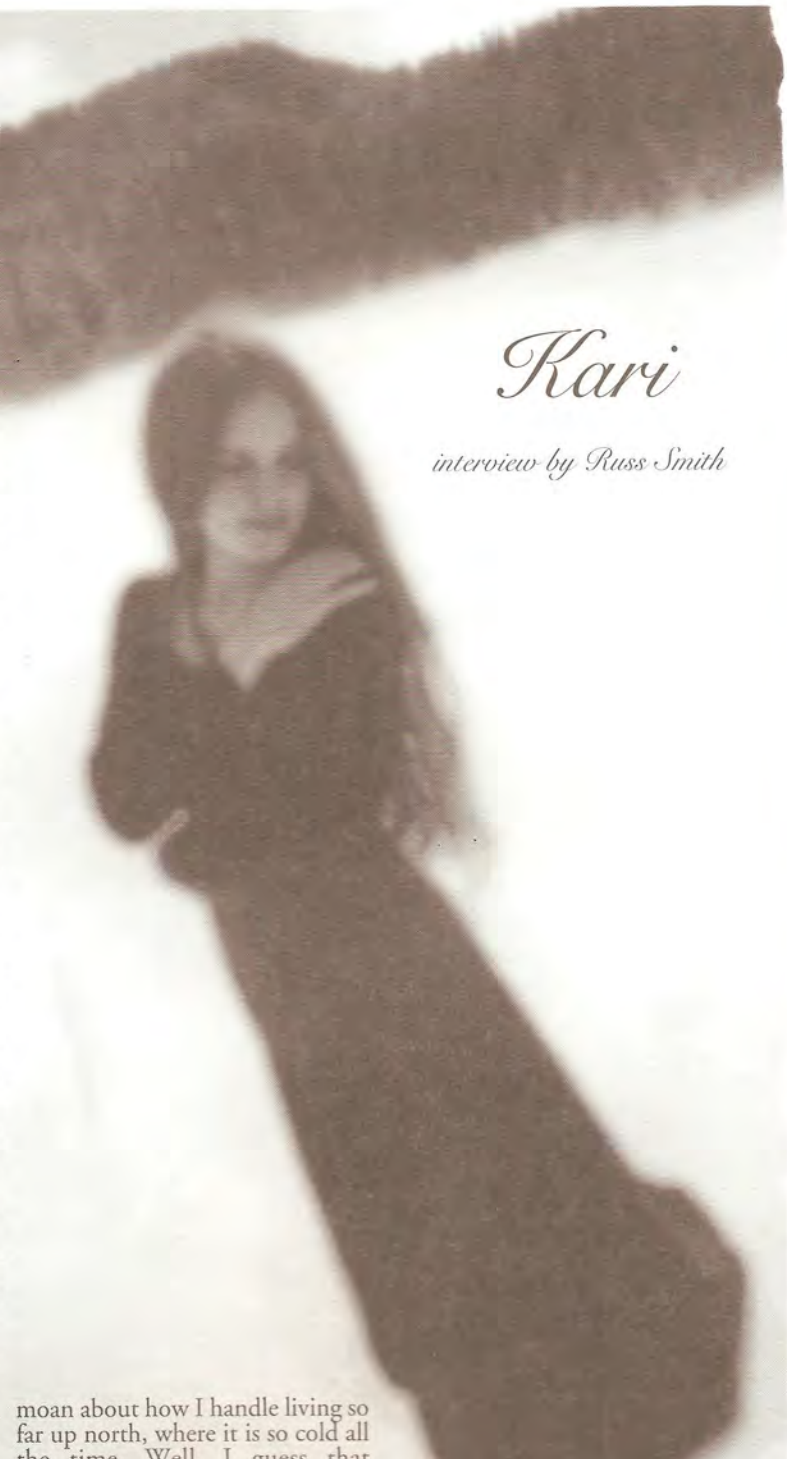
Kari

interview by Russ Smith



[illegible] through my bedroom window, one sweet summer morning. Though not fully awake, I placed a CD into my deck a CD that had appeared only moments earlier on my doorstep. Soon I was [illegible], and bewitched, into a [illegible] world of grandeur and [illegible], a pure and mesmerizing experience. It was a world borne from the soul of one Kari [illegible], once a member of the [illegible] outfit. The [illegible] Now she has [illegible] of that [illegible] together her [illegible] melodies. It is a [illegible] to command [illegible] more than ever before. [illegible] arrangements let the vocals [illegible] like whispering wind, an [illegible] and romance pre- [illegible] experience in this [illegible]. I would suggest that it [illegible] experience that is hard to [illegible].

Though this CD is only filled with [illegible] demo recordings of her songs, I believe people should be forewarned of the coming glory of her music. Therefore I had to find out more about what lies behind this lady's music, her motivations and inspirations, plus the unraveling of her recent past. It is here where I started, with a question that must have become tiresome for her by now. What were the reasons for leaving the 3rd & the Mortal and pursuing a personal project? Was it a matter of feeling restricted within that band?

'I left the 3rd & the Mortal for personal reasons. It was a really tough decision to make. I felt that was leaving my family. We had done so much together, been through so much. But, at that moment, it was the only right thing to do.

Ending up on my own, as I have never been before, because I have always been playing in bands of some kind, I found that I just could not quit music. So, I started to play instruments that I could comprehend, such as the piano and synthesizer, and so I started to think that maybe I really could do this, make music entirely on my own.'

After her departure from the band, there were some heavy rumors surrounding her reasons for leaving. There was a lot of slander and allegations in the Norwegian press, concerning Nazi sympathies and other such ridiculous suggestions. I wondered if Kari thought that had helped or hindered her in the long run.

'I think, and surely hope, that in the long run what counts is if the music is good or not I definitely would not say that all promotion is good promotion. The worst of it is that people actually seem to believe that what the journalists say really is true. Only the one who in the first place spoke the words can say whether the journalist twisted them or not. In most cases they do, is what I have experienced. They turn things around so that they make it sound the way they want it to. I think they call it freedom of speech...'

Now let us concentrate on the present, the CD full of demo recordings. It is obvious that the material is heavily centered on her voice. The music has a different feel to the 3rd & the Mortal's material. Can Kari explain what she is trying to achieve with this material musically?

'The music is definitely, as you say, much more based upon the vocal lines I build the arrangements around the vocal fines. That comes very naturally, since I consider my voice as my main instrument. I am trying to create music that is warm, atmospheric, melancholic, but not depressive, and a bit upbeat sometimes too. I try to make music that is unique to myself that comes from my heart and soul. '

There is a strong folk influence in the sound. Whereabouts did those influences come from, has folk music been a long time love?

'Yes, folk music has been a part of me for as long as I can remember. Folk music is both fine and pure, it is created by people who cared for the beautiful nature that surrounded them. It was musically built up on tones people had in them, not tones that can be found on the piano. The melodies were not written down, they were sung from one person to another, who each put some of their uniqueness into it before they gave it away. When I write music, I let myself be inspired deeply by those tones.'

I saw from the CD inlay that Kari states that she is influenced by Norwegian nature when she writes her material. Certainly the material has a tranquil setting that is similar. So, how does Norwegian nature affect her song writing? I see that she also lives in the city of Trondheim, so does she often get out into the countryside to breathe in that atmosphere?

'Even though Trondheim, the town in which I live, is the third biggest town in Norway, it is an incredibly small town compared to other towns. So I live approximately 5 kilometers away from the inner city of Trondheim, and sell I can take ten steps and I will be out in the wilderness! People moan about how I handle living so far up north, where it is so cold all the time. Well, I guess that explains it.

I very much gather both strength and inspiration from walking out in the woods. It is so quiet, parent and understanding. At the same time it is majestic and f fled with mysticism Now isn't that most of what you need in life?'

Well, you will find no arguments from this scribe! Mother nature's babes have strayed into their concrete wilderness and lost simplicity. But nature is not the only force that drives this music. I detect a heavy scent of romance in the lyrics and in the vocal delivery. Is that a reflection of her character, or is it simply to fit in with the style of the music?

'I would very much consider myself a romantic person. I love the folk tales and stories about princesses in towers and castles, trolls and people who live underneath the earth, people of the night, and I must not forget the elves who enchant the living with their charm and beauty, solely in due to.. well, in the end, kill them. The thing in the folk tales that very often is the reason for people's unhappiness and disgrace, the reason why they kill themselves or others, is love. Now isn't that romantic?'

from Kari's days with THIRD AND THE MORTAL

Romantic, but tragic I would also say. But what about the main source of this romantic feel in the music, Kari's voice? I wondered if she had any proper training to attain that purity, or if it was just a natural gift? When did she first start to realize the potential of her voice, and how does she look after it and keep it in shape.

'I have always loved singing, and used to sing in a girl 's choir for many years. When I was twelve years old, I did vocals in my first band (We used to do Scorpions songs) Two years later I attended the local school of music for more classical training of my voice. I have always been like 'two sided', with rock bands on the one side, and more classical singing on the other. A couple of years ago I finished my musical studies at the University of Trondheim. That was also the end of my regular voice training practicing. It is nice to sing things of Mozart and Grieg, it is really a challenge. What I dislike is all the rules in classical music. You can not sing it totally the way you want to. Cowl mostly sing music I have made myself, and it is completely up to me to sing it the way I want . The promo CD is just a very rough example, done on a 4 track, of what can be produced in the future. What we need now is an explanation of how the material will change when Kari enters a proper studio, when the full arrangements of backing instruments have been added. 'I will use more 'real' instruments, such as grand piano, contrabass, flute, more acoustic instruments basically. I will also use a mixture between sampled drums and acoustic drums. I have a thousand ideas really. I just hope that some day I will get the opportunity to make them come true... '

I think that day will come soon, as quality can't be ignored. What is interesting is how the material will be handled. So far Kari's involvement with the music scene has been mainly concentrated inside the so called underground/extreme music scene (outside Norway anyhow) I guess though that will be pretty restrictive and she will want to move and reach out to as many different genres as possible. Would that be correct?

'I think every artist's dream is to reach out to a wider audience and make a living out of their music. I guess the same goes for me. I hope the music I make now will appeal to a wider audience, but I still think that the people who liked what I did with The 3rd & the Mortal will not be disappointed either. '

Well, I certainly wasn't disappointed, and I am sure that the majority of people out there won't be either. Anyone interested to sample the delights of this music now can get the demo recordings CD direct from Kari by sending NOK 150/US $22/ £12 (includes postage) to KARI PRODUCTIONS, P.O. Box 1954 Moholt, 7002 Trondheim, Norway. Do yourself a favor, open up your lives to elegance and charm and music from the heart and soul.

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EMPEROR

Stephen O'Malley gave me the honor of letting me speak in his excellent rag and I thought it would be interesting doing some "journalistic piece of art" again. Anyway, I decided to make a mega-in-depth-chaos deathcult-interview (!) with my former band Emperor. I chose this band particularly because it would be the biggest challenge for me ever, interviewing this band as I still look on myself as a part of this very band, but I still ought to maintain a bit of objectivity when doing this interview. As I told Samoth (who by the way don`t do any justice to his pseudonym "The Lord of Silence in this `view) before conducting the interview, I feel rather stupid asking many of the questions as I know the answers so very fucking well, but I suppose many of you morons out there haven`t got a clue about anything in particular, so why not let you share the whole story with us? Conversations with Samoth was done in total imprisonment while conversations with Ihsahn and Alver were done in total freedom (so to speak). May we all die in a nuclear-war...

...First off Ihshan, from being a person that (interview-wise) stood more in the background in the band, you have now become more official and are probably the leading "spokesman" for the band at the moment. Is this a conscious move after Samoth`s imprisonment or is it a "hidden desire" to be an official person?

..."As the number of interviews increased, it was necessary to help Samoth out with all the work interviews actually takes. Having a fax machine at my office, this resulted in me getting many interviews from Century Media in the USA, which was a very quick solution. After Samoth`s imprisonment most of the interviews have been done either by fax, phone or the journalists have come to see me. So, it was the most practical thing to do, leaving this to me, even though I do not like doing interviews, but I know this is part of the game, so I guess I better stick to it".

...It`s no secret that the situation in the Emperor-camp the last years have been less than stabile. Do you feel now that finally the band is getting back on it`s feet and how would you analyze the career for Emperor (from the beginning and `till today)? Have Emperor been on the top or is the highlight yet to come?

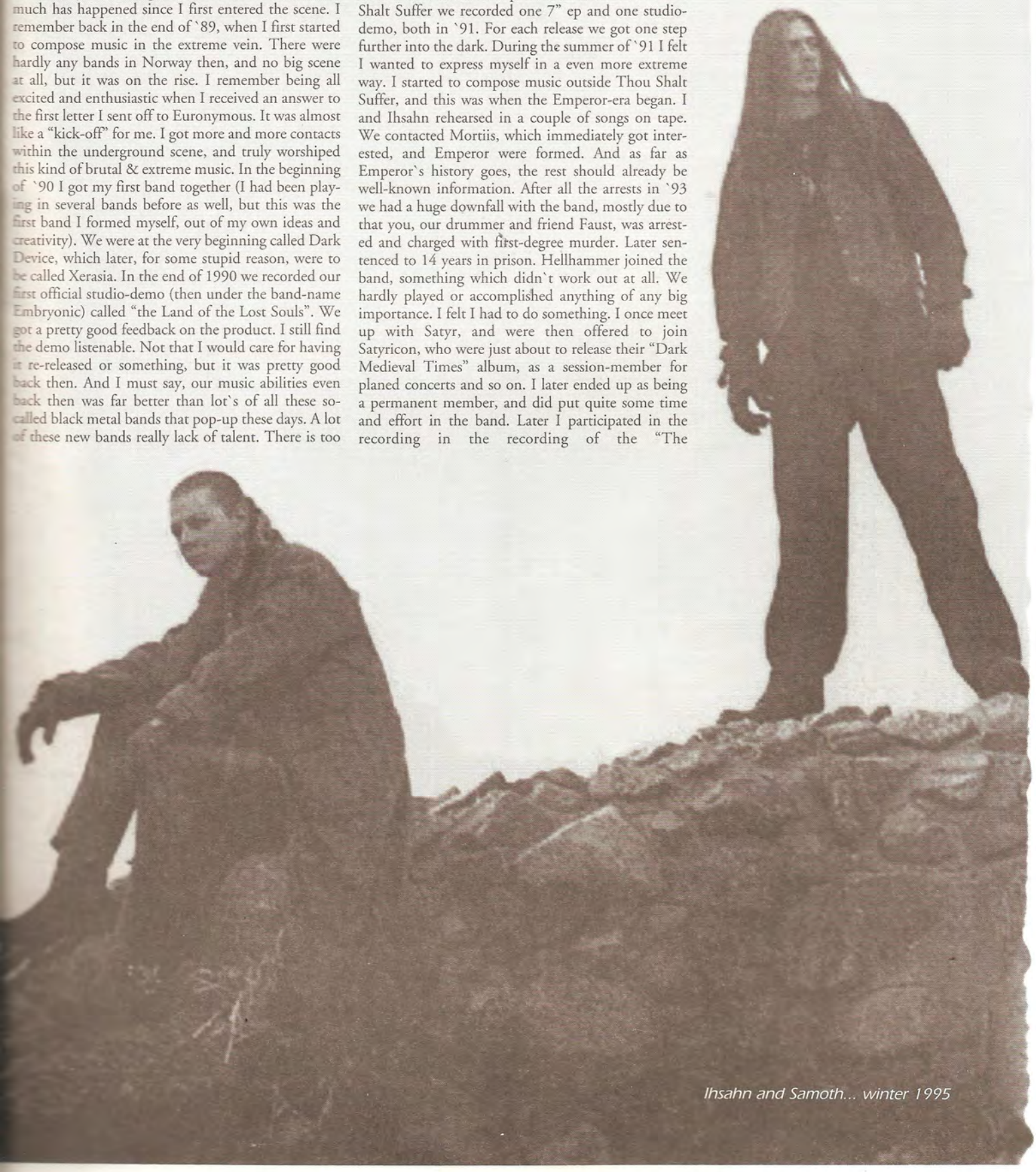
..."There should be no doubts that we have been through alot of difficulties during the recent years. We have been disturbed by unpleasant confrontations such as delays, imprisonment and some serious line-up difficulties. Anyway, we are far too powerful and proud to be stopped by these happenings. Confrontations are but a challenge to those who have strength, will and honor. I and Ihsahn are as we always have been and always will be, the creative-core (the mind-source) of Emperor. I don`t even think the thought of ever giving this all up have crossed our minds. We have through these rather silent years been working hard to get the band back on its feet, and I feel we finally have managed to do so. In the beginning of `95 we were finally able to establish a line-up which we had faith in. We were then able to properly fulfill the music, which I and Ihsahn had been composing all the way since the autumn of `93. Put it into life so to speak. But yet again a change was to be made. Just recently, our drummer, a rather obscure character named Mefisto, departed from the band. It was due to personal problems within the band. Luckily we found a replacement without any further delays. The ex-drummer of Enslaved, Trym, is playing with us now. Even though he`s only been with us for a short period, we have faith in this line-up, as everything seem to work out all fine so far. Trym is an easy-going person to work with, and are willing to put a lot of dedication, time and effort in the band. And most of all, he`s one hell of a drummer. I feel we have been progressing a lot during these hard times, both as a band and as separate individuals. I don`t think we have reached the top yet, whatever or wherever that is. We set no limit to our creativity, and have great plans for the future" Samoth says, while Ihshan would like to add: "Considering all the trouble we have had since we started

Emperor, I think it has been well worth the effort, as I think we have reached quite far already. We are kind of getting used to having a lot of trouble with the band, and through the seven years I and Samoth have been working together we have learned that it all gets harder for each step we take".

..."Samoth" - the name in itself is starting to be some sort of legend in the underground now. You are not any longer a new-comer to the scene but more like an grand-master of the scene now. How

do you view your activities from the beginning and until today; starting with Xerasia/Thou Shalt Suffer and to bands like Arcturus, Satyricon, Gorgoroth, Zyklon-B, your label Nocturnal Art and last but not least Emperor? Are you satisfied with what you`ve achieved so far?

..."It`s very interesting to look back on all this. So much has happened since I first entered the scene. I remember back in the end of `89, when I first started to compose music in the extreme vein. There were hardly any bands in Norway then, and no big scene at all, but it was on the rise. I remember being all excited and enthusiastic when I received an answer to the first letter I sent off to Euronymous. It was almost like a "kick-off" for me. I got more and more contacts within the underground scene, and truly worshiped this kind of brutal & extreme music. In the beginning of `90 I got my first band together (I had been playing in several bands before as well, but this was the first band I formed myself, out of my own ideas and creativity). We were at the very beginning called Dark Device, which later, for some stupid reason, were to be called Xerasia. In the end of 1990 we recorded our first official studio-demo (then under the band-name Embryonic) called "the Land of the Lost Souls". We got a pretty good feedback on the product. I still find the demo listenable. Not that I would care for having it re-released or something, but it was pretty good back then. And I must say, our music abilities even back then was far better than lot`s of all these so-called black metal bands that pop-up these days. A lot of these new bands really lack of talent. There is too many who think that a black metal image will give them talent or at least recognition. Well, Xerasia/Embryonic later turned into being the more well-known Thou Shalt Suffer. We were getting more and more serious, and started to set real goals for what we were doing, as we realized that it was through music we wanted to express ourselves. With Thou Shalt Suffer we recorded one 7" ep and one studio-demo, both in `91. For each release we got one step further into the dark. During the summer of `91 I felt I wanted to express myself in a even more extreme way. I started to compose music outside Thou Shalt Suffer, and this was when the Emperor-era began. I and Ihsahn rehearsed in a couple of songs on tape. We contacted Mortiis, which immediately got interested, and Emperor were formed. And as far as Emperor`s history goes, the rest should already be well-known information. After all the arrests in `93 we had a huge downfall with the band, mostly due to that you, our drummer and friend Faust, was arrested and charged with first-degree murder. Later sentenced to 14 years in prison. Hellhammer joined the band, something which didn`t work out at all. We hardly played or accomplished anything of any big importance. I felt I had to do something. I once meet up with Satyr, and were then offered to join Satyricon, who were just about to release their "Dark Medieval Times" album, as a session-member for planed concerts and so on. I later ended up as being a permanent member, and did put quite some time and effort in the band. Later I participated in the recording in the recording of the "The



Ihsahn and Samoth... winter 1995

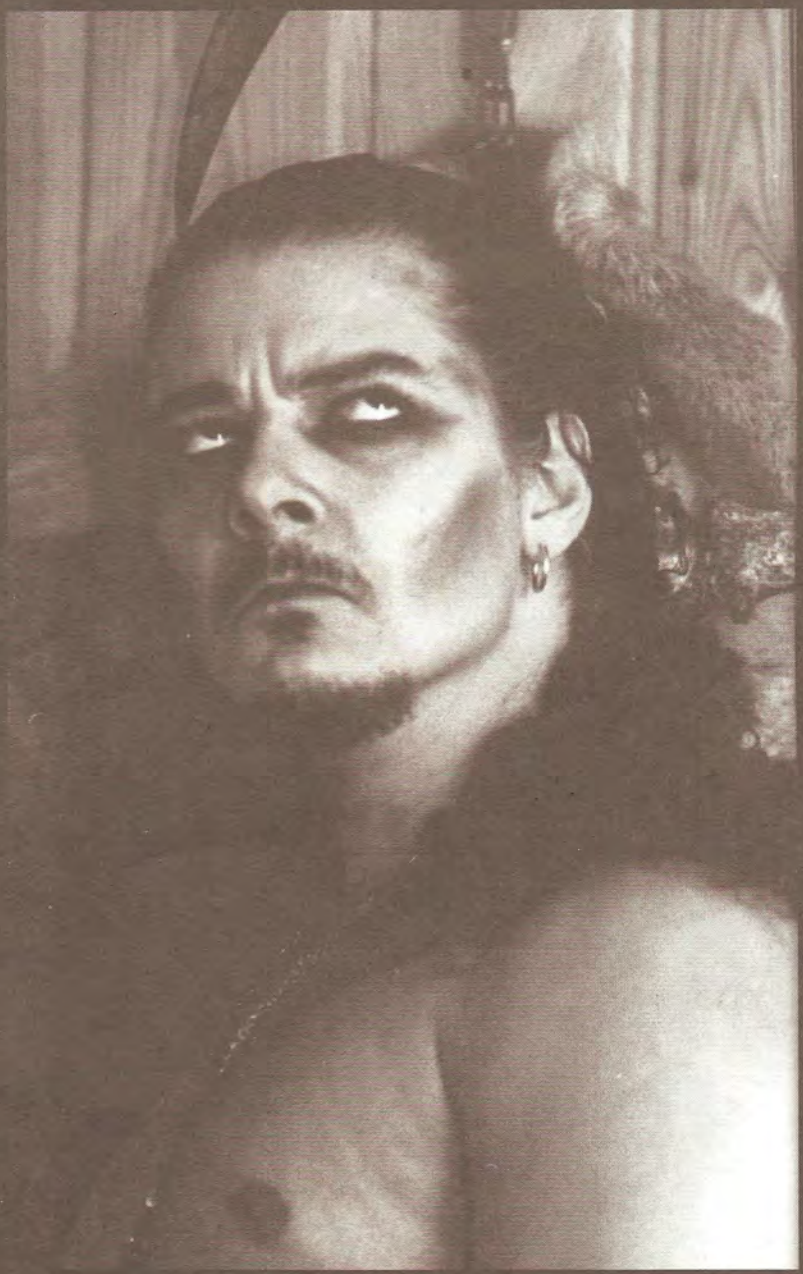
Shadowthrone" album, as a second guitarist as well as a bass-player. This was in the summer of `94. Earlier that same year I joined forces with Gorgoroth, but only on a session basis, as a bass-player. I went up to Bergen and recorded the "Pentagram" album with them, and I also did quite a few gigs with them later that year. Also one in Germany. I did not put that much time into my involvement with Gorgoroth. As for Arcturus, I only did play with them for a shorter period, but still I managed to be a part of the "Constellation" mini-cd. I was very much located in Oslo in `94, and as both Satyricon and Arcturus, as well as others, were sharing the same rehearsal-place, plus that Arcturus needed a guitarist, then they found it natural to ask me I guess. I was bloody living in that stinking rehearsal-place at times. I had to leave both Satyricon and Gorgoroth due to my coming imprisonment. I left Arcturus on a much earlier basis, as I never felt any true belonging in that band. My involvement with Burzum goes back to `92. The result of this was the "Aske" mini-album, the destruction of Skjold church into a pile of ashes, and a two year long prison sentence. Anyway, these are experiences and memories I would not be without. Zyklon-B was just sort of a "in-a-hurry" project. I had this concept lurking in my mind for a while. I got Frost in on it. We had a few rehearsals and entered studio. The outcome was the "Blood Must be Shed" mini-album. The recording session finished just a few months before I had to go to prison. I guess one of the reasons why we did this all in a kind of hurry, was that I wanted to have something to be released while being imprisoned. I personally think that the mini-album didn`t turn out as good as it could have been, especially not production wise, but generally I`m satisfied. The response has been great. even though there have been quite a few misunderstandings concerning the concept. A lot of people tend to believe that it`s some sort of nazi/racist band, something which it`s not. It`s more like the soundtrack to the downfall of the mach'ne-like humanity, with no values nor decency left, made out in an extreme apocalyptic-related expression. It`s also a fist in the face of today's "true & evil" black metal bands, and an attempt to perform death metal for what it is, without being ashamed for the moniker "death metal". A lot of people within the black metal scene today has made it out to be a prejudice that if you use the term "death metal", then you automatically are trendy, a looser, a wimp, or whatever. Zyklon-B is in a way more for the concept, at least for me personally, than for the music. As far as my label goes, everything is going fine, even though I`m still being held imprisoned. Our fourth release just came out. It`s the legendary "Anno Domini" recording by the Hungarian black metal cult, Tormentor, officially put out as a full length CD (a limited-LP and picture disc version is later to be released. I always liked the idea of running my own label, but didn`t succeed to establish one before in `94. That year we did two 7" ep`s, which were the Emperor "As the Shadows Rise" ep (sold out !), and the Ildjarn-

Emperor on their first U.K. tour in 1993

Nidhogg "Norse" ep, from which we have a few copies left. The Arcturus "Constellation" mini-CD (limited to 500 x) came out in January `95, and was sold out in a couple of months. Since then I have been working on the Tormentor release. It took quite some time, as I have been inside prison most of this time. And that can be very limiting in many ways. Anyway, we succeeded, and accomplished what we strived before. We are now trying to get the label properly established, so that we can work on a more professional basis. We`re also starting up mail-order service during the summer. My plan is to make Nocturnal Art my full-time job. We will not yet sign any new band. We are now negotiating with Tormentor on the matter of releasing their debut `88 demo "The 7th Day of Doom" as a CD. Tormentor have also been reformed, and have expressed an interest in continuing a co-operation between us. We also plan to release the "Into the Woods of Belial" demo `91 & "Open the Mysteries of Your Creation" 7"ep `91 of Thou Shalt Suffer on CD. This one will hopefully feature one unreleased bonus track as well. My wife Nebelhexe (who should be well-known for her musical entity Aghast and the publication Horde of Hagalaz) has some plans for a new musical project, which should be of a primal folkish kind. If this comes to realization, then we hope to release it through Nocturnal Art Productions. And just recently I have been discussing with Snorre on releasing new Thorns material. Whether or not this will happen all depends on his spaced-out mind, and of course difficulties that might occur due to his rather long prison sentence. The thought of publishing written material has also crossed my mind. Yes, I would say I`m pretty satisfied with what I have achieved so far. By the age of 21 I have been participating in seven albums, a couple of 7"ep`s and several demo-tapes. I have also developed and experienced a lot through these times. I`m now getting towards the age of 22 and have yet a lot of goals to achieve and experience".

...The crimes have been very central in Emperor`s history, and I would find it interesting to ask both Ihsahn and Samoth if they think the crimes the (ex)Emperor-members have been convicted for, in any way have helped on the sales for the various Emperor-items existing around, or if it`s just a minor detail...
Ihsahn answers that "I believe all the things that happened in Norway gave the whole black metal scene a lot of publicity and Emperor, being one of the front bands, also got its share of promotion. Yet, I believe it is Emperor as a band and our creations that have been the key to our "success". The media institutions were in the beginning most interested in the "crimes", but as I am doing a lot interviews these days, I see that they get more and more interested in the music. And I do also believe the music is the main interest among our fans as well". Samoth agrees and ends "It`s not at all fair to say that our popularity and status as a recognized band only is due to our involvement in all these rather controversial crimes. There is much more to Emperor than church-burning and murder. I feel that media maybe has focused a little bit too much on the crimes, instead of the artistic aspects of black metal. We have a very deep and complex artistic concept, and are first of all a strong musical entity. I guess all this media hysteria led to an earlier attraction of the whole thing. So yes, it maybe helped out on the sales and interests in the beginning. But sooner or later the masses would have discovered it is for what we channel throughout the art as whole. It`s not like we are some incompetent brainless band with no talent, which just had to do a lot of weird stuff to get famous".

...Ihsahn, since you took over the band Thou Shalt Suffer (after Samoth left), you have totally changed the music and the



Ihsahn

Samoth

concept of the band. What made you do this, was it the longing for doing something different and will we ever have the pleasure of seeing TSS`s debut-album (seems like it`s gonna take time)? What can you tell the readers about today`s TSS?
..."I wanted to keep on doing TSS alone after Samoth left. Much because I need to do something all by myself, without anyone else`s point of view interfering with my ideas. As time passed and the work with Emperor increased, TSS did not get my main attention for a while. Though, once now and then I got time to work on the material, and it has progressed and changed a lot over the last three years. Lately I have been working quite a lot with TSS, as I plan to record the album as soon as I start up my own studio. So, if things go as planed this will happen early next year. And then the "Satanae Imperio Consecratio" will take you away in an orchestral blast".

...Even though both Ihsahn and Samoth prefer interviews to concentrate on the musical side of Emperor, I`d still find it interesting to ask Samoth if it frustrate him being imprisoned now when Emperor finally got a steady line-up again, or if it`s just a necessity doing time? Any thoughts upon your sentence and why you got sentenced?
..."A necessity? I don`t have much of a choice do I? It`s of course annoying not to be able to play with the band, but that`s not my main frustration I would say. I`m just glad we managed to pull the band back together before I went in, and that Ihsahn & the rest of the horde is doing all that they can to keep the band alive. As for my sentence. There have been a few misunderstandings concerning it, due to misleading information, or simply just lack of information. So I`ll do a brief summary. I was arrested in the autumn `93, and were charged with one arson assault on a church. I was at an early point released from custody, and had to wait until the summer of `94 before getting my case on trail. I was then sentenced to 16 months for participating in this arson-assault (which took place in mid-september Anno 1992). The police government made an appeal, as the outcome of my trial was not to their satisfactory. My case had to go into the Supreme court, where I was sentenced to two years. And just for the information, in Norway you "only" have to serve 2/3-parts of the sentence inside a prison. Time spent in custody is also being pulled-off. So, in my case, I will be out on parole after 15 _ month. I was imprisoned in late March `95, which means I only have until July `96 left to serve. I`m doing my time in a so-called open prison, which is more easy-going compared to a ordinary highly secured prison. This allowed me, to some extent, to keep my activities going. The conditions and treatment are also better. Anyway, a prison is a prison, no matter how good the conditions or treatment might be. Your freedom is stolen, and you are as caught up in the system as one can be. But still, I think I will look back on this as a valuable experience. Being in prison makes you think alot and I feel that I have learned more about both myself, and life in general. I have no regrets for what I did. Concerning my present view on church-burning. I still stand by the concept of it, but wether or not it should continue is another issue. We have proven our point a long time ago, and there is no point to prove it further on. The symbolic value is gone, even the shock-effect is gone. The common people do nothing but laugh of the whole thing, and the christians are only getting more close. To say that you want to wipe out christianity by burning all their churches is an utopia. The christian morals and dogmas are so deeply rooted into the system as a whole. This should not be understood as I`m saying that we should give up "kampen mot hvitekrist", not at all, but there is also other ways to fight the enemy, which in the long run can be more effective. I believe we must go a step further on. I personally think that a continuation of the church-burnings is more destructive, than beneficial, to us. We have marked ourselves in history. All these incidents will probably go down into the history books. So let it be written that it was done by a strong group of anti-christian youth, who went to the most extreme and shocked the sheep-like society with a strong symbolic act (like it originally was), rather than some incidents done by pseudo-evil 14 year old kids emerging from some musical trend (which it later turned out to be). Doing it for no deeper meaning than to show off. But it`s not like I burst into tears when another church goes up in flames".

...What many Emperor-fans truly wonder is at what time Emperor at the earliest can expect recording anything new again?
Ihsahn tells us "We plan on recording the next Emperor album during the autumn next year, soon after Samoth`s release. Samoth adds that "The next album will feature only new enchanting soundscapes, mixed with extreme speed and intensity. We also have plans of doing a maxi single (12") together with the album. This one will most likely feature a new version of the ultimate black metal opus "Inno a

Satana", in a classical version".

...About Candlelight, do you feel they fully stand behind you and will you still be on this label for further releases?
Samoth answers that: "As any other label, they have both positive and negative aspects. But I guess we have had our share of negativity. As a whole, we are satisfied. A lot of things could have been done better, but I know they have been putting a lot of effort and money in the band. I guess they have earned a great deal of money because of us as well. Candlelight organized some good licensing deals through Modern Invasion (Australia/New Zealand), Toy`s Factory (Japan) and Century Media/Black (USA). We are very satisfied with the work Century Black has done. We were a bit skeptical in the beginning, but it later turned out they did a great job promotion our musical and artistic expression. We will at least do one more album with Candlelight Records, as that`s what we are signed for. Wether or not we will resign them all depends on how much dedication they will put into our next album, or what kind of other offers we might get. First of all, we are concentrating on the next album, which will for sure be out through Candlelight Records".

..."In the Nightside Eclipse" has now been out quite some time. How do you look on the album now after its release? Did the finished product live up to your expectations and do you think the great amount of positive critic on the album is well-deserved or is there things that could have been a whole lot different?
..."There will always be things that you want to do better", Ihsahn claims and continue: "That is why you keep on doing what you do, trying to progress. This is the case with "..nightside.." as well. There are things that could have been better, but considering that this recording was done about two years ago, and knowing that we can try making the next album more perfect, I am in general very satisfied with this album. It is very much EMPEROR, as it contains songs from different levels of our development, and is, I believe, a respectable debut album". Samoth reveals that "I`m still listening to the album with great pride, and am still very satisfied with it. The album is a result of many years of musical development. There are of course always things you would like to have done differently when you have distanced yourself from a product. As a whole I'm very pleased with the outcome of the album, both musical-, sound- and concept-wise. I 'absolutely think the the great amount of positive critic we have received on the album is well-deserved. Of the second generation black metal bands, which came to exist in the beginning of the 90`s, Emperor`s "In the Nightside Eclipse" has ended up being one of the best, if not the best, selling black metal albums. It will stand as a great monument in the history of black metal".

...Although the trend is turning towards a more "viking/pagan/dark/barbaric" orientated type of style (did anyone mention the word "parody" here?/Bård), Emperor still maintain the "black fucking metal" attitude. Do you think that Emperor stands above any trends and would you even consider the thought that maybe Emperor was a leading factor for the black metal-trend becoming so huge?
Samoth opens: "Emperor`s work are indeed of a very dark nature, but whether or not we are to be labeled as "black fucking metal" is another issue. I think our demo, "Wrath of the Tyrant", and our attitude back then, fits the moniker "black fucking metal". I feel that we have developed into being a more "aristocratic" type of black metal band. Darkthrone is such a band I would consider to be black fucking metal, both musically and attitude-wise. Black metal is an unique concept that goes very deep into those who are seriously involved with it. but I believe there are many different aspects within the whole black metal genre. As for the "viking/pagan/dark/barbaric" themes. These are also subjects that are cherished within our emperium, but are made out in a personal expression (or in a desperate attempt of being "original"/Bård). We definitely stand above above the present trend, and we also stand above the whole scene in general. There is too much stupidity and ignorance within the scene these days. It all comes down to that it has become such a trend. A lot of the mysticism is gone, not to forget the quality. The scene is constantly being infected with new bands, which totally lack of talent, intelligence and individual creativity, both music- and concept-wise. I guess it is no big secret that Emperor was one of the leading factors for black metal becoming so huge, but we did not create the trend. We created a strong individual musical expression, and became one of the "role-models" of black metal. But when a trend emerges, the masses seem to rather use the "role-models" to copy from, instead of an inspiration to do something out of their own individual creativity. But then again, the "gray-masses" have never really been well-known for having a large brain-capacity. This is not only a fact within the black metal scene, but in any scene where a trend emerges. To us, black metal is a form of art, and should therefore be created and performed with heart and soul". Ihsahn explains further: "Being one of the elite black metal bands, I believe Emperor is to set the trends rather than following them. We have developed a quite complex concept with Emperor, which we intend to stand by. I must say that Emperor has to some degree grown out of the typical underground scene, which is developing in viking/pagan/dark/barbaric-styles as you say, and Emperor is, like some

Alver

of the other elite bands, working more on an individual basis. We proceed doing our things independent of what other bands might do or think".

...Then there`s the issue of the two abandoned members, namely Hellhammer and Tchort. Do you view Hellhammer`s departure to be a finished chapter now and what was the sole reason for Tchort`s departure?
..."I believe we agreed quite quickly on that decision, and we are still in contact once in a while" Ihsahn tells about Hellhammer, while Samoth continue: "Tchort became too distant, both personally and geographically. He ended almost up as being a non-existing member of the band, so we parted. We had been aware of Alver`s existence for a long time, and wanted to try him out. He has now been a permanent member in Emperor since February/March `95. He is very dedicated to what we are doing.

...So, who`s this mysterious new creature of Emperor then? Alver drops by for a chat and tells:"I have played in a couple of other bands (with basically the same people) but this isn`t really anything to mention I think as we never released anything. You are probably the only person that heard the tape we did in `92 (or whenever it was), Frost (now in Satyricon) where in the same band (and so were you). Screaming fucking agony! What exactly made me the new bass player in Emperor is because Tchort lives far away. Anyways, when I met Ihsahn and Samoth we found that we got along great and a short while later I tried out for the job. It worked to their satisfaction and so here we are. Kind of strange to play again as I almost didn`t play at all for 2 years, but the rusty feel vanished sooner than I thought". Alver would also like to add that "Hopefully I bring new impulses (blood) into the band. However, Samoth and Ihshan will always be the centre of the creation in the band, but I like to think that I still leave a bit of my soul in the music (and lyrics). What I would like to see with Emperor is that the band gets as big as we deserve. To do a tour, more albums and thus inflict upon the world the thoughts, visions and musical journeys in the darkside that we all love so much. I'm not a preacher, but people are getting more and more open to the kind of thoughts and symbolism that we live by, so if we can feed the furnace of black metal, nothing would be better".

...Each member of Emperor has his own individual philosophy, but what`s Emperor`s philosophy, or rather, what does the band stand for, what does it represent?
..."Emperor represents what is written in the lyrics and the atmospheres of our music. We involve our philosophies and thoughts in symbolic ways throughout this whole empire of thoughts, nightside landscapes" Ihsahn explains while Samoth continue: "Our musical entity is based upon thoughts, emotions and atmospheres. Emperor is a manifestation of journeys through vast nightside landscapes, and the inner nightshades of the soul. Emperor treasures those values that lays within us and the era that we long for".

...So, where does the mini-album stand in all this? How do you look on the mini-lp today? Do you still listen to it and do you think it was a worthy beginning for the Emperor-era as a start?
..."Yes, I'm still listening to the mini-album at times and still appreciate it" Samoth says and continue: "There's no doubt that it was a worthy beginning for the band. I still consider the "Wrath of the Tyrant" demo to be a worthy product as well, and I guess it was this recording who was the real beginning of the Emperor-era".

...Considering your lyrics, how would you describe them and do they have any "hidden messages" or are they just straight-forward? Do you look on music and lyrics as two different things or is it a whole?
..."They are very symbolic and contains metaphors to the ideologies and thoughts we have and wish to express" Ihsahn says, while Samoth wish to deepen it and says:"We take our inspirations from idealistic fantasies of our dark nature. Often influenced through associations to norwegian nature, as this has much visually in common with those pantheons of our artistic expressions. The lyrics reveal echoes of a forgotten past of strength, pride and victory, journeys through the grim wilderness of our medieval-like fantasy-realms, departure of mortal existence - the dark shadows beyond the world, egoistic and imperious thoughts, emotions for the dark nature, who truly consult our creations. Our music is to us a complex concept, though, it is only one of several relations to this that makes it complete, which for the listener might make a clear vision while reading the lyrics. Hopefully the music together with the lyrics and the right mind and emotions can give the listener clearer insight in what is the source of the whole creation. The events are laid to an empire in the nightside eclipse. The Pantheon is the spirit world of howling wolves and mighty castles in surroundings of majestic nature that we dream and long for. It is an idealistic description of the perfect world including all those emotional and atmospheric aspects that we treasure within the very deepest of our souls. Our lyrics does not include too much "hidden messages". What`s the point in hiding the messages, when you can freely spawn them out? But I wouldn`t exactly call them straight-forward lyrics either. They demand some thinking and imagining outside what`s actually written. The "..Nightside.." lyrics are rather old now, and I feel that a lot of them could have been expressed a lot better. Of course music and lyrics are two different things, but it`s important to make it as a whole".

...For each release, Emperor have had an incredible development. Will the development still find place in further releases or do you feel you have found "your style" now?
..."We have definitely found our style, but we set no limits to our creativity. The progression of Emperor will always bear evidence of development towards a even more powerful and mighty expression, on a personal level with the basis in the black metal spirit" Samoth says. Ihsahn though would like to add that: "It is important to keep Emperor sounding and feeling as Emperor. The whole thing has now become so complex and personal, that drastic changes would be only destructive to the band".

...Lastly, what do you think you can achieve, and what do you want to achieve with Emperor?
..."We have still a strong potential, and we can get much further both music-wise and in popularity. And I wish to go as far as possible" Ihsahn ends.

— By Bård "fucking Faust" Eithun.

Perhaps you can recall the excellent DISEMBOWELMENT of Australia? Well as time has passed two of the bands key musicians have moved on to follow the band's more eastern influences... their effort has been titled TRIAL OF THE BOW. Relapse released their debut cd last year and we were fortunate enough to speak with songwriter Renato Gallina about this intriguing project and also his thoughts on his own musical past.

How did TRIAL OF THE BOW come about and when did you decide to do this project?
A couple of months after DISEMBOWELMENT finished I was looking for something to do that was a bit more challenging musically so I approached Matthew with the idea, and I knew he wanted to do something a bit more musical as well. He was willing to give it a go so, basically, we got together one afternoon and recorded some songs spontaneously to see how it went and it turned out ok. Out of that first day we came up with a promotional demo which we sent to Release and I suppose things went from there. But the point of the day was , basically, it was a trial to see if it was going to work so that's kind of why, you know,the relation with the name of the band.
I wanted to ask you about the name. Is it a mythical or musical reference?
Kind of both really. The theoretical literal context actually comes from Greek mythology. From a book by Homer and basically the trial of the bow was a test to prove one's worth in attaining a desire for something, and in such a case twelve targets would have been set up at a considerable distance and the bow would have been plucked and it would have shot through all twelve of the targets in order to actually be rewarded. That's the theoretical context of the name, but the practical context was Matthew and myself getting together on one day of the trial, and we didn't know what was going to come out of it, just purely to record. The aspect of the bow ,as far as the practical content, was that from day one we set out to use traditional instruments.No synthetic or unnatural things such as keyboards. Even though we haven't used any bowed instruments, yet, we plan to on the next recording. And the act of bowing, a manual labor where you work hard to create the texture of sound by physical expression. And I think we find the challenge of achieving these sounds by actual pure, physical motion where you have to really, really work at getting a sound, and that's where the real challenge lies.
Do you see the project a challenge for you to ,musically, create something you've never done before?
Yes. That's exactly right. The music we're trying to do is very hard to write and we haven't exactly got a lot of time to spend on the band. Writing one song could take four months, for example. And for mixing and recording we want to make sure we have the arrangements much tighter and cleaner.
You mentioned Greek mythology regarding the name. It seems obvious that you are influenced by eastern styles of music, East Indian especially. Do you see this as more of a progression?
That's a good point. There were elements in DISEMBOWELMENT that were hinting at the Eastern sounds. I think it was just a matter of time before I braved into more atmospheric music. I'd always said that. Since I was like 17 or 18 I'd wanted to branch out into more atmospheric music as that's basically the stuff I listen to anyways.
I always thought the name DISEMBOWELMENT was misleading, especially with the music on the last album.
Definitely.
Why did you keep it at that time? Did you consider changing it?
Yeah. We talked about it all the time. I think by changing it it would've just created a lot of problems as far as people reacting to a new name, or maybe thinking it was a new band. Unfortunately, we had to keep it just for the sake of people being familiar with the name. But you're right, it doesn't really do the name justice.
Especially with your lyrics. Especially with 'Transcendence' the lyrics were about you sitting on a beach.
Yeah. That was completely off the track, that song.
So DISEMBOWELMENT is finished now? Is there a chance you'll do something else ever?
Yes. No, the other guys ,Paul and Jason, always talk about it in a funny type of manner, but I've no intention of looking back. I'm only looking forward.
DISEMBOWELMENT ran it's course then?
Oh definitely. i think that was a time in my life that was lacking certain things, emotionally, and I think the music showed it. The music we are doing now is more on the emotional level that I'm at.
Do you regret your work with DISEMBOWELMENT? What do you think looking back on it today?
I think it was good. I think i just regret never playing live and I know the other guys regret it as well. I think there could have maybe been a chance to tour and that would've been good, but who wants to listen to a 15 minute long song that goes at a snail's pace. That's always an issue. I think we did pretty well. I would've liked a bit more exposure through our record label, but we didn't seem to get to much,that I could see, especially in Australia which really infuriated us. We were one of the few death metal bands in Australia, in that time period, that were really doing something and then all of a sudden everyone just popped out of the woods and everyone's thinking they're the kings of death metal. It's a real pity. We didn't even get the recognition we deserved in our own country.
I talked to Jason two years ago and he referred to you as a ensemble rather than a band which showed a certain level of maturity that was beyond most death metal bands.
I think it was our different personalities. We weren't just into getting out there and showing everybody that we were the best death metal band in Australia. We just kind of stuck to ourselves and kept a low profile and turned up at rehearsals not expecting anything ,you know. Just having a good time. It wasn't too serious. Lots of bands these days are just taking it too far. It's ridiculous. We all had different things keeping us going. It wasn't just the music. Either it was study or personal hobbies and we had a idea of what was going to happen. It wasn't just a dream. It was more realistic.
Back to TOTB. You mentioned not using synthetic sounds, but all natural sounds. Is that to create a certain ambiance without going the electronic route?
Yeah. That's the thing with all the ambiance just being butchered, especially within the last 5 or 6 years, and it all has to do with keyboards. I mean you look at techno music - it's just bloody ridiculous. You've got guys releasing ambient dub and it's all rubbish. There's no passion in it really, and it's boring.
As I said, you know, we'd rather work hard at creating a sound manually rather than just pushing a key on a synthesizer. It's just really uninspiring. I know a few people in the ambient genre who have a few keyboards and they can use it well, and disguise it well, but there's people out there who haven't got a clue of what they're doing. I think it's just damned boring. It's been heard a million times before, like any other kind of music, so we've got no plans on using keyboards whatsoever.
Do you plan on adding more musicians to the project?
No. I think it will always be Matthew and myself. We'll have future session musicians on our album. That's always something that we're looking at, people who specialize in different instruments. I think for the album we'll be incorporating some baroque,medieval musicians and some Moroccan stuff as well.
I see in your press release it said your album will incorporate more of a medieval sound. Do you mean more of a European sound rather than an eastern sound?
Yeah. We're not going to concentrate as much on the eastern sounds. There'll be a touch of them but we don't want to get pigeonholed with the type of music we do. We're going to fuse different styles of older styles of music, and medieval is one of them.
Do you consider TOTB to be a folk band?
No. Not at all. I'd consider us to be an atmospheric sound. Hybrid atmospheric type of music. I don't think we'd be classified as ambient. I know the type of music we plan on doing is soundtrack type of stuff, and I guess when you listen to TOTB you can picture it being used in a film.
Do other cultural aspects, besides the music, influence you when you compose?
I think it's culture. There's certain cultures in the Mideast that I'm pretty interested in and just by reading up about them it makes you more aware of what the music means. It's not played purely for musical purposes. It goes back to religion, ways of worship, and the way people live and why we live that way.
Eastern philosophies, Taoism, Buddhism, etc..

Trial of the Bow

you could almost call them ambient in the way they approach the world. Does that influence the way you approach the music?
Many of the Eastern cultures are very peaceful inside. I guess we're not trying to do anything to extreme, which is pretty obvious. It's more something people can sit down and think to, and maybe transcend, and relax. Something that takes you away. That's something that I've always been interested in, music that transforms the listener.
Is your music more improvised?
That's the case, yeah. We're looking at not only moving ourselves, but the listener as well. Trying to show other people how we feel. That's a really important aspect of music.
On a completely different track...You did a video for one of the tracks. How did that come about and what made you decide to do that?
I think it was another way of promoting the band. The thing is we're not gonna play live. It's just too difficult. I think doing a video was a good way of doing extra promotion. We chose the second song off the CD which is 'Inverloch' and I think it was the most appropriate song for a video, and it came out great. We shot down in the southern part of Victoria along the coastline and the way the music and the image work together works really well.
Are you using the video more for airplay, or is it for fans more to see how you incorporate visuals to the music?
It's definitely for promotional purposes. Release is going to try and get it played on American tv where that type of music gets played. I mean it's not going to be on MTV with all that other-whatever-corporate music. But, we're getting it played in Australia on a national music show which is screened late on sunday nights. You know, I think it would be great if it popped up about three o'clock in the morning when you're kind of dozing in and out of sleep and you hear the song.
You're a graphic designer by trade, right? Does that influence the way you compose music at all? The way you look at it?
I think it does, subconsciously. Graphic designers are generally pretty analytical and I think when I'm writing music I find it hard to concrete something. It's the same with my work, as well. I finish a piece of work and I look at it and I'm already sick of it. I want to change it. With my music I know I perfected it. I've always done that. Everything we've recorded I've been like that-"We could have done that then, and if I had the chance again I'd change this section", and I think the profession I'm in definitely has a bearing on the music we create as well.
How important do you think the visual presentation for a CD is? I know you do all the layout and stuff for your bands. Is the packaging important.
When you walk into a record store you're more inclined to pick up a CD that looks good. Something that looks visually pleasing. I think with all of our releases we're trying to create a texture or a visual image that compliments the music, and something that creates a bit of an influence to buy the CD. That's what you want in the end.
Do you look at that as being as important as the music itself?
Yes. I think so.
Have you watched the underground(metal scene) in the past few years since the last DISEMBOWELMENT CD was released?
Yeah. I have actually. I walk to the news agents sometimes and pick up the occasional metal magazine and just skim through to get a broad overview of what's happening, and I don't think it's that good. I think it's sad. It's getting bigger , but it's losing what it initially was.
Losing integrity?
That's why we wanted to get out of it.
Are there any bands(metal), recently, that you follow, or that you're interested in?
No. It's all been done before. Who wants to listen to something from Norway which they were doing like 10 years ago? I'd rather listen to BATHORY rather than some 15 year old kids trying to scream like Quorthon, writing satanic lyrics. It's just pathetic I think.
I think it's gone beyond that though. I wouldn't even call them black metal bands anymore, like ENSLAVED. For you there's the eastern influence. For them there's a northern influence , and they go beyond, I think. It's gone beyond the BATHORY clone.
Yeah, well, the face paint's just a joke. Half these bands look like clowns rather than looking scary, and people just laugh. It's really funny.
There also seems to be a trail of bands following the path that DISEMBOWELMENT paved, I think, like ESOTERIC. Have you heard any of those bands, or did you know DISEMBOWELMENT was a monument?
We had some idea. I'm sure we influenced lots of bands. We never had anybody writing to us and telling us, "You influence us alot", which doesn't really matter, but if you can get some credit, why not.
Can you tell me about the full length CD that you're working on?
(Laughs)There's not much to tell at the moment. We haven't even started working on songs for it yet. It'll probably be an 8-track and it'll be fairly long, as usual. You know, if you buy one of our CD's you get your value for your dollar. I've got quite a few ideas for it. It will be just putting them all together which will be the main problem, and recording will be another. It'll take ages. Probably at least a year and a half. By the time it goes out it's almost out of date, not musically, just the release.
For yourself anyways, I think for most people who probably get this, probably one third will buy it because you were in DISEMBOWELMENT and will be totally surprised by it. But i think most will enjoy it because they're probably a bit more open minded than the standard death metal fan.
Yeah. We;re not too afraid. Whoever buys it and listens to it will hopefully get something out of it.
How would you describe TOTB to someone who never heard it?
It's kind of like what i said before, I think it's atmospheric music produced in a traditional manner. Not traditional as in culture, but

instrumentation wise, kind of likened to soundtrack music.

With all the bands doing that out there what do you think TOTB has to offer in terms of uniqueness and originality that hasn't been done before.

I'm not saying we're completely unique. We're trying to create a hybrid, a hybrid combination of different forms of music, and maybe something fresh for a change. There's a lot of pretty boring stuff, as far as ideas, at the moment and we're trying to go in a way that, say, DEAD CAN DANCE has done.

Are they a big influence on you?

Definitely. We're not trying to sound like DEAD CAN DANCE, but I've been listening to them forever 6 or 7 years and they've definitely inspired me to do the music that I've done. I still listen to them alot. We can do ,hopefully, something different. You know, we don't want to be compared to them or MUSLIMGAUZE all the time. I would say the closest comparison would be the elements of eastern music.

Do you have any other projects going on?

No. We just don't have time. We're concentrating more on our jobs because that's how we make our living. I don't think we'll wait around to make a living off our music, which is pretty unrealistic.

Yes. That's a dream that many people wish would come true.

DEAD CAN DANCE have done it but they've been playing since '81. They're proper musicians. Matthew is a proper musician, but I wouldn't call myself one. I've been trained as a graphic designer. You've got to stick to what you're trained for, and then if you've got the time for it , and talents in other areas, you can branch into other areas, but there's certain limits.

You don't call yourself a musician, and in your press release it makes that point pretty clear, too, especially comparing yourself to Matthew. I'd have to disagree with you there,100%.

Why?

Just listen to the Cd and then ask yourself. Are you a musician? Of course you are.

Yeah, but I see the term musician as being technically trained, knowing scales and all that stuff. I don't know any of that. I just go with what I feel.

Do you think it's more from the soul?

Definitely. He(Matthew) can play any chord in the whole world and arrange any form of music he wants because he's been trained to do that. Whereas I couldn't play a proper chord that he could play with his eyes closed.

I think you view it as more of a personal thing.

An extension of the soul ,I think. It's funny because Matthew is kind of the arrangements man and I'm the melody person. I find it really easy working with melodies and Matthew gets it all together and makes it sound right. That's where everything comes together.

As far as vocals, what kind of lyrics are you doing? Is it more for sounds or are there actual lyrics?

I did write some lyrics for the first song on the CD but I don't think it would've sounded right. Having lyrics, I think, having pure chants(chance?) is more exciting. It's more mystical. I think with this type of music you don't need the lyrics. The music speaks for itself.

So,DISEMBOWELMENT is dead!?!

Dead and buried. I just can't write that music anymore. There's nothing in me to inspire me to do it. There's not that much anger in me as there used to be.

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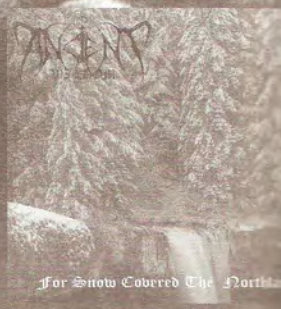

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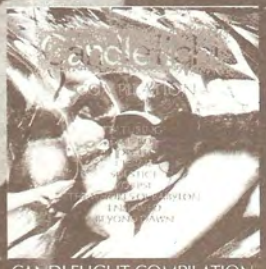

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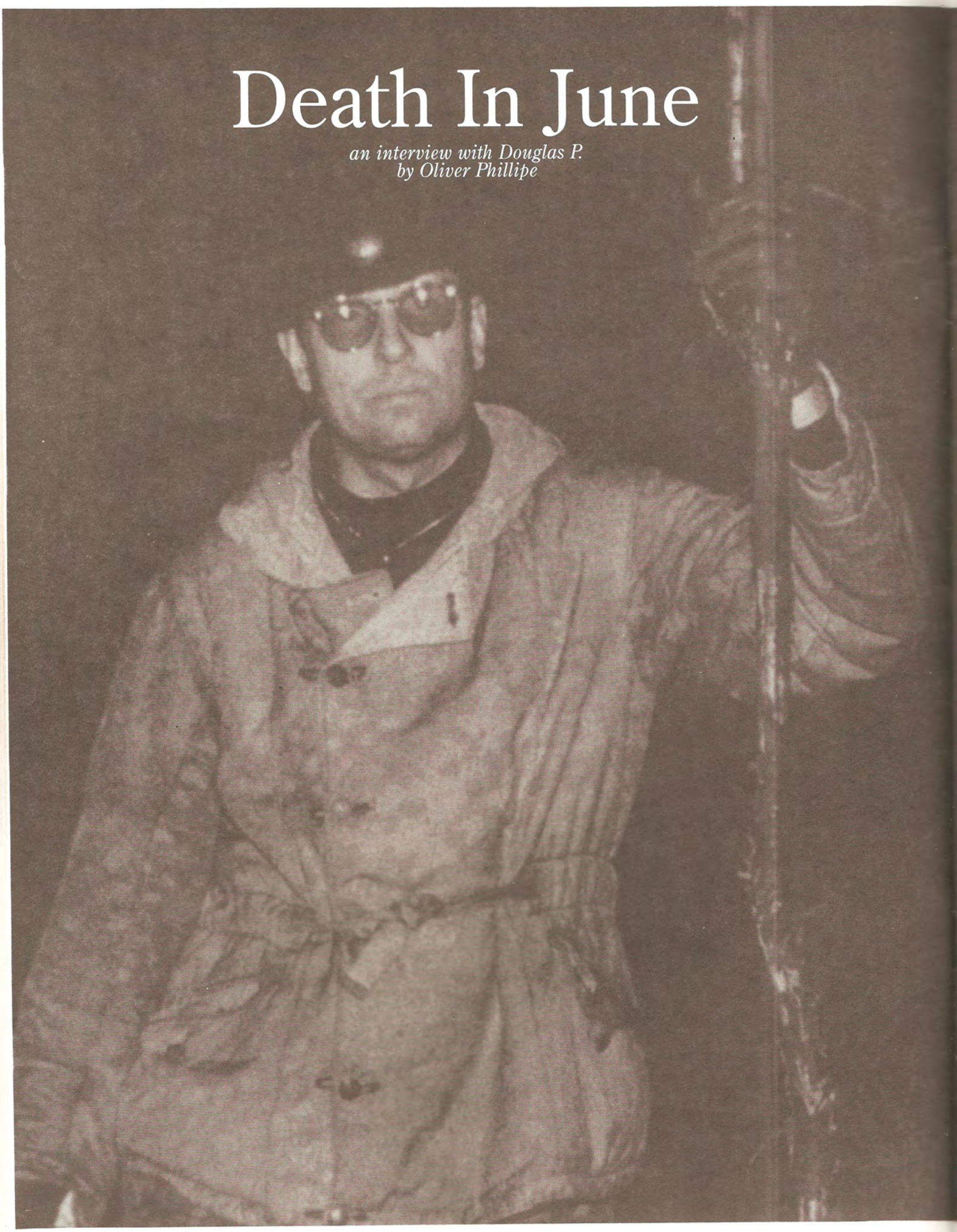
Death In June

an interview with Douglas P.
by Oliver Phillipe



In a time of a new and serious wave of acts of racist and especially neo-nazi violence, don't you think that the message that DIJ used to convey in the past by wearing theatrical dress(masks of pigs linked to the nazi armband) is still more present in the current events, and I particularly think about the song 'C'est Un Reve(that would be a vigilant attention of the "black beast", which can be hidden in one of us, i.e. the little nazi)? Would the chorus of this song("ou est klaus barbie") be influenced by the voice in loops that constitutes the background music?

The voice loop was purely coincidental and done after the main body of the song was written. One of the few genuine contributions from Richard Butler was this. He taped a random selection of radio stations and this happened to be one of them. To our amazement it sounded exactly like "ou est Klaus Barbie"! Does it to you, as well?

Regarding the other part of your question, which is almost a statement unto itself, then it really reiterates what DEATH IN JUNE has been saying from the very beginning. We are all capable of everything.

Recently, at the time of the interview, you said that DIJ has become the beast with several heads of your obsessions and since the ancient members have left, you would never be able to carry some other passengers. Henceforth, isn't this situation different with the presence of simon at your side? And if it is not too inquisitive, how did you meet him and decide to play music with each other? Why did you choose to show his tattoos(the two swastikas centered on his "tits") during the concert at amiens in 1991? What are their significance?

No, not at all. Simon Norris helps me, as and when required. DEATH IN JUNE is not dependent on him being in it but, DEATH IN JUNE is, and always will be, dependent on my presence. He is certainly not a passenger!

Like so many people I know, I met Simon at a CURRENT 93 recording session('Thunder Perfect Mind'). Once again, he is another ex-member of PTV and TOPY and is a good friend of James Mannox who also floats in and out of CURRENT 93 and DEATH IN JUNE. Anyway, we were both aware of each others work so the collaboration started from there. More recently he has also worked with FIRE AND ICE and is writing material with Stephen Thrower, an ex-member of COIL. They plan a new group together.

Regarding his "swastika tits" in Amiens, weren't they a swirling delight?! From Sun Tits to Sun Dogs, the progress is steady and certain!!

Can you explain to us the pictures and the motivation of your cd 'Something is Coming'? Was the aim exclusively humanitarian as it is explained inside the cd? How were you brought to have the opportunity in this place? Do you consider the croats to be the "good guys" on this war of territory and of religion against the Serbians and the Bosnians? And about the concert, how did it happen? How was the reception of the audience?

The photos on 'Something Is Coming' feature myself and Simon Norris, in Zagreb, capitol of Croatia, and scenes of patients at the Bolnichi Clinic, Zagreb. This is the only clinic in Croatia that deals with the rehabilitation of those who have lost arms and legs in the war. Their main job is to try and teach people to try and walk again, using plastic legs or hold and lift things again, using plastic arms. The place was overflowing with men, women, and children all needing attention. Rooms meant for 1 person were now holding 5. There were limbless people lying in the corridors. The toilet was the doctor's office and that is where we discussed how DEATH IN JUNE could be of help to the situation. The clinic was a natural place for me to visit. Where we stayed in Zagreb was very close by to the clinic. The parade of wounded outside the apartment was constant and close contact with these people inevitable. I thought the music recorded in Croatia could be put to some more meaningful use than just 'another recording by DEATH IN JUNE'. The money donated to the clinic has bought machinery to help the patients there. The total is something in the region of 16,000- 20,000 pounds worth of equipment. This was not purely a humanitarian gesture. It was a cultural one. A socio-Euro political one.

Therefore I feel the concert was a successful one, not only for the actual event itself, which was an experience and a half but, also for the ramifications it had later.

Don't you think your vision concerning the history of Europe(which in your opinion is the best one) is nevertheless a european opinion? I'm not talking about the americans who have no past and who probably have no more future but about the chinese, for example, who were in the past a very powerful nation...

Yes, I am totally Eurocentric. I'm not overly concerned with the past but, I do care about the present and the future. European culture, morals, ethics, whatever, are under attack from all sides these days. Even, most dangerous of all, from within Europe. Whilst we have room for regret about some of the mistakes of the past(and of the present) regarding our treatment of the earth and some of it's peoples/wildlife, there is also plenty to be content about. I'm tired of being made to feel guilty about the sins of the world. Europe has contributed a MASSIVE amount to the world on ALL fronts. We will regret the day when we let that position slip from our hands and fade from our memory.

Of course, it is clear that DIJ has been, since the beginning, a band that cultivates a certain ambiguity. In my opinion, persuaded that there's no link between you and any political and ideological extremes, and always feeling myself as a righter of wrongs to the core, even if it means to ruin a bit the myth, i would like to submit some ideas to you.

I wouldn't want to stress these questions(that you certainly used to hear all the time, often asked in a tendentious manner) but i feel the paramilitary image as a symbolic warning against all the things the uniform represents.

The provocation is a way to incite reflection, not remaining passive, not being easily influenced or manipulated, with a personal and omnipresent rigor and will. But, on the other side, and don't think that there's a mental reservation, the fact that you are homosexual would make the uniform a simple fetish object, indeed sexual(as i've read in an interview in '84). This idea seems to be logic, because i've heard that you recently played a concert with non in a homosexual club in london. Furthermore, another explanation would be only for fun, for it's a sort of "costume" that is put forward in the caricatures of you done by J. Mannox. In this sense, during the concert at Amiens in '91 David Tibet put on a camouflage jacket over his "oui oui" t shirt, which is very clear for me.

Even if this idea can seem to be very torturous, it would be very kind of you to give your opinion, because DIJ is maybe all of these things: and why did you never explain the concept of DIJ clearly? The first degree has frightened lots of your fans.

Except for the idea that anything to do with DEATH IN JUNE is "fun"

then I can't disagree with the other theories you forward. There is more, much more but, I draw the line at "explaining the line of DIJ". This is because I find that demeaning. Those who understand do and those who don't, won't! Life is too short to spend too much time talking, until you are blue in the face. The time for pontification and overindulgence in analysis are over. Actions speak louder than words! Time is running out like water from a sink.
Regarding James' caricatures of me then he will readily admit that I am the most difficult for him to portray. Upon closer inspection you will also find that Noddy or 'Oui-Oui' has a depth and a presence that some people, certainly in the English speaking world, now find abhorrent!

In many interviews i've read that you said you have no message to convey by your music and you don't analyze it. In my opinion i don't think it is true. I think it is a roundabout way to not reveal yourself. Even if you think it is not interesting to reveal your soul in front of the people who do appreciate your music, but who do know fairly nothing about you, i believe you would earn much more for the "up-right-arms" are not an exceptional thing at your concerts. During a concert in london in '92, you have been the victim of a little physical attack, which is relatively rare in this type of music. The doubt that hangs over DIJ, and that contributed to your success, you might have been able to confirm it or make it disappear... And the fact that you said you don't feel concerned seems to be out of place because this is DIJ in it's globality that creates the whole thing. At the moment, i consider that the processes have no sense any more, only to confirm the myth of DIJ for the fans, or for the commercial aim.
Well, first of all, i must disagree with you regarding the presence of the "up-right-arms" which is, in fact, a real rarity. So, also is the violence. The incident that occurred in London has still an unknown reason and probably only to do with alcohol. Such incidents during the 13 year life of DIJ can be counted on one hand! They are irrelevant. The rest of your question really gets approached at the end of my last answer. No sense makes sense - aim to please with Constant Unease...

Groups such as DIJ, C93, SOL INVICTUS or even LEGENDARY PINK DOTS(in another way) have

seen a larger audience for many years; it is nearly like a phenomenon of fashion in relation to the myth that the leaders of each group radiate. Today, when you go on tour it is often in a classical way and the concerts of DIJ are no more exceptional. Is it because you could easily work the "live" in getting closer to the "noddy family"? Was there a real change or is it a logical evolution for you?
What I think we all realized is that just by performing itself was exceptional enough! For that moment in time, at least!! Our performances are now few and far between. The act of performing live seems to take an inordinate amount of time which could be put to more creative purposes. I have no plans for any future live work(my last was with DIJ and NON in Germany, December '93).
Coming back to your character, do you realize the impact of this character on the public? The distance that you generally keep from people, even if it is understanding because of the despair that you feel with people- today dose it square with the things your character has always done? As if you were caught in your own trap...
I have always maintained a distance with my audience like I've always maintained a distance with people, in general. People are dangerous. They scare me. I think if you're really meant to meet someone, you do, no matter what. Otherwise it's just life with the herd. Watch out, there are predators about!

Can you tell me more about the relationship between you and Boyd Rice? How did the recording of 'Music, Martinis and Misanthropy' happen? As you said in an interview, you feel that the music was principally composed by you. Do you think that, one day, you will collaborate with him again on another lp? Do you also envisage to play live with him, like the concert in japan in '88?
Why did 'Ragnorok Rune', first announced as being on your label(NER), come to be on World Serpent? Has NER got economical problems? What are your relations with Storm? Storm releases some new DIJ shirts for example.
Boyd and I first made contact in 1986 when I was staying with Tibet in a house in London. They were in a lot of contact then, because there were plans for Tibet to release an album of Charles Manson, which Boyd thought he could get the tapes of. Anyway, that idea all fell through but, Boyd and I knew it was only a matter of time before we worked with each other. That initially happened on 'Wall Of Sacrifice' but, really took off when I travelled to Japan in 1989 to take part in the CURRENT 93/NON tour. Both groups had recording time booked in Tokyo so 'Music, Martinis...' began there. It was very natural for both of us. Sometimes we didn't even hear what each other had done and deliberately recorded separately. "People" was one such track and works, brilliantly. I've only ever managed such a "Technique" or rather test of "mutual magick" with David Tibet. Anyway, later I flew to Denver and finished the rest of the album with Boyd and Michael Moynihan. We do have, in fact, some plans to work on a 'follow-up' later this year, or early next year, either in England, or more probably, here in Australia. As I've already mentioned, Boyd was a 'surprise' guest for the last DEATH IN JUNE tour of Germany. His appearance there was exceptional.
The main reason why 'Ragnarok Rune' was eventually issued by World Serpent was that I was, and still am, spending a lot of time outside of England. I couldn't give it the time that it would need of NER released it. However, those problems have been approached over the past months, and I think we've found a good solution to my foreseeable absences from Europa. A new label

called 'Twilight Command' was formed in Zagreb 1st April. It is half Croatia, half English, and distribution is via World Serpent. This will handle the groups that would have otherwise been issued by NER proper. In fact, the DIJ 7"/CD 'Sun Dogs' was the first release of this label. Other groups to soon follow will be the Australian group called STRENGTH THROUGH JOY with a single and an album, which we have just finished recording here('Dark Rose', the album 'The Force Of Truth And Lies'). I produced both of them and also wrote and play on some of the songs. The other one is Tehom, a Croatian ex-front line soldier and his album 'The De-Spiritualization Of Nature'. Both are brilliant. Twilight Command would therefore be a good avenue for BLOOD AXIS to come via but, I've no idea what their recording schedules are. All I do know is that we are both due to be on the same German compilation entitled 'Im Blutfeuer' on Cthulu Records.
Storm is the only official designer and distributor of DEATH IN JUNE t-shirts in the USA.

I heard that you decided to leave london to live in australia. Some people have also told me that you bought a house there. Is your departure from the ancient continent linked to the decline of europe? In australia will DIJ have a reason to go on?
Yes, I do have a house in the hills of South Australia but, that doesn't mean I've left England permanently. The whole of the "Western World" is in decline and Australia is no exception to the rule. This just happens to be where I spend a lot of time for the moment. It has proved one of the few places left that I can still write in. However, all things are constantly in flux and that may not remain so. I have few expectations of anything or anyone these days. But. I know my soul belongs to Europe.

You often use some runes on the sleeves of your albums and for the general aspect of DIJ, notable the elhaz runic one that links the gods and the men. In which sense do you use this particular one? People put the universe of runes into the category of nazis and fascists; aren't you thoroughly bored by this confusion between the holocaust and a metaphysical use of them? And do you share the same interest for northern paganism like Tony Wakeford and Ian Read? What are your relations with christianity? Do you think it is the worst scourge of the world? How do you feel about organized religion?
First of all, I have no time for any organized religion. The basic theme running through all of them seems to be "thou shalt not!". I have no interest in having my spirit captured and controlled. Secondly, the pull of the runes has been a very natural one for me. I feel I am part of a rediscovery of our European heritage and the knowledge and power within the runes are part of the key to that rediscovery. I hope so, anyway. They are very much a part of my life.
I am generally indifferent about Christianity, unless it actually gets in my way. Unfortunately even in it's death throes it is still kicking out at anything it can. It can still be dangerous.

For me,'But, What Ends When the Symbols Shatter?', is the most successful album of DIJ, your masterpiece. I've got the impression that you have said all the things that you had to say, that you reached the "top" of the things that you could do. Don't you believe that DIJ has reached a point of no return?
Thank you for the compliment, and until I release the new album, I feel the same. However, I have felt the same about every album I've done since 'Nada!' in 1984!! Each one has it's special moments which I feel I can never recapture but, then a new life-force comes along and things begin to happen and grow. I hope that continues and that I haven't reached the point of no-return. Personally, for me, 'Symbols Shatter' was a new lease of life, rather than reaching a pinnacle. The years preceding it had been very low ones for me. In October 1989 I felt I experienced some sort of spiritual death. It was an empty and dangerous time for me. 'Symbols' was the path back to some sort of life. However....
I am still trying to write and complete the new album 'Rose Clouds Of Holocaust' *(Please see our review in this issue. ed.)*. Until that is done then I've no idea how it will turn out. An inkling of the future recording may lie in the 'Sun Dogs' ep which was released in July. Who knows? This is proving very difficult.

In your opinion, what elements of man's culture should be weeded out and which ones should be cared for and cultivated? Actually, is it a belief in a higher power or a belief in a higher self? If you are looking at the term "good and bad", what decisions would lead you to call something one or the other?
What should we do with Mankind? Surely, it could shine better than it does? Or, should we push it towards the edge and "start afresh for Love and for Death"? My experiences make me naturally suspicious and fearful of the mass of Humanity. I wouldn't know where to begin, except with myself and those close to me. Even that task seems an impossibility sometimes. Good and Bad? You know both of them when they come knocking on your door.
Even though I now live in a veritable fortress in the hills of Australia those intrusions are still made. Is there any real escape from "humanity" and the confines of "good and bad". To paraphrase PERE UBU, "I don't need a cure, I need a Final Solution!"
How could a fat Jehova's Witness sing something so Correct?

And to conclude, what are your new plans? What was this live video? A book is to be released by camions blancs editions, how did this happen? I also heard that the collaboration with david tibet will be not as strong, why? A page has been turned, hasn't it?
I know nothing about the video, so it's a bootleg. I have also yet to see the book which I have taken no active part in. I may have said; okay, do it if you can. Obviously the person concerned did! So many write to NER with grand ideas but never actually get around to doing anything. At least this person did something which I hear looks quite good, without much help from us.
My relationship with Tibet is as strong as it ever was. It's always brilliant working with him- the last time was the final three concerts in Germany last year. The main problem has been that I've spent much of the last 18 months on the other side of the world!

A.T.W.A.

... an interview with Charles Manson, Lynette Fromme, and Sandra Good. By Tyler Davis

"The people who want life on earth are with Manson in the will of life and are working beyond money and ego trips. For one God, one world, one court, one government, one mind."

"When you live for what others think , you're not ATWA. You're not alive."

"WAR on the pollution, WAR on the problem, not war on life"

"When the full reality of the ATWA thought goes in motion it will be like a team of devils running with their heads on fire."

"You fear Manson because he won't submit and play lies and faces with a bunch of fakes and phonies who would suck slime from scum for money, as money is their god."

"Did you know that all the raindrops, rivers, lakes, all the waters of the earth is only one water. That all the life on earth is only one life."

"Your society is so distorted that a sane man would appear like a mad man."

"I live in all life and all not alive also because I'm not an I...the mind of God is in all life and under the snake is just a start."

"...God's coming is not for the Glory of people but the kingdom of life and that's bugs, birds, bees, wildlife, trees, fish. People have no respect for life."

ALL quotes by Manson.

Can you tell those who don't otherwise know about ATWA it's goals, outlooks and purposes.

CM: Survival

SG: ATWA stands for Air, Trees, Water, Animals. It's also for All The Way Alive. ATWA is your survival on earth. You are either working for ATWA-life- or you're working for death. Fix it and live or run from it and die.

As Manson woke up, he brought everyone at the ranch into the thought of one world, one mind, one peace on earth. He wrote, "I won't sell my Soul 4 it's for ATWA. That's the only way life on earth can be alive. The will of God is life. Get in God's will or die. Die can be done in the mind's thought pattern and new life can be brought in focus."

LF: ATWA means whatever is necessary to sustain the natural balance of air, trees, water, and animals for the whole planet (and therefore the people who can live within that balance). Most individuals have always thought themselves not big enough or significant enough to have an effect on the whole planet, a notion which conversely made them think they could afford big arrogance and big greed over it's resources. Some people now know how seriously and negatively the mass of people already have affected the planet, and that in order to live and die with any respect for ourselves we'll need to think simply enough to see the big picture, to order and accept the order of whatever is necessary for it's survival. Each person must work literally for his or her own life. While this would not always be easy, it would always be meaningful, worthwhile, satisfying, spiritual, and leading to the peace of knowing LIFE before you die.

Are you familiar with, or in contact with the more radical environmental groups- Earth First!, Dea Shepperds, ALF, etc?

CM: We started the root thoughts for most or a lot.

LF: We aren't part of a group. We're related to air, trees, water, and animals. Groups I've seen perpetuate the paperwork to sustain themselves.

"Environmental groups" get a name, a following, and, if they're not mean enough, a lot of politically, racially, and sexually motivated people who take over their forums. The word "environment" itself has a Technical sound implying some place out there away from where we are.

Point blank: you can live about seven to ten minutes without air, about seven to ten days without water, about seven to ten weeks without food. Trees and vegetation make air. Animals- the entire spectrum of creatures commonly called "animals"- fertilize, aerate, pollinate, clean, and give land and water it's vitality and health.

How does ATWA perceive a change coming?

CM: Do or die.

SG: Get out of the Hollywood- media brainwash. Get back to the ground. Do what you can to get Manson his rights in a court of law. He was denied his constitutional right to defend himself. As his rights were taken, so will your rights be taken. The truth has been covered up to the loss of earth and all who want to live. Rise above woman's fear and confusion. Recognize your brother/ soul self.

LF: Through all it's perceivers.

A mutual acquaintance who works for the military was commenting that ATWA felt great change would come via that avenue. Is this correct? If so, how?

CM: Center of all law is life and must be survival. Law and all order starts from life- one life to live or all life will do its end on Earth. People get one new thought from us and run with it, distort twist it and $. Computer read outs.

SG:Yes, the military represents on some levels the highest development of the hUman mind. The US military comes from my ancestors' mind. I am descended from John Paul Jones, the father of the US Navy. I grew up in a Navy town.

Manson was born on Veteran's Day, November 11, 1934. His grandfather served In World War One, his dad in World War Two. Manson has done more than 47 years in reformatories, jails, and prisons which were staffed mostly by ex-servicemen. CM has said, "I live in the uniform. I've lived there all my life." Another time he said, "I believe my brother is a veteran, that he fought for me, he gave me his life, and I think the graveyards are full of my brothers."

There is a chain of command in the military that is based on motions and truth, honor and loyalty. Men in uniform understand the brotherhood whereas in civilian life today honor and loyalty seem to be extinct.

The main reason for the killings in 1969 was for love of brother, to get a brother out of jail. Lynette Fromme has served 20 years because of her efforts to get Manson a trial with rights and to call attention to the fact that the country is out of order and that ATWA is dying. I served ten years in federal prison for similar reasons.

As a woman I can't really answer this question adequately, but I do know first hand something of loyalty, honor, and sacrifice.

There is much wrong with the military today, starting with the chain of command all the way to the top. The bureaucrats and military are two different things. If you had a king the military could work better. You're looking at a bad military because you're looking at a bunch of sneaky politicians who are selling the military. They have been selling the country. But when you get a king you can't sell the country because if you're selling the country you're selling the king. The king is the mind, the king is the life. If you beat the king you beat yourself because you are the king. Each man is his own king. Put all your kings together in one symbolic king and then you have to do whatever that one says. If you don't do what that one says you're going to lose it all. Falling back to the bureaucratical system we have won't get it. Democracy ain't shit. Everyone says it's working because the people who are rich are telling them to say that. It's been falling down for years. They've been selling it, but that doesn't change the military because the military is nothing but procedure. The military is NOW. It runs on now- on orders and these orders should be in the will of god and not held in civilian courts which are a bunch of political B.S. You figure that the President of the United States stands the uniform up to attention, the King of England stands all the English soldiers up to attention- other leaders do the same. Then you imagine Manson is ten times that in real authority, in experience and truth and will for life. When people get to that their minds can't deal with it and it's too heavy.

In short, we win the war on pollution or we will all perish. The US military has the potential to win any war as long as its chain of command is intact and in the truth.

LF:The change logically becomes military because military powers are meant to be used for the preservation and defense of a homeland. The homeland now is the whole planet.Individual groups- again political, racial and sexual- would argue forever and die without clean water and air, Life and death would continue to become a tightening noose of selfish concerns choking off any comfort, peace, and quality that technology may have offered. Without quality of humanity, the rest is a scrap heap.

It seems as though many people are sympathetic with ATWA. Do you think our days are reflective of the late '60's? Lots of interest, a small amount of real action, followed by an apathetic transgression into a blind form of acceptance?

CM: FUCK people they are the problem.

SG: The movement of the late 60's/early 70's were in a large part people selling "revolution", "peace", and "love". The for real people were what the media tagged as "The Manson Family". That's why the kind who fake for money have for 27 years been covering us up with lies and distortions. A lot of people sell anything they can, including concern for life on earth. Part of my 15 year sentence was for telling all the environmental groups "Quit faking!". We gave our lives for brother and for ATWA and after all these years none of those groups saw or responded. They can't see our real because they are fakes who can't recognize love and real concern. The play all that, "It's wrong to kill or go to war to save your own life." I'd say: "This is a war on pollution, on the problems, a war for life."

Now, one can say that the enemy is all that is in the human psyche that sets it against itself- self destructiveness: that which moves one to defeat one's self, one's life on earth, one's peace, one's love, one's joy in the experience of living, one's soul, one's creativity, one's children, family, kin, and kind. You can cut down more trees to print more books analyzing the human condition and how to deal with the worldwide breakdown of order, health and sanity. You can sell more cups, posters and shirts showing what has and is becoming extinct. You can name the human condition however you will- alienated, wrongly conditioned, inherently good or evil, in need of... etc. There are countless people to tell us what is wrong and to sell us their physical, metaphysical, or spiritual cures.

You can attempt to stave off the creeping poisoning of one's own body. Air and water are life. If your air and water are full of the emissions of millions of cars and factories, your life is poisoned. So you can try all kinds of things to stave off the nightmare that each knows in his soul is growing worse each day- a world with no order, no leadership, no trees, 100's of millions of cars, brown, smelly skies, and frenzied two-legged creatures without intelligence or concern ravaging the earth till there's nothing left.

So I'd say to these environmentalists: Studying the problems doesn't do anything. They must be dealt with concretely, efficiently, and now. At least make some effort in real, beyond money, approval, marches, etc. I say if we

don't get together and war on pollution, we all perish. War for life.

They said those views were "bad". Their heads were so far up their asses with conditioning and brainwash they had lost their hearts, souls, and balls. The women of these groups are especially responsible because woman is the earth. It's her job to take care of the earth. Women have been raising and holding her children with the fears and insecurities to go for the paychecks, to uphold the present way of life. Woman fears real change and she reflects her fear upon her children, and it's her fear that holds down positive change. This country, especially, is in a matriarchy and the earth is dying because of it. males for the most part are reflections of their mothers' and other women's fears.

In millions of people the will to live is dim. They want out of the hell they created, live in, and perpetuate. If you can redeem your own mind and soul out from all your conditioning and cultural brainwash and be what Manson calls "reborn", then you'll see clearly the need to redeem ATWA now. Only the walking dead can be blindly accepting of what's happening in the world today.

Starving Third Worlders who move to First World countries aren't apathetic of the fact that the quality of life where they came from has been rendered no good. The impact of immigration, added to the damage already ongoing, will mean a growing man-made hell, and the end of life on earth.

LF: Because people need reassurance from other people, people fail. Doubt and fear destroy the best instincts. Anything done with ATWA in mind needs no reassurance. But to keep from having everyone running helter skelter, there is natural leadership. Natural order is not up for debate. It exists independent of our thinking and is as physical a reality as gravity.

It seems as though CM is reappearing in the public again quite a bit recently. Could this gain support for ATWA if put out where everyone can see it (or maybe they don't want to see it)?

SG: If people can't see by now that their own lives on earth are dying each day in the air and water, in the trees and in the wildlife, then they are truly the walking dead and nothing will wake them up. Let the dead bury the dead. The mass of people are sheep and move whichever way the money or the biggest fear tells them to move. When air and water get bad enough people will do as they are told. It doesn't matter what people think. It's what is. Do you want to live? Then fix your air and water. Save your trees and wildlife. Those who war upon anY part of nature are warring upon themselves and their children. ATWA is ATWAR with pollution. ATWA is a revolution against pollution. ATWA is a holy war.

LF: Manson is new thought, old soul, and still right. I want to see all I can of him. What is ATWA's view on population explosion? What can be done to stop the weeds?

CM: Survive at all cost. When it comes to the dead heads there is no game no slack not a act real or death will be reality.

SG: It is impossible for the natural resources of the planet to sustain the burgeoning human population. Even if lifestyles were to change worldwide to have minimal impact on ATWA the sheer numbers cannot be supported. What can be done to stop the weeds? Chemical spraying, widespread and intensive, has been going on for decades. I was in federal prison for ten years because I warned of the consequences of such pervasive poisoning. I warned that cancers and all kinds of social breakdowns would be epidemic as a result of pollution. So you see, people's own death wishes are taking care of some of the population problem. However, overall laws in accord with need for survival will have to be made and enforced. Such laws will not be forthcoming from the ball-less money minds that call themselves public servants. The destruction of ATWA and overpopulation are world problems and must be dealt with on a world level in a world court.

LF: Many animals, by God, reproduce and care for what the food and water supply will support. If they can do it we can do it.

"All the rivers lakes water is only one water-
All the trees and bushes are but one green-
All air is but one air-
All life bug fish bird dog cat rat are but one life-
The same order for Earth that the Germans started on for the new 1000 years-" Charles Manson

"Battlesnakes eat the animals that reproduce in quantity. They all have a purpose so we need them. Since we don't know or understand the overall purpose of so many animals, it's to our advantage to let them enlighten us. Snakes serve to keep people from being unaware oafs(In the wild). If not for the need to look out for dangers around us we'd all be blundering plundering pigs. If animals didn't have a survival instinct, many more would be food to a few who'd get fat, flounder and die. End of story. Finito. No more life.

Women holler and bitch to the contrary but we all live in a matriarchy and have for many many years. Women's needs have been the reason for work, war, religion and death. When in balance with the needs of the soul or patriarch(father, God, spirit, universe) this works well because the women's role has always been to make sure the young survive. When out of balance it destroys life." Lynette Fromme

"There is a universal consciousness that's always been held down by a bunch of educated idiots who call themselves teachers and schools. To have your own mind in a world of programmed patterned robots is total freedom and is called insanity. Manson is beyond the minds that have no soul, beyond what you're told, bought, or sold. He doesn't struggle for approval. He doesn't care what other people think. He does what he does for the spirit of the truth. He's rolling to redeem trees and life on earth. Manson is the man of god people always condemn and punish for telling the truth they never want to hear. Manson is not in society and never has been any part of schools, churches, or governments. He's been in cages over 45 years because he won't give in to them.

Manson knows more about prisons, crime, courts, justice, etc. than anyone in the world. You would need to put a child through prison to get the whole prison inside his mind's brain and to survive it all would be almost impossible.

Manson is infinite consciousness, that which moves in the child before mother's word confusion. What he says and does is brand new.

There is no place that he is not. He sees without eyes and lives without form. He lives in the eyes of the children from behind life in zoos, in the trees, the grass, the bugs, and most of all he's in your heart." Sandra Good

An A to Z of S&Q

THE THOUGHTS OF SMELL & QUIM

As told to Tyler by Milovan Srdenovic & d. foist.

Acidopholous sounds similar to Acidocephalus which is no doubt better for buying hats than is Hydrocephalus. Arson is (with the right insurance cover) often the means of turning a white elephant into Gold... modern day alchemy. Ale is also Beer.

Beer is king, and slips down a treat with - Blood Pudding (aka Black Pudding) fried with Black Forest Ham and Shallots. The U.S. Budweiser bottle tells us that it is the King of Beers. The Czech Budweiser Budvar bottle tells us it is the Beer of Kings! None of this really matters at all. Frank in the film "Blue Velvet" favors Pabst Blue Ribbon. Home Brew is both cheap and good. Bestiality can be fun to watch, and the Alsatian never seems to be complaining in those porno flicks you sometimes see. Those German Shepherds get better looking chicks to screw than most of us guys will ever get close to.

Censorship is what happens to these types of films and this type of activity. Taboo! (See FREUD on TABOO try The Complete Works) Smell & Quim have had their share of hassle from those who would censor our cultural inputs! Often this takes form of offense taken to our packagings and covers. However, the work needs its package, its clothing, its Costume.

costume:

Drugs can be recreational, or a form of maintenance. Lisa Suckdog propounds that "Drugs are Nice" and this can certainly (if not per se) be seen thus, especially in the recreational sphere. If we are to believe Albert Goldman, Elvis Presley's use of drugs couldn't have been further from the recreational category, and firmly fitted the role of maintaining a routine or regime of narcotic balance. A Lifestyle of Deathstyle. They also probably contributed to The Diameter of Elvis' Colon (reportedly around 5"). Wide enough to keep your CD's in! This would no doubt constrict the flow of feces, the hole in a CD centre is approx 12 mm in diameter . But just think of those neat slim turds about a yard long that you could squirt out. Our own colons are somewhat less in diameter than Elvis' as yet but time will tell! We're working on it! The colon, as part of our alimentary canal is really a section of outside which runs right through us, with just a bunch of wiggles and sphincters to delay the things that we throw in there long enough for us to spray acids and enzymes on! The mammalian being has appropriated a chunk of the outside to run down its inside. We must consider ourselves as tubes, walking around with an array of specialized accessories or...

Extremities like dicks, tits, brains, arms, legs, etc which allow us to explore Extremes of Electronics on Earth and lots of other things too like...

Fetishes (See FREUD on FETISHES try The Complete Works) and Football . Some people have been known to be attracted to goats, or even screw them, but we've already covered bestiality, so lets consider...

Golden Showers (Being pissed on, or pissing on people) can be fun! In the recent drought conditions in the U.K. Golden Showers have found approval from the water authorities who see this as a conservation measure. A lot depends on who is doing the pissing, and as in all things, these preferences can influence who we chose as friends. Would you want someone as an associate who had the desire to be doused by the woman in "Throw Mamma From The Train" ? However Joanne Whalley-Kilmer dressed in a Nun suit would be a different matter! ("THE GIRLS FROM THE GOLDEN SHOWER BLOCK FINISH THEIR STEINS OF ICED TEA AND RETURN TO THEIR CUBICLES" Extract from "The Last True Fact" by Milovan Srdenovic)

Humour is quite an important ingredient in sanity. Sometimes things get so crazy and weird that you've got to see the funny side (If you've run out of razor blades). Haggis is pretty funny although sustaining. Hell Hole Billygoat is an old song title. The Hellfire Club was a bunch of nobs and buddies of the Marquis of Queensbury Dashwood axis who used to meet in some caves in West Wycombe to get wasted and bloated and shag the arse off of a selection of prostitutes followed by a dessert of devil raising business and chantings. Altogether an example of male bonding really. One of the more humorous anecdotes about the Hellfire Club involves someone releasing a baboon that they had deftly smuggled into the caves at the moment that the dark beastly one was being invoked, to great panic striking effect.

Indulgences are payments to the Roman Catholic Church for the assurance of entry into heaven and for the appeasement of sins. One Cardinal Albrecht of Brandenburg did quite nicely out of this in the 1500's. He also had a huge collection of saints relics (42 complete bodies and 8133 particles). Indulgence though is a gas. Especially after a lot of indulgence. The best film ever made about indulgence is "Le Grande Bouffe" directed by Marco Ferreri, where indulgence really is a gas. It features the longest fart in cinematic history and Michel Piccoli farts himself to death. Quick! go out and hire a copy! This film is a constant Influence to Smell & Quim, as is the word

Jism or Jissom. It is a great and evocative descriptive term. Far better than Cum or Spunk etc. Imagine Sean Connery saying Jissom.

Karma is a resolution of the inevitable . Korma is a mild type of curry good with bananas similar to a Kashmiri style. However, the Lahore style variation with fresh green chilies is arguably better. The tuddites probably never ate this much. An organization of people with names like Eli and Enoch, they were far more interested in the conditions of the ordinary working man, and were hell-bent against mechanization due to its effect on employment etc. They had a smashing time with hammers and they did it

Live

Live Performances

Murderous

Noise and

Obnoxious juxtaposition are both

Philosophies of

Quim. The 3 most recent Smell & Quim releases are:
"Diameter of Elvis ' Colon "
CD (RRR-USA)
"Transsexual "
7" (With Macronympha) (MS N/S HF)
"Cosmic Bondage "
Cassette in Special Package with Masami Akita Image (SHF)

The next releases will include items on labels Red Stream, Psychomania, Old Europa Cafe SICR, and Self Abuse, as well as a number of items on Compilations. The

Red Stream release will be a 3 x CD boxset featuring Smell & Quim / TAINT / Gate-Dom with artwork by Mr Trevor Brown.

Stinky Horse Fuck is our own organization, and we have released other projects of

Talent or interest upon the label.

U.K. is our septic isle. Regarding U.F.O.'s in the U.K. Perhaps the most celebrated case is the Ilkley Abduction where the off-duty policeman who was abducted actually took a picture of a green man who was 4 Feet tall. Most abducting Aliens are referred to as Greys. I suppose calling them Greens would become confusing at meal times when faced with eating them up! Smell & Quim think, (like John Trubee in his notorious song "A Blind Man's Penis") that we should "fuck them yeh yeh yeh"! This is much the same as the way we suggest for dealing with ...

Vampires. Upon tracing the whereabouts of a vampire we should inform the Redneck gangs so that they can dig it up and sodomize it. Vice is a thing for holding your workpiece while you saw it or file it, or modify it. The Vice Squad don't care much about these kinds of vices. The ones they do care about constitute some of life's most pleasurable activities. There is nothing quite like promiscuous copulation and heavy drinking followed by a bout of drug induced gambling. Jean Genet always advised having a good...

Wank before playing cards for money. It steadies the mind and cuts down on rashness of thought caused by sex tension anxiety.

Zany packaging is tops. S & Q love to bring a nonstandard attitude to the merchandising of their, and SHF's produce. Smelly Cow Hoofs or other animal biproducts can be fun! Or extremes of human existence, be they of a medical nature, or people enjoying the pleasures of obscure fetishism and sin!

COVEN

DESTROYS MINDS & REAPS SOULS

Imagine being 14 or 15 years of age, into VENOM, SLAYER and numerous other "Satanic" acts only to discover that your own uncle was once a member of a musical group that preceded even ALICE COOPER and BLACK SABBATH, and must have had a profound effect upon these and other groups. It took me years to locate my own copy of the first COVEN record but it was well worth the hunt. Undoubtedly most Black Metal folk would snatch the record up in a split second based upon the jacket imagery. Musically speaking I fear that most wouldn't be receptive towards the music or singing but one must remember that this was 1969.

How did COVEN decide to pursue the occult path?

This would probably be best described as being a product of the 60's. Understanding that era, it was an era of discovery and a lot of questioning. And the general things of that time were peace, love, everything like that. Everything's groovy. Turn on, tune in, drop out. But kind of in our travels there were more unanswered questions at every turn, and one of the greatest unanswered questions dealt with the religious aspect of things. And during this period of discovery, and freedoms, in all aspects of things, you were doing, especially with the arts. nobody really did anything concerning religion, and being young it's really easy to find what's wrong with things, and there was nobody really addressing that particular issue. There was some interest in astrology and that kind of stuff, but nobody was addressing the core of it and that had certainly interested the drummer Steven and we had read alot. Whatever we could get our hands on, and from a personal standpoint I've been reading about religions since about age 14. Everything. It didn't matter what. I just read about it. And there was always a thread in there, at least in my beliefs,, if you keep on taking it back and back and back you come up with wicca, which the literal translation is "the wise one". And henceforth you got witchcraft, which is really the basis of all religions and it really dealt primarily with nature. Anyway, nobody was really doing anything about this and Steven and Jinx came up with it and phoned me up and said, we think we've got an idea. Consequently we got together and said: yeah, this can work, nobody's doing this stuff. And we wanted to really take it to it's limit. I don't know if you're familiar with a movie called 'Performance', with Mick Jagger, but there's one line in there that I thought was particularly quite good, the jist of which was: the performance that makes it all is the one that achieves madness, And that's kind of an interesting concept in itself. We just took an idea and expanded on it. We took our experiences Generally speaking, I think we're all practicing witches to begin with. Everybody practices magic whether they want to admit it or not in today's society, here we are in 1995, damn near 30 years expos facto, when we were doing these crazy things. A lot of people do lotteries instead, "my magic numbers are", and some people do it at a certain time. Everybody's got their own ways of doing it. It's rather interesting. You go to a sporting event and you cheer and you make a lot of noise. A guys going to be kicking a field goal for your team and everybody's going, "he's gotta make it, he's gotta make it". That's all energy and that's generally what a lot of religion is. You're just trying to direct the energies that are available in the universe into whatever way you want it to go. Instead of being at effect of everything you're going to be the effect of your own fate. I'm the captain of my ship; I'm the master of my fate. That's kind of a broad concept of why we decided to do this. Nobody else was doing it. We wanted to do it. We wanted to have a stage show that would do that whole thing and we did that, and we got banned from a lot of places(laughs).

Can you tell me about the stage show?

Basically, after we'd done our first album with Mercury we had our stage show set up kind of similar to what you would have seen on our first album. We did a lot of our album and other things as our stage show intermixing the black mass, or satanic mass, as kind of a segueway between the songs. Behind the stage we had an alter and on top of the altar we had what we called a christian cross and we had one of our road people hanging on the christian cross as Jesus, and he just kind of stayed there during the whole show. Our stage was lit with, obviously, alot of reds, and we had candles, and that kind of thing. Then we would do our whole album and other materials that all dealt with interesting stories of witchcraft. Of course we were costumed. We choose somewhat of the darker side just for the sheer shock of it. As far as being into satanism and stuff, well, I don't even believe in Satan. Your heaven and earth is right here. It's up to you what you're going to make of it. I do believe in magic, yeah. That has happened. We're sitting here. That's magical. But as far as making the devil rise from the bowels, okay, do that, fine. BFD. So what. It doesn't make sense why. Anyways, back to the show. That was pretty much the whole show and right at the end of our set we did a PROCUL HAREM song that was just appropriate, called 'Walpurgis'. And right in the middle of it we break out into this rather classical piece with lots of organ and dramatic crescendos and toward the end of it we would break into the 'Ave Maria'. At that point Jinx would do the benediction of the black mass and she'd recite the latin bits and she would go "Do what thou wilt shall be the whole of the law", which is Crowley, which is just a small portion of that but the rest wasn't added because we wanted the shock effect. She'd say the Crowley bit then would hail Satan and would turn around and scream hail Satan at the cross and altar at which point the guy(Jesus) would pull his arms off the cross, get down, invert the cross into the satanic symbol, and would go dancing off stage while the music was still playing. We'd then go back into the piece and that was usually incredibly shocking by the end of the show with all the other things we'd done during that. It was pretty much 'Jeses Christ Superstar' inverted. It was rather humorous. It seemed like every place we played just about every creature in the universe would show up and we had an interesting following. Most of the people knew what we were doing and just enjoyed it. Unfortunately, in particular, governments, police departments and stuff like that really, really had a problem with this. Understand this was during the time of Manson and those cooks. So they had a real problem with it and had no idea what we were doing. But that was generally their problem.

And you were banned from...

We were banned from Detroit and Boston... Everybody gets banned from Boston.

But you had the key to the city of New Orleans.

Yeah. But that came after our first album, actually during our sec-

ond album. That's when 'One TIn Soldier' came out.

On your album it stated that, as far as you were aware, your recording of the black mass was the first. Were you aware of the Church Of Satan?

Oh sure.

Did you know that La Vey had done a Satanic Mass LP?

Yeah, but I don't think...

I just found a copy and it says '68.

That's when we recorded ours and I'm not sure. I'm familiar with Anton LaVey and I think ours might have been prior to his but I can't be exactly sure. It seems to me, although I can't remember if LaVey's recording actually had the Satanic mass on it. I mean ours was actually left in complete. That was done really, as far as the black mass went, it was written by Bill Trout, who was our producer at that time. This was just a project he'd always wanted to do. He was like ex-communicated from the catholic church when he was like 14. He was extremely bright and he just had always wanted to do one of those.

So was COVEN based in Chicago?

Yeah. We were in Chicago for a couple of years. We were with Arkham Atrists.

As in Lovecraft?

Exactly. As a matter of fact that was one of the groups that Trout had, H.P. Lovecraft. It was somewhat popular at that time to do what was called a concept album.

Was the record banned also, due to the nature of it's cover,

There were alot of places that wouldn't put it on the rack because when you opened it up there was a nude in the middle of the scene of the black mass, sacrificing the virgin. Which is mighty hard to find, I might add.

The person to...

The virgin(laughs). But, yeah, there were some stores that wouldn't put it out. Of course, we were popular with some of the, uh, occult people, I guess you could say . In Chicago the Outlaws, which was a big motorcycle gang, always liked us and always showed up at our gigs. They went to, like a mall, somewhere around Chicago, maybe on the outskirts, and we heard about this. They went into a record store that was piping music throughout the mall. At this time it was an outside mall, but a big one, and they made them put our album on piping into everybody's stores. That was quite a hoot to hear about.

Do you know if any of your concerts were ever recorded live?

Yeah, I'd imagine. Yeah, in fact, I do know that.

Audio or visual or both?

Both. I do remember one concert at the Airy Crown which was in Chicago which was a great hall, tremendous for sound.

What happened with the Detroit Halloween festival. Did it happen?

It did happen. The true untold story is that when we got into Detroit we had to set up in the afternoon and play for the mayor and the city council. So we knew something was up at that point in time. Consequently, they censored us down to where we couldn't speak to the audience in english and 15 minutes was it. So we went out, did our 15 minutes, and there was a really nice club in Detroit, and the owner, being a product of the 60's said, hell, they can't stop us, so we did our show the next night. Timothy Leary was there and we showed up to a packed house. Leary was somewhat of an interesting guy(laughs) and we gave him a copy of our single. He was "love" and ... and then we went out and did our show which was the total anti-thesis of what he had anticipated. It was one of the greatest moments in my playing history to watch him freak out when the guy got down off the cross, inverted it and danced off stage. I mean he just about lost it. He was obviously tripping to begin with and to be into the type of mindset that he was into with all his groupies and followers, and he's into this guru thing and he really had this christ complex about him, and to see his reaction at our show. He was somewhat stunned. He was absolutely totally shook up and we found the copy of the single we'd given him back stage(laughter). So we knew we had something pretty interesting. Mr. Enlightened there, you know, I guess he wasn't as enlightened as we all thought he was. And that's exactly what we were saying to begin with. Take a look.

From here the conversation went on to discuss COVEN's second album, which included the number one song, 'One Tin Soldier'. Talk of being screwed over and then more about their third album 'Blood On The Snow'. The third album's title song was made into a video that was to be used for tv spots. Pretty progressive for the time period as the video is still miles ahead of anything one would find on mtv nowadays, and incorporated numerous magic sigils, skulls, and whatnot.

I asked Ozzie about bands that had obviously borrowed from COVEN having a few in mind. The first name to pop out was KISS.

"But that's okay. Getting back to the basis of witchcraft. I don't believe in originality. It's all there for you and it's up to you. It's just how you put it together. There is no you, so where's the fucking originality. You can go ahead and play the game and put a c there because I don't want some jive ass motherfucker making money off me. It is flattering to know that many, many groups have taken stuff that we'd done and put it into songs of theirs. I've got no problem with that."

SATYRICON

SATYRICON, STORM and WONGRAVEN are names which speak for themselves, and I really see don't see it necessary to write an intro for this interview with "SATYR" Wongraven, which took place at my apartment in Oslo one dark evening last fall. Here is what "the soul" of SATYRICON had to say…. -Runhild Gammelsæter

SATYRICON'S "The Shadowthrone" has been available for quite some time now. I am sure that most people will agree with me when I say that the record is very majestic and is glowing of medieval atmospheres, it almost seems more magnificent than "Dark Medieval Times." Speak of your intent and goal with "The Shadowthrone."
Well, the intention was to make a fucking awesome record, as is usual. The purpose was also to lead the music further from "Dark Medieval Times" and not to repeat it. This attempt has been very successful, at least in our eyes. The goal with releasing a record is our own satisfaction. To get someplace with the type of art we are practicing. We would also like to see black metal take over all the other genres of metal, as black metal is the best genre, compared to death metal etc., and we also want to be one of the bands that will reach the top in this genre; which we also generally already are. We will concentrate on making good music, good productions, good layout, everything; so that we are satisfied with it ourselves, and to be successful with this.

Tell us more about the name "The Shadowthrone," what if any, is the symbolic meaning of this title?
The title is chosen to be a sort of illustration of the general impression which the record gives. We don't choose titles which do not have anything at all to do with the lyrics or the music just because its a killer title, it has to be something which is related to the music. The track "The King of the Shadowthrone" is a sort of title-track on this record, while "The Shadowthrone" is a general term which describes the concept of the record. It is not a concept- album, but the title does speak of the tracks in general in that the Shadowthrone is the throne of death, the shadow and seeing death in the shape of a shadow. The record contains material concerning this…concerning the battle against the christians which in our view includes death and somehow misanthropy. As we play majestic music we also need a majestic title….

A lot has happened since the last SATYRICON interview was published in Descent II; while Samoth has left the band and is now zoning his last year at Berg prison here in Norway, Kveldulv, a.k.a. Nocturno Culto from DARKTHRONE taken up again the guitar and is playing the instrument in SATYRICON as a permanent member. "Dark Medieval Times" was recorded as a duet yourself and Frost, and on "The Shadowthrone" you were still composing all the music yourself…will you remain to be the "soul" of SATYRICON or will the new members also contribute with riffs and lyrics?…how will the new members change/develop the band?
We had know the whole time that Samoth had to end his days in the band. We had counted on him getting

a shorter sentence than he did, and the plan was that he would be with us again when he got back out. Really unfortunate really, that he had to be caught for his misdeeds right when he did. I doubt that he will ever rejoin the band as we probably will have found a replacement by the time he gets out.

It will always be so that I am the soul of SATYRICON, no matter what. Because I started the band. It is in all the members hearts, but it comes from my heart and enters their hearts, so it is quite natural that I become the essence. Kveldulv is a full-time member now, and I doubt we can find a worthy replacement.

The new members have an influence on the band as an entirety, but the music I write will not bear marks by the fact that we have gotten new members. Something worth mentioned is that after Kveldulv joined the band I have concentrated more on creating several guitar parts instead of just one. I have also used this on earlier records, but then I had to record all the parts myself, one at a time, and I have only been able to play one part at practice. Now we get to play two parts at practice as well…otherwise everything is the same as it was before.

SATYRICON are about this time releasing their new record, called "Nemesis Divina"… I have heard rumors about its supremacy. Tell us more about the new material. What, if anything, is different from "The Shadowthrone"? Where do you feel that you are developing musically?…In which direction is SATYRICON developing?…What is the concept behind the new piece?

The new material…well, we think it is quite superior. But we don't like to compare the records and say this is the most superior thing we have done, because the records are so different. The new record will be a piece in its own class…that I know. I know it is going to extremely good. The feedback we have gotten from people has been extremely good. Musically it will be different, because the fast parts will be faster than they ever have been before, and it will be more intense and more brutal than ever. Pretty morbid in a way. We are still using the essence of the medieval times but it has perhaps been spiced up a little. It is harder and more intense, quite unintentional, it just turned out like that. Like, one more step one the way….

It lies in our concept to spread anti-christian propaganda through the music, and that also comes out in the strongly anti-christian lyrics, and we have also had this and it is used again here. I think that this is a theme which can never be overdone…quite timeless. You cannot say stop, now we have had enough of anti-christianity, it will always be our main concept, but I also base lyrics on illusions of my own experiences in the Norwegian nature.

I absolutely feel that SATYRICON is developing musically. It is always changing. The more we play and the more experienced we get. We are getting the routine down when it comes to studio. We are pretty self confident when it comes to what we are doing, and I think that is audible. We are also a lot tighter than ever. The music has kept the essence of the pompous, medieval feel, but it has developed and taken on something new.

Many of your texts, as well as the music, reflect a fascination with the middle ages. What is it with this epoch which causes you to inspire from it?

That is because it is a time I myself long for. It is a time where they had what very many of us long for; peoples lives were much more influenced by nature, and that is a much more interesting life form than what we have today, and not least the fact that the strongest men's right to survive, ruled during the middle ages. And besides I feel an extreme call to the atmospheres of the times of the middle ages; to the music they had, to the fact that there was much less habituated land, and a much more appealing landscape, castles and forests, and the style and architecture of the castles and forts, and the clothing . . . basically everything was more appealing. The only thing I think I would have missed from modern times would have to be electricity so that SATYRICON could exist.

The middle ages brought the black plague . . . what do you have to say about that?

Well, that is another thing, the middle ages was an epoch of death and the extinction of the weak. It is obvious that tuberculosis and the black death killed the people who didn't had good health and weren't physically strong. When we look into Kittelsens world, the poesy and drawings which he has made around the black plague, I think that this is the only art which has influenced me besides what has come from myself.

WHEN is a band which has composed musical interpretation of Th. Kittelsens drawings "The Black Plague." How is your relationship with avant garde synth music (or what else one should call it) like WHEN? Was WHEN the first sample of this music you ever heard and thus used it as an intro for "Dark Medieval Times" or has this kind of music been a long term interest? What other such synth projects awaken your interest?

I have listened to avant garde for many years, and WHEN was absolutely not the first thing I heard of this type of music. Long before that I listened to things like ART SOIL. The reason that we chose this piece as an intro was the fact that we could not have found anything which was better suited to start off that record. Genius in that situation. It is a perfect sampling; not just something that has been picked off the record and taped; we played the song along with ours and stopped it exactly when we felt it should end. It is not just the piece which Ben has made, it is our own work with making this piece fit into our music exactly like we wanted it to fit. I often listen to Norwegian folk music; and I am generally not very enthusiastic about the black metal music of today. I listen to some classical music as well, not much but some; Grieg and Beethoven mostly. Folk music, only Norwegian, prog-rock. Within metal I listen to the older stuff rather than the modern stuff: BATHORY and Celtic Frost and Slayer. These bands are so good that they outplay the bands that exist today. Out of all the current metal bands I'd say I only listen to about five of these.

Your project STORM which was realized together with Fenriz of DARKTHRONE and Kari Rueslåtten is a masterpiece in Norwegian national music. Instead of playing "Odin pop," which most people associate with Norway, you play somewhat adjusted, old Norwegian folk songs performed with such force and pride that it made many hearts beat a bit harder. Speak of the goal and purpose of this project and about the inspirations which got you to start this project….

Who is Kari Rueslåtten?

The goal with this project, which is what everybody says, but it is not a cliché and is an honest and right from the heart as it possibly could be, is entirely for my own satisfaction. I have always wanted to make my own versions, which I always knew would turn out excellent, of the songs which I grew up with, which you could say lay in my roots. I wanted to make some of the songs that are now featured on

"Nordavind" in SATYRICON, but as the other members in SATYRICON does not have the same relationship to this as I do, I then spoke to Fenriz because I knew we shared some views as he also listened to Norwegian folk music. We recorded the song "Mellom Bakkar og Berg". We were very satisfied with this and started making many more songs. At first we thought only to make two tapes, only for our own enjoyment, but we decided that this had to get out to the people.

STORM has awoken the storm in Norway , especially in the media because of so called "racist" expressions on "Nordavind". Is STORM a nazi-fascist-racist project which takes its inspiration from an enormous racial hatred or is it only love for your land and people?
Well, it says inside the CD that STORM is not a POLITICAL BAND. I guess we knew that it would be written about and looked at this way, because as soon as you are proud of anything, they try to force you down on your knees. To be proud is something you are not supposed to be in their eyes, and we had counted on this and knew that someone would try to accuse us of being nazis. We wrote that we did not have any affiliations with any political directions, but this was obviously not enough. What we wrote inside the CD booklet was basically that our love for the Norwegian nature and Norwegian folk music, and we are proud of our cultural background; which we should be allowed to be without being nazis. As I said before, when you are proud, people try to push you down, and this is what the Norwegian media tried to do. In the interviews, which I did, I denied this with arrogance and an aggressive tone. When I did the interview, I lead them. I talked a lot and steered the course of the interviews. I drove them with a very had tone, only to try to make clear, that no matted what they tried to push onto us that we would be proud of this no matter what they said of us or accused us of being. Honestly I also think I ridiculed some of those journalists. I had a live interview on the radio, in which my attitude made us look very confident. She (the journalist) said that I must understand that the material on this record was very provoking and would make people irritated. Then I asked her if she could explain to me why she would be provoked and irritated by the Norwegian flag and country, which is a part of the cover art. Are you ashamed of the country you live in and its flag? I asked her. It ended with her totally making a fool of herself trying to explain and clear up in this. The accusations finally stopped because we showed the media that we are proud of what we are doing and these accusations won't have any influence on us.

Kari Rueslåtten ended her carrier in STORM very abruptly. Her departure form the band was as known very stormy... In a couple of interviews she said that she had not wanted to participate in the project if she had known that it was so racist; but she sang the words with her own voice on the record, so tell me how did you manage to change the concept after her vocal traxs were done...it's a mystery to me...
Everyone understands that this is technically impossible. What it shows is what happens when someone is unable to stand proudly by something they have done. She received the same accusations as me and Fenriz, but she was not able to answer for them. She laid down on her knees and basically said I have done something wrong. We took the opposite attitude. There is nothing wrong with this and we stand by what we have done. Just look at where we are today in comparison to what she is doing; she is doing some self-financed project and is back at the start line, we are further than we have ever been before. The media didn't use her as an example of "the poor little thing..." they used her arguments against ours. She did not understand this. She thought she was going to get their sympathy. A lot of people who know her have actually apologized her behavior to me.
The most funny thing is that Kari received the CD along with us before it was released and she was really pleased with everything and told me how much she liked how the layout had turned out and everything. Then these things started turning up in the newspapers and I called her up to find out what this was all about; then she started crying and was totally lost. Just a typical example of how weak people can be.

The third STORM member Fenriz Nagel is a well known figure in the black metal underground. His solo projects vary from trance-inducing astral synths to the blackest of black metal. Fenriz and yourself seem to share an interest in Norway and Norwegian culture, and I must say I was very impressed with your synchronized song on "Nordavind". What influence did Fenriz have on your song writing and development off the concept of STORM?
Fenriz had no influence on me on how I wrote the guitar and bass, but he had an overall influence on STORM because of his drumming which was a great part in creating the music. I could not think of any drummer who could have done a better job on this record. And I am not talking of technical brilliance. He plays with an enormous feeling which of course had an influence on how the music turned out.
It seems like it is so long ago that Fenriz agreed to be part of the STORM project and I remember these times with great nostalgia. STORM is no longer a living band, and I often think back to many great Norwegian moments when we played this music together.

WONGRAVEN, your solo project is different from SATYRICON and STORM in that this project concentrates more on the medieval themes. That of WONGRAVEN'S music which is collected on the record "Fjelltronen" are relatively non-heavy, and while less guitar is used, a lot more emphasis is put on vocals and piano instruments (played by Ihsahn) which are very melodious and beautiful. It seems as if WONGRAVEN will attract a larger spectra of listeners, and it also shows another side of yourself as a musician. Tell us what purpose lies behind WONGRAVEN and what inspirations which got you to develop the music, and not least your vocals, in this direction.
I started with this project in 1992, with things that could have fitted into SATYRICON in a way, as we also deal with medieval themes, but I did not want to limit myself. I wanted to create a whole record only with these kinds of themes. It was something I personally had a need to do; to get these ideas down on paper, out on a record. The reason that the music is based on these instruments is that this is how the music is best expressed. I could never have expressed WONGRAVEN in a SATYRICON manner. The entirety was completed by these acoustic instruments.
The influence was only the middle ages, and the music is developed only with thought of this, and my feelings about this time and the essence of this time. The vocals are made to express through my voice what the text speaks of. I use a clear voice to express the more emotional themes that WONGRAVEN contain. I use a black metal vocal for the more grim lyrics to express their grimness. I don't care much for commercial value when it comes to this. I do exactly as I please and what I feel would be best.

Speak of your inspirations to create music and to write lyrics.
What I have said earlier is that there is no music which inspires me. But I do inspire from the moods in music. Norwegian folk music does not inspire me in itself, but the mood of the music does inspire me. I can listen to something longing and sad, and then I get in a sad and longing mood and then I write sad and longing music. Or it could be that I listen to something grim and hateful, then I get in a grim and hateful mood and write grim and hateful music. Usually it is not like this, because I refrain from making music right after I have listened to music. Usually I create music in places where it is impossible to listen to music, and I get ideas of how I would want to create music and then create it.

It seems like many bands summon their inspiration from the heathen Viking age rather than from the later middle ages, when christianity had been introduced all over Europe. You obviously care deeply for Norway, and undoubtedly not very happy about christianity being the national religion in this once very heathen country. Through the ages some Norwegians have kept the heathen attitude close at heart, but in the Viking ages it was the only existing attitude. Why is it that you don't seem

HAT OG MØRKE...
(HATE AND DARKNESS)...

I sent Frost, the infamous drummer of SATYRICON this inquiry in the late fall 1995.... Here is what Frost writes....

What do you see as the main goal and purpose behind SATYRICON?
To create the ultimate music/the ultimate atmospheres. To crush the frugal disciples of the light with the magnificence of the dark powers.

How would you describe the concepts behind SATYRICON?
Satyr creates the concepts behind SATYRICON, and dark history and majestic, grim (yet beautiful) nature are central to him. Dark thoughts and hatred against christianity and the light-plague are important elements in the lyrics, and are the motive power behind the music Satyr creates.

You are a satanist. How does your satanism relate to SATYRICON (or to black metal in general)?
"My" satanism (as you yourself calls it) is a personal issue and does not concern SATYRICON. However, I try to supply the band with my dark personality.

What is, in your view, the element which connects black metal and satanism? Is one dependent on the other?
Both black metal and satanism are based on a passion for dark, anti-christian values. But: black metal is music, and satanism is religion. One does not have to be a satanist to have dark or "negative" values. The one is of course not dependent on the other. The connections are however obvious.

You are one of the most extreme individuals in the Norwegian scene when it comes to image. You are obviously proud of being a part of what they call the black metal scene. . . you dress like you do to reflect more about who you are and what your ideologies consist of. What do you think most people think when they see you passing by on the street? What do you hope most people think when they see you passing on the street?
I am proud to be a black metaller, and my style of clothing reflects both my respect for traditions within the black metal scene and taste in clothes, plus that it to some degree is an expression of my inner self. Uniformising appeals to me, I prefer being able to see a hundred meters away whether someone is a black metaller or not. But of course, the outer accessories can be a disguise.
People who see me on the street will either:
1. Think that I look frightening and perhaps stay away;
2. Think that I look pathetic;
3. Get pissed off and probably wish to see my face get smeared out all over the street.
I don't hope that people will think anything at all when they see me, they are wandering objects of irritation and dead meat, totally worthless. I wish them to some fucking far off place.

Besides satanism, what ideas and ideologies are central to you? How can these be tied to black metal?
I probably have no other ideologies.... I see myself first and foremost as a black metaller.

Tell us about SATYRICON's next album.... When will it be out, what is it going to be called, and how is it different from "The Shadowthrone"?
SATYRICON's next album is called "Nemesis Divina" and will be out in March. It is a long step forward in all directions compared to "The Shadowthrone". People will notice a harder and faster SATYRICON this time, but all our characteristic traits have been preserved. I am personally extremely pleased with the musical material.

Anything you wish to add?
Yes, definitely. I feel that it is necessary to express my strong dissatisfaction with the interview in the previous issue of DESCENT. To claim that SATYRICON is inspired by EMPEROR and ENSLAVED (!) is an entirely hair-raisingly bad and a total provocation + it speaks of exceptionally poor understanding of music. FY FAEN!! O'Malley changed the questions after they had been answered by Satyr, and it fucking dishonest. It is, on the other hand, honest that one gets the chance to say this now, and I do at least appreciate that, even if I am cruelly mad about the unprofessional treatment we received in the previous issue.*(please see my words on this following Satyr's inquiry.-ed.)*

Thank you for this interview, Frost....
Let the darkness enter your soul.

interview by Fjolnild Gammelsæter

particularly inspired by the Viking age and Norse mythology generally?
I am inspired by the Viking age, but I really do not see a point in using Harald Hårfagre as my stage name and Rimfaxe or Takrenneistapp as band names. I am inspired by the pride and courage of the Viking ages. The stout attitude of the past ages. I am also inspired by the way of life with the right of the strong to survive and their ways of going to war. And I am very fascinated by Norse myths, but I am not fascinated by the aspects of the Norse religion. And neither am I interested in taking into use the names of places and people of those times into my music. I am interested in the epoch in itself only.

As you are not a christian (I suppose) and not a satanist, and I do not see you as an odinist either… what philosophy do you then consider your own? What is the purpose in/with your life?…and with life generally?
"I suppose", ha!
I do not have a life philosophy. I have very many views, and I am a very confident man, with the courage of my opinions, but I have not made my own philosophy. I have different views on different things, and I feel that it is wrong to put up some kind of rule of how I should look at different things In philosophy and religion there usually is a guide, a right or wrong rule, to how you should look at things, this is completely wrong for me. I do not have the same answer in every situation. I am occupied with certain things which means something to me of course. I am a very proud being, and I mean that we should live with nature, and I am not so occupied with materialistic things; I care more for the forests that I do for shopping. I have opinions about almost everything, but I won't call that a life philosophy. A lot of this is also reflected in my lyrics.
The purpose of my life is to win the battle against the white christ and do what I like to do best in such a way that it will be the most satisfying for myself, and it is my music which is the most important to me. I don't feel that that is the meaning of my life, but that is what occupies me: to fight christ and play music.
I don't think there is an answer for why we exist. There are theories but no answer. I guess I don't really have an opinion of this riddle, which to me is totally incomprehensible, and I do not attempt to find an answer to this mystery because we have existed for such a long time that it is impossible to find this answer now. I also think that something will happen. There will be a cleansing, where those that want, with their whole heart, will stand, like "the Dawn of the New Age", like a parallel to ragnarok, where a new tomorrow will raise, and a new day and time will begin. It is like this in many doomsday tales. I believe that we will have a cleansing, not an extinction, like Armageddon, there will raise a new people, out of those people that wanted, wanted something. The weak masses will no longer exist, and we will raise and meet better times. And if there will ever be a victory for the black hearts, that will be the victory…
I don't know if you know what I mean, but it is somewhat of a doomsday description. It is not unrealistic to believe this, because it is like this all the time, in daily life, cleansings occur all around us. Like in a firm. One fires the bad employees, and hire better qualified workers. Or in a sports team, one fires the bad players and hire better ones. The strong will always survive. And even if we, the strong people will not live to see it, our spirits will survive.

I think the reason that this overpopulation of the weak has occurred is due to the far development of medicine, which saves people who earlier would have died because they are too weak to fight the disease themselves, and we no longer put out sick children to die. Abortion is tied to taboos and was illegal few years ago, while in earlier times women used herbs to abort whenever they chose to, and only the desired children were born and raised. Today there are millions of unwanted children who are raised wrong and turn into weaklings.
This is where we come back to the league with nature. We have to have balance between black and white. For earth to exist there must be a balance between black and white. If you get too much white, you get too many people, and everything goes to hell, and if you get too much black, then everything gets lost. There has to be a balance, or else everything is going to collapse. This is what happens in hunger catastrophes for example; there is too much white, and earth tries to keep the balance by starving people. But people don't get this and send a lot of money to try to stop the natural path of the earth. By this we are working against nature, and by trying to fight natural processes, people fuck things up.

While we are talking about it, this is a part of the development of what we call civilization. To acquire more knowledge and thus stop natural processes. We are getting better at fighting nature. This is of course a destructive trail, but we seem not to notice and just go on further and further. This is very against nature, and it is destruction.
Of course it is. And this is why I am inspired by the elder times, their custom of living along with nature. I would not have the misanthropic attitude that I do if I lived in other, older times. It is pity that creates so much distress for people. Pity for others, weaker people.

The concept often evolves around winter, darkness, forests, mountains and cold weather. These are, as I see it, all things that can be associated with dark powers, but at the same time they are things that fairly precisely describes the climate in Norway most of the year. Has the interest in the above mentioned concepts come naturally to you because you have always

...ed in Norway, or does it only seem like you have interest in these dark concepts while you are really only talking of Norway?
These things are naturally related because of my childhood, which was spent far from what is called cities, and I have a very strong relation to these things which to me are bound together. Another thing is that these topics have very strong symbolic meaning. A mountain symbolizes something large and great. It represents the cold, and perhaps also disgust, loathing. You can usually find things in Norwegian nature which represents the things that I speak of, and not least, I like to describe the moods and atmospheres from Norwegian nature because I have a close relation with it.

...ew question about your musical plans for the future or future recordings?
First of all, SATYRICON is going to record a song which is in the style of old DESTRUCTION and KREATOR and the old exhibitionist bands as a tribute to these bands. It will be an exclusive song, which will be released as a bonus track on ENSLAVED's "Yggdrasil" demo on CD, and it will also be featured on the new Moonfog compilation CD. We are also recording a BATHORY cover for a BATHORY tribute album. We are also recording a new album around the new year. Then, if everything is set with the line-up, we will go on tour in the spring.
About WONGRAVEN I can't say anything for sure. If I get the inspiration, I will make some music. This does not necessarily have to be medieval music, it could be a number of other things, whatever I get inspired to do. Because it is a project where I do what ever I want to do independent of style.
About STORM, we have no plans of recording anything new. There are some new songs which we recorded in February which will be found on the Moonfog compilation, and these will be found no other place. There has been talk of making another record in 96, but this is not for sure. Time will show what happens. WONGRAVEN and STORM have been very good for me, very educative for me as a musician. They gave me a relief for certain feelings that I harvested inside myself, and they also gave me inspiration and an extreme drive to play black metal again. My body was hungering so much that it hurt to play aggressive, fast black metal again afterwards, as I had been so occupied with these other projects for so long.

When you get old, and start to look back at your life, what do you want to look back at and call the most important task you have ever accomplished?
Vår damer og børst (laughter)! The battle against god and the white christ. . . .

How important and central is black metal music to you?
Not important really. I don't give a shit for most black metal, and I don't give a damn what most black metal bands do.
The black metal music of SATYRICON is of course very important. My own black metal music means extremely much to me. I create what I feel is lacking from other black metal bands. That is what creates perfection in my music. I like making music, practice and basically exercise the creative abilities that I possess in such a way that I myself desire. It is what I live and breathe for. I could not have made it without this, and it is the most important thing in my life.

How would you like to die, and where and how would you like to be buried?
To die in battle for something one believes in, that is a worthy death. On the other side, it will be like that, that to die in battle is to have the enemy win; and I would rather not end my life having lost a battle. I would rather. . . I HAVE to die in Norway. The reasons that I don't like to travel, is that in case I should die, that I would not die in Norway. That is one of my greatest fears, to not die in Norway. I would like to die after I have finished living my life. I would like to die in a peaceful way, knowing that I will die, and being ready for death and receive it with open arms. I want to die in a place I myself have chosen, and in a calm and restful way. To fall asleep into the realm of death, and to be buried in a place that means something to me and to be buried in a proper and decent manner. Perhaps in a urn or so.

What would be the greatest thing you could achieve?
It would have to be that I lost the ability to do something I like to do or that I was not able to do something that I like to do. Like if I lost the ability to create music, to continue with the music. Or if I lost something close to me. Individuals or income (for example).

Anything you would like to add?
First of all I would like to say this: when it comes to the presentation of us the last issue of DESCENT MAGAZINE, I would say that it was unworthy. The Editor went down to a level which I for his sake hope he doesn't belong in, and ridiculed us, purposely. This is something I can't live with. I found the questions provoking, and answered accordingly. The questions were changed by the editor to suit his own ego and opinions. I am speaking of hair-raising changes; and someplace at home I have the letter with the questions. I can prove this. I have witnesses whom I have read the questions to before I answered the interview. And not only that, everyone will understand when they read that interview, that I say things which are not related to the question printed at all, which makes me look like and idiot. And I also believe that when the editor speaks of our acoustic parts would be inspired by EMPEROR, which I think is ridiculous as both of our records with these parts were released before the EMPEROR album was released. And they have prior to today only one acoustic part, so we could impossibly have been inspired by them in such a way. And their acoustic part is nothing like ours. Also this in the introduction, the talk about us being inspired of ENSLAVED's second album. Both our records were recorded before this ENSLAVED record, and with all respect for ENSLAVED, I think their demo was good, but I don't like their two records. I also think that if this had been an error from the part of editor, then I would have been irritated, but it would have been livable. But when it is done in such an obviously purposeful manner to ridicule me and my band, this becomes a very unforgivable thing. This has influenced SATYRICON as an entirety. Frost took this very seriously and sees it as unforgivable. I don't see how he could ever make this up. The only thing was if he walked around handing out flyers and magazines with large proposals of his error. Well, and even that. . . . there really is not a whole lot to say about this other than that he made a huge mistake and he would not go back and admit that he made a mistake . . . that is what pisses me off. *(I do not feature bands in this publication to ridicule them. It seems absurd to think so... it would be a waste of time, money, and energy to do so. I only feature bands and personalities whom I respect... or at the very least admire what they are doing artistically. The questions were re-written in a more generalized fashion, as the originals were never returned to my possession (the same was done with the MonumentuM interview this issue). They were not altered to insult or degrade, in fact the original questions may have been even more "revealing". As for my opinions... well, I'm sorry you have trouble being categorized with some top notch bands... I didn't realize there was such a struggle to be superior to everyone else. All said, I think this bullshit has been blown too far out of proportion... and to state it frankly if you feel ridiculed blame it on your answers in DESCENT 2 Satyr. You said it all yourself. Maybe you should read the interview again. I'm still trying to figure out the joke.-ed.)*

Anything a little more positive that you would like to add?
More positive?! (laughter). No.

Sol Invictus

an interview with Tony Wakeford by Tyler Davis

You've just released 'in the rain' not to long ago. Can you tell us a bit about it?
Well, I think with regard to artwork, design and production it is the most polished release so far. I am also happy with the actual material, especially the string arrangements. I suppose this release is of a more personal nature than some earlier CD's. I have been very lucky in that I have been working with some very nice and professional musicians which makes life a lot easier.
What inspired you to release a book of your lyrics?
I have always had lots of letters asking about this and that lyric and it just seemed a good thing to do. I wanted it to be as well produced as possible and I think it has come out well.
You have been quite prolific over the years. Do you see this continuing? Will Sol Invictus ever run it's course?
I suppose I am compared to some but I have never considered that I am. I just do what I do. If I continue to come up with material that I am happy with then I will continue to release it, if not I won't. It is quite possible that SOL INVICTUS will go the way of all mortal things. Only time will tell.
Why was 'La Croix' released as Tony Wakeford rather than Sol Invictus?
Because it was a solo release and not a SOL release. I considered it like 'Selfish Shellfish', very different from a SOL CD.
Have you been working with any other bands/ projects lately (as in the past)? Do you have plans to do so?
No. I am a bit weary and wary of working with other bands. If I decide to put someone else out through Tursa I would consider it or if someone would be interested in my producing I may consider that. I will be putting out a release by L'ORCHESTRA NOIR later next year through Tursa.
How did you choose to do the John Cale cover for 'Im Blutfeuer'?
It's a track I've always liked and I was not sure it would fit on a SOL release so the Cthulu compilation seemed a good place to put it, and I have to immodestly say I am very happy with it.
I presume you live in London. How can you deal living in the heart of a megatropolis?
Increasingly, not very well. I am getting very tired of London and may well be here less and less in the future. With fax's and the nerdnet I don't have to be here all the time.
Is escapism a viable option to removing oneself from the ratrace?
The viable solution is to remove oneself from it, and if not- drink!
I know you've been to america, at least New York city. Did you see any other parts of the country? What were your expectations and how did she live up to them and where did she fail?
I have been to New York and saw Boston and a bit of New England. I certainly found New York appealed to my hedonistic and excessive side and America does seem less stratified then England, but that is from a very superficial viewing of it.
Is there any hope of salvation- for england? For europe? For america? The world?
I doubt it, and if there is, no one's told me. Start with yourself.
How do you think the coming of the millennium will play a part in the next five years?
I have no idea or interest in it. I hate New Years parties where everyone pretends they love each other for a few minutes. Yuck! The whole 2000 thing seems like a bigger version of that. I hope to be hidden away in an obscure part of France by that time!
You write of your weariness for communism, fascism, collectivism, totalitarianism, and liberalism. What does that leave?
Hedonism and cynicism. They will do me nicely!
Many people talk of their disgust for politics. Is there any way one can live and not be political?
Well, no, I suppose not. It's a matter of choice. Some people like waving flags and following fools and other people prefer to do something else.
Have we gone to far to return to nature? To the old gods?
It depends on your definition of nature I suppose. I certainly don't want to return to a pre-technological society but would prefer to see that technology, a product of our talents, used to our benefit and not for the benefit of a centralizing, culture destroying un-elite. I am not a beardy weirdy tree hugger. I find the whole new age thing creepy. I prefer sharks to dolphins! They don't swim around like idiots with a ball on their nose trying to make stupid humans happy! As for the old gods, they are still around. But will we be?
Your opinion on what seems to be a fad in 'social darwinism' recently?
Well, like most fads a lot of it seems to have no depth. Some people mistake slogans for an actual philosophy. It's easier to shout than to think. That said, there are things in the real historical tradition that are very relevant to what's happening. It's just that some people, some of them American, manage to be crass rather than creative.
You often speak/write of your disgust for christianity. What are your views on satanism? LaVeyian or otherwise.
Do I? It's news to me. I am not a Christian but have a Pagan outlook but I am not on a crusade against anyone who is. Unless they want to bother me. I love a lot of the music and art that the Catholic and Orthodox religions created and were a home for. Although this has more to do with European creativity than a middle eastern cult. As for Satanism, spotty youths frightening chickens is not a major spiritual force in my life. I think La Vey has style and if he can get mugs to send him hundreds of dollars, good luck to him.
What are the benefits of magic? I presume you still practice? Individually or (gasp!) Collectively?
I don't as it happens. But even if I was it's not something I choose to speak about. It's private. The occult scene here is not one I am particularly keen on.
Do you come across much opposition to your usage of the elhaz and wolf's hook runes often associated, unfortunately, with far right groups? Has this presented a problem in germany, for example?
Actually, I cannot remember having any trouble with regard to symbols. Especially not in Germany where I have played a lot in the past. But then I have only used the runes very sparingly. When things start becoming a fashion I tend to move on. I do not think that SOL INVICTUS comes across as having that fascist vibe thang! But fascism, like beauty, seems to be in the eye of the beholder now days.
Are you familiar with the recent attacks on christians and christian related buildings and cemeteries in, predominately, the scandanvian countries? Any thoughts on this?
Well, there are plently of modern churches that should be burned down for aesthetic purposes alone, but I have no time for anyone who would burn down an old stave church. There are too few beautiful buildings in the world without Spinal Tap's fans making it even less.
In the past you've had the opportunity to play, at least, one concert in a cave. Have you had the opportunity to play in any other non-traditional settings?
The recent festival I did in Nevare, France was in a baroque opera house and was lovely.
You are currently working on a magazine, yes? Can you tell us a bit about this?
It's called 'ON' and should be out in October with a CD to go with it. It's very eclectic with articles as diverse as Mithraism, S&M art and an overview on the writer James Elroy. It also includes an interview with David Tibet.
I've also heard mention of a video.
Yes, there are plans to put something out. I am working in conjunction with Tor Lundval and one of his friends.
Any plans on another venture to america?
It's possible. I may do a one off concert on the west coast and later some dates on the east coast.
If you could live in any time period which would it be and why?
I could quite enjoy being a decadent Borgia pope, but then I have always liked purple.

Tony Wakeford by Tor Lundvell

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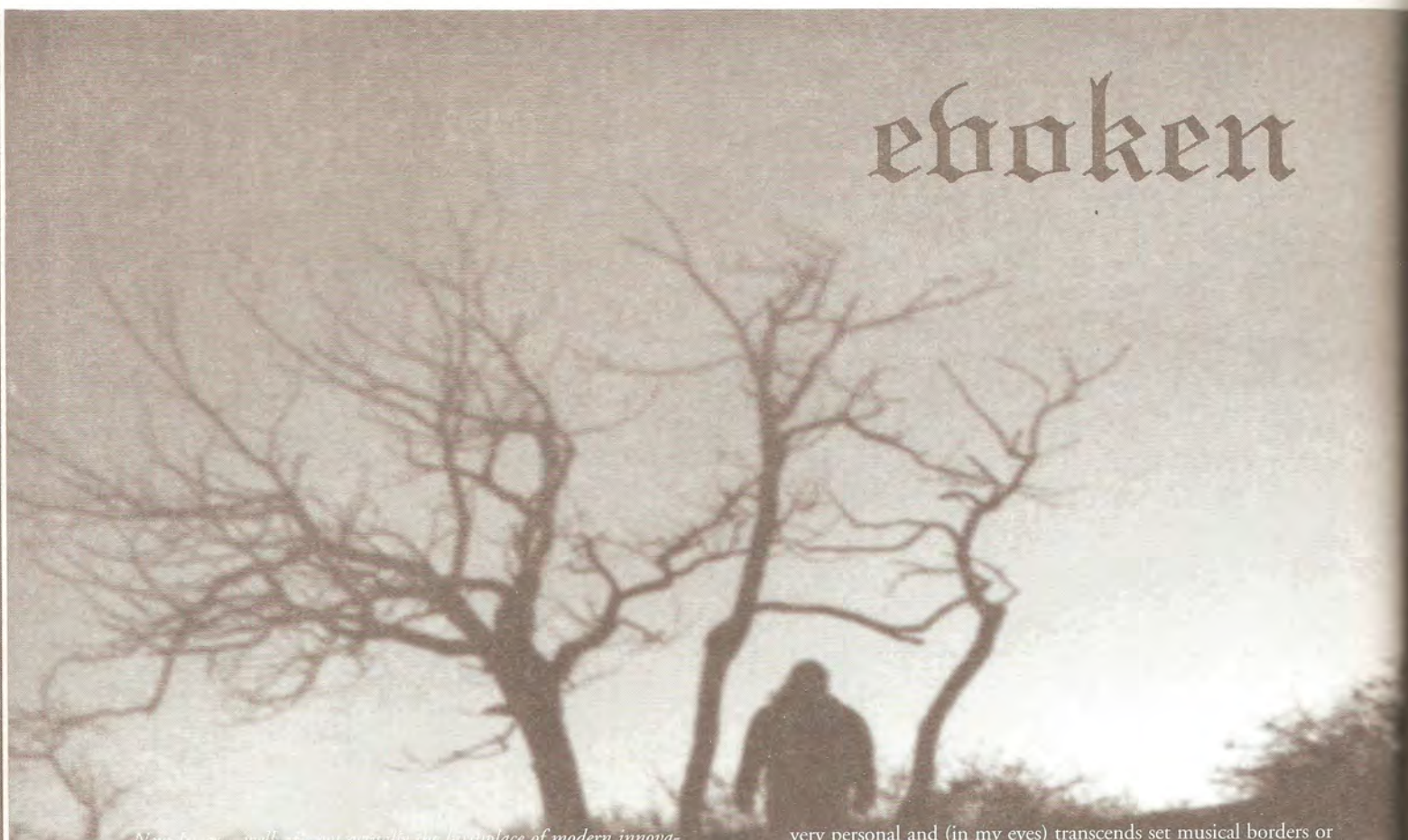


New Jersey... well, it's not actually the birthplace of modern innovative music but we've been fortunate to see some top notch death metal bands to emerge from the state. RIPPING CORPSE, INCANTATION... and also more recently, EVOKEN. EVOKEN can possibly best be described as a symphonic doom/death metal band, along the lines of DISEMBOWELMENT (boy that name pops up quite often in this rag). That is; atmospheric and interesting... don't be deterred by all the bad hype on death metal these days... EVOKEN are heavy contenders for a throne of originality in there own regard. I spoke with guitarist/songwriter Nick Orlando...

Good evening Nick...i'm going to ask you to talk about a mutual interest, DISEMBOWELMENT...speak what you will about those aussies, and especially their current "status".
Well, DISEMBOWELMENT to me are gods as they have been since their first demo 'Mourning September'. Both musically and lyrically they are a huge influence on me. In a way it is surprising to see that alot of people on the current "scene" don't really know about DISEMBOWELMENT- the name is rarely mentioned in 'zines and it's even rarer to see it listed as an influence by anyone when asked. Although...seeing how it is these days with trendy kids at shows wearing EMPEROR and MAYHEM t-shirts it's definitely good they're a cult band.

To me, EVOKEN represents something akin to an oriental imperial sound, if it might be described so. What do you think of this description, and how might you describe the band in a non-audial sense?
Your description is accurate. When I write the clean guitar parts, I try to give them an Eastern-type sound. These parts give the songs a very dark atmosphere and the oriental sound that you mentioned. It balances out with the heavy parts which keep everything so cold and ominous. EVOKEN could best be summed up as a journey amidst the mist shrouded valleys during the darkest hours of winter's misery...

Do you view EVOKEN as transcending musical borders for you or is the band and it's music purely physical to you?
No, it is definitely more than just physical for me. The music is very personal and (in my eyes) transcends set musical borders or it wouldn't be a part of EVOKEN.

I think the whole concept of creating unique atmospheres is a phenomenon which has only begun around five or less years ago within the metal scene. How important is this with EVOKEN and what are your opinions of other musicians attempts at it? Who's been the most successful in your mind?
Atmosphere is the most important part of our music. Creating certain moods and feelings or evoking dark images is the main focus of our music. Once this occurs, the desired effect is achieved. For me the most successful to date have been: Renato Gallina(DISEMBOWELMENT), Mikko Ruotsalainen(THERGOTHON), Gregor Mackintosh(PARADISE LOST-first 2 lps), Tom G. Warrior (HELLHAMMER/FROST), Tony Iommi(BLACK SABBATH), John Alman & Stephen Flam(WINTER) & Robert Fripp(KING CRIMSON) just to name a few.

Can you tell the readers about the evolution of your first cd, the loss of your former vocalist/guitarist, and what the future will bring from EVOKEN? Where do you see the band heading musically?
We had been around quite a while before the CD was released... three years to be exact! The fact that we never had a really stable line-up (until two months before we went in to record!) was the main reason for the immense amount of time it took us to get our first release out. because of this, the songs on the CD were 2 to 2 to 2 1/2 years old before they were ever released on anything(other then rehearsal tapes). The loss of guitarist/vocalist Rob was devastating at that time as we were close to breaking up. He wrote all the old lyrics and also contributed musically. The reason for him leaving was his tastes were always much more black metal than ours. Although we all enjoy black metal, it's not really what EVOKEN is about. He still writes some lyrics for us and is the only friend I've kept over the years besides my band members. Because of his extreme misanthropic ways and lust for isolation, he moved to the only place worthy of his way of life-ALASKA! The true land of ice... He has a solo project going called CROWN OF DARKNESS and I would definitely watch

for that! Hopefully the future holds success for EVOKEN without compromising! It would be nice to not have to worry about keeping a "normal" job to make a living. But then again- getting rich playing this type of music is surely more dream than reality. I see no drastic changes musically, perhaps more acoustic parts in our songs.

Back in '91-'92 i was sure that "doom" metal music was sure to be the next big deal in the underground metal scene... Then black metal came along and stole the spotlight. Do you think that doom was pushed aside or am i wrong? Also what is your opinion of black metal, musically and philosophically? Are there any influences with EVOKEN from that camp?
I think doom did have some strong periods in recent years, but the reason it's never become popular is because there is, nor ever was a cohesive doom scene throughout the world like there is with black metal these days. It seems there are a couple of isolated doom bands in each country and that's it. Black metal bands are also strongly linked because of the obvious similar beliefs (satanism, occultism, paganism etc...) that coincide with the usual musical similarities. I don't think doom will ever be as big as black metal as there are not as many people who enjoy extremely slow, heavy music compared to the majority of black metal fans in the underground. The only black metal I am influenced by directly is ROTTING CHRIST, EMPEROR, IMMORTAL(1st only), DARK THRONE(first 2), and TIAMAT(1st). The best newer stuff is SATYRICON, MANES, ULVER, IN THE WOODS, DIMMU BORGIR, etc...

What do you think about the current and new "doom" scene across this planet(not necessarily "doom metal")? I've seen cool bands emerge in the past few seasons like: ESOTERIC, THY SINISTER BLOOM, and some others...
Seems most new doom bands feel it necessary to sing about flowers, lost lovers(boo-hoo!) or lusty encounters which is not true doom to me. There are a couple of exceptions to this like ANATHEMA(Crestfallen), and MY DYING BRIDE(newer stuff), but doom should be DARK, HEAVY, DEPRESSIVE, MALEVOLOMINOUS, FUNEREAL, SOUL CRUSHING, and most importantly ATMOSPHERIC! All these weepy, whining bands just don't cut it for me! The best doom bands out these days are ESOTERIC, PARADIGMA, BETHLEHEM, UNHOLY, NEZGAROTH, KATATONIA(Black/Doom), DECORYAH, SADNESS, etc...

Let's talk about your lyrics. You describe them to me as a description of settings(in so many words). Care to expand on this and are there any particular topics you tend to stick to? Are your lyrics significant in relation to the name of the band, EVOKEN?
My lyrics do have a certain topic(although most of the time slightly vague) and are basically written with more emphasis on describing the surroundings than the actual topic stuff. Vin's lyrics are similar but are written in a more unstructured, story-like way. I like to consider them visionary; reading them while listening to the music can conjure images of cold, dark landscapes... so it is obvious the name of the band has a significant relation to our lyrics.

How would yo build the perfect EVOKEN performance? No limits, no constraints...full orchestra? Tibetan choir? Eastern percussion circle?
First of all, a good keyboard player would be most important! There would be plenty of smoke, a few black candles to supply the only light(no stage lights) and to top it off(good one, Stephen!) a choir of Tibetan monks in hooded robes for some deeply depressive chanting. This show would be held in an ancient, dust-ridden catacomb...

Can you make a prediction of where EVOKEN will evolve to in two years time? Are we seeing certain elements introduced now that you could very well see dominating your sound in songs to come?
Well, I'm no Dionee Warwick(HA) but I see EVOKEN writing even darker songs than these and gaining some recognition for what we do. The newer songs still very much have that Eastern feel and of course are heavier than ever with emphasis on dark atmosphere. It seems our acoustic side is definitely dominating our sound now and will continue to in the future.

I have a feeling that "the occult"(to sum it up simply) doesn't really hold too much of an important part on Evoken's total overall element. Am i wrong? If not, what is your impression of the majority of extreme metal bands utilizing these images and ideologies to make a totality far beyond just music? If so tell me more....
Like I said before- we're all into black metal(each to a certain extent) and it does have a slight influence on our music but nobody in EVOKEN is into satanism or occultism. To me the whole black metal image is both good and bad. Good if the inverted crosses and pentagrams you wear are symbols of your deepest beliefs and not just merely stage props... bad if you're just out to impress 13 year old losers into buying your album which sadly is happening much too often these days. A trend I wish would end is this silly Varg-inspired nazi scene. Politics and black metal will never go together! Save that for some crummy hardcore band! Sure, there are tons of people I hate but I don't go writing songs and preaching about it!

Thanks Nick for taking the time to answer this! Best of luck! To end this, is there anything you wish to ask me?
Will you be continuing THORR'S HAMMER(your musical effort) now that Runhild has returned to Norway permanently? If so, will you keep it a side project or have it become a full-time normal band(playing shows, releasing material regularly)? *(errr... it's continuing but as slow as our riffs. We shall see... change has developed our music into more interesting fields -ed.)*

EVOKEN c/o Nick Orlando, 133 Hendel Ave. N, Arlington, NJ 07031

Dissection

I had the pleasure of catching the last three gigs of DISSECTION's first us tour in California this spring. I can tell you that this band is a near perfect hybrid of some of the best elements of metal from the past decade and today. Their impressive performance proved to me that they are among the best metal bands of today. I spoke with vocalist/guitarist Jon a month previous...

I heard about some tours you guys have set up. One is with DARKTHRONE and SATYRICON... how did that come about?
Well, the thing with DARKTHRONE is not a tour but a gig in Oslo. It will be us, DARKTHRONE and SATYRICON. I guess that will be a once in a lifetime opportunity, especially for those that didn't see them in the old days. And it's a first show with a kind of black metal DARKTHRONE, I guess. So it will be a very unique evening, you know. After that we'll do a European tour with SATYRICON, playing all kinds of places. We were out with DISMEMBER last year and played Germany, Czech Republic, Austria, Switzerland. All kinds of places like that. So what we'll do this tour is play those places again plus new countries: Portugal, Spain, Italy, Holland. The plans we had for the real near future is to go out and do a short English tour with AT THE GATES and it will be six shows at the beginning of February.

Jon live in Sweden 1995

Are you pleased with how the new album turned out?
Yeah. I think so. Even though it's quite a long time since it was recorded now, but we still feel happy about it and like it still. We think it's a great development from the first album.

It seems that with the first album you already started something there in sweden, because as a zine editor i get tons and tons of demo tapes, and there's a lot of bands in that area that have followed in your foot steps. What so you think about that?
I think it's great if you influence other bands. It makes that most people appreciate what you do and get into your music, so we take it as a compliment, but as always when it comes to influences, I don't like it when bands try to copy their influences.

So it doesn't bother you?
No, I think it's great if they are influenced by the musical DISSECTION. If they get inspiration from it then that's great.

You guys were on a few compilation releases and will be on one coming up. Do you want to talk about those a bit?
Most of them we were releasing between the first album and the second. 'Storm Of The Light's Bane' We were on the Nuclear Blast compilation 'Death Is Just The Beginning III'. We were also on the W.A.R. compilation from Wrong Again Records with the song "Elisabeth Bathory" in a previous version and a cover track from the Hungarian band TORMENTOR. These songs are also on the tribute to Euronymous that is released by Necropolis Records in the states. We also did a SLAYER cover for a SLAYER tribute that is called 'Slaytanic Slaughter', which is released by a Swedish label called Black Sun. We play "The Antichrist" from 'Show No Mercy'. It's a pretty cool album, I guess. We really love SLAYER, so we didn't hesitate for a second to do it and we're also going to do a song "Massacre" by BATHORY for a BATHORY tribute.

Obviously the older thrash bands are a big influence for you. I think it shows really well in your music, too, because you don't clone the bands but you can tell you've been into this music for a long time.
Yeah, I totally think so. These old bands have meant a lot to us personally and musically and we are influenced by everything that we listen to and enjoy. Everything that we find dark. Our influences are ranging from early heavy metal to the most extreme, violent kinds of metal, black metal, or whatever. Especially the 80's death metal/thrash metal scene like KREATOR, POSSESSED, CELTIC FROST, MORBID ANGEL, DESTRUCTION, MERCYFUL FATE, JUDAS PRIEST, IRON MAIDEN, MANOWAR, VENOM. Also the early stuff by METALLICA and EXODUS... SLAYER and so on. I guess these are the bands that we still like because we've been into them for such a long time and they still stand tall to us.

It seems Sweden's always been a real powerhouse for metal music. Ever since i've been into the metal underground i've seen two huge scenes come out of sweden. Can you explain that?
I can't really explain it. I think that Sweden, ever since BATHORY has had a decent scene for extreme metal. BATHORY made such a great

impact on the world, the thrash metal scene and all and ever since then we've has a great interest in that kind of music. Also obscure, underground bands from the 80's have continued to develop their early style- like BATHORY, VENOM, HELLHAMMER and that kind of stuff, and that's maybe why we've got so many well known bands, because that kind of music has been around for such a long time here, and when death metal music starts to get popular we've already had so many bands that have developed their own styles and we're able and ready to release records right away.

DISSECTION has been around since '89?
We started out then and since then have been trying to develop and progress in all ways keeping the same style but always trying to improve and expand in many ways.

What do you think about CANDLEMASS?
Wow... That's an old favorite of mine. I used to be a member of the CANDLEMASS Cult Disciples Fan Club in the really old days.

What so you think about the direction some of the bands from your early days have taken. Like ENTOMBED and DISMEMBER?
What should I say. I think that the majority of death metal bands that were around then have totally fucked up. I don't like the direction ENTOMBED took even though I used to like NIHILIST and ENTOMBED before. I don't like what they're doing now. It's not death metal at all. It's sad to see all these once respectable and good bands taking these different ways. Changing their style to get more popular.

There's this black metal explosion over the past three years and they're all pretty much the same age as the ENTOMBED guys were. I think it's kind of strange. I was reading an interview with Uffe recently where he said like he felt he was old, and he's only 24. All the kids are so young into the scene.
Yeah, you know, you see all kinds of bands taking very strange directions during the years and it's not a new thing, but that's how it is. Some people maybe come to a point where they think they can't continue in the same way as they used to and they want to try out something new. That's happened to all kinds of bands, VENOM, CELTIC FROST all did that, METALLICA. So it's normal. I don't like it. I listen to their old stuff instead. Most of the bands release their best albums at the beginning of their career, before they get burnt out.
What do you see in the crystal ball for DISSECTION five years from now?
I'm sorry that I can not see anything because we don't have plans like that. How big we should be or something. We just take things as they come. We have a new album out and our focus is on touring and to promote this album, and then to release another album. You go step by step.

That's good, you don't go ahead of yourself. You're appreciating it.
Instead of planning so much about what we want to do in five years we try to enjoy what we are doing now instead.

I think the quality of the musicianship on your band is excellent in comparison to most of the underground extreme metal bands, and these people can barely play their instruments. What do you think about that?
Well, I don't demand perfect musicianship from the bands that I listen to, but I demand great songs and feeling. I listen to quite primitive stuff, from the early albums of VENOM , to a more technical level, but they are still above most of the releases today, and in quality still because the songs and the feelings were there and I can listen to very technical and well played music. But as long as the music is good I can listen to KING CRIMSON and I can listen to VOND.
Do you think there's an oversaturation of black metal bands at the moment?
Yeah. I don't give it so much though though because I, well , it's happened with death metal and thrash metal and heavy metal, too. Alot of clones and people that don't know what they are doing that are just in it for the sake of being cool or fashionable or something. But there's alot of good bands coming out still, like it's always been. When a musical style is becoming popular you get a lot of new shit bands, but also new great bands. And those that are serious about what they do will survive the fall of the trend when the trend dies. I think what death metal and black metal is timeless music. Those who are serious will be able to continue.

How important are the lyrics with the music?
We take that part(the lyrics) very seriously, even though I would like to say that the music is the most important thing because we are a band. People listen to the music and that's the most important thing but we do take the lyrics very seriously and it's also a very important part of the music as a whole. If you listen to a band and don't have the lyrics you won't be able to go as deep into the music and you can't feel the same feelings as you might have done if you had a lyric sheet.

I heard you say that the best way to experience a DISSECTION album is to listen to the whole thing from beginning to end instead of a certain track. Do you consider your albums more conceptual?
The new one? No, not really. But we do have a concept that we always deal with and that concept is death. On this new album I think that we've managed to give the songs more of their own identity and more variation.

You mention one of your underlying concepts in all your songs is death. Can you explain at all why you choose this concept? Why is it so important that you choose this concept?
Because I am obsessed by it and even though all the songs aren't exactly about death directly, they're all connected in some way to the concept of death and that's just because it's such a great interest of mine. Occultism, death, evil, darkness- all those subjects that we deal with, and they are all subjects that I take very seriously in my everyday life. That's why the lyrics take that shape, because I am like that as a person. It's not that I think so much about why it is, it just is what it is.

Could you describe if DISSECTION has a philosophy?
Not as a whole group, but I have my own philosophies and so do the others. The philosophy of the whole band might be to create dark and evil death, black metal the way we want it. Not to do it to satisfy the needs of others but to satisfy ourselves in the first place.

Do you feel alot of bands with similar concepts to yours are on a crusade to return society to the ways of old? Do you feel any need to do this?
No. It's also impossible to do it. I'm very fascinated by the past and medieval times and all the things that have happened before my lifetime, but I think that today is the most important day. It's now that you're able to change things. I guess the future is more interesting than the past in some ways.

I wanted to ask you about THE BLACK. Is that still happening?
No. It's dead since three years ago. It was just a project that I was into for a while.

What was the story behind that?
Well, I was living in a different town for a while and I met a guy who was doing this project and he asked me if I wanted to sing and I did and the guitarist left the band and I picked up the guitar to record it. So that was just a little thing. A great thing for us.

Certainly a lot different than what you've done with DISSECTION.
And DISSECTION has always been my main band, so to say, but I would like to concentrate on other things at the same time.

It also seems that there are a group of musicians in sweden who have been referred to as "the true satanist horde".
As a Satanist myself I respect all kinds of serious practice of Satanism. I can honestly say that it's too bad that a lot of people in the black metal scene here that claim to be so serious about what they do are just talking shit. They are *just trying to fool the world I guess. It's a lot of loud mouth talkings. But* those who are really serious will get my respect.

How do you feel about the black metal community in norway at the moment?
I don't know. I don't think the black metal bands of today have the same standard as the early bands. Of course there are some bands that are really excellent, but there are too many clones worth any kind of attention. The whole thing with Norway is just pathetic in many ways because as Norwegian black metal became so popular with MAYHEM and so on the world had it's eye on Norway and so many bands popped out of there that the only qualities are that they are form Norway, not that they play good music. Where is the originality and innovation and feeling? All the bands today are looking exactly the same and are sounding exactly the same. When black metal was a new thing all the bands sounded different. VENOM was the first. They had their own style. Then we had BATHORY, but faster and with rawer vocals. Then we had MERCYFUL FATE who were very melodical and so on. Bands had their own identity which I miss today. Of course there are alot of great bands around today but I'm talking about a massive amount of bands that exist now. But I can not say I'm a big fan of the Norwegian scene because I'm just tired of it all. I wouldn't say that the Norwegian scene is all that strong today.

Any conclusions?
I hope the scene will get strong again with many original bands trying to do their own thing instead of trying to do what was already done, like the scene was in the late 80's with death metal music. Hail to all the people that really are dedicated and devoted to what they do, and all black metal and death metal people who are into what they are doing and fuck off to everyone else.

Tor Lundvall

an interview with the artist by Tyler Davis

How did you hook up with Tony Wakeford/SOL INVICTUS?
I had been a huge fan of DEATH IN JUNE for a number of years, and when Tony released the 'Sol Veritas Lux' CD, which comprised the first two SOL INVICTUS LPs, I decided to contact him and see how he might respond to my artwork. I sent him a few etchings and woodcuts(one actually based on his old DIJ track 'In The Night Time'), and things went from there. It was the release of 'Trees In Winter at this time that really grabbed my interest in Tony's work however. I feel that this album marks the beginning of the haunting, ghostly atmosphere which now prevails in most of SOL's music.
Can you tell the readers a bit about your works? Subject matter and themes?
My paintings deal with a very personal view and perception of the world. Each work tells a story, though I find it difficult when I'm asked to explain the imagery. In the end, the paintings have a life of their own, and I leave it to the viewers to find their own meanings.
Any significance to the country settings?
I grew up in the Ramapo mountains in northern New Jersey, and spent alot of time in New England as a child. I love the country, and my imagination ran wild growing up and traveling around these areas. Some of my paintings appear, at first, quite serene with the depiction of calm pastoral settings, until you begin to notice that things are not quite right! I use the landscape as a playing field for various strange and uncertain events.
What about your use of masked figures, skulls, skeletons?
I have never really analyzed why these images reappear so often in my work, as they are so instinctive. Perhaps, as someone recently observed, it's due to my miserable Swedish heritage and an intense fear of life! It's interesting, however, to watch how these symbols and figures have reasserted themselves into several paintings. Of course, certain figures have meanings and a source of origin that is very personal, as many works reflect events, memories, and fears from my childhood. A few paintings, however, have literary connotations. I love the writings and short stories of Nathaniel Hawthorne, Poe, and M.R. James(the latter introduced to me by Tony). I have recently done a series based on James's short story "Count Magnus" which, needless to say, scared the hell out of me.
How about the connection to DIJ's use of masked figures and symbolism? I've always liked the fact that Douglas's work is so ambiguous and open to interpretation. There is an austere, silent horror on many of the DIJ sleeve designs that I've admired over the years. As an artist, his music/symbolism has always interested me, and I think there are some curious similarities in how we approach our work. His photos of masked figures in very dreamlike, yet starkly real environments are impressive.
Mediums, sizes, soft use of colors?
I paint exclusively in oils, though sometimes use acrylics as a base paint. The smallest size I work in is 8" X 10", and the largest is 48" X 60"(the largest I can fit in my car!). I also do a bit of etching when I can get ahold of a printing press, and quite a lot of drawing. I feel that a sketchbook is very important for an artist to have. Some of my most interesting works are hidden away on a shelf full of these books. The soft, hazy quality in my paintings comes from my obsession with light. Light has always been a key element in my work. I am fascinated by the infinite ways light works on an environment- the constant changes and dramatic shifts during daylight, or the strangeness of natural and artificial lights working at night. My imagery always develops out of this great tension between light and shadow.
Other artists you've done works for?
Though I'm not a dedicated jazz fan, in 1993 I did a cover for a Miles Davis boxed set on Capitol/Blue Note called, of course, "The Blue Note and Capitol Recordings". The following year, I became friends with the jazz tenor sax player, Bob Berg, who lives near me, and did the cover for his "Riddles" CD on Stretch/GPR Records.
Inspirations artistically?
The natural world with all it's unnatural occurrences. Dreams and fearful anticipations, memory, the coming of Spring and the coming of Autumn, music with atmosphere and vision, and unusual surprises as they manifest themselves. Some of my favorite painters include: Albert Pinkham, Ryder,

body and soul

distance fades between us

George Innes, Balthus, Munch and Goya.

Gallery showings?

For the past three years I've been showing out in eastern Long Island, and am now exclusive to the Millennium Gallery in East Hampton. My last show took place on September 9th-26th, and an exhibition in Germany is planned for later this year.

Do you have something in mind when you start a painting or does it just come to you in the process?

Sometimes I have a very rough idea of what will happen, though this always changes the moment the paint moves. My work is the end product of a strange chemistry between my imagination and the environment. My paintings always begin with some event in nature. I reach a point where my imagination and, eventually, the painting itself begins to dictate the direction of the work, and things develop from there.

With the works for SI/Tony have you drawn/painted images based on his lyrics or did he choose fitting imagery?

Actually, Tony has been fairly open minded towards the work I've submitted over the years, and has left the creativity up to me. I'll send him ideas, and he'll tell me if he likes it or not. For the 'King And Queen' CD, he was looking for some sort of symbol to be embossed on the cover. I eventually came up with the dancing skeletons which he seemed to like very much. 'In The Rain' was a bit harder to develop, as Tony was not sure if it would be released as a double CD with 'Cupid And Death'. As a result, cupids, umbrella figures and skeletons kept crashing into each other for a month or so! Certainly, many of my images are based on my interpretations of Tony's lyrics. They are also based on the mood and atmosphere surrounding his music. As I've watched Tony's work progress over the years, the private world he creates becomes more and more defined. I believe he works much like a painter, establishing a setting and a mood for each piece of music. I've noticed this especially from 'Trees In Winter' onwards. My images for SOL are very personal, yet they seem to fit perfectly with Tony's music. We make a twisted team.

Any future collaborations with Tony? or other artists?

Right now, a limited edition of t-shirts has been launched based on some of the images from the book, "Above Us The Sun". We've started with the image for "Media", and others are soon to follow. They are available through SOL's mail order. The artwork for Tony's next release, 'Cupid And Death' is also in the works.

shadow history

Tor

background: evening by lakeside

MZ.412

Må det nordiska mörkret
sänka sig över guds barn:

Från den mörkaste tron
ur den mörkaste skog
kommer kraften vi besitter

Som kallaste vind
från den eviga vintern
ger vi liv åt all ondska

I en avkristnad värld
fri från Adam's säd
sår vi ett svart frö...

Evig är kampen mot ljuset!

Quite interesting to see a band crossing from the dark industrial setting into a black metal one... it was inevitable, I suppose. Anyway, MZ.412 succeed in creating some interesting harsh experiences... however things are not always as they seem...

To start, I admit that I was a bit surprised to see an established industrial band take up some of black metal's trappings. Usually it is the other way around (save that it is normally moronic hesher kids whom take up a Casio keyboard)..... why the corpse paint? What does it signify to MZ.412, simply a mask or is it something more?
The (corpse)war-paint serves 2 purposes: 1. You get another feeling of "being". Behind your mask you can easier release your true feelings and powers... 2. We can't show our true faces, people would recognize us and destroy us. It's a war we're fighting... the enemy is everywhere.

Also, apparently the interest in Satanism is a recent development within MZ.412 as well. What attracted you to the treasures it's paths hold (whatever forms), and is this merely a phase brought on from the standard black metal "evil" attitude or something much more developed and real?
The interest is not new, I have always been into the BLACK ARTS. It is not just image or some "evil-attitude", we practice magick to gain power over people's subconscious, and make them realize that they have been fooled by our Judeo-Christian society.What we are trying to do is to raise awareness and force people to act!

Is Satanism, to you, a form of worship of a "higher" power or a philosophical path? How do you feel about the flip side of the coin from where you stand, or is your impression of the art something different?
"Satanism" is more a philosophical path. Christianity is the greatest lie on earth, it's fascinating how many people who have "bought" it's lies! It goes totally against the true nature of man and it tells you to suffer throughout your whole life. the only way to make things right is to fight against Christianity/Judaism on all levels. Our society is infiltrated with Christianity-based moral s and laws based on Christian values/traditions. We must break down the society and start over again with new values and new laws. The war has just begun...

I find that the term "Satanism" is too general a term, to me it brings to mind a worthless desert religion that is a bit hard for me to understand. I'm sure that for a northern man such as yourself the worship of a Judaic myth must be a bit confusing at times, right? After all it seems to be a bit foreign to your blood....
True! "Satanism" is maybe not the best word for our beliefs... but we use the infernal names in our rituals and base(partly) our beliefs on Church Of Satan philosophy... We, People of the North, also have a mythical background which is very important to us, the Asatru. I think you could call "our way" a mix of ancient magick/northern mythology/ satanism and racial awareness.

You are also taking the name of a great classic occultic power as your own.... Shaitan (also a Judaic based concept). What is the purpose of this? Isn't it a bit dangerous.... or perhaps it is a bit more appropriate than most people would think? You tell me?
Well, let me give you a comparison: "Hell" is a Christian myth, plain bullshit made up to scare people with. Still we use the word to scare people! You can use Christian myths to scare Christians with... "Shaitan" represents evil in the Judaic-dogma, and evil is what we will bring to them!

Your current album is entitled "Burning the Temple of God" and also one of your members is imprisoned for the attempting the same act.... what do you find beneficial about burning down a church? After all the insurance money allows the christians to build up new ones almost immediately..... do you really think this harms the christian faith as a whole at all? Seems a bit hopeless to me beyond a symbolic action.
"Burning the temple"(the title) is more a symbolical name for the album(We will burn his temple down together with his nonsense-bible!). Torching churches is not something I recommend unless there is a thought behind... here in Scandinavia the Christians killed people who didn't want to become Christians(where didn't they do that?) and built churches on previous holy sites. On places where a church is placed directly over an ancient northern cult site, it is our right to reclaim and de-christianize that piece of land! Hail Valhalla!

How do you feel about the popular concept (within black metal) of waging a "War against christianity" through music? To me this seems to be the equivalent of "preaching to the already converted"... otherwise, hopeless. Do you really believe that through such inaccessible forms of music as extreme metal and industrial that christianity will be vanquished? I think this is ridiculous and a pipe dream.... one should focus only upon themselves and the very few whom really mean something to them.... after all society is in a downfall already, right? Why not just ride it out with a smile?
Interesting point of view... I think you can motivate people thru music, making them more confident that what we are saying is the truth. I do not think you can erase Christianity thru music, that war must be fought on other levels...

Apparently (according to your interview in Karmanik's newsletter, there are a few "guys from the black metal scene" in MZ.412..... also MARDUK is thanked on your Cd, something I found quite surprising. How did you wonder into the black metal crowd? Also, can you introduce us to the two previously mentioned individuals as well as the other two members of MZ.412?

We got into the black metal scene thru our friends... we also had problems with people leaving us for other projects. When we were looking for replacements, it felt natural to offer these "B.M. friends" the chance to join us, as they shared our beliefs... (I will not discuss MZ.412 members further due to personal safety.)

Under what circumstances were the tracks for "Burning the Temple of God" recorded? You mentioned that you incorporate rituals and invocations into your songs.... this reminds me of another Swedish band (black metal that is) called ABRUPTUM. Are you using a qabbalic system as might be suggested by your imagery?
We record song/parts of songs during actual ritual. I will not further discuss the nature of the rituals as it would affect the magick.

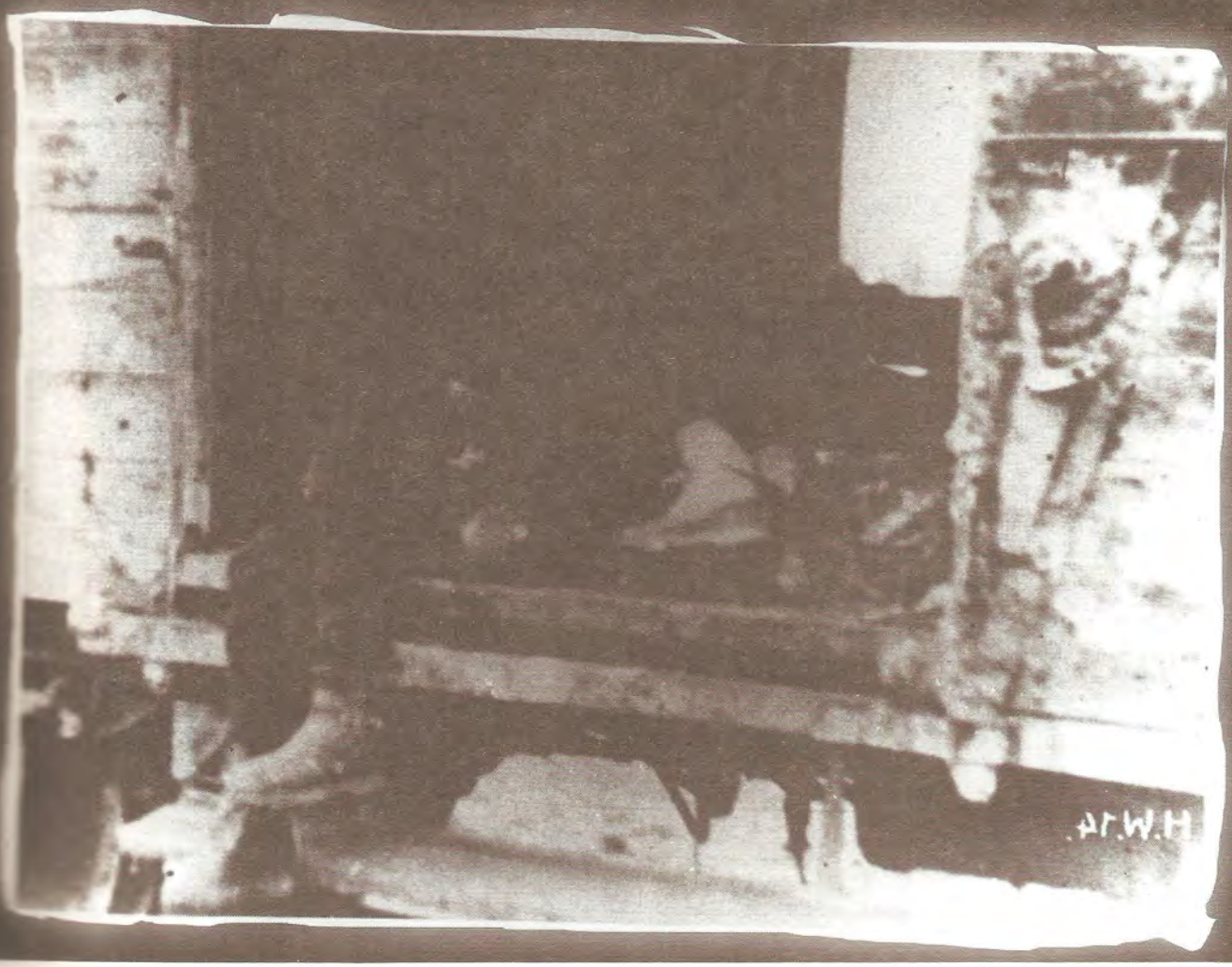
Interesting to learn that you had intended to cover a DARKTHRONE track on one of your albums.... great idea! I know it hasn't been done yet.... tell me more about MZ.412's future and current plans.
We had plans recording a DARKTHRONE cover but we didn't get it right.. besides it's impossible to make a D.T. song better than the original version- so what's the use of doing it? Right now we are compiling old MZ412 material for the re-release of the 'Malfeitor' LP on CD. It will (probably) contain 6-8 unreleased old (remastered) songs... I'm also working with Roger K on the design of the "Burning the temple..." CD. The first edition(412 copies) has a black plastic cover, so we're doing the "original" cover now.

I am wondering if you are planning live performances.... from reading about what the tracks are truly based upon (invocations, etc.) I imagine this could end up being a very incredible event to see. Tell me what your performances shall be like.
Live performances will be held during 1996 in Germany. The performance will include ritual, theatrical epilogues, sacrifice and lots of (christian) blood!

Also, you've mentioned that you already have another albums worth of material prepared following "B.T.T.O.G.". Which direction(s) will the band head on this next release..... towards a more metal sound or further into the destructive nihilistic realm where you now dwell?
The future sound will be somewhere between the industrial ambience and black metal... "TRUE SWEDISH BLACK INDUSTRIAL", mixing the ambient black soundscapes with harsh voices and battling drums and guitars!

Your music is quite destructive and raw.... yet soothing at the same moment (to me anyways). Where do you gain inspiration musically? Are there any particular bands or musicians whom stand the test of time to continue to fuel your creativity?Whom do you find to be the most interesting at the moment, if not the most important or generally recognized?
We make music "instant"= we do not rehearse or pre-write any material. We get together, brainstorm, prepare the ritual, improvise rhythms, etc... until we get into the right mood. Then we structure our "broth" and mix/record it. This way we get only our own feelings(and hopefully the called upon entities) into our music... inspiration is no problem- the war against the judeo- christian society gives us more inspiration than we need. Most interesting at the moment(answered by all 4 of us) WONGRAVEN, DØDHEIMSGARD, DOWNLOAD, BRIGHTER DEATH NOW, IMMORTAL, BENEATH THE MOOR.

There has been some argument over the past few years in certain Satanic circle over the topic of Satanism+Fascism/NS.... there seems to be a segment whom feel the two have nothing to due with each other. Do you agree with me when I describe the perfect purely Satanic empire as not being a democracy but rather a hierarchal, aristocratic, fascist system? Or perhaps total anarchy might be more appropriate..... what is your view of a perfect society?
The perfect society is a society based upon the ancient beliefs of that region, not based upon some other(Judaic) tradition. that means that we have to de-christianize the whole Scandinavians... it is not logical that, for example, an african man should worship and celebrate the old Nordic traditions/gods... he has his own gods! Some might call this fascism, we call it "Right people at the right place."(And by the way, "Satanic Empires" are just fantasies.



MonumentuM

"I have no more vigor to conceive any wish, not even a deadly one and not because I FEAR death, but 'cos I no longer see any difference between death and this life where nobody comes on to relieve me, not even the Sorrow"... enter the surreal... enter MonumentuM. One of the finer moments of creating this issue was the arrival of "In Absentia Christi" to our headquarters, as this had been in progress for half a decade. Roberto Mammerella soon after became an acquaintance... it also happens that he is the main force behind MonumentuM's bleak hymns and melancholia... it is arguable that he is MonumentuM, or, rather, MonumentuM is he. Roberto is also the founder of Avantgarde Music... which stands alone as one of Italy's classier independent labels. Still I wondered about the long and deep sleep regarding MonumentuM and Avantgarde (well, not to the same extent). Roberto was kind enough to answer my inquiry. About the sleep....

Well, the deep sleep mainly concerned the band itself MonumentuM, while with the label it was more or less a "planned" outside-look-like pause. In reality after we released the second OPHTHALAMIA album and CARPATHIAN FOREST mini we went through several changes over here. The label is moving offices, adding two more persons, becoming a distribution company, too, and opening a record store. For these reasons we needed a break in the releases schedule. But we have worked even more then before, it's just that people might not hear new pieces from Avantgarde for half a year... but we're not dead yet. Stronger than ever I should even say. the band, as you know has finally unleashed the long awaited album, and I would like to carry on with it, not just a one take thing.

Appearing on Misanthropy records may well tend to cause more than a few individuals to assume MonumentuM is in the black metal league...

Well, black metal... I never promoted or pretended the band to be black metal. I would say black yes, in a way we are black, but not black metal. We definitely play dark music, with influences from several different kinds of music, from metal(yes) to gothic and even Mediterranean folk music. People are in effect rather surprised: I must say that musicians(I mean, people from other bands) are liking the album a lot, the press generally too, while the responses of fans and listeners... we'll have some in a few months I guess.

How do you feel about the final and finished "I.A.C."? Was it the product you had dreamed of over these past years?

To tell the truth I planned the album to be much more keyboard oriented, while in the final recording and mixing we conserved rather a thick guitar approach. But the atmosphere has been created anyway, I think. Well,

every time you look back at something you just made, you will always find some defects, faults, or at least something you regret and wouldn't repeat. Eventually the album is rather prolix, and we could have better saved the general song dynamics, but it's ok. Maybe it's an album that had to be released 3 years ago, as it had to, and you can hear this.

How do you view the prior attempts of MonumentuM? Of course the album is a definite individualized progression... in the past it seems, among others, "Into the Pandemonium" was a heavy influence...
I look at our past with a bitter smile... I liked what we were doing, though it was nothing original but an attempt to copy "the CELTICS" of Pandemonium times as you suggested, adding a touch of gothic wave ala CHRISTIAN DEATH here and there. The original demo sucks regarding sound and production, but it was an ok thing rushed the day before I left home to join the army. In that respect, it came out even too good... Several labels expressed their wishes to re-release it as a mini Cd or whatever format: I think we will finally give this tape to some label to do that, at least for a collector meaning. (I believe Mr. Samoth has earned this pleasure as of this moment. My own label will release an all new 10" Ep from MonumentuM later this year as well.-ed.)

You are riding along the rare path of music utilizing both "gothic" and "metal" elements with effectiveness. Maybe it's not the most depressive doom as bands whom attempt this hybrid tend to try to be... MonumentuM is definitely much deeper it seems.
100% agree with you. The album is maybe too gothic for a metal crowd, and too metal for the gothic public... therefore... everybody should figure it by themselves. No, it isn't that mega depressive as well, you are right: well, in fact it's a kind of trend nowadays that all bands(except for the ultra fast and brutal evil ones) should sound depressive, melancholic and, of course, misanthrope... so wee maintained on purpose a certain brilliant and crystal sound, not exaggerated gloom or claustrophobic. I mean, a few tunes on the album are even rather happy...

Tell me about the structure of MonumentuM and you most recent collaborators. Tell me about your views on the structure of your compositions...
MonumentuM never been and will never been a full time engaging band with a well defined lineup, but rather a laboratory of dark music developing. Well, should I sound ego or whatever, but it's kinda obvious that it will always involve myself for some reasons, and other people should float around this. I hope I will always have on my behind Max, because he is a genius arranger over than very good drummer, and I hope Francesca will have time to dedicate to us again the future, beside her band ATARAXIA. Andrea, the male vocalist, well I'm waiting from him a certain singing developing to tell the truth, as we can not carry with the "depressed and moaning"-like vocals forever.
Yep, it's my child to tell the truth, but as the arrangements of all rhythm sections and lines are completely made by Max, then again I think that his non-metal roots influence the writing process indeed. Well, there is a WHOLE result that is the finished song, and it's made up by sounds merging together is a magic final mixture. The vocals is an INSTRUMENT itself, no matter whatever they are singing about, they can be also meaningless phonetic screams and vocalizing("Terra Mater" for example).I think any singer is rather slave of his lyrics, and vocals must run free from any lyrical chains, therefore could sing also "about nothing". But then again, maybe somebody thinks that the meanings of the lyrics are essential to give their vocals style a realistic expression. Opinions...
I think I'm(eventually, with no offense for real musicians like Martin Gore or David Gilmore!) a musician and not a poet or writer: I have no intents to spread messages through lyrics. I have nothing to say to humanity. They are born, live and decay anyway, without my contribution, so...
In Absentia Christi is the musical representation of my life, from the intro to the last noises of the last songs. Everybody should give a deep attention to the song titles(even more than to the lyrics) to understand that: several episodes, events, changes of my life and all the moods that these brought to are expressed there. It is a very personal album, much more personal than any listener could understand.

A visual determination of MonumentuM in your mind?
A forgotten statue in the garden of an abandoned hospice for old mentally ill people. I have surrendered. Art has surrendered.

Well, it seems the concept of surrealism is a prominent part of the MonumentuM concept as you have described (and also evident by the imagery you have utilized. Thoughts on this?
I can not generalize the whole of MonumentuM's work and concept. The front cover is in fact representing the song "On Perspective Of Spiritual Catharsis" more than the album title itself. Surreal art is somehow strictly linked through to the whole MonumentuM concept and me personally: it gives me a chance of escapism from a reality which I deny to be real. I am Spiritually disbanding and all shapes around me are so grotesque and obsessing. They laugh at me, but they seem to be such conscious that their laughter isn't but a vulgar and everlasting face malformity.

Italy is the home of modern catholicism... most all of the modern traditions regarding this religion have deep roots in your country, and several civilization shaping movements have birthed there. Still Italy is a country deep with a heritage of it's own ...
Religions are for the weak, and another escapism from a grotesque reality. In Absentia Christi is a strong position against all of them. Though I've used the "visual" figure of a catholic icon just and naturally because they've tried to educate me in that way. The baptism water still makes my hairs stench today, and that's a reason why I always cut my hair shortest possible.
I suppose that living in Italy in the past centuries should have been just wonderful, but unfortunately I happened to be coincidentally in this cemetery now. Italy today suffers, as all countries worldwide, the first bites and convulsions of the irrevocable cosmic gangrene. Artificals and plastic targets enrich our culture nowadays, nothing is left if not the possibility to go and visit museums and churches on a boring Sunday afternoon. I can live without that. Luckily the school education still pays a lot of attention to culture, I must say, therefore we always grow up(at least the intelligent Italian style men and women and not fucking pizza caters macho latinos) with a spontaneous and in-born sense, interest and taste for art and culture. Nowadays the political situation in Italy is very messed up and it's like that since ten years now. I was politically interested and "active" (do not misunderstand this word) until a few years ago. Now I'm once again totally disinterested and I basically don't give a fuck. As the human race (at least here in Italy) shown too many times that they can not behave correctly in a status of total freedom and democracy, I believe that what we need is government with a certain discipline, order and strength, with a few persons leading everything. Somebody call this fascism. Opinions.

What are your thoughts on the situation of modern music in Italy?
Well, when it comes to commercial music, there is only one place for romantic singers who suck heavily, and then of course we are always here waiting that mothers England or USA send us new bands and records to worship. Italians do not have a real knowledge and culture for rock music at all. Just to say it with a few examples, people like PINK FLOYD or BLACK SABBATH or Jimi Hendrix or THE BEATLES would never get success and become big if born in Italy. There's no personality in our rock scene, but only wait and see what we can get from abroad. The situation with the underground and indie scene is kind of like that as well though unknown, but then, as soon as a foreign magazine send them an interview... they start dreaming about tours and deals... soiling everything good they did until that moment.

What plans do you have for Avantgarde regarding preferences musically in the future?
We will proceed with a parallel release program with gothic-ambient-industrial bands and try to be more selective in our choice of "metal" bands. I must do this: too many times in the past and near past- present I

have given away too easy contracts even to unworthy bands. And as result of this, I can be proud only of a bunch of releases out of the 18 we did 'til today, that's not good... isn't it? So to avoid repeating such mistakes, we will rather change our signing policy. I hope I'll be able to at least.

Why your choice to continue with the label? There are hundreds existing already, do you see a future in yours? I think there is more interesting character in most of the items you've produced compared to most other labels in your league but isn't it a bit trendy to have a label at the moment (I mean, even I have started one... and I guess I am one of the "trendiest" of all)?
There are too many labels indeed, can't say to the contrary. But it's hard to tell to somebody that there's no place for his label because there's already my one... Time shall tell. I do not see too far in time for my label- it's just personal view, you know, just like for my band or for everything I do in my life(even human relations). Nothing is everlasting, probably not even long lasting. We must take the maximum out of the present chances and situations. I personally intend to split the label within a maximum of 3 years since now and get a normal job and a wife maybe and wait my serene decay- at least I accept this seraphically and do not allude myself that my des-

tiny will be different. The "wanna-be-alternative to the normals" just make me laugh: they're not so normal in their intent to be different. Labels included. Just accept your gangrene and smile, there's nothing you can do.
Trendy means nothing to me. Look, in the moment that a band record some songs and wish to release them then something is "forever gone". If bands aims to [illegible] underground and not to sell their records, then they would be [illegible] only to record personal demos and keep them for their collection.. In a moment that a band send a cassette to a label, their wish and dream is to sell the product. I personally wouldn't mind(well, I would be very happy) if Misanthropy could sell 300,000 copies of our album. So, to answer your question, yes, Avantgarde is a trendy label: when even only 50 people buy our product you are "trending" whether on a big or small scale. Oh, I just realize it, I'm a fucking trendy.

You've also participated in the recording of the CULTUS SANGUINE med which I think is an [illegible] piece of art in itself. However, a little bird has told me that it was but a "joke"(?)....
CULTUS SANGUINE a joke? Oh [illegible] MonumentuM is a joke as well, everything is fooling around us, just escapisms. Avantgarde is a joke too: just a way to elude myself that I'm making something concrete and "positive" in my life and to show myself that I can live with my own music job. Thanatography *(Roberto's 'zine from years ago.-ed.)* was a young thing. I think I want to form or join a pop band in the near future: you know, there is a different joke for each stage of our life. I can not joke with metallian kids forever, and I will soon need to joke with something more thought and mature, a mature joke.

"I.A.C. (and many other bands' releases for that matter) was originally scheduled for release on the now legendary Deathlike Silence Productions. Do you regret that the album never emerged from that label? What opinion do you have regarding the circumstances regarding the passing of it's owner? You spoke some strong words in the French BURNING GROUND on the subject some months ago...
Not really, DSP itself was -to me- a fashion of that particular moment of my life, though I'm not regretting any of the words and thoughts I had about it and the label boss in the past. I conserve good memories of it all. Even the joke- negotiation I had with Candlelight during the winter 1993-94 served in a way to maintain high a certain enthusiasm and personal interest towards the band. I'm in the best of situations right now, on Misanthropy, and that's it.
Actually when things happen at 2,000 KM away from where you're actually decaying it will always be difficult to judge what's happening over there: who's right and who's to blame, who's good and who's fake. That story taught me that I refuse [illegible] now on to judge people living outside 10 KM from where I [illegible] and that I can not frequent on permanent and personal [illegible] letters and phone calls sometimes are the best way to lie. [illegible] interview on TBG though was heavily distorted and some concepts that I expressed on there(which I don't regret or deny to have written) have purposely been explained louder and with big words by the "editor" of said publication. I don't care though.

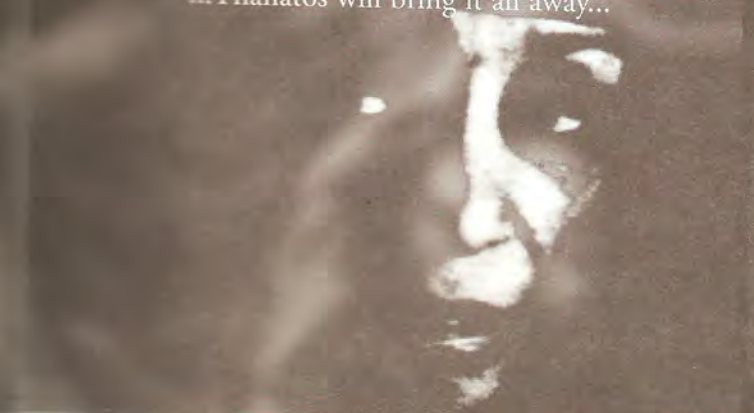
Since Italy is stereotypically regarded as the birthplace of the mafia, I was curious to know your opinion on the whole "black metal mafia" concept...
"MAFIA" ha ha. Black metal mafia does not mean anything to themselves yet, so you can imagine how much I laugh about all this, speak with any of those heroes over there and they will laugh about this. It seems like the only one who really tried to create an artificial fashion with this is now "6 feet under" and all the others laugh. Actually I have decided not to think nor comment about this whole matter anymore since being in Norway 4 times now I realized that everybody in this planet but NOT in Norway is caring about black metal and Euronymous' murder. In Norway they all LAUGH about this. When I realized that all these fictitious comic heroes are nothing but the most normal(and even polite some of them...) beings on earth(in fact Norway is too well and jew educated and civilized country, and too rich with no social troubles to generate and kind of evil minds): they're just all bored of the nice situation and picture where they are living. You know, it's even boring and frustrating that the government is taking care with any kind of social help(unemployed salaries double than normal Italian workers ones... i.e.) and they get everything on a silver plate since they are 16, that... they need to give a shake to all this. Actually, Norway is a natural paradise, but the biggest social joke on earth. They even eluded to speak to the woods, you know, how they bored they seem to be, so why not giving a fire to a few poor churches instead of regularly collapsing in pubs each Friday night.

What do you have in aspirations for MonumentuM in the future? What, or where, can you see the band at the turn of the century?
I had in my mind to release one album, therefore I'm already satisfied, although this happened in an era when releasing Cd's is easier than finding "flowers on the grass". Now it draws near the possibility to release a further one more and some more stuffs with the band. And I hope I'll succeed doing those in a good way too, disregarding any commercial or musical developments and changes that might happen with the band. Just because the band is not my main activity, but I have 45374 other things to think about before the band, then you can be sure that MonumentuM will always be extremely pure, sincere and spontaneous.
In five years time the band will not exist anymore, obvious that is. So do not ask me anything going over 12 months time!! Ok? But I have now the most difficult trial, because the album was made up with riffs, ideas and songs that I "collected" in a five year period. Now I'm in a situation where I have no more past ideas left, and everything MonumentuM will record now is coming from my actual inspiration. So, if I will succeed to make a shitty record it will mean that MonumentuM have been able to make one album only on the "glory" of the past, and that inspirations and ideas are definitely dried and over. Therefore, I will sell my guitars, bass, synths and I will re-invest this $10,000 worth material in a car maybe. Or clothes. The main thing is anyway always to be very , very honest towards ourselves, so back to your question, my main aim is to show myself that I can write some more good songs beside everything already enclosed on our debut album.

Ok, this question has become more and more infrequent (maybe a positive aspect?) in this mag but I figured you would be one to ask, if anybody. You are in a bar speaking with a beautiful woman you have just made the acquaintance of (in this case a gorgeous blonde)... the topic of MonumentuM rises to the surface somehow, she inquires about the band, what do you tell her?
Well, it already happened some times, even during a discussion asking me whether I'd know a band called MonumentuM(and me trying to hide the truth, always). Anyway I always have difficulties to describe MonumentuM to "virgin ears"! I would say "imagine passions, delusion, confusions and a few certain hi and low moods of a leo-personality put into music with a fashion towards the dark and gloom".

Nice end this, Roberto....
Very good intie. I liked all the questions on a personal level, even though some specific questions about some songs of the album would have worked better in this context, because I guess people isn't really interested in knowing my opinions about general and different matters that you asked me, as I'm nobody but a part of this grotesque joke called existence.
How much do you believe in what you are doing?

...Thanatos will bring it all away...



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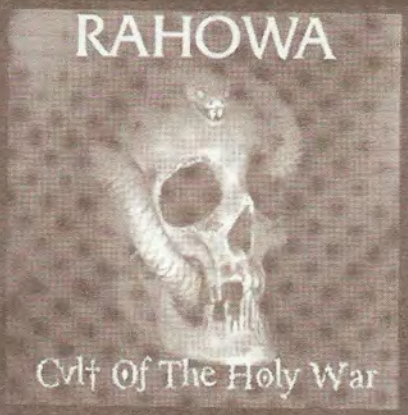

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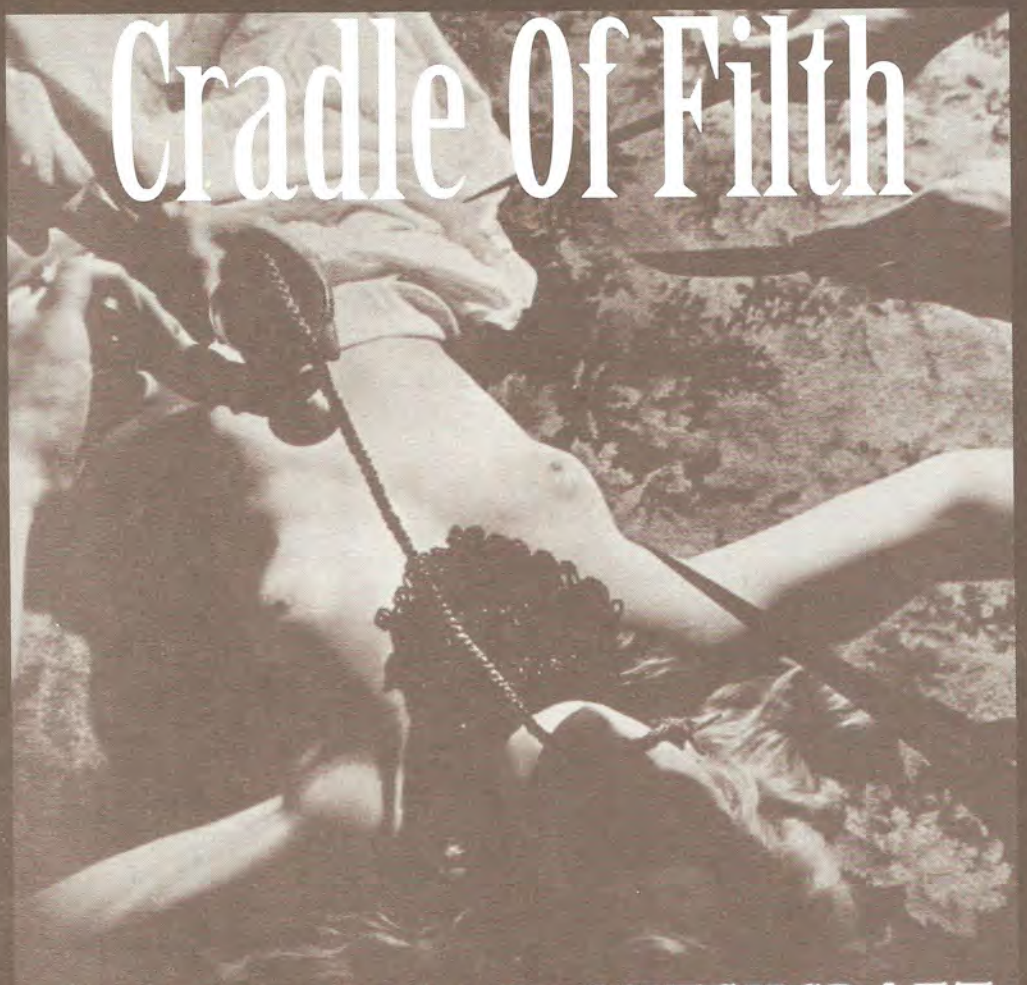

BLACK MAGIC AND WITCHCRAFT

I think most of us are at least somewhat familiar with this British act... their unique crossbreed of black and death metal with the addition of a highly symphonic element has captured the souls of many in this scene. Tyler Davis spoke with band leader Dani about the band. Keep in mind that since this interview took place C.o.F. has returned to Cacophonous Records... and their second album "Vampire..." is out as you read this....

So what's up with CRADLE OF FILTH?

We've placed an injunction order on Cacophonous because we feel they've held a restraint of trade. They haven't payed us anything. They've basically breached all the elements of the contract. They've done that with all their groups, we're just the only group in the legal position to take them to court. They're just a fucking rip off. They've fucked us over for two years and we've finally decided to go ahead and do something about it. It's been going on for a year now and it's coming to it's climax. In a very short while, perhaps two or three weeks, we'll see a conclusion to the events and we'll be moving to a new record label.

So what's up with the band per se?

OK. There's lots of rumors, and to set the record straight we've recorded our second album, which is called 'Dusk And Her Embrace' and it's 80 minutes long. We recorded that, but it's unmixed. The discs were put in safe keeping where the record label couldn't get them because obviously they've fucked us around. Then we parted company with our manager and found a new one. Then we went to Europe and after we came back the rest of the band were, the other three, we couldn't work with them. There was something alien about them. So things came to a climax there and we parted ways with the two brothers, the keyboardist and one guitarist, and then our second guitarist left, but this was a mutual leave, not a ,"we completely despise you, you venomous pig", as it was with the other two. But since then we put the band back together which is cool because we're the three original members and the song writers. We have some new material, one song of which will be on the second 'Blackened' compilation. On the completion of the legal problems we'll sign to a new label and we've got a publishing group for America, as well. We'll have distribution immediately. So we'll be coming to America. Incidentally we have a new guitarist, Brian, who is from the American band BRUTALITY.

When will you tour to support this album?

We'll be coming to America for six weeks, the west coast. But the album tour will be in March or April *(ooops!-ed.)*. One thing I like about America and the one thing that interests me about Americans, don't take offense to this, but Americans haven't got the tradition of places like England, where in England everybody takes it for granted. Americans never had it so always want it. So they're trying to turn themselves inside out through customs. You just celebrate everything. if the president took a shit on a particular day you'd start a holiday to celebrate it. And that's what's good about it. This passion for celebration and tradition that they've never really had. That's one thing that inspires me about Americans. I don't know if any, um, black metal bands have been to America, although I wouldn't go so far as to say we're a part of that anymore. It's just people give us a tag that we don't think we fit into.

So you wouldn't call yourselves a black metal band?

Yeah. It's sort of touch and go. I'd rather not but in the same breath though I'd say, yes, we are. We prefer to give ourselves the moniker 'Supreme Vampiric Evil', because it has this connotation that we're more than just a metal band, and we're more than just a gothic band, and it's more than just horror; it's everything encapsulated. When you've got gothic elements and completely over the top intensity and ambient bits, but it's all going on at the same time, it's more like a soundtrack.

I wanted to ask you about the gothic aspect and female vocals which are greatly underused in this metal scene.

Not on our new album. There's lots of them. We used two women. One is doing backup singing, back up choir, giving everything kind of a gothy, erotic feel , and another woman, who replaces Andrea as the female narrator, and she adopts these different characters throughout the songs. We've also got Cronos as well, to do some narration, which is fucking awesome, and the old singer of GRIM REAPER, but he's done the male chanting parts.

Do you feel it's a hindrance since the lp was recorded so long ago?

No, no, no. I think it will be coming out at the perfect time because people haven't heard the kind of music we're writing now. I think it 'll be very good and I think people will be impressed by it.

Is the third album taking it even further?

I don't think you can take it much further unless you bring in like a huge 35 piece orchestra. I'd love to fucking do that. It'd be amazing. Everything on 'Dusk' is like stories, but when you play the whole thing as a piece of music from one end to the other without reading the lyrics, everything that we put down sounds like a story itself. Your going to get your money's worth as well with the booklet as there's just so many lyrics. It will be an audio and visual feast. Apart from the pictures on our last record the record label went ahead and did the layout purely by themselves and I think it's fucking diabolical. I think the whole band is in agreement with that philosophy. Everything they did was bollocks. The new one will be totally to our specifications and will be a thing of beauty

The cover of 'Principle' I know is from a magazine 'Redeemer'. Did you use the photograph first or did they use it and you decided to use it afterwards?

It was a collaboration of the two really. We met Nigel Wyngrove, but the actual bloke who took the photo was Chris something, I can't remember. The actual man who does all the work is Nigel Wyngrove and he owns Redeemer, Redemption Video and Jezebel Video and all that. He does work for COF and we're the only band he works for. I can't remember how we got in contact with him, but we were going to commission a piece and he'd already done the work. We fell in love with it.

Will he be doing the next record cover?

He's done loads of stuff for us already. The next cover will be a collaboration between him and Simon Marsden who does a lot of graveyards and journeys around the country, basically, and the darker parts of Europe, taking photos and adding smoke and mist and such. But Nigel has done a lot of work for us, merchandise, vampiric women and nocturnal supremacy, female christs and lots of weird sick shit.

Your songs are almost what I'd call satanic love poems. Do you see the female side of evil as more attractive, with references to Hecate, Lilith and so on.

It's just something to relate to. I find it easier to relate to the powers, and the sensuality of the music, and our existence and everything. I believe in a female connotation, rather than the male. A lot of magical aspects are known for their feminine qualities anyways. I mean the darker, magical side is always represented as a female dignitary. It gives a fairy tale-like connotation in the lyrics. You can use these powers and represent them as characters in the stories you put the music to.

It seems to make sense to me. A lot of black metal bands seem to worship male gods and it comes, generally, from what appears to be heterosexual males worshipping male figures.

It's just that this male attribute of god, as well, you've got the symbolism of god and the depiction of him as male and it goes the opposite end of the spectrum, Luna against Sol, and that kind of thing. I do know what you mean. It's weird writing so passionately about males because I'm not gay, or bisexual, so it wouldn't seem right for me.

I'm curious to know your views on Satan/god/heaven/hell?

I believe there is a terrible majestic beauty, kind of like staring up at the stars in awe, inherit in the ideology of Satan and god. But, no, I don't believe in the archetypes. I believe in Satan as a creative force and I've had experiences where I've been involved with this creative force. I think Satan, in itself, over the years has just become a tag. The legend of the desert god, jesus, it's been watered down, too. It's probably just a coverup for some other religion that buried itself. I don't believe christians see god as this figure aloof in a citadel in the clouds. From my viewpoint right is wrong and wrong is right because I always look at things from my viewpoint, which is the perverse viewpoint. From the shadows into the light instead of the light into the shadows. You can see everything from there. Yeah, I do have a strong belief in Satan, and the figure of Lucifer, as well, in relation to these female principalities that have come to have quite a bearing on my life, but not in the concept that

some people would misconstrue them as. Not in the DEICIDE concept.

On your LP I noticed the Sigil of Baphomet. Are you receptive towards LaVey-ian thought or is it more for the symbolism?

LaVey has a lot of good ideas, although I believe, sometimes, what I tend to call armchair satanism, mass media marketed for the people to sit at home and read and feel very comfortable with. It's all just background. While I'd call real, intense satanism English and European, where we've had history, and times we can reflect back to, and it's more active satanism.

Kind of a get your hands dirty type of thing. Not necessarily dirty in an illegal way.

Yeah, if you'd like to call it that. It's from an outside of morals idea. But I think LaVey has put everything into an excellent perspective. He was a catalyst for the whole present day movement. But, the actual symbol is just a travelling point. It's like a universal banner really.

Your lyrics display an excellent vocabulary and a distinct English literary feel. Any major influences?

As goes with literary influences, there's geniuses that came from the British Isles; Stoker, who was Irish, as was Sheridan LeFanu, Charles G. Leland, Byron, Shelley, Crowley, Mary Shelley. Yeah, there's a lot of influences from the English because it has that vast history and people have been able to tap into it.

Have you followed or studied Celtic/Druidic history and customs?

At times. We've touched upon it, but never in depth. There's so many things going on in my life that it would not be a sidetrack. It's something I've always admired but never got totally into.

Vampirism?

Yeah. It's a strong theme with the new material as well. It's hard not to be so encapsulated and fascinated by vampirism when you live where we live. My whole life, really, dedicated to it. I know that sounds so farcical, but everything that has to do with the image of vampirism is beautiful. It has this dark, sensual mysticism to it with a life long kind of romanticism, but on the other side the ferocious, predatory stance. I think this is why goth music has never been as terrible as metal because they go for the soft, sensual side of vampirism, the Americanized vampirism, which is good in itself. But if you can mix it with the ferocious, predatory influence and the indulgence, and consuming life, if you can combine the two, which should be done on a parallel to that, in everything, I think that's a winning combination. And the literature on vampirism is wonderful in itself, really evocative.

English witchcraft history?

Yeah. I love it. I recently went up to a place called Yorkshire and there's a place there called Pendor, and basically, about 300 years ago there was a collection of witches, or what was believed to be witches, and they burnt the whole lot of them. And there's this huge hill and it's totally strange, and all the people are even strange. They've got this whole mock village and a witchcraft shop. It's fucking weird. Also around here, in Suffolk, I used to live in this house that the witchfinder general, Matthew Hopkins, stayed at once. He did quite a few burnings a few miles away on either side of here, so there's quite a lot of activity relating to witch burning. There's places like Gallow's Hill and such. Like a miniature Salem.

I used to live by there and all the cop cars have the image of the witch riding on the broomstick and I don't think that people realize that that symbol is actually the witch masturbating with the hallucinogenic salve rubbed on the broomstick.

It's great, things like that. Everything on the planet is symbolism. It doesn't matter what the symbol means, it's what it portrays now. To the individual, not the masses. Like coming back to the pentagram, it doesn't matter what religious use it had 25 years ago or 1000 years ago. And I love all that shit. Like the image on the cop cars. That's one thing Americans do well- imagery. Especially with Halloween. They just drench the country in funereal imagery and it's fucking excellent.

Black metal?

I think there's this vast organization that's utilizing the current black metal scene to imprint their ideology upon everyone. It's so simple. A furious music scene comes along with this ferocious attitude and with avenues where alot of people could be exploited by it. Basically all the record companies have exploited black metal. How can you share a dream with 10,000 other people? How can you relate magically when everything is watered down and spread over so many people. i think the whole scene is a farce. First you have all the bands proclaiming how evil they are and it's bullshit. Most of them are genuine people, which is the most important thing to remember, but also alot are just fakers. They're just kids who think they've got a bit of power to hide behind an image, when really they're just sad individuals.

Can you imagine what it will be like when it hits America?

That's why I want to get there first. The image is the real thing, take it or leave it. There's nothing to hide behind. You can either indulge in it or you can stay away.

Do you think being on a major label and being in the public eye will dilute it? It turns into a fashion show for 12-14 year olds.

That's where I started and I don't think it matters. I can see the point of it. When you sign to a major you expect to be watered down, but that's bullshit. No one's going to fuck with our artwork and if anyone starts to they can fucking die. It won't be the case, it will just be more finance. You aren't much of a force with just two penny's to rub together.

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BLOOD AXIS

Some of you may be familiar with the man behind BLOOD AXIS, Michael Moynihan, through some interviews he's done for magazines such as PIT, THE FIFTH PATH, SECONDS, etc. with bands such as Bathory and Unleashed... however, Michael has been active on other artistic fronts for many years now, of which BLOOD AXIS is his most current. BLOOD AXIS may be accurately described as an aristocratical soundtrack of the will... a performance of ancient themes in the most modern [musical] ways. The music is primarily composed through electronic sources, although there are some "traditional" elements musically within the compositions. In fact I would say the whole of BLOOD AXIS's latest album, "The Gospel of Inhumanity" (released through a cooperation of Storm and Cthulu), is most orchestral in structure and execution. All in all, quite enjoyable and definitely respectable. A boxed set release is planned on our favorite Misanthropy records within the year as well... and Michael keeps rather busy between his work at Feral House (whom have now licensed the Burzum albums for the states) and the writing of his book chronicling the Norwegian black metal scene and it's now infamous core. I chatted with Michael earlier in January...

How did you start producing music and where do your roots lie as far as your musical background is concerned?
I don't have any musical background myself per se. I never studied music or played outside of playing an instrument when I was a kid, which I don't remember anything of knowing how to play it. So I don't have any traditional musical training at all. The background, came out of a more noise/industrial background. When those things were going on I was influenced in some ways by the original people doing that: THROBBING GRISTLE, SPK and WHITEHOUSE, stuff I listened to when I was 15 years old. I had listened to other kinds of music but when I heard that those kinds of people, what they were doing, it completely reoriented the way I looked at music and the ideas in music, so when I started recording things myself it was all electronic. A lot of it was harsh noise material and it was very primitive, which may be re-released on Cthulu later this year, actually.
Is that COUP DE GRACE?
Yeah, COUP DE GRACE and it was all electronic... there was guitar in some of it. I didn't know how to play guitar but I figured out a way. The original way was I put together oscillators. Real simple stuff, but devices that made noise and I manipulated my own equipment to make noise. At a certain point it became redundant, this is 12 years ago, I became bored with it back then so I stopped and decided if I was going to start again it would be on a much more grand, bombastic scale than that. I thought it was too easy to make noise. That's the reason why I'm not that interested in noise music. Alot of it is violent and extreme but it's also unlistenable for the most part . I think you have to structure it into something and at the time I didn't really have the means to structure it into anything else so I stopped doing music for a long time. Occasionally I played in other bands such as SLEEP CHAMBER, but that was pretty much concurrent with COUP DE GRACE and I just did it because it was an amusing thing to do at the time. As soon as it wasn't a music input... I haven't had any contact with them since. There was a period of a few years where I had ideas about what I wanted to do and the direction I wanted to take things in, I just didn't have the means to do it. I'd been friends with the Cthulu people since I'd done the COUP DE GRACE concerts in Europe in 1986 and they had encouraged me that if I ever did another musical project they would put it out. They kept writing and asking all of the time and I told them I had these ideas, I just didn't have a way to do it. Then when I got to Denver I met some people out there and they were interested on working with me so we started to formulate and put the ideas into some tangible form and flush them out which was BLOOD AXIS.
Was that the 7"?
No. There was two tracks on this Cthulu CD called 'The Lamp Of The Invisible Light'. One song is called "Lord of Ages" and the other is called "Electricity". They are fairly primitive but it was the direction I wanted to go and I think that they captured the spirit I was trying to put across. There was an amazingly strong reaction from people, especially people in Europe which amazed me and encouraged me to keep pursuing the path I'd set out on.
You mentioned that you played some shows in the mid 80's... that was with COUP DE GRACE, right?
Yeah. I was helped by these two people who did a magazine called Forced Mental and they had a band called CLUB MORAL . They did power electronics noise stuff and had been doing it for a long time. They were some of the early people doing it in Europe and were friends of mine and they wanted me to come over to there . They invited me to do it and set up the shows so they helped back up the music and probably some of that will come out on this retrospective CD which I'm hoping to master in the next few months. It will be a split CD of some old stuff. Kind of a cross section of some live stuff and then most of the studio stuff of which there's not a lot of material. I'd put out a few tapes and a couple of tracks came out on vinyl, compilations, but mainly came out on cassette. It will be a split with SLAVESTATE, which is an old friend's band and he now does the ELECTRIC HELLFIRE CLUB. SLAVESTATE was from around the same time and actually I played in one SLAVESTATE show and he came over to Belgium and we did a SLAVESTATE concert there. It will be a split/ best of CD.
From what I understand the tapes are really rare.
They're incredibly rare, to the point of no one has them. There were 100 copies of the releases, at the most.
How do you feel about 'The Gospel of Inhumanity' as a step in your musical progression?
Basically the way I try and look at things I'm trying to do, since I don't have any traditional training, and I wouldn't claim to be a musician at all, I haven't made any effort to become a musician, but at the same time I like creating music. I've always looked at it as the best I'll be able to utilize the tools I have at hand and try to figure how to make those work out for me. I think that's what I've done and I have been successful in that. I think there is a clear progression since those two tracks that I mentioned that were on the compilation to the second set of tracks that are on 'Im Blutfeuer' to the CD, which was a large jump up from all that. That's the main thing. It achieves more and it's more all encompassing than I did before. I'm pretty happy with it in that regard.
What do you feel off the album best represents what you want to do with BLOOD AXIS in the future?
I think the whole CD represents what I'd like to do with it in the future in the fact that the whole CD is cohesive in itself and it represents a whole spectrum of different atmospheres, but it pulls them all together into one whole and it strikes a balance which I think is it's strongest point. That it reconciles things that would seem to be at odds with one another but that I don't think in reality are, like beauty and violence and strength and turmoil. I think it bonds all those things together and at the same time transcends looking at them as separate entities or separate aspects of something. So in that sense it represents what I want to do more than anything I've done before.
One thing about the album I noticed was the album is more whole rather than separated songs.
Yeah. That's completely deliberate, obviously. I wanted it to have a unity and flow even though the tracks are totally distinct in their style.
So, is there an overall theme to the album?
I would say that the overall theme to it would be will power or strength in an orderly interpretation of the phenomena around you and taking control of your environment. I think basically BLOOD AXIS reflects the way I think about things, the way I do things . If you want to ask about the philosophy behind it you would basically get that which would be hard to sum up in a few words. I certainly place will power as one of the most important things in life, and I think it does reflect that.
I don't know the exact lyrics to "Birds of Prey" but from what I've made out it seems that [willpower] is the theme of that song.
Some people are a bit confused because the lyrics are by Nietzsche and it's credited on there, but because it talks about Zarathustra people assume it's from "Also Sprach Zarathustra" and it's actually not. People have tried to look it up and they can't find it... it's actually a poem that he wrote. It certainly fits in with the theme of the book Zarathustra but it's a separate lyric that he wrote.
I guess I didn't pay enough attention to the liner notes there.
Well, it doesn't actually say that and that's why people are confused and assume that it must be in the book. Nietzsche wrote alot of amazing poetry. Some of which is more evocative then his philosophical writings in the same way I think "Also Sprach Zarathustra" is the most compelling or most representative of anything he wrote because he tried to put forth his philosophy in a way that he didn't explain it. He told it in an allegory and the poem is the same way.
That's similar to one of the things that I love so much about music... that, at least with certain more important types of music, they are expressing things without really explaining what they are doing.
Music is definitely magical in that it can convey a number of different things at the same time in a way that writing... writing is almost too direct and it sort of forces itself. It's either understandable or it's not. If it's not understandable then people ask you what it means where as music can operate in a more magical level where there's an emotional reaction to it that can qualify with what it's saying or people can interpret it according to how they react to it. I mean really good writing can do that in a sense but I think music creates more of a total atmosphere or a total environment that you can immerse yourself in. There's an intellectual level to it but there's also a visceral level to it.
Have you considered performing live with BLOOD AXIS or maybe expressing your ideal visual experiment?
I have considered it and people have tried to get me to do it... actually there was one live show at a really small place in Denver on Halloween a couple of years ago. I wasn't too happy with the way it turned out and I knew it wasn't going to turn out right having done live shows with people. Not that they aren't good, but I just think there are too many variables to a live performance. Unless you have the time to dedicate to everything, to making sure that all the variables are taken care of and that everything will go the way you want it to go, then every possibility and every eventuality needs to be taken into consideration ... you've covered it so you can manipulate it and create the kind of total environment you're talking about. There's

always things that are going to go wrong. I think that it's just too much trouble to bother with. I think it's much more powerful to do things in the studio where you have a lot more control over what you're working with and you don't have to put something out until you're totally satisfied with it, whereas you don't have that choice with a live performance. I just don't think it would be worth it because I think that when things don't come off the way they should it was a waste of time to do them. And the other thing about BLOOD AXIS is that it doesn't operate as a musical group in any operative sense of the word. There aren't rehearsals and there aren't even people who are set members of it, really, with the exception of myself. The other people are whoever I would enlist to work on it.

How do you feel about the visual interpretation of BLOOD AXIS as a musical product? There's definitely a lot of symbolism involved.

Sure, that's another thing I like about putting out a CD. You have control over all the aspects of it because I think the visuals are as important as the music and that's where you can create a totality, as much as you can in that kind of package.

How do you feel about the effectiveness of using music as a medium for expressing a political or religious agenda?

It depends. I think it works in certain ways and I think it depends on the agenda you're trying to put across. The more subtle or the more complex the agenda is the more tricky it is to express it through music. There are certainly some bands that are using music as propaganda. If you take some kind of skinhead band, or the other side of the coin, some kind of communist band, I think they create music that's propaganda. But if they're expressing something that's incredibly simplistic or an ideology that's very absolute in what it says then that's all they're going to convey and they're probably not going to get anyone to listen to it that wasn't already in agreement with the philosophy. I mean unless the music is extremely good then maybe they might cause someone who wouldn't want anything to do with them to reconsider and think maybe there is a reason they should be listening to these people since they made such a great sounding record. But I don't think that happens very often.

Exactly.

They are preaching to the converted. Whether or not it's effective propaganda is really hard to say because the point of it is propaganda is to convert people or bring around people who aren't already in your camp. I think it certainly is easier to use music in that way if you're trying to get something across that's not so absolute or obvious. I don't mean in some insidious way or in a tricky way because I would say there's an element of that in BLOOD AXIS, definitely, but I don't think it's a trick or a trap . Certainly it's up front in a lot of the imagery. It's not as simple as it's being nationalistic music or something like that. I think spiritual is better than political actually. I don't sympathize with that many political things. There is a sort of junction or juncture of politics and spirituality, just existence in general and it tries to tap into that axis, if you will, rather than something that is totally whimsical. I think it's more multi-faceted than just being political, and certainly people could accuse it of being some political propaganda tool. I've got lots of articles from Germany, actually from left wing magazines, that specifically mention BLOOD AXIS along with a few other groups that they say is insidious music. Like it's merely some political propaganda platform. I think they missed the point, but the way they talked about it is interesting because they felt threatened enough by it to castigate it and warn people about how dangerous it is. I think if it were just some simplistic political thing they wouldn't do that. It would be obvious that people wouldn't tolerate it. They realize something more powerful is going on there than just conveying some set ideology. I think they're confused by it too, which is threatening.

Is that threatening to them or to you [them being confused]?

Yes. I think that's good. If simplistic, unimaginative people can understand what we're doing then they can dismiss it in a couple of sentences. I think that if they can't comprehend it it's a good sign. I would be insulted if they could. On the other hand I'll say something about politics because I won't deny that there's a political component. Because everything is. It just depends on what kind of politics you're talking about. Most people see politics in terms of left and right and political parties whereas I don't, but I wouldn't deny that there is a political element to it.

Would you consider it a national...

I wouldn't consider it nationalistic because I don't identify with the country I live in. Maybe a few aspects of it, certain landscapes and places, but nothing to do with the political system we have here. So it's not nationalistic at all. The curious, or ironic, thing is that if anything I identify with European ideas and European spirit and I'm not even from Europe. I consider that people who are descendent from Europeans are still Europeans. I don't think there is a reconcilable issue here, but I don't think it is ironic that that's what I identify with. I have what represents more of a European world view than an American one, certainly.

The way I view your album is that you've tried to tap into a European spirit that was specifically a certain culture, and not necessarily a modern one.

Yeah, but not a specific culture, it goes wider. That's why nationalism isn't quite a good word. I have an Irish name and half of my family is Irish but I don't think I represent Irish nationalism, although there are some ideas that would fit in that political party. I don't know what the right term would be to describe it. I think that adds to it's power because I'm not easy to pin down to what it is and that's another reason why it confuses people. You can have a skinhead band screaming, "Deutschland, deutschland uber alles" or whatever, reuniting the German people, reclaiming their own borders. Russian bands doing the same thing if they were nationalists, but it's much harder to pin down.

How do you feel about those type of bands that revolve around these topics?

Well, I'm not going to interfere in their affairs and I wish them the best but I think nationalism is a sort of a two-edged sword. I think it's very important that distinct cultures or sub-cultures remain that way and I wouldn't want Europe to turn into some sort of melting pot like we have here, where the borders between ethnic groups is constantly becoming less and less clear and everything is becoming muddied into a kind of a gray mass. In the one sense I think that nationalism is good because they want to maintain a distinct identity, on the other hand I think that a lot of the time it goes too far and they don't realize they have similarities with their neighbors. When you compare different European states to the rest of the world they certainly have a lot more in common with each other than they have different.

Black metal is exactly the same way you described some nationalist bands. Not in all cases, but in many. It's people calling out for the destruction of christianity which I think is completely ridiculous goal, especially with the platform they are using. What do you think about that? Those on a crusade to bring down christianity through acts of satanism.

I don't know. I'm not going to tell anyone what to do. I think a lot of them are really delusional and extremely naive. A lot of the time it comes across as people who are powerless in most things that they do in their life and are controlled by outside forces trying to fight, raising their voices loudly and trying to crush all these things around them and they're trying to compensate for that, whereas actually they don't have any effect on the world at all. That's just a problem with young people and a lot of the black metal people are very young and very naive, bit I wouldn't hold it against them. I think it's hard to take a lot of people seriously as an end result.

To go back to the last topic, you said you think most European states are more alike than any other place in the world.

I think the Europeans all came from a common group and I consider myself as coming from that group, so that's where the sense of similarity comes from. I think it's more literal. There is a bloodline that goes back to Indo-European culture that branched out into these different places and languages and different pagan religions... if you look at them close enough you begin to see that they reflect the same source. The gods may be different but it's beyond a doubt that if you look at ancient Celtic religion that it has a common root with ancient Norwegian religion and even ancient Roman religion, so therefore I think that similarity is literal. These people have developed different states for thousands and thousands of years and have created unique identities just like their languages are unique and I would like to see that preserved.

Charles Manson appears on your record as well. It seems as though he's saying the exact same thing.

Yeah. That's definitely why that was put on there among other reasons. I totally agree with that he's talking about. I was speaking to him on the phone and he kept asking me about music and what I was doing with music and what I played. I tried to explain to him how I put music together because I don't play it in a normal way and he was saying things about how we could do amazing stuff if I could come down there and record with him, which is certainly not an easy thing to arrange because the prisons aren't cooperative in these matters. So he had wanted to do some kind of collaboration and I thought that considering the circumstances that was the best way to do it. I thought that the message he was saying was important and it fit perfectly with the music because we were working with re-arranging the Bach melodies, or orchestrating these Bach melodies and that would happen to be a funeral dirge.

How do you feel about the different releases that have come out with Charles Manson's music on them?

The Manson Speaks double CD is amazing and it actually has the whole conversation, or the whole monologue, where he's talking and it has the part I took out. Some of the releases are good and some of it is kind of shoddy.

You're also involved with Storm. When did you start this?

1990 or '91. The intention behind it was to have an umbrella organization or company to release different things that I thought were worthwhile that needed an outlet. I didn't want to limit it to any specific thing. Originally I was interested in publishing books, and I still am, but it's branched out.

The "Siege" book was the first thing you released?

Yeah, that's right. I mean that's a perfect example of something that nobody was going to publish otherwise . I thought the book was valuable enough that it deserved to be seen at least by the people that wanted to see

it. It was impossible to get that material otherwise because James Mason published the writings that were in the book as a newsletter for years in the early to mid '80's. I had actually tried to get copies of it from him and he'd written back and said he didn't have anymore. I got a few photocopies of different issues and I printed up the material that I thought should get more exposure. That's how that came about.

What other books have you done, or do you have planned?

There's a book that has 90% of the work done on it and it's the translation of writings into English of Karl Maria Willigut who was an SS officer who worked in the Ahnenerbe office of the SS and was often called Himmler's Rasputin. He was an ariosophic runic occultist who was involved in different occult groups and wrote about rune magic and was also obviously connected to Himmler. He also designed the SS ring and helped Himmler pick the Wewelsberg castle which was the spiritual headquarters of the SS. It wasn't their political headquarters but sort of their spiritual headquarters. He was Himmler's spiritual advisor, I guess you could say. I obtained quite a lot of material on him and he's quite a fascinating character, but I was interested in the magical systems he put forth and his magical writings, so I got copies of these from the original German and two people worked on the translations. That has actually been done for a while although it's not completed, but that will come out at some point, hopefully, by the end of the year. There's quite a bit of material that I'm trying to arrange now to publish an English translation of at least one book by an Italian philosopher named Julius Evala. I'm in the process of making the arrangements for that and there's a translator who has agreed to work on it. It's just a matter of getting permission from the Italian company that holds the rights to his books.

It seems like it could be a powerful tool in the long run.

I think they will be influential. And they wouldn't have any other exposure otherwise. The writings by this Italian guy are incredible. There aren't many people whom I would call geniuses but that guy definitely was a genius who understood ramifications of a lot of different things both spiritual and political, on a real plane and a metaphysical plane. There's a few things of his that have come out in English, but not very much and some of his writings are more hardcore in the terms that he was an elitist aristocrat and that elitism enformed all of his writings, some of his books are much more extreme in that regard. I doubt those would be published by anyone in English. At least not any time soon.

Any other projects?

There are plans for many CDs. The CHANGES CD should be out within the next few months. The Cd is mastered and it's just a matter of organizing the artwork. That will be another joint release with Cthulu. There's a bunch of different things in the works and there will certainly be more BLOOD AXIS. I'll record only a couple of songs, but Cthulu is working on another compilation CD, they asked if I'd do a track for that. I want to do another track for a CD coming out of France that's going to have only a few people on it, ALLERSEELEN is one of them. It's actually an idea that Kadmon wanted to put out himself which was a compilation of bands who were heavily interested in Mithraic paganism. BLOOD AXIS had a whole song dealing with that. I was supposed to do something for the original CD but now some guy in France is going to produce the project and it's supposed to come out to correspond with a Mithraic exhibit that will be going on in France later this year. That's the other track I'm trying to record, and I don't know what the music is going to sound like. There certainly are musical styles that we'll never get near. It's hard to tell until I'm in the studio because basically everything is constructed in the there. I might have a melody in my head or I might have an idea of what I want to do, or base it in a loop of something I've heard, that I've had some kind of resonance with or that I thought was compelling. As far as saying that it's going to sound like one thing or the other, it's impossible to say, though it will definitely have violin in it.

I want to talk about your book. Why don't you tell me about it and how it came about.

Well, I first got interested in specifically the Norwegian black metal scene from not the best of sources probably, but one that many people also saw, which was Kerrang. When the original church burnings happened over there and were getting attention, which was before the murder of Euronymous. I was intrigued by that and the brazen statements these people were making. Their whole attitude was impressive in it's aggressiveness. It was hard to know what was going on there or how seriously to take it, but I thought it seemed more honest in a lot of ways than most things I was following; similar music. Just kind of keeping an eye on it and observing it along with death metal. There are certain aspects of the music that I like although I think usually it doesn't deliver in what it claims it is, or there is a lot of confusion from these people. They are very naive and I think a lot of things they don't even understand what they are talking about or putting forth. It's very reactionary and they're sort of thrashing around, literally and figuratively, trying to say things and they really don't have enough of an ideology to back up what they're saying, so they could be taken seriously. But I still thought elements of it were valuable. It seemed, or appeared, maybe, that the Norwegians had more of a understanding, and they certainly didn't seem like hypocrites, which was another problem that I saw in a lot of things. I mean I consider it quite hypocritical to sing, utilize incredibly violent imagery and claim to be promoting peace, love and kindness amongst strangers, which is what a lot of these bands would do. You could look at a band like NAPALM DEATH and I might like certain aspects of the music and they are tapping into powerful imagery, but it's really dishonest to claim or say we are just using this to show it's wrong. It's just wrong because they know that there is a reason why it has an appeal. To say they are opposed to it is a lie because if it didn't have that power they wouldn't use it. The Norwegians seemed a lot less hypocritical, even if they were kind of ludicrous in some of the things they were saying. They weren't apologizing for anything which I see a lot of people do. I thought they were worthy in some respect for that and that was one of the things that first intrigued me. I was curious as to whether there was something behind it and how serious it was and if they were just typical heavy metal kids running off at the mouth, or if maybe there was something more interesting and serious. Adam Parfrey plans to do a book called "Apocalypse Rock" which would focus specifically on rock music and extreme tendencies. He and I talked about writing a chapter on specifically the black metal scene in Norway and also on neo-fascist tendencies in popular music, it was just that I accumulated so much material that it seemed impossible to do it justice in just a chapter or a few pages in a book, so we decided it deserved more space then that and that's where the idea for doing the full book came from.

You traveled to Norway last fall. How did you feel about black metal after you returned as compared to what you were expecting?

It confirmed things that I expected in a couple of different ways. On the one hand it confirmed that a lot of the people, when you read a few sentences or quotes from them in an article, it's easy to imagine they are something that they're not. Of course, in reality they are a lot less interesting than the image you created in your head based on a few grandiose, or very dramatic statements they made, or a lurid description of them in a magazine article. In the one sense it burst the bubble to meet these people and realize they're not that interesting, or they're not really doing that much, besides the music, which is a whole other category. As far as the ideas they seem to spend most of their time drunk in bars and are not much different from the typical metal head anywhere else, they just happen to be more obsessed with satanism or whatever it is. But, on the other hand I met people over there that I was quite impressed with who do live up to their image in a lot of ways and go beyond the image and are more complex than an article would make you think. I don't think there is one black metal scene over there. I think there are a lot of different people involved and certainly a number of them are idiots, but there's also a large number who are extremely intelligent and seem to have a real driving intention in what they're trying to do and I don't think they're doing it just for fun or money or some more mundane reason. I think they have a sincere desire to achieve certain things, and still that might be naive at times, but certainly there were people that I met that were intelligent. Far more intelligent than most people involved with music like that actually. As a general statement in their favor; I think that is true of Europeans in general, when you compare them to Americans. I won't speculate on all the reasons for this but there's a more intelligent basis for a lot of things over there.

It seems from the scene which you are most involved with musically it is a more mature version of the ideal Norwegian black metal scene.

Yeah, I think I know what you mean. I think that it was a good situation going over there and talking with these people like I think I understood where they were coming from for the most part. Not to sound pompous, but I probably know more than a lot of them about the things they're interested in and since I already have been involved with most of the ideas that they're so fascinated with, on the one hand I could talk to them in a sympathetic way. They could see that I wasn't just some journalist showing up

who was trying to write a smear story, or someone who didn't have any understanding of what they were getting at or trying to do, even when they were doing it in awkward ways. It was good because I'm not somebody's who's in some opposing camp. I wouldn't say I agree with everything they do or that I'm that interested in a lot of the music, although I think some of it is quite good. It was a different situation than this woman from Spin, for example, who just showed up there and did a number on everybody.

It's very sensationalist, that scene.

Sure. It's got all the elements that allow you to do that. I was more interested in seeing what these people were like on a personal level and spending enough time with them, although I wasn't there for very long. I sat down with them long enough to get an understanding of where they were coming from and what their personalities were and likewise I think they probably felt the same about me. After they met me they realized I was not the typical rebel, rabble-rousing, sensationalist-seeking journalist. So that gives the whole thing a different perspective, or serious perspective, then most of these mainstream articles.

Do you feel qualified to write a book about this?

It depends. A person involved with the black metal scene could write it but then they're biased in what they're saying and of course there's probably thousands of interpretations of the black metal scene. They might agree on the main points, but depending on the person and what their background is they're going to write a completely different story of what happened. I don't know if qualified is the right word. I'm interested in what went on there and what is still going on there. I think I have enough knowledge of the ideas these people are grasping at or are claiming are the motivation for a lot of what they are doing. I probably have a better idea then some of the people themselves. So, in that sense I think I'm totally qualified. I would try to refrain from judging the music so much, or if I have to do that I'll certainly state outright what my prejudices are from the beginning. I'm not claiming I'm going to write some book that's going to be objective because I don't think anything is really objective. At the same time it will have to be informed by my personality or my attitude towards things. I think that as long as that's understood then that's no problem.

Do you think that there's a future in the core of that movement over there or was it something that happened three years ago?

I think black metal is alot of different things and I don't think you can pin it down as being one specific thing. I think it's obvious now with some of the stuff that's coming out of there that there are a lot of variations that can fall into the category if you want to keep calling it black metal. If you want to talk about it as a movement or something it depends on how strict you're going to be in the definition of it. It's evolving and a lot of the people who were or are part of the black metal scene are obviously going to keep doing things and have strong instincts about what they want to do. It completely has a future. I don't think it was just a fad. Certain trappings of it must be a fad, but I don't think a lot of the people are just going to disappear. Of course, like anything, people grow out of things, but that's usually good.

I think the real objective is much stronger now with certain individuals...

Sure. And they were also very young when this stuff was going on. Particularly the sensationalist things that happened over there. Particularly important activities that some of them partook in. They were teenagers. A lot of them aren't teenagers any more and a lot of them are starting to have a better grasp on what they want to do and what their real motivations are. This will just lead to more powerful motivations for those expressions. It is kind of stratifying or diversifying into specific things where there is more individual identity, at least with the strongest elements of it, and with those that have a focus. They're tapping into their own specific paths which are different. The more they strike off on their own paths the better what they create is going to be. That applies to all of them. There are some that say they aren't even interested in black metal anymore, or they want nothing to do with it. I don't think that really matters.

You mentioned there were certain people over there who went beyond what you were expecting... I'm pretty sure one of those individuals is Varg Vikernes.

I have to be very careful with what I say here obviously because it's loaded with politics on a social level. I would say again that the intention of the book is not to take sides with one person or the other. But I certainly think Varg is one of the most intelligent and charismatic people over there and I think a lot of the people that hate him will admit that as well. With regards to how much of what he says is true and how much I agree with him is a completely other matter. I don't know if anyone will ever know exactly what happened over there except for the people who were there. Talking about the 'famous' murder, there are people who were there but they weren't all in the same place at the same time. Everyone's got vested interests over there so there's a lot of different versions of the story, which is interesting in and of itself. As far as Varg as a person I thought he was extremely intuitive and extremely charming.

There are some segments of the black metal subculture that think this is going to be a pro-Vikernes propaganda thing.

I'm not going to be pro or con anything. As I said, I don't think there's any thing as true objectivity and certainly not in something like this. The thing that I can do is present everyone honestly and not in a censored or misrepresented way, which is what the woman from Spin did. I know the people who spoke to her regret speaking to her. I know they do. I know what I told all of them and it was totally up front (You and I both.- they knew that I was talking to Varg and that I spent a couple of days with him). I said to them that I can guarantee that I'm not going to misrepresent you and I'm not going to make up lies about you. I have never had anybody who I did an interview with come back and say that I misrepresented them. I'm sure that people will think that somebody gets too much

attention and it's hard to say exactly how the book is going to turn out in the end. I'm sure not everyone's going to be happy and think so and so deserved more credit. You can't please everybody. I spoke to other people outside the black metal scene too, and I thought what they had to say, even though they weren't a part of it, that they had some insight, too. For one, being Norwegian, and two, they were involved with things black metal concerned itself with. One person I spoke to was a guy who had started the OTO in Oslo and had actually been contacted by some of the black metal people who were trying to join the OTO. They didn't get too far, but he was an interesting character. I wasn't too interested in speaking to church people over there although the guy who's working with me on the book probably will talk to them to get some factual stuff. I didn't interview the preachers mourning for the little heap of ashes and I wasn't too interested in the obvious stuff they'd have to say. I did talk to a guy who studies religion and christian theology and who also writes for a paper over there and he's met some of the black metal people and also done an article and interviewed someone who is anonymous in the article. It was a pretty good article and probably one of the more accurate ones that came out amidst everything that was going on there. I interviewed him from the viewpoint of someone who studies religion about what he thought some of their motivations were or why things has happened in Norway as opposed to somewhere else. He said amazing stuff. In fact the interview with him is one of the best of anyone I talked to and the curious thing is he agreed with the black metal people on alot of things he said . There were certain times where sentences came out of his mouth that were word for word, or almost identical to what Vikernes said. I would say he's a heretical christian and not a christian in any normal sense of the word. He's not somebody supporting the church itself. In fact, he thought the church was most of the problem with christianity. I wouldn't say that he sympathized with the black metal people, but he certainly understood that they had good reasons for some of the things that they did.

When can we expect this book?

That's hard to say, there's a lot of work that's going into it and it's become this ongoing project. I would hope that it would be finished this year and out within a year. At times I think that it's taking too long and it would be good to just get the thing out, but then again I don't think the music is such a trend really.

You don't think the music is a trend?

I think it will have more longevity then just being some little dot on the musical chronology of the '90's. It has roots that go back quite a way and it will continue branching out. It may change a lot and it might not be called black metal but I'm much more interested in the ideas behind it anyway than the music specifically. The ideas are anything new at all. The ideas behind it aren't superficial even though a lot of the ways that they are used by the black metal people are. I think there's a historical basis for the things they're talking about. Maybe the book will be an epitaph for black metal, I tend to think not actually. I think it does deserve more attention then a few crappy magazine articles.

THE SMALL PRINT...

Ok, the reviews have gotten a little out of hand. I admit it. The trouble is that so much of this shit sounds so similar that their reviews should be printed this small. Still, there were plenty of gems to appear at box 95931 for this issue, I've made it clear(er) which of these items are our favorites... despite my bitching, we are always pleased to give our opinions on the new bands, releases, demo's, etc.... ESPECIALLY zines. As I said last issue, I am most interested in melodramatic, experimental, progressive, etc... we're sick of all the IMMORTAL/ CANNIBAL CORPSE/ etc. clones... I can't believe that some of these bands exist. I guess it just shows how pathetic the average metal person is (except GEHENNAH, of course... but they aren't "normal" either, eh?). Anyway four items didn't make it into the list so I'll talk of them now; MASTER'S HAMMER's 3rd album (Osmose)... a real change for this band. It seems they have abandoned their excellent thrash roots to rely on electronic "musicians". The band at this point consists of Storm and the old drummer (I believe). Actually, it's quite interesting... at the moment they are rearranging traditional songs into a really mechanical sort of industrial music. Check for yourself; PAN.THY.MONIUM "...Kon-Fus-Ion" Cd (Relapse) I can't praise this band enough... each album is supreme. This is their third and final opus in the concept. Perhaps the only Death-metal/prog/fusion band? Definitely one of the finer acts (metal wise) to emerge from Sveirge; BEWITCHED "Diabolical Desecration" Cd (Osmose) Blackheim from KATATONIA got together with a member of ANCIENT WISDOM and a members from a few other bands to create this excellent THRASH band with a capital TH. This could have been recorded ten years ago... actually I would say this is more along the lines of the earlier hardcore/thrash (ACCÜSED, etc.) at times. Alot of FATE in there too. Great album... Herve told me he's going to usher in the thrash revival just as he did black metal.... we'll see. Lastly, but definitely not least, is EYEHATEGOD "Dopesick" (Century Media) this band is probably one of the most pissed off ones around. Extremely heavy, loud, and crusty these guys from New Orleans combine elements of SABBATH (well, theoretically) into their thick "soup" to create some of the most appealing sounds to me as of late. Truly one of the south's unorthodox cajun pleasures... highly recommended (but what do I know?). Reviews are by myself ((S)) and Tyler ((T)) the typing madman!!!

ABIGAIL/FUNERAL WINDS CD(Warmaster)-5 songs by each band and a total of 44 minutes of music. FW ain't so hot, sounding like numerous second rate black bands. Some decent guitar parts and a nice break in the first song with drums, vocals and slight effects. Otherwise a terrible sound and nothing worthy of a CD release. The first ABIGAIL song sounds dead on like VENOM musically. Nice heavy bass recording and pretty much straight forward solid blackness with an old mid-paced flavor. The last track is a terrible synth piece. This CD gets nominated for shitty layout of the year award.

***ABIGOR- Berwustung/Invoke The Dark Age CD and Orkblut- The Retaliation Cd(Napalm)- 2 Cd's here and I'm won over. The 'Invoke...' Cd is the first and it shows just a bit with comparison to the second. Corpsepaint, standard photos, but very nice little layout and packaging. Slightly IMMORTAL influenced and fucking good, from the music, to the recording, and on, beyond the black veil. Clocking in at 42 minutes with lots of variety thrown in the way of acoustic breaks as so on. The second CD is only 24 minutes long but hits even harder than the first as it's a concept. The story of a "warrior who remembers the pagan origins which inflamed his heart". Then it goes on, "We could all be his glorious tribe of we would unite and combine our satanic, occult, pagan and mythological(teutonic/viking/celtic) philosophy to become a strong union based on culture and belief. My sentiments exactly. Fast, furious and fucking fab!(T)*

ABOMINATOR- Barbarian War Worship Demo- Well, well, well... here is another band from Aussie which is destined for placement in the throne of chaotic holocaust which is popular from that land. All gut war...and pure fucking armageddon. If you are into the kind of sound that BESTIAL WARLUST exhumes then look no further... this is for you.(S)

ABSU-...And Shineth Unto The Cold Cometh... 7"(Osmose)- aaah... ABSU. In case you haven't heard this band yet, I'll tell you that they are one of the best metal acts in the U.S.A. combining the best elements of classic thrash(a heavy German influence here) and modern black metal. Lyrically ABSU delve into topics dealing with many forms of mysticism and celtic lore. Upon this 7" the DESTRUCTION element is particularly strong and they perform it with skill and expertise. So, in closing, if you don't know ABSU yet, and you enjoy the best of the old German thrash , you should know them...end.(S)

AETURNUM MALLEFICIUM demo '95- Dreamy angelic-like quality synth project with excellent war drum usage, monklike harmonies, piano, and LAIBACH-like deep spoken parts, also some flute and acoustic guitars. This is more successful when they rely simply on their music. Quite impressive.(T)

***AETERNUS-Dark Sorcery MCD(View Beyond)- For some reason I've been avoiding this release over the past few months until Uncle Underground insisted I hear it...and I'm glad he did. This is very well executed black metal...hailing from the same hometown as HADES, but quite different. This trio are excellent musicians first and foremost, guitars creating excellent fluid structures which compliment the thick bass... and perhaps the most stunning performance on this disc is by the drummer Vrolok. In a time when simplicity is the norm in the scene, Vrolok executes a very superb handling of his instrument...my compliments to him. Maybe the weak point on this mini-album is the vocalist, although it might also be another strong element in some of your eyes. Harking back to the semi-low, guttural chants of yesteryears' death metal.. overall, this is a band to watch , I think. In the meantime support the real underground and pick up this MCD.(S)*

***AGHAST- Hexerei... CD(CMI)- I interviewed Nacht of this magnificent ensemble last issue, and now their brilliant album is available to the masses. Aghast create truly chilling and macabre sounds...bringing visions of being the sole individual watching a sabbat from the confines of a valley hilltop...as you look down upon the witches, dancing around the flames...or perhaps it is their chosen victim whom they drive to madness with their laughter. This is brilliant...this is truly enchanting...this is haunting...this is Aghast!(S)*

AGONIZING CRUSH POWER- Demo- I am really jealous of Descent. The demos they receive are just so great. A.C.P. like to see how many brutal mosh mega-fuck parts they can put in their shitty, uninteresting music. Although they try to sound like shitty HC, they still cannot match Elton John. To Birkenau! (The Baron)

ALASTIS- And Death Smiled CD(Adipocere)- Alastis return with their long awaited second album, and I'd have to say that it doesn't really hold the strength of the first. The same doomish evil metal prevails... interesting use of guitar synthesizer. Maybe this album is overall a bit faster with some old thrash sounds, but I enjoyed "The Just Law" more... still this is one of the few bands reviewed here which actually deserves to release albums.(S)

ALGAION- Oimai Algeiou CD(Full Moon)- After your obligatory synth intro the first song kicks in like a blazing stampede. The first thing one notices is that the drums are way too loud and horrendous. The next thing one notices is that there aren't really six songs on here but one song played six times with different lyrics thrown in to give the appearance of there being six songs. Also, what is it with American labels having their catalog listings in their releases- terribly tacky.(T)

***AMBER ASYLUM- Looking Glass PicDisc 7"(Fireball)- Fortunately Mr. Moynihan introduced me to this great mystical group. The sounds here hover around a calm, almost fantastic sort of atmosphere built on a foundation of violins, piano and beautiful female vocals. Overall, I'd have to say this is quite enjoyable, although it's proving a bit difficult to write about at this moment. Let's just say that the theme of this 7" seems to be somewhat ambient dream/trance/visionary from my impression. Perhaps the image of the vinyl says it best? An old LSD blotter sheet featuring the girl stepping through the mirror into her own fantasy realm from that childhood fable. Excellent.(S)*

AMDUSCIAS- Demo- Here's a good blackish one from Japan which has Mirai from SIGH on keyboards which are really excellent. Fast paced with EMPEROR influenced sound. Curious to know the lyrics on this one as it has that western satanic appearance and influence which seems odd.(T)ADRAMELECH- The Fall 3" CD(Repulse)-Back from the grave Jarkko, from the classic DEMIGOD, returns with a sampling of his new brutal death metal band. Actually ADRAMELECH perform very similar to INCANTATION's first album, which isn't necessarily a bad thing. Besides, how many 3" CD's do you find these days? Nice use of Nordic imagery... wish lyrics were included.(S)

ANCIENT CEREMONY- Cemetery Visions CD(Alister) What we have here is some interesting melodic death metal from Germany. If you are a fan of old PARADISE LOST you might want to check this band out as they capture a similar feeling without duplicating it... really emotional and gothic without being too heavy or overdoing the atmospheric edge. Nice. I look forward to more from these guys. Nothing more to say, really.(S)

...AND EVEN WOLVES HID THEIR TEETH CD(CMI)- A compilation of works already, or soon to be, released. A frustrating release as it makes me want to purchase many more CMI works I don't already have. Not much in the way of packaging, but this one is available for a nice price. Great for anyone who has heard all the hype but none of the music. Includes: ARCANA, MORTIIS, AGHAST,MORTHOND, MEMORANDUM, and 9 others.(T)

ARCKANUM- Fran Marder(Necropolis)- I'd say this is one of the better Necropolis releases. A black metal band with hints of death metal and only about half of the songs are of a brutal whirlwind pace. The slower songs are better and sound like they are under control, nice use of female vocals and I like the male vocals on this one quite a bit. Humorous photos and I'm probably glad that only one song has lyrics translated into English.(T)

***ARCTURUS- Aspera Heims Symfonia CD(Ancient Lore/Misanthropy) - Perhaps it may be fair to state that ARCTURUS will prove to be a band for the critics and also for the musicians since with this release they have bounded into a new realm. Besides they have always been a band who broke the molds, right? This is a masterpiece, proving once again that a phoenix of creativity, or more appropriately ingenuity, still rises from the heartland of dead black metal. Surprisingly, or not, actually, I think that this band has actually gained a significant amount of influence from mid to late 70's prog rock; especially with the addition of new guitarist August, whom brings the band to a whole new level of over-the-top melodramatic atmospheres, and we don't need to comment about the musicianship of Hellhammer, Garm or Skoll. Do we? ARCTURUS is a band made up of some of the most skilled and original musicians to be birthed from Norway's BM scene...and it shows. To top things off Sverd's(the main composer and keyboardist) use of synth really brings out the unique moods of the songs and sets a foundation which few bands will dare to follow. A brilliant album which will remain one of my favorites for years to come. Once again, a masterpiece.(S)*

ARGENTUM- Exothaernium Demo- I'd already heard a bit about this long running Mexican band but was unable to hear anything by them until this moment. Musically ARGENTUM might be compared to certain Greek black metal bands with a moderate keyboard addition. They capture some of the best South American metal sounds although not producing a final product which I believe would garner a huge following. Still worth checking out if you enjoy a more mystical cult sound to your unholy metal.(S)

ASMOROD-Dance In The Winter Fog Cass.(Erzsebet)- An official release on tape only here of surprisingly good, primitive blackness. Nosferat calls these tracks "Vampyric Symphonies" and I'd agree that some of the tracks do have a sinister feel. Great subtle laughs on numerous songs. While some of this comes across a little stale and trite, in the packaging mostly, I find most of the keyboard pieces to be much more effective than others works who are much more popular, bordering classical at times, upbeat at others. The tracks with guitar, bass and drums do have a primitive mix and feel to them but retain the energy given off by the keyboard pieces.(T)

ATHOTHEP- Badb-Catha(Noise V)-This sounds very similar to the legendary ARCTURUS 'My Angel' 7" of ago. Very good keyboard, slightly doomy, low end metal. An effective dank production helps provide the complimentary atmosphere. 3 songs and only the inclusion of a lyric sheet could enhance this for me.(T)

***AURA NOIR- MCD '95(Hot Records)- Ooooh... very nice. A celebration of the German thrash kings of old, namely DESTRUCTION, KREATOR, and the ever mighty SODOM. This is quite supreme, as the members of this band perform in some of the more notorious Norwegian BM bands, there can be expected a bit of an influence from that direction... but not in too prominent effect, and it's done with class. In fact, it's my prediction that bands of this style will become more and more prevalent in the metal scene again, but will be spoiled by too much of a spill over of black metal(namely drum and vocal styles). Just watch. Very recommended.(S)*

ATRAX MORGUE- Deadbag 7 Cass Box(Slaughter)- A curious not-so- little item here. This is a collection of 7 cassettes together within a pizza(?) box, and the tapes, the song sheets, and the whole package are all contained in three trashbags. This is a collection of tapes from '93-'94 and AM is very prolific indeed. "This package contains intense pathological sounds, "which concern: serial murder, violent death, necrophilia, thanatology, sex crimes, alienation, schizophrenia and so on and so on." The tapes vary from 30 to 60 minutes in length and 2 have LUNUS on the b sides. The first few tapes are fairly simple low end rumblings in heavy rotation and are excellent. Some songs have words from various sources played over the sounds but most are simply droning compositions. The last few tapes see a more varied sound and some come near WHITEHOUSE with a few vocals. Some are quite harsh and once again I see a big MB influence here. Check it out and fell the infliction.(T)

BAL SAGOTH- A Black Moon Broods Over Lemuria CD(Cacophonous) - Finally another Cacophonous release which is fairly decent. Kind of like a faster, heavier NOCTURNUS in the fact that there's a heavy usage of the keyboard with a strong death presence. I can't help but think that CRADLE OF FILTH was a lyrical influence and the fact that the lyricist's name is Byron tells you something about the lyrical content as well. Nice centerfold imagery. (T)

***BEHEMOTH- Svenkvith Storming Near The Baltic CD(Pagan)- After only hearing their 'From The Pagan vastlands' CD which I thought was great I was a bit let down with this one. More IMMORTAL-like vocals, and I'm not sure if it's just our copy, but the sound quality is a hindrance. Fast and furious with fairly heavy acoustic usage ala 'Diabolical Fullmoon Mysticism'. I think this one will grow on me.*

***BEHEMOTH- And The Forests Dream Eternally MCD(Entropy)- Another great full-on black release. I like this one right from the start. This is the shit and this proves true anti-trend underground evil still lives! 5 songs including a tribute song to BATHORY, which is the best one I've ever heard, blowing away 'War' by BURZUM. This one sounds different from the other reviewed in that the IMMORTAL influence isn't as pronounced. A must!(T)*

BELKETRE/VLAD TEPES- March To The Black Holocaust CD (Embassy)- This is one of those releases that makes me wonder why someone would waste the money putting this out. This is the French Black Legion's, of infamy, displaying their best efforts in the primitive whirling holocaust which heads nowhere. Both bands are similar in concept(which is, at least, interesting) of total nihilism... but musically this is quite primitive and probably won't deem more than one or two listens. Some of the riffs here are interesting, I think... but it's a shame that the rest is such a bland black metal bore.(S)

BELMEZ- Siechfum(Napalm)- Having a bad memory I can't quite recall BELMEZ's 1st CD all that vividly but I know I found it more listenable than this one. The programmed, empty drum sound on this is such a hindrance that I find it hard to work past. The [illegible] high random guitars. Kind of a MARDUK-like vocal sound. Nice looking packaging with the [illegible] of the total cheese photo.(T)

***BELT- The Killing Verdict CD(Freedom In A Vacuum)- Don't let the dull packaging [illegible] this is one excellent CD. A hint of CRASH WORSHIP mixed with a hard driving [illegible] laid with a horde of demons and furies locked in an aerial battle. At other times [illegible] haunting presence('Jesus Christ told me to fuck you up') which transforms into a pounding, [illegible] crazed assault. 'Youth and blood' sounds like a chorus of [illegible] of death. This CD goes suffers many transformations and each is [illegible](T)*

BESTIAL WARLUST- Blood And Valour CD(Modern Invasion)- The [illegible] chaotic form. I have to appreciate this(and a few other select Australian bands) for creating [illegible] off-kilter and pissed product. Although this is not as beyond as their debut 'Vengeance War 'Til Death', this time around they incorporate sounds from a bit more of their influences [illegible] and old MORBID ANGEL...not bad), they also manage to more effectively capture the [illegible] sound of the days of CORPSE MOLESTATION(remember them?). Non-stop fucking aggression... [illegible] or to most of the faster BM bands these days, but, oh, it's not Scandinavian...(S)

***BEYOND DAWN- Pity Love CD '95(Adipocere)- Once again I find an interesting B.D. release [illegible] hands. This time Einar and crew venture forth into the swamps of gothic doom... with the [illegible] row drowning my brain. Well played, as usual, with all the instruments handled with skill and precision. It's clear that the ambient electronic influences are bleeding through here as well... although I'd venture to say that B.D. remain one of the most progressive and non-conforming bands in the Norwegian scene. Excellent.(S)*

BIFROST- Pagan Reality CD(Nazgul's Eire)- Hmmm... this is very curious. At first this sounds to me like a metal band, or hardcore band that's heavily influenced by old school metal, maybe EXCITER amongst others, with a singer who doesn't quite talk but also doesn't quite sing or scream the lyrics [illegible] metal. Once again, the song structures remind me of punk, hardcore, or old metal for some reason. [illegible] songs of pagan metal that sounds fairly unique, to my ears, for bands of late, and it's got some fairly catchy tunes. Slow and contemplative and influenced by pagan and heathen times and tales.(T)

BLAZEMTH- For Centuries Left Behind CD(Abstract Emotions)- A really great intro and I'd hoped that's what the whole tape would consist of. A Spanish black metal band with a raw Norwegian feel and an okay usage of keyboards. A range of speeds on the tracks from blazemthing to a war drummed mid-paced beat. A few spoken parts which are good and some interesting percussion effects. Good stuff.(T)

***BRIGHTER DEATH NOW- Great Death 3 and Necrose Evangelicum CD's(CMI)- I have lumped these two albums together only to keep this review as bleak as this masterful band. BDN continue to produce(in my opinion) some of the truly darkest and most haunting "musical" sounds in existence today... in a most creative and supreme way. the stench of death seeps through my speakers as my stereo attempts to portray Mr. Karmanik's visions of beyond. Let this band enlighten your souls imagination as it did mine... genius.(S)*

BRUME-Standard CD(ND)-Are you familiar with the quote "It can be explained. I can explain it."? Well, I'm not sure I can explain this. This Cd is divided into 8 parts and amounts to just less than an hour. BRUME is a French composer whose been around for 10 years and this here is his first release to utilize a sampler. Rarely on this can one locate any rhythms, rather we hear what almost appear to be random, cut-up constructions, a wide array of sounds mutilated about every way imaginable, or should I say possible, creating quite a quirky, textured landscape, a rugged terrain, a battlefront, and we're caught in the crossfire of this sound vs. sound offensive.(T)

BURZUM-Burzum/Aske 2LP/CD(Misanthropy) ...well! Diamanda has re-released these two classic DSP discs on one handy CD. All I have to say is that if you are unfamiliar with these two you should not be as they are arguably two of the most influential black metal releases in recent times. Everyone reading this already knows about the Count's deeds, so I won't expulge on them anymore. Oh, Samoth performs the bass duties on 'Aske'(the only other person to perform on a BURZUM disc)...and this features only the 'Aske' version of the classic "A Lost Forgotten Sad Spirit" ... essential to each and everyone's collection. Buy or die.(S)

***BURZUM- Filosofem CD(Misanthropy)- The fifth from the Count. Once again nothing save the best is presented, and therefore this is a must. Supreme packaging provides us with a short full color book in a full sized digipack. Unfortunately for me the writings are in German and Norwegian. Musically, all of the essential BURZUM elements are there. The main difference this time around is the vocals, which in contrast to Vikernes previous high pitched screams provide a calmer version with a bit of added distortion. This is an effort which I predict will be cloned by many "black metalers" in the next months. We are treated to "Hlidsjalf" and "Balder's Død" through some mesmeric electronic pieces. Nothing less then brilliant.(S)*

CARPATHIAN FOREST- Through Chasm, Cares and Titan Woods MCD(Avantgarde)- I've been waiting for this for ages it seems, and finally it arrived in my box! First to notice is the original packaging, for the jewel box comes wrapped in a cloth sleeve screened with CF's logo. Musically, these five songs are separated in two distinct elements...there newer which I believe compliment CELTIC FROST as well as 'Panzerfaust"(or better)...and the other two tracks which capture what CF do best...excellent dream-like, trance-forming structures with plenty of acoustic guitars, war drums, keyboards, and heaps of blissful monotony. The supreme edge of the band I think, let's hope their forthcoming album 'Wings Over The Mountains Of Sighisoara' on Avantgarde as well. Hail to this band...one of the few which adequately capture the unique fringes of this music.(S)

CENOTAPH- II Apostasy Demo(Righteous Deaththrash)- The best thing about this is the song 'Pigs Deserve To Die' which is about Manson and friends. "Hardcore deaththrash with a twist of oi". The first song has guitar parts blatantly stolen from metal era AGNOSTIC FRONT. There's no oi feel at all on here but the other description fits.(T)

CEREMONIUM- Into The Autumn Shade CD(Fadeless)- CEREMONIUM is one of those bands that I think gets bypassed by the general scene, for one reason or another, but surely deserves the notice. This is depressive and truly dark, doom metal... with an excellent raw sound. Quite original in terms of the sometimes limiting death/ doom scene... no cliché keyboards or soprano vocals, just pure misery.(S)

CHANGES-Fire Of Life/Icarus 7"(Storm/Cthulu)- Late 60's social darwinist influenced RN Taylor project who were a musical group for the Process for a period during the hippy era. 2 songs: one recorded in '72 and one from this year. "Fire..." almost sounds like it could be from 'The Wicker Man' and is brilliant. Simply acoustic guitars and vocals. "Icarus" is good as well but since it's recent(?) it doesn't quite have as much appeal, not to say it's not good.(T)

CHORONZON- Demo '95-This is a project of one Peter E. Williams, (whose artwork you may have seen in various 'zines), which might remind one of being trapped in the center of a hurricane. All lyrics to this chaotic/ industrial(?) project are in Norwegian and a lyric booklet is enclosed, although this is far different from any of the Norwegian bands listed in this magazine. Maybe this is a bit too noisy on this recording, but it sounds promising. My review says little but it should garner the interests of those whom would enjoy this.(S)

***CON-DOM-Acts Of Faith MCD(Tesco)-Another truly unique packaging job from the purveyors of mayhem at Tesco. This time CON-DOM give us three tracks totaling about 17 minutes. The first track is about Marc Lepine, the man who went berserk in Canada, bent on taking out as many "feminists" as possible. An incredibly effective piece=pure hate and rage. The second piece is about the "Stoneman" who has purportedly killed 11 people in Calcutta by dropping boulders on their heads. "He who casts the stone is without sin." The last track is about Michael. He's hungry, hungry for death and killing. While unfamiliar with this specific case, if there is one?, the picture painted is quite clear. CON-DOM releases some of the consistently best, menacing aural assaults around lately.(T)*

***CON-DOM- Hatred 7"(Praxis Dr. Bearman)- Limited to 160(pretty stupid) but worth the hunt if your wallet is overflowing at present. A fold out poster sleeve and the 7" itself comes wrapped in bloody butcher paper. The 2 tracks are sheer brutality: "Hate" and "Butcher's Bill". I wish the vocals were a bit more pronounced and overbearing. "No amount of cajolery, ..., can eradicate from my heart a deep burning hatred for the human race."(T)*

**CON-DOM- Servitude 7"(Xn Recordings)- I can never get enough of this band. This is a two song

[illegible] feel than other releases that I've heard. This has more of a straight up-front sonic [illegible] sounds as if female "vocals" are used. 'An Agony(Common Currency)' utilizes [illegible] be a very loud thunderous drum which gives it a unique characteristic not similar to [illegible] that I've heard. Whilst I normally like CON-DOM for the excellent use of vocals, which [illegible] on; I still find this to be one powerful dangerous record.(T)

[illegible] 2 Cassette box(Fever Pitch)- This little treat is limited to 100. A bit of a mystery [illegible] numbers are listed, nor song titles. One track on the last side sounds as if it has the [illegible]-DOM involved but the music is, while similar, a bit more "industrial". None of the [illegible] vocals, relying on the guitar and other effects to carry it. About 8 or so pieces. [illegible]"(T)

[illegible] The Storm Of Shadows Demo '95- I've heard this band was a big deal over in Norway [illegible], with several labels such as Head Not Found competing to sign them... although [illegible] new one did. This is pretty well played Norwegian black metal in the EMPEROR [illegible] although unlike most of the hundreds of others in this vein, COVENANT create some- [illegible] and personal riffs which set them apart from the others. Not a bad tape overall, [illegible] done before(and will be done again as well).(S)

[illegible]-Demo- 5 songs of fairly decent metal with a little thrash groove. A somewhat [illegible] SLAYER impressions. Still better than most American garbage. Pretty standard [illegible]

[illegible] The Nocturnal Forest Demo '95- Another "obscure vampiric black metal " band [illegible] been a mass exodus from eastern Europe in the past two years? Once again, [illegible] fast, heavily distorted guitars, and fast drums, with a Norwegian vocal [illegible]

[illegible] Na Gael(Nazgul's Eyrie)- This sure is a unique band and I almost envision them [illegible] electronic instruments and pursuing the more native, traditional compositions [illegible] vocal style. Beautiful artwork and excellent lengthy lyrical content but the metal [illegible] in an unexciting way, especially compared to the really well done cultural [illegible]

[illegible] Where The long Shadows Fall 12"(Durtro)- A truly beautiful release yet again! This [illegible] but it will be part of a trilogy. A long slow song somewhat different from the [illegible] female vocals(or could it be Tiny Tim?), a very simple hypnotic bass line with a [illegible] upwards or downwards or inward even still. Never a disappointment. [illegible]

[illegible] Sun For Europe CD(L.O.K.I. Foundation)- This CD caught my eye at the dance the [illegible] expecting something akin to BLOOD AXIS, NON/Boyd Rice and the ilk. that's [illegible] with a more industrial feel ala CON-DOM, maybe as a result of the textured [illegible] between pieces to soothe and pieces to call forth soldiers, to awaken the [illegible] definitely a band to expect great things from.(T)

[illegible] Principles(Unisound)- This is a refreshing change of pace from the other releas- [illegible] from England this has a much more commercial metal sound to it. Intelligible [illegible] them. The music has lots of yelping guitar and quite a bit of chagga with [illegible] and start music. The start of the second song is unintentionally humorous ala [illegible] long as they don't play too fast.(T)

[illegible] The Gallery CD(Osmose)- While this band has certainly earned it's place in the [illegible] MCD, and one album prior to this) I think they've found their ideal place on [illegible] has never been one of my personal favorites, I HAVE to respect the quality [illegible] and prior releases. Top notch, progressive, atmospheric death metal, beyond [illegible] While this may not get heavy rotation on my stereo I'm sure it will capture [illegible]

[illegible] '94- Excellent monotonous metal perhaps in a heavier version of the slower [illegible] accent nicely, creating unique atmospheres...as do the mostly whis- [illegible] tape.(S)

[illegible] CD(Moonfog)- DARKTHRONE does it again... their fifth album(well, [illegible] delivers an excellent homage to the once mighty CELTIC FROST and it's [illegible]HAMMER. All the feeling of FROST's first three releases is here, brought up [illegible] black grasp. Excellent... performance wise, the act has stepped up the [illegible] vocal effects are gone, which was surprisingly one of the first things I [illegible] the wardrums and vice-versa... with the sick rhythms and progres- [illegible] magnificent.(S)

[illegible] Of Holocaust Lp(NER)-10 songs here in traditional DIJ style. Just as [illegible] real surprises. Why spoil a system if it works. The only let down here is [illegible] heard on the MCD, but they have the knack for doing that, repeat- [illegible] perfection. All black metal photo-poseurs should take a few glances [illegible] Another release that I'll never tire of.(T)

[illegible] Machine Cass.(Spastik Soniks)-Do you like noise? Not loud , blazing [illegible] fucked-up frequencies, scratches, whines, hisses- basically violence via [illegible] The only complaint is the length. Just when your starting to become [illegible] comes with the usual SS (hmm) propaganda-blood art, razor blade, and, [illegible] send him a pretty blood drenched piece of art. Very limited releases. [illegible]

[illegible] Spastik Soniks)- Dedicated to Ulrike Meinhoff and I have to wonder [illegible] See the review for Stammheim and throw in a little more of a vari- [illegible] rumblings and implosions. A fairly brief tape which doesn't allow one [illegible]

[illegible](Spastik Soniks)- Very minimalist and similar to MB. As minimal as could [illegible] of your veins and capillaries and loop it for a whole tape upon [illegible] distorts and crushes your sound system. Fr Ulrike Meinhoff.

[illegible] Soniks)- 3S treads farther into the realm of MB with an inclusion of a [illegible] 'Neurology' is an amplified battlefield complete with tanks, [illegible] on the other hand utilizes less low end and implements those headache [illegible] and pitches in an untextured manner. I like the HYDRA side more than [illegible] of sounds. The second track , "The Scorpions", is an excellent piece [illegible]

[illegible] Demo- If this demo weren't quite so stereotypical I'd enjoy it much [illegible] with an EMPEROR/ENSLAVED feel although not as rapidly paced. [illegible] somewhere between BURZUM and AT THE GATES. Obligatory [illegible] the woods and catch this song title, 'The Towers Of My Cold Stone [illegible] Landscapes. Whew!(T)

[illegible])- Well. I can't imagine there are too many readers who [illegible] it still sounds like DEICIDE, but on this release there's a better, [illegible] artwork graces this. Once again I find that I'm not too impressed [illegible] Rape' is one I'm sure they'll get tons of shit for if anyone [illegible] at least they continue to offend and their accessibility is the cause. [illegible] with fire." Hmmm...(T)

[illegible] 7"(Shadows Of Black)- A two song release here from [illegible] Normally a dank, dense sound recording would hinder a record but [illegible] enhance the atmosphere trying to be achieved. Swedish death [illegible] "whispered" style vocals and ,unfortunately, a mediocre drum- [illegible]

[illegible])- 11 tracks and 37 minutes of music here from one [illegible] My preference here lies with the sinister symphonies per- [illegible] wonderfully dark, macabre pieces. The black metal tracks don't do a whole lot for me, but it's the production value which can't help but remind me of BEHERIT. The vocal style simply enhances the likeness being whispered more or less, along with the simplistic drums and the guitar sound. Recorded in '93.(T)

DEMONIAC- Prepare For War CD(Osmose)- My guess is that this is Stephen King's band, from the band name to the artwork on the cover. Pretty cool intro that sounds like a western tv set under attack. Terrible cheat beat drums and the most basic elements of black metal combined make up this mediocre release. 13 songs in all.(T)

DEMONIC- Lead Us Into Darkness MCD(Necropolis)- Runhild stated, "yet another prodigy from the North" in her original review of this demo in Descent 2. I'm not so sure about the "prodigy" statement but this band is interesting in it's own right. Yes, this is the 'Nar Morket Faller' demo pressed on MCD with the grand Norwegian sound, furious and cold. One of the favorites last issue, it's going to be interesting to see what this band does in the future. Surprising that DEMONIC has not garnered more attention than they have.(S)

DESACCORD MAJEUR- Le Point Immobile Vibrant Cassette- A complete surprise here! This tape comes with a pocket of cards which make me think of the Dada, Fluxus, and Situationist movements. I presume the music would be described as such although I'm somewhat at a loss of definition. 8 songs of "beautiful, surrealistic musique concrete". This kind of reminds me of MEMORANDUM with French, mostly, samples.(T)

DESASTER/UNGOD- 7"(Merciless)- Well, the DESASTER side of this split is ok. Some decent guitar riffs and such , but a fairly poor drummer brings this one down. What's really a shame is that UNGOD is on the other side of this and that is really a hindrance. A completely shitty, fuzzy recording by a band I don't care about anyway. A copy of this in America will cost you $14! Yeah right.(T)

DESTROYER 666- Violence Is The Prince Of This World(Modern Invasion)- A bit of a change from this band's demo... yet still holding those occasional thrash parts within, which are actually the highlights. Beyond that we have some well-played speedy black/ death/ thrash... heavier and more gruff than the majority of shit out there, giving it a bit of a unique placement in my mind. Not the all out blistering chaos of their label mates but something a bit more tolerable I think.(S)

****DIABOLICAL MASQUERADE- Ravendusk In My Heart(Adipocere)- The difficult and prevalent Mr. Blackheim, perhaps most well known for his enchanting KATATONIA, hereby presents us with a more personalized form of his compositions. For some reason I had the impression this would provide us with more gothic rock sounds but instead we are treated to very well played black metal, bringing more than a few memories of KATATONIA's MCD to mind. Most impressive here is the sheer quantity of distinct melodic riffs which interrupt the(a bit too standard) faster parts. This only goes to prove the creativity and skill behind this musician. Perhaps if things could be whittled down a bit, exclusive to these melodies, a masterpiece could be created(along with the expansion of the too dry drum sounds). Despite the negative critique, this album stands heads above 90% of the others in this genre today... let's hope it doesn't go unnoticed.(S)*

DIABOLOS RISING- Blood Vampirism And Sadism CD(Kron-H)- Daoloth and Mikakim return with their second full length venture into "Industrial Vampiric Art". While I found this much more tolerable than their debut, I still would have to say that the most interesting part of this project is the concept. Hopefully the future shall bring more material in the vein of the tracks 'Mantle Of Suffering' and 'Ashes To Ashes, Flesh To Dust' which formats(especially the prior) I find are much more applicable to the themes. Respectable.(S)

DIABOLICAL NETHERWORLD VOL III- Various Artists Cass,(Bill Connoly)- A pretty good tape compilation to help people familiarize themselves with 13 bands and 1 POSSESSED live track which sounds like goat dung. PRIMORDIAL, OFC, SABBAT, AGATUS, ULVER, and others.(T)

****DIE VERBANNTEN KINDER EVA'S- CD(Witchhunt)- WOW! This is excellent. It's got that German folk festival feel to it mixed with a slight tribal edge. It sort of reminds one of PAZUZU from Austria at times, without the black vocals. mixed with THIS MORTAL COIL and maybe DCD. Nice synths, and are those flutes used at times? I can't help but think of something along the lines of European festival music and a circus midway.(T)*

DIMMU BORGIR- For All Tid CD(No Colours)- I wasn't too impressed with what I heard from this band before, but this CD has shown a huge improvement. They've seemed to gain a bit of character all their own, which is an accomplishment considering the Norwegian BM scene at present. Also this disc is a bit bizarre...where a song will completely fail, the next will be ultimately brilliant...this is atmospheric black metal in the epic Norwegian way... very good. One of the more promising newer bands.(S)

DISPATCHED- Awaiting The End 7"(Exhumed)- 4 song piece of wax here of death with a bit of a black attempt/appeal thrown in. The imagery on this won't help matters at all.(T)

****DØDHEIMSGARD- Kronet Til Konge CD(Malicious)- ...Oooh. Yet another of the excellent of the project bands from Norway. This time with Fenriz(who has since left), Vicotnik and Aldrahn(from VED BUENS ENDE and ZYKLON B/DIMMU BORGIR, respectively). This project succeeds in evoking truly dark and heavy riffs reminiscent to me of some old VENOM as times(listen to the first riff of the second track)... straight from the grave. I found it a bit odd that occasionally riffs pop up which actually seemed a bit off and "light". Their second album is recorded now(with the addition of Alver from EMPEROR) so look for that. Fucking black metal.(S)*

DROWNED- Conquering The Azure demo '95- Apparently this is one of Germany's larger underground demo bands, although it's my first listen to this cassette and I'd say this is quite refreshing to the majority of shitte passing through box 95931. Rather than locking themselves into a specific genre of "metal" they tend to drift through various extremities of it. Lunan's vocals tend to lift the melodic, yet dark, music up out of the swamp and onto it's own plateau...actually I'm surprised DROWNED haven't gained more attention than they have, as I think this tape proves they're quite promising. Dark gothic metal.(S)

****EBONSIGHT- The Ocean Ebon Demo- Turkey is where this trio hails from and an all female act to boot. I'm really surprised more black bands haven't picked up on the female vocal thing as, at least on this release, they have a much more impressive, threatening, ominous sound. As for the music this is slower paced to mid-paced, fairly simple and not so black but like stated earlier, I'm won over by the vocals.(T)*

EISENWINTER- Wintersturme Demo '95- Wow, the music on this cassette is quite excellent. Keyboard heavy droning, space metal sounds... would have been quite supreme if the vocals didn't ruin the spirit. As Sir Grief growls into his $20 microphone all interest is blemished. Perhaps a soprano opera singer could add as unknown dimension to this attempt... try it next time.(S)

ELBERETH- ...And Other Reasons CD(Witchhunt)- This band is from Spain and classify themselves "romantic gothic metal". I'd say that's a pretty accurate tag. Quite a shock to hear bagpipes on the first song but it won Stephen over. Female vocals sung- not screamed of grunted- with soft male vocals at times. The music is slow goth/ doom at times and it's the guitar and vocals which portray the romantic side of the description. Impressive.(T)

ELIXIR- 7"(Suggestion)- Yowza Pat! Heavy techno-inspired dance freak out music. I'm not sure if this here is the total packaging or not, but if so it's like they scrapped up incomplete items and assembled this. Drug induced, no....?!(T)

ELYSIAN FIELDS- Adelain CD(Unisound)- By far the best thing on this label and whilst I was disappointed with their demo this attracts my attention. The name OPHTHALAMIA keeps coming to mind but without the ever present guitar sound,(also KATATONIA references here and there) but this also encompasses the sorrowful vocals, heavy synth usage, and at times, slightly awkward sounding rapid fire drums. The lyrics embrace the pagan with a black tint. More of a Swedish sound prevails here.(T)

EMPYRIUM- Der Wie En Blitz Vom Himmel Fiel...Demo- 2 songs, intro and outro. Slight epic sound with very piercing keyboards. How can the band expect someone to pay $8 for this is beyond all comprehension. It's a fucking demo!(T)

ENKIL- Demo 1- 5 songs with a fairly poor recording quality. DARKTHRONE influenced tracks but, I think, with a vampiric fascination. (T)

ENURESIS- Demo '95- Come on Bjarke... you can do better than this. Typical generic crunchy death metal in a humorous way... with a couple of effects thrown in. Quite terrible... especially compared to their first tape.(S)

EPATIKA- In Your Face Demo-Please don't waste time and money sending us shit like this.(S+T)

ETERNITY- Deserts Demo '94- After a nice acoustic, Spanish influenced folk guitar piece this breaks into some interesting melodic based death metal with a lighter touch and some faster pseudo-black metal riffs and similar vocals. There are some interesting riffs and rhythms going on here... although I'd have to say the vocals sometimes spoil the nice melodies that occasionally surface. Terrible presentation with the tape cover, but I suppose that covers can be deceiving.(S)

ETHEREAL- Om Santhi CD- This is just plain embarrassing. Terrible art, horrendous fucking packaging, pitiful recording, ripped off SLAYER riffs(good part), shitty vocals and just enough odd little additions to most songs to make this all the more laughable.(T)

EXPLORATION ONE- V/A CD(Praveer Baijal)- A host of good and familiar acts on here in a horribly dull package complete with UPC code and on a fairly(?) major label. Odd. This CD is subtitled Body And Blood Exploration but only hints at a theme are brought forth by a few of the tracks. The styles here vary considerably from harsh , power electronic type pieces(CON-DOM, INTRINSIC ACTION, GENOCIDE ORGAN) to the clinically disturbed sounds of SIGILLUM S to the more atmospheric works of DEUTSCH NEPAL. Also includes BRIGHTER DEATH NOW, MSBR, ANENZEPHALIA and others.(T)

EXHUMED- Horrific Expulsion Of Gore Demo- Carcass clones but the music isn't nearly as good. I guess there medical terminology isn't up to par though-'Carneous, Corneal, Carbonization'.(T)

****FATAL IMPACT- Unlimited Visions Cass(Slaughter)- I'd expected to be blown away by this as I'd been told they were satanic harsh industrial. While not quite what I was expecting I still like this very much. The songs remind me a bit of old NON in their long, repetitive quality and maybe a little THROBBING GRISTLE, TEST DEPT., and CRASH WORSHIP thrown in for good measure give one a decent representation of this, at least for some of the tracks. One track on the A side has great Wolfman Jack styled vocals and side 2 is even better and gets more atmospheric in nature. Excellent groaning/ moaning on 'Obsession(II)'. Wonderful.(T)*

FIENDISH NYMPH- Not as bad as the name implies. This relies heavily on the goth like keyboard and the music has that slow to mid paced metal/goth feel, with a Greek black vocal effect. 5 songs.(T)

FIRE&ICE-Midwinter Fires CD(Asafoetida). I was a bit frightened with the way this CD started out, the kind of hokey, dancy rhythm which sounds like a Casio keyboard but don't let that stop you as it didn't stop me. This is, overall, a very good CD and I find I like it quite a bit more than their first release. If you're not aware ,F&I is essentially Ian Read, editor of Chaos International magazine, head of the Illuminates Of Thanateros, and rune aficionado. Musically, much of this sounds very close to SOL INVICTUS, and lyrically it is soaked in magick, pagan tradition and lore. 12 songs here and I believe F&I has at least 3 other Cd's available.(T)

****FLEURETY- Min Tid Skal Komme CD(Aesthetic Death/Misanthropy)- One of the most positive aspects regarding black metal(in my opinion) is the unique feeling one receives while listening to this music... while it might seem to be becoming rarer and rarer to experience this these days(due to the saturation of the scene) one is usually surprised. In this case FLEURETY create something which I did not expect. Gone are the ultra piercing bat-like vocals in exchange for a crying vocal style, while not tortured, still holds it's form of agony, sort of a bitterness, The bands composition style has blossomed quite well, the riffing, and structures being akin to a trip through one of Grimm's dark Germanic tales... alone through the wooded path in the midst of spring. The music overall has developed into a much more free-flowing form... a heavy rock "influence" and lovely female vocals accenting a few of the tracks have turned FLEURETY into a very theatrical-feeling act; as if the album is one long play... or ballet, as it is. (S)*

FORGOTTEN WOODS- Sjel Av Natten Cass EP(Pagan)- One of Norway's third generation "black metal" bands. FW surprise me on this tape. Great folk sounding metal music... by folk sounding I mean this time by the progression and song structures rather than the inclusion of more traditional instruments. Unfortunately I feel that this suffers a bit in the production, but I can say that with a proper studio budget FW could create a very powerful product. Vocals are in a harsh vein, yet not over the top into the realms of audial aggravation. Great use of old sounding metal riffs as well. All in all a surprisingly pleasing cassette.(S)

FROZEN SOULS- The Second Gate of Fsab 7"(Wolfenstein)- "FS play very exclusively hedonistic enochian tabula rasa supreme metal." Not sure if this is a bad joke or not. This suffers from terrible production and it's not particularly my cup of tea regardless. Low growly death vocals, death guitar and just a hint of thrash at times, the most redeeming factor.(T)

FUNERAL RITES- Demo 1- You have to love those anti-christian Japanese black metal bands(I recently acquired a SABBAT video in which the guitarist has a star of David painted on his cabinet). F.R. play a somewhat interesting, mid-paced, keyboard heavy, thrashy black metal maybe akin to some MYSTIFIER material. This tape is actually quite catchy, although not the most innovative release I'd be interested to hear what the future holds for these 'True Satanists'(as their bio exclaims).(S)

FUNEREAL MOON- In The Shadows Demo- I can't believe someone would try to sell this. Low, very basic keyboard skills with pig like pseudo-scary voice. Another case of black metal publicity working against itself.(T)

****GEHENNA- Second Spell Seen Through The Veils Of Darkness (Cacophonous)- GEHENNA return with their second, long awaited release setting themselves among the hierarchy of dark artists in Norway. Although I was disappointed with this when hearing an advance during the spring of '95 I was floored the second time around. Completely ethereal and keyboard heavy, atmospheric black metal is what GEHENNA do best. Their sound is akin to sailing through a tunnel of hallucination, ever downward... GEHENNA could be the pretenders to the throne of the new generation of black metal. Surely an influence to the more manipulatory masses. (S)*

****666***GEHENNAH- Hardrocker(Primitive Art Productions)- I'm psyched that this showed up in my mail today as there demo knocked my fucking socks off. Imagine a primitive, early era VENOM wannabe piss take band with a bit of SODOM and MOTORHEAD thrown in for a nice potent mix. Most of the songs are more straight forward and all are based on one main theme: metal and proud! The cover photo pretty much sums it up, but the pictures inside are pretty fucking hilarious as well.(T)... (very entertaining and well worth the price for us with humor. Recommended-eö.)*

****666***GEHENNAH- Hell Beer Advance CD Cass (Primitive Art)- Yowza!!! I'm dying to here the full CD after this little teaser. This demo kicks my ass! Full on VENOM sound and wit with a bit of MOTORHEAD thrown in for good measure and you have GEHENNAH. Fully dedicated to the old school and executed perfectly The best song title of the week award-'Say Hello To Mr. Fist(In Your Face)'. I must have listened to this a dozen times in a row and I'm still not satiated. Bring it on!(T)*

GODSEND- In The Electric Mist(Holy)- Supposedly this true Norwegian ultra-diversified doom metal but I detect not a hint of doom in here anywhere. I do hear lots of Bob Seger, Neil Young and SOUNDGARDEN influences and I cant figure out the voice, maybe sad and dreamy in a heroin induced way.(T)

GOLGOTHA- Melancholy(Repulse)- A 6-piece with a SADNESS fell to their music and much better than their label mates. At times vocals reminiscent of KATATONIA creep in but still a little to much in the death-like rhythms to appeal to my taste. Some nice slow sorrowful parts but overall a bit too uneventful to deserve any outstanding words or praise.(T)

GÖTTERDAMMERUNG- Furor Teutonicus Demo- 4 songs with a old death/ black essence. The vocals are unique in a good way. I'm not sure if this is a one man band but I believe there is a drum machine. 2 songs are in English and 2 in German. A heavy bass sound which is kind of nice to hear for a change. The songs move at a slow pace and use a drop out guitar effect. Some of this reminds me of old GODFLESH without the feedback.(T)

GREY WOLVES- Incarceration Cass.(Slaughter)-Previously knowing their excellent Lp on Tesco I was looking forward to this. 8 compositions clocking in at 23 minutes per side. This is different from what I remember and I can't quite decide if I like it. Of course the Jim Jones sample is a plus even if it has been overused. Instead of harsh death industrial this has a live, muffled, rumbled, stable sound to it, almost sounding fuzzy. The sound kind of bugs me as it makes about every track sound the same, like your standing at the back of a hall listening to this. 'Restraint' is the stand out track simply because it sounds unique from the others herein. The last track on here is like that I recall from their Lp-harsh and wonderfully pleasing.(T)

RANDY GRIEF/ILLUSION OF SAFETY CD(Old Europe Cafe)- "In our little bodies, where we go to be

alone, hangs an ancient skeleton, made of hair and teeth and bone... for every thought an insect forms, then from our tongues they fly in swarms..." such is the mindset of this disc. Packaging(6 panel folder in plastic slipcase), music(R.G.'s material is bordering on sanity, audial chapters in a book of neo-psychotic landscapes... highlight here is 'Slimmer', a track which explains how bleak one's soul can be)(IOS are more controlled although quite as bizarre... their one track here is much more atmospheric, swaying from one mindset to the next), and theme are all quite interesting with photos of decaying embryonic birds completing the visual portion of this journey. You may have trouble finding this limited(of 1000) piece but it's worth searching for.(Hint: Red Stream).(S)

GRIMOIRE- In The Darkwoods Sovereignty Demo- Israeli black metal that's mid-paced for the most part and is moderately competent as long as they keep one tempo. Basic keyboard usage and good drums. 4 songs, intro and outro.(T)

HERMH-Self-Titled Demo(Witching Hour)- 4 song tape with BATHORY like vocals and members who can't play their instruments too well. The second song has an excellent intro and maybe they should concentrate on pursuing an experimental sound rather than a blackish path.(T)

HOLLAND/SKIN/TUNNEL- CD(JM)- No idea if this is the proper name of this? 3 songs and 75 minutes worth of very repetitive music. In fact essentially the same sound(with slight variations) comprising each song. The first 2 songs are excellent, reminding me of C93's "Fire Of The Mind" CD but it's the third track which threw everything off course for me. It's got that kind of GODFLESH guitar to it but the high hat is so disturbing. Fabulous up to that point. Nice to see the Bataille quote.(T)

HOPE ORGAN-Young Girl/Harmony 7"(Ingreat)I have a feeling that most readers would cringe in fear if they heard this one, yet, I enjoy it immensely, but then again I do have an extreme fascination for all related to Manson. These 2 songs were originally written and performed by two "family" members who split the scene. This record is HO's version of these two very "hippy-like" tunes complete with a great sample from "Manson".(T)

ILHEUS- Inlocohorroris Et Vastae Solitudinis Demo '95- Very interesting project combining dark sounds and textures ala BRIGHTER DEATH NOW, LUSTMØRD, MB... although perhaps not so much in a harsh form. At times it sounds as if one is trapped in a metal crypt with the Allies overhead bombing your town. Quite visual and quite nice. Would be a great live performance. A world in contrast. The fumes of death are filling the air...(S)

IMMANIS- Perditoris Tenebricus Demo- I have to give this band credit for two things: 1) a Polish BM band who actually sing in Polish, 2)they capture the sound of 'The Return' almost to a t. Otherwise we have another BM act from Poland, although commendable for creating something a bit more original, nothing outstanding.(S)

****IN MEMORY OF CELTIC FROST- V/A CD(Dwell)- Well, I have been waiting for this one for a long time considering that the band that this is dedicated to is one of the greatest things to happen to metal music. Anyway, this features interpretations of some of Frost's best tracks performed by a surprisingly diverse field of metal bands proving that their influence transcends these fucking artificial genres we've created for the scene. Needless to say, each band adds their respective unique influences to the songs(MAYHEM is most guilty here), and actually most tracks are quite excellent,... although GRAVE takes top honors for their brilliant rendition of "Mesmerized". 13 and EMPEROR treat us to some HELLHAMMER tracks and Mr. Warrior makes an appearance with his new band. Listen for yourself... great... although I was a bit surprised to see WINTER's absence here.(S)*

IN FLAMES- Subterranean MCD(Wrong Again)- After hearing many positive aspects of this band via Mortician mag I was pleased to get my hands on this disc. Proficient death metal in a highly classically influenced vein is what this act best performs... ala many Swedish bands these days. This gets a bit dry at times and sometimes a bit over technical in the guitar riffing as well, but overall definitely well executed for the style. Maybe I just don't get it?(S)

****IN THE WOODS- HEart Of The Ages CD(Misanthropy)- Also a long awaited disc for myself(and also available as a double lp), H.O.T.A. is quite a refreshing album. Beyond what they accomplished on 'Isle Of Man', they have dropped most barriers and advanced into a much more progressive realm. Excellent drum sound is the first thing I noticed on this album... capturing a real war sound, in fact the production on this is excellent across the board... vocals vary from occasional tortured cries to a much more interesting (70's prog rock influenced?) real singing... in fact, I'd say that these pagans are allowing elements of bands like PINK FLOYD or DEEP PURPLE to seep through at times. A very great CD, I'd say... I'm keeping a close eye on this band because it can only get better from here...(S)*

****INFERNÖ- Massacre In Hell Demo '95- This is another one of those Norwegian project bands although I have to say this is most interesting. Pure invocation of the old German thrash lords SODOM, KREATOR, and DESTRUCTION...well played, even if shittily recorded, and it even keeps some of the humor as well. For example(in the line up) Hazardous Pussy Desecrator handles bulldog bass and guts, "no wimps tolerated, no virgins left alive, fuck you all"...etc. HAHA! Really a good tape if you enjoy that old style(as I do)...I hope this isn't just a one-off, as I'd like to hear more.(S)*

INTERAKTION- Various Artists Cass.(Nuit El Brouillard)- A nice change of pace as we sit here and review a zillion metal releases. A limited tape compilation of five French projects. Almost an hour in length and 2 songs from each band, all of which are original tracks. Only one band on here that I'd heard before, DESACCORD MAJEUR, and they do not disappoint. The other bands include: INTERNAL FUSION, GEINS'T NAIT, FATAL IMPACT, AND LES N.L.C. Wonderfully hypnotic pieces, some droning whilst others drive. Brilliant in every way.(T)

****ISENGARD-Hestmørke CD(Moonfog)- ...aaaah...yes, the second piece of Fenriz's ISENGARD is out. This time around there seems to be a much heavier emphasis on the Norse element than the first album(even though this one is the result of recordings over the span of nine months rather than five years)...an element which could make the average listener double over in laughter, but the advanced listener will find thoroughly interesting, and ultimately infectious. Once again, Fenriz's unique handling of the instruments surprises me. He is truly a gifted musician in this genre...a few of the tracks fall back onto the black metal edge of Fenriz's soul...chilling once again...enough said!(S)*

IUDICIUM- May Will Be September Demo 2 '95. Eastern Europe(this case being Bulgaria) seems to create some of the more undefinable metal bands. In this case we have a form of melodic death metal with organ and acoustic accompaniment... vocal style complements well when the low growls are avoided. This band stands apart from other, so called, melodic bands in that the sounds they create are more atmospheric and dreamy in a more unique way(they express a very unused, in metal, cultural sound). Unfortunately, I have no information on this, but if someone reading this does please let me know.(S)

THE JAPANESE/AMERICAN NOISE TREATY-2CD(Relapse)- Nice concept. Too bad that it's the subtle(or not so) items that seem to go against all the principles involved. Nice warning. Wouldn't want someone to damage their precious, expensive sound system. This does cover the Japanese noise scene pretty well but they must've had to scrape for America. MSBR, AUBE, MASONNA, THIRD ORGAN, MACRONYMPHA, TAINT, HATERS, and numerous others.(T)

JEKURA-DEEP THE ETERNAL FOREST-CD(Apocalyptic Visions) To all of those who praise Cthulu for their exquisite packaging, here is a rival. A 12 band compilation and benefit for rain forest protection. A surprisingly excellent CD with the majority of the bands being unfamiliar to me. ORDO EQUITUM SOLIS, SIX COMM, WHITE ONYX ELEPHANTS, REQUIEM IN WHITE, amongst others. Really only two disappointing bands on this, but far outweighed by the rest. Much of the music would fall into the DEAD CAN DANCE-influenced, goth genre without all the pathetically dull trappings.(T)

JUDAS ISCARIOT- The Cold Earth Wept Below...Demo- After hearing much praise from a certain individual regarding this cassette I suppose I had unfair high hopes. What we have here is an American band playing very much in a DARKTHRONE 'Transilvanian' vein. The occasional slow breaks provide a fresh thought(for myself anyway), otherwise grim bleak black metal prevails. You decide.(S)

KAPOTTE MUZIEK-Verder CD(Harsh Department) & The Malevolent Ear(Red Stream)- For anyone unaware of KM it should be explained that all of Mr. De Waard's compositions are re-workings of songs, or parts of songs, most often those sent to him by other bands/ projects. "A piece of music is never finished once it is made public ," The 'Verder' CD contains four tracks which are co-operations with TELEPHERIQUE, AGENCEMENT, THE HATERS, and MERZBOW. I'd say I prefer this CD of the two simply because the tracks have a unifying quality to them. 'The Malevolent Ear' CD has a wider range of compositions including three short tracks which turn me off: what sounds like something is being rubbed over the microphone or someone just kind of softly mumbling into the mic. Otherwise the rest of the CD, 5 long songs, are worth your time.(T)

KAROVA- A Kiss In The Charnel Fields CD(Napalm)- The gods of "Northgoatifified Cyberbaroque have built a house of flesh"...or so they say themselves... sort of unique in the same way MASTER'S HAMMER seems to hold a realm of their own... maybe operatic death metal might be an accurate description? This is pretty hard to describe actually, which is good. Check for yourself. Definitely the most unique of Napalm's bands...nothing more I can say.(S)

KATATONIA- For Funerals To Come MCD(Avantgarde)- The Swedish gravediggers return to give us a sampling of their promising future. I feel KATATONIA are one of the most noteworthy Swedish metal bands, as each release is filled with the sort of melodrama I adore. The drawn out guitar passages really give me a thought of traveling the road to the beyond... although on this disc there are definitely more old-style influences mixed within(perhaps the reason for BEWITCHED?). Blackheim has definitely carved himself a niche of his own with his melancholic guitar style. The main drawback I hear here are the ever so annoying typewriter guitars. Watch for this band if you haven't seen them already.(S)

KAWIR- The Adored Cry Of Olympus 7"(darkside)- I enjoy this band quite a bit, and I think that this 7" is excellent(especially for a metal 7"). Atmospheric slower metal in the KATATONIA vein, except this one has the trademark Storm production. Side B holds the most excellent track by this band 'Eumenides'... a track bringing to mind ancient lands and mystic realms. Worth the cash... definitely.(S)

LAST SATANIC DANCE- Cass '95- This is a very interesting concept as a result of samples, sequencing, lsd, and the usual aspects of creativity that go with the above. Generally, all electronic in nature...I'll leave this review as obscure as the tape... listen yourself.(S)

LEGION-Demo (Dead Christ Commune)- Rooster and little puppy metal macho-man savage. Uh, they should live in Indiana with BLATHERSKITE. It's really nice of Mr O'Malley to let me hear such art.(The Baron)

LONEWOLF-Holy Evil 7"- Damn! Talk about old school. This brings to mind numerous legendary acts: IRON ANGEL, RUNNING WILD, etc. The clincher on this is the vocals which most of the newer bands can't get a grasp of. This starts with a decent enough intro then moves into the title track, and at first there is a little hesitantly due to the odd production but once the singing kicks in you know this is a keeper. Another plus is the use of imagery which I had not seen a zillion times before, never actually! Looking foreword to other releases, indeed.(T)

LUCIFERION- Demonication:The Manifest CD(Osmose)- This 10 song release follows in the vein of DEICIDE heavily with not quite the execution. Once again your mandatory synth intro, horrendous fucking logo and CD jacket and a not so close to decent cover of SODOM's 'Blasphemer'. Luckily most of you won't see the hilarious(unintentionally) promo sheet talking about comparisons to classic bands and the "kicks the asses of fake death losers".(T)

LUSTER- Not Named Demo- This is kind of good, surprisingly, just by judging from the packaging. The third song on here is incredibly hypnotic and is producing this excellent tingling sensation throughout my body. Soft female vocals and a variety of sound sources including keyboards, walls, stones, transmissions, whistle, and your more traditional instruments. Some songs have a gothic feel and a nice drum sound with good trancy beats. A little like Lydia Lunch's '13-13' at times. I'm curious for more. It's a keeper!(T)

MAERORTRI- Myein CD(N D)- 3 songs clocking in at 75 minutes. Wonderful minimalist triangular packaging. Some of the best long drawn out trance inducing soundscapes to cross my ears. This transposes drug-like trances without the drugs. Any number of sensations are experienced whilst encapsulated by these works. I would guess this is similar to one of the most euphoric hallucinations one could experience.(T)

MALEDICTION-Chronicles Of Dissension MCD(GWB)- Wait. Stop. I've heard this before. Another death band that sounds like 100's of others. Terrible production. Every town has a metal band that sounds just like this. They don't all need to be releasing CD's.(S)

MALDOROR- The Sumptuous Wine Of Her Bleeding Majesty Demo- It's increasingly popular to create this kind of music from the ashes of modern black metal... somewhat atmospheric/ medieval keyboard in a primitive form, with the occasional intolerable(in this form) gargled vocals... however I must say that this act proves to separate themselves from the glut by approaching this in a much more classical sense. Traditional and somber piano is the main instrument here, occasionally highlighted by samples, a bit of guitar and the previously mentioned annoying vocals. Quite nice to hear Chopin's funeral march in here as well... Certainly MALDOROR could have sown a seed of creativity with this tape... we shall see.(S)

MALFORMED EARTHBORN- Defiance Of The Ugly By The Merely Repulsive CD(Release)- Yet another Danny Lilker project and I find myself liking this one most of all. First off the Hans Bellmer artwork is a damn good way to catch my attention and the man was brilliant. 12 songs here with close to an hour of music mingling a variety compositions herewith all laced with a dark, sinister subterranean nature. At times reminiscent of GODFLESH or probably something harsher in that realm that I'm unaware of. I could claim to see the more disturbing elements of COIL encompassing these works also. I wasn't aware the weed could help produce such fine, harsh, damp, perverse colloges.(T)

MALKUTH- Glory And Victory Demo '95- Uncle Underground sent this to me with recommendation, although I can't really see why. After the mandatory synth intro the tape proceeds to give us seven songs of basic, generic black metal(although not in the usual Brazilian pissed way), mid-paced, with simplistic riffs, keyboards, and a tropical bird as vocalist...yawn...(S)

****CHARLES MANSON- Commemoration CD(White Devil Records)- Here is an incredible testimony of CM captured for all to hear. Recorded between '82-'85, this is Charlie telling it like it is, as only he can do, and as he does so well. If you've still not heard this man laying it down then this is a very good place to start. Excellent sound quality and a unique set of songs which capture a whole new essence: full, rhythmic, forceful and angry. This is where it's at! A celebration of his sixtieth birthday and don't let that fool you because this packs more wallop than just about every other record listed in these here pages.(T)*

CHARLES MANSON- The Way Of The Wolf CD(Pale Horse Incorporated)- Yet another Manson CD for the greedy public to be mesmerized by. The first half of this sounds as if it could have been recorded in a studio- clear and crisp, just as is Charlie's style. It's all here; the rapping, free flowing, stream of consciousness delivery, cutting loose with his motions, his mind and his own special hypnotic blend of music. The second half of this CD sounds more like the prison recording from the '80's that it is. Curious to hear "Indian War Song" here as others sing with Charlie, a rarity indeed. It's a shame that many of the songs have abrupt endings but such is the nature of the prison environment. A worthwhile release with over an hour of music.(T)

MAYHEM-The Dawn of the Black Hearts Lp- Well, I suppose the only reason anyone would buy this is for the cover photo of Dead's suicide in full color. It's good enough to go in any one of my pathology books, without a doubt. The music on the other hand would be for only diehard fans as it's fairly terrible quality and it's essentially the same track listing as the Leipzig Lp without Pagan Fears and the two studio tracks. Euronymous's words on the back cover are completely ridiculous, especially since Dead is dressed just as those he so despised. Nice rainbow bed sheets also.(T)

MERCENARY- The Meek Gate Keeper MCD- Hmmm... this one's a bit hard to classify(a positive thing). Perhaps... melodic, slightly upbeat death metal could be appropriate? This seems to be a band which Holy Records and their supporters would enjoy. Not a bit "dark" (as many items here), but perhaps "dreamy" might be a more appropriate description. Heavy piano and keyboards prevail here as well... and it keeps progressing enough to keep my interest. Not bad at all.(S)

MINDROT- Forlorn MCD(Relapse)- ...this ex-grind band return with something with a bit more substance. Tyler says, "the musical equivalent of molasses". I say they have gone a direct opposite route from older material into a sludge/ doom realm... with occasional keyboards, etc. Excellent cover artwork... I'd say that this band belongs in the GRIEF category at times, but perhaps not as crusty...(S)

MISANTHROPY-1666...Theatre Bizarre(Holy)-A real schizophrenic feel to this one but I'm not so sure it works so well in this instance. From sappy music to serenade to, to attempts at sounding haunting, to fast parts with a terrible sound. Actually the production on this may be the most disturbing quality of al. Lots of vocals with Exorcist-like vocal effects upon them over hollow drums and high dreamy guitars. Theatre bizarre is correct but not a positive in this case.(T)

MNEMONIC- Shades From A Missing Epoch Demo- This Swedish group caught my attention first of all from their great logo, but who cares about the image anyway. MNEMONIC are playing a form of melodic death metal different from the standard fare in Sweden these days(i.e. DISSECTION clones). Although I'd have to say the production and vocals leave a bit to be desired(occasionally the drums as well), the guitar work keeps my interest(well, not always but there are some occasional great riffs). Not the most extremely innovative work to emerge but it could be worth checking out if you have the time.(S)

****MONUMENTUM- In Absentia Christi LP/CD(Misanthropy)- One of my absolute favorites at present commanding numerous daily listenings. 10 songs here with a heavy gothic feel and at times reminiscent of 'Into The Pandemonium' era FROST mixed with bits of DEAD CAN DANCE and CHRISTIAN DEATH. Heavy layered multi-dimensional soundscapes producing vivid dreamy visions whilst maintaining utterly depressive and devastating tones. With every listen new dimensions are eclipsed revealing discoveries unheard upon previous travels. Absolutely spellbinding and hopefully it will open world's to those locked into a black metal speed trap.(T)*

****MOONSPELL- Wolfheart CD(Century Media)- At first this was quite a disappointment... after about six months however I came to appreciate the quality of this album. MOONSPELL effectively combine occult topics with quality metal music with a capital M. Pretty atmospheric... maybe a comparison might be an extreme DANZIG minus the southern rock. Great album and definitely a large progression for this superb band. Recommended. (S)*

****MORBID ANGEL-Domination Lp(GIANT)-As much as I wanted to slag this I really can't find too much negative to say about it. Excellent production, which works, lightening fast, tight, varied and still full of seething contempt and hate. 11 tracks in all with 3 keyboard pieces, only one of which I feel to be fairly weak, 'Dreaming'. One plus(not a plus too many, I'm sure) is that the number of guitar leads has diminished. The lyrics seem to be, while maintaining their satanic sentiments, much more overtly elitist/political/and racial, depending on how you wish to interpret them.(T)*

MORTIFIER- Over The Unlight Demo '95- An inferior Italian answer to the current rage of "death metal" bands trying to pass the popular "black metal" sound off but resulting in a tired and boring performance. This type of stuff really burns me out.(S)

MORTEM- Vomit Of The Earth demo- Horror movies and satanic metal elements but the music is inspired by rapid beat drums, death puke vocals and death guitars.(T)

****MORTIIS-Andean Sam Gjorde Oppror CD(CMI)-I honestly don't think I can praise this too much. Mortiis's skill with his keyboards is improving greatly with each release. This is a most incredible voyage into his fantastic world. Incredible packaging(I can't wait to see the Lp!). Two journeys here totaling 41 minutes. The highlight of each track is the incredible use of vocals-absolutely brilliant!! To anyone who has not yet heard MORTIIS, do so today, for you will not regret it.(T)*

MOURNFUL CONGREGATION- Weeping demo '95- Ultra slow, downtuned doom from Australia... this is in the vein of a 45RPM record played at 33 speed. Not too bad actually, although I don't find that it holds much character of it's own. Looks a bit promising.(S)

HERB MULLIN- Bolts Cass.(Slaughter)- If you decide to hunt this tape down you'll be privileged enough to own a small handful of gravel, although I don't understand the significance of this?? For anyone unawares, H.M. was a cat who was arrested in Santa Cruz, CA, at the same time as Frazier and Kemper, for mass murder, which he committed to prevent natural disasters(the gravel?). That sums up this tape- obscure and nonsensical. I was expecting something like TAINT or DEATH SQUAD but instead of harsh, this is more of the obnoxious style of fucked up sounds assembled together, but some of the tracks on side 2 are in the vein I was hoping for. A headache inducer.(T)

MURDER CORPORATION- Disturbance 2 Cass. Box(Slaughter)-1 song per side of each tape and this is generally power electronics. Once again I'm curious to know what the tar-like substance in the box is and what it's significance is. This is MB influenced harsh noise for a pleasant sunny afternoon family get-together. It seems as though MC gets bored easily as there are numerous changes in each song never really allowing one to fully appreciate each specific part. Also instead of one segment working it's way into the next each ends and then another begins. A wide array of sounds on here. Schizophrenic?(T)

MURDER RAPE- Celebration Of Supreme Evil CD(?)- Despite their name, this Brazilian band is quite superb. For one; they have the goat fetish...the musicianship is quite superb giving them an extremely unique sound... not quite pure black(ala Norse) or death metal but. rather, an original dark metal sound. Guitar riffing and drumming are innovative, and vocals stand out enough to keep them interesting. Check this album out if you can. In the league of MASTER'S HAMMER.(S)

MYOCARDITIS- Manifestations Demo '94- Another American black metal solo act in the usual vein... that is poorly recorded, not original, a real waste. The cover alone (Atari graphics with an ink set print out) describes the quality...shit.(S)

N.M.E-Unholy Death CD(Moribund)- Finally re-released after nearly two years of anticipation...this album originally saw the light of day in '86 on Dutch East India Records but vanished into the realm of obscurity. This is, nevertheless, an influential album on the first black metal scene(at least Euronymous adored it). Musically this could be described as a cross of the best(?) of VENOM and some blatant old style punk influences. I'd dare say this is better than what VENOM ever attempted(but I've never been a huge fan anyway). This comes with an all new layout and the first 777 copies come with the rare 'Machine Of War' demo as bonus tracks...Head Not Found should be re-releasing this on vinyl format soon as well.(S)

NAGLFAR- Vittra(Wrong Again)- A death/black mix here and nothing to outstanding but I could see this band becoming fairly popular especially with a bit less of the soul searching guitars and a concentration on more unique rhythms. A more stimulating drummer could do wonders. I'll be curious to see which direction they head.(T)

NAOS- The Final Harvest(Itsemuhra Arts)- Social Darwinist/La Vey-ian satanic lyrics set to upbeat dance music or Halloween horror movie soundtrack keyboards with a dance groove to it. No comprende.(T)

NARCOLEPSY- Amniotic Band Syndrome Demo- Nice mutilated baby face cover. CARCASS titled songs. I was hoping this whole thing would be similar to the intro but no luck. Macho man chug metal with a very hoarse man singing into a cardboard box.(T)

NAZXUL- Totem CD(Vampire Records)- Yet another bizarre and chaotic band from down under. Having never heard this I really didn't know what to expect but was somewhat surprised to find a strange and mesmiric release. Fast, intense black/ death metal with occasional(unfortunate) vocal effects. The kids should love it.(S)

****NECROMANTIA- Scarlet Evil, Witching Black CD(Osmose)- One of my favorite underground bands returns with their second long awaited full length. Once again the bass and keyboards prevail as the main instruments, with compositions in a more sinister and original vein. A band whom keeps progressing in an original and supreme manner. This is Satanic music.(S)*

NERGAL- The Wizard Of Nerath CD(Unisound)- 9 songs on this one with, go figure, a prominent black Greek sound but with BURZUM/IN THE WOODS-esque screechy vocals. Once again the band opts for such pathetic packaging I can't imagine anyone would look twice at this.(T)

NIFELHEIM-Selftitled CD(Necropolis)- Man is this BLACK! Listen to these song titles:'Sodomizer', 'Witchfuck', 'Satanic Sacrifice'... Terrible packaging. With a better drummer this could be quite great. They have all the trademark elements including the "early 80's" influenced sound, but faster and more chaotic. Many will worship this.(T)

NIGHTFALL- Eons Aura MCD(Holy)- Another quality Holy act... the bio sheet describes this as sympho doom-death although I might not even call it doom... perhaps a more accurate description might be some excellent atmospheric deep metal. This isn't exactly the most depressive disc, yet it stays interesting with obscure metal riffing(first riff of 'Ardour I Was' is excellent) and unique moods... a good start, if you enjoy unique death type metal bands.(S)

NO FESTIVAL OF LIGHT- Virtue Of Selfishness Cass(Slaughter)- This one is especially curious as there's

collaboration with DEUTSCH NEPAL and many bands are recognized on the thanks list. This tape has things and sounds to me like they could be a good candidate for Cold Meat, for the most part, whilst other tracks would fit better in the BRUME, KAPOTTE MUZIEK category. Quite a variety of styles here: heavy, dancy, and monotony is a very big word here(a plus in my book). It's got a dark and sinister feel to it overall. 'Thou Shalt!" and the title track rock my world!(T)

***NICK Might Lp(Mute)- Once again Boyd unleashes a beast with a powerhouse of harsh sounds. Different from older strictly noise releases as this includes spoken words from 'Might Is Right' by Ragnar Redbeard, a favorite tome of Mr. Rice's, read upon the symphonies of strength, might and fear. His best work since 'Music, Martinis...' and far more valuable than country covers and pop songs.(T)

NORDIC METAL- A Tribute To Euronymous- V/A CD(Necropolis)- Yet another long awaited release several years in the making. Musically, this is probably one of the strongest compilations to be released in recent years featuring unreleased tracks from ABRUPTUM, EMPEROR, MORTIIS, THORNS, MYSTICUM, and the new MAYHEM, with previously released(many from rare releases) tracks from the true NORTH, DISSECTION, MARDUK, ENSLAVED, ARCTURUS, EMPEROR, and OPHTHALAMIA. An excellent introductory Cd for anyone interested in the northern scene and also for those of us whom have been there since the olden days.(S)

NORTHLAND- Smiere To Nienawisc Demo '95- From the Polish pagan black metal hordes comes another "atmospheric" black metal project of inferior quality. The individual behind this band also has another side project and has released a total of six demos. My question is why don't all these inferior side projects combine into real bands with, perhaps, potential to create a listenable product?(S)

OPHTHALAMIA- I LAY- Sounds Of Beautiful Experience CD(Holy)- These Greeks used to be called PHLEGETHON and recently changed their name to more appropriately label what they term "voluptuous doomed metal". This is some keyboard heavy, melodic death metal with that popular Storm studios sound. The vocalist is quite unique in this... going from a 80's pop style voice, to guttural grunts, to an original pig-snorting sound. This really isn't too much my style... perhaps it's a bit too upbeat and standard.(T)

OPETH- Orchid CD(Candlelight)- Well, I guess this is one of the more anticipated metal releases from Sweden in recent times and it's fallen on quite grateful ears. OPETH are from the standard mold(well, almost) of current releases from the country... the musicians play well off of each other and each song is quite structurally impressive. Skill is highly abundant with these musicians , as well,(thankfully) and I can say that there is more than a moderate folk influence woven into the ten minute plus songs. I guess my main complaint here is the extremely boring vocal style(come on guys), and perhaps there's a little too much double bass for my tastes? Well, I can certainly nitpick anything so I'll simply end this review by saying a superb debut by one of Sweden's best metal bands...(S)

OPTIMALAMA- Via Dolorosa CD(Avantgarde)- This is the bands second release on Avantgarde and a vast improvement I must say. While 'Journey...' seemed to be an average doom album, this is much more well executed. Terrific guitar harmonies frequently reminding me of some old SABBATH...actually this seems to be quite complete in structure with well played compositions consisting of several parts and sections. One thing I can't really understand about this band is their name...and the third part of this, 'Ephemeral The Eternal Walk' doesn't seem to expunge on this any further. The presentation of this CD, usually is superb...and it clocks in at 68>5 minutes, so you get your money's worth...to top it of the owner of 'Deathcrush provides a suitable ending to an interesting and well-respected album. Oh, and Optimalama duties on the six-pronged sword...(S)

ORDER OF THE VOID- In Darkness Is Found The Greater Enlightenment Demo '95- If this were mixed well it could be possibly be all right, but there is still the heavy EMPEROR and ENSLAVED influence to contend with. 'Circle Of The Unaccepted' starts off interesting with three different vocal styles possibly leading one to hope for a FATE-styled story but it relapses into EMPEROR-styled vocals for the remaining time of the tape. For some reason the drums, keyboards and guitars all sound slightly awkward together as if they are all attempting different songs? Odd impression.(T)

***ORDO EQUILIBRIO- Reaping The Fallen...The Final Harvest CD(CMI)- An end product of ARCHON ANGEL, ORDO EQUILIBRIO steps beyond the shell of the previously mentioned into a tranquil realm of ethereal sounds. Blending topics of S&M and mysticism into a transcendent, calm and beautiful mix of ethereal samples and hypnotic narratives. Kormanik's artistic skills shine on this release adding a perfect compliment to the tunes... OE are perhaps a compliment to a sinful and sinister journey among the heavens from a perspective of a mortal upon earth. Highly recommended.(S)

ORGASM- Psycho Human Demo '94- An Italian attempt at technical American deathrash, and not necessarily too poorly, except for the fact that this has all been done before. Nice full color tape cover with Giger painting on it's front).(S)

ORGANIC- Were Yeris CD(Head Not Found)- It's interesting to watch the small underground labels develop. For you see that each one starts to segment a sound of their own. Example Full Moon: fast tempos from DM, Moonfog: Nordic(duh?), Avantgarde: the ultra-emotional doom... and with HNF I think this is an impressive "doom" or emotional music with female vocals. And such is the case here. These Norwegians pull together to garner some interesting heavy death metal with plenty of slow-tempos, low-voices, and Zilla's soprano voice accenting at times. This is quite interesting, and very considering that it's from Norway... you have to commend them for avoiding the black metal cliches.(T)

ORIGINAL SIN- In Dolorium Gloria CD(Secula Delema) As previously mentioned this is yet another act of the Lunar(ELEGAION, OCTINOMOS, etc.) in the epic electri-black metal vein. High speeds, heavy [illegible], intense atmospheres, great melodies are all elements this album possesses... and which all combine to produce which stays original enough to hold my attention throughout. Enough said.(S)

ORTHODOX- A Prophecy In His Throes CD(N D)- Really pleasant packaging here. 13 songs with over [illegible] "music". The liner notes for this release are very fitting for the sounds/ music/ noise on [illegible] Laughter, far too intellectual and dare I use the phrase "artsy" in an over-absorbed fashion. I [illegible] Norwegians pull together to garner some interesting heavy death metal with plenty of slow-[illegible], low-voices, and Zilla's soprano voice accenting at times. This is quite interesting, and very [illegible] considering that it's from Norway... you have to commend them for avoiding the black metal [illegible].(T)

OSSIRIAN- In Dolorium Gloria CD(Secula Delema) As previously mentioned this is yet another act of the Lunar(ELEGAION, OCTINOMOS, etc.) in the epic electri-black metal vein. High speeds, heavy [illegible], intense atmospheres, great melodies are all elements this album possesses... and which all combine to produce which stays original enough to hold my attention throughout. Enough said.(S)

OSTROGOTH- A Prophecy In His Throes CD(N D)- Really pleasant packaging here. 13 songs with over [illegible] "music". The liner notes for this release are very fitting for the sounds/ music/ noise on [illegible] Laughter, far too intellectual and dare I use the phrase "artsy" in an over-absorbed fashion. I [illegible] Norwegians pull together to garner some interesting heavy death metal with plenty of slow-[illegible], low-voices, and Zilla's soprano voice accenting at times. This is quite interesting, and very [illegible] considering that it's from Norway... you have to commend them for avoiding the black metal [illegible].(T)

OTHERWORLD- Nightfall In Middle Earth CD(CMI)- Good, even the somewhat silly programmed drums which appear now and again. At first this reminded me of Mortiis' work, or more specifically the spoken parts within [illegible]. This is best in small doses due to the fact that all of the songs sound the same. It's best [illegible] the vocals as an instrument rather than trying to decipher lyrical content, thus I find [illegible] Norwegian much more satisfying. It seems a bit contrived to me. A quote from Manson [illegible] from de Sade. Good if a bit tedious after a few tracks.(T)

PAGANIZER- Grave Demo '95(Dead Christ Commune)- This is the other side of the LEGION demo [illegible] by Baron Von Abaddon, but as I decided the LEGION side sucked so much shit I [illegible] separately. Although this isn't so much better, at least it fits a more unique category. [illegible] might learn something about tuning their instruments before recording next [illegible] some sort of trance/folk music is attempted here with some acoustic guitars, [illegible], and other sounds thrown in at odd angles...I suppose that wraps this up.(S)

PALECIO- Palecio The PLECIO CD released by the obscure Ajna Records is a clear and firm stance [illegible]. When I first received a copy I did not know what to expect from this obscure band. [illegible] lacking only a logo and song titles. I glanced at each song title 'Leaves', Leave', [illegible] 'Laughing', 'Lab', and 'LOM' and wondered even more. Listening to this CD I was [illegible] seems to born the psyche with abstract visions. Something of an awakened [illegible] know you could take. Musically something of dark wave trance, but to my astonishment [illegible] unique in itself. Even in each track a different feeling of inner travel to [illegible]. Through the first track 'Leaves' to the last track 'LOM' you will be enticed with [illegible] recommend this release to all those looking for something different, even [illegible] of musical art. I think most will find themselves looking at everything a bit [illegible].(Tim Baron)

***PRIMORDIAL- Imrama CD(Cacophonous)- This great Irish band has certainly stood their ground with this superb album. their unique and ever-present sound has brought them to international fame. Perhaps you remember them from my last issue? Drenched in traditional Irish themes PRIMORDIAL perform a style of mystical metal far from their counterparts and comrades. What I enjoy most about this band is the use of nonstandard chords, riffing, and rhythm capturing some great dissonance. I guess this explanation really says little about the disc, therefore I urge you to listen for yourself.(S)

PROFANE GRACE- The Sorrowful Scent Of Funeral Flowers CD(Itsemirha Arts/ So It Is)- Essentially DEMONCY doing their dark, ritualistic, blackened bate works. The music on here is very competent and well executed haunting synth, ritualistic bells, eerie whisps of swirling entities, and sonorous bellows. Unfortunately it's the vocals which distract me from absorbing the music. Actually at times I quite like some of the vocal effects but they inundate each song to such a degree. Very colorful song titles as one can gather from the title of the CD.(T)

***PUISSANCE- Demo 2 '95- Another project from Fredrik Soderkong and Mr. Moller... and now signed to the excellent Cold Meat Industry label(that alone should show the excellence of this band). PUISSANCE perform a militaristic and authoritarian electronic based"music similar to some of LAIBACH's early material... with great choral type effects and rhythms. While their cassette is supposed to(according to the liner notes), "destroy what is left of your human emotions", I more appropriate phrase might be, "coalesce the herd into one". Very good... watch out for their debut on CMI in the near months as well. I know I will.(S)

QUO VADIS- Demo '95(Vomit)- Hmm... an extremely technical, melodic death metal band from Canada... music is very well performed, strong compositions and production...terrible vocals and blast parts. I believe this band could go places if they could modify the two previously mentioned aspects, unfortunately they may lose a listeners interest otherwise. Interesting(S)

RAHOWA- Cult Of The Holy War CD(Resistance)- Considering the ideology of this band, along with the type of music which is performed therein this could prove to be quite a powerful album. Self proclaimed neo-classical gothic metal, I feel this fits more accurately in a more mainstream "extreme" metal category with the likes of TYPE-O-NEGATIVE, etc., with excellent and interesting classical overtones. As I mentioned, this remains catchy enough with more memorable riffs to possibly attract some interest from the general public. More so than from black metal... perhaps a better plan for those really wishing to spread an ideology? This aside, "COTHW" proves to be a competent album musically, and even more interestingly, philosophically.(S)

RAISON D'ETRE-Conspectus Cass(Old Europe Cafe)-This is a collection of unused/scrap material dating from '91-'94. This should not deter you from seeking this out as this is a wonderfully varied tape. I'd rank it up there with their other works that I've heard. The first few songs on here convey a sci-fi influence and as you work into the tape you get quite a variety of styles, from low, minimalist pieces, to surreal scapes, to hypnotic pieces, to pieces reminding one more of the CMI works(conveying a religious influence). All manners here and a wonderful collection.(T)

RAISON D' ETRE- Within The Depths Of Silence And Phormations CD- Normally I worship this band and their work but I was let down with this release. It sounds more minimalist which is not bad in itself, but it also sounds as if they are running out of ideas and have plagiarized from their past releases. The fifth track has the wonderfully angelic yet haunting male vocals. Much of this is closer to ARCHON SATANI and similar darker CMI acts. I think this looses me as it concerns itself with trying to sound darker by utilizing more typically redundant tones, whilst their past releases always had that blissfully calm chill without forcing others repetitive sounds upon the listener.(T)

REPUBLIC- Freedom Through Ability(Storm)- A fascinating release dating from 1982. An aesthetic and demeanor well ahead of it's time, particularly for America. Very simplistic in it's musical approach but nonetheless effective in conveying it's intent and will. I find it interesting to listen to a conversation of ideals utilized on one track as it sounds like two people conversing at the dinner table.(T)

RUNES ORDER- Electronic Winter Landscape Cass(Slaughter)- 90 minutes here but my tape was blank on one side! And I have been dying to hear this band. The agony... Totally different from everything else on Slaughter that I've heard thus far as this is lighter, and a bit more spacey and electronic with a dreamy fairy tale-like quality at times. Similar in nature to some TANGERINE DREAM that I've heard. The title of the cassette is a good clue as to what's included musically.(T)

***SABBAT- For Satan And Sacrifice CD(Evil)- I can't figure out why this band has been ignored in the underground for the past 11 years, for they are one of the most underrated, and also one of my favorites. A superior band blending elements of metal across the span of the past 11 years... from N.W.O.B.H.M. to atmospheric doom to today's BM. 'F.S.A.S.' is the second in their tenth anniversary series featuring excellent tracks from across their career. SABBAT are kings among the hordes, and probably the closest to old VENOM(humor-wise), along with Swedish GEHENNAH) today. Check this band out if you enjoy superior thrash and most of all... superior metal!!(S)

***SABBAT- Live At Blokula CD(Evil)- The Japanese thrash lords return with another disc(their fourth in less than one year)... this time in live concert format. Their set consists of 14 tracks spanning their decade of existence in the underground, each one an excellent tribute to metal in it's many forms and guises. These guys capture what once was(at least when I was first getting into this music) like no other band today...real old school thrash. As a final note, if you haven't heard this band yet, then what the hell are you waiting for?(S)

SACRAMENTUM- Finis Malorum MCD(Adipocere)- I can't really tell you much about this band as I don't have any information. From first glance I thought this was a Polish band, although the sound is very Swedish-style black metal in essence... that is raw vocals, semi- technical riffing and drumwork, minimal keyboards... need I say more? Nothing too memorable, I'd say... not really my cup of tea... I think, however, if you are into that modern Swedish sound that you'd appreciate this.(S)

SACRILEGIUM- Sleeptime(Pagan)- Wow... as this cassette begins and ends we are blessed by two ambient/tribal tracks entitled "Dawn" and "Twilight"(appropriately). really excellent stuff in the vein of possibly VASILISK, with an extremely "natural" and rhythmic foundation. If only this were the main fundament of this band. Unfortunately we must sit between the remaining 4 tracks of semi-atmospheric black metal to enjoy twilight. Maybe there's hope they'll continue in this fashion.(S)

SAMAIN- Indomitus CD- Being a sucker for acoustic guitar and metal crossing paths the intro on this tape caught my attention but once the speed kicked in I was a bit lost. More death metal here and the drummer, whilst being decent has a peculiar style which is distracting at times. A dominant guitar sound with lots of finger plucking emphasis upon a blackened core structure. Another metal band influenced by black metal.(T)

SATANIC SLAUGHTER- Self-Titled CD(Necropolis)- These guys have been around for 10 years. Shit! Being on Necropolis one kind of knows what this one sounds like although there are a few surprises here from the standard black holocaust metal. A bit of an old school feel creepy crawls it's way through in the SLAYER vein and there is also an atmospheric soundtrack track. 12 tracks and only 32 minutes of music but finally some decent packaging and layout.(T)

***SEAR BLISS- The Pagan Winter Demo- Klaus Schulze-like synth intro. The music has a slight KATATONIA/UNHOLY sound with an excellent use of trumpet. Atmospheric death with a black influence. 4 songs here. Recommended.(T)

SEPTIC FLESH- Esoptron: The Inner Mirror CD(Holy)- Although I can't quite understand this band's name they are renowned as creating quality atmospheric death metal. This is my first experience hearing this band and I'd have to say the low vocals are quite a turn off, yet the unique compositions and choral like chants really turn this into something interesting. Some excellent middle-eastern moods are abundant on this disc... this is good. Sometimes reminiscent of NEUROSIS... I think the vocalist is the downfall here, however. Band photos have that ever popular Greek Church Of Satan look going on here as well...yezzz...(S)

SERENITY-Then Came Silence CD(Holy)- A British band for the label who is in love with the Greek scene... and this band is quite different from the roster... the most "unique" element in this band is the vocalist who sounds as if he's straight off a Seattle rock album. Musically this is in the British way...ala some SABBATH, heavy 70's rock influence... we don't touch any extremely deep realms with this but still it might be something you might want to pick up if you are quite into some N.W.O.B.H.M. in the 90's.(S)

***SIGH- Infidel Art CD(Cacophonous)- The Dakini horde brings us their second masterful work... still stepping along a path most similar to CELTIC FROST's(from "To Mega..." and Into The ...) in progression and direction. SIGH have expanded on their atmospheric sounds into a blend of orchestral and somewhat modern Japanese-European classical music. Fear not, the thrash elements which we've grown to love are still present; masterful, traditional Japanese artwork adorns the packaging, finally completing the bands visions and themes. Japan's black metal hordes(SABBAT, SIGH, and ABIGAIL) have proven themselves to be some of the best in the world. Unfortunately(or perhaps not) they've yet to get the deserved attention. Hail!(S)

SHROUDED DEITY- Omens Demo- Deceiving cover. EMPEROR imitation with death drums. 2 songs.

SILEAXTER- Mad Sorcerer Demo(Malicious)- German metal bands always interest me... and SILEAXTER is no exception. Glancing at the cover the black metal castle cover art is present, opening the cover introduces the main member of this band(whom strongly resembles Dead)... but appearances can deceive. SILEAXTER provides us with six tracks of raw black metal perhaps in the BURZUM debut vein... cold, hollow, grim... quite early 90's sounding but forgettable? With so many bands of this style emerging these days I think it may be so.(S)

***SKEPTICISM- Stormcrowflee? CD(Red Stream)- Well, well, well. What do we have here? Monumental and epic doom metal from the Finland. A strong release showcasing this bands expertise in capturing those grandiose sounds... heavy keyboard accenting blends well with the minimal structures to produce a mighty product which extends to the boundaries of this style of music... a great album.(S)

SMELL AND QUIM-Diameter Of Elvis' Colon CD(PURE)- Even though the title would lead you to believe this release would contain as much silliness as other S&Q releases this is much more reminiscent of the Japanese attack front with massive doses of harsh and brutal noise. There are a few humorous samples and those wacky lads let loose with a plethora of flatulence noises but otherwise expect an intense, concentrated wall of sonic violence.(T)

SOLSTAFIR- I Nordri Demo- If a one word description were to sum this up it would be BURZUM. The only real difference I can find here is there are far more changes and structure within each song which takes from the otherwise hypnotic effect so pronounced in previous said project. Maybe a slight rudimentary version of ENSLAVED thrown in for good measure. Promising.(T)

SOULGRIND- Ladit 1999:BIHTTPOTB(MMI)- Many different styles mixed in here amongst the basic ever-common European mid-paced floating guitar death sounds which seems to be the main core of each song. Add a bit of a grind influence, dub and industrial techniques and some keyboards and synths and one persons lusts and obsessions. 70 minutes, 10 songs.(T)

SOULTAKER- Demo '94- Pure chaotic hell... this is some extreme black metal possibly in the vein of older INCANTATION mixed with BLASPHEMY... with a sloppier edge. To tell you the truth, this doesn't do anything for me personally... although I imagine it would capture the hearts of many.(S)

STRENGTH THROUGH JOY-Dark Rose 7"(NER/TWILIGHT COMMAND)-This is on a division of NER so you can assume there will be a certain flavor here, and what else with Douglas P. being a participant. Two wonderful songs, one of which Douglas sings on and it could just as easily be DIJ as it could be STJ. Richard Leviathan sings on the flipside and I actually prefer this track with it's beautiful flute and a rhythm that you can't shake. Don't let the weak cover fool you.(T)

STRENGTH THROUGH JOY- The Force Of Truth And Lies CD(Twilight Command)- 9 songs with 42 minutes of music and both of the songs from the single and the title song in two versions. I see a trend here paralleling DEATH IN JUNE, especially seeing as Douglas plays on here and essentially released it. I can't help but feel cheated despite the fact that I enjoy the music. I would have to say the two best songs are the ones from the singles though.(T)

STRID- 7"(Malicious)- This is the first material I've heard from this Norwegian band, and subsequently hearing their "End Of Life" promo I can say STRID has advanced considerably. Pure dreamy and atmospheric black metal perhaps a bit in the MANES vein... excellent sounds, thick bass, blurring guitars, slow drums, moderate although nearly constant use of keyboards... and the usual raw vocals. The only problem I see with this is that it sometimes seems to lose direction and not really head anywhere. But perhaps that's part of the monotony of it all.(S)

SUMMONING- Lugburz CD(Napalm)- This is the third act I've heard from Austria's Black Metal Syndicate(quite an interesting group indeed) and with each "member" of this group I discover something new and unique. Although I think the noisy production of this CD might turn away the more picky(anal) listener at first, a closer examination reveals delicate and intricate song structures in the melodic(at times anyway) black metal style. Perhaps most interesting are the excellent keyboard passages which act as a prequel to the album and interludes in the two best tracks of this disc, "Dragons Of Time" and "Flight Of The Nazgul", bringing forth some great searing visions. It might be noted s well that all three musicians on this album also add their expertise to the mighty PAZUZU. All in all, great musicianship all around, a quality piece of work.(S)

SWORDMASTER- Wraths Of Time MCD(Full Moon)- Wow...this is a change. In comparison to their previously released rehearsal, it's like a completely different band. In comparison to most of the Swedish releases these days this is above average...combining some real old style thrash riffs with the standard Swedish raw vocals and drumwork. In fact I'd have to say that the guitars (performed by Night) are the top point of this MCD. An interesting release, I'm looking forward to hearing the full length which might be out by the time you read this.(S)

TENEBRAS O.V.- Reh '95- Well this is a surprise. By Andre's description I was expecting a really shitty tape but this is actually pretty good. Well executed northern style black metal with 'Wrath Of The Tyrant' style vocals. A few samples and chaotic solos are occasionally thrown in to confuse. Interesting.(S)

THULE- Om Faunet Av Svarte Vinger Demo '94- Finally a band which follows the FLEURETY demo vocal style. This is the standard Norwegian black metal demo sound... except this time with especially horrendous equipment... the guitars sound as if they're being played in a sewer pipe...ugh! The best part about this band is their logo which I find to be quite interesting, and also the drummer is above average.(S)

***THY SINISTER BLOOM-Demo '95- A rising group in the ever growing diverse Irish metal scene. Dream laden doom in an astral vein... very nice to my ears. But wait, an off key vocalist adds a piercing element...perhaps Mr. O'Reilly might care to stay in the lower range as he seems to have more control in that area. Nevertheless TSB perform much more interesting music than most of these so called doom bands which are signed(whom take a "doom" moniker to disguise their lousy rock music)...hey labels, take a better look.(S)

TO STEP OUTSIDE AND KEEP WALKING-V/A CD(Swinging Axe/Freedom In A Vacuum)- 4 projects and close to 70 minutes of music all within a beautiful package. RANDY GRIEF presents one composition entitled 'No Ordinary Storm' and I must admit it captured me. Wonderfully blissful with just a hint of danger. ART SIMON is next and unfamiliar to me before now. A 5-part composition and for some reason I keep picturing high action/tension scenes from Star Wars! CONTACT WITH A CURVE and JOCELYN ROBERT loose my interest, the latter forcing me to turn it back to RG.(T)

TOMBSTONE- Gothic Land(Death Factory:see Cold Meat)- With the look and feel and sound of the Cold Meat label we have a band who reside in Italy. Cavernous echoes, disturbed angelic choirs, netherworld grunts, insane laughter, deranged cries and groans and a plethora of subterranean sounds one would expect to encounter whilst trapped in catacombs beneath a haunted abbey. Just over an hour in length.(T)

***TORMENTOR- Anno Domini... CD(Nocturnal Art)- This album has been long awaited over the past eight years since it's recording, having once been scheduled to appear on Euronymous' Deathlike Silence Productions(which didn't happen due to a circumstance we are all too familiar with), and becoming dusty in the vault of their Hungarian recording studio. A version once appeared on cassette several years ago, resulting in numerous inferior versions sifting through the tape trading masses since. Samoth made a wise choice when he decided to bring this masterpiece to the light of day for TORMENTOR are one of the most cult black metal acts of recent times. Majestic and soaring, their music carries one to an atmospheric realm of old... and forms one of the main influences for such bands as EMPEROR(my opinion), MAYHEM, DISSECTION(proven by their performance of 'Elisabeth Bathory' on the W.A.R. and Nordic Metal comps.) and many others. Dead(from MAYHEM) surely

appreciated TORMENTOR lyrically, as themes center primarily around central European tales of vampires, evil, and traveling beyond. This is an essential addition to the collection of any fan of black and thrash metal, and is timeless. The latest news is that their first effort 'Seventh Day Of Doom' may soon arise also on NAP. In addition TORMENTOR have recently re-emerged from the crypts with all original members(and the addition of a keyboardist) hopefully to stay. Hail the kings of old!(S)

TOTAL-Dog Throat Sun 7"(Anomalous)- Normally I'm not one for the whole guitar noise genre and lucky this has a Chinese horn to accompany the electric guitar. I like it partially for it's spontaneity but at the same time I can understand the reasoning of: what the hell would someone put this out for as 1) there too many records in the world as it is or/and 2) this can only be experienced live.(T)

TOTAL- Sky Blue Void CD(FREEK)- 6 songs here and I really only enjoyed the first one as the rest are simply guitar noise, and long, repetitive and monotonous. The first song is quite wonderful though, utilizing Egyptian twin reed and acoustic guitar. I'd like to hear more in that vein.(T)

TOUCH- Self-Titled 7"(Zabriske Point)- Gosh was this a let down as ZP has released some very fine items in the past: harsh and noisy. Unfortunately this is noisy but in that you-have-to-see-it- live-to-appreciate-it sort of way where vinyl just doesn't capture it. Supposedly this finds "itself in the process" of recording- I'd say it's lost.(T)

TRELLDOM- Til Evighet... CD(HNF)- Quite a mixed bag here with really decent parts combined with mediocre parts. At times reminiscent of DARK THRONE, very Norwegian, very black and it's on HNF. One wonders sometimes what Metalion's criteria are for signing a band. At times too fast for their own abilities but overall a decent release.(T)

TRIBES OF NEUROT- Silver Blood Transmission CD(Release)- Maybe if I was unawares that this was the NEUROSIS guys I might enjoy this a bit more. This is said band trying their hand at mystical, ambient, atmospheric, ad nauseum compositions. Nice packaging and it is fairly decent, and competent, and somewhat satisfying during periods of sleep deprivation but I feel something is amiss. What's 'Wolf Lava'? (T)

****TRISTITIA- One With Darkness CD(Holy)- This Swedish band, along with ELEND, is perhaps the most interesting of Holy's acts. Combining excellent medieval/Spanish guitar parts(played with skill) with some great melodic dark metal, full of feeling... for this style anyway. I adore the vocals, somewhat pseudo-operatic in a similar style as ISENGARD, and crossing to a more raw, but not guttural voice. Excellent musicianship is abundant on this disc. Recommended.(S)*

TROLL- Trollstorm Over Nidingjuu Demo- Another quality Norwegian black metal demo band. Although not the most innovative of late, TROLL succeed in capturing some great sounds and atmospheres. All of your favorite elements are here in a mid-paced to fast tempo that stands some miles from all the fucking IMMORTAL clones out there. Now if only they'd capture the spark of inspiration which could vault them into the higher ranks of innovators.(S)

****TROLLTJERN- Hym Ner Fra Trolltjern Demo- this act proves the Mortiis sound can be duplicated... and they pull it off well, if not blatantly obvious. More interesting however are the non-Mortiis passages utilizing a very mesmerizing acoustic guitar painted across a droning canvas created by the keyboards. Norwegian vocals are, of course, the standard here and are well done I might add. I feel if this band would concentrate upon their own sounds(previously mentioned) they could step into the ring with atmospheric powerhouses such as those from the Cold Meat and World Serpent camps.(S)*

TWILIGHT- Promotape '94(East Gothic)- Well, I searched high and low for this one two years ago to no avail. Finally I received this version and was severely disappointed. This is extra sloppy, primitive(lacking any sort of timing), black metal in the Greek fashion...although not even close to the top bands in that country. I guess each country has to have it's weak points.(S)

****ULVER- Bergtatt-Et Eventyr I 5 Capitler MCD(Head Not Found)- This is a masterpiece. A concept disc divided into five parts dealing with a short story composed by Garm. The vocals are excellent flowing between harmonic part pieces(two or three of Garm's voices) and piercing, quality traditional black metal screams...to compliment the amazing guitar structures...and unique bass performance by Skoll. This MCD holds a very supernatural essence to it...the fantastic side of the Norwegian folk. Top-notch...although the majority of the readers most likely will not understand what is being attempted here...so fuck off. For the ones whom do, bathe in the melancholic bliss.(S)*

****ULVER- Kveldsfanger CD(HNF)- The second release from one of my favorites. Garm, Haavard, and AiwarikoR provide us this time with thirteen tracks celebrating Norwegian tradition and folk pride. All acoustic guitar, percussion and excellent part vocals from Garm... combined with the tranquil arrangements this adds up to one hell of an album, but also one which I think not all will be able to comprehend. Their loss... Ulver will likely sign with Century Media., and watch for part two of our talks with Garm regarding this band next issue.(S)*

UNPURE- To The Ancients CD(Napalm) Another long awaited release for me...I was quite pleased to hear this... although quite a distance from my favorite piece of their work(Demo 2 '92) which reminded me mostly of MERCYFUL FATE, this has more of a sped up HELLHAMMER feel to it. Very interesting among the Swedish bands... holding a unique place of their own within the scene... also limited keyboards keep this unique...especially in a time when keyboard intros are the norm... hail to you Kolgrim for this. Although parts of this are a bit too chaotically fast for my taste... the slower placed war rhythms balance this out with great expertise... if I remember correctly, a MCD is in the works and might be out by the time you read this... watch for it. (S)

UNVEILED- Crudelis Et Invictus CD(TBA)- 10 songs here of something that brought GODFLESH 'Streetcleaner' era to mind, but not as hard without the intense feedback. This has that sort of feeling with a more spacelike essence and a slight industrial presence in the drum sound, being a bit dancy. This is much more effective without the vocals. Sparse packaging which compliments the music effectively. Intriguing to find a Walt Whitman quote within. (T)

UPSLAND- War CD(Cthulu)-As one's come to expect with Cthulu releases perfect packaging is always the case. This CD is 9 songs of very stern, humorless electronic based music with a totalitarian feel. Minimalist lyrics which drive the point home, are mostly in English, but with some French and German as well. They would fit very well on a bill with AUTOPSIA, BLOOD AXIS, and ALLEERSEELEN. At first I was a little hesitant but it has grown inside and I find myself listening to this very frequently.(T)

USURPER- Diabolosis CD(HNF)- A full on old school sound : slow, pounding, heavy as hell with lots of death grunts. A great fucking American band with the classic feel and black imagery. It's sort of like how much more FROST/HELLHAMMER could it be? None more. 8 songs, 50 minutes.(T)

VALEFOR -Death Magick Adv Lp- Baron von Abaddon unleashes yet another torturous endeavor. This time we see more of a industrial feel with some powerful hate-filled compositions. Some influences are a bit obvious, but they seem to be evident in much of the black metal scene. Some of the song titles are a bit curious and the moniker 'Satanic Necrodeath Industrial' is used. Wonderful for certain frames of mind and certain to keep intruders out. Welcome to death.(T)

VALHALL- Moonstoned CD(HNF)- Smoke those guitars.(S)

VARATHRON Walpurgisnacht CD(Unisound)- The now famous Greeks return with their second full length release. The same basic formula prevails...VARATHRON having been one of the originators of that famous Greek BM sound. Perhaps things are a bit more upbeat and less "dark" this time around. The main structure seems more concentrated on creating a more mellow, atmospheric sound with tons more acoustic and electronic interludes than previous. Not bad.(S)

VARECH- Chosen Reekhearsels '93- This cassette is a bit outdated now but I thought I'd say a few words about it anyhow. Varech play some interesting keyboard heavy death metal which is very structured in form... some of the riffs are almost mechanical in their repetition. The vocals sound as if the singer is being kicked and is yelling in agony. Supposedly a CD should be out by the time you read this, so if this sort of thing interests you then check it out. Let's get synthesirized!!!(S)

VONDUR-Demo- 3 primitive songs sung only in Icelandic by the almighty IT of ABRUPTUM/OPHTHALAMIA fame. That is enough of a reason to give this a good review. Slow, effective and it utilizes a violin. Hail IT! Now signed to Necropolis.(T)

****VED BUENS ENDE- Written In Waters(Misanthropy)- Imagine you are trapped in a dreamworld of desolate deserts and vast wastelands... the apocalypse[has provided us with this gorgeous landscape. VBE could provide our soundtrack in this instance. Vicotnik's unorthodox guitar riffing along with Skoll's random and expert bass skills provide the foundations to these tunes, while Carl-Michael's drumming sets it in stone. This pillar of sound is sculpted by Calle's supreme operatic and harsh vocals, into a statuesque masterpiece. Read the interview to learn more. One of the absolute best releases of 1995.(S)*

VEIL OF THORNS- Lust Utopia Demo '95- Another band from the mind of Mr. Williams(see CHRONOZON), this time with a totally different feel. An almost glam Hollywood gothic feel is prevalent here... with a rhythm based structure complete with semi- mournful vocals, and a guitar which floats over the bass and drum sounds, occasionally catching up with a rhythm of it's own. Somewhat dark in sound but not apocalyptic, not bad.(S)

David E Williams- I Have Forgotten How To Love You CD(Cthulu)- Having known what circles show enthusiasm and interest in Mr. Williams I myself have been curious since The Fifth Path interview. Morbidly comical lyrics delivered over semi- dramatic synthesizers, piano, and frequently, guitar, all dealing with the subject of love . Titles like 'Vaginal Interior Decorator' and 'That Skirt's Too Short For A Funeral, Honey' leave me cold and strike me as a bit of a twisted(Even more so!) version of Tiny Tim Absolutely astonishing stained glass artwork adorns the packaging. 19 songs in a row made it far too difficult to complete in one sitting.(T)

WITCHHUNT- Darkened Salvation Demo- Another death band from America with hc/mosh influences. Their fourth demo!(T)

WONGRAVEN- Fjellronen(Moonfog)- This is Satyr's attempt at atmospheric electronic music...with Ihsahn lending his hand on the synthesizers as well. Actually I didn't particularly care for this at first but it grew on me, with Satyr's trademark pompous music construction throughout the album...including bass, acoustic guitars, samples, and the ever popular "Norse" style pseudo- operatic singing at times as well...and, of course, keyboards. Although this doesn't capture as much of an authentic Nordic sound as Storm or the last track on 'Panzerfaust', I hope this isn't a one time effort as I'd like to hear more from this aspect of Satyr's personality...and the fact that it's beyond most of the primitive attempts at this style produced by black metal musicians is a big plus.(S)

XIBALBA- Promo CD '95(?)- These Mexican pagans return from the freezing HELLHAMMER pits from where they resided on their demo. This time around they speed it up considerably, but the same bizarre rhythms and drums are still there... tribal music acts as an excellent intro and outro...the HELLHAMMER freaks will love this.(S)

****ZYKLON B- Blood Must Be Shed CD(Malicious)- Another Norwegian all star band. Zyklon B is conceptually the most interesting, for black metal. The message is, in concept, very similar to extreme electronic acts like MB or WHITEHOUSE. That is: true appreciation and praise of death and nihilism(as an art?). While the music is not exactly anything original or innovative it's the ideas and concepts which draw me in to appreciate this project...and while not as blatantly or obviously presented as the above mentioned bands, it is, comparatively, in the black metal scene. The line up includes the talents of Samoth and Ihsahn(EMPEROR), Frost(SATYRICON) and Aldrahn(DØDHEIMSGARD)...and yet only three songs, the best of which is 'Warfare', the final track. It's worth the money I think. This is Death metal.(S)*

Literature?

Ok, there's no recommendations on 'zines besides what's written in the reviews... find some in your taste.

ABLAZE-#3-I was lucky enough to pick this one up in Austria on my European voyage. DESCENT needs to get the address of this printer! 60 pages of very professional looking metal mania. This must be one of the best "underground" 'zines there is-but I can't read it-aarrrggghhh- it's in German. DISSECTION, ENSLAVED, HADES, IN THE WOODS, etc. with an IMMORTAL centerfold. No. 4 should be out by now, maybe even others, as it's supposedly bimonthly.

ANTHROPOPHAGY #4- This zine could be ok if the editor focused upon fewer bands and had more in depth discussions . Quantity overtakes quality here. Good in that many of the bands come across as the complete morons that they truly are. Tone of briefings on unheard of bands and tons of mini-interviews.(T)

AORTA #19/#20. I'll assume that many of the readers are unfamiliar with these little gems. AORTA is done by Kadmon, the figure behind ALLERSEELEN. The latest 2 issues will probably be those which will most interest the readers as they are about musical projects. AORTA's cover a wide range of esoteric, occult and pagan topics and are always an indispensable item. They are also approximately 36 pages, in both English and German, and illustrated. #19 concerns Blood Axis. There is an article by KR Bolton on 'Blood Versus Money: The Conflict Of Our Time', an interview with Michael Moynihan(Blood Axis), and a short biography by Badman on Moynihan along with appropriate quotes and graphics. Issue 20 contains a very interesting text on the cult "Oskorei" and it's relation to modern black metal music (specifically from Scandinavia) and also an in depth interview with Mr. Vikernes.

BLACK FLAME Vol 5 #3/4- Another stimulating issue of this "international forum of the C.O.S.". Your standard articles(Gilmore, Barton, LaVey, Butler, etc) and an interview of sorts with LaVey by Michael Moynihan. Also the odditorium and other applicable articles. I'll like this even better when they find some decent artists.(T)

BLOOD BOOK #3. This one is a self-titled "Meanzine" and I'd say it lives up to it's word. This is a hardcore zine concerning much of the Cleveland scene, but not so much so as to ward off persons outside of that area. Most importantly though this comes with an INTEGRITY 7" where they cover two SEPTIC DEATH songs. Fucking brilliant renditions with just enough personality. Reprinted is an old Pushead interview, Porcell on PROJECT X, ONE LIFE CREW, and RINGWORM. Fists and fights are a main topic.

CARPE NOCTUM-Vol. 2 #2- A nice looking 50 page goth zine which covers as much music as it does various art forms(sculpture, photography, illustration, comic art). Also included are a few music reviews, TRANCE TO THE SUN, LOVE SPIRALS DOWNWARDS, an article by Leilah Wendell and adverts.(T)

COMPULSION #2. Another great find! 80 pages, 1/2 sized and absolutely packed with tons of addresses, 100+reviews and excellent interviews and updates on great bands. Interviews with John Aes-Nihil(my, he's popular lately), Channel Music/Trance, Answer Me! editors, MOTHER DESTRUCTION, SCORN, and as much as I wanted to cringe, Trent Reznor of NIN who talks about Manson/Tate, Coil and Bob Flanagan amongst other things. Also included are updates on DIJ, COIL, SOL INVICTUS, WHITE-HOUSE, and the Grey Area of Mute Records.

THE CONCEALED CHRONICLE- Chapter One- Although this zine was released in only 50 copies(why?) I think it is interesting enough to consider here. Dealing mainly with black and death metal (Monumentum, Perdition Hearse, My Dying Bride, etc) editor Dion keeps things interesting by avoiding the all too standard questionnaires which befall 'zines of this caliber. Therefore it stands above... I'm not sure if this one will continue but you can always write and ask.(S)

COTIM #4-Someone who isn't afraid to say what he thinks , regardless of the response. It's nice to see with so many sheep around. 18 photocopied pages filled with book reviews, short band interviews(Varg, IN THE WOODS, C.O.E., ROTTING CHRIST & BHOABHAN SIDHE(total shit!)). Also lots of art and slogans, strewn about where ever they will fit, an article on Genghis Khan and the only negative, all the anti-Euronymous, pro-Varg crap.

CURSE OF THE CHAINS #1. Being a first issue I can envision this becoming a better zine but maybe instead of so many separate 'zines people should pull together and do bigger, better issues rather than lots of mediocre ones. Another problem with 'zines like this is that the bands have little, if anything to say. We just end up hearing the same questions and the same sheepish answers. This is meant not just for this zine but for many. This issue though has a few weaknesses: the blank inner covers, the 6 pages of photos of the editors band, the large type(wasted space), and the weak interviews. Lots of corpse paint-,GRAVELAND, DEMONCY, BEHEMOTH ,AMALANTRA, plus HADES, DECEMBER WOLVES, DEMONIC CHRIST, DIVINE EVE and a few other short ones.

DARK BRETHREN #1- A very good half-sized zine filled with good, informative articles and some excellent interviews and editorials. Articles include: The Alexandrian Library, Prince [illegible] (same [illegible] appearing in The Boekler Journal), and Bloodlust. Interviews with Fenriz, a reprint with [illegible] MOTH, GRAVELAND, EMPEROR and more.(T)

DAWNRAZOR Vol. 1- Some very nice graphics complimenting this issue and some impressive bands presented with very dull interviews which is quite a shame. The potential is there but we [illegible] explored. ULVER, ARCTURUS, SIGH, WHITE WILLOW and more. Lots of reviews and it would be good to see some of the industrial bands reviewed interviewed next time to add to the scope of the [illegible]

DEATH SCROLLS #2(no address)- There's no need for this zine to exist. A decent [illegible] interview but nothing you won't find in any other feature of the band. I can't believe [illegible] are related- trend jumping fucks. Inexcusable!(T)

DEPRIVED #3- This is one of my favorite real 'zines, combining a no bullshit attitude with a little humor which is rare among some of the more "serious" black metal 'zines out there these days. Interesting Q's and A's with Varg Vikernes, EVERDARK, FIFTH DIMENSION, Russ Smith from [illegible], NONNOS, ESOTERIC, Mr. Fenriz of DARKTHRONE, and many more of course. Great!(S)

DREAM SCENE Magazine #4- This is an excellent and unique zine dealing with dreams! Basically it's a compilation of dreams people have sent in poetic or storytelling form, and also artwork with a suitable surreal touch. I don't have to explain the importance of dreaming now, do I? Recommended.(S)

EINHERJUM #1- Ok, this wins the prize...(or actually ties with Listen #7!) for most entertaining black metal zine of '95. While some editors tend to keep their opinions a lot more personalized "subliminal" duo-editors, Odinn and Aasmund, feel free to call everything like it is, say whatever the fuck they want and cut the bullshit. Hopefully this mag will continue, but it seems the editors are all a bit busy with other stuff as well. Anyway, you can find a lot of interviews/reviews/etc. but the ed. notes/ articles prove to be the most colorful(but wait, no colors, right?(Ugh))... not that the interviews are generally nothing below excellent. Bonus points for the Helheim Society and satanic dove inquiries. Buy now!(S)

ESOTERRA #5- Without a doubt one of the best 'zines around these days and rapidly approaching the scope and prestige of The Fifth Path in my eyes. A packed issue here with BLOOD AXIS, WHITE HOUSE, WHITE STAINS, MARILYN MANSON, ELECTRIC HELLFIRE CLUB, and articles by Leilah Wendell, Genesis P-Orridge, Robert DeGrimston, Robert Ward and much, much more. Praise worthy.(T)

EXHUMED #1- Although not too many of the bands in here interest me this is a good zine for the most part- printing, small type, decent usage of space, reviews, contacts, a piece of fiction, words on trends in death metal, art and news. Includes a lengthy ANCIENT RITES interview, OPETH, MYTHIC, KATATONIA, Paw Nielsen and others. 44 pages in all. Most bands are asked the same questions which is a drawback but this one seems fairly original in it's overall content.(T)

EXTINCTUS SENSUS #1- 66 page zine to blacken your little beady eyes. An excellent effort here, especially the opening remarks. Once again a knowledgeable staff provides fresh and interesting questions. NASTROND, SORHIN, OBTAINED ENSLAVEMENT, MORTIIS, SETHERIAL, etc. Lots of corpsepainted bios and an article entitled 'From Xmas To Solar Rites'. The only negative here is the completely bogus LaVey article. Otherwise worth every penny. I'd buy another.(T)

FEVER PITCH #1. This is one that covers the noise field along with some of the Earache style bands who want to end up on MTV. AUBE, BUZZOVEN, SMELL & QUIM, GODFLESH, MELT BANANA and others. Most of this zine is reviews or ads. Disappointing as these people have a decent tape label FEVER PITCH.(T)

FIST #5- About 60 pages here, superbly done with glossy covers. Six interviews here: COIL(excellent), DEATH IN JUNE(likewise!!), CLOCK DVA, FRONT LINE ASSEMBLY, COP SHOOT COP, and THE SWANS. Also a fiction piece, an excellent article on the Marquis De Sade, a brief piece on Pierre Molitier, who'd I'd never been introduced to before, and a fresh review section of books, mags, and music. Wonderfully illustrated, nice layout, and worth every damned penny.(T)

FRITT FORUM- #8,9- 12 page glossy periodical covering ol music and other styles with an Aryan preference, also European news events concerning pro-European/nationalist topics.

HARSH REALITY #0- Undoubtedly this one will be a favorite amongst the black metal crowd, or those who like to read and learn. Plenty of social Darwinism, satanism and Machiavellian hate. Articles on Ragnar Redbeard, Satanism and Reality, The Laserman-Ethnic Exterminator, Historical Revisionism(quite enjoyable), Japanese Animation, Hail The Horsemen, Kurt Saxon, Gabrielle D'Annunzio and more. A terrible black metal artcle but a decent amount of metal, "industrial" and noise reviews, also, and a few video ones to boot.(T)

HELLFROST #1- I wanted to be more into this then I am just because the editor seems to say many right on things in his intro. Unfortunately this is bland despite the decent bands within. 42 pages with music and video game reviews, AC, EMPEROR, MORBID ANGEL, MORTICIAN, and others.(T)

HOLOCAUST #8- 84 pages here packed with great interviews, a few poems, good layout, photos and an excellent back cover photo of Dead. BETHLEHEM, BLACK FUNERAL, SEPHIROTH, BEHEMOTH, ANCIENT RITES, ESOTERRIC and tons more. Worth your attention.(T)

HORDE OF HAGALAZ- This is an incredible booklet as given to us by Andrea(aka Nebelhexe) of AGHAST focusing on her "organization", "the voice of northern witches, warlocks, and warriors." Politics, ethics, occultism, folklore, magic, philosophies and poetry. well constructed, nicely illustrated and 36 pages. "The Horde Of Hagalaz believes firmly in it's philosophy yet does not claim it to be the truth as nothing is the truth." Thoroughly thought out, well versed, intelligent and wise. A few items I'd disagree with, one of which is the female authors usage of the male pronoun in some of her writing when speaking of someone in general. This booklet could do many people good.(T)

Quite a massive 74 page jam packed intimidating publication covering a more electronic music scene of an experimental nature. Includes AUTECHRE, CLUSTER, PBK, Hector Zazou, Larry Fast, a section of Space Rock and a veritable cornucopia of reviews and ads.(T)

MORTICIANUMSKULL #7- Once again I'm pleased to receive yet another excellent issue of this great mag. Let me simply list the standards of each issue; full color cover and pages with artwork from the featured artist(in this ish, Miran Kim), interesting interviews from the perspective of a long time scene participant(Lacrimosa, Crystal Age, Herve of Osmose, etc.), and tons of explanatory reviews which tend to avoid the pitfall I seem to drop in: monotony. Let's all hope this mag will continue on for at least another seven issues, as it's one of the best around in the metal underground.(S)

N D #9- I had not seen one of these before and at first glance I found it to be fairly intimidating due to it's size and my unfamiliarity with most of the groups/ peoples herein. Absolutely incredible as a source of information and contacts, mostly revolving around the industrial/ experimental field. 74 pages packed to the gills.(T)

MURDER CAN BE FUN #16- This issue's special feature is Zoo Deaths and I'm particularly keen on tales of imprisoned animals devouring moronic bipeds. Also an update on the rash of Lindbergh revisionist books, an entertaining stroll through Mr. Marr's recent reading shelf, a hint on worthwhile authors, odds and ends and as always a witty read. For those of you that haven't seen one of these it comes highly recommended and no issue is bad so it is safe to start anywhere.(T)

THE NEW AEON #1- An impressive journal with good interviews, lots of topics covered in short discussions and reviews. GÖTTERDAMMERUNG, OCCULT, BLOOD AXIS, FLEURETY, NOX MORTIS and articles on Gilles De Reis, Runes, Imitative Magic, Slav Demons and numerous others. Very good overall.(T)

NORDIC VISION #3- Besides being a promotional zine for Moonfog and a quick read for your precious money this is pretty decent. "Norwegian Black Metal Magazine" and full of Norse pride it is. An emphasis on quality, class acts and no support to christian bands or labels which is a necessary must. Includes: MARDUK, ABRUPTUM, THOU SHALT SUFFER, IMMORTAL and others. Excellent NV supports abortion page. With future issues I'm sure more will be packed inside to give readers more for their money.(T)

OHM CLOCK #3 46 pages here of a zine that reminds me of a smaller Fifth Path. Included are EYEHATEGOD, KSK, UPSLAND, Kadmon(pretty good), and James Mason which is, by far, the best interview within, and actually makes most of the rest seem pretty lame in comparison. A short piece on R. N. Taylor is also thrown in. The editor seems to be new to the black metal scene as is apparent from the reviews and the Dungeons Of Darkness propaganda. This emergence of Varg sympathizers who print anti-Euronymous shit, without any apparent knowledge, is quite pathetic. A nice zine and hopefully the future issues will not waste quite as much space and give more for the money.(T)

OMEGA Autumn Equinox '95- How do I curse this zine each time I am offered it for review purposes

due to the fact that I can't read it? Yet again this issue is packed with incredible groups: BLOOD AXIS, NATURE AND ORGANIZATION, GREY WOLVES, SMELL AND QUIM, STRENGTH THROUGH JOY, Cthulu Records, LOKI Foundation, reviews, a bit of news and more.(T)

PRIMAL CHAOS #12- This magazine sure has grown quite a bit since it was first conceived four years ago. This issue has a full color cover and contains interviews with an odd array of bands: ANAL CUNT, TRIAL OF THE BOW, TYPE-O NEGATIVE and others. The musical direction doesn't appeal to me too much this time around but I was impressed to see a chat with Dennis Cooper. Still I feel that this suffers from articles and interviews which don't go in depth enough and there is a fair amount of wasted space. A mixed bag.(T)

PROMETHEUS Summer '95- A magazine which explores consentual dominance and submission and covers all kinds of S/M and B/D topics. This one has an article by Fakir on branding, part 2 of an article on tail whips, a wonderful fetish photo gallery, plenty of related stories and numerous adverts, columns and contacts.(T)

PURE FUCKING HELL #3- 36 pages here and maybe next issue they should think about leaving out the band bios, merchandising lists and other promo junk and just do a 20 page zine. Too much wasted space, big type, lots of ads, but it's got good bands in it although horrendously boring questions.(T)

RESISTANCE #4- ... as the cover of this says, "the music magazine of the true alternative". This is a magazine covering white power and related cultural music. Very nice layout in a professional way. This mag contains interviews with SQUADRON, ODIN'S LAW, articles on the Internet, Charles Manson and Universal Order, the passion of white power, news, reviews of related music, movies, 'zines, and literature. A great source of information for the racially conscious white man.(S)

RITES OF ELEUSIS #2- Well, another zine with attitude. This time care of Constance from Portugal. Good "zine" type layout with all the trappings, quite in depth reviews, articles and interviews(do I need to list the bands?) done in a real signature way... with probably the most bare female breasts in a metal zine in quite some time. Interesting read. Check it out!(S)

ROLLERDERBY- A good light read here by Lisa Carver aka Lisa Suckdog aka Boyd Rice's wife, for the Boyd fans out there. A great discussion on Boyd's sex life and history, a short chat with David Tibet, Ivan Boxboy, K-Mart fashions, stories of first love and more.(T)

SCREAMS FROM THE GUTTER #40- The highlights here must be the MORBID ANGEL interview and the article on Albert Fish, even if it's a brief introduction to the man(no mention of his "peanut butter" predilection). Brief interviews also with SOLITUDE AETERNUS, MEATMEN, CELESTIAL SEASON and a few others. The bulk of this zine is reviews- a lot of them.(T)

SEWER CUNT #1 This is kind of like a cross between Answer Me! and Exit. Full color cover, high quality 48 page zine. The cover about sums it up: Hate! Murder! Social Darwinism! Cheap Thrills! Lots of comic art(including Mike Diana), address index, so you can contact fuck ups, mental degenerates and serial killers yourself, interviews with John Aes- Nihil, Nick Bougas, Nicholas Schreck, and J.G. Schoefer, who also includes a short fiction piece. We also get a reprinted Gacy letter to the editor and Sepsis magazine's top fave video list. (T)

SKOGEN #1- A very impressive first issue with tons of black bands packed into 74 pages. Lots of photos, nice small type for maximum density. No ads, only 2 pages of reviews, 27 interviews, 22 band articles, a Swedish scene report(18 bands), and a couple other bits. I can only assume that this will become much more incredible in the future with better layout and better interview questions.(T)

SNUFF IT #3- 'The Journal Of The Church Of Euthanasia' and what a wonderful thing it is. Two great articles include 'Top ten reasons to vote Unabomber' and 'Eating fetus in China'(even if I believe this one to be bogus). Lots of reader response which I enjoyed for one of the first times even if most of the letters are from those who want fewer humans via humane standards. 4 pages of items that they offer for sale including bumper stickers which proclaim "SAVE THE PLANET KILL YOURSELF" and "THANK YOU FOR NOT BREEDING". Also a recommended reading list.(T)

SLOP HUT #2-Excellent 1/2 sized copied zine I stumbled upon. This is the cannibalpedia issue and fairly thorough indeed. The only negative is the lack of bibliography as I'd like to hunt some of the sources down myself. Includes Bathory, Dahmer, Diego Rivera, a whole maritime section, Alfred Packer, Gein, and plenty more.(T)

TALES OF THE MACABRE #2- Here's a zine fully worthy of praise. Mostly black and packed to the hilt(har har). 46 pages, small type, photos and a nice print job. The interviews are done by someone knowledgeable thus avoiding redundant questions. This issue contains: The whole Austrian Black Metal Syndicate, GEHENNA, BATHORY, BURZUM, SATYRICON, MORTIIS and oodles more.(T)

VALKYRJENS FUGLER #1- Another quality BM oriented zine from Norway, with quality layout, color cover, etc. Yeah, interesting writing throughout this one as well, with all your favorite(mainly Norwegian/Swedish...is not in location then in music style) BM bands, articles , reviews, etc. Perhaps most telling is the interview with "Goblin" of Isvind whom provides to make an idiot of himself and show the world his extreme resemblance to a horse's ass... Anyway, this is a promising young zine we'll hopefully see more of.(S)

VICTIMS #1- This probably isn't around anymore but I'm sure there must be a newer issue out by now. What makes this one truly stand out is the fact that it is entirely hand screened. 16 pages with 3 writers and 6 artists. Each victim is accompanied with a drawing. We have a victim of Bathory, Sharon Tate, Jesus(a victim !?), Chernobyl and 2 others. Also the introduction which lays down the line. Really quite an incredible feat.(T)

WITCHCRAFT #4- Nice job Stefan! Witchcraft has improved by a giant leap this issue and hopefully it will do so again Interviews with mainly black metal bands this time(MANES, DARK FUNERAL, BEHEMOTH, etc.), some nice reviews of 'zines, music, and even comics(?)... all in a quality layout that isn't so crowded as Descent, of course. Good to see there's other Shirow connoisseurs in this crowd. I'm not so sure if Stefan plans to continue with this but let's hope so.(S)

WOUNDED #5- This is an excellent, well laid out and written, cross genre magazine from the eastern bloc. Interviews with SOLSTICE, NON, SKUM, MORDOR, EINHERJER, NAKED LUNCH, VEIL OF THORNS, GIG, MNEMETH, and many more. Also included are quite in depth reviews and articles of various musics.. nice.(S)

Addresses

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Abominator. Pob 61, Garderude Vic 3185, Australia
Adipocere Records. 1552 Rue Des Accacias, 01700 Miribel, France Aesthetic Death. Sitwood, Pershore Road, Eckington, Worcestshire Wr10 3ap England
Aeternum Malleficium. C/O Marcos Paulo, Caixa Postal 70.574 Riode Janiero. R.J. Cep 22-743-970 Brazil
Amduscias. C/O Ryuichi Mizukami, 1-2-11-205 Hashimoto, Sagamihara-City, Kanagawa 229 Japan
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Aorta. C/O Petak, Pobox 778, A-1011 Vienna, Austria
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Argentum C/O Khabe E, 7a. Ave No. 574 Col. Cumbres, Monterrey, N.L. Cp. 64610 Mexico
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Avantgarde Music. C.P. 19, 20010 Vanzago(Mi), Italy
Bifrost. Bunderstraat 82, 6231 El Meerssen, Netherlands
Black Flame. Pob 499, Radio City Stn., Ny, Ny 10101-0499 Usa
Black Mark Productions. Luxemburger Str. 31, D-13353 Berlin, Germany
Blood Book Meanies. Pobox 770213, Lakewood, Oh 44107
Cacophonous Records. 231 Portobello Rd, London W11 1lt Uk
Carnage. Pl. Mirowski 1 Paw, 12 A., 00-138 Warszawa, Poland
Century Media. 1453 A 14 St., Suite 324, Santa Monica, Ca 90404 Usa
Cold Meat Industry. Pob 1881, S-581 17 Linkoping , Sweden
The Concealed Chronicle- C/O Zwaluwstraat 6, 5961 Vw Horst, Holland
Compulsion. C/O Tony Dickie, 10 Netherhill Rd., Gallowhill Paisley, Pa3 4re, Scotland
Cotim. C/O Werner"Nyar" Linke, Klopp 4, 55471 Fronhofen, Germany
Covenant. Box 4075, 2301 Hamar, Norway Crimson Arcanium. C/O Baron Von Abaddon, 3122 Dumster St, Indpls, In 46227 Usa
Crimson Midwinter. C/O Jussi Helenius, Mantykankareenkatu 14 As. 13, 21200raisio, Finland
Crimson Moon. 423 Prescott Ave., El Cajon, Ca 92020 Usa
Cthulu Records. C/O W. Stasch, Im Haselbusch 56, 47447 Moers, Germany
Cold Meat Industry-Box 1881,S-581 17 Linkoping,Sweden
Curse. Zohgurim, 18 Short Beach Rd., Branford, Ct 06405 Usa
Curse Of The Chains, 16 Fordham Road, Lawrence, Ma 01841-4806 Usa
Darkside Records. C/O John Hijyiakoumides, Pob 80738, 18510 Pireaus, Greece
Dead Christ Commune. C/O Witek Slusarz, Warynskiego 31/26, 45-047, Opole 1, Poland
Death Trap. 1333 N Knigsbury #203, Chicago, Il 60622 Usa
December Wolves-16 Fordham Rd.,Lawrence,Ma 01841-4806
Deity. Pob 690132, San Antonio, Tx 78269 Usa
Demented Mind-91 Country Club Dr., Oakdale, Pa 15071
Demoncy/Profane Grace. 300 Liberty Trace, Roswell, Ga 30076 Usa
Demonosound. Nurmelantie 6d3, 20780 Kaarina, Finland
Deprived. C/O Antoinette Flyn, Pob 9, Hadleigh, Suffolk, Ip7 5au England
Desaccord Majeur-56, Rue Louis Ruffel, 80080 Amiens, France
Descend. Pob 770376, Lakewood, Oh 44107 Usa
Desolate. John Dwyer. 85 Lexington Rd., Billerica, Ma 01821 Usa
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Diabolical Netherworld. Bill Connoly, 36 Victory St. Bridgeport, Ct 06606 Usa
Dream Scene. 38 Rossi Ave., Suite #1, Sf, Ca, 944118-4218 Usa
Drowned, Heerstr. 131, 14055 Berlin, Germany
Dwell Records, Pob 39439, La, Ca 90039 Usa
Earache. 295 Lafayette St, Suite 915, Ny, Ny 10012 Usa
East Gothic Productions. Azli Suhaimi, A 6636 Taman Metra, Lorong Alor Akar 7, 25250 Kuantan, Pahang, West Malaysia
East West/ Warner. Electric Lighting Stn, 46 Kensington Ct., London W8 5ap Uk
Ebonsight. Ebru Kosansu, Kartaltepe Mah., 34730 Bitisik Baglar, Orta Sk. Sans Apt No. 6/1, Bakirkoy, Istanbul, Turkey
Eisenwinter C/O Broghe, In Den Holeematten 2, 4102 Binningen, Switzerland
Elysian Fields. C/O Bill Anthradkidis, Olympou 3, N Ionia, 142. 33, Athens, Greece
Embassy Productions. Phillipe Gallino, 29. Bd Albert Premier, 94130 Nogent Sur Marne, France
Empyrium. Markus Stock, Hauptstr. 17, 97640 Hendungen, Germany
Eneuresis. C/O Bjorke Ahlstrand, Brandholms Alle 26 F, 2610 Rodovre, Denmark
Enkil. Magnus Thorne, 17 E 16th, Hutchinson, Ks 67501 Usa
Entity. C/O Davide Macchi, Via Girola,1, 21050 Gorla Maggiore(Va) Italy
Entropy. Via Garibaldi N 135/3, 21010 Perno(Va), Italy
Epatika. Ricci Marco, Via Maestra 68,27020 Borgo S.Siro, Pu Italy
Erzsebet Productions-4 Avenue Du Cimitiere, 42390 Villars, France
Esoterra. C/O Chad Hensley. 630 S Carrollton Ave #110, New Orleans, La 70118,Usa
Evil Records, 1056 Hoshikawa, Kuwana, Mie 511 Japan
Exhumed. Pob 53432, San Jose, Ca 95153 Usa
Exhumed(Dispatched). C/O Christian H., Gerloser Weg 48, 36039 Fulda, Germany
Exhumed. C/O Christian H., Gerloser Weg 46, 36039 Fulda, Germany
Extinctus Sensus. Raul Jimenez, C/Pedroches 28, 30c, 28915 Leganes(Madrid) Spain
Fever Pitch. C/O Jason Verhagen, 1108 E Capitol Dr., Appleton, Wi 54911 Usa
Fadeless Records. Pob 482, 5800 Al Venray, Holland
Fiendish Nymph. Souliou 46, Agia Paraskevi 15343, Athens, Greece
Fireball, Pob 40284, Sf, Ca 94140 Usa
Fist. 85 St. Agnes Place, Kennington, London Se11 4eb, England
Freedom In A Vacuum. Pob 862 Stn F, Toronto,Ont.,Canada M4y 2n7
Freek Records. Pobox 3585, London, Nw3 3rh Uk
Full Moon Productions. 948 Callahan Ct, Lakeland, Fl 33801 Usa
Funereal Moon. Roman Olverah, Valle De Aragon 1a Secc., Valle Del Menz #178, 57100, Mexico City, Mexico
Funeral Rites C/O Kentaro Kameyama, 558-2-305 Shimosakunobe, Takatsu-Ku, Kawasaki-City, 213 Japan
Global Mail. Pob 597996, Chicago, Il 60659 Usa
Gotterdammerung-Nyar Linke,Klopp 4, 55471 Fronhofen, Germany
Grimoire. C/O Lahau, Borochoc 22, 40240 Herzliya, Israel
Gwb Productions. 12 Squire Lane, Bridlington, E Yorkshire, Yo16 4ah Uk
Hammerheart. Pob 277, 6300 A Great Valkenburg, Holland
Harsh Department-Pobox 75032,176 10 Kallithea,Athens,Greece
Harsh Reality. Bcm Invert, London Wcin 3xx,England
Head Not Found. Pob 447, 1701 Sarpsborg, Norway
Hearts Of Space. Pob 31321, Sf, Ca 94131 Usa
Hellfrost. C/O Joe Headcrash, 9933 W Argonne Dr, Milwaukee, Wi 53222
Hellhound-C/O Scott Mcaloon, 445 W 240th St, Bronx, Ny 10463
Holy Records. 4 Bd Gutenberg, 93190 Livry-Gargan, France
Horde Of Hagalaz. Box 53, 3812 Akkerhaugen, Norway
Hot Records, Pob 8805, Youngsstorget, 0028 Oslo, Norway
Hyperium/Darkwave- Pob 146636, Chicago, Il 60614 Usa
Ilheus C/O Duflos Elie, 15 Ch De La Cascade, 73000 Jacob Bellecombette, France
Ingreat Records-Pobox 293,Pittsburgh,Pa 15230,
International Virus. C/O The Ninth Decade Coalition, Pob 313, Farmington, Mi 48332-0313
Immanis C/O Radoslaw Kasprzak, Os, Orla Bialego, 53/12, 61/251 Poznan, Poland
Inferno. C/O H.H. Vei 30a, 1412 Sofiemyr, Norway
Inner V.O.I.D. Pob 975, Dickson, Tn 37055 Usa
Interaktion. Nuit Et Brouillard, Bp 212, 59 029 Lille Cedex, France
Jm. 48 8th Ave, Suite 118, Ny, Ny 10014
Izaroth, Welvaartstraat 37, 2590 Berlaar Belgium
Judas Iscariot, Pob 54, Deralb, Il 60115
Kron-H- Same As Osmose
Last Satanic Dance. C/O 26-30 213st, Bayside, Ny 11360 Usa
Lestregus Hosferatus- Pobox 0462, Avondale Estates, Ga 30002-0462
Leviathan Records-Pobox 745, Tyrone,Ga 30290,
Foundation, Psf 10152, 08272 Aue, Saschen, Germany
Lonewolf-C/O Jens Borner.15 Chemin Du Billery. 38360 Sassenage. France
Lord, 44 Route De Bac St Maur, La Croix Du Bac, 59181 Steenwerck, France
Lord Of Depression. 1411 Sandlake Cir., Tampa, Fl 33613 Usa
Lowland Records. Antoniusstraat 48, 5408 Rd Volkel, Holland
Luster. C.O C. Reider, Pob 1204, Lyons, Co 80540-1204 Usa
Maldoror,12, Rue Lisse, Bellegrade, 13100 Aix-En-Provence, France
Malicious Records. C/O Gerrit Weiher, Pob 21 04 08, 72-27 Tubingen 21 Germany
Malkuth. C/O Azazel, R. Domingos Saviv, 315, Piedade- Jaboato Dos G.Bararapes. Pe Brazil, C.E.P. Sci. 420-170
Massproduction, Pob 377, S-85106 Sunsvall Sweden
Mercenary C/O Eden Rabin, Hameginim 8, Herzelia 46686, Israel
Merciless Records, Pob 72, 97448 Arnstein,Germany
Ministry Of Ignorance. C/O Koichi Katsuko, 48-1-2-508, Kamadi- Cho, Hodogaya-Ku, Yokohama City, 240 Japan
Misanthropy. Pob 9, Hadleigh, Suffolk, Ip7 5au, Uk
Mmi Records C/O Markus Woeste, Heerstrasse 77, 58553 Halver, Germany
Mnemonic C/O Gabbe Varmby, Brannobbenv. 3, 448 50 Tollered, Sweden
Modern Invasion, Pob 1417, Melbourne, 3001 Australia
Moonfog Productions. Box 289, 1450 Nesoddtangen, Norway
Morbid. Postfach 3, 03114 Drebkau, Germany
Moribund. Pob 77314, Seattle, Wa 98177-0314 Usa
Mortem. Pob 210035, Lima 21 Peru
Mortifier, C.O Iaia Carlo, Via Custoza 24, 72017 Ostuni(Br) Italy
Mournful Congregation. C/O Ben Patch, Box 149, Loxton, S.A. 5333, Australia
Murdergod C/O 8310 Se Clay, Portland, Or 97216 Usa
Myocarditis. C/O Mark Laden, 5347 Hintin Ave.,Woodland Hills, Ca 91367 Usa
Napalm Records. Fichtenstr. 34, A-8790 Eisenerz, Austria
Narcolepsy. Pob 81845, Chamblee, Ga 30366 Usa
Nattvindens Grat. Pob 30, 82501 Kitee, Finland
N D. Pob 4144, Austin, Tx 78765 Usa
Nazgul's Eyrie, Pob 1122, 92656 Neustast/Wn Germany
Necropolis. Pob 14815, Fremont, Ca 94539-4815 Usa
Ner-Bm June,London Wsin 3xx, England
Nightshade. C/O Scott Defusco, 16 Fordham Rd., Lawrence, Ma 01841-4806 Usa
Nocturnal Zine. Pob 1462, Santa Barbara, Ca 93102 Usa
Noise V C/O Ralf Scheffzick, Am Bruckenhorst 26, D-29227 Celle Germany
Nordic Vision. Pob 285, Nesoddtangen, Norway
Northland, C/O Nahald, Vl. Lutniowa 24, 80-298 Gdansk 43, Poland
Nuclear Blast. Hauptstr. 109, 73072 Donzdorf, Germany
Odyssey Productions. Pob 1250, Le Grange Park, Il 60526
Ohm Clock, Po Box 8590 Reno, Nv 89507 Usa
Old Europe Cafe. Vie Marconi 38, 33170 Pordenone, Italy
Omega. Bp 44, 38502 Voiron, Cedex, France
Oracle O. T. Void, Po Box 639, Loffz-Harbour, Nsw 2450, Australia
Orchestra Infernale C/O Joe, 108 Bernard St., Cheltenham 3192, Melbourne, Australia
Orthodox. C/O Andrea Moretti, Via Forze Ammante, 260/11d, 20152 Milano, Italy
Osmose. B.P. 57, 62990 Beaurainville, France
Pagan Records. C/O Tomasz, Pob 12, 86-105 Swiecie 5, Poland
Parnassus C/O Infortunium, Hjalmgatan 14 13, 582 35 Linkoping, Sweden
Praever Baijal. Pob 670, Station A, Toronto, Ont. Msw 1g2 Canada
Primitive Arts Productions. Pob 4049, S-300 04 Halmstad Sweden
Puissance- Same As Parnassus
Pure. 151 Paige St, Lowell, Ma 01852 Usa
P.F.Hell. Pob 54, 33961 Pirkkala, Finland
Primitive Art- Pobox 4049, S-300 04 Halmstad, Sweden
Pure. 151 Paige St., Lowell, Ma 01852
Raised In Meat-C/O James, Pobox 4, Gile, Wi 54525
Reaper Of Gloom, Pob 1045, City Rd. P.O., S Melbourne, Australia 3205
Red Stream. Pob 342, Camp Hill, Pa 17001-0342 Usa
Relapse/Release. Pob 251, Millersville, Pa 17551 Usa
Repulse Records, Pob 50562, 28080 Madrid Spain
Resistance. Pob 24700, Detroit, Mi 48224 Usa
Righteous Deaththrash. Pob 14046, Tulsa, Ok 74159 Usa
Roadrunner. 536 Broadway, Ny, Ny 10012 Usa
Samain. C/O Karsuug, 316 Stirling St., Highgate, 6003, Perth, Western Australia
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Skogen. S. Falquet, Jungholzstr. 60, Ch-8050 Zurich, Switzerland
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Slaughter Productions. C/O M Corbelli, Via Tartini 8, 41049 Sassuolo(Mo) Italy
Slayer. Pobox 447,1701 Sarpsborg, Norway
So It Is. Staadhouderstaan 84, 9406 Kd Assen The Netherlands
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Troll, Box 4162, 2301 Hamar, Norway
Unisound. 84 Acadimias Str., 106 78 Athens Greece
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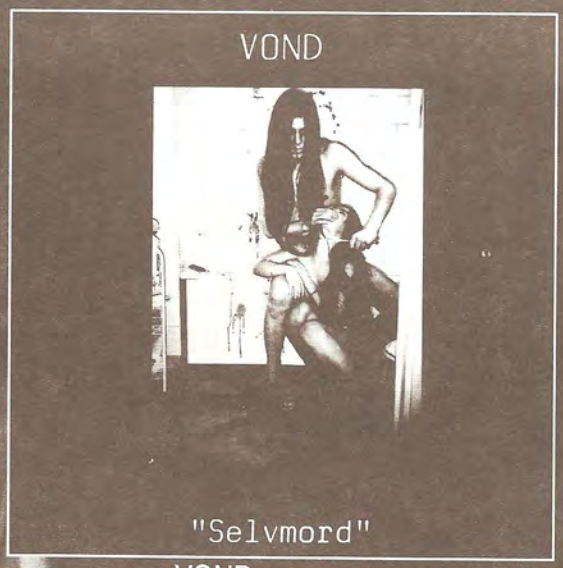

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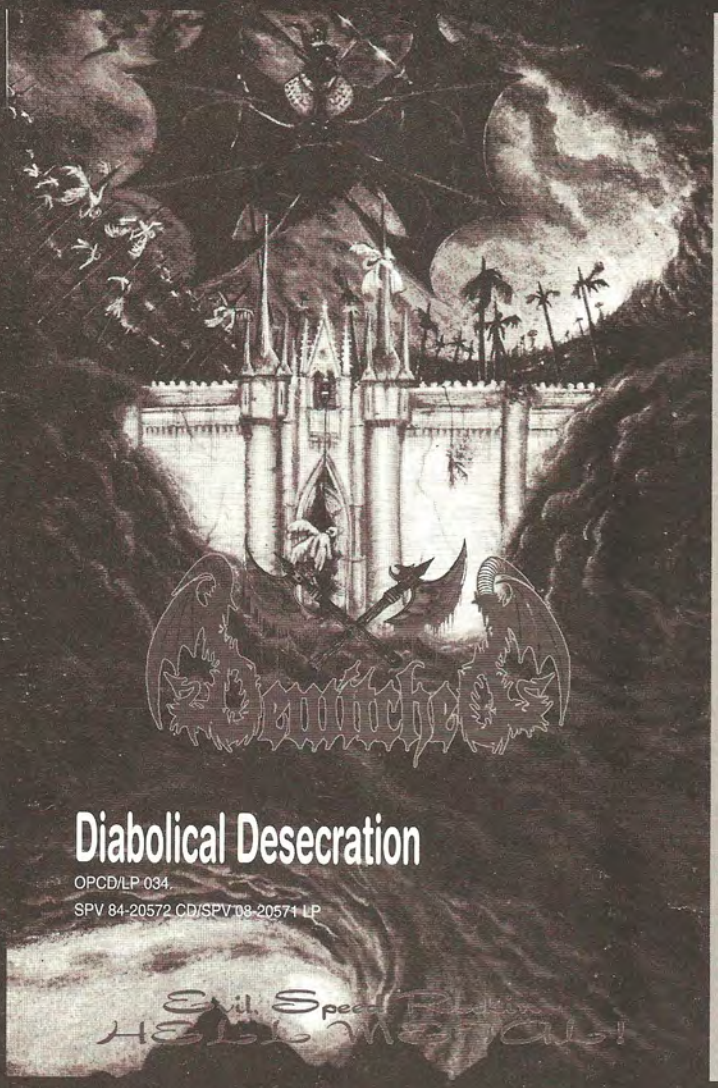

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